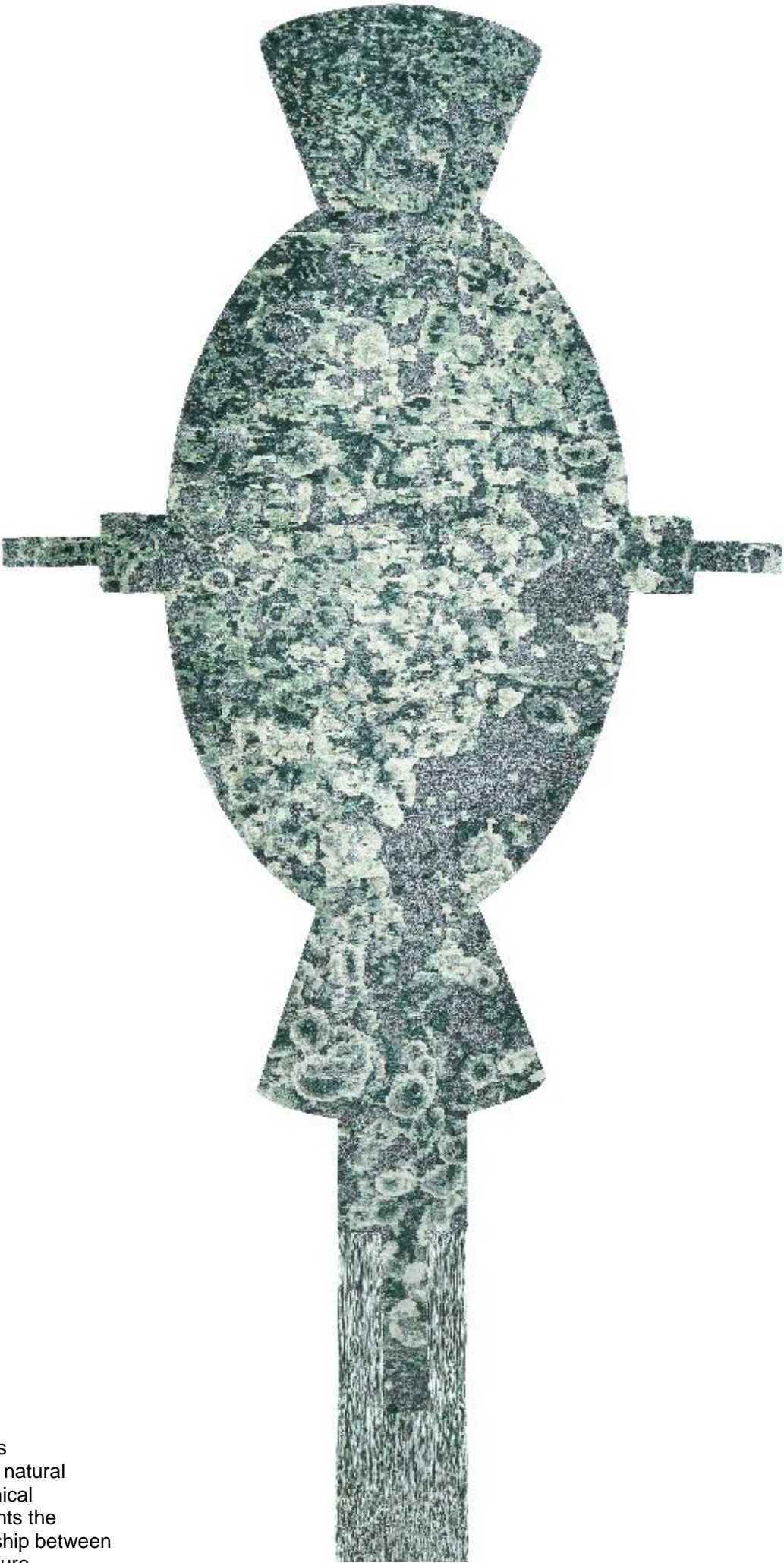
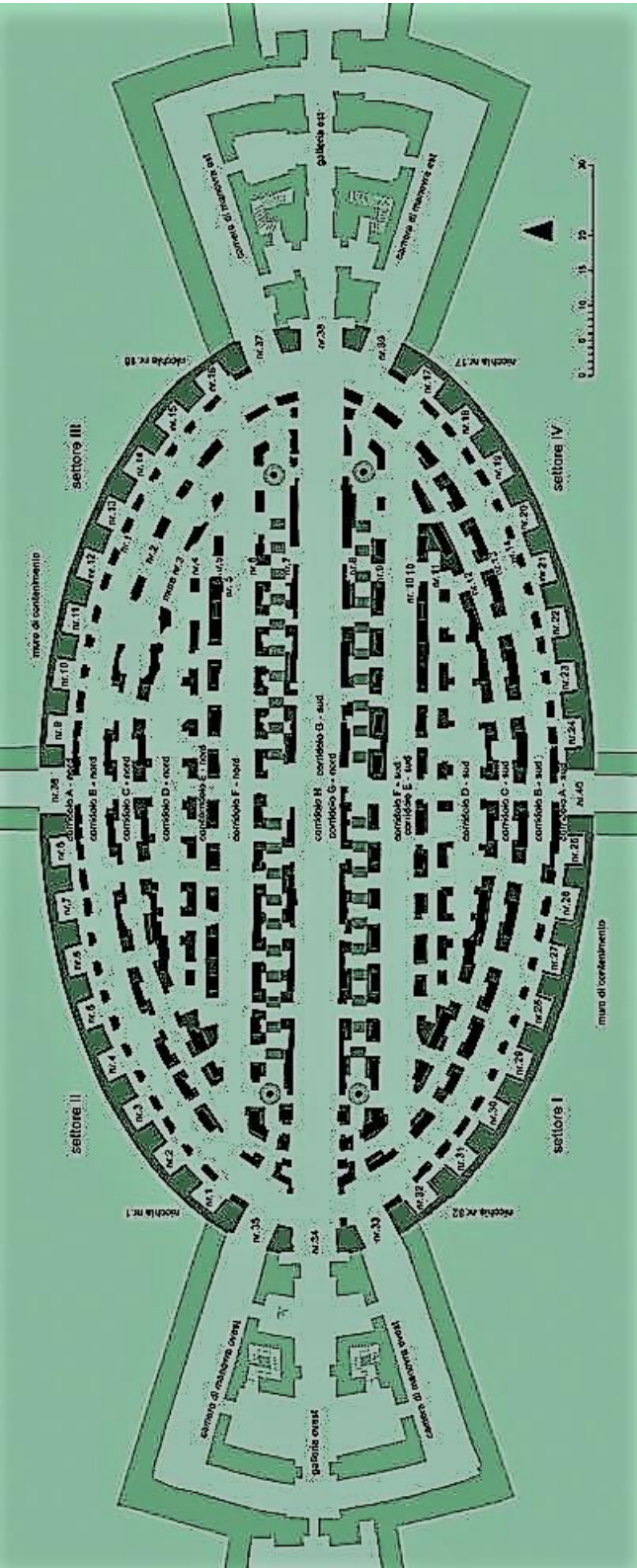
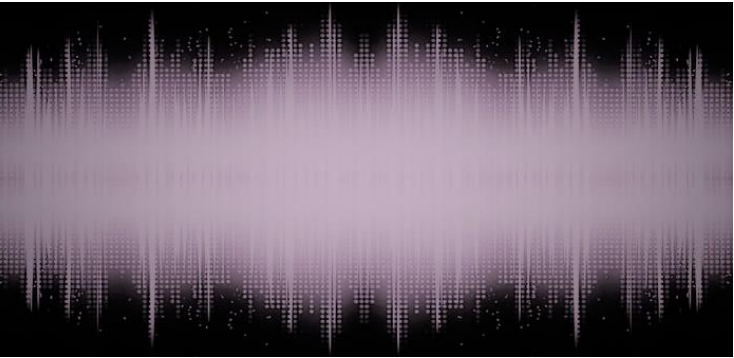


Project: INVINCIBLE
Title: Cosmopolitan
Production Date: 2022
Material: silk, nettle, Tibetan Wool
Size: 800cm
Location: Artist's Collection

THE CARPET The motif on the carpet is a representation of bacterial cell cultures taken from the Coliseum in Rome. The shape is based on the ground plan of its substructure, or "Hypogeum".

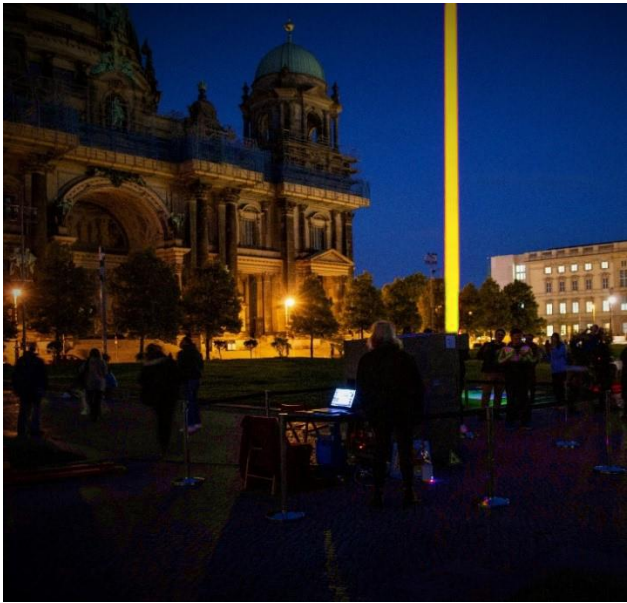
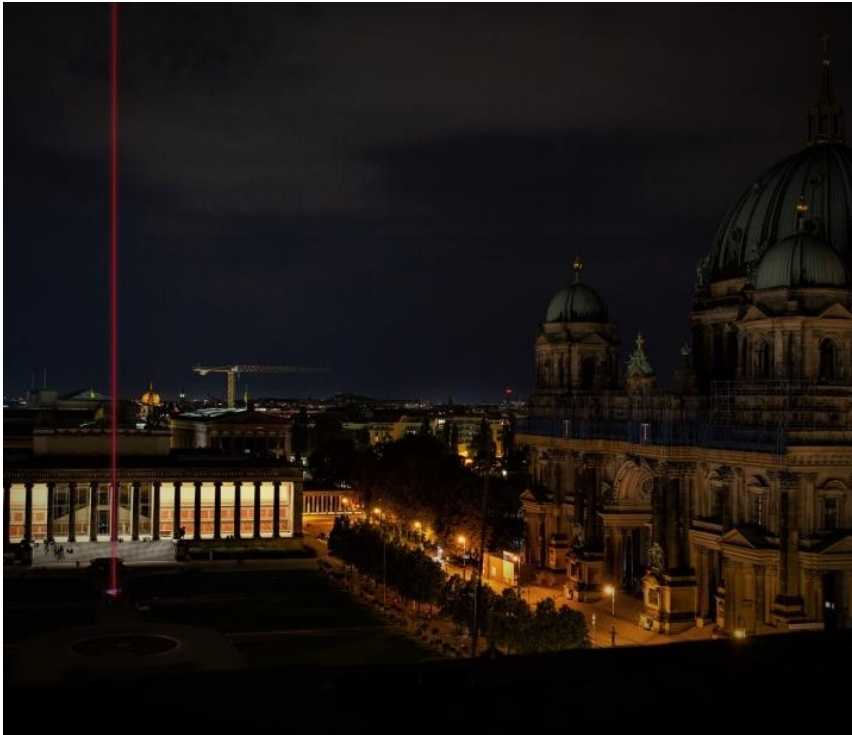
The installation of the carpet is accompanied by a sound performance. For this, the samples from the Colosseum's bacterial biofilm (patina) were transformed live into sounds. The used software was developed specifically for INVINCIBLE: The wind coordinates generated the local sound for the installation.



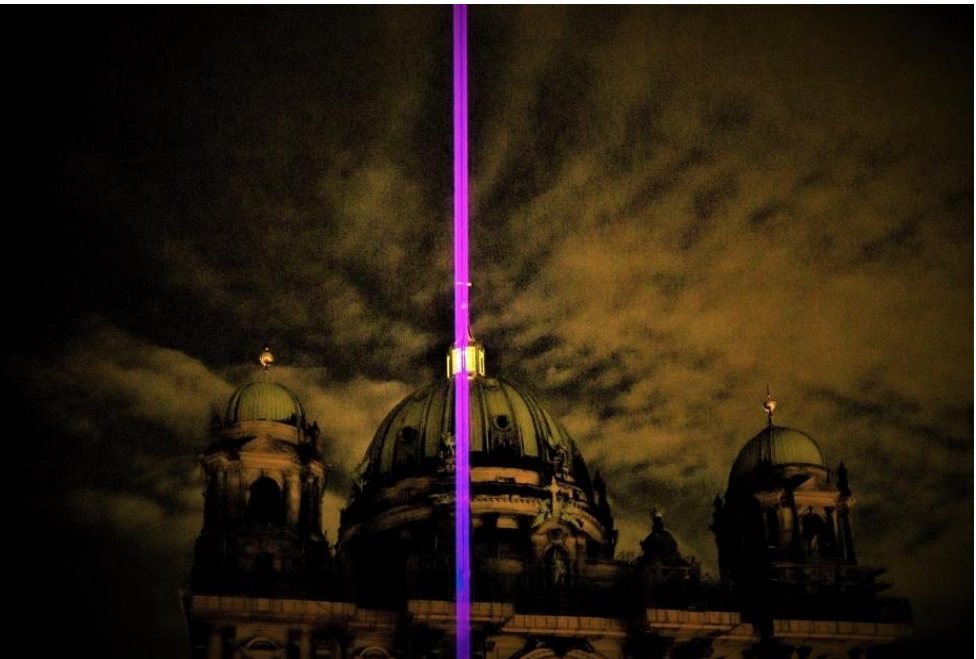
The simultaneous demonstration of natural beauty and technical efficiency highlights the charged relationship between Mankind and Nature.

Project: Δ IRPLAY
Date: September 23rd 2022
Occasion: International Year of Basic Sciences for Sustainable Development (IYBSSD2022)
Location: Lustgarten, Berlin, Germany

Δ IRPLAY was the first public presentation of the Δ NIM Δ APP (<https://anima-web.de>): At sunset on September 23rd (7.03 pm) 2022, the Pleasure Garden (Lustgarten) on the UNESCO World Heritage Site of Museum Island in Berlin became the location and venue for interactive laser performance. In its focus stood the artistic exploration of the local air quality index (AQI) and individual human breathing and their interaction. The current color of the laser beam indicated the local air quality, while the Δ NIM Δ APP users on site could change this color again and again by using the breathing values they have measured themselves – this “ Δ IRPLAY” made the laser beam rhythmically shining on. With this interplay of individual breath and local air quality, Δ IRPLAY signaled “virtual breathing” and symbolized a “collective lung machine” coupled to the concrete measurement data. The reflexive and vital functions of inhaling and exhaling thus created a fundamental connection between breathing beings and their planet.



The entire technology used for Δ IRPLAY performance was set to an uncompromisingly low-emission mode of operation by using the cheapest and cleanest energy sources for all components: integrated battery storage, photovoltaic modules, grid connection, solar-powered and fully recyclable electric car batteries.



Project: Stardust, sculpture
Production Date: 2021
Dimensions / Weight: 2571,65 mm x 2774,27 mm x 2150,00 mm / ca. 900 kg
Material: Corten steel 3mm + 2mm (construction and finish).
The sculpture is made according to the artist's own 3-D model, based on an electron micrograph. Modeling, processing, cutting, welding, grinding and chemical treatment followed.
First Exhibit: Galerie im Körnerpark, Berlin, Germany 2022

STARDUST is the sculptural replica of a microscopic grain that fell to earth 1997 with a meteorite. The underlying 3-D model is about the three-dimensional completion of the two-dimensional, electron microscopic image of an extraterrestrial particle – a silicon nitride grain (Si3N4) –, which was chemically separated from the meteorite Sahara 97166 in 1997.

