

NOME



PESTICIDE POP
KIRSTEN STOLLE

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FEBRUARY 15 — MARCH 20, 2020

N O M E G A L L E R Y . C O M

Glogauer Str. 17 | 10999 Berlin | Germany

"No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves."

Rachel Carson, *Silent Spring*

In her 1962 book of environmentalism, *Silent Spring*, Rachel Carson warned readers about the dangers of the chemical industry and the widespread use of pesticides in agriculture. Kirsten Stolle's art practice follows Carson's lead in exposing the pervasive misinformation spread by biotechnology corporations from the post-war era to the present.

Pesticide Pop continues the artist's research into agrochemical giants like Monsanto — who published a parodic rebuttal of *Silent Spring* back in the '60s. Stolle's tactics of redaction, glitch, and appropriation across different media retell the true, toxic narrative of such conglomerates, and trace the connections between corporate interests and public health.

Audio files from US Department of Agriculture videos in the 1940s-50s are extracted and looped; abraded chemical company stock certificates are overlaid with Letraset symbols; recent deceptive ads placed in *the NY Times* are corrected or blocked out; and a Monsanto TV commercial is turned into a series of lightboxes whose phrases call out the company's greenwashing. As viewers find words in an oversized word-search puzzle — military — ddt — lawsuits — transgenic — war — the environmental violence of the industry emerges.

While Stolle employs humor — the titular series satirically reframes weed killer as Pop Art — her work hammers home the serious reality of the effect that long-lasting toxicity has on our bodies, ecosystems, and the environment. With the recent Bayer-Monsanto merger, and landmark lawsuits from cancer patients against the company, the exhibition comes at a crucial moment; one in which, in the words of Carson, "the contamination of man's total environment with such substances of incredible potential for harm ... [goes] to shatter or alter the very material of heredity upon which life depends."

MONSANTO EXPOSED

Carey Gillam

"But man is a part of nature, and his war against nature is inevitably a war against himself."

Rachel Carson

For more than 100 years, the name Monsanto has engendered both faith and fear, loyalty and loathing. The corporate leader first made a name for itself in the early 1900s as a maker of artificial ingredients, moving over the years into a maker of industrial compounds and synthetic chemicals and eventually taking on Mother Nature herself as a corporate creator of genetically engineered seeds.

From the time of its founding in 1901 by John F. Queeny — whose wife Olga Mendez Monsanto was the company's namesake — until its absorption by Germany's Bayer AG in 2018, Monsanto made billions of dollars manufacturing a range of products that have left a poisonous legacy across a global landscape. The company's manufacturing history includes such things as sulfuric acid, polychlorinated biphenyls (PCBs), and growth hormones for dairy cows as well the manufacturing of controversial pesticides, including an insecticide called dichlorodiphenyltrichloroethane, better known as DDT, which was banned worldwide under the Stockholm Convention in 2001 after it was discovered to be dangerous to wildlife and the environment. Monsanto was also a maker of the chemical defoliant Agent Orange, which was used during the Vietnam War by U.S. troops to kill vegetation that provided hiding places for enemy soldiers. Agent Orange was eventually found to have links to cancers, birth defects, and a range of human health problems. Many of the company's other products and practices have proven to be dangerous as well, despite decades of denials by Monsanto. The American town of Anniston, Alabama became so polluted from a Monsanto PCB plant that city residents won a \$700 million settlement in 2003. The townspeople said the company knew about the

toxic effects of PCBs for decades but did nothing to protect the health of residents or to protect the area's water and soil from contamination.

Monsanto may be best known, however, for its introduction in the 1970s of a weed-killing chemical called glyphosate. Company chemists combined glyphosate with water and other ingredients in a brand Monsanto dubbed Roundup. The formulation poisoned plants so effectively that it became a hot seller not just in the United States but in many countries.

Roundup was heralded as a much safer alternative to other, older herbicides, and one that people could spray in their own yards with little concern. The company said glyphosate interacted in plants in ways that were not possible in mammals, meaning that people and their pets would not be harmed through exposure to the chemical. U.S. and foreign regulators have echoed the company's safety assertions — relying heavily on studies funded by Monsanto in their assessments. Glyphosate herbicides have been deemed to be so safe by regulators that these herbicides are allowed for a wide range of uses, including use in growing soybeans and corn, wheat and oats, cotton and canola, and dozens of other types of foods. Glyphosate herbicides are even used in orange groves, vineyards and watermelon patches.

With a green light from regulators, Monsanto marketed Roundup and related brands for everything from knocking out hard-to-kill weeds in residential yards to spraying it over entire crops to dry out before farmers harvested. The herbicide has been commonly sprayed from planes and helicopters, pumped from truck-mounted tanks and squeezed out of handheld plastic bottles. School districts around the United States have spent years spraying the weed killer on playgrounds and areas frequented by children without fear.

Monsanto's move in the 1990s to genetically alter different types of widely grown crops, such as corn and soybeans and cotton, was done in large part to encourage the continued use of Roundup and to protect Monsanto's profits as its patent on glyphosate neared expiration. Farmers buying the company's

glyphosate-tolerant, "Roundup Ready" seeds could spray the weed killer directly over the crops that grew from the GMO seeds without hurting the crops at all. The weeds in the fields would die but the crops would flourish. Farmers could spray their fields with Roundup multiple times if needed and the crops would continue to grow. Use of Roundup and other glyphosate products exploded in the late 1990s and 2000s with the adoption of these genetically altered crops, making glyphosate the world's most widely used weed killing chemical.

Use of glyphosate has since become so pervasive that researchers have documented traces of the chemical in finished foods, surface and drinking water supplies, and in human urine. The chemical has also been confirmed to persist in the soil and show up in rainfall.

Though based in the United States for all of its existence, Monsanto's footprint included operations in Canada and Mexico, Brazil, Argentina, Uruguay, Chile, Israel, Australia, Europe, and numerous locations throughout African and Asian countries. As Monsanto extended its reach into agriculture it started buying up seed companies and eventually became the world's largest seed company. At one point, Monsanto's seed portfolio included not just row crops used as ingredients in finished foods, but also fruits and vegetables such as tomatoes, melons, onions, carrots, broccoli, and lettuce.

But as the company's business grew, so did public distrust. Monsanto became commonly known as "Monsatan" to critics and activists who deemed the company as dangerously tinkering with the global food supply and polluting the environment with its Roundup herbicides and other chemicals.

Scientists around the world published study after study showing harmful impacts of glyphosate herbicides both for people and for the environment. Yet Monsanto continued to assure consumers, farmers and regulators that its products were safe. Advertising by the chemical giant showed people spraying wearing shorts and sandals, smiling happily as they applied the poison to areas where their children would play.

