

OF SEEDS & SIGNALS

A group exhibition curated by Blueshift

Founded by Diane Drubay

Exhibition Dates: 06.11. – 09.11.2025

Opening Night: 06.11.2025, 6 PM CET

Location: Schlachter 151, Berlin, Germany

Presented as part of: ART ON TEZOS BERLIN

Curated by: Anika Meier

Supported by: Tezos Foundation

Featuring:

Allapopp

Anke Schiemann

Sasha Stiles

blue
Shift



OF SEEDS & SIGNALS

Exhibition Introduction

“Seeds are more than beginnings.
They are archives. Time-travelers. Connectors.
They contain weather, grief, resistance, and longing.
They connect us to the matrice of life and to our ancestors.”

Of Seeds and Signals gathers three visionary practices that dwell in the liminal spaces between biology, memory, and technology. Curated by Blueshift (founded by Diane Drubay), the exhibition unfolds from 6 to 9 November 2025 in the courtyard of Schlachter 151 (Berlin, Germany) part of the group show ART ON TEZOS in Berlin, curated by Anika Meier.

At its heart lies a simple, radical proposition: seeds are more than beginnings; they are archives, time travelers, and connectors. They contain weather, grief, resistance, and longing; they link us to the matrice of life and to our ancestors.

In *SEED WISDOM – Nelumbo nucifera* (2025) by Anke Schiemann, a lotus seed that lay dormant for over a millennium becomes a mythic witness of survival. Through 3-D animation, XR archive logic and AR activation, Schiemann traces how seeds are “the shareable file of the food system,” telling stories of collectivity, ritual, and continuity.

Sasha Stiles’ ongoing series *ANALOG BINARY CODE* (2018–) translates machine language into tactile, organic poetry. With zeros and ones rearranged via found materials, Stiles blurs the borders between algorithm and memory, between digital trace and vegetal intelligence, inviting us to sense how language itself is a connector between species and systems.

Allapopp presents *Score for Dead Time* (v01–v03) as a sonic mediation of collapse and renewal. Drawing on Tatar carpet-making techniques, GenAI, and ancestral song archives, the work figures apocalypse not as a singular event but as a field of ongoing disintegration and potential re-seeding. At the opening, Allapopp will lead a live reading using the *Cyborgeoisie Tarot*: a speculative deck rooted in a queer, tech-utopian future anchored by migration, ecological myth, and the language of seeds.

Together, these works invite the visitor into a field of quiet transformation. The courtyard space becomes a container, echoing the carrier-bag logic of Ursula K. Le Guin, where light, wind, and seed meet code, sound, and story.

Featured Artists & Works

Anke Schiemann

A lotus seed speaks: not in words, but through time. In SEED WISDOM – Nelumbo nucifera, Anke Schiemann brings to life the story of a real lotus seed that remained dormant for 1,288 years before sprouting in a laboratory in Los Angeles in 1994. The seed becomes a narrator—a soft and enduring voice speaking of slowness, resilience, and the intelligence embedded in waiting. Through immersive 3D animation and renderings, Schiemann creates a mytho-botanical archive, part fact, part dream. The work considers how seeds act as survival technologies: capable of enduring heat, disaster, and centuries of stillness. “Seeds are the shareable file of the food system,” she writes—a poetic provocation that sees each seed as a data point in an intergenerational transmission of recipes, rituals, landscapes, and loss. SEED WISDOM invites us into a vegetal temporality—an ecology of storytelling where a millennium can pass in silence, and still be remembered in bloom.

Read more about the series in this interview: [On Anke Schiemann's 'Seed Wisdom' and Agricultural Extractivism.](#)



Anke Schiemann

SEED WISDOM – Nelumbo nucifera 2

3D-printed sculpture with [AR activation](#), 45x25, PLA
2025

Unique edition, 1800tez.

[Collect here.](#)



Anke Schiemann

SEED WISDOM – Nelumbo nucifera

3D animation, video

00:56

2025

5 editions, 150tez.

[Collect here.](#)

Sasha Stiles

In ANALOG BINARY CODE, Stiles translates machine language into the physical realm, crafting a technobiological lexicon for a hybrid age. By arranging 0s and 1s via the digits of her hand, Stiles transforms binary code into tactile poetry: a meditation on how the technology of language continuously shapes and evolves what it means to be human.

