

Aalborg Universitet



Biotopia Revisited

Beyond Art in the Wet Zone

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Curators: Vince Dziekan & Morten Søndergaard

Artists: Stelarc (AUS), Revital Cohen (UK), Jacob Kirkegaard (DK), Jim Gimzewski / Victoria Vesna (USA), Paul Vanouse (USA) and Mogens Jacobsen (DK).

Exhibition/Project: *Biotopia Revisited*

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Release Date: 1 February 2012

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FLICKR (TITLE): Biotopia Revisited - 01.2012

LEA - Digital Media Exhibition Platform

Winter 2012

02.2012

'Biotopia Revisited – Art in the Wet Zone'.

xyyyxx

Vince Dziekan

Digital Media Curator, Leonardo Electronic Almanac

Morten Søndergaard

Media Art Curator & Associate Professor of Interactive Media Art, AAU cph, Denmark.

CURATORIAL STATEMENT by Morten Søndergaard (Curator of Biotopia – Art in the Wet Zone at Utzon Center in Denmark, 2010)

Art in the Wet Zone – and Beyond...

Today, media art and the human sciences are both in a situation where a tensions between techno-aesthetic and bio-logical patterns are prevalent and preconfiguring our cognitive systems. Biotopia Revisited examines how art – and science - 'manage' this situation; how does artists and (human) scientists navigate the wet zones? According to Stelarc the body is obsolete. If the body is obsolete as Stelarc hypothesizes what does this mean? In one sense, perhaps art is obsolete as well? Instead, one could argue, new collective concepts appear that 'pick up' art again, and use it for something different - examples: 'New Media Art', 'Digital art', and 'Media Art'. If we accept that 'Media Art' is the metaphor we currently use most often to describe this transformation of aesthetics and art happening in the wet zone, then what would define (the consequences of) a Bio Media Art? The transformation of man?; of science?; a transformation of the human sciences, at the very least?

At the Utzon Center in Aalborg in 2010, the original exhibition BIOTOPIA brought together seven artists, all of whom set out to explore the wet zone through specifically commissioned installations: Stelarc (AUS), Revital Cohen (UK), Jacob Kirkegaard (DK), Jim Gimzewski / Victoria Vesna (USA), Paul Vanouse (USA) and Mogens Jacobsen (DK).

Biotopia Revisited wants to expose the moments and situations when art, technology, and curating enter into different roles (than the traditional ones) in the wet zone. In those situations they become more akin to scientific investigations into unknown territories of a remote corner of the universe – a science based on the human body's hypothetic obsolescence. All the participating artists operate in the wet zone in-between and beyond art and science and are particularly acutely aware of what happens when technology and human beings intersect and intervene (each other)

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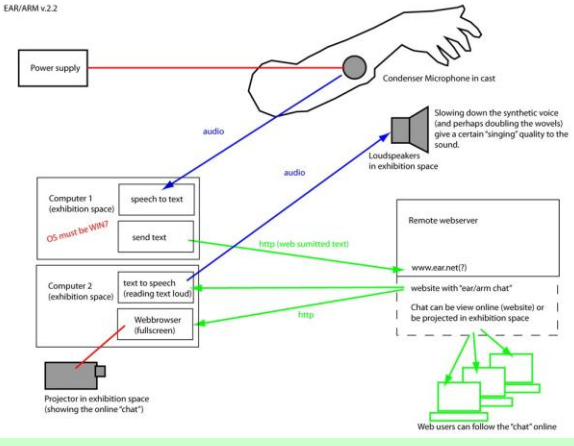
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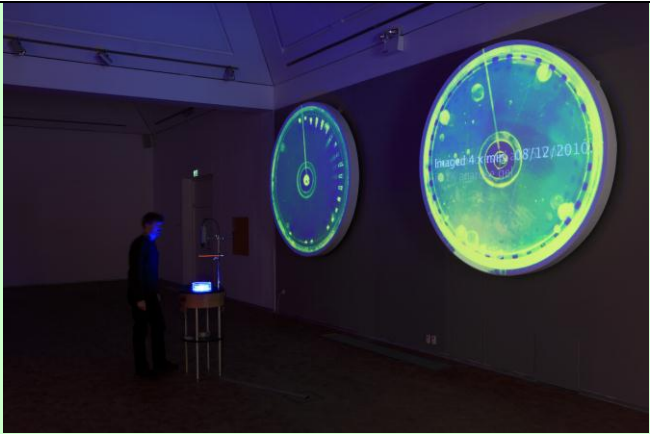
Ozden Sahin, ozden.sahin@leoalmanac.org



