



The event includes contributions from artists Piero Bisello, Marc Matter, and Andros Zins-Browne; VKI engineers Yakut Cansev, and Ertan Ümit; physicist Jo Verbeeck of the University of Antwerp, Adam Bloch of the International Center for Predatory Birds.

The event would not be possible without the support of: Prof. Olivier Chazot, Prof. Jeroen van Beek, and Prof. Vincent Van der Haegen at the VKI; the Size Matters artistic research group at the Zurich University of the Arts led by Florian Dombois, with Reinhard Wendler, Julie Harboe, Sarine Waltenspül, Mirjam Steiner, Kaspar König, Martin Burr, and Haseeb Ahmed – supported by the Swiss National Science Foundation; the Harlan Levey Projects gallery team of Wing Lam Kwok, Harlan Levey, Olivia Joret, Nina Janssen; Prof. Staf Van Tendeloo, head of the EMAT research group at the University of Antwerp; Werner Van dermeersch and Sint Lucas Antwerp University College of Art and Design. Researchers: Celine Matthieu, Christoph Albertijn, Chris Kerr, Christophe Piette, Kevin Trappeniers, Piero Bisello, Salka Rosengren, and falconer Dominique Willems. Diligent craftsmen/women Dirk Bours, Barbara Renaux, Daniel van Hauten, Marc Mahfoud, Katerina Jacobsen Jansen, Amélie Bouvier, and Petra van der Jeught. Special Thanks to Giulio Guzzinatti, Christelle Debeer, Gertjan Glabeke, the VKI Canteen staff.

On May 4th, the Wind Egg experiment was revealed at the NATO von Karman Institute for Fluid Dynamics (VKI) just outside of Brussels. The Wind and a Vulture met to realize an ancient Greek theory that the wind could fertilize animals and people as it does plants. Using modern wind tunnel technology the face of the Wind was conjured and communicated with before being introduced to Sparta, a female African-Vulture. Five months later, the result is *Wird*, the home made for this inter-natural pair to co-inhabitate at Harlan Levey Projects. This exhibition marks the second installment of an unfolding trilogy, which began at the VKI. The final episode will be held at MuHKA in 2018 in collaboration with Senior Curator Nav Haq.



HASEEB AHMED

(b. 1985, Toledo, Ohio, US) is a research-based artist living and working in Brussels and Zurich. His work is often collaborative and draws on tools and techniques from the hard sciences to produce artworks.

Towards these ends, Ahmed received his Masters in Visual Studies at the Massachusetts Institute of Technology (MIT) and completed a Bachelor of Fine Arts from the School of the Art Institute of Chicago in sculpture and architecture in 2008. As a researcher at the Jan van Eyck Academie in Maastricht (2011-2012) (NL) Ahmed won the *Designers and Artists 4 Genomics Award* for the project *Fish Bone Chapel* and initiated the project *Has the World Already Been Made?* which, now in its ninth iteration, has been exhibited internationally. He has also held residencies at Sitterwerk in Saint Gallen (CH), Recollets International in Paris (FR), and Skowhegan School of Painting and Sculpture in Maine (US).

Ahmed's recent work include the commissioned sculpture *Fetish/Non-Fetish* in collaboration with Elena Lange, scholar of Japanese Marxism, for Transactions, a Manifesta 11 parrallel project in Zurich. He completed *Redshift/Blueshift to Two Oblivions* for the Alanica Symposium in Vladikavkaz (RU). Ahmed's solo exhibition *A is for Albatross* was presented at Museum Barengasse in Zurich in December 2014. His upcoming exhibition and the final part of this trilogy will be presented at MuKha in Antwerp in 2018.

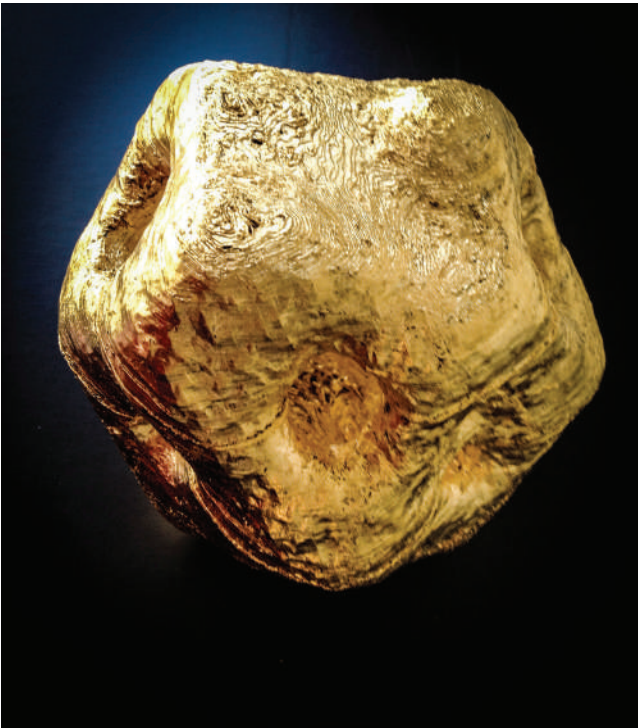
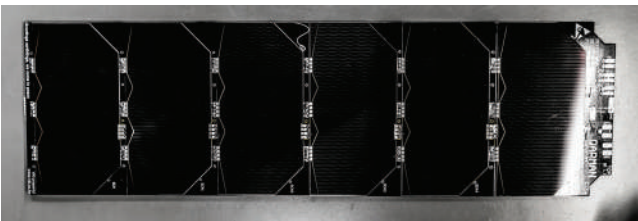
Writing is a core part of Ahmed's practice and he has been published internationally including *FUSE Magazine* (CA), the *New Literary Observer* (RU), and *MIT Thresholds* (US), and his interview of Slavoj Žižek was published in the *Platypus Review* (USA). He is a founding member of Platypus (2005) which re-presents the history of the radical Left in the 20th century. His artwork has been reviewed in *Art in America*, *After Image*, and *Wired Magazine*.

