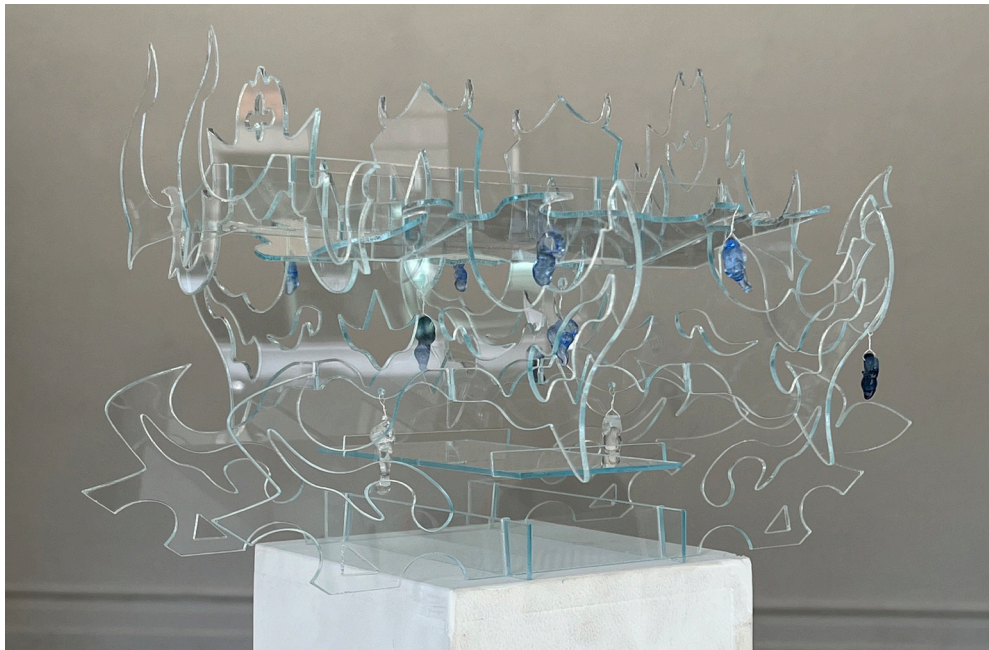


Vanessa Bosch

portfolio of selected works
& sound works on [Soundcloud](#)



A notion of the ever-lasting aims to get a grip on some of the processes involved in what we perceive as climate emergency through storytelling and the close observation of movements at different time scales.

These stories are voiced by different deserts, each one representing a singular geographical and philosophical perspective, engaging in a pluri-vocal narration about the vorticity of their ghosts. They notice that what they so far deemed as eternal matter, eventually decays. Within the stories, human activities can be traced as incidental appearances through multiple temporalities.

A notion of the ever-lasting was created during the OASIS 2027 residency in Mallorca and the Bledow desert in Poland and shown at the Festival of the Future Deserts in Magdeburg in October 2022 and as part of transmediale Vorspiel at Air Berlin Alexanderplatz in January 2024.

The main video is presented as part of an installation together with slow fiction - a loop created with material collected in the Bledow desert. The premiere of this work was accompanied by a performance The Nomadic.

Eternal Desert: There used to be a notion of the ever-lasting. One that outlasted beginnings and all endings. That made one question the grace of time at all. But in the limited lifespan of humankind, the temporal perception of the individual became narrowed to a series of disruptions.

Desert of Granular Matter: Isn't life just a series of disruptions after all?

(excerpt from script)



installation view, transmediale Vorspiel, Air Berlin Alexanderplatz, 2024

Vanessa Bosch
in collaboration with Bárbara Acevedo Strange

script and production

Bárbara Acevedo Strange
& Vanessa Bosch

voices

Eternal Desert

Nomadic Desert

Desert of Granular Matter

Céline Mathieu

Deborah Macauley

Wilf Speller

sound design

Vanessa Bosch

additional music

Saturn in the 12th House

Prime Vertical

poems

Mist

El desierto (un mar de muertos)

Sandfamilien

Ahmad Shamlou

Raúl Zurita

Yevgeniy Breyger

videos can be sent on request



a notion of the ever-lasting, main video, 11:16 min



The Nomadic, performance, variable duration



slow fiction, video loop, 7 min

To the state of suspension of my body in water, to all bodies under water, to the power inherent in the flow of water - wet together is an ode to everything fluid.

