



The Shape of a Circle in the Mind of a Fish: Love and Lament

Festival co-curated by Filipa Ramos and Lucia Pietroiusti in collaboration with Schering Stiftung comes to Germany for the first time

31 May at E-WERK Luckenwalde

A major international festival and research project - *The Shape of a Circle in the Mind of a Fish* - convenes a wide range of perspectives, from visual art to literature, spirituality, biology and technology, to consider how consciousness, intelligence, language, affects and forms of togetherness are manifested and expressed across the Earth's life forms. At the initiative of Schering Stiftung, it comes to Germany for the first time, on Saturday 31 May, hosted at E-WERK Luckenwalde.

Participants include **Aslak Aamot Helm, Antoine Bertin, Michael Ohi, Alejandra Pombo Su, Elizabeth A. Povinelli, Claudia Rankine, Giles Round, Jenna Sutela, Jovana Maksić, Staci Bu Shea and Revital Cohen & Tuur Van Balen**, with DJ sets by **Tuur Van Balen and María Inés Plaza Lazo**. The festival will also launch the project's major publication, published by Hatje Catz and Serpentine. The launch will include additional interventions by Asad Raza among others.

Previous events have taken place at Serpentine in London where *The Shape of a Circle in the Mind of a Fish* was founded, as part of the General Ecology project, and in Porto, as part of the Galeria Municipal do Porto's programmes. Titled *Love and Lament*, the sixth edition of the festival considers how the love for a world in change is being affected by a sense of loss and how traditional cycles of collapse and renewal are being challenged and interrupted. It addresses how the awareness of extinction, the experience of mourning and a renewed sense of love for nature may coexist and support one another. The event will include talks, discussions, performances, performance lectures, listening sessions, DJ sets, and collective meals, from midday until late.

The event also celebrates and launches *The Shape of a Circle in the Mind of a Fish*, the book, which will be released on 29 May 2025. The book, published by Serpentine and Hatje Cantz, is an edited collection that brings together 100 contributions by some of the most celebrated practitioners across the arts, the humanities and the sciences with conversations, essays, interviews, meditations, poems and artwork representations by 100 authors – activists, anthropologists, artists, biologists, ecologists, gardeners, musicians, philosophers, theologians and more.

Lucia Pietroiusti and Filipa Ramos, *The Shape of a Circle in the Mind of a Fish* Curators, said,

*“The long-term project, *The Shape of a Circle in the Mind of a Fish*, has accompanied us throughout the last seven years, taking shape live, online, internationally and soon in print. As the world advances towards ever-deeper polycrises, “The Fish” responds and adapts, retaining its commitment to a world experienced by and shared with myriad beings and species. With Love and Lament, we try to face today’s profound transformations across human and non-human worlds with tenderness, reflecting on the way intimacy is key to planetary belonging and responsibility.”*

Christina Landbrecht, Program Director Art, Schering Stiftung Berlin, said,

*In recent years, the Schering Foundation has developed innovative formats at the interface of art and science. We are guided by the question of how to engage a broad audience with complex scientific topics—ranging from epigenetics, bioengineering, and perception to marine biology, reproductive medicine, and artificial intelligence. We facilitate access through immersive art exhibitions and discursive events in which we invite people from a wide range of disciplines into dialogue. For the latter we choose spaces that go beyond the confines of traditional educational institutions – with the aim of exploring new forms of collective learning, thinking, and acting in public space. We are particularly excited to bring the outstanding interdisciplinary project *The Shape of a Circle in the Mind of a Fish* to Germany, and to present, together with our partners, an event to the Berlin audience that promotes discussions on urgent contemporary issues through experimental and performative approaches.*

Helen Turner, Chief Curator, and Artistic Director, E-WERK Luckenwalde, said,

*“E-WERK’s 2025 programme will address love and lament, pain, resilience, environmental collapse more than human consciousness and renewal. By providing a platform for artists who have long suffered socio-political violence and historical oppression, our 2025 programme seeks to provide opportunities to learn strategies of resilience and lament, in order to rebuild our futures into regenerative and generous ones. *The Shape of a Circle in the Mind of a Fish* is an internationally recognised event which we are delighted to bring to Luckenwalde, with our partners such as Schering Stiftung.”*