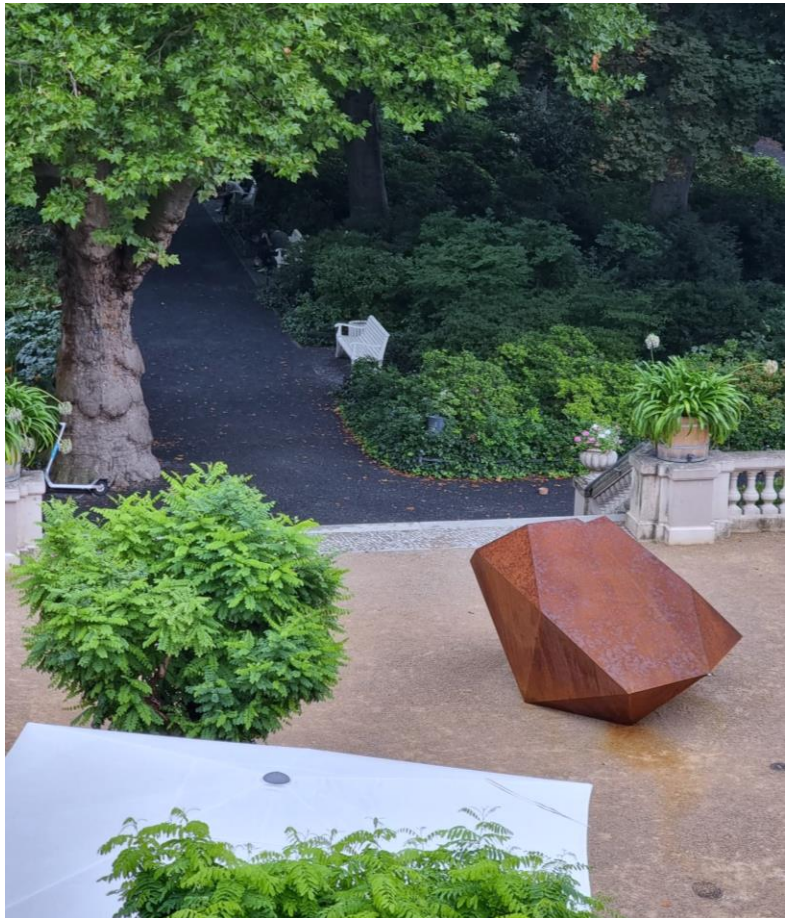
STARDUST tells us a story of its origin that coincides with the structure of the represented crystal. The changing surface texture and color address an essential property of the Corten steel used: This material is particularly suitable for outdoor use thanks to its special preparation, which promotes microbial corrosion.



The “crystalline”

STARDUST is a superhuman-sized, three-dimensional replica of the model of a possible “pre-solar grain”, which is so far only known and accessible through a two-dimensional electron micrograph.

The chemical composition of the particle reveals that it is a hard "space mineral" of extraterrestrial origin that represents the ordering principle of the "crystalline" (the inverse of the ordering principle is the principle of the "spherical" – the spheres “arrange themselves”)



Project: ANIMATED SULTURE

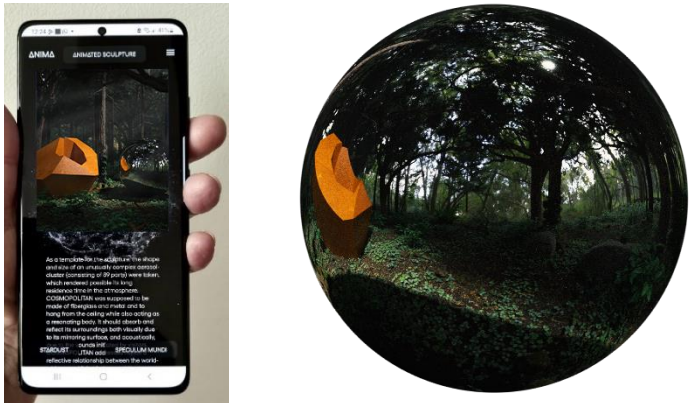
A bipartite generative sculpture

Production Date: 2021

STARDUST Dimensions / Weight / Material: 2571 mm x 2774 mm x 2150 mm / ca. 900 kg / Corten steel 3mm + 2mm

SPECULUM MUNDI Dimensions / Weight / Material: Ø 215 cm / ca. 300 kg / Hand polished stainless steel

ANIMATED SULTURE examines relationships between natural and cultural heritage as well as human health and habitat. It primarily addresses the supposed bipolarity of "perfect" and "arbitrary" form, of "organic" and "mineral" and of "spherical" and "crystalline".



STARDUST and **SPECULUM MUNDI** are two larger-than-life objects with a block-like effect that are treated in a complementary manner, but which enter into a series of relations – both with each other and with the chosen exhibition space. The assembled "assemblage" or "installation" in this way also fulfills the double function of "animating" and "being animated" in relation to its viewers, the surrounding space and the respective exhibition context.

The effect of the sculptural group is achieved through the interplay of volume, mass and weight. Almost all properties of the two objects reflect – conceptually, materially, tactilely, optically, structurally, historically – their respective counterparts as "the alien" (**STARDUST** is factually the model of an extraterrestrial particle): To be moved by the "alien" always means to allow a dynamic that sets a new, common course.



SPECULUM MUNDI represents the reversal of the principle of order known from crystals (arrangement along a grid) – spheres are in contrast "perfect", because they arrange themselves. Because the sphere is the thickest package of matter, any "disturbance" of this perfect cosmos brings the matter and form "behind grid" of "growth".

STARDUST is the sculptural replica of a microscopic grain that fell to earth 1997 with a meteorite. The underlying 3-D model is the three-dimensional completion of the two-dimensional, electron microscopic image of an extraterrestrial particle – a silicon nitride grain (Si₃N₄) –, which was chemically separated from the meteorite Sahara 97166 in 1997.

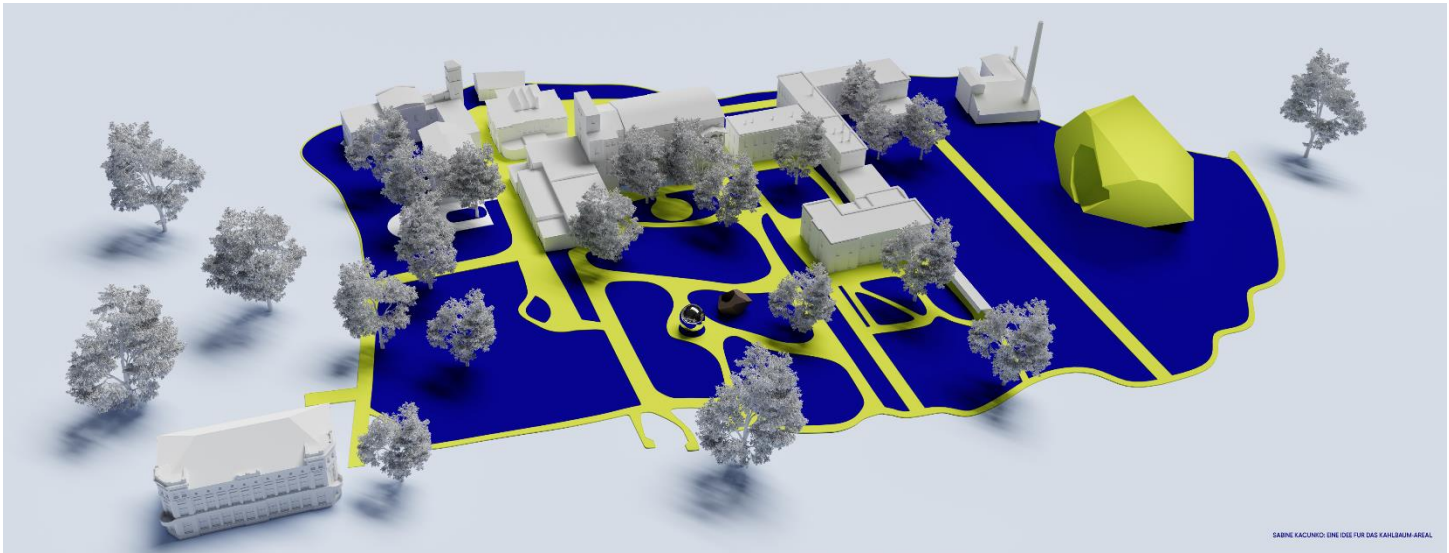
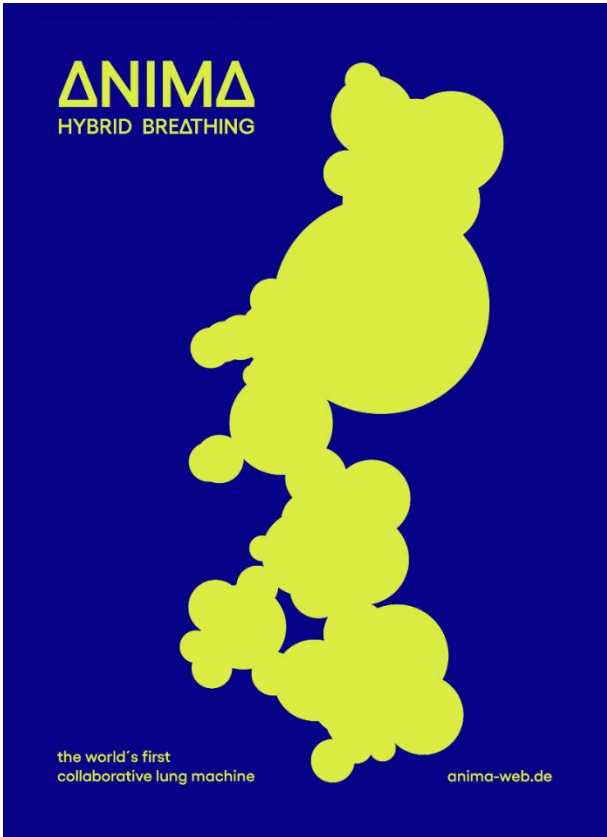
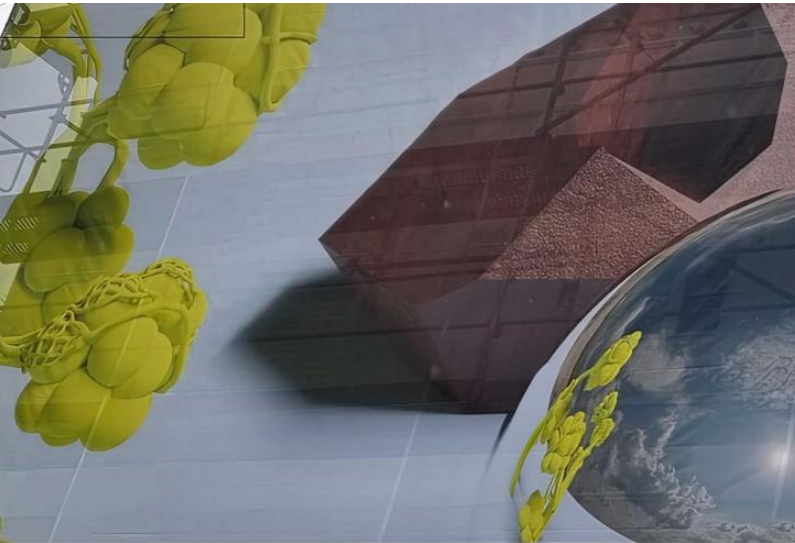


The **SPECULUM MUNDI** and **STARDUST**, which are optically related to each other qua mirror and distance, de facto lead an "ordered" presentation of the sculptural group ad absurdum by means of a specific or determining perspective.

Project: ANNOUNCING ΔNIMAΔ
Date: January 26th 2022 – 2024
Occasion: International Year of Basic Sciences for Sustainable Development (IYBSSD2022)
Location: Görlitz, Germany

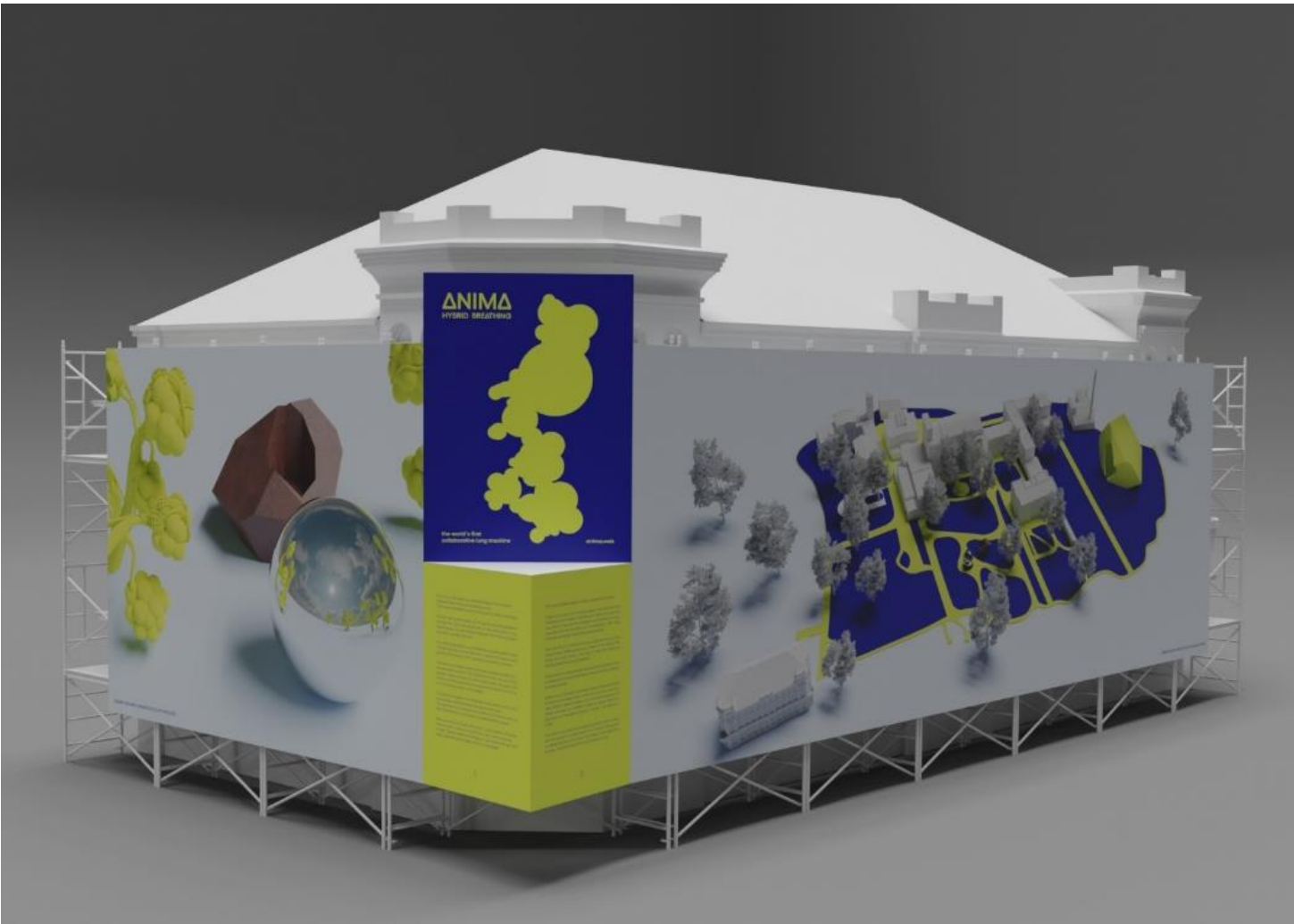
It was an oversized announcement in the form of an approximately 400 square meter billboard on house 1 of the Kahlbaum area in Görlitz. The poster campaign was the prelude to a dialogical and process-oriented art and culture project **ΔNIMAΔ**.

ΔNIMAΔ reflects on hybrid exhibition and mediation practice, which in turn ties in with the forms of public discourse developed by Sabine Kacunko since 2005.



Since January 26/2022, the giant poster has surrounded the scaffolded building at the exposed inner-city intersection of Dr.-Kahlbaum-Allee and James-von-Moltke-Strasse. The billboard campaign, designed to last two years, was intended also to provide information on the history, present and future of the Kahlbaum area.

ΔNIMAΔ - the soul, the breath, the breeze, the air, the wind: It is the ancient motif of the principle that permeates all life was the inspiration and background of the art and culture project, which Sabine Kacunko presented (and still presents) in several stages. These take place at the interfaces between museum and public space. They address the relationship between natural and cultural heritage, hence the close connection between the terms Human – Health – Heritage – Habitat. The project took (and takes) place step by step in dialogue with interested parties and local initiatives as well as in parallel in virtual space – in a dialogue that involves art and science as well as business and politics and last but not least the citizens (citizen science).