Begun in 2018, this ongoing series draws code out from behind the screen, frequently using elements from nature and other found objects from Stiles' daily life to render the digital tangible and intimate. These sculptural texts are often impromptu and site-specific, documented in situ as ephemeral linguistic relics, and are either left to "unwrite" themselves over time or preserved in bespoke vessels.

Exhibited at Krasl Art Center and featured in such publications as [Artforum](#), [Momus](#), and [A Mouth Holds Many Things: The De-Canon Hybrid Lit Anthology](#), ANALOG BINARY CODE bridges the organic and the algorithmic, proposing new modes of dialogue between human and alternative modes of consciousness. Individually, each work is an experimental translation that extends the lineage of concrete poetry and the *poème-objet* into the age of algorithmic language. Taken together, the series envisions new modes of communication for and with our future selves — reminding us that language, in all forms, has always been a bridge between worlds.

[Read the exclusive interview of Sasha Stiles on AI Art Magazine \(November 2025\).](#)



Sasha Stiles

Analog Binary Code: "This is just to say"
Photographic documentation of a site-specific installation, 3000×3000 px, 300 dpi, JPG
2021

20 editions, 150tez

[Collect here.](#)



Sasha Stiles

Analog Binary Code: "This is just to say" (June 13, 2021)

Photographic documentation of a site-specific installation, 3000x3000 px, 300 dpi, JPG

2021

20 editions, 150tez

[Collect here.](#)



Sasha Stiles

Analog Binary Code: "This is just to say" (June 15, 2021)

Photographic documentation of a site-specific installation, 3000x3000 px, 300 dpi, JPG

2021

20 editions, 150tez

[Collect here.](#)



Sasha Stiles

Analog Binary Code: "This is just to say" (June 17, 2021)

Photographic documentation of a site-specific installation, 3000x3000 px, 300 dpi, JPG

2021

20 editions, 150tez

Collect here.



Sasha Stiles

Analog Binary Code: "binary ode" (December 6, 2023)

Photographic documentation of a site-specific installation, 3000x3000 px, 300 dpi, px, png

2023

Unique edition, 3000 tez

Collect here.



Sasha Stiles

Analog Binary Code: "storm" (October 28, 2023)

Photographic documentation of a site-specific installation, 3000x3000 px, 300, dpi, png
2023

Unique edition, 3000 tez

Collect here.

Score for Dead Time, v01 explores Ahyr Zaman (eng. End of Times) — a concept of apocalypse found in pre-Islamic Turkic cultures and belief systems, a state of eschatological ending. The work interprets the “end” not as a singular apocalyptic event but an ongoing disintegration. The work asks: whose worlds are collapsing in an apocalypse, whose are unraveling, and how such states can also create openings for change?

Score for Dead Time, v01 references Tatar composer Sofia Gubaidulina’s, one of the last leading figures of Soviet vanguard, and her idea of music as the “breath of time”, like in her early electronic composition *Vivente – Non Vivente* (1970), created for an optical synthesizer ANS, before she was denounced by the Soviet Regime for writing too experimental, avant-garde, and spiritually charged music. Score for dead time is performed by multiple AI voices, accompanied by the Virtual Tatar Choir — the artist’s own AI instrument trained on fragmented rural Tatar singing from family archives and the internet. Voices of the living and the dead, digital noise and interference, become a score where personal and social dissonance is transformed into a dark oratorio. Score for Dead Time, v01 is not about fear of an end, but about living within it, suggesting that as one end unfolds, something else can begin.

Initially commissioned for the ZAMAN Museum in Ufa, Republic of Bashqortostan, in 2025, the work underwent multiple modifications due to censoring conditions imposed by the russian regime. This is one of the rare occasions where the piece is presented with its original score and lyrics.



Score for Dead Time, v01 and v03

Audio installation, stereo, variable duration
2025

Opening Performance by Allapopp

Tarot Reading of Seeds & Displacement

A live reading using the Cyborgeoisie Tarot: a speculative deck imagining queer, tech-utopian futures through the lens of ancestral migration and ecological myth.

This performance will take place during the exhibition opening event on Thursday, 6 November 2025.

Sales Information

Artworks available via OBJKT:

<https://objkt.com/collections/exhibitions/projects/of-seeds-signals-31559881/exhibition>

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