This ever-changing project cores mainly on the ideas of Hydrofeminism, a queer and new materialistic eco-feminism, in which water is perceived as more than matter, but force, through which all bodies on earth are connected, not only within space, but time as well.

All bodies, either human, plants, animals, rocks etc., are considered as ‚bodies of water‘, since all planetary matter consist of at least some percentage of water - water existing for billions of years, remaining the same water in perpetual change through different bodies over time. Thus water becomes the queer connector, turning each body into an agent of the whole, like an aqueous archive or data store in which all are carriers of universal information.

On behalf of the fluidity and thanks to it's multi-mediality, wet together takes many forms in presentation. It's basis, the hydrofem-manifesto (2021), is accessible and editable online since 2023.

The original text was featured in the first edition of Posse Magazine (2022), the online journal Umbau (2022), Kunstforum Nr. 287 (2022) and topic of various lectures and talks such as Talking Back Symposium (Karlsruhe, 2022) and the Art Science Talk at We Are AIA (Zürich, 2022). Audiovisual readings took place in off-sites of Berlin (2023) and Mallorca (2022).



hydrofeminism manifesto

hydrofem-manifesto.xyz

WET TOGETHER

the ever evolving hydrofeminist manifesto invites every body to collaborate...

COMMONING

Our bodies are a fundamental part of the natural world, neither separated from it nor privileged to it. Biologically this might be easily approved, but ever since technology has been

Neimanis, Astrida.
Hydrofeminism: Or, On Becoming a Body of Water
spacestudios.org.uk/wp-content/uploads/2017/11/hydrofeminism_or_on_becoming_a_body_of_water.pdf, accessed 07 January 2024

with the acknowledgment that the human consists of the same material as the material world.

"The problematic nature of this relation is becoming increasingly clear in contemporary water crises and the suspect ways in which we are managing this planet's water resources. While these crises have led to international calls for recognizing water as a human right, an onto-logic

CIRCULATING

Today, philosophy and science grow more strongly together in their common belief of the **holobiont**, a term to describe all subjects of planet earth as an intra-dependent whole, instead of individual units. It becomes important to acknowledge objects and substances not as isolated entities, but to recognise their lasting intra-actions and effects within human and non-human lives and ecologies, in private as in planetary scale.

This politically oriented onto-epistemology can be described as **trans-corporeality**: Seeing humans and humanity less as isolated entities but more as oceanic eddies (Astrida Neimanis) to overcome borders and segregations to expand our understanding of what needs to be taken care of.

Perceiving things as fluid instead of solid, as transition instead of state,

MERGING

Bodies of water seem more differentiated by how not by what. Viscosity draws attention to sites of resistance and opposition rather than only a notion of open possibilities that might suggest one indiscriminate flow. Still, everybody requires membranes to keep from being swept out to sea altogether, because there is always a risk of flooding.

In acknowledgment of this corporeal connected aqueous community, the distinction between humans and non-humans start to blur. Hydrofeminism suggests a new ontological understanding of body and community.

The **aqueous understanding of interbeing** is not to become another appropriation of non-human existences.

Hydrofeminism is not supposed to expand existing biases, but to overrule them. It incorporates the under-

SENSING

Still these anti-egocentric theories often count as speculative and especially too abstract. By coring the perception of our surroundings around water, it would not only provide an illustrative notion, but inspire our spiritual and thus sensual understanding, which science and philosophy have been lacking during the last decades.

Abstraction of nature and humanity is one way to gain a new perspective and greater understanding, however abstraction does not mean debasement! But the arts can draw awareness on seemingly remote problems that need to be acknowledged not as something that happens in other places, but as something that happens everywhere. Facing climate changes and the speed of evolution, tuning in for modification through sensory stimulations becomes methodical: mutation in visual and audible perception, breathing, communicating (in-

ARCHIVING

Our bodies seem like a threshold of both, the past and the future.