The event will be in English and is ticketed. Find tickets here. Residents of Luckenwalde go free. <https://www.eventbrite.de/e/symposium-festival-the-shape-of-a-circle-in-the-mind-of-a-fish-tickets-1262298973209>



The Shape of a Circle in the Mind of a Fish, part 6: Love and Lament is supported by Schering Stiftung along with Institut Français, French Ministry of Culture, DAAD (Artists-in-Berlin Program) and Serpentine Galleries. We would like to thank Rheinsberger Preussenquelle for their sponsorship.

Lucia Pietroiusti is a curator, programmer and strategist, working at the intersection of art, ecology and systems. As Head of Ecologies at Serpentine, London, Pietroiusti founded General Ecology in 2018 and the Ecologies department in 2023, to further ecological research and experimentation in thought, infrastructure and practice. Pietroiusti is the curator of *Sun & Sea* (Golden Lion at the 58th Venice Biennale and tour). With Filipa Ramos, she is the curator of *Songs for the Changing Seasons* (Vienna Klima Biennale, 2024) and *Persones Persons* (8th Biennale Gherdeina, 2022). Pietroiusti is a curator of *Sites of... Practice* (E-WERK Luckenwalde, since 2024), *Back to Earth* (Serpentine, 2020-22) and *Court for Intergenerational Climate Crimes: The British East India Company on Trial* by Radha D'Souza and Jonas Staal (2025). Recent publications include *More-than-Human* (with Andrés Jaque and Marina Otero Verzier) and *The Shape of a Circle in the Mind of a Fish* (with Filipa Ramos).

Filipa Ramos, PhD, is a Lisbon-born writer and curator whose research investigates art's relationship to ecology, with a focus on film and animals. She is Lecturer at the Art Institute at the FHNW Academy of Art and Design, Basel, and Artistic Director of Loop, a Festival dedicated to artist's films, spread out across the cultural and artistic venues of Barcelona. Ramos curated *BESTIARI*, the Catalan representation at the 60th Biennale di Venezia (2024). With Lucia Pietroiusti, she curated *Songs for the Changing Seasons* for the 1. Klima Biennale Wien (2024) and *Persones Persons* (8th Biennale Gherdeina, 2022). In 2021, she co-curated *Bodies of Water*, the 13th Shanghai Biennale. Ramos was Editor-in-chief of *e-flux Criticism* (2013–20), Associated Editor of *Manifesta Journal* (2009–11) and contributed to Documenta 13 (2012) and 14 (2017). She edited *Animals* (2016) and *The Shape of a Circle in the Mind of a Fish* (with Lucia Pietroiusti, 2025). Her upcoming book, *The Artist as Ecologist* (2025), discusses the ways in which contemporary artists embrace environmentalism.

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ABOUT E-WERK LUCKENWALDE

E-WERK Luckenwalde is a not-for-profit regenerative power station, contemporary art centre and Kunststrom research laboratory, in Brandenburg, 30 minutes south of Berlin which was founded in 2019. E-WERK was established to pioneer alternative economic and ecological models for the cultural sector - an experimental prototype for an ecosystemic institution. E-WERK is located in a former coal power station built in 1913, which has been reactivated as a regenerative Kunststrom power station by artist Pablo Wendel. 100% Kunststrom heat and electricity is generated through a solar and wood-gas pyrolysis process. Waste, locally sourced spruce-pine wood-chips are transported via the 1913 original conveyor belt to the wood-gas generator where they are converted into heat and electricity to power the contemporary art programme, and national grid. This power is then distributed to E-WERK's Kunststrom clients throughout Germany, who have switched their energy supplier to Kunststrom, which in turn part-finances the contemporary art programme at E-WERK. The contemporary art and cultural programme canvasses a diverse range of exhibition-making; from new architectural commissions, international artist in residency programmes, gallery exhibitions, educational workshops, electronic music and performance art festivals and interdisciplinary research projects. For more information see www.kunststrom.com