The beginning of the end for Monsanto came in 2015 when the company's pledges of safety surrounding its Roundup herbicides started to unravel. The unwinding revealed numerous corporate secrets, covert strategies to alter both the scientific record and regulatory assessments about the so-called safety of a chemical that millions of people around the world were exposed to. Records also show the company working to manipulate media and press coverage and to create ghost-written articles and op-eds to manipulate consumer opinion.

Thousands of people suffering from debilitating and deadly cancers came to learn that decades of research linking the weed killer to cancer had been suppressed and dismissed due to actions by Monsanto. And they found out first-hand that the EPA and other regulators worked closely with Monsanto in ways that protected the company's profits much more than public health.

Many hoped lawmakers and regulators would ride to the rescue. But in the end the victims would find the only avenue for attempting to hold Monsanto accountable came through the courts.

Monsanto is no more. But more than 42,000 people stricken with cancer after using Roundup products have sued Monsanto since 2015 and are continuing to pursue justice from Monsanto's owner Bayer for the alleged cover up of years of scientific research showing the health risks of exposure to Roundup and related glyphosate-based herbicides made by Monsanto. After three trials, unanimous juries in all three cases awarded damage awards totaling more than \$2 billion, though the trial judges later lowered the awards. Bayer's shareholders have reacted with anger and alarm and Bayer saw a significant drop in its market capitalization due to the Roundup litigation.

Many cheer the troubles of Monsanto and, by extension, Bayer. But even as the Monsanto name fades and the truth of its glyphosate herbicides is exposed, the deeper realization is that the story of Monsanto and its weed killer is also merely one part of the much larger problem of how the pervasive use of pesticides is poisoning the planet.

Pesticides pushed by the Dow Chemical Co. and Syngenta — both now also morphed into other companies — are also shown to cause multiple health problems for people and the environment. Scientific research shows that birds are dying and that bees and other insects are disappearing, while water, air, soil, and humans themselves grow more polluted.

In 2017, United Nations experts called for a comprehensive global treaty to regulate and phase out the use of dangerous pesticides in farming and move towards sustainable agricultural practices. Chronic exposure to pesticides has been linked to cancer, Alzheimer's and Parkinson's diseases, hormone disruption, developmental disorders, and sterility.

Farmers and agricultural workers, communities living near plantations, indigenous communities, pregnant women, and children are particularly vulnerable to pesticide exposure and require special protections, the United Nations has noted.

The UN experts say this: "It is time to overturn the myth that pesticides are necessary to feed the world and create a global process to transition toward safer and healthier food and agricultural production."

"If, having endured much, we have at last asserted our 'right to know,' and if by knowing, we have concluded that we are being asked to take senseless and frightening risks, then we should no longer accept the counsel of those who tell us that we must fill our world with poisonous chemicals; we should look about and see what other course is open to us."

Rachel Carson, *Silent Spring*

Carey Gillam

Is the author of the award-winning book *Whitewash: The Story of a Weed Killer, Cancer and the Corruption of Science*. The book received the Rachel Carson Book Award in 2018.

THE CREATION OF SCARCITY

Vanina Saracino

One of the most radical modifications to the laws regulating the relationship between human and non-human life was introduced in 1987, when the United States Patent and Trademark Office announced that it “now considers non-naturally occurring, nonhuman, multicellular living organisms, including animals, to be patentable subject matter.”¹ This new approach to genetic engineering radically changed our relationship to life, now legally a raw material to be manipulated and commodified to satisfy different market demands, and to craft yet nonexistent ones. New species were then introduced: some were employed in technopharmacological research (i.e. the OncoMouse, the first animal to be patented in 1988) and some were engineered to satisfy the needs of a growing population facing the threat of a supposed food scarcity (i.e. the AquAdvantage salmon, developed in 1989). Manifold seeds were patented by Monsanto under this convenient premise, ultimately imposing a pharming monopoly that erased local agricultural autonomy and food sovereignty, especially in the Global South, within a few decades.

We have been led to believe that the only way to feed a growing population is to sustain an equally growing industry, one that must find innovative ways of producing food, no matter what the social or ethical cost might be. It is therefore hard to believe that a significant portion of the world’s growing population is still starving in 2020 (estimated at 820 million people, about one in nine individuals)², a few decades after the implementation of such laws. As repeatedly affirmed by environmental activist and scholar Vandana Shiva, scarcity is an invention of capitalism — the first fake news that multinational companies spread globally to

¹ Animals — Patentability, 1077 O.G. 24, April 21, 1987.
<https://www.uspto.gov/web/offices/pac/mpep/s2105.html>

² FAO, IFAD, UNICEF, WFP and WHO, 2019. The State of Food Security and Nutrition in the World 2019. Safeguarding against economic slowdowns and downturns. Rome, FAO.
<http://www.fao.org/3/ca5162en/ca5162en.pdf>

justify their endless expansion — and therefore the laws applied to genetically engineered non-human life are not driven by the necessity to feed the world, but mostly by profit.

This overarching fact and its corollaries are skillfully concealed in the public image and rhetoric of Bayer-Monsanto, the main target in Kirsten Stolle's exhibition at NOME (2020). On Bayer's website, the slogan "Science for a Better Life" rises above an image of happy and healthy kids, the illusion of a future generation prospering in a world of equitable access to abundant resources. On Monsanto's website, a group of experts monitors crops thriving in the sun, captioned by sentences like: "Together We Feed the World and Protect the Planet," "Growing More While Conserving Resources," and "Growing Better Together." These visual and verbal statements give the false impression that an equitable rescue of the planet is possible, or even desirable, within the logic of technocapitalism — one of constant expansion and privatization of natural resources. Stolle's work targets this contradiction to the core, often overturning the same communication strategies used by these corporations, to reveal the facts and encourage critical thinking.

Particularly, most of the works exhibited at NOME appropriate the advertisement strategy employed by Bayer-Monsanto throughout the years. The series *Pesticide Pop* (2019) broadly explores the visual strategy and seductive power of commercials in manufacturing our desire to consume, by bringing forth the inherent contradictions of depicting hazardous pesticides as harmless products. The portraits of these objects are set on either celebratory and galvanizing fluorescent colors, or on calming and almost sedating pastel tones, staging a confrontation between the chromatic choices and the worshiped hazardous products — objects whose potential consumers are anesthetized by cliché-driven promises of a better world for all.

