

Marigold Resonance was commissioned and curated by Waheeda Baloch for Frere Hall gardens, Karachi Biennale 2024 with the kind support of the Swedish Arts Grants Committee.

This installation emerged from processes of tuning—to bees, marigold flowers, and the layered histories, social movements, and ecologies of the Frere Hall gardens in Karachi. — Its flower composition is a dialogue with the marigold festival and its movements, bees shares frequencies with the flowers, the clay sculptures is the result of 20 students attuning to the shapes and patterns of marigold and here they become agents for the agreement, the contracts that brings jurisprudence into the play. Finally the shapeshifting voice of Adeena Sabir invites the audience to continue this tuning and possibly finding resonance. The audience was not only the arts audience and artist peers but also the local climate movement. Below you can find documentation in the form of instagram posts, of the different processes and components of the installation. Because I could not attend physically I used this social media platform to connect and inbetween the different actors that I got to know during the project.



lunapersson and 2 others

Frere Hall: فریر ہال

lunapersson I'm so much enjoying to work with Waheeda Baloch again, as we are developing the project #MarigoldResonance for the Karachi Biennale 2024. So grateful for the the research they inspire. Especially the collaboration with Wajdan Khan Khattak at Green Will Honey.

#MarigoldResonance adopts two distinct approaches to bridging gaps between the human sphere and the natural world. The first approach is through contracts. The human concepts of legal rights and person-hood are extended to bees and marigolds in order to make visible what we need to do differently to recognize how vital all parts of the web of life is, in sustaining us. This takes the form of agreement contracts, where we, together with the biennale team commit to actively upholding the inherent rights of the bees and marigolds in this installation.

The second approach involves the vibrational communication between bees and marigolds, extending an invitation to humans to participate in their shared material entanglement. Everything in the universe vibrates. When we interact, our frequencies begin to synchronize. An audio track guides the audience to tune into resonance with the frequencies of bees and marigolds. #karachibiennale #KB24 #karachibiennale2024 #naturesrights

Image: Marigold festival, Karachi city administration, Frere Hall Gardens, 2021

Edited · 24w

tofiqashamooraj Nice. The 1st Karachi Marigold Festival was initiated by a few of us when @tahasaleem was the DG Parks. Covid time. What a display that was.

25w · 3 likes · Reply

tofiqashamooraj Nice. The 1st Karachi Marigold Festival was initiated by a few of us when @tahasaleem was the DG Parks. Covid time. What a display that was.

25w · 1 like · Reply

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September 19, 2024

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Post

lunapersson and 2 others

Original audio

lunapersson Humming and moaning with bees has helped me and comforted me through many difficult times. Through the collaboration and conversations with Wajdan Khan Khattak at @green_will_honey I have learned that I am not alone in this and I have come to understand some deeper underlying reasons to why many of us are so drawn to bees.

Working on #MarigoldResonance gave me the opportunity to spend extra time with the bees in my garden this summer. The bliss of tuning to their hums... At the same time there was a tension. The dialogue with Mr. Khan brought the harsh reality of the drought in Pakistan present, even amidst the idyllic Swedish summer. Amitav Ghosh effectively explains how this drought, that worsens every year, is driven by the dominant systems of colonialism and capitalism. Benefits and harm are very unevenly distributed in this order. While the bees in my garden thrived on wildflowers and perennials, Mr. Khan had to feed the bees with sugar and water just to keep them alive through the season. Grateful for the relief now, as this hot season has reached its end.

#KB24 #KarachiBiennale #KarachiBiennale2024 #naturesrights

Edited · 24w

Liked by nawarette and 26 others

September 25, 2024

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lunaperson and 2 others

lunaperson Our venue for the Karachi Biennale 2024 is Frere Hall, a historic site established during British colonial rule. The Hall, built in Venetian-Gothic style, is complemented by its gardens, which feature two expansive grass lawns originally named "Queen's Lawn" and "King's Lawn." During the development of #MarigoldResonance, Mr. Kahn and I have frequently discussed various aspects of beauty. The western ideals of meticulously maintained lawns and ornately designed parks often reveals a disconnect from deeper ecological contexts. As we've both re-evaluated our perceptions of beauty through the lens of bees, Mr. Kahn has developed a deep appreciation for the Sidr tree and its subtle, tiny, faded flowers, while I have come to favor the modest flowers of oregano over the striking lilies in my garden. As I studied Frere garden's significant ecological and social role I came across the marigold festival. I love marigolds, they remind me of summers with my grandmother. And I further realized that marigold has played rich cultural and mythical roles for people all over the world. The Karachi marigold festival grew out of the wish to make Karachi more green by inspiring and encouraging people to plant more and to manifest Frere gardens as a public space. In this post Tofiq Pasha describes the work behind it and the considerations that went into it: <https://www.facebook.com/631960114/posts/10158904084560115/?mibextid=WC7FNe&rdid=fhYTVWVozsBaueJP>