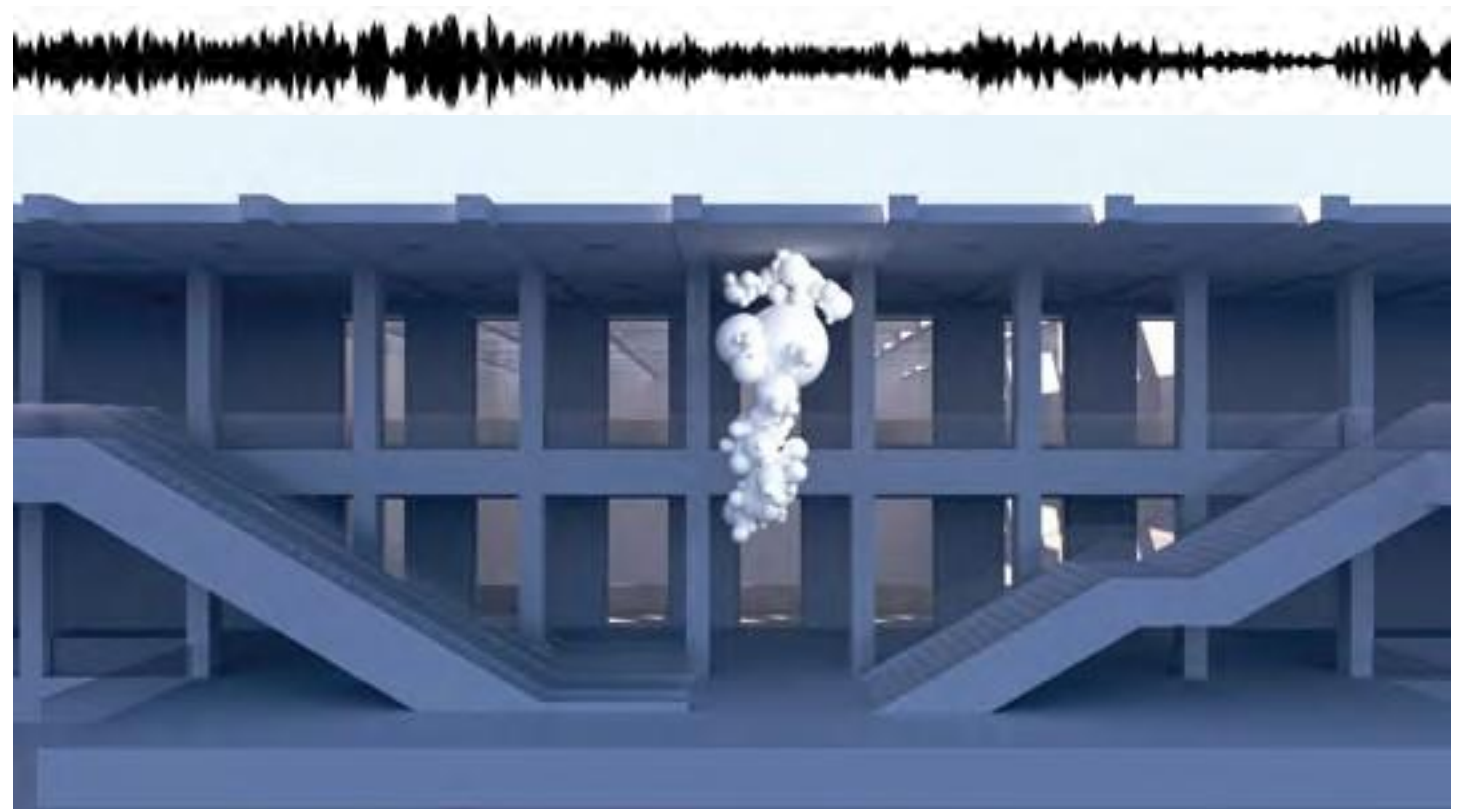
Project: COSMOPOLITAN, mixed media installation
Exhibition: 19th of April – 4th of May 2018
Occasion: Kunst-am-Bau (“percent for art”) competition for major foyer
at Humboldt Forum/Berliner Schloss (fourth place in the competition for Cosmopolitan)
Location: Federal Office for Building and Planning



COSMOPOLITAN contains a sculpture and an interactive sound device. The sculpture is made of fiberglass and metal. It hangs from the ceiling and acts as a resonating body. It absorbs and reflects its surroundings both visually due to its mirroring surface, and acoustically, due to the sounds initiated by visitors. The visualized accumulation of aerosols generates the visual-sculptural level. In the natural and human-polluted environment, winds directions cause dispersion of the sand particles (aerosols) and microorganisms adhering to them, which act as “natural fertilizers” of the soil or rainforest on their way from Sahara to Europe or South America. The natural and man-made aerosols that have been produced since the industrialization are of central importance for the chemistry and physics of the atmosphere, the biosphere, as well as for climate and health. The airborne particles affect the energy balance of the earth. As a template for the sculpture, the shape and size of an unusually complex aerosol-cluster (consisting of 89 parts) are taken, which rendered possible its long residence time in the atmosphere. This means that this aerosol has already traveled a long distance under favorable climatic conditions (no rain). The spherical forms of the sculpture invite the beholder to linger and explore due to their appealing and at the same time “uncanny” – both “organic” and “crystalline” – forms and the interactive sound.

Sound:

The DNA sequences of bacterial cultures from a historical dust sample are transformed into sounds. The number and movement of the visitors generate the live parameters for the interactive sound.



Project: INVINCIBLE, mixed media installation streamed
Date: September 2015
Occasion: International Year of Light, Patronage of the project: UNESCO General Directrice Irina Bokova
Location: Colosseum, Rome/Italy

UNESCO proclaimed 2015 as the *International Year of Light* and Light-Based Technologies in order to highlight the key role of light in science and culture. Light is a basic condition for life – for humans, animals, plants and microorganisms. In her project *Invincible*, Sabine Kacunko reflects the light-conditioned origins and transformations of life by using innovative technology to spotlight the nature of bacteria in the context of the World’s heritage and health. The Coliseum is well known, its the largest amphitheatre in the world and an iconic symbol of the ancient and present Rome – the eternal city.

As the world-wide icon of cultural heritage, it will be illuminated by a huge light-installation projecting live the bacterial biofilm (patina) on its most exposed northwest side. This recently restored spot of ca. 1.400 m2 carefully takes into account daylight and season’s light situations as well as the topography and traffic conditions. Together, they all allow a whole-time illumination of the chosen spot which can be seen from Via Imperiale all the way along to Piazza Venetia



Project: INVINCIBLE, mixed media installation streamed
Date: September 2015
Occasion: International Year of Light, Patronage of the project: UNESCO General Directrice Irina Bokova
Location: Colosseum, Rome/Italy



For a moment the 'secret' microcosm of the patina emerges from the darkness into the light. The metabolism of the microorganisms produces substances of sediments – pigments – that create intense compositions of constantly changing and different lights and colours. The illuminated object becomes a 'Living Light Sculpture'.



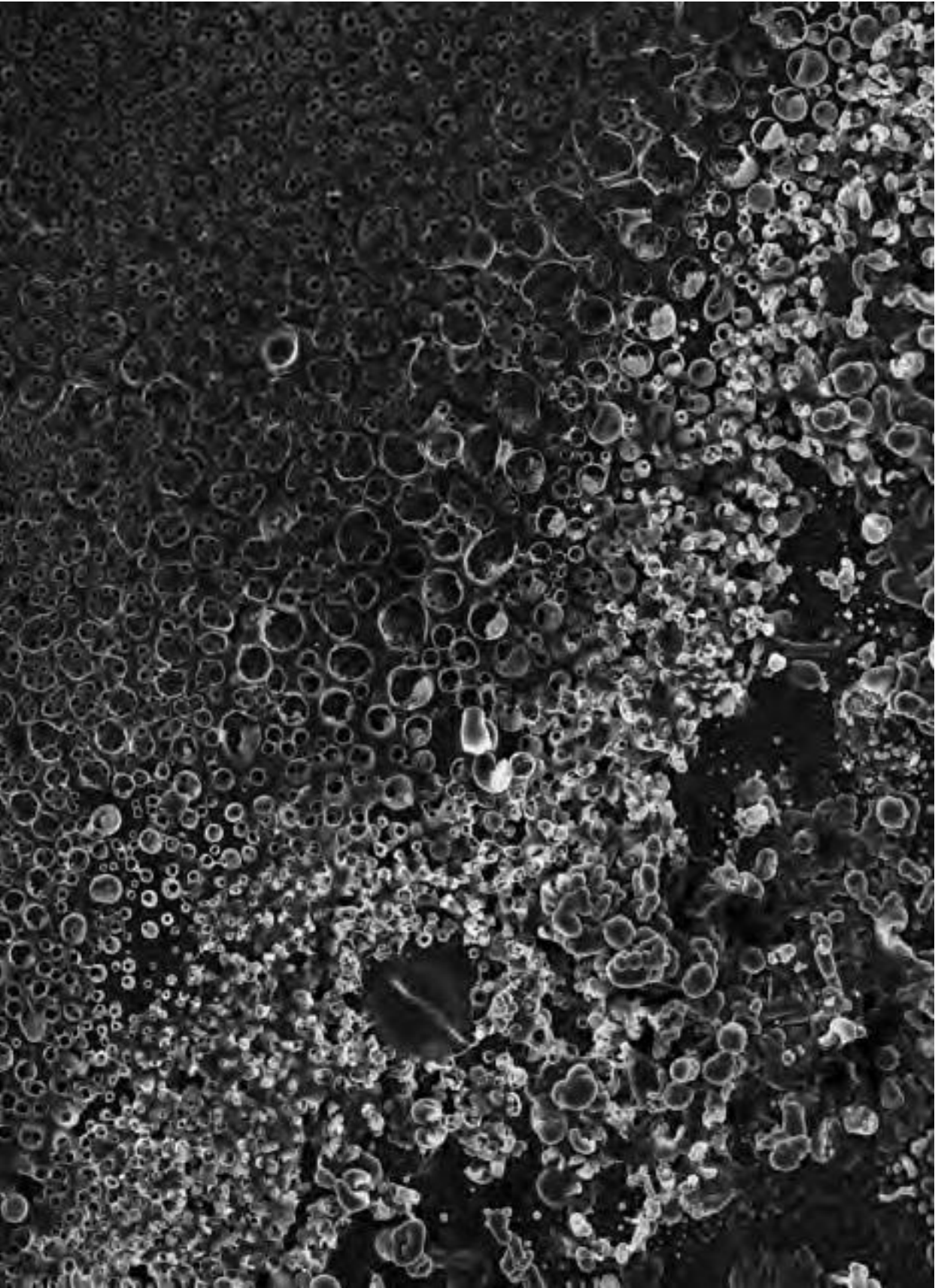
Project: INVINCIBLE
Title: Zoë
Date: 2019
Material: Bronze Sculpture
Size: 100cm
Occasion: Private Collection



„Zoë“ is an isolated bacterium from the Colosseum biofilm as a bronze sculpture. Invincible (2015) Colosseum – Rome: the bacterial biofilm (patina) from the Colosseum was projected on its iconic northwest side (live and scanning electron microscopy).



Project: INVINCIBLE
Date: 2015–2020
Material: photographic print bonded directly and permanently to Acrylic

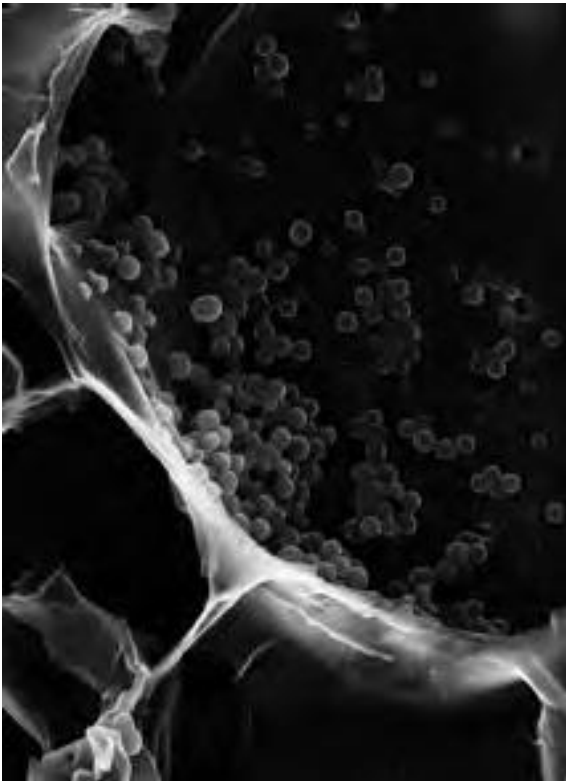


Untitled, 300 cm x 220 cm

Invisible (2015) Colosseum – Rome: the bacterial biofilm (patina) from the Colosseum was projected on its iconic northwest side (live and scanning electron microscopy).



Untitled, 200 cm x 200 cm



Untitled, 300 cm x 220 cm



Untitled, 300 cm x 228 cm

Project: LOOPING LIFE – HIT AND RUN, living social sculpture in public space
Date: 2013
Occasion: Berlin's Theme Year "Diversity Destroyed"
Location: Collegium Hungaricum Berlin and public spaces Berlin

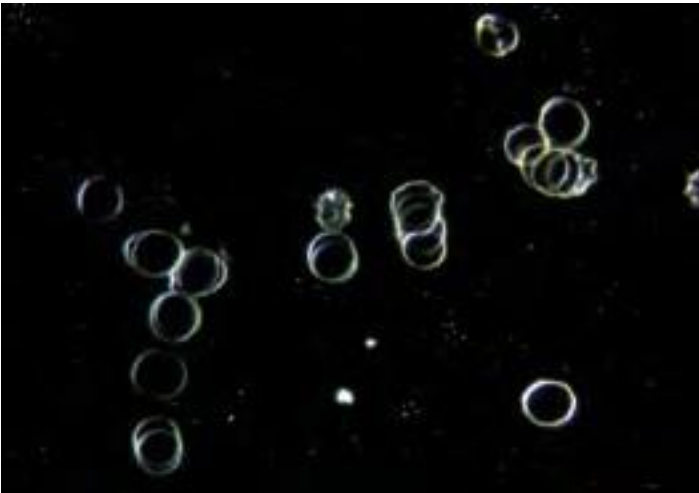
The exhibition LOOPING LIFE is a tribute to the Hungarian scientist *Ignaz Semmelweis* (July 1st 1818 – August 13th 1865). He was a physician now known as an early pioneer of antiseptic procedures and established a connection between the lack of hygiene of doctors in hospitals and child fever. The project and the online initiative starts on November 8th 2013 and will be accompanied by an exhibition at the Collegium Hungaricum Berlin (.CHB).

Researchers Art:
HIT AND RUN¹ refers to a term used in medicine and begins after sunset. Via a *dark-field -microscope*, the blood of the artist containing the "seed of life", will be projected as a live stream on the facade of the building.
Our blood can be detected by the tiniest particles of light so called *symbionts*. They form the threshold from Spirit to matter. They give us vitality or decay – depending on whether we live constructively and eat healthy, or whether we behave like "parasites".
¹ The "hit and run" mechanism or transient infection describes in medicine one of the two main types of course of infection.

The artist as medium:
"The media installation HIT AND RUN is the key aspect of the project LOOPING LIFE, which designates in English one of the two primary mechanisms of the course of an infection. The artist places a drop of blood from the fingertip under a *dark-field microscope* with a video camera attached to a PC. The 1000-times enlarged microscopic pictures are visible for the visitors on a monitor and other projection surfaces. During the performance the artist adds different substances to the blood sample.

The reactions in the blood and the movements of the tiniest elements, the symbionts are analyzed in real time with a specially developed software and are translated both optically and acoustically. What is extraordinary here is that the image and sound.

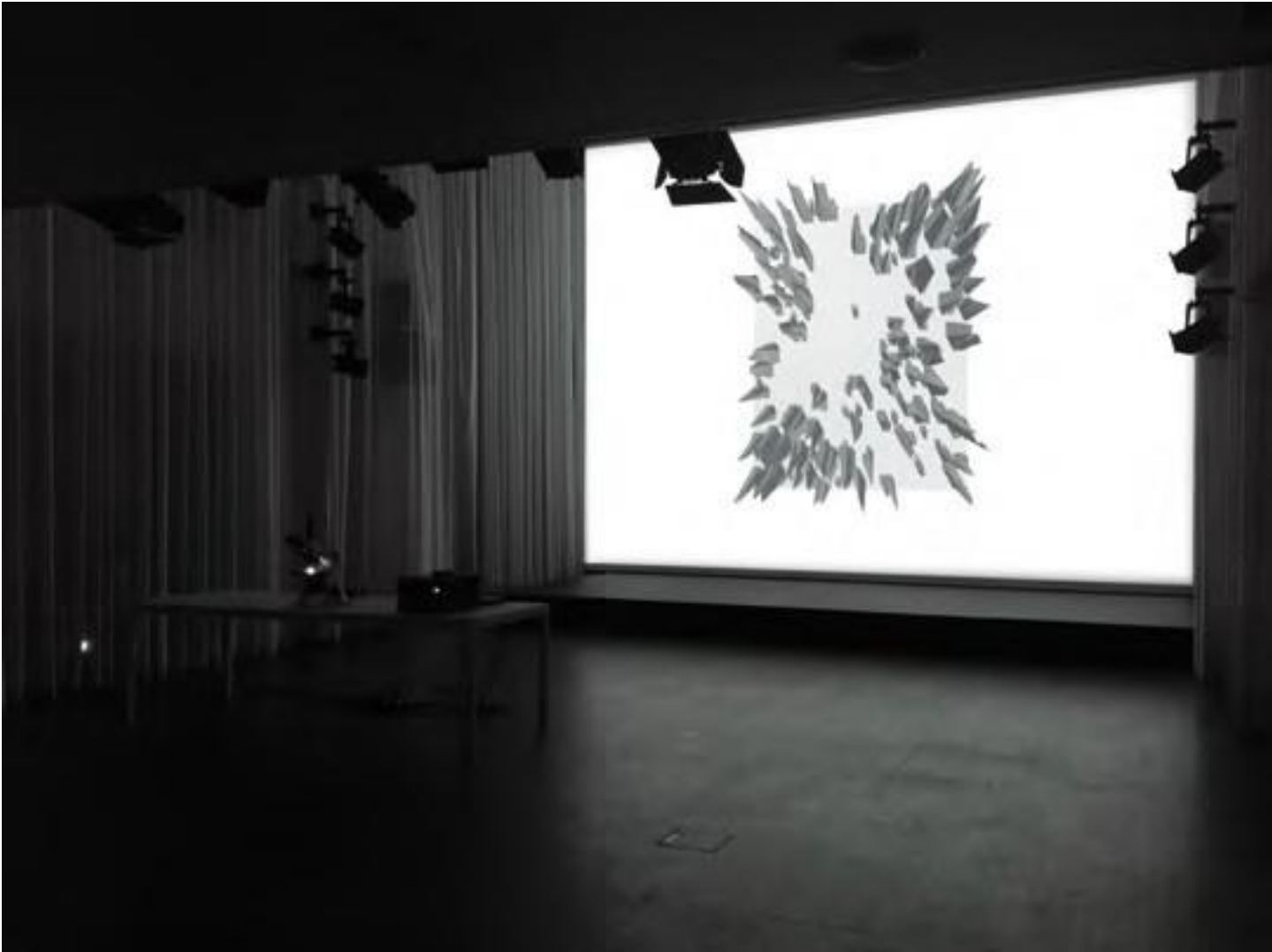
Projected on the window front of the building the window pane not only creates a membrane between the inner and outer space, but also a time window, in which the microcosm and macrocosm meet. In *Kacunko's* choreography, the two dancers *Mata Sakka* (*Sasha Waltz Companie*) and *Joris Camelin* transform the movement algorithms of the symbionts back into analog space. This performative aspect includes the visitors as well and turn them into a contemporary part of the artwork"



Blood smear created by a dark-field microscope.