In the body of work *It's Time* (2019) this approach to the logic of advertisement is taken one step further. Departing from Monsanto's TV spot "Dinner's Ready"³ (2014), the series of

³ <https://www.ispot.tv/ad/7sBW/monsanto-dinners-ready>

lightboxes uncovers the disguised message of exploitation and greenwashing glorified in the commercial with misleading archetypes of families enjoying abundant food during Thanksgiving. Time froze in this series, in the form of screenshots extracted from a time-based medium, in an effort to decelerate the rhythm of the skillful narrative technique employed by Monsanto, to reveal how history has been rewritten for selling purposes. Black glitches, reminiscent of the stripes erasing words and sentences on censored texts, cancel parts of the images — an interference, possibly that of the facts emerging from the revised history. The text spread across the different pieces of *It's Time* is, in fact, an extract of the original spot's audio, cut into fragments that generate doubt and ambiguity regarding the original content. By doing so, Stolle replicates the strategy used by Monsanto, in search of opposite results: the original sentence "While using natural resources more efficiently as our population continues to grow" is cut down to "using more." Elements such as efficiency, caring for natural resources and the fears of a growing population have been erased to expose the core of the Bayer-Monsanto's quest: more consumption, more commodification, more profit.

Similarly, in the series *No Risk to Public Health* (2019) Stolle creates six unique interventions based on a full-page advertisement published on June 4th, 2019 in *The New York Times* by Bayer to publicly defend the use of glyphosate against medical evidence of its hazardous components. This multi-layered work takes an investigative approach, analyzing each sentence on the page almost forensically. One piece employs familiar black redaction marks to cut the sentence down to the assertive statement "glyphosate is carcinogenic." Another one resembles a failed school test, with red annotations filling up the margins of the text to disavow and correct the misinformation spread by the company.

Revolutionary Control Corner (2019) employs audio loops extracted from video propaganda about pesticides aired by the U.S. Department of Agriculture in the 1940s and 1950s. The original misleading narrative has been carefully cut and reworked by the artist to create a more accurate reporting on the toxicity of herbicides. The audio can be heard with headphones, replicating a situation of confidentiality and close connection between

private and public interests. At the same time, this choice brings the viewer to face a wall, revealing the inner contradictions that this relationship entails. This corner, which softly forces the viewer to be confined in a space of isolation, slightly resembles a space of punishment and “correction” where grounded pupils were sent to stand still and reflect about their wrongdoings during school time. The wallpaper, which may look ordinary from a distance, reveals some quirky details when getting closer: miniature pesticide cans are placed at the center of flower-like compositions whose complex patterns seem to have evolved from engineered mutations.

In a conversation with the artist in December 2019, I was interested to know whether her work had already experienced a life outside the white cube (generally also a space that works toward the creation of scarcity), or if this had been considered as a possible future expansion of her practice. Stolle’s engaged practice reveals a transformative goal typical of radical thinking and activism, and the direct, clear and accessible language of her work also appeals to a broader demographic — outside the realm of visual arts and its related epistemic bubble — possibly generating even more engagement, discussion, and critical thinking. An earlier version of *No Genetic Dumping Allowed* (2019) briefly experienced this public engagement and ventured outside, during the March Against Monsanto (Asheville, North Carolina, 2013), to become a sign carried by protesters during the demonstration. The work appropriates the aesthetics of a municipal safety sign to warn against unbridled genetic modification, an issue that may not be instantly tangible but that deserves immediate attention.

The works exhibited at NOME share an effort to document and reveal the inherent contradictions between the Bayer-Monsanto public image and the facts, uncovering a history that has been significantly altered to satisfy private interests. They present a counternarrative that reveals the practices concealed by big corporations and engages us in critical thinking and collective discussion. The artist intervenes like a detective in the images, showing a consistent disinterest in mere embellishments. Her investigation is practically forensic and her visual or verbal

message straightforward. Her work challenges the dominant narrative and reveals the inner contradictions of the free market, inspiring us to discuss and be aware of how the politics around public health are intrinsically merged with corporate economic interests. Finally, and most importantly, Stolle’s work reminds us that an alternative path to capitalist overgrowth is possible if we switch the focus of our global vision from overproduction and overconsumption towards practices of de-growth.

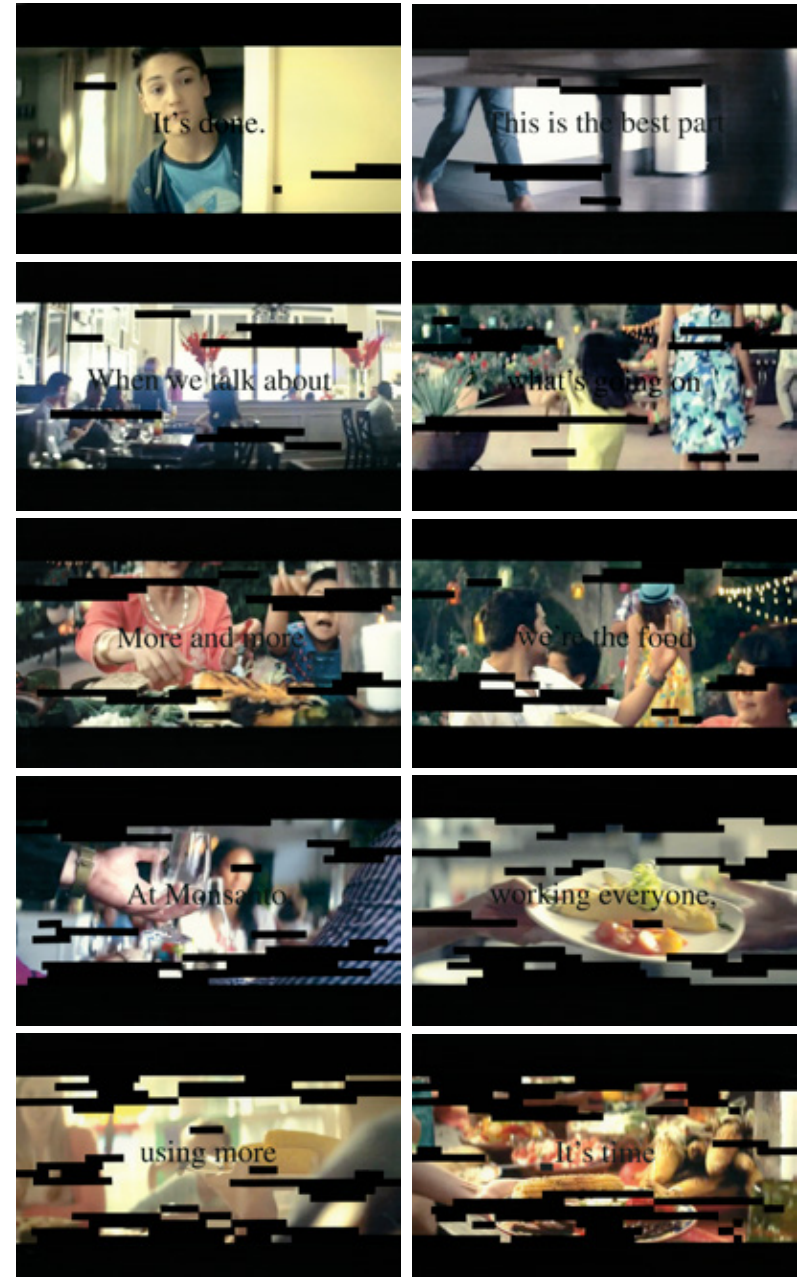
Vanina Saracino (1984, Italy)

Is a Berlin-based independent curator and film programmer with a research focus on environmental breakdown and climate justice. In 2019, she curated the Screen City Biennial, *Ecologies — lost, found and continued* (Stavanger, Norway) and edited the SCB Journal, Volume 2.