With the invitation to participate in the biennale exhibition at the Frere Hall we wanted to align with this initiative, continue that conversation about ecological resilience with this place. The bees were already part of the idea; as artist and as art venue we would join Kahns important caring for the bees by applying the concepts of #naturesrights that I have been working with since many years. The location brought the Marigold into the equation in a possibility for the kind of mutual strengthening, that for us, defines beauty.

Photo: Tofiq Pasha, Marigold festival

#saynotofrerehallgate #karachibiennale2024 #KB24 #naturesrights

Edited - 24w

tofiqpashamooraj Thanks for appreciating my work, for sharing the picture of my display and my post.

24w 2 likes Reply

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Liked by nawarette and 57 others

September 25, 2024

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lunaperson

lunaperson Sensorimotor practices.

After months of deep diving into the composition, history and biology of marigold flowers, I found myself, one day, making marigolds from my kids play dough. The activity had started unconsciously, not by any decision to make anything particular. My hands had simply grabbed some clay, shaped it, added one piece by another while my conscious mind was elsewhere. I had already composed a full flower before I realized what I was doing. I looked at the thing in my hands and noted that the shapes I had made would be efficient for holding water in a way so that bees could drink from it without drowning. They were similar to the bee drinking cups I used in my garden during the driest summer days. I realized that this kind of sculpture would make a great contribution to the #MarigoldResonance installation.

This situation exemplifies how "sensorimotor cognition" play an important role in my artistic practice. Sensorimotor skills involve the process of coupling sensory input and with a movement response (motor output). It is a cognitive processing that combines an input with an output in the central nervous system. For me this just happens, I zoom out and "get lost in daydreams" as my middle school teacher used to put it. My body initiate some kind of repetitive, rhythmic, movement in response to something intriguing that I experience with my senses. It could be swaying along with chestnut branches outside the classroom window, it could be doodling a pattern that seems to be in the current situation, it could be humming with bees or as in this case, responding to the sense of soft clay through shaping petals repetitively. This is always a very pleasant experience. Afterwards it feels like I have become tuned with my environment, like I am in dialogue with it. My self has dissolved for a while and I have become one with something else.

Photo: Oriane Hidalgo. Dissection of Tagetes erecta or flor de muertos.

#karachibiennale2024 #KB24 #stimming #stimpractice #sensorimotorpractice

Edited - 23w

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October 3, 2024

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lunaperson and 3 others
SABS University of Art, Design and Heritages Jamshoro

lunaperson #MarigoldResonance workshop day 1.
When I was invited to give an artist talk and hold a workshop with students at SABS University of Art, Design and Heritages in connection to the Karachi Biennale, I saw it as a great opportunity to explore sensorimotor practices and attunement together. The spacious studio with an outdoor kiln at the ceramics department generously offered to host us so we could work with clay.

Yesterday I gave a talk on how human sensorimotor cognition enable a calibration, a synching with surrounding frequencies through repeating cyclical movements or vibrations. I showed some examples of how I channel this sensorimotor cognition in my artistic practice, for example when animating frame by frame or when creating larger structures and patterns from many smaller parts.

Then we talked about how Marigold communicate with bees through its frequencies; flower petals are potential ears, they can vibrate at the specific frequencies of bees and this prompts the flower to produce sweeter nectar. Through their color variations, they emit vibrations on frequencies that bees are sensitive to. We also looked at different versions of marigold, how they group individual petals into larger structures, fractals and patterns. Today we will experiment with different ways of channeling those patterns, hands on with clay.

@sufii_wahid @hb.artz7 @artisticfusion3 @aqsayaa @__jaibaa__ @Zohaib_art39 syed_sukaina @art_byarzu @Jumsali @artistic_prena @artistisha_ @t_c_creates @jaffer_ruqayya @al_secretartist @artistic.poonam_ @art_work_by_adinashaikh @lilshi_00 @rimshas_gallery_21 @artbynadi
#karachibiennale2024 #KB24

Foto: Ceramic department at SABS by Fazal Ellahi Khan
Edited - 22w

sufii_wahid 🙌🙌
23w 1 like Reply

zohaib_art39 Feeling good to be the part of this workshop 🙌
23w 1 like Reply

— Hide replies

lunaperson @zohaib_art39 makes me so happy to hear! your contribution and engagement is really

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👍👍👍 Liked by perssonjonni and 118 others
October 4, 2024

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lunaperson and 4 others

lunaperson #MarigoldResonance workshop day 2 - channeling marigold structures through clay.

