

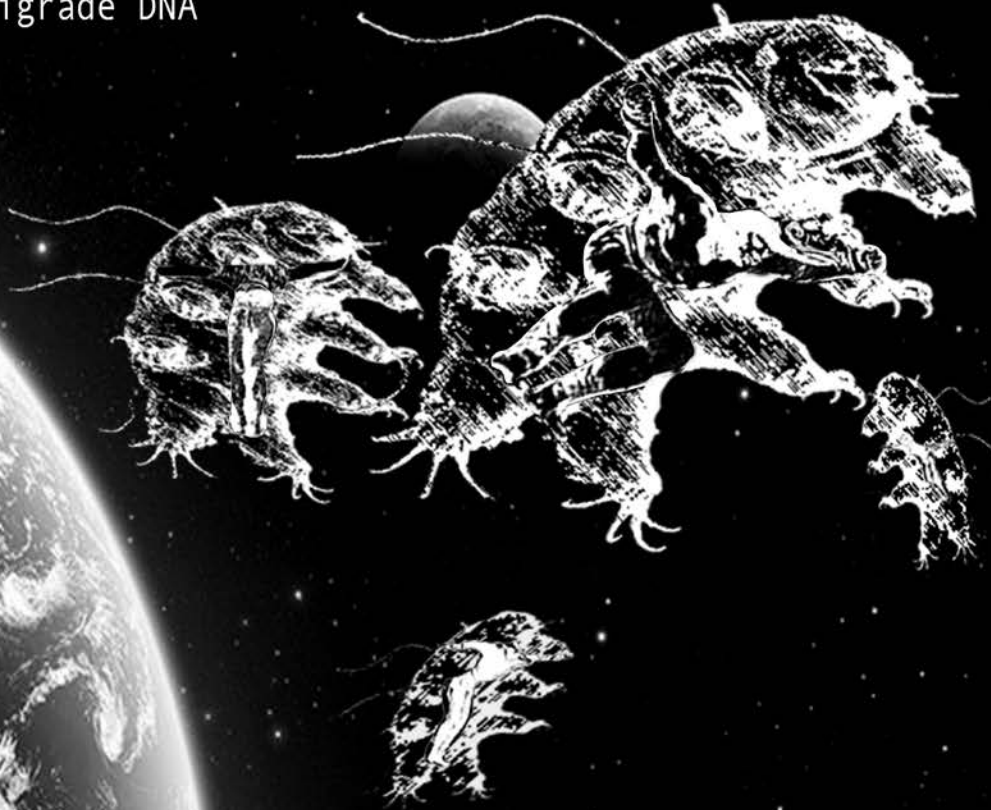


+



Human DNA

Tardigrade DNA



Dannie.r
KQ

Dannie.r

KQ

Alexandra Dementieva
Why does my head often hurt?

Natasha Kourchanova
Universal Tardigrade:
Cosmic Sensibilities in the Work of Alexandra D.

Zandrine Chiri
Cosmic Tardigrades

Text Editor: Lisa Davies

Cover:
Collage of *Flying far* project (2001)

Drawings:
Sigrid Hundt & Grides - *Cosmic Tardigrades* article

Photos credit following:
Volkov family album 1963,
Micropaintings series 2019,
Installation '*Contact Field*' by Dementieva,
'Twin peaks' underwater project - or 'back to natural element',
The Power of Intention: Reinventing the (Prayer) Wheel; Rubin
Museum of Art 2019, photograph by Filip Wolak,
Installations '*Play*', 2013 & '*Maranola Constellation*' 2016
photograph by Andrea De Meo

Why does my head often hurt?

I started with a question. I thought it would be easier. But it turned out to be nothing at all like that. How to start expounding the complex and confusing story of my birth?

Chapter 1

Childhood

When I was born, they say that in the very first few minutes, my eyes looked intelligent.

My grandfather (a biochemist) decided to bring me up himself when he found out that my parents wanted to send me to a boarding school.

One of my grandfather's arguments was that it is easy to communicate with a child. I spoke perfectly in a year, and in two years I was already able to participate in discussions with familiar scientists.

At the age of three I began to read - mainly scientific journals, as well as grandfather's magazines.

The research institute in which my grandfather worked had allotted him a cottage near to the Klyazma River. And so, my life began in the countryside, where I was given complete freedom of action.



Grandfather's idea (he never took care of raising his own children, spending all his free time in the laboratory) was that children are the same as adults, just with less experience. This gave me huge advantages. I didn't have to eat at the same time as adults. Grandfather showed me the refrigerator, and simply suggested that I should take things from there - whatever I needed and whenever I wanted. I could go to bed when the exhaustion from daytime activities really came upon me. And this meant that, under the precondition that I was well-behaved, I could stay up with my fellow scientists until I fell asleep there, after which they would put me to bed.

After listening in on the conversations of biologists, physicists, chemists and other family scientist friends about subjects like trees, climate, nature, space, and, of course, the barbaric use of the earth's resources, I became an environmentalist and severely opposed to their (earth's resources) unreasonable use.

The first victim of my zeal was my great-grandmother, who frivolously often left taps leaking in the kitchen and in the bathroom whenever she was distracted by talking or when she went into another room.

This squandering of natural resources made me angry. But clearly my very compelling arguments were not readily taken into account by an eighty seven-year-old woman. Being an extremely quick-witted child, and also creatively gifted (my grandfather presented me with a set of oil paints and a huge batch of clay for "sculptural experiments"), I managed to solve the water crisis rather constructively. While my great-grandmother and her friends were drinking coffee, and enjoying the quietly flowing conversation, I quickly and very carefully filled all the taps with plasticine. This day went exactly the way I had intended. The water no longer flowed. True that, when the plumber came the next day and spent four hours picking out the stumps of plasticine I had created to block the taps, I was punished.