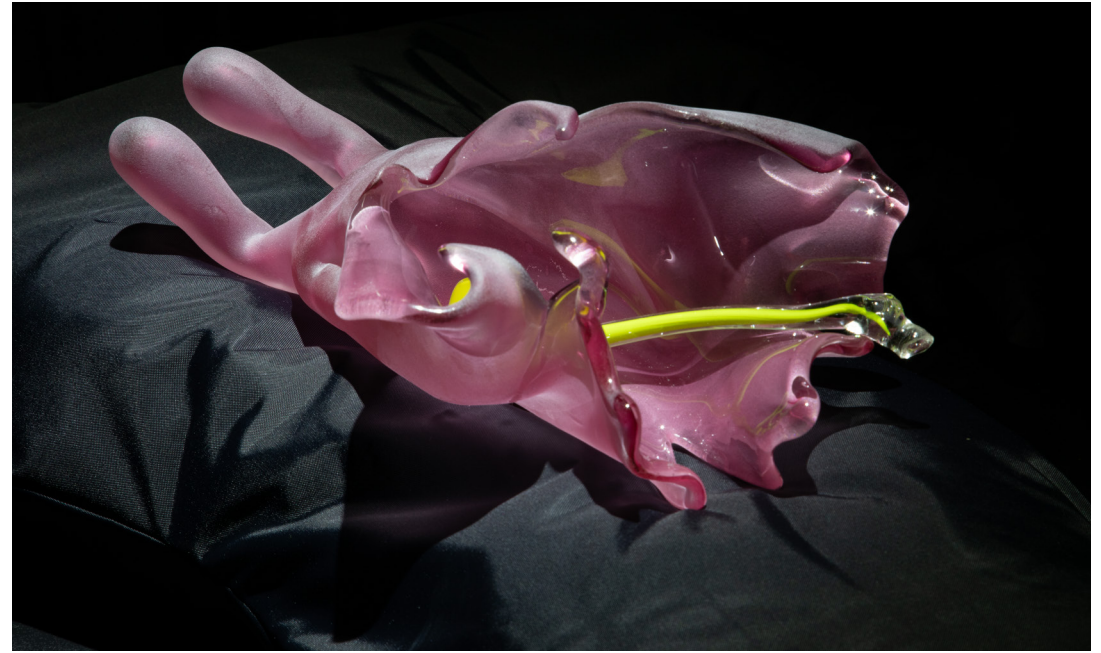
Ann Cvetkovich suggests to see trauma as a fascia that can suture pasts and presents, as a collective experience that potentially gathers different kinds of we's, instead of many individuals. Traumas, in her sense, can make certain kinds of publics possible, because they have the ability to parse the lineaments of more systematic or structural social and political relations. Is the Anthropocene one of such traumas?

Hydrofeminism can exercise our way of archiving thinking with a greater sustainability in view of the water as the immortal carrier of life data or planetary life. Astrida Neimanis speaks on the basis of Ann Cvetkovich's understanding of trauma of an Archive of Feelings. Water is circulating and moving not only in space, but in time as well. Water

wet together is embodied through various glass sculptures. They represent hybrids between sea slugs and sex toys. Like all snails they are gender fluid.

Glass only appears solid. Rather, it is in an imperceptible state of flux, inwardly formless, amorphous. Their material not only underlines their fluidity, but is far more ecological than (for sex toys common) silicone and inherits the usual environment of those colorful snail - the sandy sea bed. This connection was intentionally made to draw awareness to the vulnerability of the oceanic floors and the drastic and irreversible measures of deep sea mining. As personal as a sex toy can be, they turn the private into political matter.