A R T W O R K S

IT'S TIME, 2019

Sequence of 10 lightboxes with Duratrans film
33 x 50 cm



NO GENETIC DUMPING ALLOWED, 2019

Printed aluminium sign
45 x 30 cm

**NO
GENETIC
DUMPING
ALLOWED**



Wash. says the EPA & USDA refused to test the glyphosate residues in food. Limited testing today.

Does not state with accuracy cumulative risks of glyphosate exposure from a variety of sources (food, water, air, clothing).

Documented email from July 2018 quotes a Democratic policy adviser from the House: "As some Members have or previously indicated, research has not found any additional regulation from this administration."

In the 1980s, 24 studies, six chemical companies (not including Bayer), used ammonia and other irritants, combined with chemical eye protectors, and provided Subject B, the person who was killed, with 1 million people in the eye chambers.

Tested for 40 years.
Approved for 40 years.
Used safely for 40 years.

Multiple petitions for the glyphosate residue in the early 1990s.

13,000 petitions related to glyphosate have been submitted to the EPA.

Recently, there has been increased discussion about glyphosate, the main active ingredient in most Roundup brand herbicides and some other weed-control products. As a company, we are deeply committed to the safe use of our products, to the communities where they are used and to our planet.

Herbicide resistance management in 1990s.

To some observers, levels of glyphosate are found in food, water, clothing, and household items.

Glyphosate-based herbicides, which include most Roundup products, are among the most rigorously studied products of their kind. Independent regulatory agencies continue to assess glyphosate-based products and conclude they can be used safely and that glyphosate is not carcinogenic. On Tuesday, April 30, the U.S. Environmental Protection Agency (EPA) re-stated its classification of glyphosate as "not likely to be carcinogenic to humans," the agency's most favorable classification. The EPA conclusion is consistent with the determinations of leading global health regulators, including Health Canada, the European Chemicals Agency, the European Food Safety Authority, the Food Safety Commission of Japan, and other major regulatory bodies, that glyphosate is not carcinogenic.

To 2015, an EPA report of glyphosate, EPA found the likely adverse effects of glyphosate residues in food.

EPA's toxic evaluation based on evidence: Sprayed crops, sprayed lawns, a few glyphosate residues in food, residues of chemical Degradants.

Only limited, unpublished data were submitted by chemical manufacturers.

Exp. 1000: Monsanto said Roundup is safe. EPA published in the peer-reviewed scientific journal Central Research for Toxicology. Studies declared the cancer research was glyphosate contamination. "It's a cancer carcinogen."

"There's no risk to public health from the application of glyphosate"

City of Montreal will ban use of glyphosate by end of 2018.

Alexandra Dunn, Assistant Administrator for the EPA's Office of Chemical Safety and Pollution Prevention.

To learn more about the benefits and safety of glyphosate-based herbicides like Roundup products, visit bayer.com/glyphosate.

From 2015, EPA revised glyphosate risk assessment, stating the agency had to take a harder line with toxicological data.

EPA's study takes account of thousands of studies. EPA's risk assessment takes into account 1000s of studies.

To all glyphosate will be tested by findings by EPA.

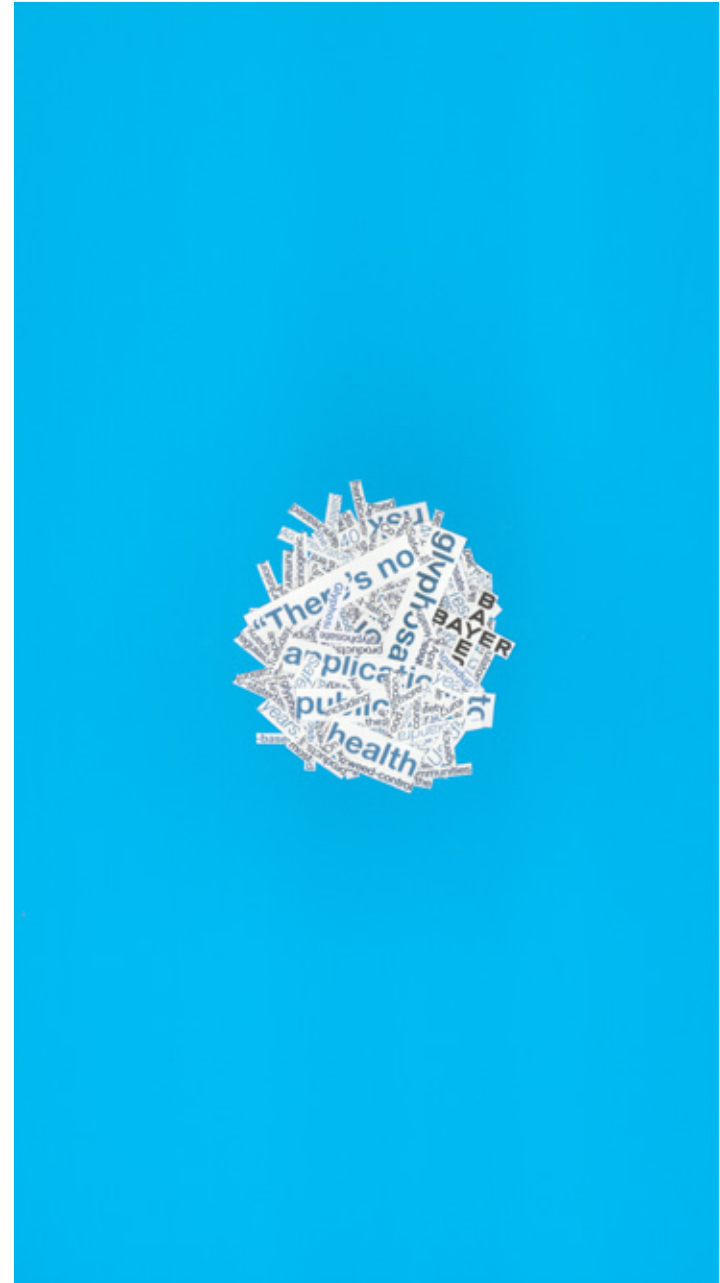
No long-term (chronical) assessments to date have been conducted.