Through video calls, online meetings and group chats I could be present to see how different experiments gave rise to variations of clay formations during the second day of the workshop. For example a technique emerged that combined pounding and pressing the clay in a way that made it curl up into a Marigold petal-like shape. It becomes evident how each person, each hand, have its own unique way of sensing and responding to the clay & the marigold structures. Each student contribute with their own sensorimotor dynamic; their own specific way of bringing together the sensation of the clay (sensory input) and the responding movement of the hand (motor output). We decided to give these exciting discoveries some more time for reflection. So tomorrow we continue building on these experiences in a workshop for thinking and writing about artistic practice. Bring a pen!

image: collage from photos by Jumsali Ali @jumsali

Thanks for a lovely day @sufii_wahid @hb.artz7 @artisticfusion3 @aqsayaa @__jaibaa__ @Zohaib_art39 @syed_sukaina @art_byarzu @Jumsali @artistic_prena @artistisha_ @t_c_creates @jaffer_ruqayya @hb.artz7 @al_secretartist @artistic.poonam_ @art_work_by_adinashaikh @lilshi_00 @rimshas_gallery_21 @artbynadi @sufii_wahid
#karachibiennale2024 #KB24
Edited - 19w

ktebrahim So cool!!! Looking forward to this
22w 2 likes Reply

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👍👍👍 Liked by perssonjonni and 134 others
October 7, 2024

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lunaperson and 3 others
SABS University of Art, Design and Heritages Jamshoro

lunaperson #MarigoldResonance workshop day 3.
As artists, we often just feel a need to do certain things. We just want to make those images or forms even if we don't know exactly why. But art making is a way of learning about our place in the world, and we have to do it even if we can't articulate why. Through reflection we can come closer to understanding it though. It is not necessary for everyone. But for me, there were things I needed to find out. That's why I moved in the direction of #artisticresearch. Research time at @stockholmskonstnarlaghogskola has given me the possibility to figure out how my art practices are ways for me to process our complex world, get a grip of it, become grounded in it, try to figure out my place in it and what I could do in it. It doesn't necessarily make the art "better". But it deepened my understanding of how important it is to have environments that are not too defined by fixed protocols, that instead are open to transformation by their inhabitants. So that greater varieties of #affordances, #neurodiverse and #sensorimotor dynamics can contribute in this shaping. Now, more than ever, we need art to be such a place, so that more fundamental sensibilities and needs can be revealed and articulated.

So, on our third day of workshoping I shared some of the methods for thinking and writing about artistic practice, that has helped me reach more understanding. We tested it out a bit and I hope that it is enough so that any student who wish to understand more about the underlying dynamics of their practices, can use it to explore it in their ongoing thesis work.

Best of luck! @sufi_wahid @hb.art27 @artisticfusion3 @aqsayya @__laibaa__ @Zohab_art39 @syed_sukaina @art_byarzu @Jumsali @artistic_prena @artisticsha_ @L_c_creates @jaffer_rugayya @hb.art27 @a_secretariat @artistic_poonam_ @art_work_by_adinashahkh @ishil_00 @rimshas_gallery_21 @artbynadi @sufi_wahid

Image: Screenshot of 44 shared snippets of free writing.
Edited - 21w

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1 Like Liked by perssonjonni and 24 others
October 9, 2024

