

29 JUNE –  
27 SEPTEMBER 2023  
Online

CURATED BY  
TINA SAUERLAENDER

ORGANIZED BY  
THE MACKENZIE ART GALLERY

EXHIBITION DEVELOPMENT  
CAT BLUEMKE AND JONATHAN CARROLL

***ECHOES FROM THE FUTURE : SPECULATIVE CREATURES  
AND POST-HUMAN BOTANICALS***

Artist Sarah Oh-Mock with curator Tina Sauerlaender

**Tina Sauerlaender:** Hello, Sarah.

**Sarah Oh-Mock:** Hello, Tina.

**Tina Sauerlaender:** Sarah. In our exhibition, we encounter very few parts of your very complex, fictitious and speculative project *PHASO*. For example, we encounter a huge archeologically excavated skeleton still at the excavation site, a hybrid of a bird and an airplane. It is a creature from the aeroscene, which still lies before us and which humans will not experience according to your concept. Sarah, what is the *PHASO* project about?

**Sarah Oh-Mock:** *PHASO* means post human archeological studies organization, effective intelligent species on earth discovers, and later explores the age before they appeared, the age of humankind called Anthropocene.

I developed this organization as a tool to make, as a tool, to make an artistic research about the Anthropocene from a meta level.

**Tina Sauerlaender:** Great. Thank you. And which parts of this huge project do we see in the show and what other parts do exist?

**Sarah Oh-Mock:** We see different stages of a possible blending of organic and inorganic material in the future from our point of view, fossil seal of a fish with plastic in the belly, which is interpreted later as a first step of this development, a drawing of human and animal

skeletons, which are optimized artificially. A shell, which contains little technical devices, a huge skeleton of a half organic airplane on which the spectator can walk around together with a drawing of this skeleton and the globe, which shows possible airplane woods by places.

Many skeletons were found based on a flight radar 25 image from summer 2022. So for example, Russia is not existing in this map because of the flight bands. There are existing many more drawings, objects, photographs, installation sculptures, and the virtual space. Some parts had to be destroyed after an exhibition because they contain a hair mirror, mud, materials, but the rest are part of new *PHASO* works. Some of the works exist in real end in virtual versions, so it is somehow impossible to clearly define how many parts exist.

**Tina Sauerlaender:** Yeah, that's one part I love about your project so much that it's very complex, that it's always different wherever you encounter it in the physical or the virtual space.

And yeah, as I said, we really have a small selection, one piece or two pieces from the age of plastic where the body of the fishes found plastic and it's. Basically the starting point for the *PHASO* researchers of the hybrids of organic and non-organic life forms. Well, Sarah, how and why did you develop the initial idea for the whole project?

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**Sarah Oh-Mock:** Oh, sometime ago. It was in 2014. I was invited by the leader of an archeological museum, to develop an artwork for his museum, which should deal with the topic archeology. And it could have been very small artwork, like a video also. But, the topic attached my attention so deeply that since then, Then I work again and again with it, and I had years with, with big other projects.

But then I come back to it and I'm invited. Exhibitions and bring works of *PHASO*, existing works or new works, combined together?

**Tina Sauerlaender:** Yes. So I can already hear that. *PHASO* is a hybrid project which exists in both in the physical and as here in the virtual world. What are the challenges to bring them into each of these different realms?

**Sarah Oh-Mock:** One thing is is the technical challenge to have satisfactory gans of the objects, especially when they are glittering like the globe or the shell, especially the globe, was very difficult because it's, it's round as fair and it's glittering. , and the other one is, for the newer virtual objects to be perceived between very invasion and colorful and moving virtual artworks, they are less spectacular through their appearance, but more through their intent.

And it's a task to bring both together in the virtual world, and I think has. It has it more easy in the real world because of that. I'm especially thankful to you and the MacKenzie Art Gallery to have this opportunity to participate in this great show. Thank you.

**Tina Sauerlaender:** Thank you, Sarah. Yes. I'm also really happy that you participate and what are the advantages for presenting your work in a, in a virtual exhibition?

**Sarah Oh-Mock:** Two things. One is very clear, more people can know about my *PHASO* project because it's not fixed in a real place. And also the possibilities of scaling objects in the virtual world that you can walk around. The skeleton I like very much in this virtual space, and my dream is one day to have a virtual skeleton of an airplane or other vehicles, which the spectacular can enter.

**Tina Sauerlaender:** Yeah, that would be really, really cool for sure. Yeah, I already love that so much that we are not bound to the physical dimensions, that the skeleton was really quite big in our virtual show. And yeah, I think it's also a really great installation. Thank you. Sarah, did you already work with online or with, virtual exhibitions before?

And will you continue doing so in the future?

