
Embodied Futures & the Ecology of Care

Press Release
January 22, 2024

Art & Biotechnology Collide at Sunset Park's Brooklyn Army Terminal

Art Exhibition Bridging Art, Biology, and Technology



BioBAT Art Space, Image Credit: On White Wall

Exhibiting Artists:

Aradhita Ajaykumar Parasrampurua, Katie Hubbell, Elaine Young, Karen Ingram, Laura Kung, Juyon Lee, Lolo Ostia, John Roach, Iz Nettere, Shihori Yamamoto, Suzanne Head

Curated by:

Elena Soterakis & Eve Barro

Special Thanks to Co-Organizers

Carolyn Hall & Clarinda Mac Low of Genspace, Junho Lee & Katherine Plourde of NARS Foundation, and DB Lampman of Makerspace

Exhibition Dates:

October 14, 2023 – March 16, 2024

Closing Reception:

Saturday, March 16th, 2024, 3:00 – 6:00 pm

Venue:

BioBAT Art Space,
Brooklyn Army Terminal, Building A, Ground Floor
140 58th Street, Brooklyn, NY 11220

Gallery Hours:

Saturdays 12:00 – 5:00 pm
& by appointment at info@biobatartspace.com

FOR IMMEDIATE RELEASE

Brooklyn, NY

January 22, 2024

Something biological is brewing at BioBAT Art Space. Located at the Brooklyn Army Terminal, BioBAT Art Space is a gallery dedicated to the field of BioArt in which the border between art and science dissolves. In BioArt, scientific practices like genetics, mycology, microscopy and bacterial cultivation provide the inspiration for artistic creation, and often the materials from which the work is made.

Here artists paint with living yeast instead of paint, and sculpt with cultivated mushrooms as opposed to traditional plaster or clay. One artist derives blue dye from the toxic bacteria e-coli found in NY waterways to create ephemeral dyed-silk representations of petri dishes. Each of the eleven artists on display are artist and part research scientist, and their work blooms as a result of this ambitious and creative intellectual marriage.

BioBAT's current exhibition is entitled *Embodied Futures and the Ecology of Care* and features eleven artists drawn from Brooklyn creative hubs Genspace, Makerspace and the NARS Foundation.

The exhibition explores the question: "How can the concept of 'care' extend beyond the human sphere to include all living species and ecosystems?" Inviting viewers to see care as a dynamic force that sustains and nurtures all beings, this exhibition encourages us to break free of the hierarchical limitations often associated with the term and suggests a world where "care" becomes universally accepted as part of the fabric of ecological society.

Together, these eleven artists collectively challenge the audience to consider their role in shaping the ethical, political, and ecological landscapes of tomorrow.

Embodied Futures and the Ecology of Care is on display until March 16, 2024.

The Gallery is open Saturdays from 12:00–5:00 pm and by appointment at info@biobatartspace.com.



Brooklyn Army Terminal, Sunset Park

About the Exhibition

In an era where technology and ecological paradigms are in constant flux, *Embodied Futures and the Ecology of Care* challenges normative views around care, body, and existence. This thought-provoking exhibition brings together art, biology, ethics, and technology to explore the concept of “care” as a universal principle that transcends human-centric viewpoints.

Upcoming Programming



Karen Ingram, *Orchid 4, Purple*, 2023
Gene modified yeast on YPD agar with titanium dioxide

Robotic Painting Performance, by Karen Ingram & OpenTrons

Saturday, February 3rd, beginning at 2 pm

As part of her “[Biogenetic Blooms](#)” yeast painting collaborations, Karen Ingram will make living art using a liquid handling robot, the [OpenTrons OT-2](#). The OT-2 will be deployed to make imagery with tiny droplets of genetically modified yeast on agar. The yeast will bloom into colorful, living art. Stop by the artspace to see completed living artworks, and to see the robot in the act of producing a painting.



Shihori Yamamoto, *inside her Womb installation, I am here to love you*,
Image Credit: Shihori Yamamoto

Brewing Serenity: A Tea Ceremony in Shihori Yamamoto’s Womb Installation, with Tea Arts & Culture

Sunday, February 4th, 2-5 pm

20-min Timed Entry, Register at info@biobatartspace.com

Experience a unique fusion of traditional tea culture and contemporary art. This event invites guests to sit in Yamamoto’s “womb sanctuary” and be enveloped by radial drawings cascading from the dome’s apex while bathing in the sound of the artist’s recorded heartbeat emanating from outside the tent walls. This auditory experience is paired with soft lights which pulse, synchronized with the recording of heartbeat. As you sit in the tent, the rhythmic heart-lights filter through the womb’s walls creating a nurturing, immersive ambiance.

This installation not only artistically represents our universally shared, biological beginnings inside a womb, but also seeks to unify humanity’s experience in a shared, introspective space. Yamamoto’s installation is a “psychological refugee tent” for participants. Join us for this intimate, transformative tea ceremony, and for a dialogue between the tranquility of tea arts and the profound message of human connection conveyed through Shihori Yamamoto’s work.