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File Name	Title	Image (Thumbnail)	Caption (max. 1000 characters)
FOLDER 1: Opening/Contextual images			
<p>01_Stelarc.jpg</p> <p>Source file: [Biotopia-7745.jpg] & [Ear On Arm.jpg]</p> <p>Uploaded: 01.02.2012</p>	<p>Stelarc, 'Internet Ear', 2010.</p>		<p>With <i>Internet Ear</i> the Australian artist Stelarc ventures into a controversial area: the fusion of the human body with technology. By means of a lengthy surgical process the artist had an artificial human ear implanted in his forearm. A subsequent operation then installed microscopic electronic equipment in this third ear, with a view to both transmitting and receiving sound. Because of the danger of possible infection it was impossible to give the ear a technological "sense of hearing" and the equipment was removed. But the ear is still attached to Stelarc's arm. <i>Ear on arm</i>.</p> <p><i>Internet Ear</i>, which was commissioned by PORT 2010 for the Biotopia exhibition, launches the <i>Ear on Arm</i> project onto the Internet. With this project Stelarc aims at the limitation of infection with almost poetic, or rather epic, implications. A series of his arm with ear have been cast in polyurethane. They do not see, but "ear" the world around them. The other factor at work in <i>Ear on</i></p>

			<p><i>Arm</i>, the exploration of technological sensuality, now becomes a sensuality that is distributed and expanded; a sensual technology disconnected from its original "host" and, in principal, beyond its control. We hear with Stelarc's ear! The phrase "Lend me your ear", in the words of the Beatles (and before them, Shakespeare (Julius Ceasar), becomes real. Stelarc actually does lend us his ear. But what will you say?</p> <p>Software and the Internet transform <i>Internet Ear</i> into a listening arm. You can listen along with it from (and to) Moscow or Paris, or whatever corner of the globe you happen to be in.</p> <p>All images are the copyright of the photographers and artists and cannot be used "in any way" without their expressed consent.</p>
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<p>02_Stelarc.jpg</p> <p>Source file: [eararm2b-1.jpg]</p> <p>Uploaded: 02.02.2012</p>	<p>Stelarc, The Internet Ear Diagram.</p>		<p>Internet Ear was build to be distributed to a number of different locations in the world. During the original exhibition, Stelarc's arm was in Paris, Moscow, Copenhagen, Montreal, and Aalborg and listening simultaneously to the audience, as well as the echo of it's own voice.</p>
<p>03_Stelarc.jpg (this element should be moved to the second phase)</p> <p>Source file: [live blog]</p> <p>Uploaded: 03.02.2012</p>	<p>Stelarc, Internet Ear Blog.</p>	<p>www.earonarm.net</p>	<p>Stelarc's <i>Internet Ear</i> has its own blog (www.earonarm.net), where anyone can contribute to the ear's dialogue with itself. <i>Internet Ear</i> is an exploration of technological sensuality and the technology of the senses. Furthermore it is an open channel for listening to the world, a fusion of human being and machine, biology and bytes.</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>