**Sarah Oh-Mock:** It's my first real experience in doing this. I only had last year one virtual artwork in, in a normal exhibition. So there was a VR [headset] installed in the exhibition. I hope in the future to continue, and I think especially the mixture of real objects and virtual objects I like very much.

And I'm planning to continue this kind of exhibition.

**Tina Sauerlaender:** Great. Happy to hear that. . What are your upcoming shows or projects?

**Sarah Oh-Mock:** I'm continuing *PHASO* at the moment. I'm invited to present a new, new part of *PHASO* in the Berlin later this summer, and the new works I have to do new works.

They'll also deal with the connection between real and virtual world. It'll be about the links between the human remains of the corpse in

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relation to the digital remains of social media profiles. In Autumn, I will work on a very different topic. I'm invited together with my husband Bongjun Oh who is also an artist to build a large installation in a museum in South Korea.

And I'm excited and looking forward to the next project.

**Tina Sauerlaender:** Thank you so much for taking the time to speaking with me today. It was a pleasure. Thank you so much.

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## ABOUT THE ARTIST

**Sarah Oh-Mock's** surrealist video works, installations, objects, photographs, and drawings address the relationships of culture, artificiality of urban places, nature and the unconscious. Her works have been shown at numerous exhibitions and festivals in Germany and abroad, for example the Torrance Art Museum Los Angeles, the Musée Boribana in Dakar, Senegal, in the Bundeskunsthalle Bonn, Dokfest Kassel, Athens Video Art Festival, Haus der Kulturen der Welt Berlin, Art Space One, Seoul. Sarah Oh-Mock has been awarded numerous prizes and grants, including a scholarship from the German Artists' Association.

[sarahmock.de](http://sarahmock.de)

## ABOUT THE CURATOR

**Tina Sauerlaender** (she/her) is the co-founder and co-director of the exhibition platform and international [collective](#) of independent curators, [peer to space](#) (since 2010). She has been curating and organizing large-scale group exhibitions like [Resonant Realities](#) (Exhibition of the VR ART PRIZE by DKB in Cooperation with CAA Berlin, Haus am Lützowplatz, Berlin, 2021), [The Unframed World. Virtual Reality as Artistic Medium for the 21st Century](#) (HEK Basel, 2017), or initiated and co-curated [SPECULATIVE CULTURES. A Virtual Reality Art Exhibition](#) (Kellen Gallery, Parsons/The New School, New York, 2019). She focuses on the impact of the digital and the internet on individual environments and society, on virtual reality in visual arts, and on exhibition making in [virtual realms](#). She is also the artistic director of the [VR ART PRIZE by DKB in Cooperation with CAA Berlin](#). She is co-founder & CEO of [Radiance VR](#) (since 2017), an international online platform and research database for virtual reality experiences in visual arts that includes the [Radiance VR App](#) for VR Art for Meta Quest headsets.

She holds a PhD from The University of Arts, Linz, Austria. The title of her dissertation is *PERFORMING IDENTITIES. Self-Representation in Art from the Renaissance to Virtual Worlds*. In conjunction with her PhD she curated the online exhibition [performingidentities.net](#). She is a lecturer for Digital Art History at the University of Applied Sciences in Bielefeld, Germany. She gave talks on Virtual Reality & Art at re:publica (Berlin), ZKM (Karlsruhe), New Inc (New York), Kunsthalle (Munich), University of Applied Arts (Vienna), Digifest (Toronto), Technical University (Prague) or Roehrs & Boetsch (Zurich).

She is the founder of the [SALOON Berlin](#), the initial branch of the [SALOON Network](#), an international network for women working in art.

## ABOUT THE EXHIBITION

### *Echoes from the Future: Speculative Creatures & Post-Human Botanicals*

Disruptive human activity threatens the Earth's ecological balance, eradicating biodiversity and shared resources. *Echoes from the Future*, curated by Tina Sauerlaender (peer to space), highlights artists working across diverse media to preserve nature, reveal environmental devastation, and speculate on future life forms. The virtual exhibition features work by artists Aviv Benn (ISR/UK), Laura Colmenares Guerra (COL/BE), Reiner Maria Matysik (DE), Sarah Oh-Mock (DE), Bianca Shonee Arroyo-Kreimes (CAN), Sabrina Ratté (CAN), and Tamiko Thiel (US/DE). In rendering current environmental issues visible within a virtual reality landscape, *Echoes from the Future* immerses audiences in alternative post-anthropocentric futures and speculative ecologies.

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## ARTISTS

Bianca Shonee Arroyo-Kreimes  
Aviv Benn  
Laura Colmenares Guerra  
Reiner Maria Matysik  
Sarah Oh-Mock  
Sabrina Ratté  
Tamiko Thiel and /p

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