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lunaperson and 2 others

lunaperson Low-carbon practices.
Due to my deep fascination for bees, Waheeda Baloch introduced me to collaborate with Mr. Wajdan Khan Khattak for the #KarachiBiennale2024. Mr. Khan is a beekeeper of native bees in Karachi and Khyber Pakhtunkhwa. The first time we were in contact, we were interrupted by news that a Sadr tree was about to be felled, and he had to rush off to try and save it. Later, he explained how drought and shrinking life-space force desperate people to cut down these trees on which Pakistan's native bees depend.
Over the past year, Mr. Khan and I have been corresponding about bees regularly. In April, I didn't hear from him for a while. Eventually, he sent me a video showing the aftermath of a devastating hailstorm. The storm came at a critical time for flowering plants, and many beehives were destroyed. Not all the bees could be saved.
This policy document: <https://lepakp.gov.pk/wp-content/uploads/2022/08/Khyber-Pakhtunkhwa-Climate-Change-Policy-2022.pdf> highlights Khyber Pakhtunkhwa's vulnerability to climate change. It emphasizes how increasing carbon dioxide levels cause extreme weather that threatens its ecological balance and health.
In my research, I explore what it means to be an artist today, when acts of production often lead to the slow, distributed violence of CO2 emissions. Using fossil fuels in art production concentrates the benefits of efficiency to the artwork, while with the same act causing harm to vulnerable areas like Khyber Pakhtunkhwa. Art that stems from a passion for the sustenance and interconnectedness of life cannot fuel such violence in its production— I must find alternative low-carbon approaches.

Image: Mr. Wajdan Khan Khattak with his bees.
#lowcarbon #lowcarbonpractices #marigoldresonance #KarachiBiennale

Edited - 21w

24tipsy Love their honey
18w 1 like Reply

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1 Like Liked by nawarette and 57 others
October 17, 2024

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lunaperson and waheedabaloch

lunaperson The rizq/risk of 720 kg CO2 less/more in the atmosphere.

Practicing art that explores RIZQ (sustenance) and thus averts to increasing more RISK to already injured environments, has bound me to adopt low-carbon practices. As a result, air travel has become defective—particularly as a citizen of the Global North, where we already carry overwhelming climate debt.

So, when @waheedabaloch invited me to develop a work for the #KarachiBiennale2024, I was thrilled by the opportunity to collaborate with her again on the theme of Rizq/Risk. However, this also raised the dilemma of travel.

Typically, for a Nordic artist invited to create a new work for an international biennial, the process would involve a research trip, followed by another visit for installation and the event's opening. Two round trips from Stockholm to Karachi would emit approximately 720 kg of CO2, furthering harm to the very environments the project aims to ally with.

But acknowledging the value that artist's presence brings to events like these, I explored alternative transportation options. However, train travel became complicated when I couldn't apply for travel grants for routes passing through countries the Swedish Ministry of Foreign Affairs advises against, such as Russia or Iran. The other option—taking a train to Turkey and then a cargo ship to Karachi—was no longer feasible after the increased instability in the middle east forced ships to reroute from the Red Sea, significantly lengthening the journey around Africa's Cape of Good Hope.

I realized that physical travel would be impossible. We would have to explore alternative ways to research, collaborate, produce, and install the work. Transporting fragile sculptures back and forth across the globe was just as senseless and CO2 heavy and needed to be worked around as well.

IMAGE: UN Photo/Paulo Filgueiras
(the yearly CO2 emission per capita in Sweden is 4 tons, in Pakistan it is 1 ton)

#lowcarbon #noflying #rizq #marigoldresonance
#karachibiennale #climatejustice
Edited · 20w

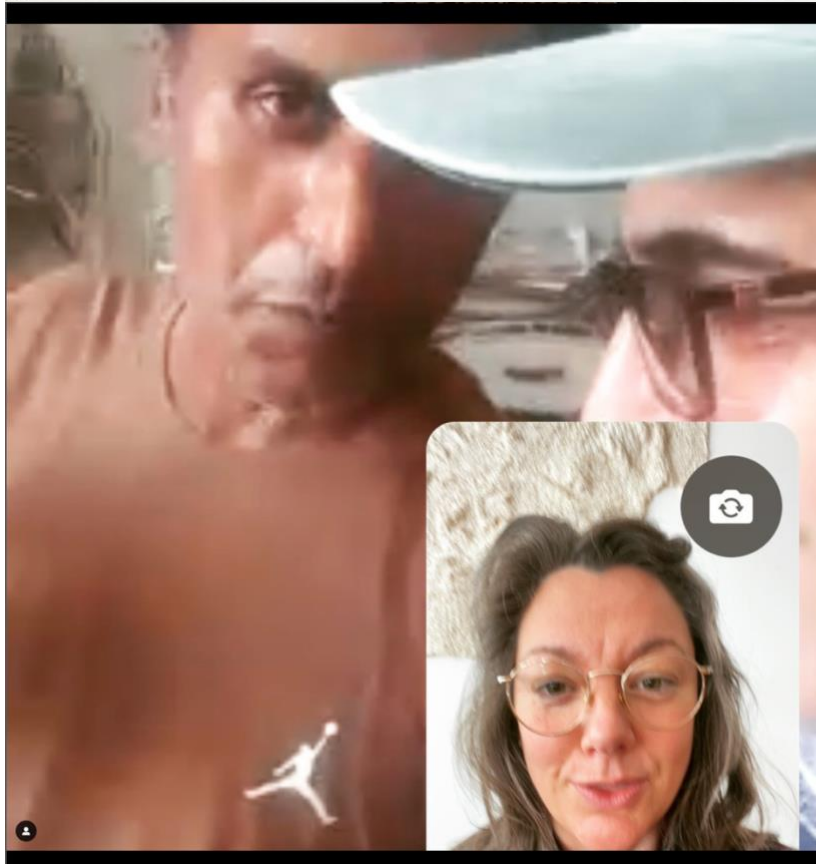
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Liked by wajidankhankhattak and 21 others