<p>04_vanouse.jpg</p> <p>Source file: [Biotopia-7736.jpg]</p> <p>Uploaded: 04.02.2012</p>	<p>Paul Vanouse, 'Ocular Revision'</p>		<p><i>Ocular Revision</i> is an installation that can analyse and display alternative visual versions of DNA material. The work is a fine example of the artist's work with a number of different disciplines, because <i>Ocular Revision</i> moves in a zone that hovers between art, natural science and engineering.</p> <p>In recent years Vanouse has been especially preoccupied with opening up the highly specialised, closed world of science for a broader public. This is the theme he works with in <i>Ocular Revision</i>. With the assistance of technology borrowed from the area of natural science Vanouse has created a new, living, visual version of the complex codes of DNA molecules. A camera with a lens fitted to microscope projects large, circular images of DNA material up onto a vertical surface. But the DNA material does not behave as it usually does in the world of natural science. Paul Vanouse experiments with turning this version of DNA material into an organic, living experience, in contrast to natural science, which tends to portray DNA material in static diagrams.</p> <p>All images are the copyright of the artist and cannot be used "in</p>
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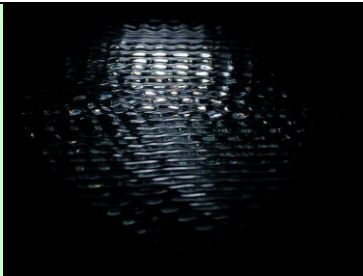
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<p>05_vanouse.jpg</p> <p>Source file: [1. Ocular Revision, Paul Vanouse, installation detail, 2010]</p> <p>VIDEO LINK</p> <p>Vanouse_Video01.flv</p> <p>Source file: [http://www.paulvanouse.com/or-movie-video.html]</p> <p>Link to: http://www.paulvanouse.com/or-movie-video.html</p> <p>Uploaded: 05.02.2012</p>	<p>Paul Vanouse, 'Ocular Revision'</p>		<p>Watch the accompanying video on LEA's Vimeo page: xxxx</p> <p>Paul Vanouse's complex installation focuses on an important and highly relevant issue: the danger of regarding human DNA material exclusively as a code to bend and break, instead of an integral, vital component of human biology.</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
<p>06_Jacobsen.jpg</p> <p>Source file: [gruppe_uden_dig_biotopia.JPG]</p> <p>Uploaded: 06.02.2012</p>	<p>Mogens Jacobsen, The Group Without You (version 2), 2010.</p>		<p>Mogens Jacobsen's contribution to Biotopia is the installation <i>G(ruppen) U(den) D(ig) / "The Group (without you)"</i>. Jacobsen's installation employs advanced surveillance technology, operated on several, identical laptop computers. The installation has been put together in such a way that each of the computers involved displays a single set of monitoring eyes. The viewer directs their gaze directly towards the computer's screen. They then</p>