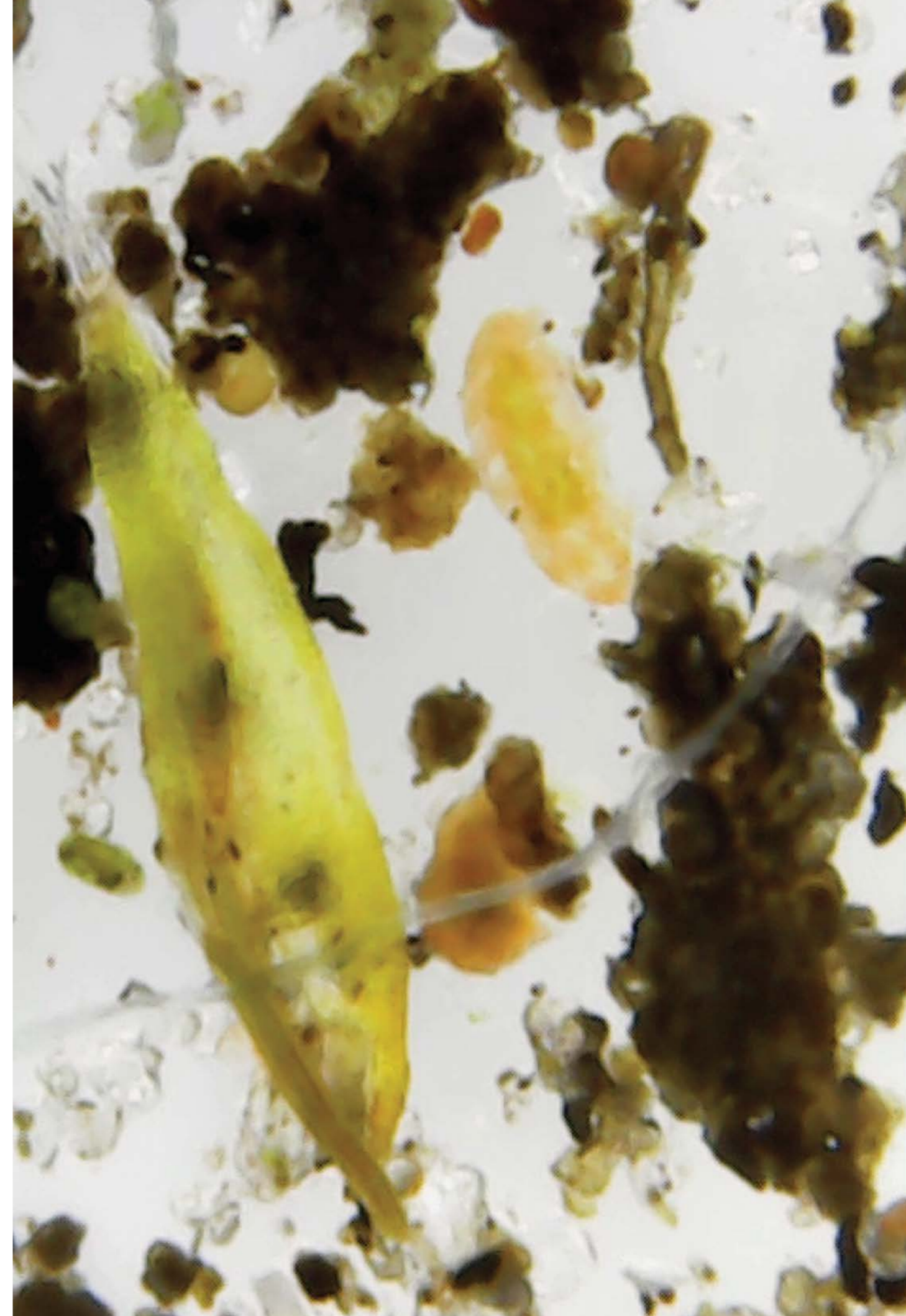
The punishment was, however, not serious. My grandfather interrogated me in detail about the reason that had prompted me to take, in the opinion of my great-grandmother, these harmful measures, and came to the conclusion that the motivation for my actions was justified, but punishment was excessive. Therefore, as an appropriate punishment, I was obliged to participate in cleaning up after the plumber had carried out his work, and the next time I was asked to first consult with 'experts' who are more knowledgeable in these matters before proceeding to the act. Many similar cases can be listed:

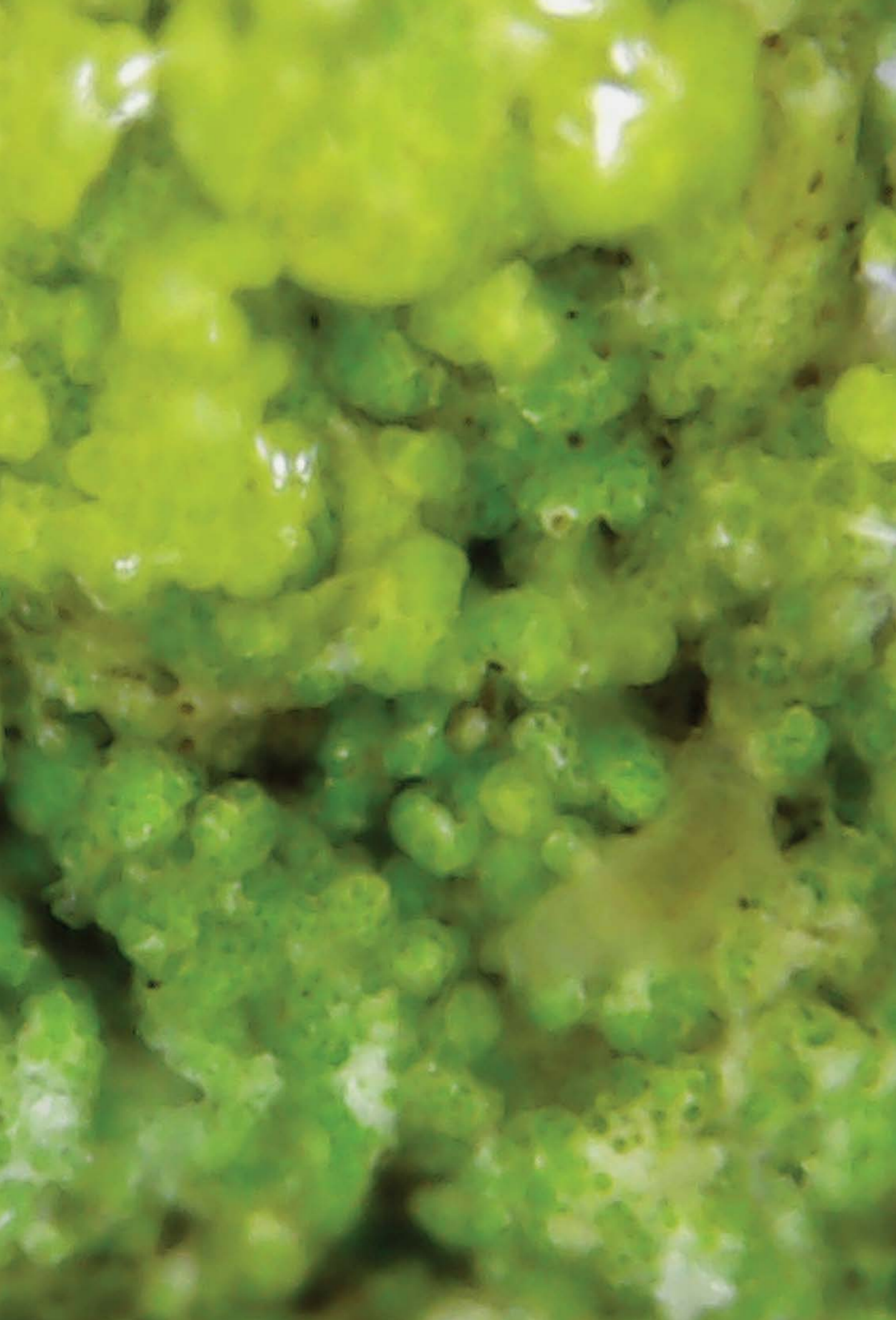
Proof of the water permeability of a newfangled wristwatch

My uncle (a chemist) acquired something which was then still considered outlandish - a water-proof watch, which he loved to boast about. Everyone knew that he liked to take a bath without taking it off, and it seems that even hot water did not harm this new technological achievement. I was highly sceptical of such statements, and used the very first opportunity to quietly 'borrow' a watch for checking.