Just EPA & USDA permit agencies of Bayer chemists had a role in development of the Monsanto's safety assessment. The legal cost of testing Monsanto's "not carcinogenic" claims had been defined, with loss of interest between 2010.

ANNOTATED, 2019
Ink, archival pigment print
56 x 30,5 cm

PILED, 2019

Collage on board
56 x 30,5 cm





Used for 40 years.
Used for 40 years.

increased use of glyphosate, an active ingredient in Roundup, the herbicide company has been deeply committed to products that are safe for use on our planet.

“The risk to public health from the application of glyphosate”

Roundup is among the most widely used herbicides in the world. Independent regulatory agencies have assessed Roundup and concluded that glyphosate is not carcinogenic. However, some studies suggest that glyphosate is likely to be carcinogenic to humans. The conclusion is consistent with the determinations of leading global health regulators that glyphosate is carcinogenic.

REDACTED, 2019

Collage, archival pigment print
56 x 30,5 cm

WEED CONTROL, 2019

Collage, archival pigment print
56 x 30,5 cm



WHITEWASHED, 2019

Pastel, archival pigment print
56 x 30,5 cm

THE NEW YORK TIMES, TUESDAY, JUNE 4, 2019 A7



*Tested for 40 years.
Approved for 40 years.
Used safely for 40 years.*

Recently, there has been increased discussion about **glyphosate**, the main active ingredient in most **Roundup**® brand herbicides and some other weed-control products. As a company, we are deeply committed to the safe use of our products, to the communities where they are used and to our planet.

“There’s no risk to public health from the application of glyphosate”

— *Alexandra Dunn*
Assistant Administrator for the
EPA’s Office of Chemical Safety
and Pollution Prevention

Glyphosate-based herbicides, which include most **Roundup**® products, are among the most rigorously studied products of their kind. Independent regulatory agencies continue to affirm **glyphosate**-based products and conclude they can be used safely and that **glyphosate** is not carcinogenic. On Tuesday, April 30, the U.S. Environmental Protection Agency (EPA) re-stated its classification of **glyphosate** as “not likely to be carcinogenic to humans,” the agency’s most favorable classification. The EPA conclusion is consistent with the determinations of leading global health regulators, including Health Canada, the European Chemicals Agency, the European Food Safety Authority, the Food Safety Commission of Japan and other major regulatory bodies, that **glyphosate** is not carcinogenic.

To learn more about the benefits, science and safety of **glyphosate**-based herbicides like **Roundup**® products, visit bayer.com/glyphosate.

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2, 4-D WEED KILLER, 2019

Archival pigment print
48 x 48 cm



BAYER ADVANCED, 2019

Archival pigment print
48 x 48 cm



FAST ACTION ROUNDUP, 2019

Archival pigment print
48 x 48 cm



DOUBLE ROUNDUP, 2019

Archival pigment print
48 x 48 cm



DOW SHIELD, 2019

Archival pigment print on glitter board
48 x 48 cm



DOW CONCENTRATE, 2019

Archival pigment print
48 x 48 cm



ROUNDUP EXTENDED CONTROL, 2019

Archival pigment print
48 x 48 cm



DOW SPECIALTY HERBICIDE, 2019

Archival pigment print
48 x 48 cm



ROUNDUP PROMAX, 2019

Archival pigment print
48 x 48 cm



REVOLUTIONARY CONTROL CORNER, 2019

Extracted and manipulated audio loop, headphones,
custom-designed wallpaper
Variable dimensions



BAYER-MONSANTO SCRAMBLE!

agribusiness	ddt	holocaust	seeds
auschwitz	defoliant	lawsuits	soybeans
biotechnology	enslavement	military	superfund
canola	extermination	patents	superweeds
chemicals	fda	pcbs	vietnam
corn	glyphosate	pesticides	war
cyanide	gmo	roundup	weapons

BAYER-MONSANTO SCRAMBLE, 2019

Printed pad with tear-away sheets, pencils
29,7 x 21 cm
Dry-erase board and marker
150 x 120 cm

z h t u f n v a s x g m y f l e z v e a
b y o r v d y l g l p g o a n d t d n z
l x x l v s a s y r o s w t r i i t s h
f x q h o c d p n l i s p x n n w w l s
k j p q i c h e o a u b g m o a h e a u
r u l m t o a n e i e r u a m y c a v p
s d e e s t h u t w n b c s u c s p e e
n h n a o c c s s u r b y a i t u o m r
c v t s e d i c i t s e p o s n a n e f
n e i t y r a t i l i m p t s i e s n u
s r o u n d u p t w s w n u c o s s t n
z i o h w m m d g a d e v a s m b m s d
b l x c f g d m h r t b n i a l c q k y
d m k t i h a a i a z o c p e u p j u c
w w l w l o k v p k l h r l v t j r b l
i l z d f f r f p a m s y d t p n m d j
j q n r z j f m e b j p r o d r j a y t
n x a o e x t e r m i n a t i o n l m r
d e f o l i a n t p m s q l y s x f m x
b r g h h k h y e h h d e u p g e a g f