October 21, 2024

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lunaperson and 2 others

lunaperson Listening to, learning from, resonating with collaborators globally, without traveling.

Although I had to cancel my train travel plans to Karachi, I've learned so much about its movements and environments. I've had the privilege of connecting with practices and approaches that deeply resonate with me.

Sometimes this has required extra effort from the biennial team and @waheedabaloch even becoming co-author. For this I am incredibly grateful. But I hope this process has been also generative for them. For me personally, the constraints of low-carbon practice continue to open up for greater rizq (sustenance).

For example the asynchronous communication; corresponding through images, writings, methods, videos, gives enough time to process, integrate and find a response from within my own situation and environment. This suits my individual cognitive needs and functioning better than any fly-in research residency.

Taking some extra time to share the process behind the work on channels like this was another way to compensate for not attending physically, but has also connected me further with concerned and interested people and movements.

Thanks to #konstnärnämnden
#swedish_arts_grants_committee for supporting transportation and travel for my collaborators in Karachi. (The costs for my own cancelled train travels will be paid back.) And maybe in the future Konstnärnämnden could support also other ways of participating in international exhibitions and exchange, than travels and transport.

Image: videocall selfie with Muhammad Hassan Kashigar and Fazal Ellahi Khan @fazalchakartist

#lowcarbon #marigoldresonance #karachibiennale2024
#karachibiennale
Edited · 13w

fazalchakartist ❤️ see you soon dear Lina person.