Image Credit: Elaine Young

ALIVE / DEAD | Projection Mapping Meditations + Pop UP

Saturday, February 10th, 12–5 pm,

Artist Talk at 2:30pm

How do the ways we care for biological life change between their living, semi-living and non-living states? from birth to death? across industries as a source of information and material? in public and private conversation?

‘Meditations’ brings these questions to life by projection-mapping hand-painted text originally printed on an upcycled military uniform. Scrolling text spills from the ceiling through the headless and handleless figure into a pool of words melting through the floor. Join Elaine Young | [STUDIOPHORIA](#) for an artist talk. Deep dive into: why *Faust, Icarus, Prometheus* and *Essay on Blindness* appear on capsules of her [DNA](#); and how all the ways the act of breathing was portrayed in the media during covid inspired her latest fashion collection—which launches today, the first day of the Year of the Dragon. Happy Lunar New Year! Come through to shop the pop-up!

Performance by the Foulbrood Orchestra

Saturday, February 17th, at 5 pm

John Roach, Thessia Machado, and Ranjit Bhatnagar perform with unconventional instruments to evoke life within a beehive. The audience will be led on a sonic exploration through a number of remarkable spaces in the iconic 1919 Brooklyn Army Terminal, culminating in the reverberant 18,000-square-foot Dark Space.

Arrive early to explore the exhibition ‘Embodied Futures and the Ecology of Care’, sample a honey-based beverage, purchase some extraordinary honey-confections by B-Line Ice Cream (while supplies last), and receive a special bee-themed door prize!

Closing Reception & Artist Panel

Saturday, March 16, 2024,

Artist Panel at 2 pm, followed by a closing reception.



Featured Artists

In this exhibition, each artist brings a unique perspective, imagining a world where “care” becomes an inherent part of the fabric of existence, inspiring empathy and reciprocity across species and ecosystems.

Katie Hubbell



Slow Down Soft Body, Stay With Me (2023), Video installation by Katie Hubbell. Image credit: Yi Hsuan Lai

Katie Hubbell's multi sensory installation *Slow Down Soft Body, Stay With Me* invites us into an intimate visual, auditory and olfactory conversation with gastropods and worms. Her video installation, worm-scented fragrance diffusers, ethereal sculpture and audio experience leave you feeling like you might be able to have a meaningful relationship with a snail.

As the viewer encounters the installation, presented in the gallery's cavernous Dark Space, their first experience is the feeling of being physically touched by the light of a

video projection which reaches out from the darkness to welcome you. The projection shows the soft underbelly of snails moving across a glass surface, touching and meeting each other with a delicate and intimate mucin exchange. A spherical video of twisting earthworms is projected on the floor. The snails and worms touch each other, and the warm projection light touches the skin of the audience creating a chain of physical intimacy. In this way, Hubbell orchestrates experiences of empathy and a sense of reciprocal physical connection.



Slow Down Soft Body, Stay With Me (2023), Video instalation by Katie Hubbell. Image credit: Yi Hsuan Lai

The scent of ylang ylang, musk and [Earthworm — Demeter®](#) hang in the air while whispered, ASMR-inspired voice recordings list the olfactory materials used in fragrance design. The recording shifts from natural materials commonly associate with comfort, romance and beauty, to animalistic, synthetic, putrid, the abstract and unexpected. In this way the audio abstracts and mirrors the video projections of slime and mucin-rich movement of snails and earthworms which are at once seductive and slightly abject.

The layers of video, earthy-scents and audio recordings create an uncommonly emersive sensory experience centered on the exploration of visceral materials in relation to the body, inviting the viewer to become keenly aware of their own body through haptic sensory experiences. We are invited, like the sightless snail and earthworm, to think with our skin. The title of the work references the viewer as a soft body, as well as the gastropods, amoebas around us, and microbes within us. This unifying reference diminishes the perceived hierarchical boundaries between species and calls for a broadened concept of “care” extending beyond the human-centric sphere.

“In a haptic relationship, our self rushes up to the surface to interact with another surface. When this happens, there is a concomitant loss of depth — we become amoebalike, lacking a center, changing as the surface to which we cling changes. We cannot help but be changed in the process of interaction.”

- Laura Marks, Sensuous Theory and Multisensory Media. 2000



Subsuming Solids (2023), Adhesive, acrylic paint, paperpulp, armature, and mica powder, by Katie Hubbell. Image Credit: Yi Hsuan Lai

Katie Hubbell's **Subsuming Solids** are meticulously crafted from layer upon layer of carefully sanded paper pulp. The iridescence of the work comes alive as pigment embedded within the pulp renders a transparent depth and glow.

Intrigued by the way light interacts with paper pulp, Hubbell creates work that is both grounded in the body while simultaneously inviting “other-worldly” and ethereal associations. The sculptures draw inspiration from the soft, intricate forms within our physical bodies—referencing the fragile bones in our ears as well as other abstract organisms.