And indeed - neither cold nor hot water, nor jelly, nor stewed fruit, nor even cognac donated to my grandfather, was able to permeate the mechanism. I had to resort to chemical analysis, or rather, to recall the explanations that my grandfather had given me on various occasions.

Exactly a week before, when I was trying to make emotional turmoil and weep, he calmly explained to me, whilst continuing to read his newspaper, that neither sodium chloride nor sodium carbonates, calcium sulphate and calcium phosphate, potassium or manganese ions - impressed him. And he further enriched this message by telling me about the contents of urine, and why it is





always better to use a baby potty since, in addition to being 99% water, urine also contains acids as well as salts - mainly chlorides, sulphates and phosphates.

And the experiment with the potty and its contents was a success. Put in it, the watch stopped. Which meant that acids worked.

Evidence that skeletons do not return from the dead

Until I was three years old, our nanny Fekla, a simple and severe woman, lived with us in the countryside. She looked after me and helped with the housework. She was about ninety years old, she was overweight and poorly seen. As for me, I wanted to learn as much as possible about the world, and the farther away from our house I managed to get, the more interesting and exciting it became for me.

The nanny believed in the existence of spirits, and especially evil spirits. And to stop my attempts to explore distant territories, she told all sorts of unpleasant (for me) stories about ghosts and evil skeletons that were waiting for me in the bushes and behind the trees. My grandfather laughed at her superstitions, and a couple of times even took out of this mouth his removable dentures by clicking them several times, saying "and here is the skeleton."

And every time Fekla mentioned the unpleasant meetings that threatened me, I asked her to tell me in detail where the evil spirits lived, what their habits were, and where they were born.

The confidence that, if there is anything, then it's underground, finally got stronger after talking with a couple of biologists who visited us. They explained to me that every person has a skeleton, which is a combination of the bones, and a passive part of the musculoskeletal system. It serves as a support for soft tissues, a point of application for muscles, and a receptacle and protection for our internal organs. They also explained that, after death, people are buried in graves in cemeteries, where skeletons remain forever, and do not stagger around summer cottages at all.

As a result, my grandfather he paid in full for his act. One morning he could not find his dentures. All attempts to locate them failed.

Similar anomalies occurring in the house were always attributed to me. It barely took five minutes to find out the whole truth.

I had dropped the dentures into a deep toilet hole in the ground, and I proudly explained to my grandfather that the skeletons would not return! Their place is there!

Family stories are many, and all will not tell. But the actions of the three-year-old who entertained family friends and upset relatives, began to disturb seriously the Observers.

Chapter 2

Planet Kquuan and its mission

We'll have to go back to basics, using a dictionary and expressions that are clear to everyone.

Our civilization on the planet Kquuan is relatively young, numbering no more than 700,000 earth years from the moment of integrally entering outer space. Our appearance has little resemblance to the human species. The galactic coalition of "reasonable" unites about a hundred such alliances, scattered in space for millions of light years. Technologies make it possible to overcome space and time within the limits of the existence of biological activity.

Statistically, every 2 million years, there is a possibility of the occurrence of processes that contribute to the emergence of life on a particular planet.

When there are conditions for the development of intelligent life, by general agreement, one

or the other cultural community, which is similar in appearance or atmospheric parameters and conditions, is assigned to observe the evolutionary process. Each "Observer" has a range of responsibilities and expertise.

Code exchanges between the galactic alliances is ordered not to interfere with the natural course of events of the other under survey planets, not try to take reckless steps towards developing communities.

Thus, my fellow tribesmen were given the right and obligation to "accompany" the Earth (in our system planet Earth is called A3kp). The task is not easy.

Of course, the system for comparing one's experience and achievements does not always coincide, and often one has to resort to dubious, unscientific methods, creating models of potential changes. It all started when a long study of homo sapiens came to a standstill. Observations of the actions of the latter on terrestrial territory began to cause frustration rather than satisfaction with the development of this species from the family of primitive squad hominids.

Constant terrestrial conflicts of a private and public nature, bloody wars, and the so-called twentieth century technology revolution- with the invention of weapons of mass destruction and the danger of the annihilation of the entire ecosystem of the planet - forced us to start looking for new methods of work just after the Second World War.

The offers were numerous and very different.

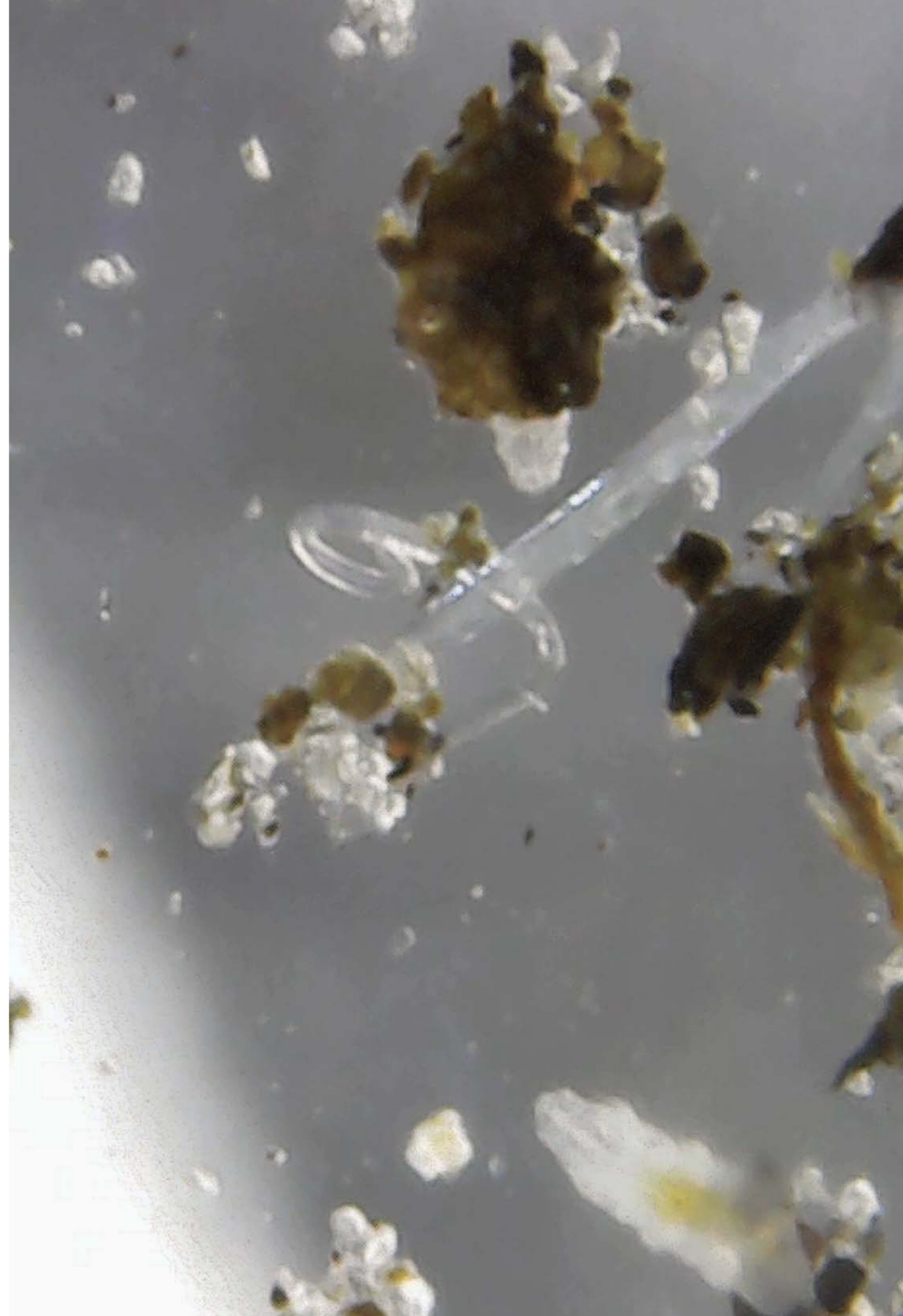
For example, tuck the brain with electromagnetic radiation, hoping to calm the passions and promote the pacifist mindset. The procedure is possible, but not guaranteeing, with a hyperbolic population growth. We studied several models of it and the most convincing of which relates the nature of demographic processes to the level of technological development. Michael Kremer derived a differential equation from which it follows that the absolute rate of technological growth is proportional, on the one hand, to the current level of technological development (the wider the technological base, the more inventions can be made on its basis), and on the other hand, the population (the more people, the more potential inventors, innovators and reformers among them).