Recent lectures and artists' talks include the MIT Program in Art Culture in Technology (US), John Moore's University in Liverpool (UK), Printemps du Septembre in Toulouse (FR), and the University of Zurich (CH). He has taught at the Zurich University of the Arts, the KABK in The Hague (NL), Sint Lucas Antwerp University College of Art and Design (BE), and Hazara Univeristy in Mansehra (PK).

Since January 2013 Ahmed has worked closely with the Size Matters research team at the Zurich University of the Arts and works on a PhD in Practice-Based Arts at the Sint Lucas Antwerp University College of Art and Design, the University of Antwerp, and the von Karman Institute for Fluid Dynamics outside of Brussels. Haseeb Ahmed is represented by Harlan Levey Projects.

ASTROBIOLOGY & GOLDEN CAGES

Can language descend from the heavens to the earth? In his work *A is for Albatross* Ahmed proved this to be possible using the Plasmatron at the von Karman Institute for Fluid Dynamics (VKI). After the success of his primary project there, the *Wind Egg Experiment*, he merged these studies and began to explore the astrobiological possibilities therein. Nanocages made of gold were developed as vehicles for drug delivery at the University of Antwerp's EMAT group and Prof. Sara Bals. Their use in the *Wind Egg Experiment* follows the same principle with different ends: to send a human sperm into space as a payload on onboard the Qarman cube-satellite. On January 2017, it will be sent to the International Space Station, picked up with a robotic arm and ejected back towards earth. It will orbit for 12 months before penetrating the earth's atmosphere. Earth becomes the egg. This experiment is relevant to outer-space exploration modeled on colonialist approaches.



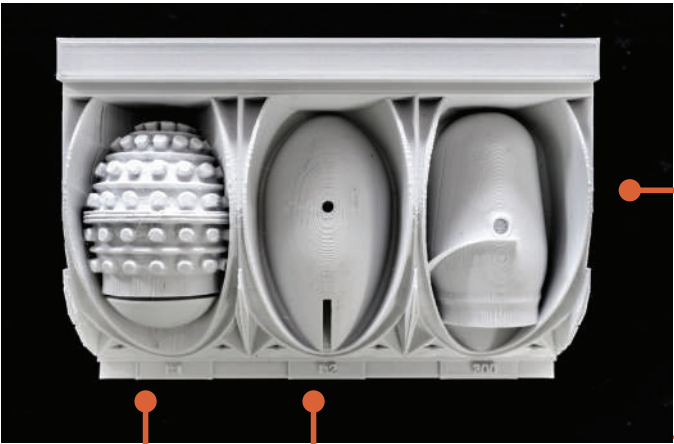
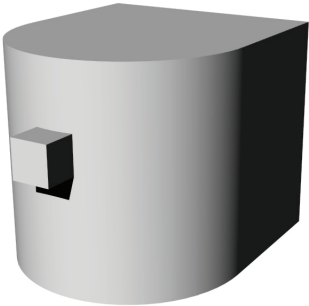