John Roach



Scorched Honey Archive — Hotspots (2023), Metal plates, scorched honey by John Roach. Image Credit: On White Wall



Scorched Honey Archive — Hotspots (2023), Metal plates, scorched honey, by John Roach. Image Credit: Vincent Wong-Crocitto

In his multi-sensory installations, artist **John Roach** offers a fresh take on beekeeping, challenging us to reconsider the human disruption of pollinator ecology and exploring the socio-political dimensions of interspecies care.

In *Scorched Honey Archive — Hotspots*, 37 metal plates are organized into a rough map of locations in the United States where bee populations are regularly recorded. Each of these plates is emblazoned with the carbonized remains of burnt honey.



Colony: Hive Listener. (2022-2023), Audio Recordings, fragrant beeswax lights, by John Roach. Image Credit: John Roach



Colony: Hive Listener is a tranquil room where visitors recline in the amber glow of remarkably fragrant beeswax lights while listening to recordings of bees and interviews exploring our co-existence with these pollinators as well as our compulsion to understand them through a human lens. Slip on a pair of headphones, tap a yellow button on top of the beehive to start the audio, sink into a beanbag, and listen and consider the complex connection we have with these vital insects.

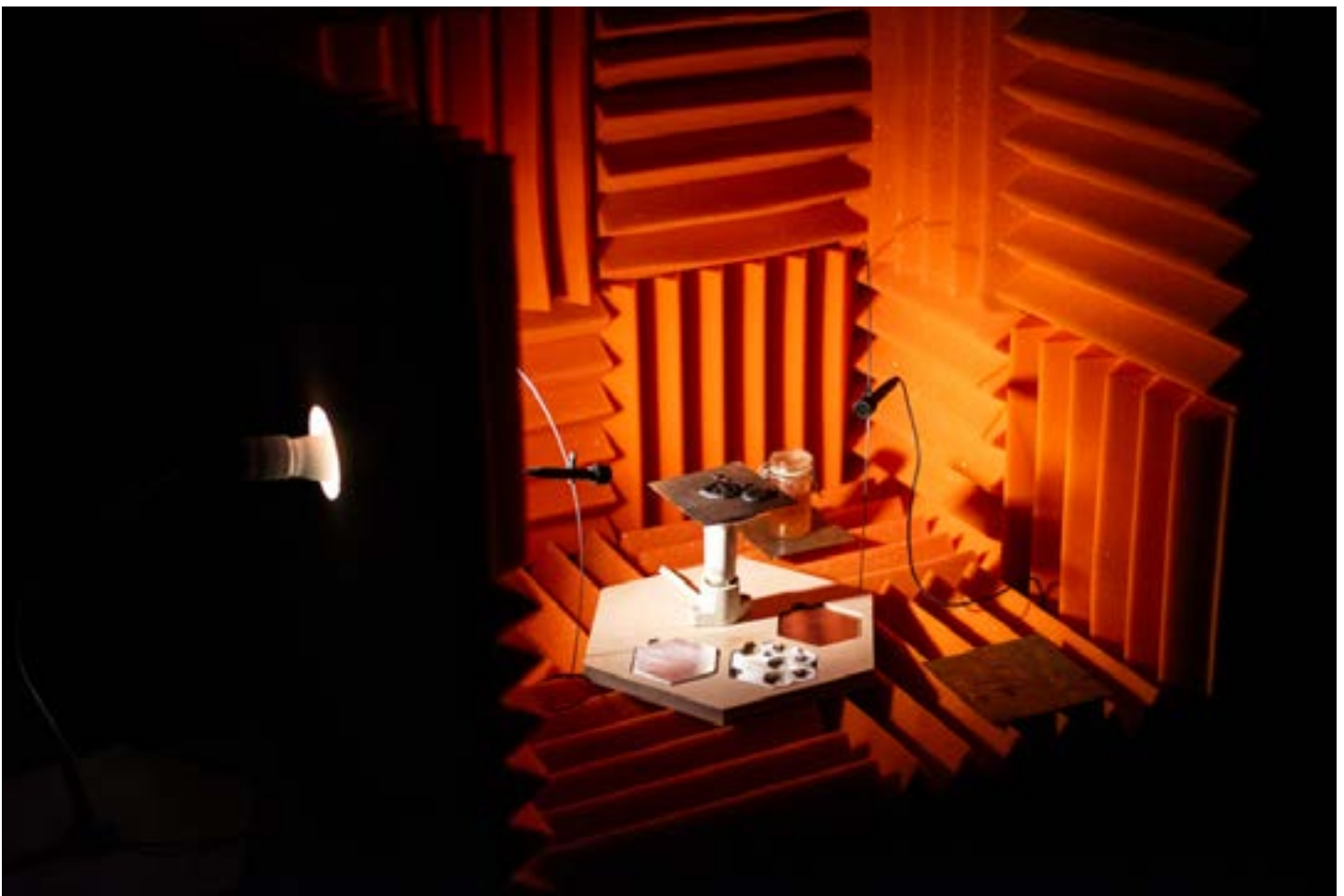
Colony: Hive Listener. (2022-2023), Audio Recordings, fragrant beeswax lights, by John Roach. Image Credit: On White Wall



Roach's 16 minute silent video *Scorched Honey Archive — Residues* traces the path of bees as they crawl across the surface of a hive. The images are transformed into shapes reminiscent of forest fires, the vapor trails of aircraft and rockets, and occasionally, the awful spectacle of nighttime carpet bombing.