Mediaperformance inside view



Project: LOOPING LIFE – HIT AND RUN, living social sculpture in public space
Date: 2013
Occasion: Berlin's Theme Year "Diversity Destroyed"
Location: Collegium Hungaricum Berlin and public spaces Berlin



left: exhibition view, right: dance-performance



Project: TRANS FIGURE – ALLEGORY OF LIFE, interactive media installation
Date: 2012
Occation: Invitation to the contest for the foyer of the new building of the Robert Koch Institute Berlin
Client: Federal Office for Building and Planning
Location: Robert Koch Institute Berlin

Bacteria were among the first life forms to appear on Earth and Bacterial spores are considered to be the most resistant life form on the planet. Most of the bacteria we know is not pathogenic: On the contrary, they live in and with ourselves and possess singular capacities from which we humans could learn much from. The art installation TRANS FIGURE – ALLEGORY OF LIFE is a visual, audible and interactive tribute to *Robert Koch* and the eponymous institute in which vital exchanges between laboratory and exterior world have taken place for generations and will continue in the future.

FOYER: MURAL RELIEF

A mural relief made out of linoleum, a natural material, is printed with the microscopic picture of a bacterial culture. It stretches out over the two side walls of the foyer as well as two visible floors and laterally connects the area between the glass facade and the external wall of the secured laboratory. Therefore these properties make it a particularly adapted material for highly visited spaces which have to support diverse environmental variations including solar radiations. The represented bacterial cultures are a new variety of bacteria which create patters; they were first discovered in the early 90's by Ben-Jacob's group (Israel), a pioneer in the research field of bacterial intelligence and social behavior of bacteria. *Sabine Kacunko* uses a special soft-ware to create images of the of “social colonies” with. The images of the bacteria cultures bring to mind water ferns or fractals and create a shadow upon the walls of the foyer. Fractal patterns are often observed in nature: Typically, the structure of ferns or, like in TRANS FIGURE – ALLEGORY OF LIFE, bacterial cultures. When entering the glazed foyer, the installation conveys the impression of a fern- or underwater scenery consisting of the world’s oldest life- form – the bacteria.



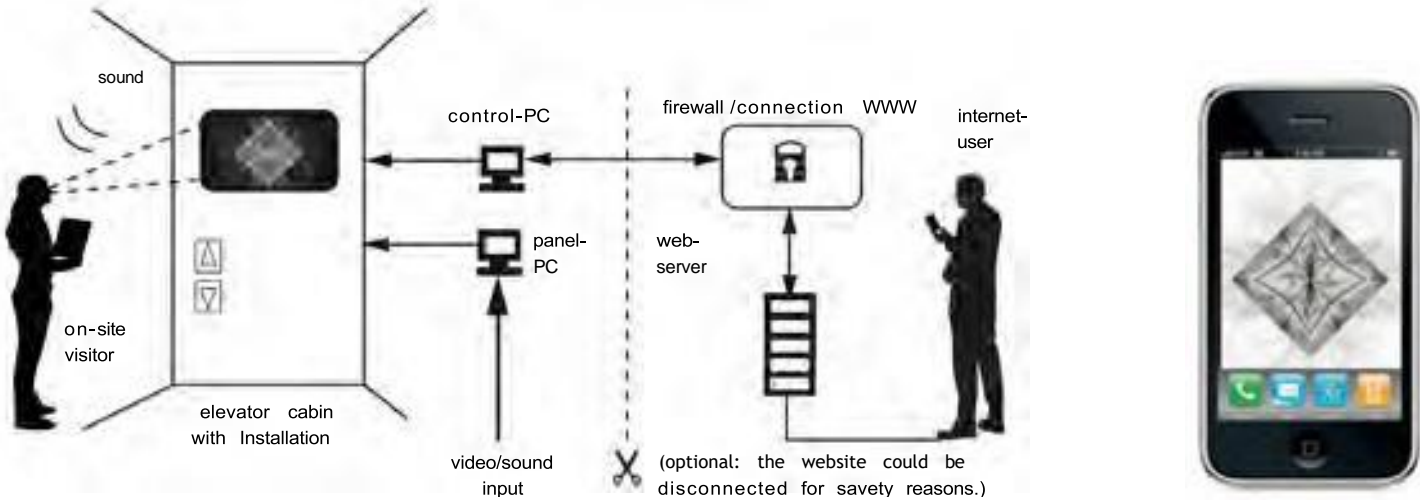
ELEVATOR: IMAGE AND SOUND

The back wall of the elevator consists of a crystal mirror. A 3D computer monitor, which is inserted in the mirror, is connected to the two loudspeakers in the sidewalls. Visitors can see fractal pictures, some of them are based on the algorithms of growth and the communication process- es of bacterial cultures, all of them created by the motion of the elevator. By means of a specially designed soft- ware, the basic DNA of bacterial cultures are transformed in such a way that the shapes in motion are emitted and communicated simultaneously into sound.

INTERNET: APPLICATION (optional)

On the project website which is connected to the institute, pictures, sounds and background information are available. Moreover, through a mobile phone application, the visitors of the website can participate in the art work in the elevator when they type a DNA sequence with their keypad. This is however only possible when the eleva- tor is not being used (while the elevator is in motion, the “physical visitors” are the ones who create the live images. Therefore, the elevator also acts as an interactive exhibi- tion platform between the outside and the inside world.

Left: Bacterial cultures from the labor of *Eshel Ben-Jacob* (Israel). In the late 1980's, he turned to study of bacterial self-organisation, believing that bacteria hold the key to understanding the larger biological systems.



Project: BOOTSCHAFT – CRYSTAL MIRROR, interactive media installation
Date: 2011
Occasion: ICOMOS General Assembly, 2011
Location: École des Beaux-Arts/Paris
Project supported by Institut für Auslandsbeziehungen/Institute for Foreign Cultural Relations, IFA; Goethe Institut;

Bundesanstalt für Materialforschung/Federal Institute for Materials Research and Testing, Berlin

BOOTSCHAFT is a project of multimedia and global outlook by Sabine Kacunko. It aims to bring to focussed attention objects found in the public arena and with a particular cultural or ecological background. Given the general ‘globalisation’ phenomenon, it is becoming increasingly important to illuminate individual surfaces and what lies behind them, and to make them visible. Reflection is a means of making connections perceptible; modern technology a means of linking them to form innovative networks.

BOOTSCHAFT – CRYSTAL MIRROR is a constructive and process-oriented, ‘living’ art project that takes on central issues of human existence. The spotlight is on microbes from a historic sample of Saharan dust, which have been revitalised in Berlin. They were found in Calabria in Southern Italy and, on the assumption that they were of cosmic origin, handed to *Alexander von Humboldt* as a gift in Paris in 1823.

THE IMAGE

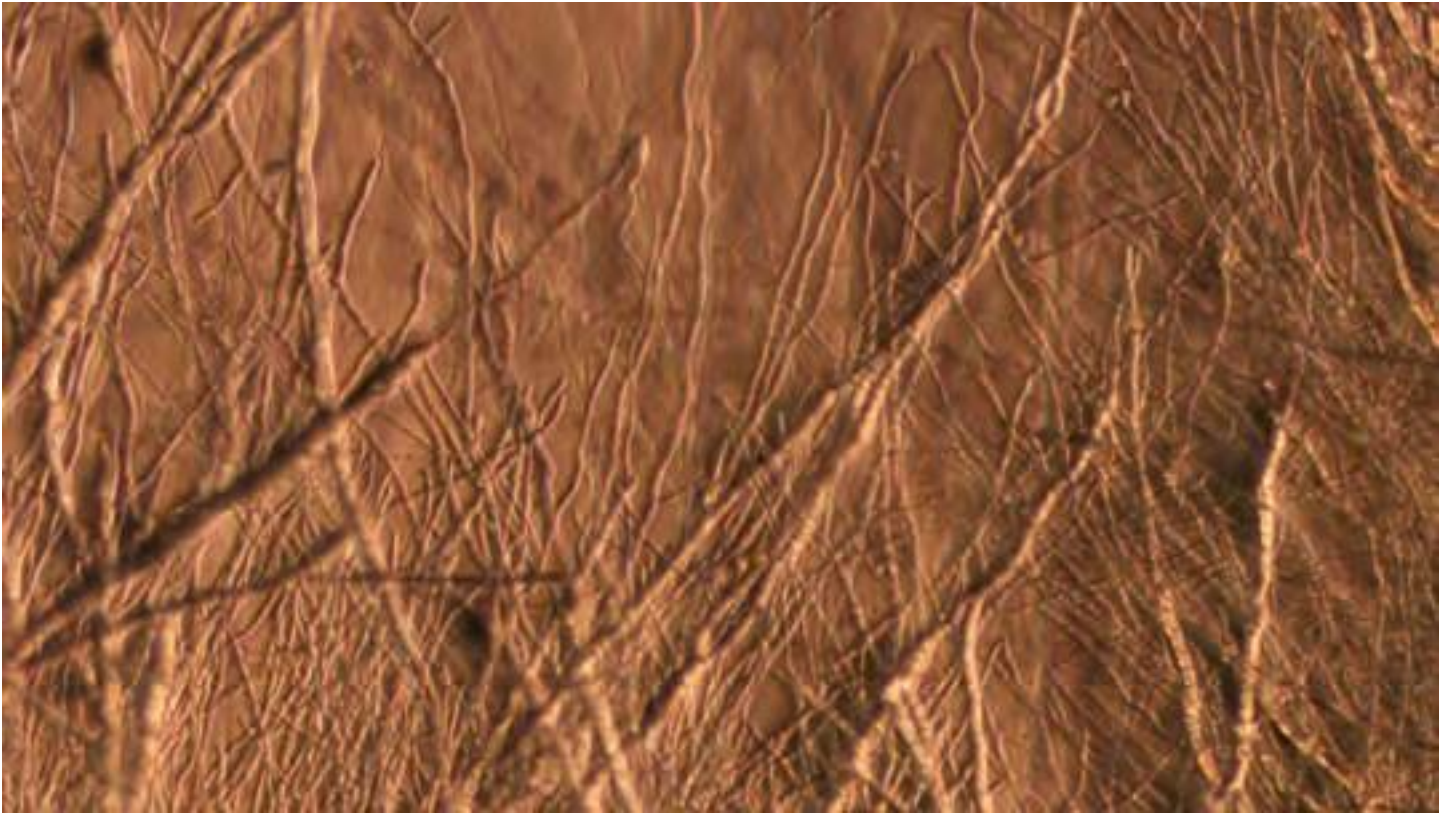
By means of a video microscope, the microcosm of the historic dust sample was made visible as a direct experience in a media sculpture of carbon. The sculpture’s coordinates relate to the Cheops Pyramid and, doubled by mirroring, have been joined to form a Platonic body, an Octrahedron. The sculpture’s appearance recalls a crystal and forms the foundation stone of the project, its elementary cell.



THE SOUND

The microscopic images were accompanied by a sound performance. For this, DNA building blocks from the Sahara dust sample were transformed into sounds. Using software developed specifically for this, as well as the wind coordinates pertaining locally at the time, the sound for the microscopic pictures was generated.

The happening radiated beyond its immediate venue, the École nationale supérieure des beaux-arts de Paris (ENS-BA). A virtual tour through Paris, initially using the Histori- cal Axis, made it possible to retrace history and to convey complex subject matter with the aid of artistically designed APPS. The project website was designed to develop into a virtual hub of communication and new humanist entente; the website made CRYSTAL MIRROR accessib- le independently of time and location. The simultaneous demonstration of natural beauty and technical efficiency highlights the charged relationship between mankind and nature.



This was not the first time that I used the bacterial cell cultures from the Saharan dust sample. In 2010, I incorporated them in my project, **BOOTSCHAFT – LIFE FLAG**, a UNESCO cultural project in which I collaborated with the Federal Institute for Materials Research and Testing (Bundesanstalt für Materialforschung) and the Berlin-Brandenburg Academy of Sciences. In 2011, **BOOTSCHAFT – CRYSTAL MIRROR** inaugurated the international ICOMOS General Assembly at the École des Beaux-Arts in Paris, and was an official feature on the General Assembly programme. The media performance, **BOOTSCHAFT – CRYSTAL MIRROR** took place under the auspices of the French President, Nicolas Sarkozy, and Irina Bokova, der General Director of UNESCO. **BOOTSCHAFT – CRYSTAI MIRROR**

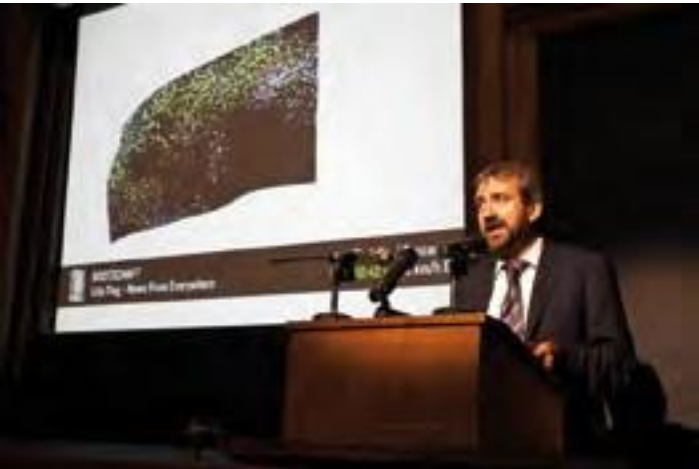
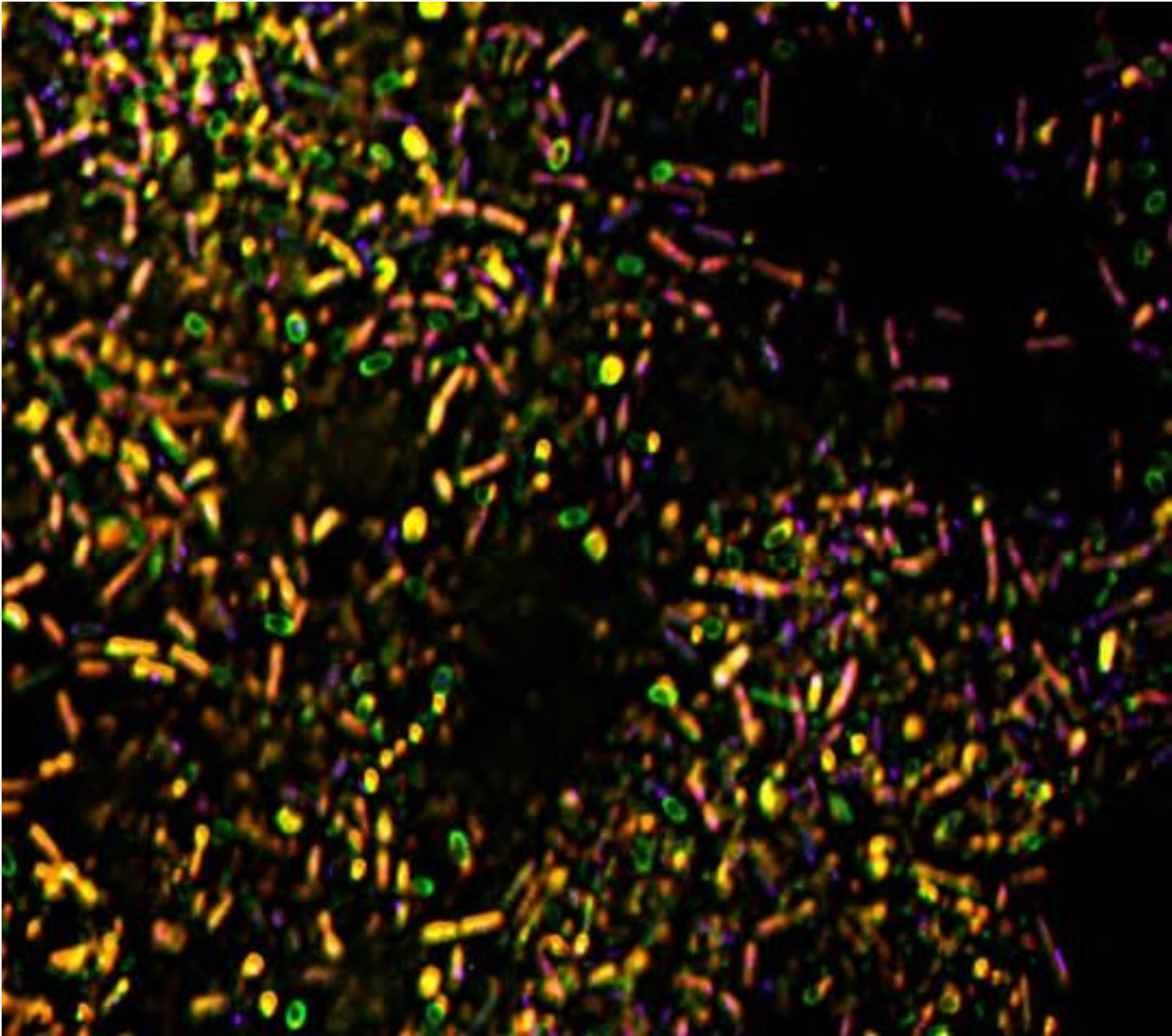
Project: BOOTSCHAFT – LIFE FLAG – NEWS FROM EVERYWHERE, interactive media installation
Date: 2010
Occasion: Berliner Wissenschaftsjahr/The Berlin Science Year
Location: Berlin
Partners: HU Berlin, Charité/Berlin, BBAW, BAM, FU Berlin, BKM, 94 embassies