Another idea to calm down earthlings was to spread in earth atmosphere a laughing gas - Nitrous oxide. It is estimated that 30% of the N₂O in the atmosphere. It is the result of human activity, mainly agriculture. Being the third most important long-lived greenhouse gas, nitrous oxide substantially contributes to global warming. But it has significant medical uses, especially in surgery and dentistry, for its anaesthetic and pain reducing effects. Its colloquial name "laughing gas", coined by Humphry Davy, is due to the euphoric effects upon inhaling it, a property that has led to its recreational use as a dissociative anaesthetic. It is also used as an oxidiser in rocket propellants, and in motor racing to increase the power output of engines.

Nitrous oxide occurs in small amounts in the atmosphere, but recently has been found to be a major scavenger of stratospheric ozone, with an impact comparable to that of CFCs.

The last argument was convincing enough to avoid gas therapy.

Genetic engineering has always been a leading field of scientific and medical research on Kquan, and many of the latest technical inventions were created with one goal - to improve its inhabitants, making them strategic scholars and physically adapted to any living conditions. The idea of creating DNA capable of horizontal gene transfer is one of the most promising directions to date.





Several of "our pets" of this experiment have long thrived on Earth: The so-called 'tardigrades' and *Elysia chlorotica*, a species of small marine slugs belonging to the marine gastropods, are able to carry out photosynthesis.

Tardigrades are characterised by their amazing stamina. When adverse conditions occur, they are able to fall into a state of anabiosis (suspended animation) for years, and when favourable conditions occur, they can come back to life quite quickly.

In this state of anabiosis, tardigrades can endure incredible hardship.

Tardigrades are thought to be able to survive even complete global mass extinction events, due to astrophysical events such as gamma-ray bursts or large meteorite impacts. Some of them can withstand extremely cold temperatures - as low as 1K (-458°F / -272°C) (close to absolute zero), while others can withstand extremely hot temperatures up to 420K (300°F / 150°C) for several minutes, pressures about six times greater than those found in the deepest ocean trenches, ionizing radiation at doses hundreds of times higher than the lethal dose for a human, and the vacuum of outer space. Tardigrades that live in harsh conditions undergo an annual process of cyclomorphosis¹, allowing their survival in sub-zero temperatures.

They can survive for long periods in an atmosphere of hydrogen sulphide and carbon dioxide. They can also survive in outer space: after exposure to ultraviolet radiation with a wavelength of 280-400 nm, they survived and were still able to reproduce.

But, up until now, we have not been able to learn how to use their abilities and find the right combination of their DNA and ours.

Tardigrades have always been our favourites. Their slowness and pleasant puffiness made them our beloved pets. They became like earthly Tamagotchi. Each child receives one or several species for the purposes of education and has to care and nursing these beloved animals.

Chapter 3

Bad solution

The inhabitants of our planet are able to transmit, through the genetic pathway, not only common physical features, but also the information accumulated by previous generations.

The adaptation period of all acquired knowledge takes up to four years. They can already talk in the second month after birth.

The history of this invention of genetic engineering is rich in events that accompany it. The first experiments caused a strong negative reaction. Society was divided into two warring halves.

Opponents demanded a complete ban on genetic engineering, which would not be associated with a state of health. Supporters - 'positivists and futurists' - on the contrary, saw this as a huge advantage for future generations.

The arguments of the latter won out, and as early as 10,000 years ago this method has been used successfully, and new gene-transferring knowledge is constantly being added to it. Our biological lifespan is significantly higher than that of the earth's inhabitants, and this makes it possible to accumulate many interesting facts.

The idea to try combining human and Kquanesse genes, thus transferring the knowledge of our civilization to a small group of modified people or earthlings, seemed very tempting. Without visible 'cosmic interference', the 'people' themselves could influence certain events, relying on the valuable experience of many millennia Kquanesse society.

1. Cyclomorphosis (also known as seasonal polyphenism) is the name given to the occurrence of cyclic or seasonal changes in the phenotype of an organism through successive generations. It occurs in small aquatic invertebrates that reproduce by parthenogenesis and give rise to several generations annually. It occurs especially in marine planktonic animals, and is thought to be caused by the epigenetic effect of environmental cues on the organism, thereby altering the course of their development (Wikipedia)

For this experiment one hundred women were selected: either scientists or from the families of scientists, and during sleep they underwent nano surgery to introduce the gene prefix into the embryo.

The experiment lasted for ten years, until it became clear that the mental development of a child of four years old far exceeds the intelligence of an adult, and not even one, but a whole group. Fear raised that 'people' brought up by earthlings could create even greater chaos than earthlings themselves. Or even worse, they will become 'guinea pigs'.

There was a dilemma regarding how to leave Kquano-earthlings to live on without revealing their presence.

The so-called 'reboot therapy' was applied, which consisted of inducing protracted migraines, which erased eighty percent of the memory. After each attack, you have to learn a lot again - sometimes even the language.

That's why my head haunts me so often.

Chapter 4

Now

Our mission on earth was reduced to survive as other sapiens, being haunted by vague memory of something, never clear, blur, nightmarish. At the same time, another possible alternative is to develop a different conception of society with a focus on the person as a small piece of the natural world. Much remains to be done in this direction.

Biggest part of us has artistic occupation, as it gives possibility of relative freedom – in two words – to avoid institutions and continue researches. We don't know each other as it could reveal our numbers and undermine our existence.

I am developing many projects:

State of dream as a space of communication

Most of my art work influenced by dreams or better to say some fragmented memory that time by time mounting to surface. I still hope to establish a contact with universe and continue make objects and installations.