Haseeb Ahmed
Wird
08.09 - 29.10.2016

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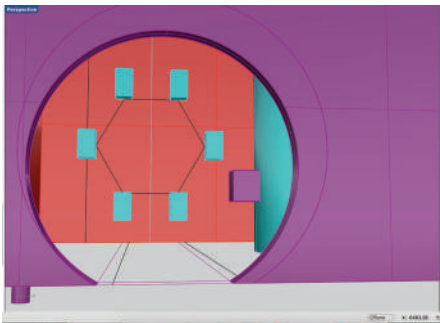
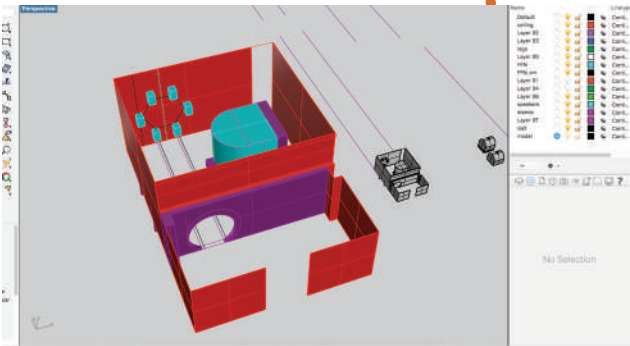
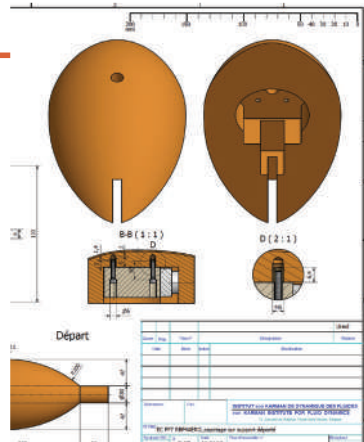
WIND EGG EXPERIMENT

le most work at the VKI happens behind closed doors, this eriment was open to the public for a single day. The visit n in the canteen, before moving deeper into the institution. t to the vulture aviary housed in the intake of a former large ical wind tunnel adjacent to the Qarman Satellite Ground trol Station, then onwards through the three other stages he *Wind Egg*; the L2B aero-acoustic inseminator, the L1 wind incubator, and the L7 wind tunnel where the inevitably male of the wind was being taught how to speak. The goal of this eriment is to explore the possibility of human reproduction i the wind and without men.



WIND EGG DART

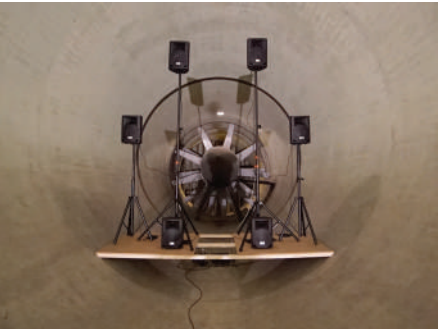
Egg and dart ornamental patterns emerged in the Doric architecture of ancient Greece. Ornament is made to create particular aesthetic conditions just as wind tunnels create particular atmospheric conditions in space. Derived from archetypal egg and dart forms, two new *Wind Egg and Dart* forms have been created particularly for the *Wind Egg Experiment*. Each “ovum” is a type of wind egg. One, modeled on the Trudelturm outside of Berlin, Germany, is a vertical wind tunnel within which air circulates to simulate falling infinitely. Another ovum is derive from a robotic egg used to study vulture incubation patterns. It sits adjacent to a traditional wind egg which has no hard shell so the wind may enter. The *Wind Egg and Dart* combines the ancient form of the egg and dart from the culture that originated the wind egg theory with their modern forms to create a contemporary space to inhabit the idea.



VIRILITY

The acoustic vortex in the L1 Wind Egg Incubation Chamber houses an inseminated wind egg whose heart beats. Aero-fecundity is maintained with a fertilization unit whose form is modeled on Italian Futurist Umberto Boccioni’s *Unique Forms of Continuity in Space*. It was harvested from its two existing casts in the Museum of the 20th Century in Milan and MOMA in New York City. The forms were collected by circumambulating while photographing the form that was subsequently turned into a 3D virtual, then physical object.

The *Wind Egg Experiment* has shown us that the wind is necessarily male insofar as it fertilizes females. In the context of male-to-male interaction, the wind’s touch on Boccioni’s futurist man has given it its form. While the acoustic vortex is distilled from the call of the mother vulture, Boccioni’s inseminator unit contributes the paternal presence believed necessary for balanced wind egg incubation. If the *Wind Egg Experiment*’s inevitable goal is human reproduction with the wind and without men, then perhaps the movement of the wind and history alike can preserve masculinity when it is no longer needed.



ANSLATING SCALE AND CONTEXT

n laboratory to studio to gallery, there is a movement of ideas, cts, and actors at play, as the *Wind Egg Experiment* becomes xhibition *Wird*. A laboratory is explicitly standardized. While rries are equally standardized, their calibration is unspoken; rldwide tacit agreement. This exhibition draws the laboratory the gallery closer together to find a way to speak about this oration instead of taking these spaces that condition the xperience of art for granted.

y elements from the *Wind Egg* at the VKI have been transferred e gallery here. The vulture’s perches made of shattered wind el propeller blades and aviary bedding made from the bouquet 1, sit atop a chamber in which the face of the wind dwells and resses the wind conditions in Brussels. Particles of gold housing an sperm for outer space are massively scaled up. Scientific ers now inform the gallery and lab space alike.