PROJECT
BOOTSCHAFT in Berlin was conceived as a trilogy spread over three different stations.
1. Hoisting of the Flag at all participating embassies
2. Media installation of the virtual LIFE FLAG in the public domain (Schlossplatz, in central Berlin)
3. Light installation at the Martin Gropius Bau as part of the life propagation happening

THE MOTIF ON THE FLAG
The source of the motif on the flag was a representation of bacterial cell cultures taken from a historical sample of Saharan dust. It was found in Southern Italy and given to *Alexander von Humboldt* as a present in Paris, in 1823. The Humboldt Sample is today housed at the Museum für Naturkunde/Natural History Museum in Berlin, and is owned by the Ehrenberg Collection. *Prof. em. Dr. Dr. h.c. Mult. Wolfgang Krumbein* of the University of Oldenburg took the sample out on loan for Sabine Kacunko's media art project, BOOTSCHAFT. In cooperation with the Institute for Microbiology and Hygiene at the Charité, Berlin (directed by *Prof. Dr. Dr. Ulf Göbel*) and with the support of the working group under *Dr. Annette Moter*, microbes from the historic dust sample were reactivated and 'resuscitated' for LIFE FLAG at the Robert-Koch-Forum in Berlin.

STATION I
Embassies
The dense-knit web of embassies (Botschaften) in Berlin, the European capital with the greatest number of diplomatic missions, was to be the medium to disseminate a message (Botschaft). A flag with a universal symbol, raised at eighty diplomatic missions in the capital and at the German Foreign Ministry, symbolised unity in the diversity of languages, cultures and nations.

STATION II
Installation at Schlossplatz in central Berlin
On the site where the Humboldt-Forum is due to be erected, and which by that token, also constitutes a symbol of Berlin's readiness to take part in the international and interdisciplinary debate, LIFE FLAG entered into communication with the public at large.
The virtual LIFE FLAG waves, live, according to the wind coordinates of the participating countries; it floats and exists freely in public space.



Robert Koch Forum
Diplomatic reception and exhibition opening at the Robert Koch Forum: this is the site of the exhibition to accompany the happening. It is one of the most remarkable scientific establishments in Berlin and one of the most endowed in terms of tradition. An interdisciplinary outlook has always been prominent and cooperation between its researchers

has led to some of the most significant discoveries of our times. Irina Urusova, a student of agricultural economy from Russia, gave the première recital of the LIFE FLAG anthem, *Hymnus Oceanobacillus pulvirenatus*. This was composed by *Ari Benjamin Meyers* especially for Sabine Kacunko's LIFE FLAG – NEWS FROM EVERYWHERE project.

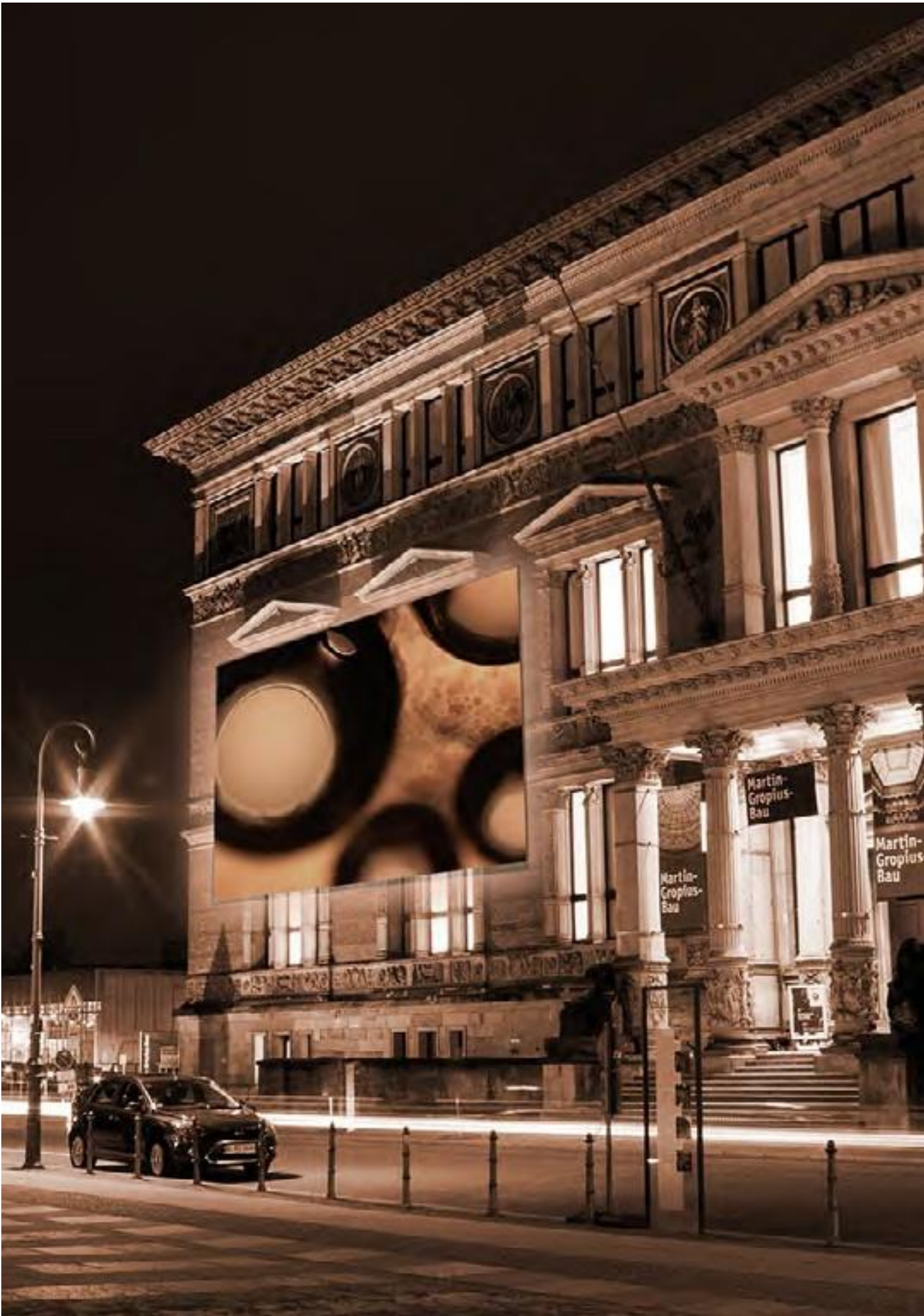
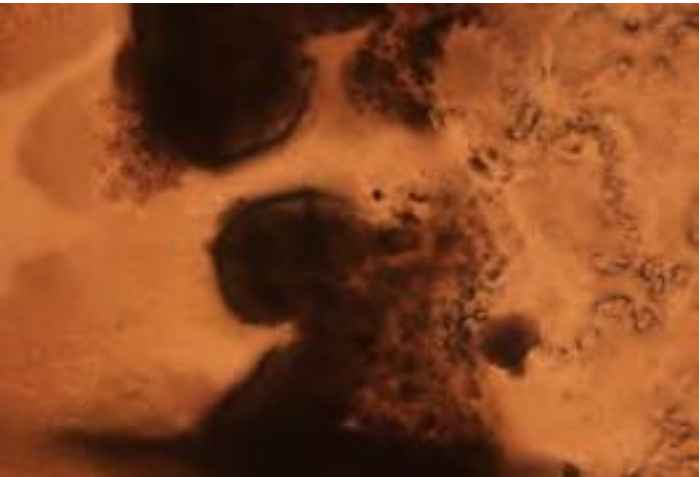
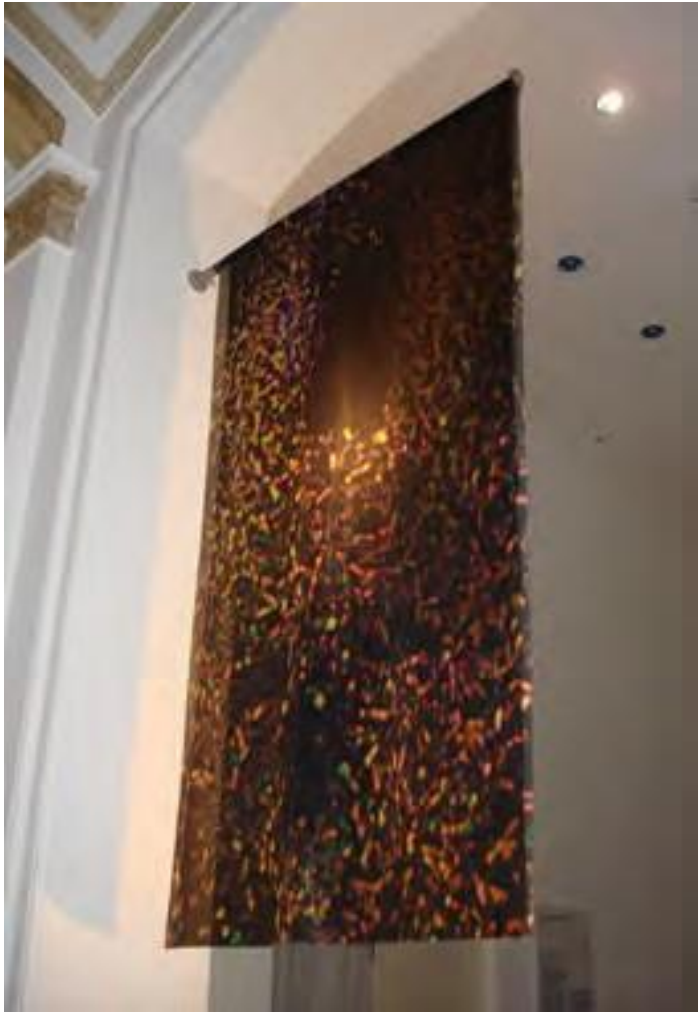
Project: BOOTSCHAFT – LIFE FLAG – NEWS FROM EVERYWHERE, interactive media installation
Occasion: Berliner Wissenschaftsjahr/The Berlin Science Year
Location: Berlin
Project supported by The Ernst Schering Foundation



Project: BOOTSCHAFT – LIFE FLAG – NEWS FROM EVERYWHERE, interactive media installation
Date: 2010
Occasion: Berliner Wissenschaftsjahr/The Berlin Science Year
Location: Martin Gropius Bau, Berlin

STATION III
Life Projection at the Martin Gropius Building

Setting up an experiment: a video microscope with cell cultures from a historic dust sample under it, was set up in the museum. The microscopic photographs were projected live onto the museum. In the process, the light had the effect of a bond between the various levels of time, material and content; past, present and future were as if stratified one over the other, or merged. The projection showed the bacteria as they ‘communicated’ in real life on the building. The range of the Saharan desert dust on the air currents includes Berlin, and it influences the environment there. Thus it is a part of the natural biological film coating the Martin Gropius Bau.



**Project: BOOTSCHAFT –
URANKER**

(primal, lit. arch-Anchor), installation

Date: 2010

Occasion: part of the Life-Flag Project

Project supported by The Pfefferberg Foundation;
The Ernst Schering Foundation, Berlin

The shape of the sculpture was developed out of the coordinates of a regular octagon and is the core object or fundamental *anchor* of the BOOTSCHAFT project.



Project: LIVING SCULPTURE, performance, script by
Sabine Kacunko, performed by *Patrick Jambon*

Date: 2009

Occasion: One-woman exhibition

Location: Beijing/China

Project supported by Staatskanzlei Berlin/State Chancellor; Nikon; Bundesanstalt für Materialforschung/Federal Institute for Materials Research and Testing, Berlin; FH Potsdam/University of Applied Sciences

On the occasion of a solo show at Platform China Contemporary Art Institute, Beijing (see *DRY SEA* project), the *Uranker* moved out of the gallery spaces, into public space.



Project: DRY SEA, interactive media installation
Date: 2009
Occasion: One-woman exhibition
Location: Platform China Contemporary Art Institute, Beijing, China
Project supported by Staatskanzlei Berlin/State Chancellery; Nikon; Bundesanstalt für Materialforschung/Federal Institute for Materials Research and Testing, Berlin; FH Potsdam/University of Applied Sciences

For *Dry Sea*, *Sabine Kacunko* took microscopic photographs of fungal cultures from the Gobi Desert. These image data became the resource for the artist's interactive environment, *Dry Sea*. The microcosm of the desert patina was projected onto a screen and was to be seen across the entire screen area as the exhibition opened.

The more visitors entered the space, the more the image on the screen fragmented, until it was no longer visible. The connections and thought-provoking impulses borne in the work reflect the sensitive ecological and economical equilibrium the world finds itself in, and which need to be preserved, or as the case may be, restored.



Project: VISION, media installation streamed live from Berlin to Seoul, South Korea
Date: 2009
Occasion: Organmix exhibition at Total Museum, Seoul
Location: Berlin and Seoul
Project supported by Robert Koch Forum, Charité Berlin, the Microbiology Department of the University of Oldenburg, Nikon and the Institut für Auslandsbeziehungen (ifa)

A negative with the image of a human skull was placed under a video microscope at the Charité in Berlin. This was the negative for an early black-and-white photographic work by *Sabine Kacunko*, which she had shown previously at international exhibitions. Now, bacteria were planted on it and were colonising and corroding it, a process which could be observed live on the Internet and at the Museum. With the aid of digital imaging technology, the process of decomposition was demonstrated and recorded, and the viewer became witness to the various stages of decay and destruction. The transient clears the way for something utterly new and different.
A project realised in cooperation with *Prof. Dr. Krumbein* of the Department of Microbiology at Universität Oldenburg, and the Charité, Berlin.



Project: BOOTSCHAFT – BLAUES FENSTER (– Blue Window), media installation
Date: 2006
Occasion: DOWNDATE #1 media conference, May 2006
Location: University of Osnabrück, in the foyer of the building at Kolpingstrasse 7
Project supported by Universität Osnabrück, 3M, Nikon

Using a photomicroscope, microscopic photographs of a particle of patina from the outer surface of the Castle at Osnabrück (which houses Osnabrück University lecture theatres) were digitised and printed on special film. This slightly translucent and weather-resistant foil was mounted on the skylight of the adjacent university building. The window lights the foyer above the stairs leading to the hall where the DOWNDATE#1 Media Conference was held.



