

Biotechnical innovation and routine practices of immortalising cells, freezing of cultures and reanimating plays havoc with linear time; process and structure become mutable and moveable in relation to materiality. Linear time crumples, like the infamous handkerchief of Michel Serres, a topographical skewing into radical proximities and unstable distances. The crumpling and the attendant forces suggest potentials and immanence, maybes and maybe nevers, peculiar anxieties and particular uncertainties.

From her position as artist and maker in a bioscience context, Kira O'Reilly will generate layers of texts and dissociative narratives that prod, provoke and prevaricate through layers of tissue, architectures of time and interfaces between the material and the metaphorical. Her textual investigation will attempt to present and engage a visceral and performative action in the reading and attendant hearing, an experience of eventfulness - of bodies at their most unstable.

Her work has engaged with notions of alterities, of *'how to have a body – now'*. Most recently she has been artist in residence in the School of Biosciences, University of Birmingham where she has been investigating tissue culturing as a vehicle for these enquiries, instigating microscopic scenarios in the tissue culture dish, momentary events with living matter. She has focused on growing cell cultures onto spider silk, using mammalian cell lines and primary cultures, metals and bacteria cultures. Combined and accumulated, these fleshy makings and frequent failures form vital strands of tensile meshes, and relational articulations, networks that move between actual embodiments and language, refiguring with the material and the living.

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