Scorched Honey Archive — Containments This box, lined with orange acoustic foam, is a miniature sound booth where the process of heating, burning and recording the honey for the works.

Scorched Honey Archive — Residues (2023), Video Installation by John Roach. Image Credit: On White Wall



Scorched Honey Archive — Containments, by John Roach. Image Credit: On White Wall

Laura Kung



Quiet Lights (2023), Silk, natural dyes, reclaimed Douglas-fir, LED, 25" x 60", by Laura Kung. Image Credit: Laura Kung

Laura Kung's *Quiet Lights* is a series of illuminated landscapes that contemplate changes atmospheric light and the interaction between the natural and artificial, the ephemeral and permanent.

Each composition marks a time of day and a memory of a specific place. The landscapes engage with natural materials sourced from the land. Douglas-fir planks salvaged from the demolition of a 100-year-old home in the Pacific Northwest were reshaped into new homes for the artificial lights.

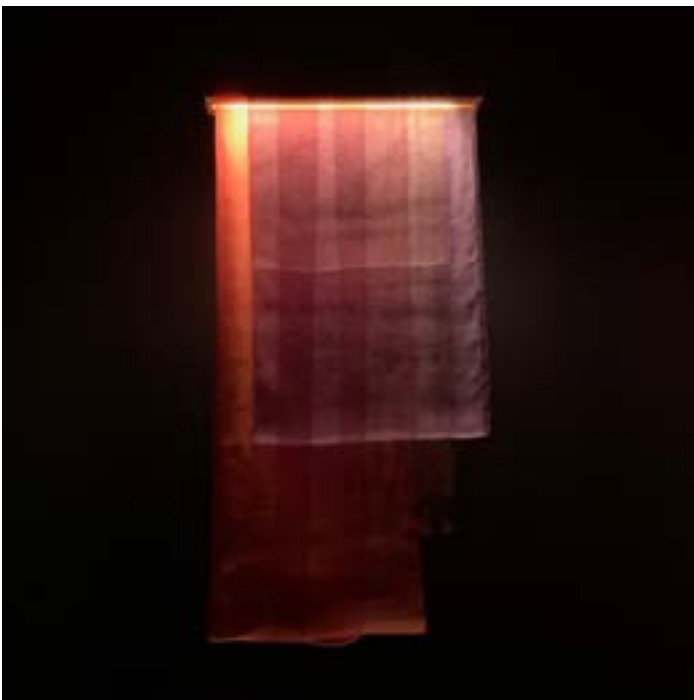
Natural dyestuffs were gathered from the place of creation (foraged acorns and onion skins from Kung's kitchen) and also outsourced (madder, cochineal & logwood – ancient natural dyes with complex histories in global trade) to entangle complex perspectives between the past and present and native & non-native. These materials were dyed onto silk organza, a natural protein fiber secreted from mulberry leaf-eating silkworms. The naturally-dyed silks act as the mediator between the artificial light from within and surrounding ambient light and will fade and morph over time.



Golden Hour, (2023) Onion skins, osage orange sawdust, by Laura Kung. Image Credit: Laura Kung



Golden Hour, (2023) Onion skins, osage orange sawdust, by Laura Kung. Image Credit: Laura Kung



Fragment of Home, (2023) acorns, madder root, marigold, iron, by Laura Kung. Image Credit: Laura Kung



DETAIL, Fragment of Home, (2023) acorns, madder root, marigold, iron, by Laura Kung. Image Credit: Laura Kung

Juyon Lee



Framed Light Framing II (a photograph, glass, brass, and window film), 2023; Brass, pigment ink on linen paper, and window film; Dimensions variable. Image Credit: Juyon Lee.



DETAIL, Framed Light Framing II (a photograph, glass, brass, and window film), 2023; Brass, pigment ink on linen paper, and window film; Dimensions variable. Image Credit: Juyon Lee.

Juyon Lee captures the impermanence of nature through her photographic sculptures. Intrigued by the quality of natural light in Finland, Lee traveled to Helsinki in 2023. These photographic sculptures are re-composed from long strips of sliced photographs captured on that trip. Lee is interested in concepts of fluidity, time and space and the perception of permanence and impermanence.