Search for others

It gave positive results and became a movie script when finally, it was refused to subsidized its production by VAF². It ended my longtime seek for relatives even if I suspect some who are around.

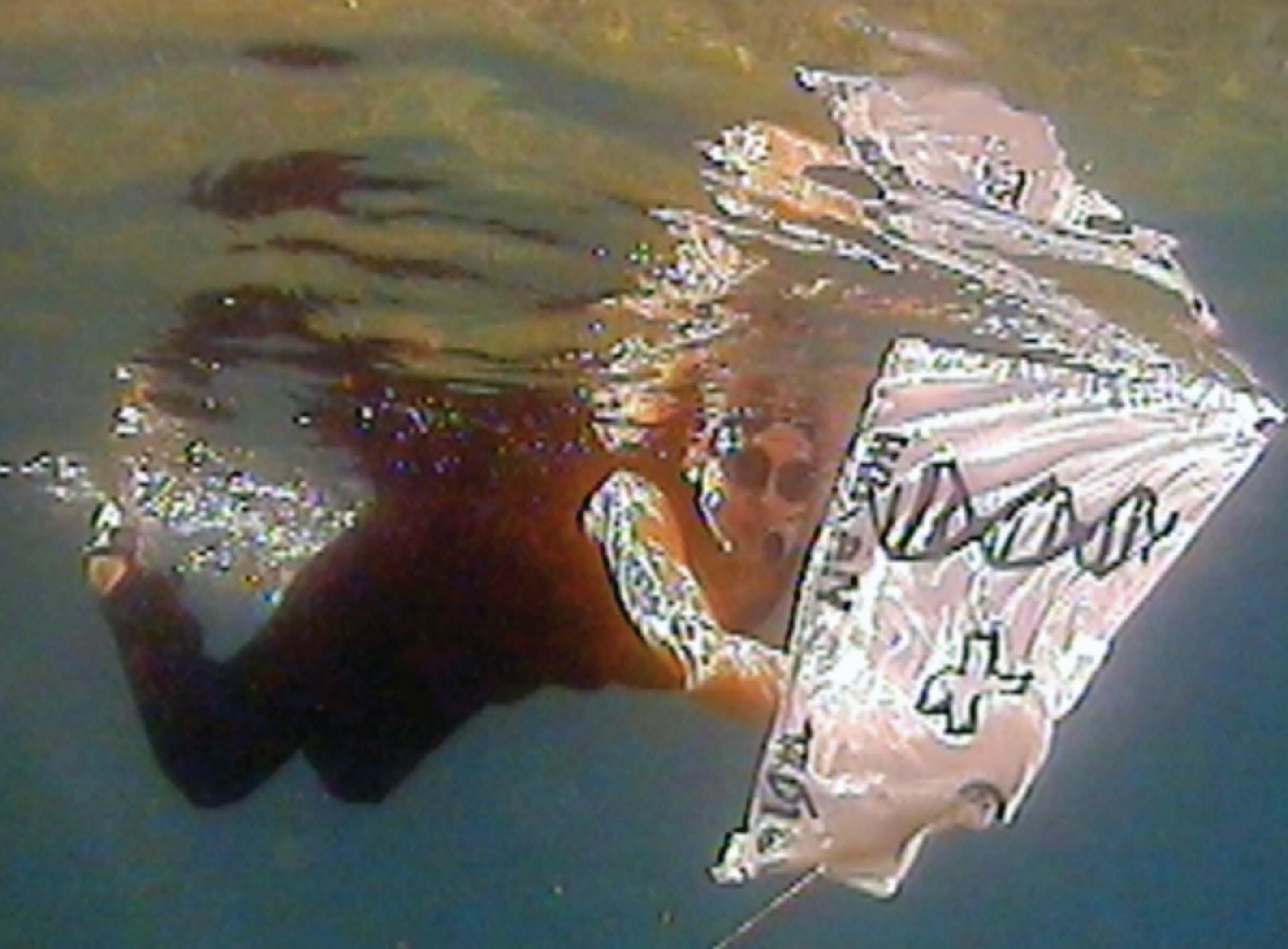
Tardigrade as a possible missing link between human and Kquanesse.

The last study is undertaken with trusted human colleague Zandrine C. The summarized report is published further in this brochure.

Study social psychology and perception

Integration of this knowledge in the installation, giving the lead role to the visitor, to show our causal relationship with the world.







Universal Tardigrade: Cosmic Sensibilities in the Work of Alexandra D.

The world around us has heard about extraterrestrials and interplanetary travel. Countless books have been written about it and hundreds of films have shown a myriad of possible ways we can imagine life outside of the Earth's orbit. Besides the works of fiction, of course, thousands of people continue reporting sightings of UFOs and out-of-space visitors to our planet. Suffice it to search the internet on recent alien sightings in the US and around the world to become convinced that extraterrestrials exist, occupying considerable space in the media and in our heads. It does not come as a total surprise, then, that an internationally recognized artist admits of being one of them. This welcome admission allows us not only bear witness to a live alien, but also analyze her life, her work, and her thinking patterns.

To begin with, it's obvious that Alexandra D.'s childhood was unusual in many respects. Not every baby can learn to speak perfectly at one, converse with scientists at two, and read scientific journals and newspapers by three years of age. Moreover, not every toddler can invent quick and creative solutions to environmental crises by making sure that not a drop of water is wasted in her household or debunk the myth of skeletons coming to life by single-handedly burying them in the depths of a dacha cesspool. Clearly, Alexandra D. was a special child, endowed with unique powers to bring a positive change to her environment. However, no one – not even her beloved grandfather – suspected the wondrous secret of her brilliant precociousness. Not one person knew that she was an alien, sent by an advanced civilization from Kquuan by means of space-age genetic engineering to observe and keep an eye on the human race.

By committing a brave and unprecedented act of revealing her identity, Alexandra D. took the risk of turning from an "observer" into the "observed." This act could also be brought on by extreme desperation and by her realization that her fellow earthlings are accelerating their move toward self-destruction. Combatting despair with hope, Alexandra D. revealed the secret of her planet's favorite pets, the amazing tardigrades, who, like her, are creatures from another world, but, unlike her, can survive under extreme physical conditions of interstellar travel that typically kills all life. According to Dr. Sandrine C., the many subspecies of these incredible animals, described by her as "cosmic tardigrades," reflect a great variety of adaptation mechanisms designed to withstand harsh conditions of living in cosmic vacuum. The kind found on Earth is a modified, miniaturized version of these cosmic tardigrades, the largest of which can be compared to small interstellar spaceships in their size and built. A pioneering taxonomy of tardigrades, carefully designed by Dr. Sandrine C., makes us realize the incredible diversity and range of adaptability of what at first glance appeared to be a rather inconspicuous water-dwelling micro-critters.