ABOUT SCHERING STIFTUNG

Schering Stiftung, Berlin, was established in 2002 and promotes science and art with a special focus on the life sciences and contemporary art. Particular emphasis is on projects at the interface of science and art. Besides its operational activities such as exhibitions presented at the Schering Stiftung exhibition space located at Unter den Linden, as well as The Schering Stiftung Award for Artistic Research, The Ernst Schering Award and the Young Investigator Award, the Stiftung supports scientific and cultural education projects for children and young people. For more information see www.scheringstiftung.de

Participant biographies

Antoine Bertin weaves together science and sensory immersion, field recording and sound storytelling, data and music composition. His creations take the form of listening experiences, immersive moments and audio meditations exploring relationships in the living world, and sculpting conversations between humans and other species. His work has been presented at Tate Britain, with Google Arts & Culture, at Centre Pompidou, with Serpentine Gallery, at KIKK or STRP festival, as well as permanently installed in Kielder Forest (UK) and Sferik Art (MEX).

He produces a quarterly show called *Edge of the Forest* on NTS radio, bringing together recordings, sonifications and voice into science inspired speculations. Studio Antoine Bertin is located in Paris (FR) and Alicudi Island (IT).

Staci Bu Shea is a curator, writer and death doula based in Utrecht, the Netherlands. Broadly, they focus on aesthetic and poetic practices of social reproduction and care work, as well as its manifestations in interpersonal relationships and daily life, community organizing and institutional practice. Bu Shea's latest publication *Solution 305: Dying Livingly* (Sternberg Press, 2025) is a collection of short essays written in the first few years of the author's holistic deathcare research and practice. With a focus on the truth of impermanence and the material cultures of death and dying, the writing reaches toward a future of compassionate, community-centered deathcare. Bu Shea was curator at Casco Art Institute: Working for the Commons (Utrecht, 2017-22). With Carmel Curtis, they co-curated *Barbara Hammer: Evidentiary Bodies* at Leslie Lohman Museum of Art (New York City, 2017). Bu Shea holds an MA from the Center for Curatorial Studies, Bard College (2016).

Revital Cohen and Tuur Van Balen work across objects, installation and film. Their work looks at materials, processes, behaviours and feelings formed by mass production of objects and animals. Recent exhibitions took place at Mostyn Gallery, Llandudno; Ghost 2565, Bangkok; Serpentine, London; Bodies of Water, 13th Shanghai Biennale; Palazzo delle Esposizioni, Rome; Walker Art Center, Minneapolis; The Renaissance Society, Chicago; Para Site, Hong Kong; HKW in Berlin and Congo International Film Festival, Goma. Their work is in the permanent collections of the Museum of Modern Art, New York and M+ Museum, Hong Kong, among others.

Michael Ohl studied biology at the University of Kiel (zoology, marine biology, with parallel studies in philosophy) and completed a doctorate at the University of Göttingen (zoology with a minor in the history of science). In 1997, he was appointed to a curatorial position at the Museum für Naturkunde Berlin. In 2010 he habilitated in zoology and in 2020 he was appointed Associate Professor at the Humboldt University of Berlin.

Jovana Maksić is a researcher focused on the evolution of language and cognition. Raised in Serbia, she studied neuroscience in Shanghai, New York, Berlin and Frankfurt, gaining experience in human, rodent and primate brain research. She has also conducted primatological fieldwork in the Caribbean. Jovana is currently a doctoral candidate investigating the neural correlates of Paleolithic tool-making and early hominin cognition at the University of Zurich.

Jenna Sutela is a Finnish artist based in Berlin. In her work, Sutela explores biological and computational processes, from the human microbiome to planetary ecosystems to language and code. Her sculptures, installations, and sound pieces frequently include chance elements and evolving structures: they are both live and alive. Often working in dialogue with scientists, she is interested in moving beyond individualism and anthropocentrism to consider interrelationships at all scales. Her work has been

presented internationally, including at the Castello di Rivoli, Turin (2025); Centre d'Art Contemporain Genève (2024); Swiss Institute, New York (2023); Helsinki Biennale (2023); Haus der Kunst, Munich (2022); Schering Stiftung, Berlin (2022); Shanghai Biennial (2021); Liverpool Biennial (2021); Serpentine Galleries, London (2019). Sutela has been a visiting artist at La Bécque, MIT, and Callie's Berlin. She will represent Finland at the 61st Venice Biennale 2026.