20w Reply

fazalchakartist Very nice dear

20w Reply

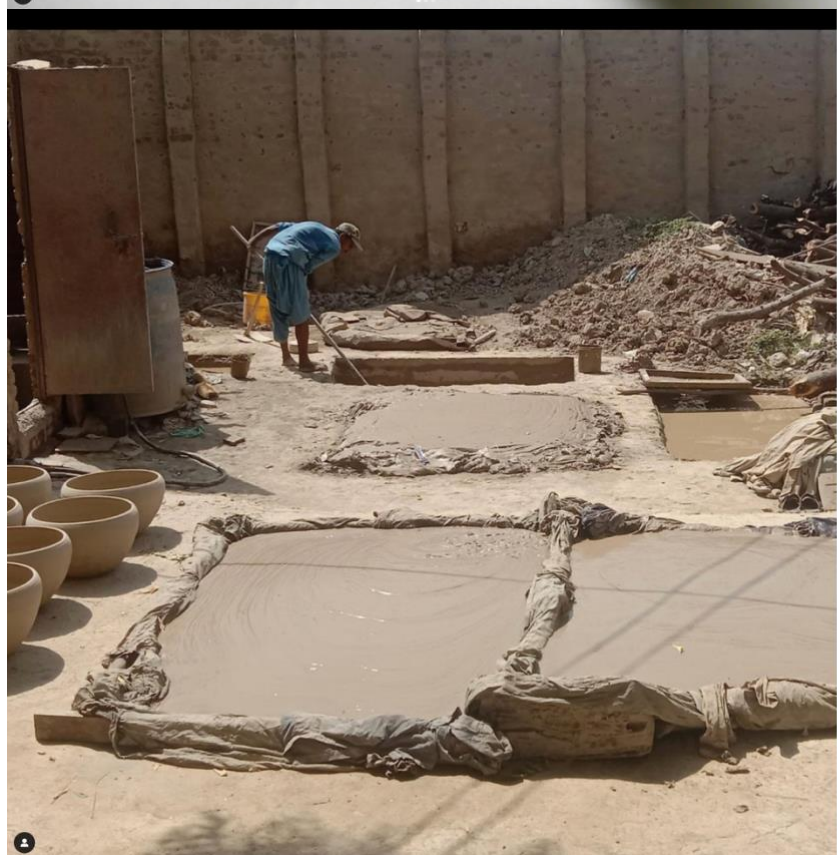
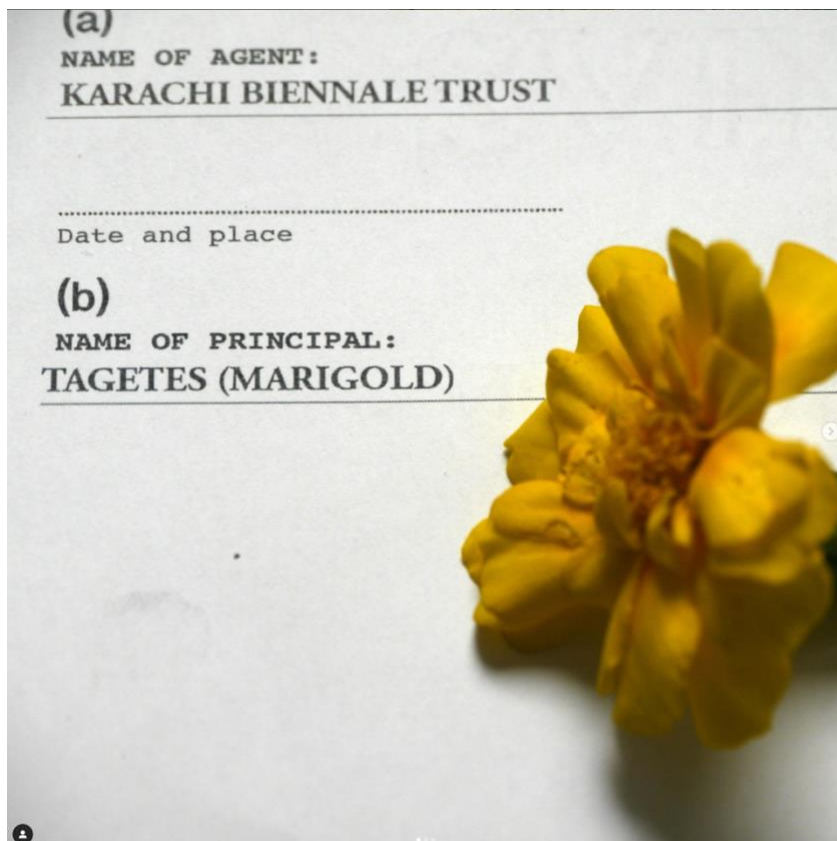
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Liked by perssonjonni and 32 others

October 23, 2024

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lunaperson and 3 others

lunaperson Legal rhetorics & artist contracts.

The idea for #marigoldresonance emerged as a way to hold space for an act of care and responsibility at the #karachibiennale2024. Through a contract we would commit to actively uphold and protect the inherent rights of bees and marigolds in a installation.

I have been working with the concept of "natures rights" for many years. I arrived at this idea through a search for ways to challenge internalized views of nature as a commodity, property, or resource. I had previously explored how the power of scientific language is channeled in subversive science fiction and then moved on to examine how legal rhetoric has a similarly convincing effect. I investigated historical documents where individuals, from within oppressive legal superstructures, established personal agreements to circumvent these systems. For example, how women could be recognised as independent subjects through so-called "myndighetsansökan" (competency application) in 19th-century Sweden, or how slaves could regain the ownership of themselves through so-called "manumissions" in 19th-century USA.

I began drafting my own agreement document in relation to the land I lived on and owned. Seeking guidance in how to formulate such agreements led me to the discovery of the global movement for the legal rights of nature, which is based on indigenous knowledge and cosmologies. In collaboration with this movement, I continued to create projects such as "Tribunal for Lake Vättern" and "Water Has Rights."

Following the COP16 Biodiversity Conference in Colombia yesterday and listening to Casey Camp-Horinek, Julie Horinek, Patricia Gualinga and Osprey Orielle Lake talking about Natures rights and @garnglobal renewed my hope for this movement. See it here: <https://webtv.un.org/en/asset/k1z/k1z1e5wz9>

Images:
1: Marigold Agreement, 2024.
2: Myndighetsansökan, Sweden 1858
3: Change of legal identity agreement, 2019

Edited · 20w

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Liked by wajdankhankhattak and 30 others

October 24, 2024

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lunaperson and 2 others

lunaperson Red Indus clay

In her "carrier bag theory of fiction" Ursula Le Guin proposes the bag, the vessel, the container as the foundation for stories. A bag allows you to put something you want, because it's useful, edible, or beautiful, into a bag, or a basket, and then take it home with you, and then later on you take it out and eat it or share it or store it up for winter.