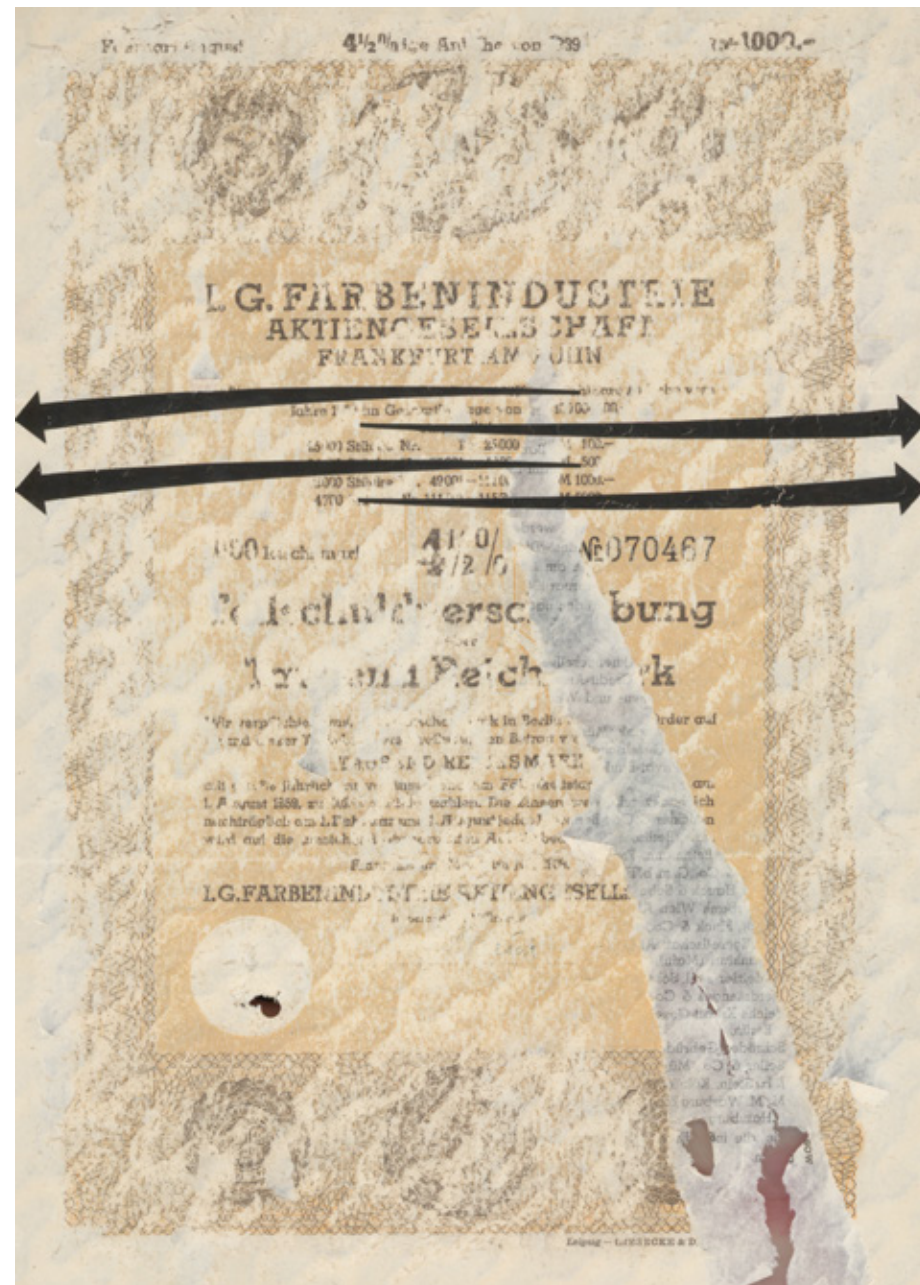
DIVERSION, 2019

Letraset transfer on abraded Dow Chemical Company stock certificate
37 x 25 cm



DISTRACTION, 2019

Letraset transfer on abraded IG Farben stock certificate
30 x 21 cm



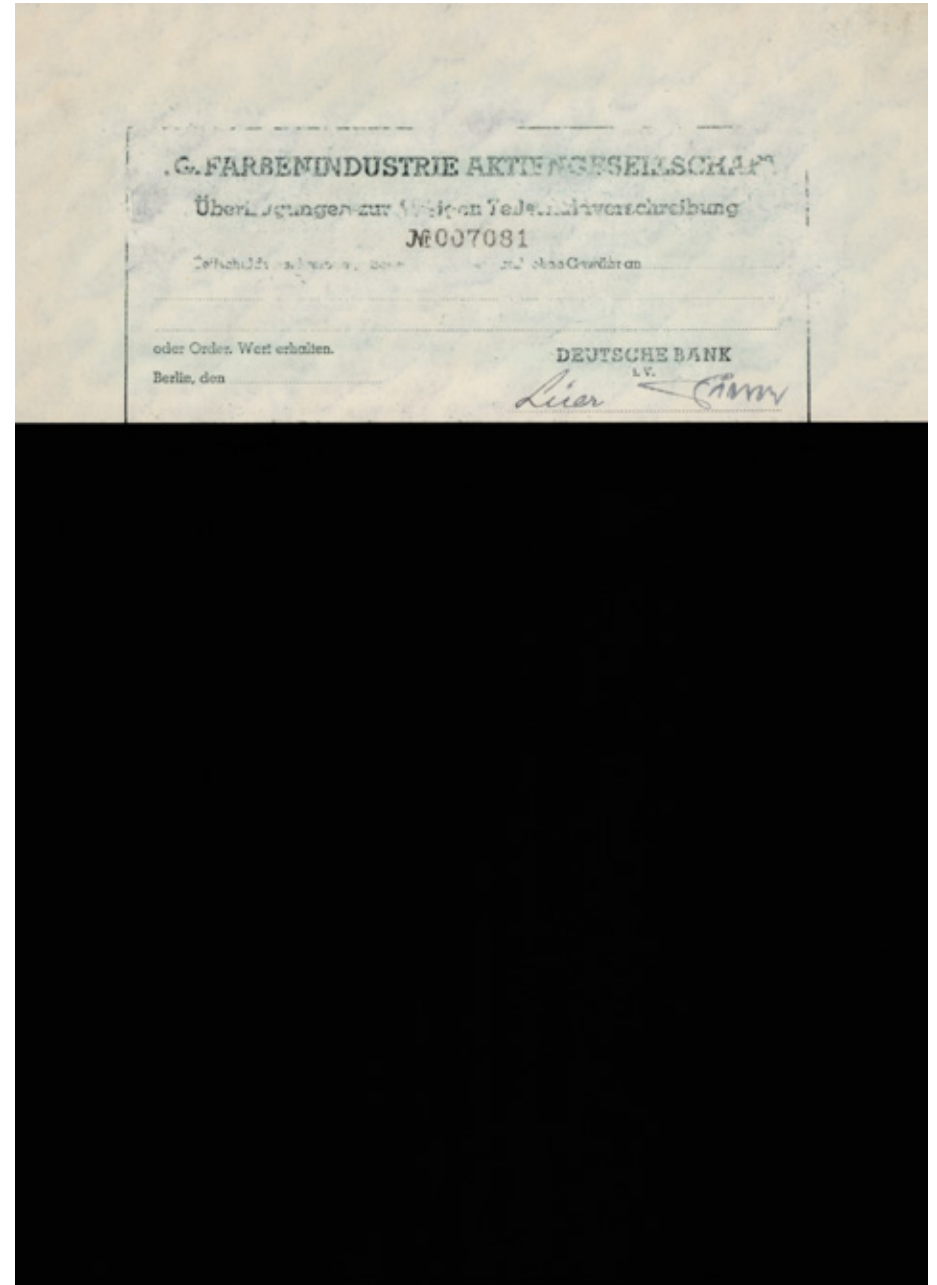
CLOSING IN, 2019

Collage on abraded Monsanto Chemical Company stock certificate
21 x 30 cm



COVERED, 2019

Collage on abraded IG Farben stock certificate
30 x 21 cm



