

Its live and alive and still artificial.

Eva Meyer-Keller about (telling) contaminating stories

Something is the case. A thing is so and so. I work with performance, with objects, bodies and ideas. I build models to think with. I make things to create possibilities to make associations with. I enact and re-enact models. *You only understand something properly if you can build it.* Revealing the making-of at the same time. I insist in making as a way of thinking.

We deliberately take extra time to stay with things. We have insisted to make a field to work and be in according to our needs. A field where we can come closer to that which feels inaccessible: Scientific knowledge and the images that scientists produce. A field where we can embrace our lack of formal expertise. *The proof of the pudding lies in the eating.*

To learn through testing things, to mess with stuff. A space where we don't have to quantify, validate, justify or even understand. Thinking through doing. Nonsense, that contains knowledge. This working environment is our medium.

The recipe of our medium keeps changing. Because it's made by us, for us, with us. We are responsive to process and circumstances. *Your cells continuously die.* Objectivity is one story of many. We are telling other stories. Stories that mess with our experiments. Stories that contaminate our field. Make our field. There is value in this. *Although we appreciate the formal beauty of your considerations and the improvements they may offer in certain respects, we are still very sceptical as to the essential reality of your suggestions.*

In scientific experiments the effect of the observer is considered a problem and so everything is geared to minimise it. We do the opposite, we want the observer to have elementary, influential effect. Without the observer theatre doesn't exist. *Can I have some? They asked. And George said yes.* Drawing attention to things you usually don't pay attention to. Dirty mirror looks like universe in projection....

This is in the other box. We play not only with different lenses, different layers of focus and with the exposure, but also with different kinds of light, to highlight this or that thing in order to tell a specific story, which is exactly what scientific imaging does. I remember Ella talking about expansion microscopy: like drawing the structure of a balloon and blowing it up so that it becomes 4 times bigger. *We might be aware that we are in front of something without being able to name it.* This way she can have the microtubules a bit more separated. It's still not enough, but it's already better to observe.

Her cells are growing in the Petri dish and she puts them in trays with a cover slip, a disk of glass. Then she waits for the cells to attach, about 50.000 cells in one, they almost cover the whole surface. *It's very technical but I like it.* Throughout the night they attach to the cover slip. She fixes them with chemicals to make sure that they are attached and dead, that they can't move. Now she can do whatever she wants with them. *This is the problem with fixation, the cell is dead.*

We test an idea then look at what we are doing, and what we see and perceive, and our responses to it will influence what we will do next. *A mushroom is slightly*

different than a cow. And a cow is a bit more similar to a human than a human to a plant. It's about letting things bounce off each other and letting them accumulate meaning by doing so. It's live and alive and still artificial. *Degrade. Bind. Attach. Condense. Travel. Extend. Reform. Separate.* Molecules do what they damn please! Experience is what you get when you didn't get what you wanted. Experiments consist of bodies and machines. And an expert is a person who has made all the mistakes, which can be made in a very narrow field. In the end, a model is a fetish based on experiments. We try to explain the unknown with a known. And yet: How can two intensities interfere? Scales are arbitrary. If there was no space between atoms, the entire human population could fit into an apple.

*what's the matter?
you are matter to me
you matter to me
you are mattering to me so beautifully. You. You. You! (erase)*

in Mitsprache von Agata Siniarska, Alexander Carmele, Annegret Schalke, Constanze Schellow, Ella De Gaulejac, Isabelle Stengers, Ilya Noé, Niels Bohr, Rebecca Skloot, Tamara Saphir.