

Bios 4

Technological and environmental art

3 May - 2 September 07

An Encounter with biotechnological and Ebevironmental art
Wednesday, 2nd May, 2007, at 6 p.m.

A reflection on the relationship between science, technology, and art, moderated by Antonio Cerveira Pinto, curator of Bios 4, with the participation of artists taking part in the exhibition and other guests.

Centro Andaluz de Arte Contemporáneo

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Timetable May - june

Tuesday to Friday: 10 - 21 h.
Saturday: 11 - 21 h.

Timetable July - agosto

Tuesday to Friday: 10 - 15 h.
Saturday: 11 - 15 h.
Nights Wednesday to Saturday: 20 - 24 h.

Timetable September

Tuesday to Friday: 10 - 21 h.
Saturday: 11 - 21 h.

Every Sunday: 10 - 15 h.

Monday: Closed

Holidays: Consult with Centre

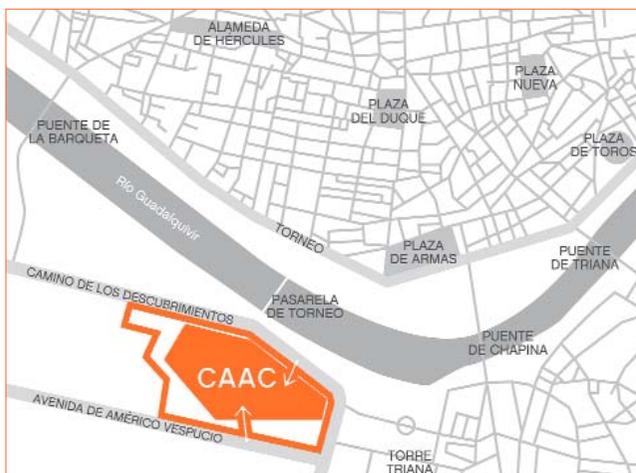
Tickets sales until 30 minutes before closing