Project: BOOTSCHAFT – TEMPEST ON THE SEA, interactive light installation
Date: 2006
Occasion: Celebration of the thirty-year twinning of Cluj (Klausenburg) and Cologne
Location: Transit Foundation/Unnamed synagogue and EUROPEAN-ARTRIUM, University of Arts and Design, Cluj, Romania
Project supported by Kulturdezernat Köln/Cologne Arts Office; University of Arts and Design at Cluj

The microbes from the patina of a glass fragment from a window at the Abbey of St. Cecilia, Cologne, were the source for the media installation, *Tempest on the Sea*. The glass fragment is held today at the Cologne Cathedral Archives. The video image was projected onto the altar wall in the synagogue, and accompanied by the real-time transmission of the sound of the *Somesul Mic* River that flows through the city. At the centre of the space lay the

BOOTSCHAFT primal anchor. In front of the windows, large-format white canvases were erected, reflecting the colours of the video animation.
The project was complemented with contributions in situ by *Liviana Dan*, Curator at Brukenthalmuseum Hermannstadt, *Prof. Barbara Schock-Werner*, master builder at Cologne Cathedral, and *Dr. Dr. h.c. Christoph Machat*, President of ICOMOS (The International Council on Monuments and Sites, under UNESCO)



Project: BOOTSCHAFT – PLANGE MÜHLE, interactive media installation

Date: 2006

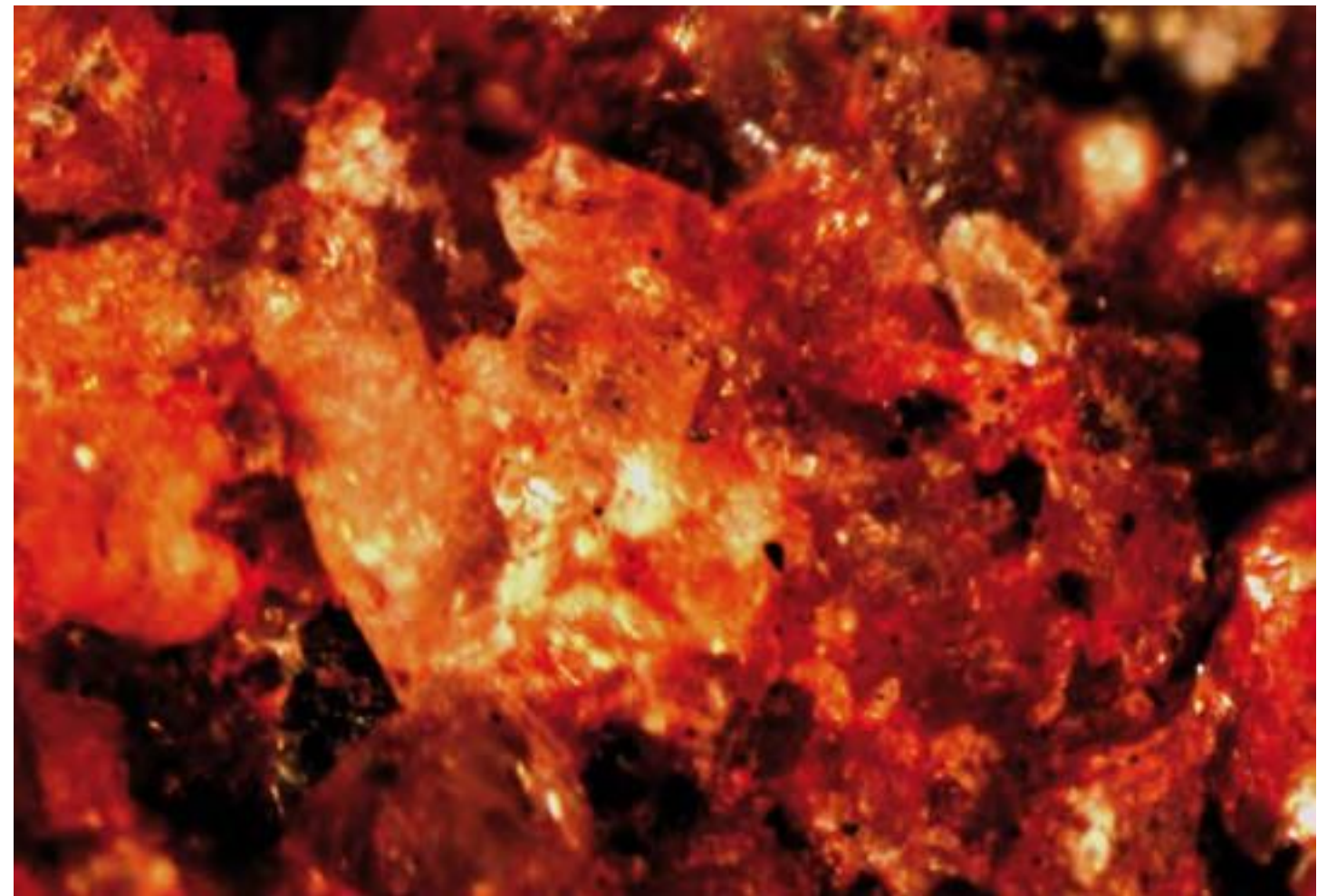
Occasion: Presentation of the BOOTSCHAFT project

Location: Plange Mühle, Medienhafen Docks/Düsseldorf

Project supported by Stadtplanungsamt Düsseldorf/City Planning Department; Architekturbüro Ingenhoven; Architekturbüro Overdiek

A particle of patina was taken from the surface of the building. Microscopic photographs of the patina the 'natural bio-film' on the house, were projected live onto the listed silos of Plangen mill. In the exhibition spaces of the Plange Mühle headquarters building, the BOOTSCHAFT project was presented in cooperation with architects *Jürgen*

Overdiek, Christoph Ingenhoven and the co-ordinator of the Bonn Videonale, *Georg Elben*. Making up the presentation were previous happenings (illumination of the patina on the Schlossturm at Burgplatz, Düsseldorf) and the further development of the project.



Project: BOOTSCHAFT – SCHRITTMACHER (BOOTSCHAFT – Pacemaker / Where's the Key?),
black-and-white portraits of and messages from the sitters

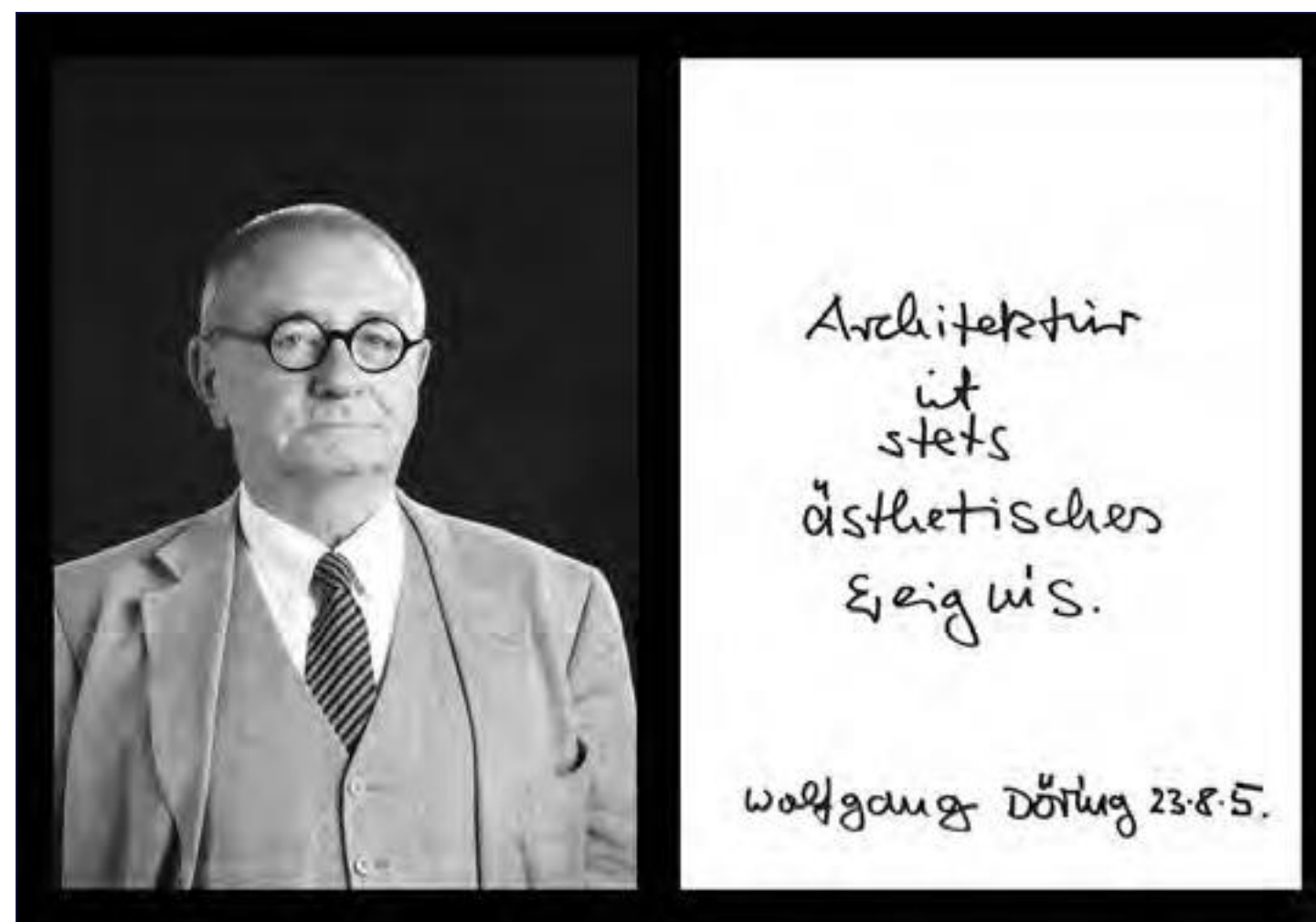
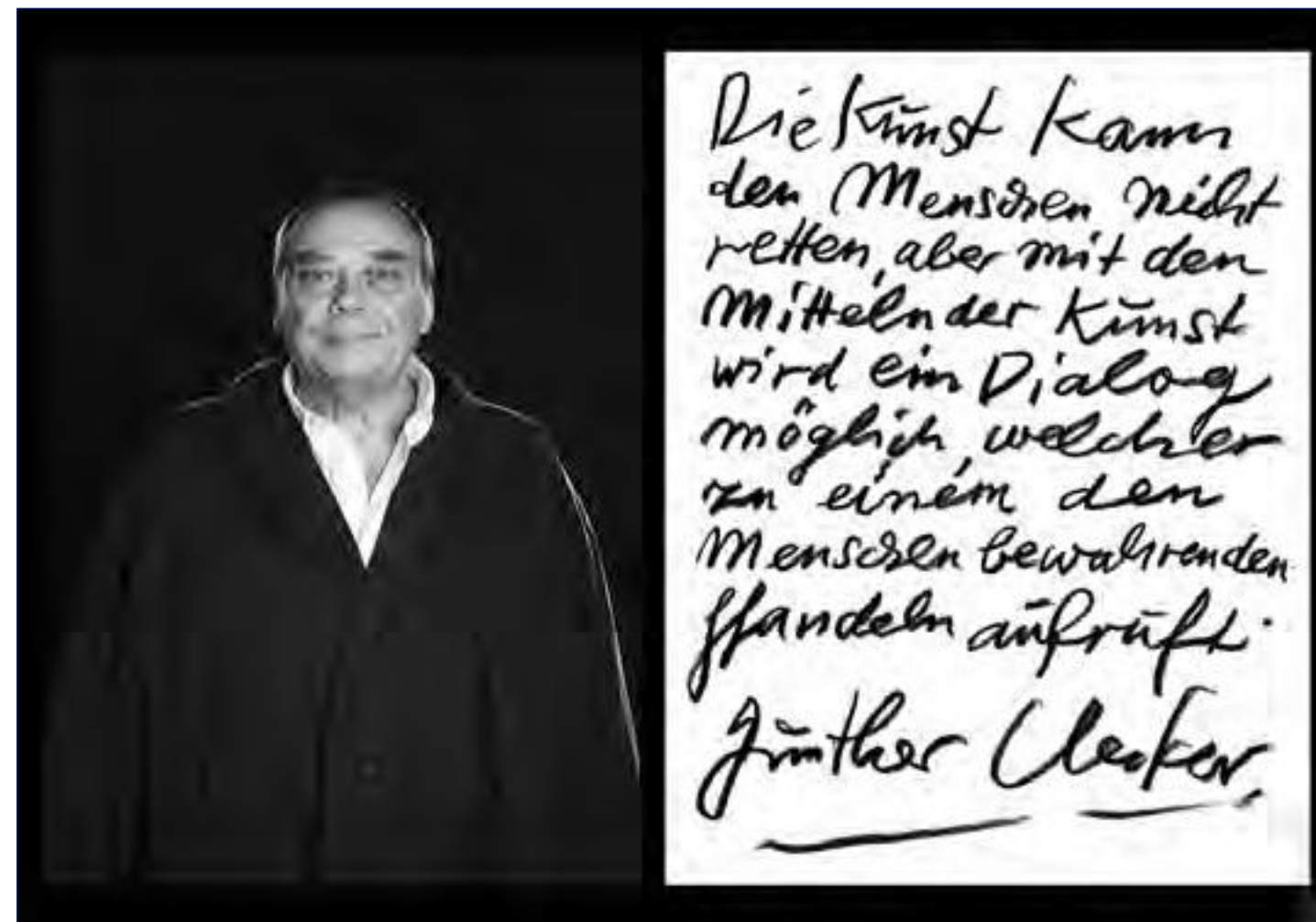
Date: 2005

Occasion: PLATZDA! Sommerauftritt3*

Location: Burgplatz/Düsseldorf

Project supported by Stadtplanungsamt Düsseldorf/City Planning Department

Pacemakers of different generations and who are cultural motors keeping current arts running, were portrayed; their Botschaften – messages, statements – were collected and juxtaposed. The *Pacemakers* convened for the first time at the historic Burgplatz (Düsseldorf; see previous page) as part of the *PLATZDA! Sommerauftritt3** project. *Schrittmacher* is a continuing project by Sabine Kacunko.