CROSSED, 2019

Letraset transfer on abraded Dow Chemical Company stock certificate
39 x 25,5 cm



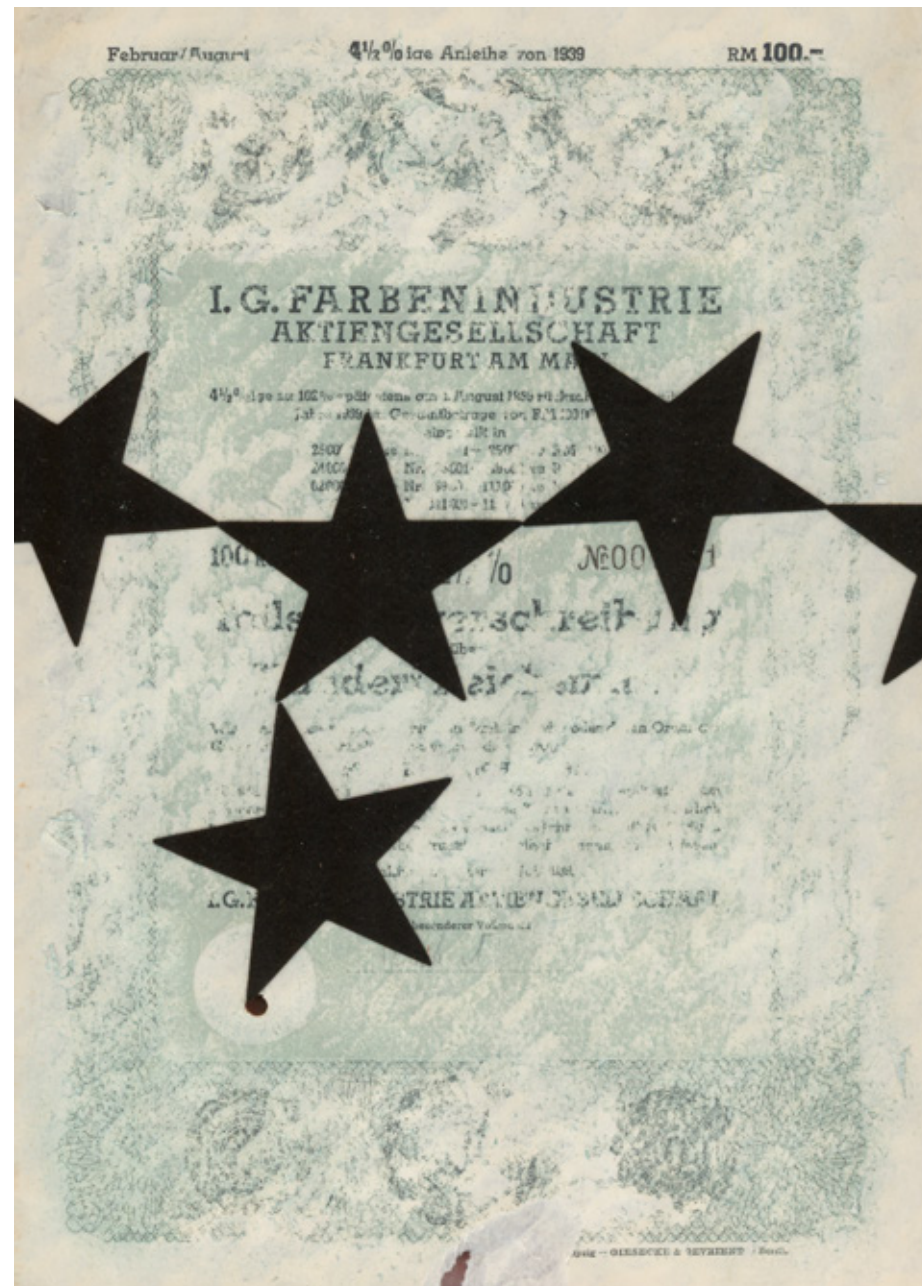
DIVIDED, 2019

Letraset transfer on abraded IG Farben stock certificate
22 x 22 cm



FALLING, 2019

Collage on abraded IG Farben stock certificate
30 x 21 cm



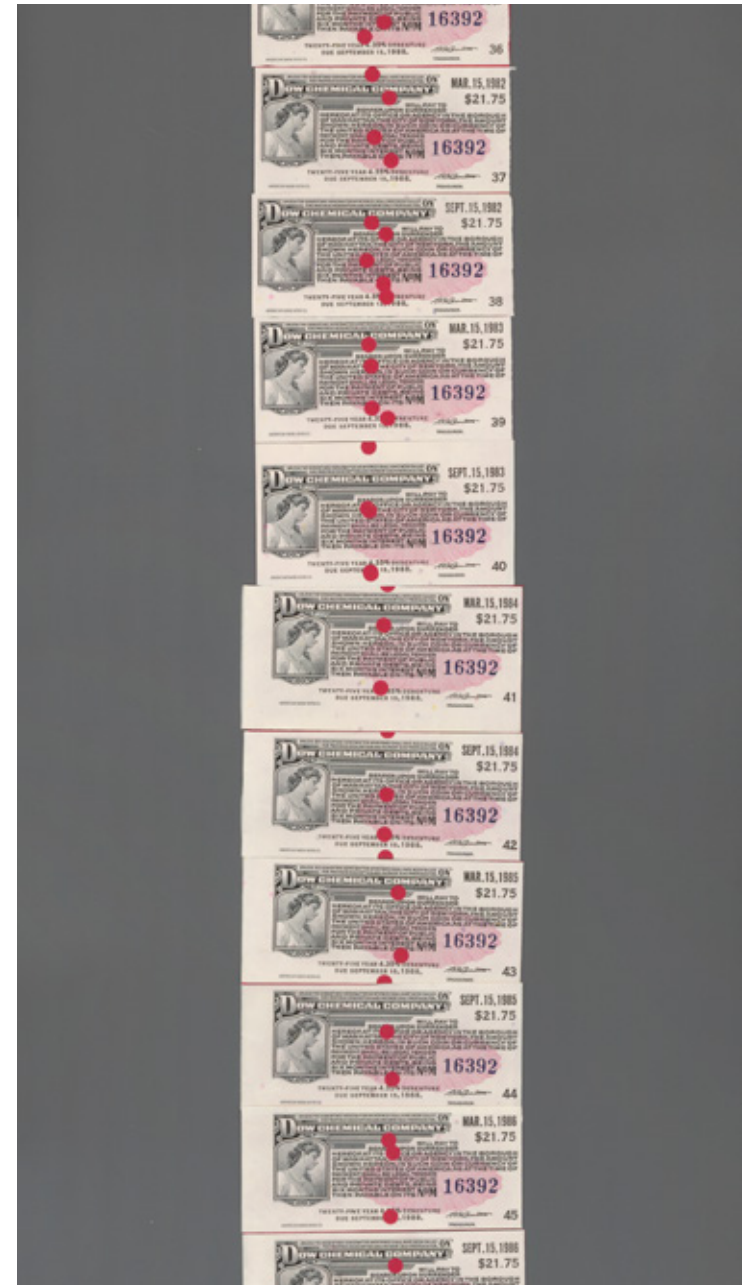
GILDED, 2019

Gold letraset on abraded IG Farben stock certificate
21 x 21 cm



INDEBTED, 2019 (DETAIL)