Access

Avda. Américo Vespucio nº2.
Camino de los Descubrimientos s/n

Transports

C1 y C2 buses



 Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA

OFFICE FOR CONTEMPORARY ART NORWAY

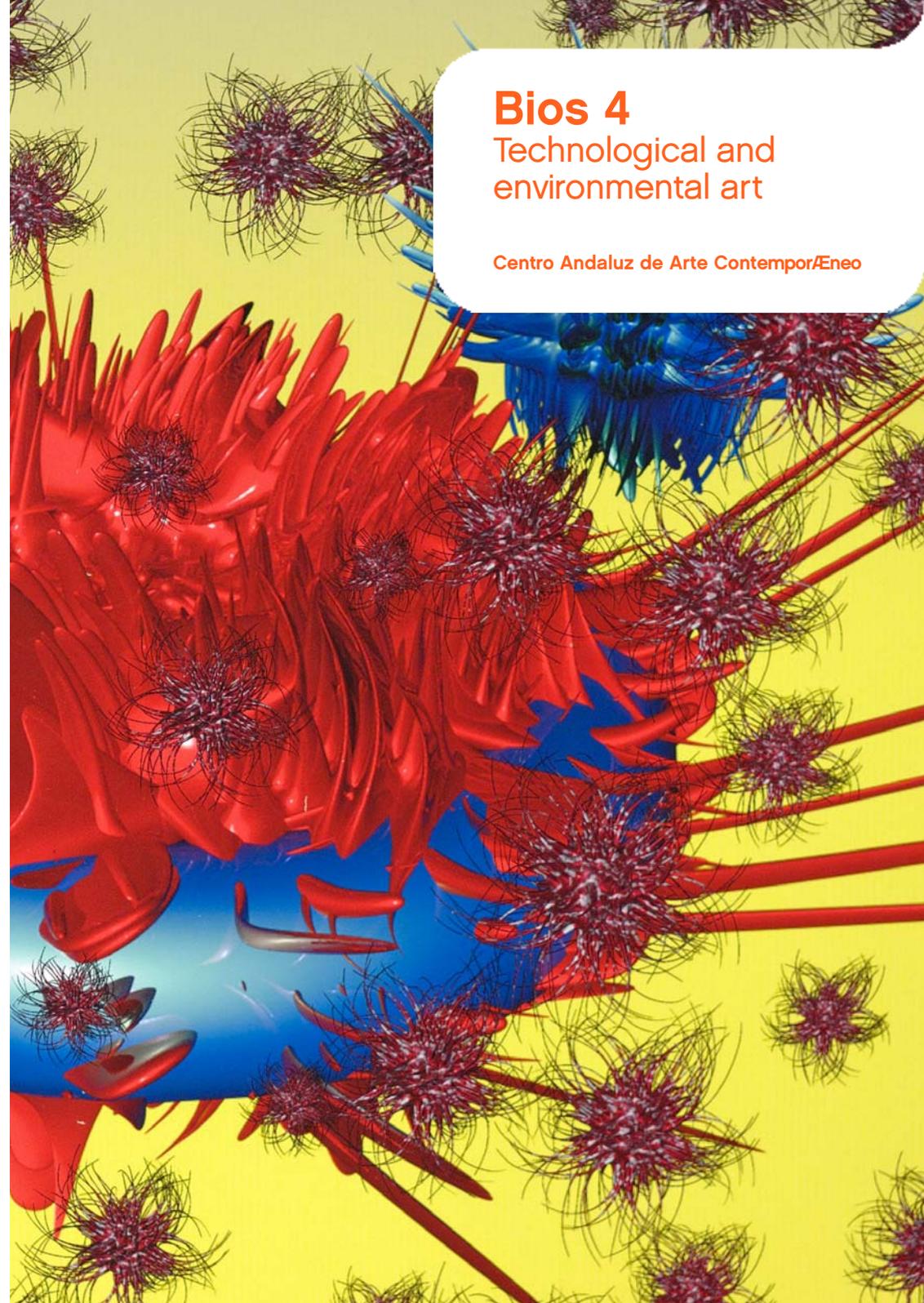
 

Cover: Ken Rinaldo, Christae, 2006, digital printing

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Ackroyd & Harvey
 Brandon Ballengé
 Betty Beaumont
 José Aguirre, Andrés Ortiz,
 Santiago Ortiz & Carolina Valejo
 Shawn Bailey & Jennifer Willet
 Bulatov Dmitry
 France Cadet
 Laura Cinti & Howard Boland
 Justine Cooper
 Mark Cypher
 Beatriz da Costa
 Ursula Damm
 Joe Davis
 Marta de Menezes
 Agnes Denes
 Driessens & Verstappen
 Arquitecturas genéticas
 Adam Fiannaca &
 Cynthia Verspaget
 Shiho Fukuhara &
 Georg Tremmel
 Paula Gaetano
 Peter Gena
 George Gessert
 Andy Gracie
 Antony Hall
 Mateusz Herczka
 Kathy High
 Theo Jansen
 Natalie Jeremijenko
 Eduardo Kac
 Andy Lomas
 Andrew Kötting, Giles Lane &
 Mark Lythgoe
 Aniko Meszaros
 Aviva Rahmani
 Sonya Rapoport
 Ken Rinaldo
 Philip Ross
 Nell Tenhaaf
 Polona Tratnik
 Paul Vanouse.
 Victoria Vesna &
 James Gimzewski
 Bill Vorn
 Catherine Wagner
 Norman T. White
 Amy Youngs

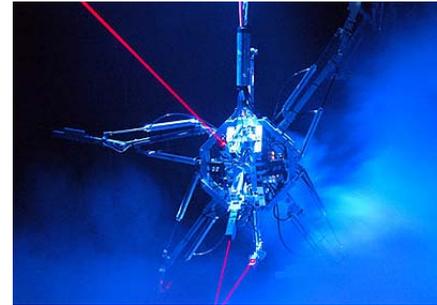
The Human Genome Project, which was launched in 1990 and has since identified some 25,000 of the genes in human DNA, would have been difficult to complete in only thirteen years without the speed and power of digital computers, and it happened to coincide with the development of biotechnological and environmental art. Bios 4 is both an exhibition and an information platform featuring selected examples of these two important categories of art in the twenty-first century.