The original installation was a low water basin in which the video-manifesto could be reflected and which visitors were able to enter barefoot. The video could be watched while sitting on cushions which, like the floating displays of the glass sculptures, imitate the hermaphroditic sexual organs of the nudibranchs.



nudi toy, one of 14 glass sculptures, 15x20x30cm



installation view, A11 we as groupshow, HfG Karlsruhe 2022

wet together, video manifesto, 18:37 min

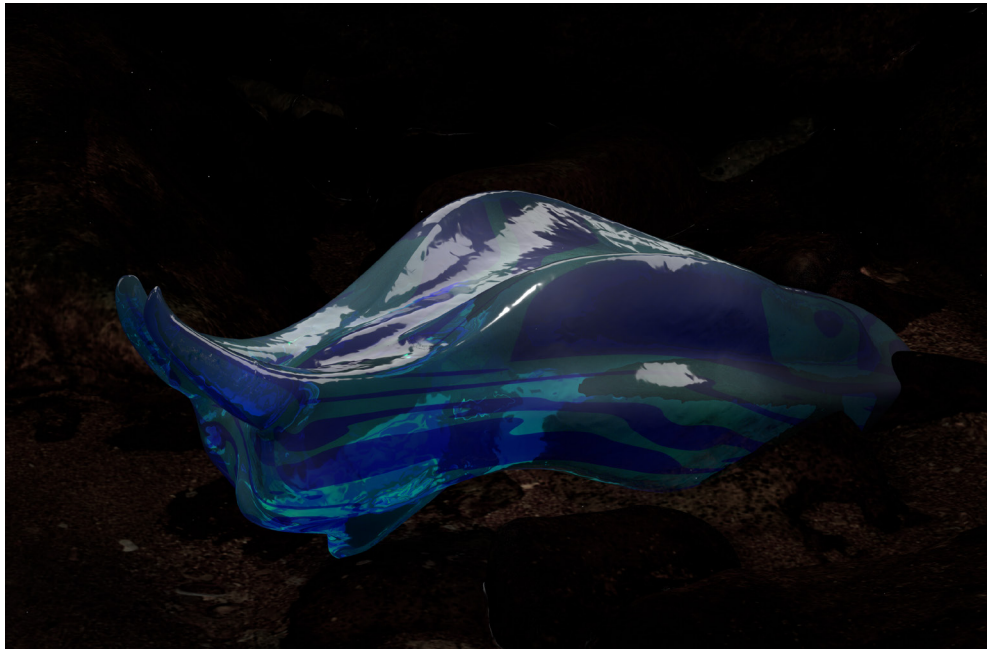
voice Marie Gerhardine Iguchi
intro track Luise Peschko
sound design Janis Zeckai
animations

Edwin Fuhrmann
Charlotte Nies
Bent van Berg

title type Alexander Turovskij

web developement Kim Kleinert

glass sculpting Markus Marschmann
pillow sewing Corinne Riepert



nudi toy, rendering



installation view, diploma exhibition, HfG Karlsruhe 2021



Underpasses are liminal spaces

„When I enter, I physically remove myself from the outside world above, the natural light. I'm underground, but I'm not either. I move in and through different levels. When leaving I return to the light.“ A liminal zone can be described as a threshold between two defined spaces. We approach underpasses with a certain trepidation.

Cue of reality

In places where physical windows are absent or the view is heavily dominated by artifacts, the view from a window plays an important role in people's physical and psychological well-being. The real skylights in a liminal space lead to an expanded rapture due to their limited vision. The three monocular depth cues, movement parallax, blur and occlusion are hardly present and thus the creation of a window-like „see-through experience“ is prevented. Only Movement Parallax gives the greatest effect. The view from the skylights falls on the cables of the line network. Similar to underpasses, the power grid represents man's ability to innovate and also the limits of his possible extensions.

Liminality in the physical world

The underpass is a passage and connection between two places. An underpass is usually not the goal. Liminal spaces are spaces of change and innovation, spaces in which everything seems possible and which are constantly changing. The liminal state is not a fixed but a fluctuating state of suspension.

