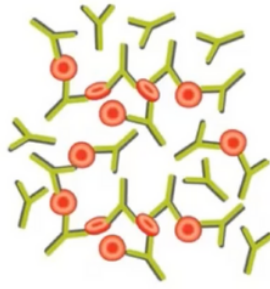


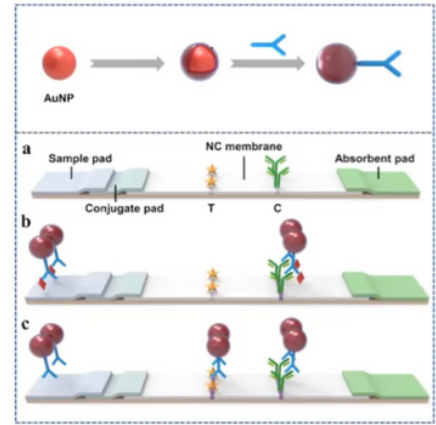
## The Pregnancy Test: a More-than-Human History



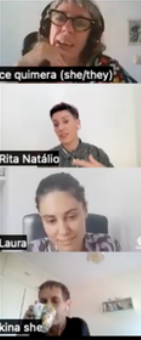
Non-human organisms  
(1350 BCE - 1950)



Molecules  
(1960 - 1980)



Bio-nanotechnology  
(1990 - today)



TEATRO NACIONAL D. MARIA II

**D.M<sup>II</sup>**  
TEATRO NACIONAL  
D. MARIA II

# Nano Anus

3, 5 and 9th of October 2023 | Online

### WORKSHOP CONTENT

*The robots of the future may be built with soft water-based materials far more similar to our own flesh than we had anticipated. The idea that intelligent technology should be able to receive signals from the world around it now seems quite obvious to us, but it has always been taken for granted that this interaction would be channeled through electronic 'sense organs'—video cameras and microphones— (...). The truth is that in many cases the automata to come*

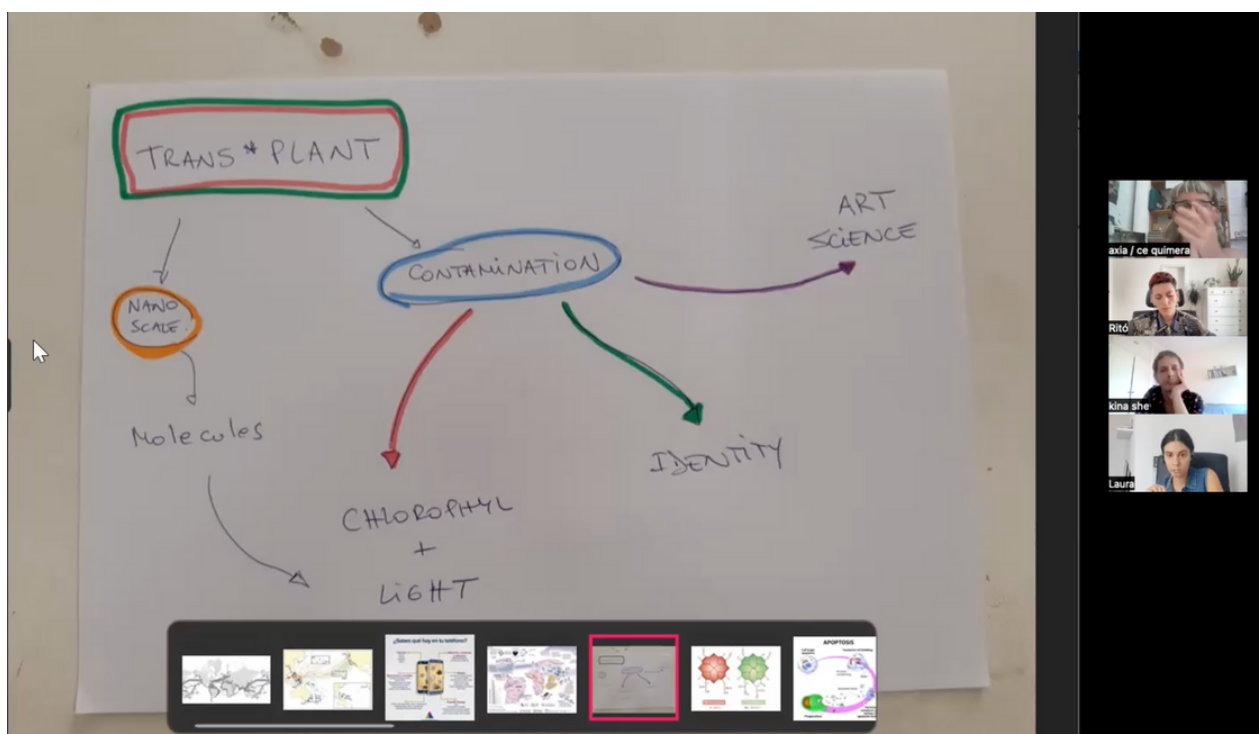
*will not resemble us at all: they will be amorphous and gelatinous like amoeba, or they will look like bizarre invertebrates, capable of perceiving a world of signals that are completely inaccessible to us; yet they will be complex integrated systems, equipped with a body and capable of 'feeling' with every inch of the materials that make them up. (L.Tripaldi)*

## DISCUSSION SUMMARY

For the beginning of the 3-year research in the context of the STAGES network, Ritó chose the nanoscale, and the erotic and violent performativity of quantum physics. The nanoscale lies between the scale of chemistry and the scale of biology. There, one will find viruses, hybrid bodies that contest the division between the living and the non-living, and the multiplication of surfaces as the ones we face everyday while looking at computer screens. According to Laura Tripaldi, a material scientist invited to this first open lab, the possibilities of nanotechnology are immense, due to the effect of the multiplication of surfaces, and the amplification of a contact zone between different bodies, absolutely performative, in which it is not possible to assertively distinguish between two things, two bodies, two identities, two genders, two materials. Together with the collective Quimera Rosa, a nomadic laboratory created in Barcelona in 2008 that investigates and experiments with the body, technoscience and identities, the Nano anus workshop reflected on non-binary environments, the relationship between gender, soft technologies and ecology, gendertech historiographies and the theatrical space as a broader space of political transience across scales, bodies and genders.