By revealing her true identity, Alexandra D. has opened our eyes to the existence of another dimension in her artwork as well as in the works of her fellow artists, several of whom may possess a similar otherworldly pedigree. Looking at her art with knowledge of her no-longer-secret origins and her cosmic agenda, it is possible to tell that several of her installations have been inspired by ideas of perceptual (wordless) communication, the nature of seeing, hearing and our ambivalent feelings toward reality that might have come from Kquuan. Apart from using technology almost exclusively as her modus operandi, she constantly educates her viewers about their perceptual habits and the feelings connected to them. In her 1997 work



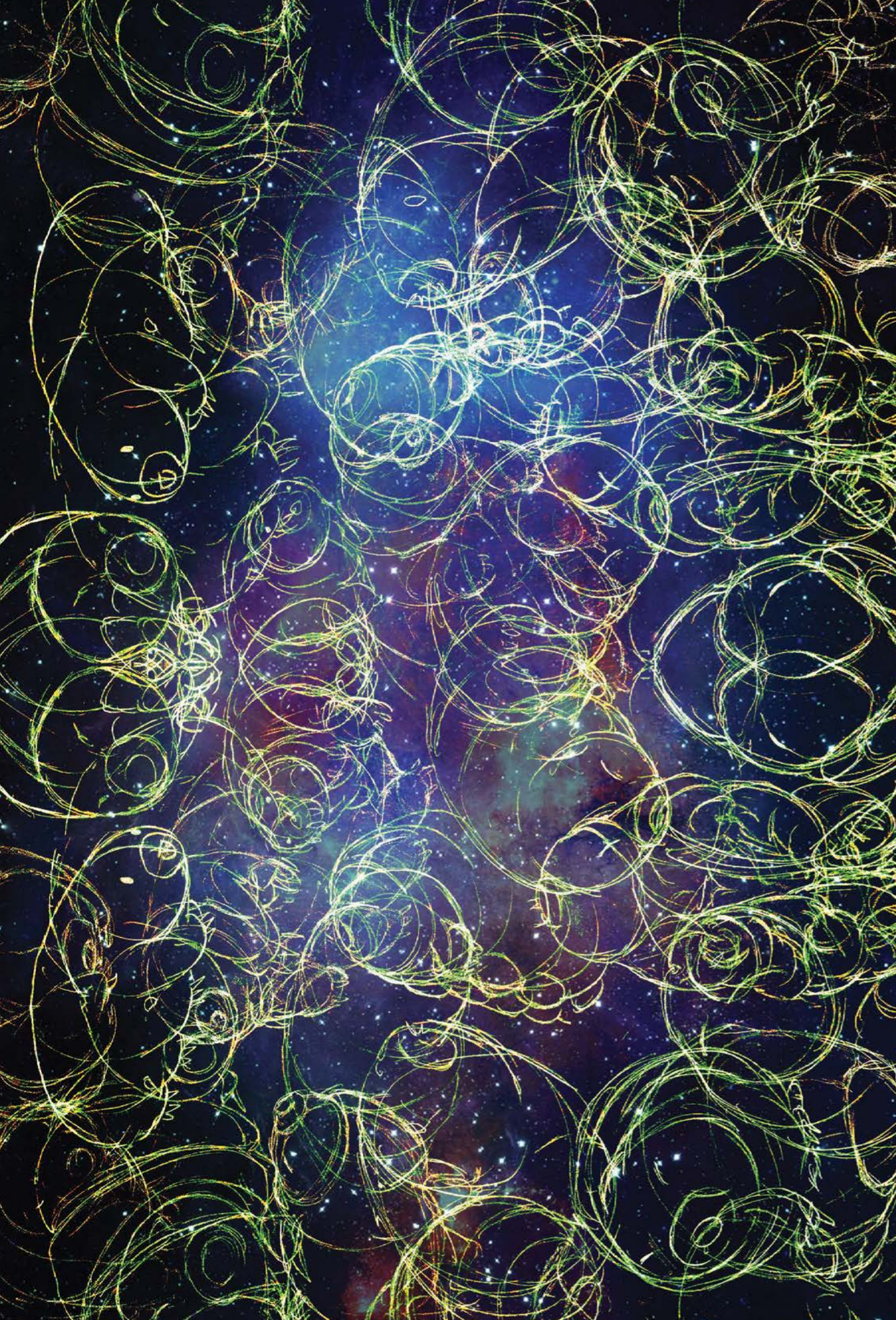
See, for example, she single-handedly transformed viewers into voyeurs and turned them back into viewers by playing with the ambiguity of a transmission of an image on a video screen displaying an intimate scene with two people in a bed. This kind of image arouses instinctual curiosity, and Alexandra D. explored this impulse to the full as far as technological possibilities at the moment allowed. Similar explorations of perceptual possibilities related to our wordless but eloquent physicality inspire the 2004 work *Limited Spaces* where Alexandra D. uses close-up and cropped images of dancers' bodies to evoke perceptual identification with viewer's own somatic sensibilities.

In 2008, the artist all but "came out of the closet" by revealing her unearthly origins in an artwork *Alien Space*, which imitated a strange environment reminiscent of a space ship the walls of which are covered with semi-transparent spheres filled with images of varying clarity and distinctness of sound – the closer the viewer is to the center of the installation, the more she is able to perceive imagery and discern words from the initial cacophony of sound. This revelatory work was followed by several others, among them *Contact Field* (2011), in which she designed a landing field for out-of-space visitors; *Breathless* (2012), where she used human breath as an engine that illuminates our fears and desires; and the latest work *Eye Wide Shut* (2019) – a video installation that metaphorically transforms our eyes into what the artist calls "celestial bodies," floating in the dark sky and glowing with an immanent light that can be coming from the inside our body, projected on the screen, or reflected from distant stars.

Over the span of her artistic career, Alexandra D. has clearly demonstrated an incredible range of creativity, resourcefulness and sheer endurance that is impossible to generate for ordinary humans. If she had not come out as an alien, this discovery would have been made sooner or later by a diligent and dedicated scholar, a thorough researcher into the history of art. As things stand now, we thank Alexandra D. for her honesty and clarity with which she delineated an alien vision. Somewhat paradoxically, it seems very pertinent to our terrestrial struggles, as things come into focus, the further we move away from them.

Natasha Kourchanova, Ph.D.





Cosmic Tardigrades

Our research team has been studying the physiology and behaviors of what is known as cosmic Tardigrades. The sources for this study are rare but highly reliable: we worked with a merged hybrid known among humans as Alexandra D. and analyzed recordings of radiometric waves collected since the arrival of these cosmic travelers within our solar system. Cosmic Tardigrades are vacustrine : their preferred habitat is the interplanetary vacuum. They are able to survive interstellar voids, out of reach from any solar rays, but consider them more as a space of transition between two solar systems rather than a comfortable living environment.

Cosmic Tardigrades are roundish-shaped, some even can be considered plump. They are bilaterally symmetrical and have a head-tail orientation. They possess a very thick cuticle that lets them resist the vacuum of space, corrosive gasses, and even corpuscle impacts. They benefit from a high longevity, living many centuries on top of going through phases of hibernation and cryptobiosis, making it possible for them to explore multiple solar systems throughout one lifespan.

They are quadradactyl octopedic pseudocoelomates: they possess four pairs of limbs with four fingers or claws each.

The hind area of the head is made up of 4 different sensory regions.