Found Dow Chemical stock tickets, punched holes,
collage on board
76 x 21 cm



PROTECTED, 2019

Letraset transfer, and collage on abraded Dow Chemical
Company stock certificate
20 x 30 cm



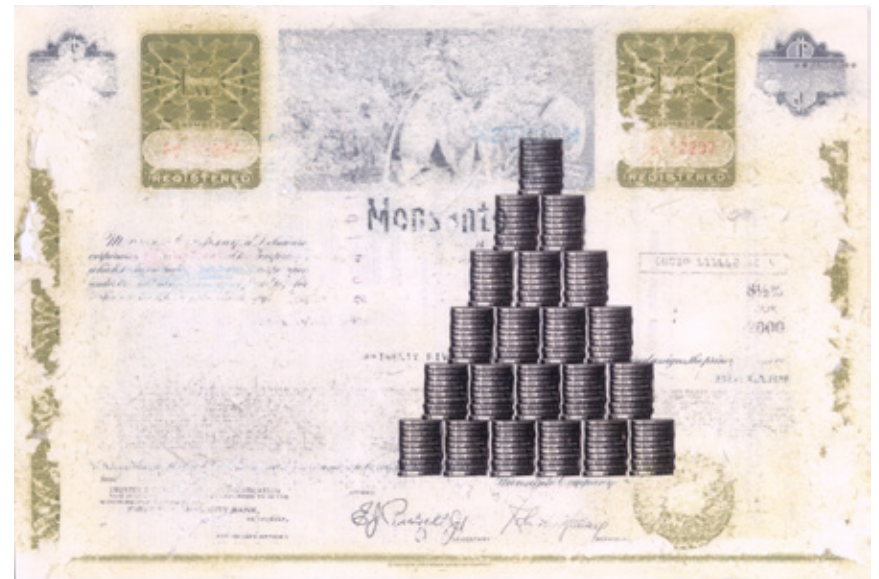
SIGHTLINES, 2019

Letraset transfer on abraded Monsanto Chemical Company
stock certificate
20 x 30 cm



STACKED, 2019

Vinyl transfer on abraded Monsanto Chemical Company
stock certificate
20 x 30 cm



Kirsten Stolle

b. 1967, US

Kirsten Stolle is a visual artist working in collage, drawing, and installation. Her research-based practice is grounded in the investigation of corporate propaganda, environmental politics, and biotechnology. Her work examines the global influence of agrichemical and pharmaceutical corporations on our food supply and the effects of long-lasting toxicity on our bodies, ecosystems, and environment.

Her *Specimen Series* (2013) of watercolors, painted while reading Rachel Carson's book of environmentalism, *Silent Spring* (1962), imagines unseen interferences between bodily interiors and the outside world. Stolle's art practice in many ways follows Carson's lead, warning of the pervasive misinformation spread by biotech companies from the post-war era to the present. Tactics of appropriation, redaction, and distortion across different media challenge industry narratives, along with that of the American dream itself.

Stolle received a BA in Visual Arts from Framingham State University and completed studies at Richmond College (London) and Massachusetts College of Art (Boston, MA). Her work is included in the collections of the San Jose Museum of Art, CA, the Minneapolis Institute of Art, MN, and the Crocker Art Museum, CA. She has exhibited at EXPO Chicago 2018; The Mint Museum, NC; Gregg Museum of Art & Design, NC; Fridman Gallery, New York; and Duke University, among others. Her work has been featured in *Poetry Magazine*, *Photograph*, *TOPIC*, *Made in Mind*, and *New American Paintings*. Stolle currently lives and works in North Carolina, USA.



Roundup

WEED & GRASS KILLER

Keep Out of Reach of Children
CAUTION
See label panel located for additional precautionary statements.
Mantener Fuera del Alcance de los Niños
PRECAUCIÓN
Ver declaraciones adicionales de precaución en el reverso del panel.

ACTIVE INGREDIENT:
Glyphosate, isopropylamine salt... 58.2%
OTHER INGREDIENTS... 41.8%
*Contains 33 pounds glyphosate acid per 50 gallon.

SUPER CONCENTRATE

MATA MALEZAS Y GRAMAS

- RAINPROOF IN 30 MINUTES!
- BEST ROUNDUP CONCENTRATE VALUE!



NET 1 GAL (128 FL OZ)



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NET 1 GAL (128 FL OZ)

A man in a white shirt is shown in profile, gesturing with his right hand towards a woman in a yellow dress. The woman is wearing a blue hat and has her back to the camera. They are at an outdoor night festival with string lights and other people in the background. The scene is partially obscured by black redaction bars.

we're the food

25-000



Monsanto

SEE REVERSE FOR CERTAIN DEFINITIONS

UNITED STATES OF AMERICA

1975
DUE
1985

TWENTY FIVE THOUSAND

is a registered design, the principal sum of
TEN DOLLARS

*When the Company of P. ...
... the ...
... the ...
... the ...*

On June 15, 1975, the ...
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... in which ...
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... of the ...
... as such ...
... under ...
... under ...
... authorized ...

*I, Wilfred ...
... has caused this ...
... to be ...*

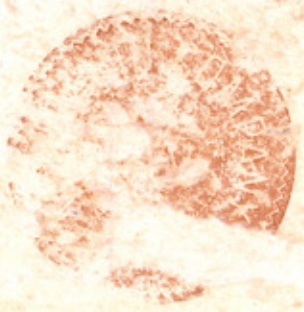
Dated AUG 11 1975

TRUSTEE'S CERTIFICATE OF AUTHENTICATION
THIS IS ONE OF THE NOTES REFERRED TO ABOVE
WITHIN THE ...
FIRST NATIONAL CITY BANK

BY *[Signature]* TRUSTEE,
AUTHORIZED OFFICER

[Signature]
SECRETARY

[Signature]
SECRETARY



PESTICIDE POP

Kirsten Stolle

Texts:

Introduction by **Hannah Gregory**

Monsanto exposed by **Carey Gillam**

The creation of scarcity by **Vanina Saracino**

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This publication was produced on the occasion of Kirsten Stolle's solo show "Pesticide Pop" presented at NOME, Berlin, February 15 — March 20, 2020.

NOME

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Gallery Manager: **Olga Boiocchi**

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Special thanks to: **Mario Accornero, Nino Caltabiano, Marie Couelle, Emanuela Laudati, Torsten Oetken, Helene Romakin, Jaye Schlesinger** and support from **Marble House Project**.