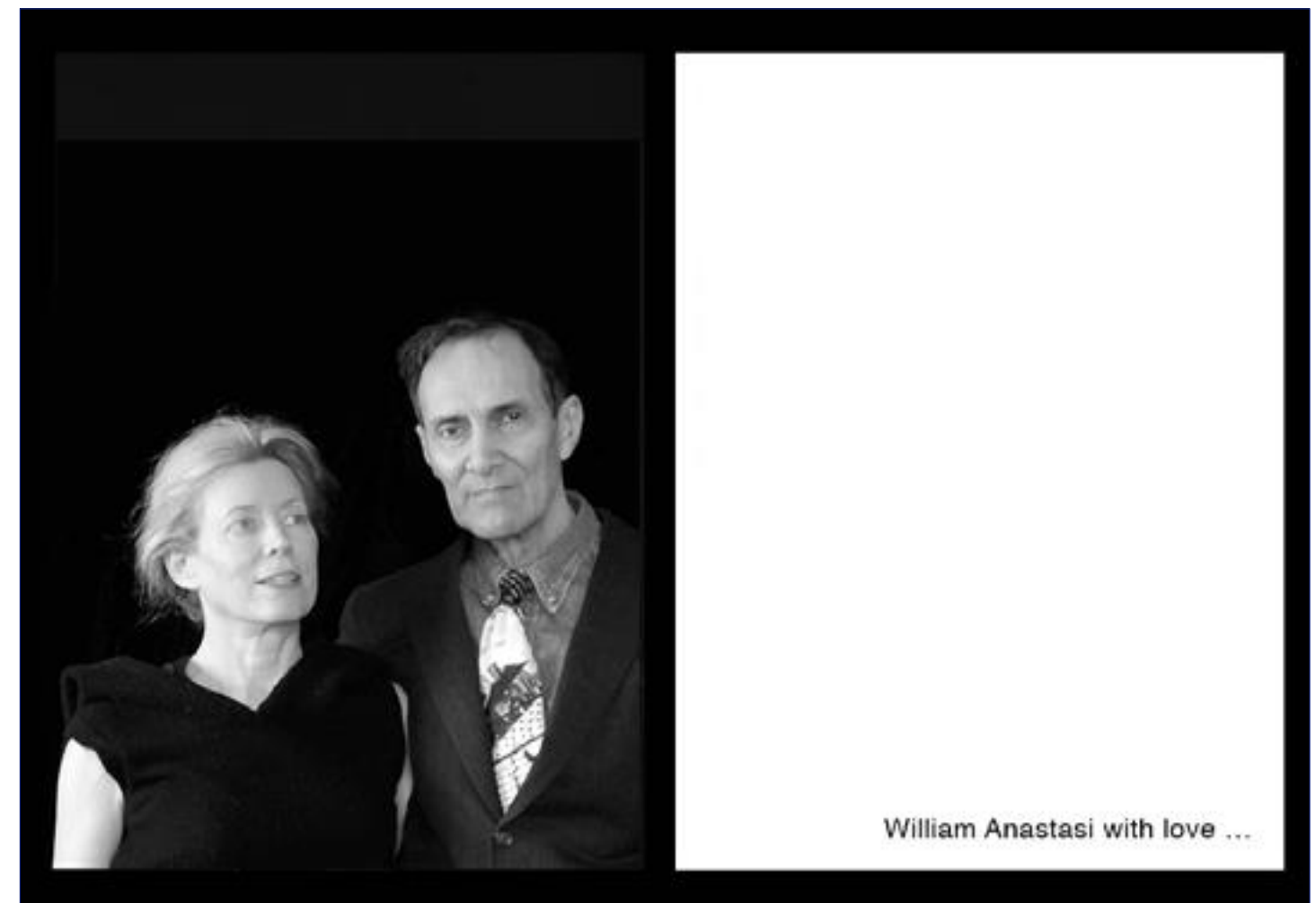
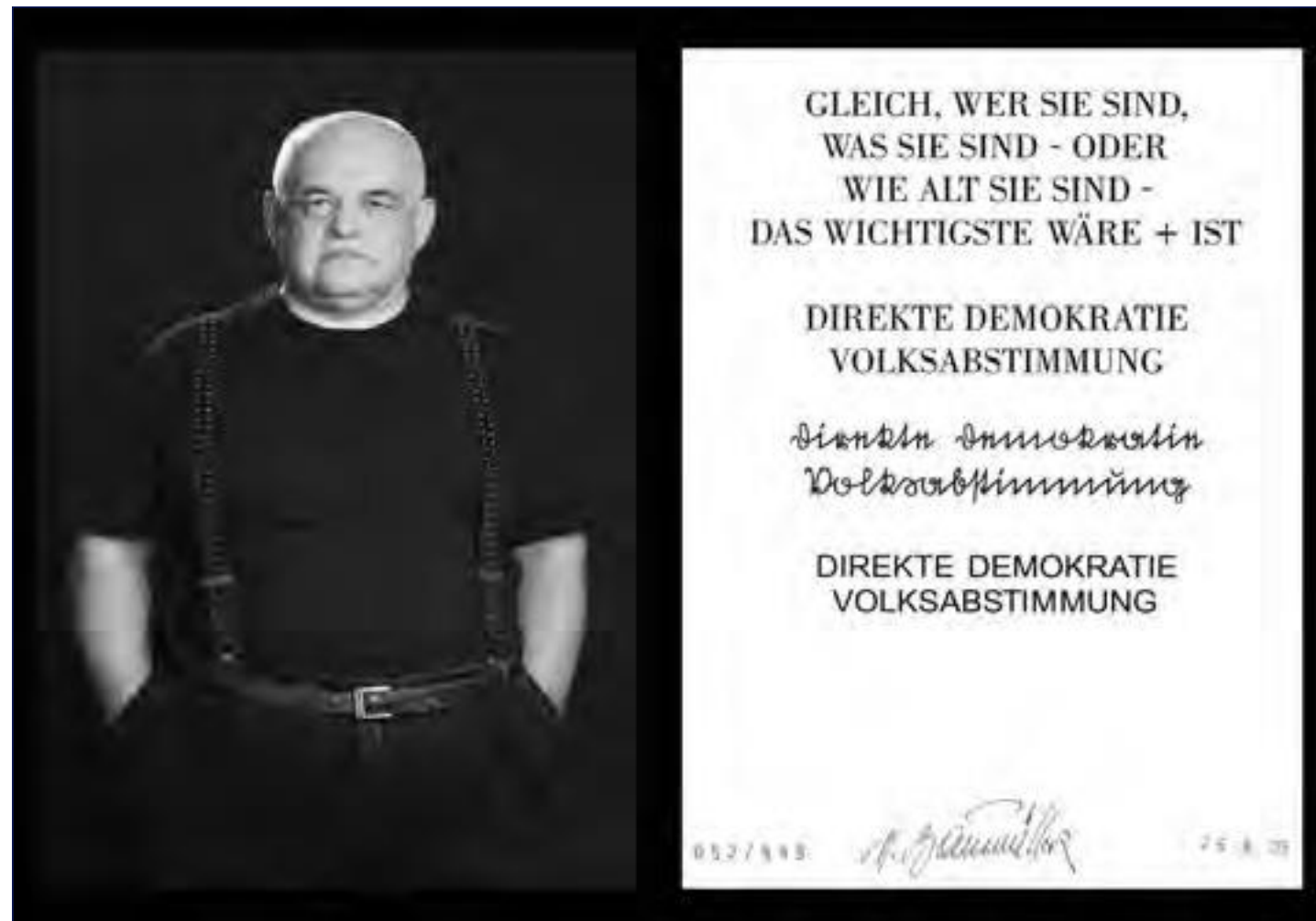
Project: BOOTSCHAFT – SCHRITTMACHER (BOOTSCHAFT – Pacemaker / Where's the Key?),
black-and-white portraits of and messages from the sitters

Date: 2005

Occasion: PLATZDA! Sommerauftritt3*

Location: Burgplatz/Düsseldorf

Project supported by Stadtplanungsamt Düsseldorf/City Planning Department



Project: BOOTSCHAFT – SCHRITTMACHER / WO LIEGT DER
(BOOTSCHAFT – Pacemaker / Where's the Key?), media performance
Date: 2005
Occasion: PLATZDA! Sommerauftritt3*
Location: Burgplatz/Düsseldorf
Project supported by Stadtplanungsamt Düsseldorf/City Planning Department

The Idea
The driving notion behind the media performance, Wo liegt der Schlüssel? at Düsseldorf's Burgplatz, was to give life to and keep alive local history, 'Fluxus' style. *Schrittmacher* or 'pacemakers' of different generations, artists/cultural initiators keeping the city's contemporary arts running, met at this location for the night's performance. The public space of Burgplatz became a platform for communication and a stage for events.

The Place
Burgplatz was a witting choice of location: it has a history as a point of departure for seminal impulses that continue to shape cultural life in Düsseldorf to this day. The trigger for Düsseldorf as a city of the arts came when Johann Wilhelm II, Elector Palatine, made it his official residence (1690 – 1716) and fostered its development as such. The second marriage of Jan Wellem, as the Elector was known in Düsseldorf, was to the Florentine princess, *Anna Maria de' Medici*, and renowned artists and architects from Italy and elsewhere were called to the provincial electoral capital and invigorated the arts there, until then a sphere untended. One consequence of the input was the founding of the Electoral Art Collection, with important works which, after *Jan Wellen's* death, were shipped for the greater part to Mannheim and eventually to Munich.

The fortified palace in which the Electoral couple resided burnt down in 1872, and was completely dismantled in 1888. Only the castle tower – the Schlossturm – remained, and survives intact as a landmark at Burgplatz.

The Media Performance
In tune with the BOOTSCHAFT principle (*the title punning on Botschaft = embassy, message, and Boot, boat, + -schaft, cf. -ship (!) and recalling Mannschaft, crew, team ...*), the microcosm of a particle of patina from the Schlossturm was photographed under a video microscope and digitised. These data provided the basis for a video animation shown at Burgplatz on a media sculpture. The shape of the sculpture was developed out of the coordinates of a regular octagon and is the core object or fundamental anchor of the BOOTSCHAFT project. That anchor recurs as a linking element. With the aid of this light sculpture, not only were the pacemakers and the historic Burgplatz illuminated, but thanks to the sculpture's alignment toward the Medienhafen, the 'Media Docks' developed over recent years, a symbolic connection to modern-day Düsseldorf was made.

The Newspaper
During the light performance, a newspaper was presented from a diplomatic limousine. Some hundred portrait photographs of the participating pacemakers with their 'Botschaft'/message were recorded in the paper and simultaneously projected onto the main portal of the castle tower.



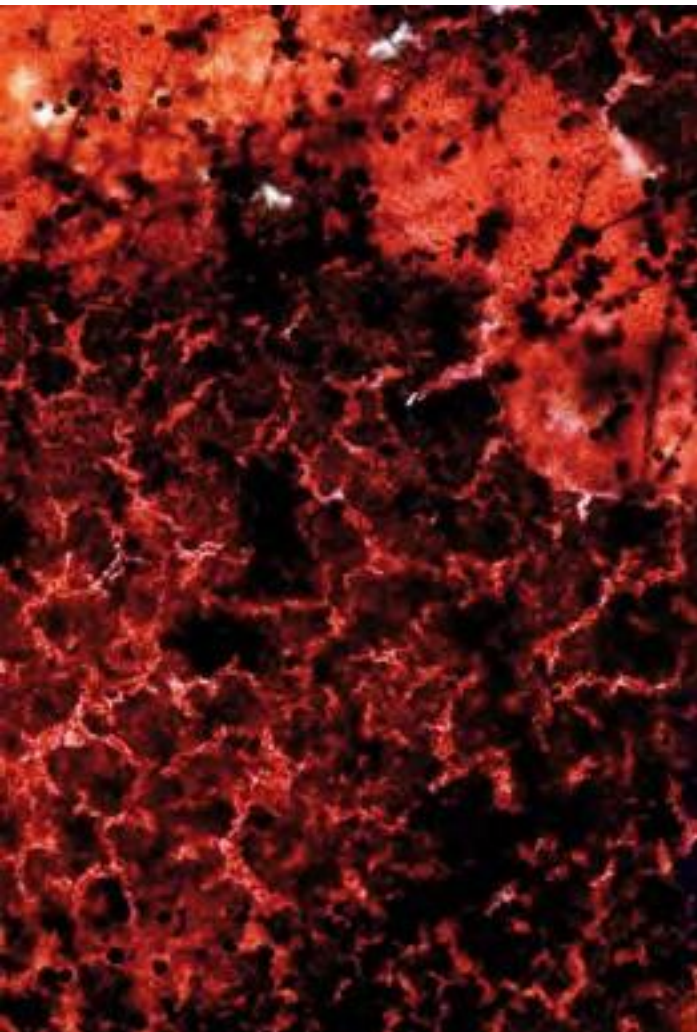
Project: P.O.L. ART – BLOODY MOON, video installation, poster
Date: 2003
Occasion: Die Große Kunstausstellung NRW
Location: Kunstpalast, Ehrenhof museum complex, Düsseldorf
Project supported by Nikon; SIGMA System Audio-Visuell GmbH;
Department of Microbiology at University of Oldenburg

P.O.L. ART / Forming of pigment

Sabine Kacunko is an extraordinary alchemist, versed in photography, video, installation and performance, her artistic motivation rooted not only in the diverse facets of the visual arts, but also in a dialogue with biological, chemical and medical phenomena. Her iconography is not one of chance finds, nor the ‘one-to-one’ reproduction of natural aesthetic phenomena, but rather the result of an artistic transformation in which, by changing the medium and format as coordinates, space, time, organic fragility and conceptual rigour enter into a remarkable blend. Her installations, for all their visual and technical detachment, always stir the viewer’s intellectual and sensual sensibility.

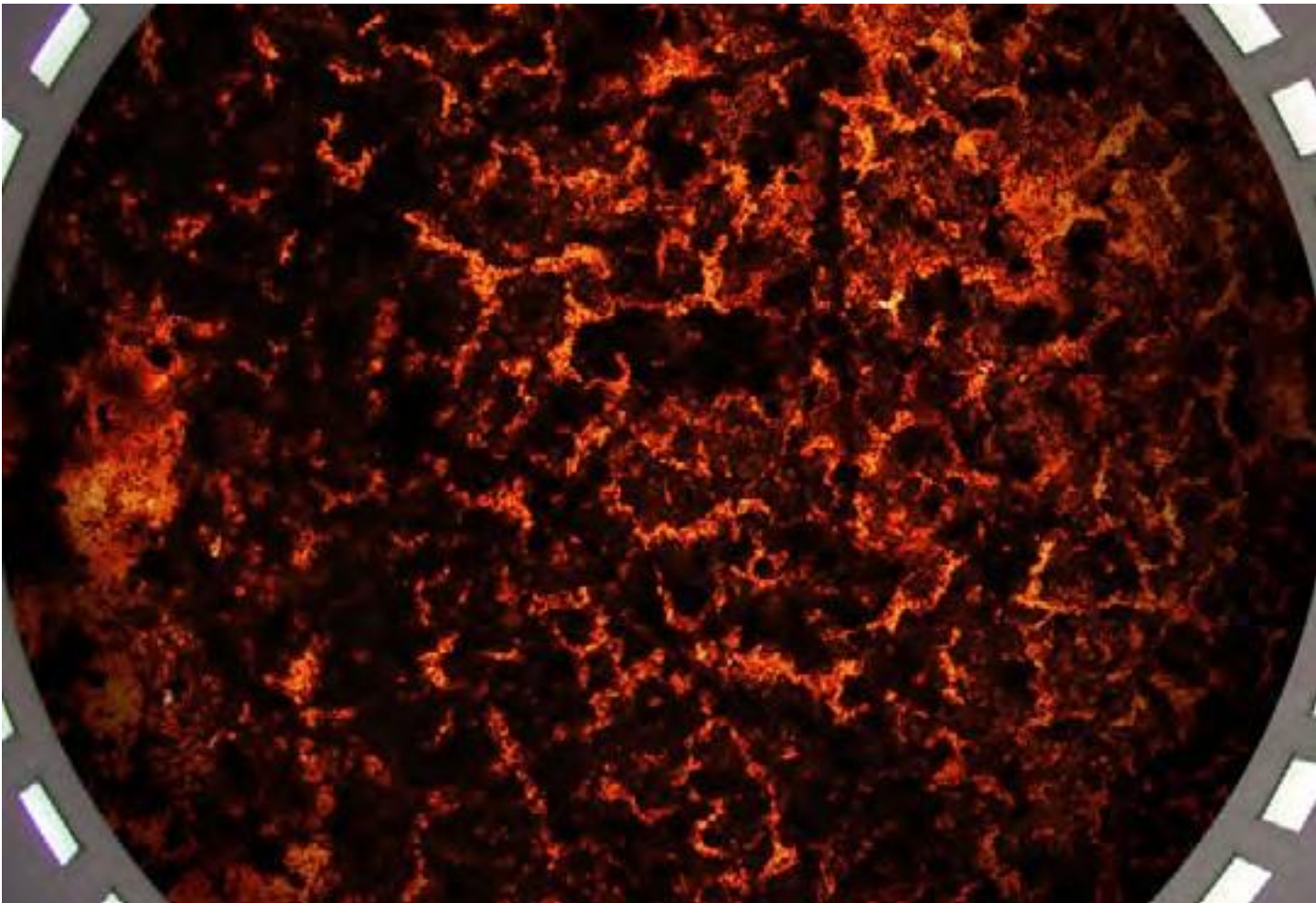
The artist’s earlier large-format black-and-white, analogue negatives, her photographs of organic aesthetic phenomena in nature, are colonised by microorganisms: an artistic transformation.

The bacterial attack induces premature decay and loss in the black-and-white negative, while the microbes produce pigments as a byproduct of their metabolic processes. With the aid of digital imaging technology, this process of decomposition, the various stages of decay and of destruction, is translated into visual form and recorded. The emphasis is on the artistic exploitation of organic processes of dissolution – not on the destructive aspect, but on the creative power.



‘No trace remains visible of the original motif on the negative – an animal skull. Consumed by microorganisms indulging in their delectation of the gelatine-rich layers of film, to leave nothing behind but excrement – pigments, prettier certainly, than *Manzoni’s* tinned merda d’artista and almost as beautiful as *Jackson Pollock’s* furiously dripped and spattered canvases – superior to them ultimately, because the microbes labouring so aesthetically are engaged in a ‘work in progress’.