Lolo Ostia



Portrait of the Lolo Ostia in her installation, "The Light in Me, See the Light in You" Bacterial Cellulose (SCOBY), LED lights, Motion Sensor, by Lolo Ostia. Image Credit: Katie Gee-Salisbury

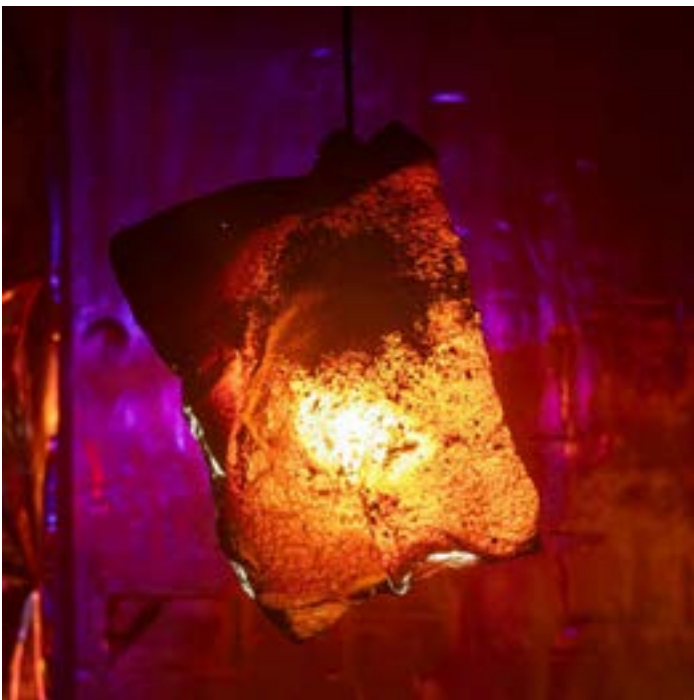
Lolo Ostia has created a captivating light installation entitled *The Light in Me, See the Light in You*. Cultivating large pieces of SCOBY (the fungus responsible for the kombucha drinks), Ostia crafted a beguiling sculptural light installation. The SCOBY lights are enhanced by bioplastic accents and surrounded by mylar walls creating a captivating experience of microbial presence while offering intriguing insights into interspecies collaboration.

The Light in Me, See the Light in You, contemplates the shared human journey to seek connection, understanding, and empathy through a silent dialogue with Bacterial Cellulose. By fusing light and space, the work creates an otherworldly ambiance, fostering self-reflection and deep thought.

As guests visit the installation, they experience the interplay of light, bacterial cellulose, and reflection, symbolizing the interconnectedness of our paths with others, even those unseen. This artwork encourages observers to embrace the beauty of collective experiences and to nurture empathy, compassion, and connection in a world often stained by division and misunderstanding. This installation is a testament to art's ability to transcend language and cultivate interspecies communication, uniting us and celebrating the radiant ties that bind us together.



Above: "The Light in Me, See the Light in You", a site-specific installation made of Bacterial Cellulose (SCOBY), LED lights, Motion Sensor, by Lolo Ostia. Image Credit on White Wall



Below: DETAIL, "The Light in Me, See the Light in You", a site-specific installation made of Bacterial Cellulose (SCOBY), LED lights, Motion Sensor, by Lolo Ostia. Image Credit on White Wall

Elaine Young

Using fashion and Design, **Elaine Young** critically engages with biopolitics, encouraging us to reexamine our relationship with AI, biology, and the nature of reality. *Signs of Life | INHALE / EXHALE* is an exploration of all the ways breathing was talked about in the news towards the end of May 2020. The murder of George Floyd on May 25th, 2020, made the phrase “I can’t breathe” resonate visually and sonically, against a backdrop of debates about the politics of choice around wearing masks, the efficacy and physical realities of respirators as treatment for covid, and the ricocheting echos of banging pots and pans at 7 pm in thanks to front-line and essential workers.

Young’s *HOST* collection features graphics made from and inspired by beauty that is invisible to the naked eye and is an invitation to wear the wonders of the invisible world. The invention of the microscope over 400 years ago and the electron microscope in 1931 revolutionized the way we see the World. Previously invisible to the naked-eye, ultramicroscopic objects (less than a millionth of a meter) could now be observed and recognized — forever changing our visible landscape.

The title (Host) refers to an organism/cell in or on which another lives or feeds; it describes a symbiotic, codependent relationship that assists the survival of one or both organism. There are many types of intimate relationships between organisms that are characterized by codependence. Collectively called ‘symbiosis’, closer examination reveals distinctions which include: an organism living on another (ectosymbiosis), or inside another (endosymbiosis) or necessary to the survival of at least one partner (obligate symbiosis).

Young’s work *HOST for your living things | STING (Honey Bee)* is made from various microscopic details of a honeybee reconfigured into this imaginary life form. For example, the tail is actually a honeybee’s 5 pronged tongue.

HOST — for your living things | AI - Mitosis is a graphic made from real-world microscopic imagery, using AI images conjured in Midjourney. Young creates patterns and new forms assembled from a library of AI-generated images conjured using prompts inspired by microscopy. Thereafter Young feeds her work back into AI to manipulate sections. In effect, these new works are ‘conversations’ with AI.