Rite of passage

In the design of transformative spaces, correspondences with principles from rites of passage can be found. Rites of passage or passage rites refers to an ethnological concept that was introduced in 1909 by the French ethnologist Arnold van Gennep. He observed that in the course of a person's social life, numerous transitions between two life stages or social states have to be made, for example between childhood and adulthood or between the external foreign world and the familiar environment at home. (2nd intermediate phase „Liminality“: undefined)

Connection to Neolithic art

Underpasses as modern sites of ritual and change, like Neolithic ritual spaces. Similar to a Neolithic cave (cave paintings, ceramics, metal and stone objects), we return to a border crossing and embed our work in a modern cave.

with the support of the city of Karlsruhe
ofluxo.net | kubaparis.com

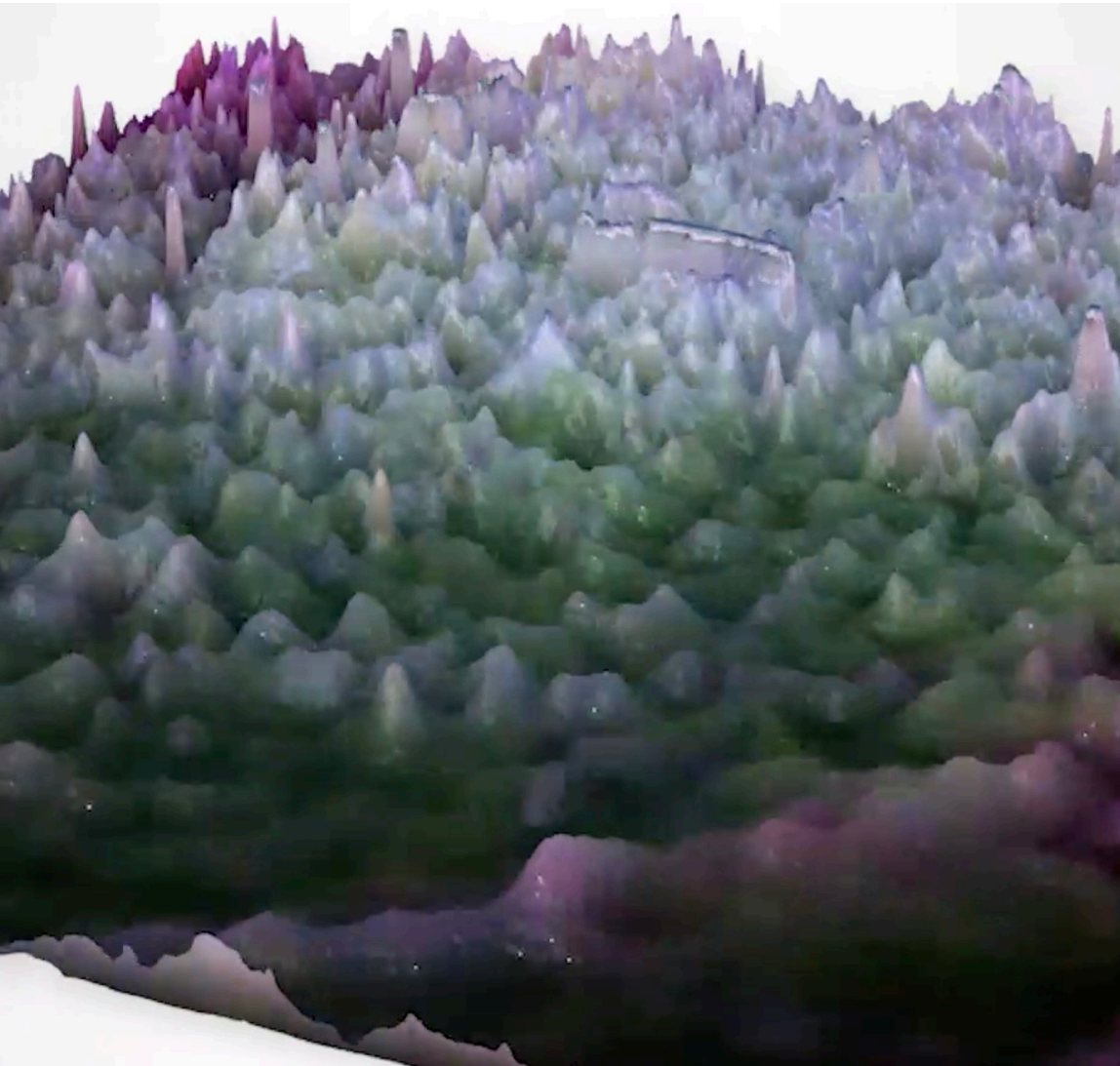


installation view, off-site in Karlsruhe, 2022



In 1995 Tokyo was shaken by a poisonous gas attack on the subway planned and executed by members of the terrorist sect Ōmu Shinrikyō. A flowery substance was added to the self-made sarin gas, so the deadly weapon was not to be discovered too quickly, but rather inhaled by the metro passengers possibly even more intensely.