Taxonomy:

Kingdom animalia; Subkingdom Eumetazoa; Clade Protostomia; Superphylum Stellecdysozoa; Phylum Stellagrada

Note that the Earth phylum of Tardigrades are a sister-group of the Stellagrades: our tiny water-bears are the result of a miniaturizing evolution, likely due to our atmosphere's high density.

Many classes of cosmic Tardigrades have been listed. Though each body is independent and able to survive on its own, members of different classes tend to regroup in colonies in order to benefit from each other's evolutionary advantages. Many orders mingle in each class, each including a single currently known species. All show migratory behaviors.

Class Nautardigrada:

They are the protectors/carriers, big-sized animals with short legs, their roles are akin to space-ships.

- Moyatardigrade : grand interstellar carriers, generational ship, a stellar nave.
- Asterlupotardigrade : interplanetary ship, individual-nave, relatively small and fast.

The Nautardigrades possess internal cavities letting them shelter entities from the other orders.

Class Cosmotardigrada:

These are the cosmic travelers, choosing the trajectory and spurring the evolution of Tardigrade society. Their size is comparable to that of a bear.

- Astrotardigrade: exclusively nomadic, they like to set their sight towards new singular horizons.
- Sedentardigrade : a cosmic tourist, they appreciate settling on deserted planets. Convinced of their own immobility, they believe it is the rest of space that is moving.

Cosmotardigrades tend to arrange their cavities as rooms in the Nautardigrades, amassing

personal objects throughout their long trips. They travel through long stretches in cryptobiosis in order to limit boredom. Since they stick to the Nautardigrade's surface with their suction cups, we can consider them as epibionts.

Class Siriursida:

They are the hunter-gatherers, with long claws.

- Vacursidae: voiderbear, stellar honey sniffers.
- Orionursidae: hunter of minerals and organic molecules.
- Oceanursidae: gaseous or liquid ocean divers.

Class Mnesitardigrada:

They are Nautardigrada symbiotes, they keep the memory of the travels. They are the universes cartographers.

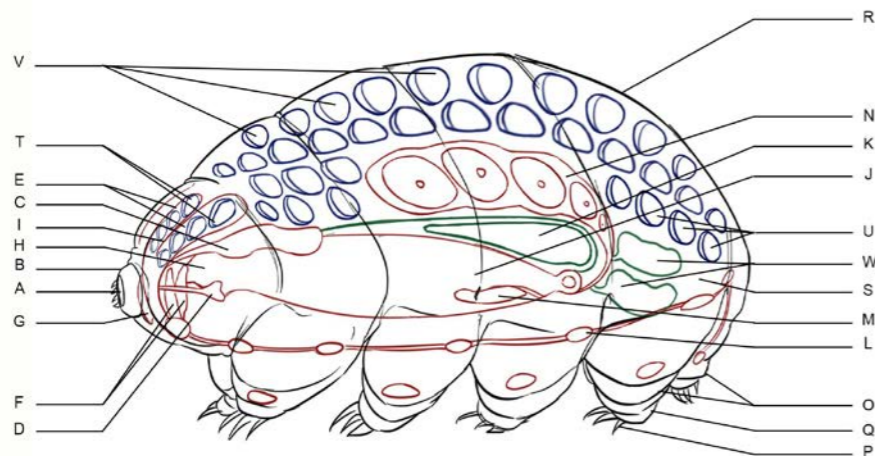
The Cosmotardigrades, Mnesitardigrades and Siriursides are equally able to survive extreme planetary conditions, in densified air, fresh grass and dew. They sometimes establish posts or colonies at the surface of rocky planets or at high atmospheric layers of gaseous planets. Nevertheless, only Sedentardigrades and Orionursidae feel truly comfortable on a planet, other species prefer floating around in space.

Locomotion

In space, Stellargrades propagate in spirals along gravitational waves or Alpha waves emitted by suns.

Traffic is sometimes jarring within asteroid fields, due to mechanical and gravitational interferences.

On planet surfaces they would use their legs to walk or swim.



- | | | |
|---------------------------------|----------------------|--------------------------|
| A Ouverture buccale | I Yeux | Q Tarse |
| B Epaissement cuticulaire | J Intestin Moyique | R Cuticule |
| C Glande | K Intestin Gargarin | S Hémocoèle |
| D Stylet piriforme | L Cordon nerveux | T Cavité Mnésique |
| E Protocérébron | M Glande de Malpighi | U Cavité Cryptobiozoïque |
| F Deutocérébron sous-œsophagien | N Gonade | V Cavité Oïkozoïque |
| G Tritocérébron bilobé | O Pattes | W Alvéole Gestatoire |
| H Gésier | P Doigts | |





Resources

Their energy resources can be found in cosmic dust, asteroids, comets, dwarf planets and gaseous giants. In fact, we were surprised to discover through this study that shooting stars are a secondary consequence of Cosmic Tardigrades feeding, when tardigrades nibble a treat, similar to us throwing away the wrapper.

Cosmic Tardigrades breathe rarified oxygen through the pores of their cuticle. These pores are closed if the animal is in a vacuum. In the case of Nautardigrades, oxygen is distributed internally from reserves placed within the abdomen, also enabling the aeration of the cavities hosting epibionts. One of the tasks of Siriursides is bringing back frozen air sources to the ship.

Communication and Telepathy

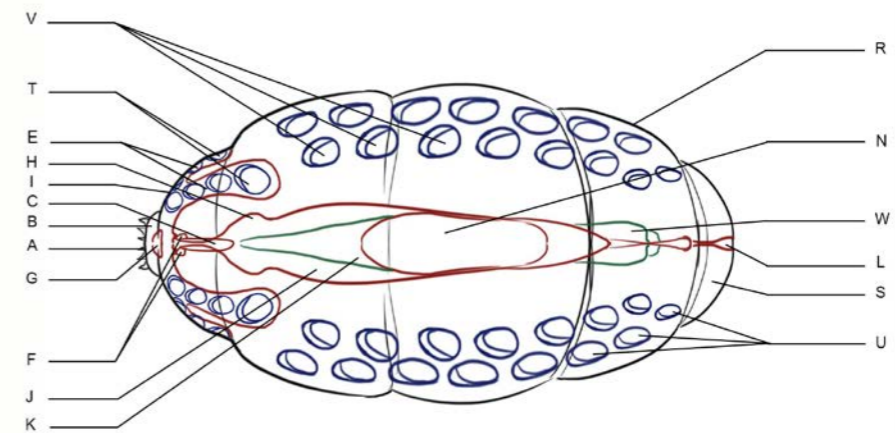
The communication abilities are different from one species to another, but different classes of Cosmic Tardigrades are able to communicate both between each other and with other species such as humans.

The transmission medium on short distances are of the mechanical vibration type: they produce sounds by vibrating lashes. This communication method is antique and outdated but still useful to communicate with planet species like humans or cats. One just needs to regularly update the automatic translator developed by a Mnesitardigrade.