Signs of Life | INHALE / EXHALE (2020-2023) Artist: Balaklava, turtleneck, skirt, and socks made from neon green recycled polyester with monotone digital print, by Elaine Young. Image Credit: On White Wall



HOST for your living things | STING (Honey Bee), by Elaine Young. Image Credit: On White Wall



HOST — for your living things | AI - Mitosis (2023), Balaklava, turtleneck, leggings, mittens, socks and two floor-to-ceiling flags made from polyester with a high contrast black and white digital print, by Elaine Young

Shihori Yamamoto



*I Am Here to Love, 2023, Ink on Cotton with Wooden Dome Structure Accompanied with Heartbeat Sound and Colored Lights, by Shihori Yamamoto.
Image Credit: On White Wall*

Shihori Yamamoto's multi-media works create a visceral space in which viewers are encouraged to reflect on the biological gestation experience universally shared by all humankind. One of her paintings reflects that artist's memory of her own biological conception in the womb. It is at once a personal journal and medical record. Yamamoto's transportive "womb tent" installation *I am Here to Love* is designed to give the visitor the experience of being in the womb. Visitors enter a canvas dome enclosure, hand painted with mesmerizing vein patterns. From outside this tent we feel and hear the artist's recorded heartbeat, synchronized with warm

lights, pulsing in shades of orange and red. The glowing lights and heartbeat sounds create a nurturing, inner-body like experience as they filter through the fabric, illuminating and enveloping the audience.

In When My Planet Was Born, Yamamoto layers Japanese rice paper with watercolor paints and pigments, evoking the psychological and biological depth experienced by individual persons, the fluidity of memories, emotions, and bodily structures. This work depicts the artist's womb-memory of her own conception.



Shihori Yamamoto, inside her Womb installation, I am here to love you, Image Credit: Shihori Yamamoto



When My Planet Was Born, (2023), Mixed Media on Canvas, 48" x 108", by Shihori Yamamoto. Image Credit: Shihori Yamamoto

Karen Ingram



Biogenic Blooms (2023 - present) Genetically modified yeast on agar in a Petri dish, video instalation, refrigerated preseration case, by Karen Ingram. Image Credit: On White Wall

Karen Ingram doesn't create paintings, she grows them. *Biogenetic Blooms: Collaborations with Genetically Modified Yeast* is a series of floral-inspired paintings on petri dishes made with genetically modified *Saccharomyces cerevisiae*, commonly known as "Baker's yeast". Karen paints on nutrient-rich material and then incubates the paintings for several days during which time they grow and develop into a finished work. The cycle of care that is necessary for these paintings to grow makes them both beloved pet, and living artwork to the artist.

Karen Ingram invites viewers to explore microbial agency and impermanent beauty through this work. In the spirit of what Donna Haraway dubbed "making kin," these living paintings are collaborations between microbes, engineers, and the artist. The cycle of care that is necessary for these paintings to grow makes them both beloved pet, and living artwork.



YPD Agar Pallete (process) Biogenetic Blooms: Collaborations with Genetically Modified Yeast (2023), Image Credit: Karen Ingram

Strains of yeast are painted, grown and tended on nutrient-filled agar beds that allow them to thrive. The color palette in these paintings is composed of strains of *S. cerevisiae* engineered by the Boeke lab at NYU and Amino Bio in Canada. The colors of the palette include yeast engineered to express colored proteins from the DNA sequences of jellyfish (pink and fluorescent green), sea anemone (blue), coral (purple), and proteins from the metabolic pathways of violacein (found in bacteria; black and gray) and beta carotene (found in carrots, sweet potatoes, and red peppers; yellow, orange, and red).



Biogenic Blooms (2023 - present) Genetically modified yeast on agar in a Petri dish, by Karen Ingram. Image Credit: Karen Ingram

Iz Nattere



Iz Nattere's experimental sculpture inspires curiosity about the evolving microbiome of transitioning bodies.

In consideration of the porous qualities of embodiment, Nattere's work entangles molecules, chemicals, physical proximity, and the microbiome. In a world tied to contamination, Nattere embraces "blurry toxicity", putting an account of body-making/biohacking and corporeality in the context of material and nonhuman agents. Inspired by the versatility of unfired clay as a material that can be reformed in perpetuity while retaining the particulate memory of past forms, Nattere's work is made from clay mixed with a nutrient-rich agar medium. Exposed to environmental spores, pheromones, molds, and chemicals from passersby for 10 days, the piece functions as an extra large petri dish growing a site-specific and temporally suspended analog data artifact.

Bodies cannot exist in abstraction from their chemical, bacterial, and fungal internal and external environments. Considering this porosity and that the number of nonhuman cells in the body outnumbers the human, how might the microbiome contribute to the constitution of the body, including acting as an agent in the feeling of embodiment, euphoria, and even desire towards alteration? Nattere encourages us to ask how proximity to others, chemicals, and engagement with hormonal augmentation in turn then affect those same microbes? In a constant state of becoming with material flows, the dynamic body and its entanglements is a useful site of inquiry into scientific methodology and material ways of knowing.