Kaori, an olfactory work, picks up on this cruel idea and immitates a harmless version of this particular scent. It was installed within the exhibition at the Kunsthalle Mannheim, *Mindbombs*, that featured various works under the topic of (media-)terrorism. Research was based on interviews with the victims of the gas attack, held and collected by Haruki Murakami (*Underground*, 1997).



01. BIRTH

You have changed eyes.
Innocent like a child.
Speak not for yourself.
Are you scared?

02. WAKING UP

A thousand instruments will hum in my ears.
Their voices had waked me after long sleep,
Will make me sleep again.
I pray to thee. I must obey.

03. FIRST HEARTBEAT

Come, follow.
I am worse than devils.
Being most unfit to live. I have made you mad.
Like this man who stood beside me.

04. (RE-GENERATION)

Take my hands.
I swear this is the truth.
You fools, I and my fellows are ministers of
fate.
See what you have, and kiss the wild waves
into silence.

05. RISING

My spirits are nimble.
The air breathes upon us here most sweetly.
As if it had lungs, and rotten ones.

06. FIRST BREATH

It is foul weather in us all.
Oozing from your mouth.
Poisoning everything outside your skin.
One word more.

07. ANGELIC FORM

Be not afraid; the air is full of noises.
Sounds, and sweet airs, that give delight and
hurt not. Oh, the heavens!

08. FRICTION

You rub the sore, when you should bring the
plaster.
Beat him enough. After a little time,
I'll beat him too.
Knock a nail into his head!

09. TIRED TRANCE

It is a strange calm, to be asleep
with eyes wide open, standing, speaking,
moving,
And yet so fast asleep.