Extract translated from the German original in Christiane Fricke, Kunstforum vol.165/2003

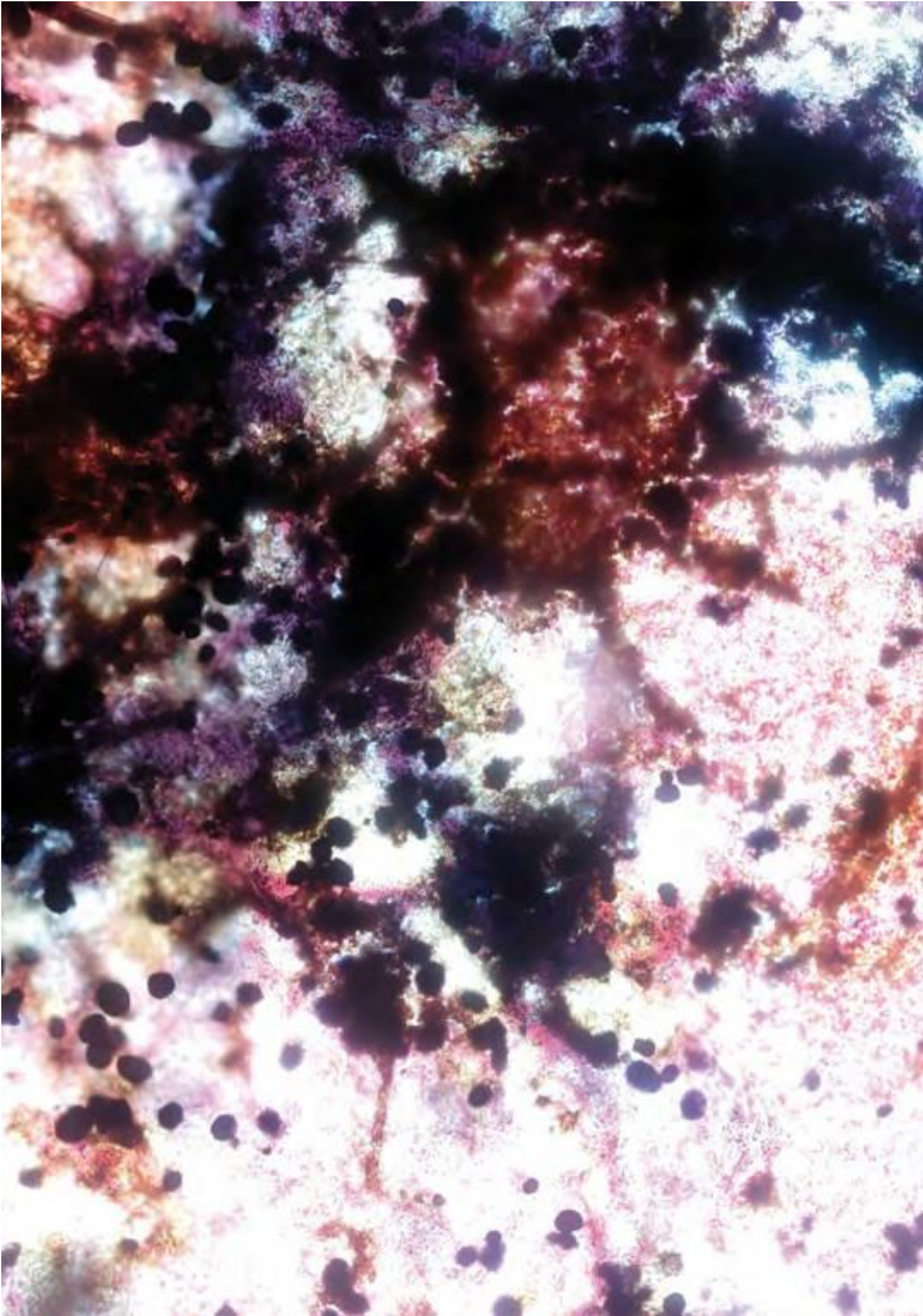
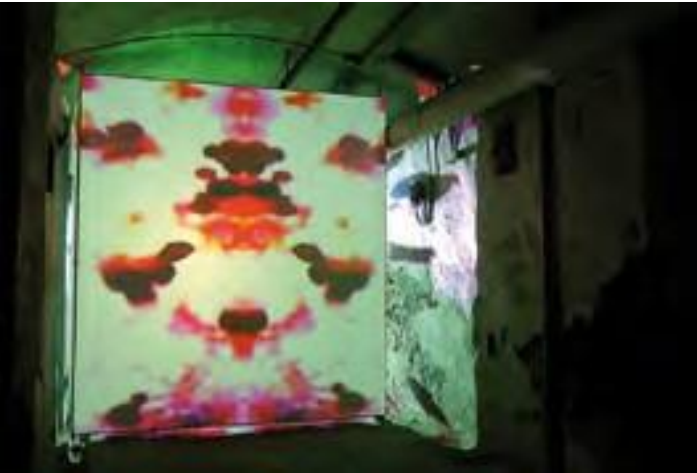


Project: ENDLESS, video-loop installation
Date: 2003
Occasion: LichtRouten Lüdenschaid
Location: Rathaus/Town Hall, Lüdenschaid
Project supported by Prof. Dr. Krumbein, Department of Microbiology, Universität Oldenburg

With recourse to digital imaging technology, a record was made of the process of decomposition of a photographic negative (of a fish) when subjected to bacteria. In this process, pigments were produced as waste and rendered in visual form as a pictorial outcome. The microscopic recordings form the point of departure for the video work ENDLESS.

'The mimetically perceptive, mythological-religious and historical-ethnological modes of apperception conjoin in the process of constituting meaning, and offer an exciting inter-play of sensorily perceptible expression and the cognitive notions associated with them.'

After the German of Prof. Dr. Slavko Kacunko

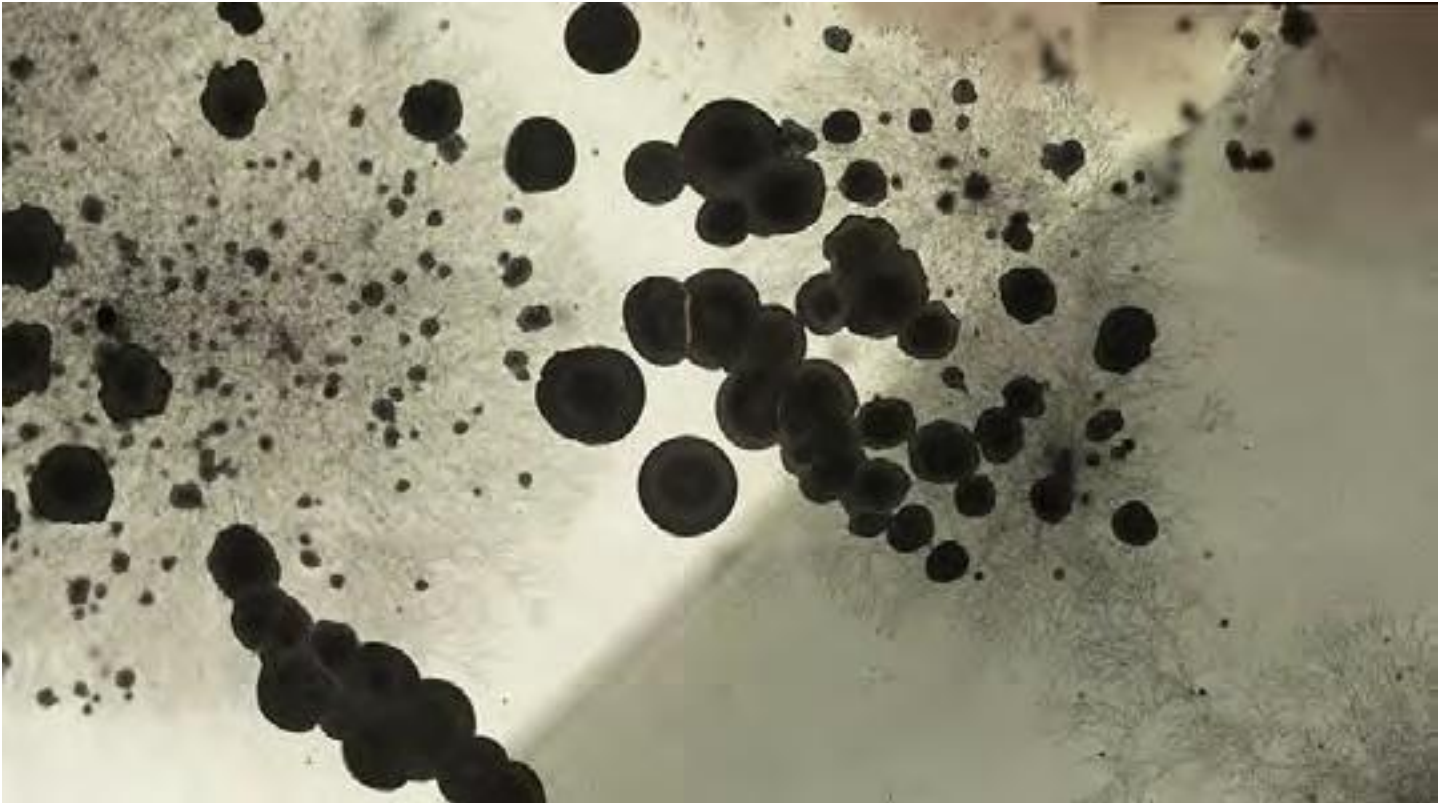


Project: P.O.L.ART
Date: 2002–2020
Material: photographic print bonded directly and permanently to Acrylic



Untitled, 300 cm x 230 cm

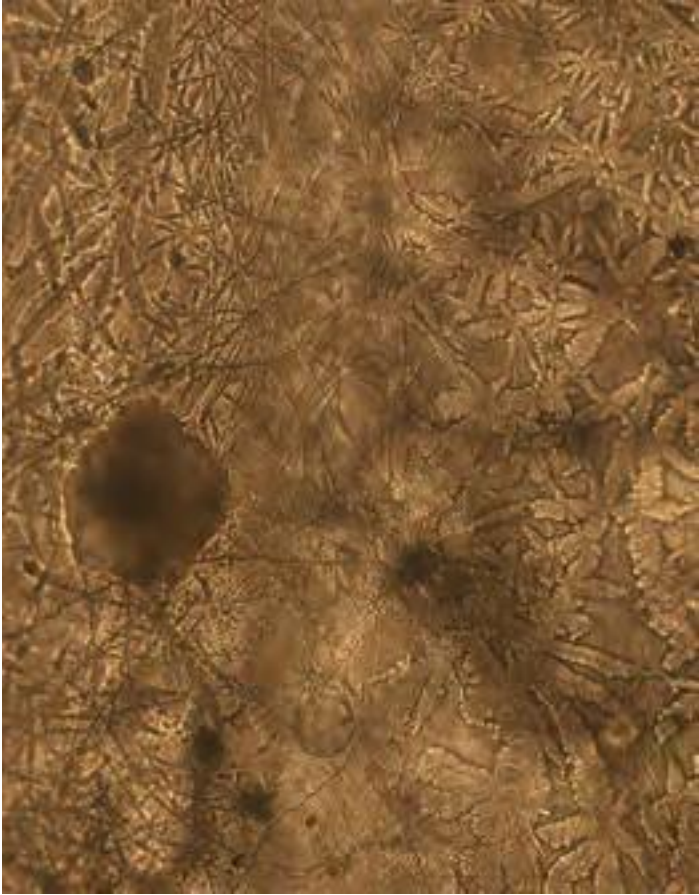
With recourse to digital imaging technology, a record was made of the process of decomposition in a photographic negative when subjected to bacteria. In this process, pigments were produced as waste and made visible as a pictorial outcome.



Untitled, 200 cm x 110 cm



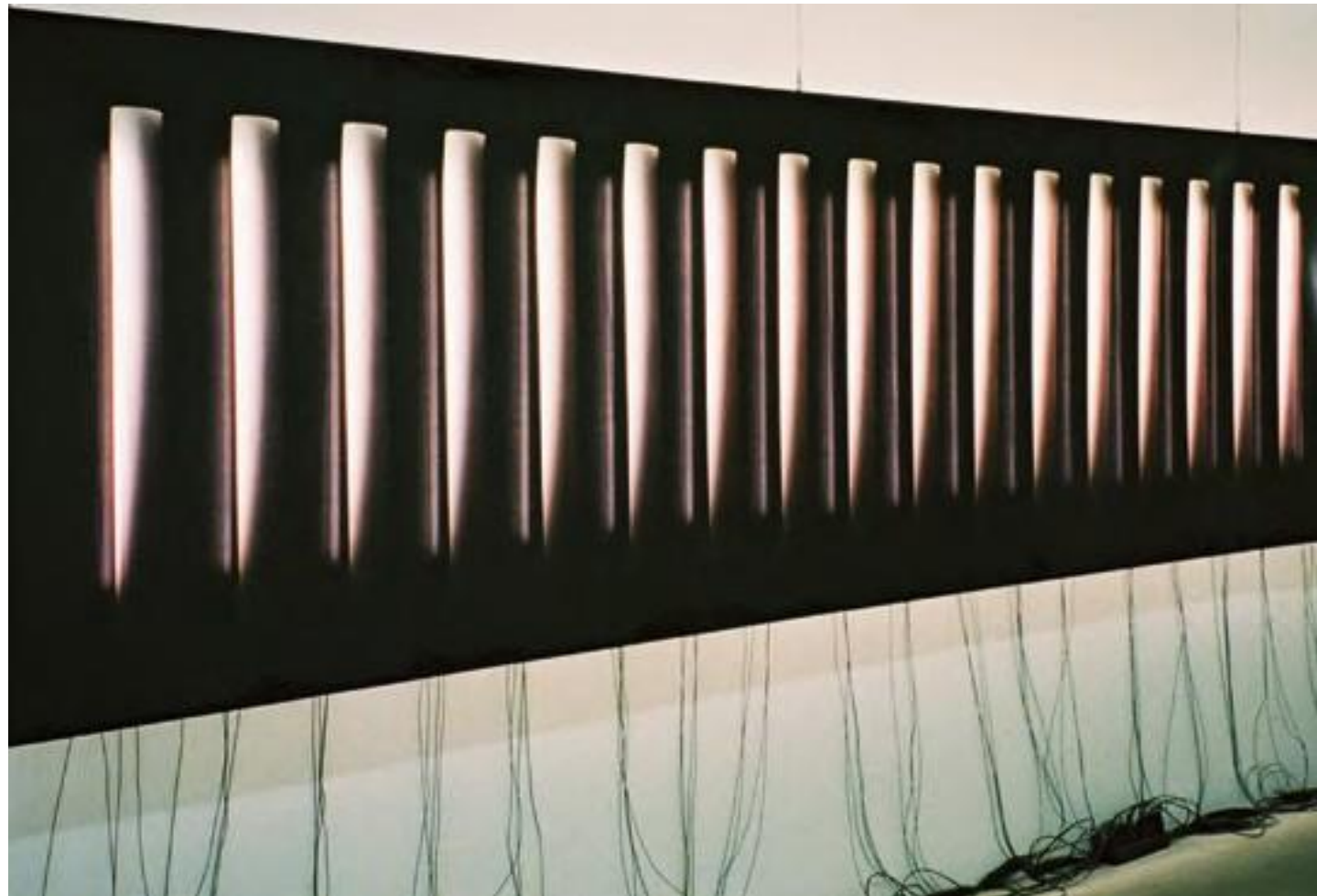
both works: Untitled, 300 cm x 235 cm



Project: ORIGIN OF LIGHT, interactive light installation
Date: 2001
Occasion: Solo exhibition
Location: Galerie Schüppenhauer, Cologne
Project supported by Osram

ORIGIN OF LIGHT is a photographic work consisting of a large-scale transparency (100x560 cm) showing twenty-three altar candles without a wick, on black satin. Using a specially made hanging system, the transparency is fixed to the wall at a distance of 15 cm. Behind, twenty-three fluorescent tubes are attached, so that every candle is lit by a fluorescent tube. The particular property of the Dura Clear slide material allows the sources of the light to be discernible, along with the cable system, only when the light has been switched on. The lights are connected to a motion detector, so that it is only the visitors' movements that turn the light on and illuminate the slide, for thirty seconds a time.

The energy required for the light sources is supplied by solar cells attached to the window wall facing the installation.



Sabine Kacunko’s photographic works possess a fragility and simultaneously a hardness like that of black porcelain; solid-coloured, not painted, to stick with the comparison. It is no contradiction that this hardness is ambivalent and undoubtedly has poetic dimensions, just as fragility does not rule out stringency and determination. Refusal to compromise, artistic radicality in the best sense, are the spiritual-sensual ravines that force both poles to closure. Through the medium of a camera lense and the hermetic alchemy of the dark-room, the artefact materializes. It attains its superelevation through its place in the scenario, informed both by the manner of its handiwork and its visionary stylisation. It contains all that words and thought seek to express, in toto. Moreover, it confronts the viewer plainly with a complete visual impression of almost physical immediacy – while it remains just a fiction on a flat surface.

Klaus Flemming

There is promise of death; there is unease at the seductive and brilliant black-and-white. In the large-scale work aptly named, Der Grosse Behälter (The Great Container; 1997, 300 x 100 cm; ill. opp. right), that sensation has attained almost mimetic physicality – attained and transcended it. The image is not just a reproduction of a carnivorous plant but also, as Klaus Flemming had it, its ‘ultimate’ form since it could not have been improved upon.

Translated from Slavko Kacunko, Realität der Schwarz-Weiß-Fotografie





Sabine Kacunko BLACK/WHITE PHOTOGRAPHY

Its placement in the installation space is often sufficient for it to be perceived as aggressive; the cases almost spring out from the wall at you. Sabine Kacunko makes use of a stylistic device of Arte povera that left the filling of trivial objects, simple forms and poor materials or surfaces to its observers and user. [...] The pictures still have no colour. The black and white of the photographs and the cases and frames is itself an abstraction of the real, leading from the subject depicted to deeper levels. Love and death, pleasure and pain cannot actually be seen, in the end, neither are they the subject of the picture, which remains open. Sabine Kacunko leaves the investment of personal memories and feelings, entirely to us, the viewers.

Rolf Sachsse