Entangled Corporealities (2023), nutrient-enriched stoneware, cyanotype, mycelium, silicone, by Iz Nattere. Image Credit: On White Wall

Mycelial Memory (2023), lenticular print by Iz Nattere. Image Credit: On White Wall

Suzanne Head



White Rabbit, Suzanne Head, 2023, digital print on acid free paper, 16 x20 inches Image Credit: Suzanne Head

Through her beautifully crafted glass masks, **Suzanne Head** delves into prey/predator interspecies bonds, igniting conversations about social psychology. Her immaculately crafted, hand painted animal masks invite the audience to explore the psychological relationships humans form with each other, with themselves, and with nature. By putting on a mask we consciously and subconsciously consider how the

patterns and habits of animal species provide an allegorical context that can help us understand how humans and interact with one another. Head uses masks as symbols to explore self-identity, our relationship with mortality and death, and the infinite connections inherent in the interrelationship between the earth and humans.



Rabbit Mask & Coyote Mask, Suzanne Head, 2023, fused glass powder and enamel, Image credit, On White Wall.

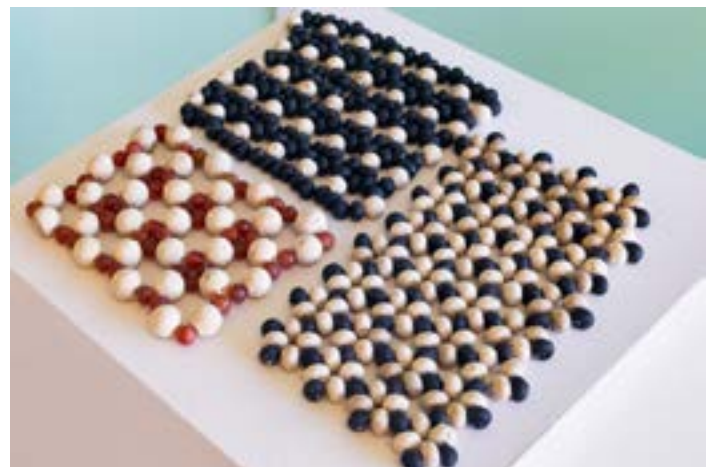
Aradhita Ajaykumar Parasrampururia



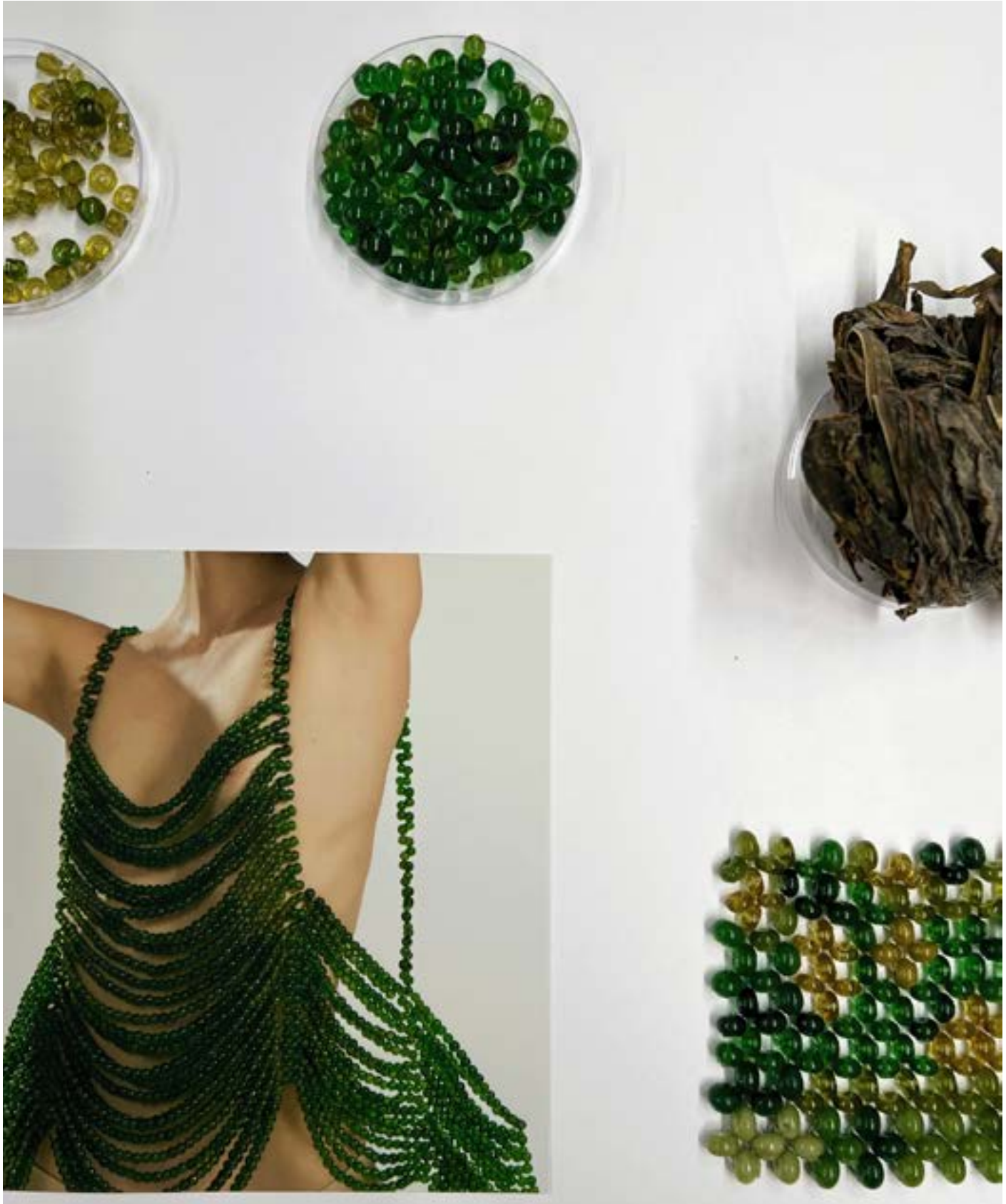
Cellsense (2022) Video installation, by Aradhita Ajaykumar Parasrampururia Image Credit: On White Wall