The use of computers, programming languages, IT procedures, laboratory techniques, methodological applications of field work in nature, scientific knowledge, and sophisticated scientific and technical knowledge of robotics and the manipulation of living and genetic materials plainly characterise the worldwide consolidation of an art based on science and technology. Close and systematic collaboration among artists, technicians and scientists on new creative projects is the hallmark of the latest trend in the encounter of art and knowledge, or *cognitive art*, is it is termed by the curator of this exhibition, Antonio Cerveira Pinto.

Biotechnological art or *Bio-art*, with antecedents in the *Body Art* of the 1960s and 1970s, in which artist offered their own bodies to the operational ideal of artistic expression, the raw material of this new art is life and its components -genes, fragments of tissue, organs or fully-developed organisms. Also used is "virtual" living matter, such as digital simulations of DNA or proteins, and sometimes both real and virtual materials are employed, bridging the two realities.

Interest in this new potential for manipulating living matter has recently sparked a philosophical and ethical debate. *Bio-art* is not indifferent to these arguments and its works often reflect an ironic metaphorical exercise or a plainly critical one.

In the art of nature, the art of the environment, of ecology, or sustainability, whose antecedents can be traced to the Land Art of the 1970s -retrieving the landscape and the idea of nature for contemporary art- the raw material for artistic creation is natural space in all its extension and complexity. The notion of a close connectedness of the beings that have made up terrestrial life



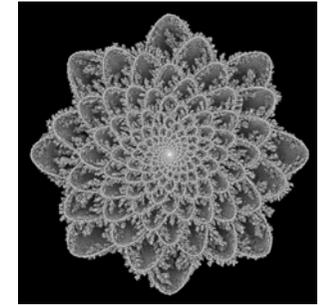
Bill Vorn, *Hysterical Machines*, 2006, robot-installation

for billions of years, on Mother Earth or Gaia, serves to inspire the dynamic definition of this new field of art. Pressing problems of pollution, the exhaustion of fossil fuels, and global warming are rapidly becoming the new areas of concern of environmental artists at the start of this new century.

In contrast to the analytic-processual genre, centred on the philosophical confines of modern aesthetics and at the same time a sort of unlimited opening of the creative act, this type of *cognitive art*, according to the curator of Bios 4, characterises the shift of the contemporary aesthetic paradigm to a post-contemporary one, in keeping with the emergence of a new aesthetics of objectivity. In other words, its philosophical motivation is a response to the metamorphosis of humanity and our environment under the impact of new knowledge and the accelerating immersion in a new and expanding anthropological galaxy, the technosphere.

The works of these artists take place in a new universe, in which the symbiosis of electrical, electromagnetic, electronic, and nanometric technologies with new synthetic materials and digital languages is allowed. This occasions a radical shift, and a sort of appearance of a second human reality, in the interior of which there occurs a radical change in the principles of sensation, perception, interpretation, information, representation, and language.

Cerveira Pinto points out that, unlike the digital exhibitionism featured by some approaches by art to the new technologies,



Andy Lomas, *Aggregations*, 2005

the art arising from post-contemporary complexity does not focus on the forms spawned by technology (which would be to banalise the dynamic content of reality, its interactions and its languages, under the status of a new formalism, a mere fad), but focuses rather on the worlds that are possible for a humanity surrounded by technology though also threatened by energy exhaustion and serious environmental imbalances. The works and documents assembled in this exhibition underline the cognitive, interactive, collective, and collaborative value of a new kind of art today. They bear witness to a way of making art that embodies both scientific curiosity and the poetical formulation of a new type of knowledge.



Mateusz Herczka, *Life Support Systems - Vanda*, 2004, bioinstallation



Paul Vanouse, *Latent Figure Protocol*, 2005-07, audiovisual