Some recording of stellagrades communications can be found at this address:

<https://www.reverbNation.com/6228681/album/244276>

Nevertheless, the richest, most subtle, fastest and most practical communication is done by telepathic transmission. It's not about reading minds, it consists of sending specific wavelengths from an emitting cerebral organ towards a receptor situated in the recipient's brain. They can then choose to accept or refuse the dialogue. A refusal is rare, space travel remaining in essence quite long and sometimes boring. The natural long distance transmission medium is made of beta plus waves and uses a redundant serial protocol limiting information loss.



- | | | |
|----------------------------------|---------------------|--------------------------|
| A Ouverture buccale | I Yeux | T Cavité Mnésique |
| B Epaissement cuticulaire | J Intestin Moyique | U Cavité Cryptobiozoïque |
| C Glande | K Intestin Gargarin | V Cavité Oïkozoïque |
| E Protocérébron | L Cordon nerveux | W Alvéole Gestatoire |
| F Deutocérébron sous-oesophagien | N Gonade | |
| G Tritocérébron bilobé | R Cuticule | |
| H Gésier | S Hémocoèle | |

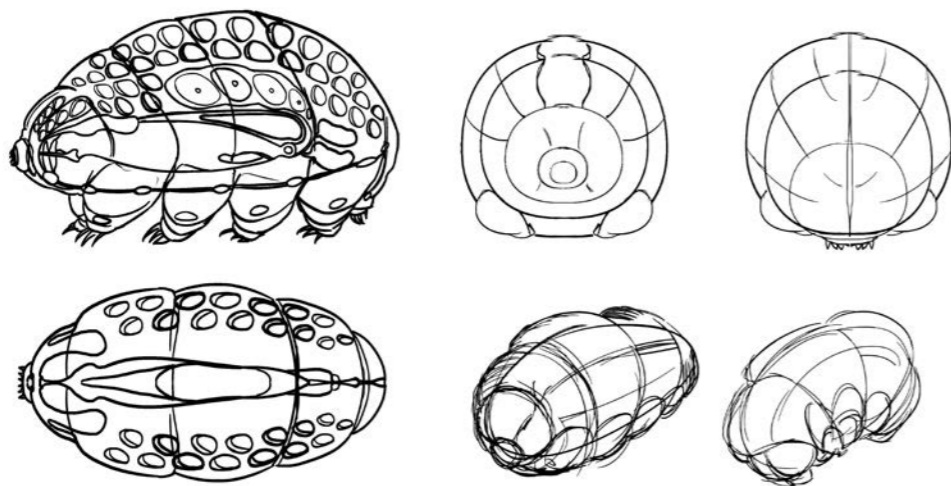
Telepathy permits greater sustainability of memorial archives, enabling a Mnesitardigrade to record the memories of ancient individuals and collecting their experiences, similar to the Vulcan katras.

Hybridization

Mnesitardigrada are able to fusion in more than one way. Intra-class telepathy - between diverse species of Tardigrades - is purely a thing of the mind, while interphyla hybridization implies DNA fusion. On earth, we know only one example of this phenomenon.

Stellagrade are investigative creatures, fascinated by other cultures and civilizations and keen to find their long lost related species. Thus, on Earth they found our little aquatic tardigrades and identified them as distant cousins, stranded on the planet ages ago. They evolved into very little versions due to hostile environment pressures - too much gas, water and organic competition. In order to study Earth, they initiated a DNA fusion between a mnesitardigrade, named Qureklibatir, and a human being, named Alexandra Dementieva.

Luckily, Alexandra had artistic inspirations, thus allowing Qureklibatir to discover a universe of mirror worlds and parallel thinking. Came to seek other Tardigrades, he also found humans, and understanding of human beings through art. For example, when Alexandra created "Breathless", Qureklibatir understood some fundamental functioning in humanity. "Breathless" uses breath and interactivity with anemometers in the same way. Two luminous sculptures react to word searches in news websites. Each of them is a kind of cabin, which can accommodate a visitor, and which is equipped with a breath sensor. One 'cabin' is linked to the lexical field of fear, the second to desire, those two engines of humanity. The words generated are flashed up on a digital display above the sculptures. In the absence of a spectator, they light up more or less randomly according to the number of occurrences of the word in the monitored sites. They are the meters of human activity. Words seem to summon up other words, and the viewer is tempted to interact with the sculptures through the shape of the microphone of the sensor. Only the breath has an effect, transitory and chaotic: it interferes with the bands of light strips, it momentarily superimposes the action of one individual onto this indicator of global activity. Interferences exist only through the common point between humans: the breath. This installation features the viewer, illuminated by a white light emanating from the inside the cabins, of which, the interior is larger than the exterior. These sculptures contain all the aspects of fear and desire, visible in a partial manner



to the exterior. The spectator's journey is chaotic, unpredictable, and transitory. She/he cannot change the reality of the world, but can only superimpose his/her humanity on it for a moment.

The mnesitardigrade was even more sensitive to other works of Alexandra: as an artist, she puts some of the spectators in the role of observed entities and others in the role of supervisors. "Cycloramadrome" is the most spectacular of all these installations, comprising several points of view. The spectators enter into an arena, or a dance hall, formed by a suspended circular screen which only leaves the bottom part of their legs visible. They follow the evolution of projected characters pacing across the screen. They turn to watch the video. The projection is not visible from the outside. Outsiders can only see the legs of these people who turn on themselves in a strange and silent dance. Thus, Qureklibatir perceived the full power of the artist.

Moreover, "Contact Field", 2011, is a work on pictograms and communication, on the word as opposed to the breath. A "Play" symbol glowing in the grass gradually lights up depending on how long the viewer blows into an anemometer sensor. This act proposes to extraterrestrials to communicate, building on the idea that visual symbols can be common to several intelligent species. Outwardly playful, this work suggests breath as the universal language of mankind. This awareness is achieved by manipulating the spectator: the breath sensor was chosen for its shape, which is reminiscent of an old microphone. To call the extraterrestrials, the spectator is encouraged to speak into the sensor, by the confusion of forms, the simplicity of the decor, the technological minimalism. This does not work. She/he then realizes the limitation of words when they see that only breath can illuminate the symbol. This manipulation leads to a more essential communication: visual with the sign, and organic with the breath, this point being common to all human beings.

Zandrine Chiri, *doctor in biology*,
Terrestrial Higher Energetic Exobiological Institute



Dannie.r - KQ

Curated by Kquuan limited
Texts by Alexandra Dementieva, Natasha Kourchanova,
Zandrine Chiri
Text editing by Lisa Davies
Design by Alexandra Dementieva
Illustrations by Sigrid Hundt
Print at nadine with Paoln Sudo, Alexandra Dementieva,
Loes Jacobs

Dannie.n is a magazine published by nadine on the artistic
research, themes and discussion topics of artists collaborating
with nadine. Each edition nadine invites an artist or collective
to curate the content of the magazine.

Other Dannie's:
Dannie.O - Scanned Only by Various Artists
Dannie.i by oracle

nadine is a Brussels-based laboratory for contemporary
transdisciplinary arts. Through art in the public space,
multimedia installations, experience-oriented and research
projects artists are invited to explore the boundaries between
creation and production, research and presentation.

nadine is supported by Vlaamse Gemeenschap,
VGC, Brussels Hoofdstedelijk Gewest.

nadine printed 2020/ro. on 222 copies