Aradhita Ajaykumar Parasrampururia's crafts biodegradable bead embellishments made from algae and regenerated cellulose. These are a viable alternative to the ecologically problematic microplastics and single-use products relied upon by the fashion industry. Parasrampururia's work also addresses the significant health challenges faced by artisans in Gujarat who often suffer from chronic health issues resulting from repetitive manual tasks required to fabricate beads.

By reimagining the production process for creating wearable embellishments, and the materials from which they are made, Parasrampururia advocates for environmental responsibility and champions social justice. Her work highlights the interconnectedness of human well-being and ecological health and catalyzes thoughts around the socio-ecological impact of the human production system supporting the global fashion industry.



Cellsense (2022) Biodegradable bead embellishments created from aldae and cellulose, by Ajaykumar Parasrampururia. Image Credit: On White Wall



Cellsense (2022) Biodegradable bead embellishments created from alga and cellulose, by Aradhita Ajaykumar Parasrampur. Image Credit: the artist.

Reading List

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- Jaque, Andrés, Marina Otero Verzier, Lucia Pietroiusti, and Lisa Mazza (eds.). 2020. *More-than-Human* (Het Nieuwe Instituut; Serpentine Galleries : Office for Political Innovation ; Manifesta Foundation)
- Puig de la Bellacasa, María. 2017. *Matters of Care: Speculative Ethics in More than Human Worlds*, Posthumanities, 41 (Minneapolis: University of Minnesota Press)
- Springer, Anna-Sophie, Etienne Turpin, Kirsten Einfeldt, Daniela Wolf, and Haus der Kulturen der Welt Berlin (eds.). 2015. *Land & Animal & Nonanimal*, Intercalations, 2 (Berlin: Haus der Kulturen der Welt)
- Despret, Vinciane, Brett Buchanan, and Bruno Latour. 2016. *What Would Animals Say If We Asked the Right Questions?*, Posthumanities, 38 (Minneapolis: University of Minnesota Press)
- Margulis, Lynn, Dorion Sagan, and Anicka Yi. 2023. *Gaia and Philosophy* (Ignota Books)
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- Tsing, Anna Lowenhaupt (ed.). 2017. *Arts of Living on a Damaged Planet* (Minneapolis: University of Minnesota Press)
- Yong, Ed. 2016. *I Contain Multitudes: The Microbes within Us and a Grand View of Life*, First U.S. edition (New York, NY: Ecco, an imprint of HarperCollinsPublishers)

Special Thanks

This exhibition is made possible by the collaborative efforts of Genspace, NARS Foundation, Makerspace, Sunset Park Open Studios, BioBAT Inc., SUNY Downstate, the Brooklyn Army Terminal, and the New York Economic Development Corporation.

Additional Details

Public Gallery Hours:

Saturdays, 12 - 5 pm & by appointment: info@biobatartspace.com, for weekdays

Directions:

BIOBAT ART SPACE
140A 58th Street
Brooklyn Army Terminal, Building A
Brooklyn, NY 11220-2521
*The main entrance is located on the waterfront

SUBWAY: N, R trains to 59th Street in Brooklyn

FERRY: Sunset Park/Brooklyn Army Terminal stop. From Wall Street, take the ferry toward Far Rockaway or Bay Ridge.
[NYC Ferry Schedule](#)

BUS: Take the B35 bus stop at 58th Street and 2nd Avenue

Enter at 58th Street and 1st Avenue and proceed through security. Make a right at the stop sign by the pre-K building and another right at the waterfront. Our entrance is the first door on your right.

About BioBAT Art Space

BioBAT Art Space, (BBAS), is an innovative non-profit art gallery and research hub operating at the forefront of Art-Science explorations. Located in the historic Brooklyn Army Terminal in the Sunset Park, Brooklyn, BBAS, is housed in the public-facing lobby of the biotechnology incubator BioBAT Inc. BBAS has waterfront views and 21,000 sq ft of exhibition space provided in partnership with the Research Foundation for SUNY, on behalf of Downstate Health Sciences University and the New York City Economic Development Corporation.

Press Contact

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For more information, please visit www.biobatartspace.com