Through this workshop, artist and scientists addressed the following topics:

- Studying the interaction between living and non-living environments
- Ecological approaches to nanotechnology and biomimicry
- Science-hacking: valuing the principles of “public amateurism” or “do it at home!” (Mary Maggic)
- Addressing the role of sensible markers and body experience to produce knowledge and creative answers to ecological damage
- Discussing the concept of reparation in the frame of nanotechnology and ecological damage



## **BIOGRAPHY OF THE ARTIST:**

---

### **RITÓ (RITA NATÁLIO)**

Artist and researcher. Non-binary lesbian. His spaces of practice link writing and performance, whether in creation, teaching, research or the organisation of public programmes. He has held a series of performance-conferences dedicated to the relationship between language and geology, including "Anthropocenas" (2017) with João dos Santos Martins, "Geofagia" (2018) and "Fóssil" (2020), which were performed in theatres, galleries or academic congresses and meetings. His most recent work, "Spillovers" (2023), proposes a fabricated and collective reinterpretation of "Lesbian Peoples, material for a dictionary" (1976), an iconic work of lesbian feminism by Monique Wittig and Sande Zeig, and was co-produced by Batalha Centro de Cinema, a historic cinema in the city of Porto.

Since 2020, he has been coordinating the Terra Batida project, a platform that organises annual residency programmes and commissions artistic research so that artists, scientists and activists can work together to monitor socio-environmental conflicts in various portuguese territorial contexts, with co-production and support from the Alcantara Festival. A PhD candidate in Art Studies at FCSH-UNL and Anthropology at USP, he is researching the recent debate on the concept of the Anthropocene and its impact on the disciplinary and aesthetic redefinition of the relationship between art, politics and ecology. He studied Choreographic Arts at the University of Paris VIII and has a master's degree in Psychology from PUC-SP. He has also published two books of poetry ("Artesanato", 2015 and "Plantas humanas", 2017). As an organiser, in 2019 he took part in the curatorial group promoted by Ailton Krenak that organised "Ameríndia: paths of indigenous cinema in Brazil" at the Calouste Gulbenkian Foundation, an exhibition that brought five indigenous filmmakers to Portugal and presented more than 30 indigenous films.

In 2020 he co-organised the seminar "Re-politicising the Anthropocene" within the international project Anthropocene Campus Lisboa together with Davide Scarso and Elisabeth Johnson, a project that originated at the HKW in Berlin and is currently being disseminated in various cultural institutions. He regularly teaches in various contexts such as the Master in Gender and Performance Studies at the IUAV (University of Venice), PACAP /Fórum Dança, or the seminar Transdisciplinary Approaches to the Anthropocene at USP (São Paulo).

## **BIOGRAPHY OF THE SCIENTISTS:**

---

### **LAURA TRIPALDI**

Is a scientist and theorist. Her research focuses on the intersection of science, technologies, and media, with a focus on feminism and posthuman studies. She has taught seminars, workshops, and courses in several institutions, including the New Center for Research & Practice (2021), the Critical Inquiry Lab at Design Academy Eindhoven (2022) and Medialab Matadero in Madrid (2023, forthcoming). She is the curator of the Italian critical theory webzine Not (NERO Editions). She holds a PhD in Materials Science and Nanotechnology and is the author of the book "Parallel Minds. Discovering the Intelligence of Materials" (Urbanomic, 2022).

### **QUIMERA ROSA**

Created in Barcelona in 2008, Quimera Rosa [Pink Chimera] is a nomadic lab that researches and experiments on body, technoscience and identities. Their aim is to develop practices able to produce non-natural cyborg identities from a transdisciplinary perspective. Their performances present hybrid beings, chimeras, where the production of the subjectivity is the result of a prosthetic incorporation. Aware of transfeminist and post-identitary discourses, they seek to experiment with hybrid, flexible and changing identities that can blur the frontiers of the binomials of modern Western thought: natural / artificial, normal / abnormal, male / female, hetero / homo, human / animal, animal / plant, art / politics, art / science, reality / fiction... They understand identity as a technological and artistic creation. Particularly interested in the articulation between art, science and technology and their functions in the production of subjectivities, they work is currently focused on the creation of transdisciplinary projects and performances, the elaboration of electronic devices that work with body practices, and bio-hacking experiments. They complement this artistic activity by giving numerous workshops, as well as a curatorial and production work based on the constitution and feeding of networks. They work is currently focused on Trans\*Plant project, that utilizes living systems and is based on self-experimentation: a process that involves a 'human > plant' transition in various formats. Most of their work is done in a collaborative manner and always free of patents and proprietary codes. It has been presented in streets, galleries, universities, concert halls, colleges, art centers and museums such as Reina Sofia Museum, MACBA, CCCB, MUSAC, LABORAL in Spain, National Theatre of Montpellier and Parsons School in France. Kapelica Gallery (SI), AMOQA Arts Queer Museum Athens (GR), Goldsmith University, UC Davis and Santa Cruz in California, Fine Arts School in Argentina and Mexico. And festivals such as Ars Electronica (AU), Sight & Sound in Montreal (CA), LUFF in Lausanne (CH), Gender Trouble in Lisbon (PT), Panorama Festival in Rio (BR), CyborgGrrrls (MX).

**UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP**