			<p>turn away. But the moment the viewer looks away, the monitoring eyes return again.</p> <p>It is, however, possible to outwit the work. If you look at it on the sly (through your fingers, for example) the monitoring eyes react to the viewer's gaze by looking away.</p> <p>In <i>G(ruppen) U(den) D(ig)</i> Jacobsen is working with so-called biometric surveillance technology, a technology used particularly by the surveillance industry. The hallmark of biometric surveillance is its capacity to register and recognise human identity, for example from a fingerprint or retina scanning.</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
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<p>07_Rinaldo.jpg</p> <p>Source file: [Biotopia-7723.jpg]</p> <p>VIDEO LINK</p> <p>Jacobsen_Video01.flv</p> <p>Source file: http://www.mogensjacobsen.dk/art/gruppen/]</p> <p>Link to: http://www.mogensjacobsen.dk/art/gruppen/</p> <p>Uploaded: 07.02.2012</p>	<p>Ken Rinaldo, 'The Paparazzi Bots', 2009 (Inside Arte E Ciencia: Lisbon).</p>		<p>Watch the accompanying video on LEA's Vimeo page: xxx</p> <p>While surveillance technology is the vital element in Jacobsen's installation, the work is not simply a critique of our "Big Brother" society. Instead of focusing on a state's surveillance of its citizens, in <i>G(ruppen) U(den) D(ig)</i> the artist concentrates on our surveillance of one another. Today we take surveillance for granted. It is a result of the spread of technology in the public space. It is something we are all forced to accept. This is clearly the case, for example, in the current growth of Facebook, Twitter and other social networks. Perhaps we want to be under surveillance...?</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
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<p>08_Revital.jpg</p> <p>Source file: [lamp.jpg]</p> <p>Uploaded: 08.02.2012</p>	<p>Rivetal Cohen, 'Electrocyte Appendix', 2010.</p>		<p><i>Electrocyte Appendix</i> is a new example of Rivetal Cohens power and desire to break down the barriers between the organic and the mechanical. In concrete terms the work has created an organ out of artificially produced nanocells. This organ can be implanted in the human body, allowing it to function as an electronic organism. For <i>Biotopia</i> the artwork has been documented with both video and sketches. In <i>Electrocyte Appendix</i> Cohen is inspired by the animal kingdom, more specifically from the complex biology of the electric eel. In fact the creation of Cohen's artificial organ is inspired by the biological processes, which enable the electric eel to produce small electrical currents. <i>Electrocyte Appendix</i> empowers the body to convert natural blood sugar into electricity.</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
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<p>09_Revital.jpg</p> <p>Source file: [Biotopia-7794.jpg]</p> <p>Uploaded: 09.02.2012</p>	<p>Revital Cohen, 'Electrocyte Appendix', Installation Photo 2010.</p>		<p>The work reveals Cohen's often ground-breaking investigations of human anatomy, investigations which are not afraid to reshape human beings' basic biological material.</p> <p>Revital Cohen has strong views about the position of humans in a digitalised world, where electricity is an absolute necessity. <i>Electrocyte Appendix</i> and Cohen's other artistic experiments represent a radical break with the electrophobic opinions of earlier times. <i>Electrocyte Appendix</i> opens a debate on the possibility of reinterpreting the human body and broadening our common understanding of what it means to be human.</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
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<p>10_Kirkegaard.jpg</p> <p>Source file: [POLY-IMG_1656.jpg]</p> <p>Uploaded: 10.02.2012</p>	<p>Jacob Kirkegaard, 'Polythera', 2010.</p>		<p><i>POLYTHERA</i> is a water, sound and light installation inspired by Stanislaw Lem's science fiction novel <i>Solaris</i>, which has been filmed by both Andrei Tarkovsky and Steven Soderberg. As well as being the title of Kirkegaard's contribution to Port 2010, <i>POLYTHERA</i> is also denotes a mysterious liquid, which in Stanislaw Lem's novel covers the planet Solaris. Kirkegaard's installation comprises a low basin filled with water. A sound with a frequency of 34 Hz causes the water to vibrate, producing small ripples in the surface of the water. A stroboscope illuminates the surface of the water concurrently with the sound, in the process creating an optical illusion. The water seems to move in slow motion.</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
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<p>011_Kirkegaard.jpg</p> <p>Source file: [Biotopia-7809.jpg]</p> <p>Uploaded: 11.02.2012</p>	<p>Jacob Kirkegaard, 'POLYTHERA – Installation Photo from Utzon Center'.</p>		<p>The low frequencies used in Kirkegaard's installation were extracted from a drone that appears in the score of the first film adaptation of <i>Solaris</i>, once again emphasising the work's close relationship to Stanislaw Lem's novel.</p> <p>In the novel astronauts have been dispatched to communicate with the slowly flowing liquid POLYTHERA, a living organism with a unique form and intelligence. POLYTHERA responds to their aggressive approaches and materialises with images of the astronauts' repressed sub-consciousness. The sound image in Kirkegaard's POLYTHERA is deep and smouldering, inducing viewers to sink into an almost meditative state, a state in which they can drift with POLYTHERA's slowly rippling surface. Could it be that they will discover something new about themselves?</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
<p>Suggested: Second phase of digital platform – Here, Biotopia is Revisited on a critical level – and the artistic formats focus on online dialogue (Stelarcs blog and live blogging with selected</p>			