Giles Round lives and works in London and St Leonards-on-Sea. Round's ongoing exploration *The Art Direction of the Noguchi Museum* (2018–ongoing), enquires into the role of the artist as an integral part of institutional and design teams, and of society's infrastructures and organisations at large. Rethinking and actualising Isamu Noguchi's creative spirit and the questions that drove his practice, *The Art Direction* considers space, form, environment, mood and purpose as equally fundamental coordinates for an artistic outcome.

Elizabeth A. Povinelli is an academic, artist and filmmaker. She is Franz Boas Professor of Anthropology and Gender Studies at Columbia University, a founding member of the Karrabing Film Collective, and Corresponding Fellow of the Australian Academy of the Humanities. She is also the recipient of doctorate honoris causa from the University of Antwerp/Antwerp Research Institute for the Arts. Her many publications include, for example, *Geontologies, A Requiem to Late Liberalism*, for which Povinelli was awarded the Lionel Trilling Prize, and *The Inheritance*, a graphic nonfiction memoir. She has made over ten films with the Karrabing Film Collective. The Collective has received multiple prizes including Eye Award, Eye Filmmuseum, Amsterdam, The Visible Award, and the Cinema Nova Award Best Short Fiction Film, Melbourne International Film Festival. Povinelli's individual drawings have been shown in multiple galleries, including a collection on permanent display at the Museo della Civiltà, Roma.

Claudia Rankine is the author of five books of poetry, including *Citizen: An American Lyric* and *Don't Let Me Be Lonely: An American Lyric*; three plays including *HELP*, which premiered in March 2020 (The Shed, NYC), and *The White Card*, which premiered in February 2018 (ArtsEmerson / American Repertory Theater) and was published by Graywolf Press in 2019; as well as numerous video collaborations. Her collection of essays, *Just Us: An American Conversation*, was published by Graywolf Press in 2020 and her most recent project *TRIAGE* is forthcoming with them in 2026. She is also the co-editor of several anthologies including *The Racial Imaginary: Writers on Race in the Life of the Mind*. In 2016, Rankine co-founded The Racial Imaginary Institute (TRII). Among her numerous awards and honors, Rankine is the recipient of the Bobbitt National Prize for Poetry, the Poets & Writers' Jackson Poetry Prize, and fellowships from the Guggenheim Foundation, the Lannan Foundation, the MacArthur Foundation, United States Artists, and the National Endowment of the Arts. A former Chancellor of the Academy of American Poets, Claudia Rankine joined the NYU Creative Writing Program in Fall 2021. She lives in New York. In 2025, she is participating in the DAAD Artists-in-Berlin Program in the field of literature.

Aslak Aamot Helm works on building alliances, experiments and organizations across art, science, advanced technologies and industry. He is the co-founder of Diakron, a studio for transdisciplinary research and practice, and Primer, a platform for artistic and organizational development housed in the global water- and biotechnology company Aquaporin. Aslak has recently (2025) completed a postdoctoral research project with Medical Museion (DK), Diakron (DK) and Serpentine Galleries (UK). In the project titled “Re-energizing art institutions at the intersection of art, science and technology” he worked to study and develop para-organizational missions and strategies across contemporary art, biotechnologies, biomedical sciences and natural history. This has led to a recent body of work around the concepts underdetermination, uncertainty and unknowability.

Alejandra Pombo Su holds a PhD in Fine Arts, with a thesis on the paradoxes and effects of introducing the notion of performance in contemporary art practices. She has undertaken residencies in international institutions, including the Atlantic Center for the Arts, Florida, Pact Zollverein, CA2M and Tabakalera, among others. Her work has been presented widely at festivals, museums, and art centers moving between the fields of visual arts, cinema, and the performative arts, such Museo Reina Sofia, Madrid, Galeria Municipal do Porto, Artium Museoa, Vitoria and Fundação de Serralves, Oporto. In 2025, she is a fellow of the DAAD Artists-in-Berlin-Program in the field of visual arts.