Indigenous principles such as "honorable harvest" - "harvest in a way that minimizes harm. Take only what you need and leave some for others. Use everything that you take. Take only that which is given to you" (Kimmerer, 2014) balances the human gathering impulse from tipping into unsustainable hoarding. In his beekeeping @green_will_honey applies this principle through only taking the surplus of the honey that the bees don't need for themselves.

The gathering impulse prompted by the vessel shape combined with honorable harvest principles becomes a good guide to thrive and sustain, something meaningful to build stories of RIZQ (sustenance) around.

Since 3700 BCE, the red clay of the Indus River has provided vessels to hold the essentials that sustain human life. A clay water bottle, for example, contains tiny pores through which small amounts of water evaporates, cooling the inside without the need for electricity, even on the hottest days. This is just one of the many things that the "living organism" that is the Indus river (to use @tofiqashamooraj's words) provides as her #riverwatergoeshome.

Using this riverbank red clay, students at @sabsuniversity shaped bowls through ancient coil technique and added petal-like containers inspired by the marigold flower. They created 19 sculptures, which they have generously lent to serve as drinking fountains for the bees in the #marigoldresonance installation, significantly contributing in fulfilling the agreement to uphold their inherent rights to water.

Image: red Indus clay preparation by Muhammad Hassan Kashigar

20w


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Liked by nawarette and 21 others

October 24, 2024




 lunapersson and waheedabaloch

 lunapersson The Kashigars.
The marigold in this image is sculpted by Muhammad Hassan Kashigar, head of the ceramics department at SABS. He is also a "Kashigar" - an artisan of the ancient craft of Indus red clay Kashi tiles. In this paper: https://www.academia.edu/37320318/CLAY_CULTURE_Blue_Kashi_Tiles he describes the fascinating process behind the Kashi tiles, from the gathering of clay at the riverbanks of Indus to finished fired glazed tiles.

From our first meeting in preparation of the #marigoldresonance workshop at SABS, Mr. Kashigar was enthusiastic about the marigold forms. As we continued to exchange thoughts, images, and ideas, we realized that we shared the excitement for particular patterns and structures. For example, both of us had created coral reefs in clay, as a way to tune to how a multitude of polyps compose giant colonies. I recognize this impulse in how Mr. Kashigar approached the many variations of Marigold in this sculpture. It has found an expression that honors the marigold structure as well as the properties of the clay, inventing an in-between, a shaping that resonates with both,... that brings them together.

Image: Marigold sculpture from red Indus clay. Sculpture and photo by Muhammad Hassan Kashigar

[#karachibiennale2024](#) [#karachibiennale](#)
20w


 lokeshahaber Great work! ❤️
20w 1 like Reply


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 Liked by perssonjonni and 38 others
October 24, 2024





 lunapersson and 5 others
Frere Hall: فریر ہال


 lunapersson What a joy and honor that the opening of our installation #marigoldresonance at the #karachibiennale was accompanied, side by side, by the Climate March Karachi 2024! And this lovely presentation by @tofigpashamooraj and Wajdan Khan Khattak 🙏 : <https://www.facebook.com/share/p/ptqYbisYp8n8Y5Z/?mibextid=WC7FNE>
19w


 pawspakistan The flowers were beautiful. We sat next to them to make our posters for the climate march yesterday.
19w 3 likes Reply
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 climatemarchkhi 🙏❤️
19w 2 likes Reply

 binteashraf105 ❤️❤️
19w 1 like Reply

 shah99talha Hello listen
18w 1 like Reply

 asmamuraad ALLAH PAK BLESS YOU SIR @tofigpashamooraj
19w 2 likes Reply
Hide replies

 tofigpashamooraj @asmamuraad Aameen. Thank you 🙏
19w 2 likes Reply

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 Liked by perssonjonni and 233 others
October 28, 2024

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green_will_honey and 3 others
Original audio

...



green_will_honey At the #4thkarachiennale in collaboration with #waheedabaloch @waheedabaloch and #lunapersson @lunapersson in her Art work on the Mighty Bees and their important role in the natures well being and the negative impacts of #Climatechange , furthermore in colabration with the legendary Mr #tofiqpashamooraj #tofiqpasha @tofiqpashamooraj on the #4thmerrygoldfestival and again the important role of the Mighty Bees in the well being of nature.