artists), video and sound.			
12_stelarc.jpg Source file: [ http://www.earonarm.net/index_aal.php] Uploaded: 12.02.2012		Full screen for one day:  http://www.earonarm.net/index_aal.php	<p>Why deal with art in wet zone?</p> <p>Our understanding of humanity based on that we have full control over 'our' world and culture, and 'our selves', is in a crisis. This does not mean we are going down or disappear, but rather that we need to sense human beings, ourselves, and our role in some new ways. There are opportunities in crisis: It opens up new discoveries and insights - and, not least, new ways to recognize and gain insight.</p> <p>This involves several levels of the human 'sphere' of which I may only elaborate on some of them here: The body, subjectivity, art and context.</p> <p>Let us revisit with the body. In the wet zone a body is not 'just' a body. A body is both physical and virtual. The body is stasis and movement, solid and liquid; thought and feeling; a paradox, it seems, for the philosopher – and for the human sciences.</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
13_.jpg etc... following the Biowrite☺			All images are the copyright of

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14_.jpg Source file: [.JPG] Uploaded: XX.XX.2012			All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.
FOLDER 3: Enteric Consciousness			
15_.jpg Source file: [XXX] VIDEO LINK _Video01.mov Source file: [XXX] Link to: http://vimeo.com/XXXXXXXX Uploaded: XX.XX.2012	XXX		Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXXX XXX All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.
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18_.jpg Source file: [XXX] VIDEO LINK _Video01.mov Source file: [XXX] Link to: http://vimeo.com/XXXXXXXX Uploaded: XX.XX.2012	XXX		Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXXX XXX All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.
19_.jpg Source file: [XXX] VIDEO LINK _Video01.mov Source file: [XXX] Link to: http://vimeo.com/XXXXXXXX	XXX		Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXXX XXX All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.

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21_.jpg Source file: [XXX] VIDEO LINK _Video01.mov Source file: [XXX] Link to: http://vimeo.com/XXXXXXXX Uploaded: XX.XX.2012	XXX		Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXXX XXX All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.
22_.jpg Source file: [XXX] VIDEO LINK _Video01.mov Source file: [XXX] Link to: http://vimeo.com/XXXXXXXX Uploaded: XX.XX.2012	XXX		Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXXX XXX All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.
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<p>24_.jpg</p> <p>Source file: [XXX]</p> <p>VIDEO LINK</p> <p>_Video01.mov</p> <p>Source file: [XXX]</p> <p>Link to: http://vimeo.com/XXXXXXX</p> <p>Uploaded: XX.XX.2012</p>	XXX		<p>Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXX</p> <p>XXX</p> <p>All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.</p>
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27_.jpg Source file: [XXX] VIDEO LINK _Video01.mov Source file: [XXX] Link to: http://vimeo.com/XXXXXXXX Uploaded: XX.XX.2012	XXX		Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXXX XXX All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.
28_.jpg Source file: [XXX] VIDEO LINK Rinaldo_Video01.mov Source file: [XXX] Link to: http://vimeo.com/XXXXXXXX Uploaded: XX.XX.2012	XXX		Watch the accompanying video on LEA's Vimeo page: http://vimeo.com/XXXXXXXX XXX All images are the copyright of the artist and cannot be used "in any way" without their expressed consent.
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INTERVIEW WITH KEN RINALDO

XXX

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Q1. XXX?

A1. Response.

Q2. XXX?

A2. Response.

Q3. XXX?

A3. Response.

Q4. XXX?

A4. Response.

Q5. XXX?

A5. Response.

Q6. XXX?

A6. Response.

SUPPLEMENTARY

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