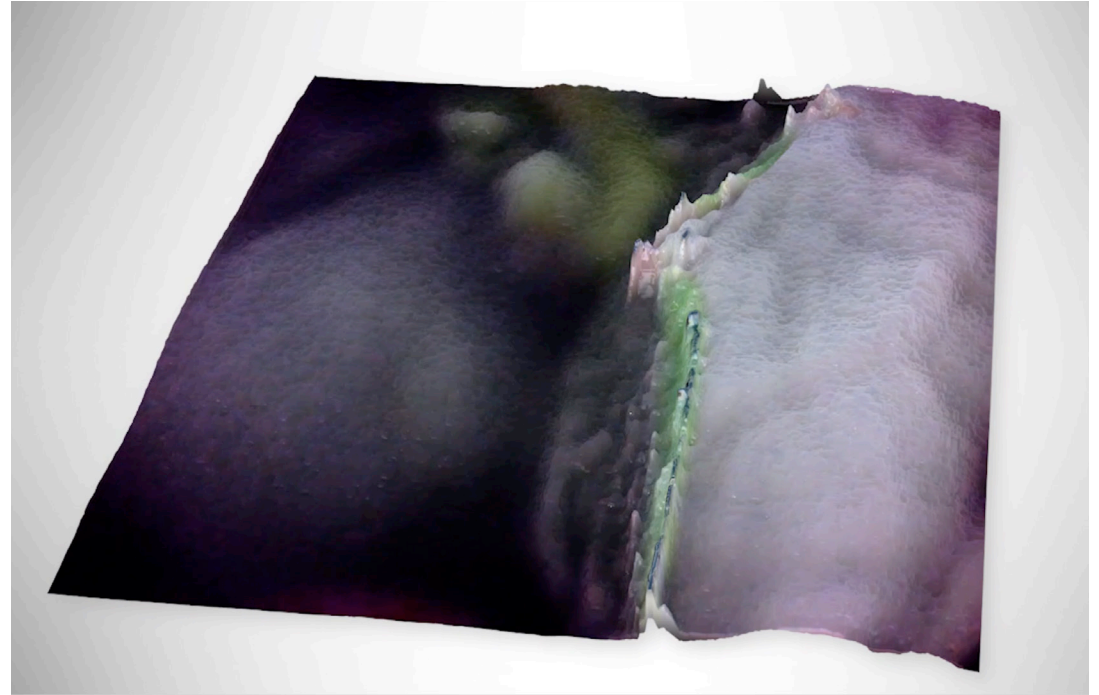
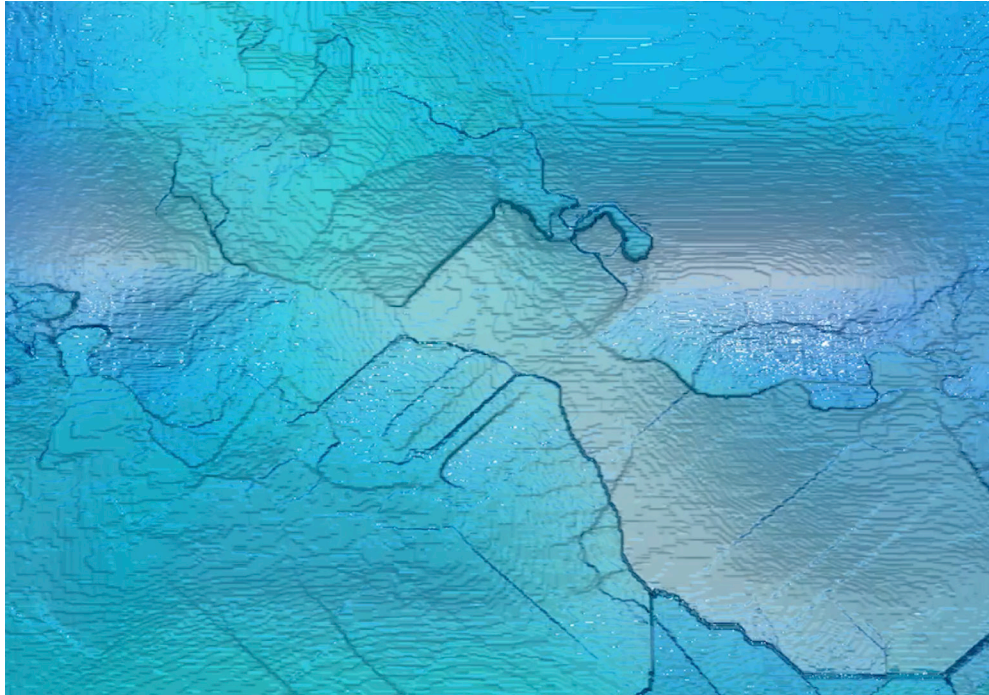
10. LAST ENERGIES

A tired trance in such a prison. Standing beside
myself. Banished from your eyes,
she won't be around to remind you of your loss.

11. THE END NOW

a perfect corpse
blood and guts spilling beautifully on the floor
Ready to drop upon me, that when I waked.
I cried to dream again.

THE END NOW is a music video to TCV's EP *Anima*, which thematizes the fragility of the human corpus, the bodily dependency of mechanical forces and metamorphosis. The video interweaves various effects and visual techniques to a meshwork of various organic textures, incorporating AI generated images. The accompanied poem is Inspired by William Shakespeare's character Caliban, the banned humanoid creature.