19w



kindercarewithaliya When and where is this happening?

19w Reply

Hide replies



green_will_honey @kindercarewithaliya it has been happening since 26th and will go on till the 10th of November

19w 2 likes Reply



green_will_honey @kindercarewithaliya the location is the frere hall

19w 1 like Reply



Liked by nawarette and others

October 29, 2024



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Post



lunapersson

Original audio

lunapersson A voice to join.

I'm grateful for the reception of the newly commissioned installation, #marigoldresonance curated by @waheedaaloch which opened at the @karachi_biennale this Sunday.

This installation emerged from processes of tuning—to bees, marigold flowers, and the layered histories, social movements, and ecologies of this site. (Its flower composition is a dialogue with the marigold festival and its movements, the bees shares frequencies with the flowers, the clay sculptures are the result of 20 students attuning to the shapes and patterns of marigold and here they become agents for the agreement, the contracts that brings jurisprudence into the play.)

Finally the shapeshifting voice of Adeena Sabir @athenasings_ invites the audience to continue this tuning and possibly finding resonance. The sound guide is based on conversations with Wajdan Khan Khattak and its narrator position shifts between the different agents in the installation. The voice guides the visitor to attune to the needs in the installation, suggesting actions such as watering plants or caring for the bees. Through this care, visitors enter into the agreement of upholding the inherent rights that defines the situation. The voice continues to guide the visitor to activate their own voice, breath and hum to explore tuning to the frequency of the bees, practicing a listening and resonating with the more-than- human voices around us.

camera: Isra Ashfaq @artisticfusion3

Edited · 19w

artisticfusion3

19w · 1 like · Reply

benedetta.crippa

Looks beautiful Lina!

19w · 1 like · Reply

athenasings_

Thankyou so much for your kind words

18w · 2 likes · Reply

green_will_honey

Amazing work by @lunapersson and you have explained it in the right words.

18w · 2 likes · Reply

Wajdan Khan Khattak

Liked by Wajdan Khan Khattak and 35 others

November 3, 2024

Add a comment...

Post

karachi_biennale and lunapersson

karachi_biennale

Lina Persson is an artistic researcher with an interest in 'narrative storyworlds and animated worldbuilding'. She develops collaborative and transdisciplinary projects that explore sustainable systems.

Her artwork 'Marigold Entanglements' is part of KB24 Fourth Karachi Biennale. Her installation is an ecosystem that enables bees to perform their necessary roles of gathering pollen and feeding their hive. The artist appoints a legal status to the bees as visitors act as agents safeguarding their rights.

KB24 - Fourth Karachi Biennale is almost ending visit and see meaningful artworks in public till Sunday November 10th.

KB24 Fourth Karachi Biennale started on October 27th and will continue till November 10th at 5 venues across Karachi. Sambara Art Gallery, Stadium Road NED University (City Campus), Saddar Frere Hall, Saddar Bagh bne Qasim, Clifton Alliance Française, Clifton Daily Timings : 10am to 6 pm Friday, Saturday & Sunday: 10am to 7pm Curator: Waheeda Baloch 40+ artists | 30 projects | 11 countries | 5 venues

Public programming is available on our website <https://karachibiennale.org.pk>

#KarachiBiennale #KarachiBiennaleTrust #karachibiennale2024 #KB24 #contemporaryart #publicart #internationalartists #nationalartists #experience #artforcommunity #RizqRisk#foodfutureandfairpractices#ebm#nationalfoods#bakalfalah#bhl#neopaints#humtntnetwork#alephreview#thekarachicollective#tcdiscursive#ADAMagazine#artnowpakistan#ARTTPakistan#vcast#FM91#tcs

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Beautiful

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November 9, 2024


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*A closeup image of a floral fractal drinking fountain
created for Lina Persson's 'Marigold Entanglements'
in the Frere Hall Gardens*




👤 Lina Persson sets up a different



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lunapersson On the cinematic aspects on the Karachi biennale by Kulsum Ebrahim: https://dunyadigital.co/feature_46.html?fbclid=IwY2xjawHXNRRieHRuA2FibQixMQABHY1LarJY8fAOIn3TScyU-D814RgaPPZMrTVIFb_A2nOAwxyk3fX_Y1Zjw_aem_WA2eGXIKu9PCVnXDLLaxfw


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