EDUCATION

- 2014 – 2022 University of Arts and Design Karlsruhe
Media Art (diploma with honors)
- 2018 – 2019 Hogeschool voor de Kunsten Utrecht
Image & Media Technology (BA, Erasmus)
- 2015 – 2016 traineeship at CEGC Vienna, 'Women in Games Summit'

CURRENT JOBS

- since 05/ 2023 studio assistance for Ruedi Bechtler
- since 09/ 2022 curatorial assistance – [Shedhalle Zurich](#)
- since 05/ 2022 research & curation – [HYDROMEDIA](#)

CURATION

- 2024 [HYDROMEDIA](#), Technische Sammlung Dresden
[Lange Nacht der Museen](#), Shedhalle Zurich
[HYDROMEDIA](#), Städtische Galerie Karlsruhe
[ProtoZone13 Closing](#), Shedhalle Zurich
- 2023 Intra Loggia, off-site group show in Zurich
- 2022 [A Room with a Cue](#), off-site group show in Karlsruhe
[All we as](#), graduation show at HfG Karlsruhe
- since 2017 [76666](#), music label and artist collective (online)

SCHOLARSHIPS

- 2022 Neustart Kultur Scholarship
- 2018 Erasmus+ Program
- 2016 CEGC / GDC San Francisco Scholarship

RESIDENCIES

- 2022 [onEarth Foundation – OASIS 2027](#)
- 2019 [Off_Track at Kulturtempel Karlsruhe](#)

TEACHING

- 2024 Mentorship, HyperWerk FHNW Basel
- 2023 On Scores & Hosting, Kunstvermittlung HSLU Luzern
Guest critic, Architektur & Kunst ETH Zürich

SELECTED GROUP SHOWS

- 2023 Nordbecken Festival, Karlsruhe
Attempt Studio, Zürich
- 2023 Oerliker Dream House, Zürich
- 2022 [Festival of Future Deserts](#), Magdeburg
- 2021 [Mindbombs](#), Kunsthalle Mannheim
- 2021 [All we as](#), HfG Karlsruhe
- 2019 [UN/GREEN Festival](#), Riga
[CINEDANS Festival](#), Eye Museum Amsterdam

SOLO SHOWS & PERFORMANCES

- 2024 A notion of the ever-lasting, ABA Berlin
- 2023 Light of the Abyss, Roter Salon Volksbühne Berlin
- 2022 Site Visite, Brandhorst Museum Munich
- 2021 wet together, diploma exhibition, HfG Karlsruhe
- 2019 Ephemesis, AK24 Utrecht
Carnivation, InSonic, ZKM Karlsruhe
- 2017 Einwerk, Wilfredo Lam Museum Havana

SELECTED SOUNDTRACKS

- 2023 [ipseria \(cave of intelligent slime\)](#)
- 2022 [Yen](#)
- 2020 [Womxn Waves](#)

PUBLICATIONS & TALKS & LECTURES

- 2023 [Hörspaziergang und Gespräch](#), Kunstmuseum Bochum
[Art Science Talk](#), We are AIA Zurich
- 2022 [Patterns of Pleasure](#), Posse Magazine
[Political Bodies](#), Umbau
[Kunstforum Nr. 287](#)
[Talking Back Symposium](#), Academy of Fine Arts Karlsruhe

LANGUAGES : fluent in German and English, basics in French
PRONOUNS: she / shey / her

Vanessa Bosch studied media arts at the University of Arts and Design in Karlsruhe Germany, where she graduated with honours in 2022.

Her artistic approach is motivated by metaphorical, but also practical fluidity. She is concerned with the interactions of media and practices such as sound, prose, video, play, performance, installation and curation. Her working method consists of merging disciplines, exploring these borderline spaces and creating new niches and connections.

The artist deals with environmental and socio-political issues. This includes genres such as speculative fiction and queer feminisms, as well as substances of decolonial and post-migrant perspectives. Identity politics, shaped by her own migrant heritage, permeate her work.

She has been living and working as curatorial assistant of Shedhalle in Zurich since fall 2022. Her works and performances have been shown at Kunsthalle Mannheim, Brandhorst Munich, ZKM, Eye Museum Amsterdam, Wilfredo Lam Museum Havana, CAFA Beijing and other national as well as international spaces.