

TABOO - TRANSGRESSION - TRANSCENDENCE

in Art & Science

Body ESC exhibition



Interdisciplinary Conference
Corfu, Greece | 25 May - 4 June 2017



11TH AUDIOVISUAL ARTS FESTIVAL
IONIAN UNIVERSITY
FACULTY OF MUSIC & AUDIOVISUAL ARTS
DEPARTMENT OF AUDIO & VISUAL ARTS



Gathering artworks, from diverse media, created by both Greek and international artists during different time periods, the exhibition Body Esc intends to induce a brief reflection on the meaning of the body in the digital and biotechnological age.

Body Esc is a reaction to Foucault's "medical gaze". A feedback on the post-human clinical perception of patients as cases, ripped of identity, of bodies as sets of organs, turned into a target for manipulation as any other natural resource. Acknowledging that, this failure to recognize the person beyond the body, confines and neutralizes the individual potential in the healing process, Body Esc is a subtle invitation to press the escape key.

Organized within the framework of the 2nd International Interdisciplinary Conference "Taboo-Transgression-Transcendence in Art and Science", by the Ionian University, the exhibition is integrated in the program of the 11th Audiovisual Arts Festival. Body Esc is co-curated by Dalila Honorato, Assistant Professor in Aesthetics - Semiotics, and Marina Papisotiriou, curator at the National Gallery of Art - Corfu Annex, and is designed by Tania Tziridou, adjunct instructor in Interactive & Audiovisual Arts. The exhibition will take place in the Municipal Gallery of Corfu (Ionian Islands - Greece), from May 25th until June 4th, 2017.

Artwork

body ESC exhibition

Guest Artist

Carnie, Andrew

Southampton University, UK

Andrew Carnie is an artist and academic. He is currently part of the teaching team in Fine Arts at Winchester School of Art, University of Southampton, England. He was born in 1957. He studied chemistry and painting at Warren Wilson College, North Carolina, then zoology and psychology at Durham University, before starting and finishing a degree in Fine Art at Goldsmiths College, London. Andrew then completed his Masters degree in the Painting School, at the Royal College of Art. He has continued as a practicing artist ever since. In 2003 he was the Picker Fellow at Kingston University.

His artistic practice often involves a meaningful interaction with scientists in different fields as an early stage in the development of his work. There are also other works that are self-generated and develop from pertinent ideas out side science. The work is often time-based in nature, involving 35mm slide projection using dissolve systems or video projection onto complex screen configurations. In a darkened space layered images appear and disappear on suspended screens, the developing display absorbing the viewer into an expanded sense of space and time through the slowly unfolding narratives that evolve before and around them. He also works in other medium working with video, sculptural materials like soap and in print and painting.

His work has been exhibited at the Science Museum, London, the Natural History Museum, Rotterdam, the Design Museum, Zurich, at Amnesty International Headquarters London, at the School of Hygiene and Tropical Medicine, London and Exit Art, in New York, the Williams College Museum of Art, and the Great North Museum, Newcastle, and the Pera Museum, Istanbul, Dresden Hygiene Museum, the Morevska Gallery in Brno, Babel Gallery, Norway. The last large exhibition he was in was at PHL, part of the DHC gallery in Montreal, Canada. He regularly exhibits with GV Art in London. A new static version of Magic Forest has been installed at the Wellcome Trust headquarters, London. His work is represented in collections in England, Germany, and America.

<http://andrewcarnie.org.uk/>

Hybrid Bodies

(2014)

installation

Few organs are as charged as the human heart. Seen as both the seat of human identity and the archetypal symbol of love, it is an organ that has been ascribed qualities and associations far beyond its anatomical functions. Since the first heart transplant in 1967, the technical aspects of the operation have been streamlined and now heart transplantation is the accepted therapy for end stage heart failure.

While significant research has conducted in heart transplantation using the bio-mechanical model, few researchers have explicitly connected organ recipients' experiences and cultural views about transplantation to the notion of embodiment.

Artwork
body ESC exhibition

Georgiou, Alkistis

Ionian University, Greece

screening

POOLme

POOLme is a short documentary with central characters a swimming pool and women of all ages while exercising in it. The camera observes how female nature interacts with the aquatic element on the pool. The pool is the miniature of a society, a uterus. Women over 80, pregnant, babies and newborns all find shelter in the water. Water, by its very nature, never collides and crashes into something. On the contrary, it swallows every blow, without anything. Inside the water we do not feel our weight, we feel babies again, ready to discover the bottom or the bottom to discover us.

Keywords: Water, tears, womb, embryo, memory.

Alkistis Georgiou was born in Thessaloniki in 1988. In 2006 she decides to study cinema at the Fine Arts School, in Aristotle University of Thessaloniki. She graduated in 2012 as a screenwriter. In 2010 she accomplished her Erasmus studies in the film academy in Prague (F.A.M.U) and in 2012 her internship in the production company Muaret Yapum in Istanbul (assistant director for the needs of a historical documentary). To 2015 realized her first photography exhibition in France. At the moment, she is a post-graduate student in the Department of Audiovisual Arts, in Ionian University as a candidate master of arts (audiovisual arts in the digital age). Her aesthetics is characterized by surreal elements, poetic references and symbolism

Haute Flash

(2017)

screening

Lucas, Marne

Independent, USA

Black-and-white infrared video, Trt: 6:00
Music: Amoré, Maui Jungle Recordings Vol. 2 by Anthony Child.
(World Premiere)

An experimental infrared (IR) short film about the hormonal transition of Menopause. Eerie IR imagery transports the viewer to an otherworldly space, framing the human body within the intersection of art + technology, by using an extremely heat-sensitive camera as both means of digital capture and as the surreal aesthetic itself. Shot entirely with an IR military grade rifle scope, the crosshairs are visible throughout the film, referencing the targeted feeling of radically shifting hormones experienced throughout perimenopause and adds to the stylistic appearance of infrared video.

A glass Head represents "Hormones" and the character "Woman" is a gracefully aging, voluptuous goddess existing on a primordial beach; the heating and cooling effects on her body can be seen. The Head washes ashore, and Woman experiences a menopausal transition upon touching it, she becomes a transformed creature of newfound strength. Contrasting the stark, geological island landscape and ocean imagery of Maui, Hawai'i with primal movement, the lone female character appears as a translucent human in a realm where the body possesses a simultaneous interiority/ exteriority, as warm veins and cold or wet extremities are visible.

Thermal imaging details subtle, actual surface temperature changes in corporeal and inanimate objects, heat appears white, and cold becomes black. There are no special effects, the visible changes are in real time. Utilizing Range Phenomenology technology usually associated with military, border, or aerial surveillance, the aim is to inspire contemplation by framing the luminous energy of the human body, so that one may sense the temporal coalescence of ancient stellar energy in the form of living beings.

Marne Lucas (aka CuntemporaryArtist) is as a multidisciplinary artist, activist and provocateur who uses photography, video and installation to present unique aesthetic or social philosophies. Central to her practice are investigations into nature, culture, and the body, working in conceptual overlaps: life's energy, light, the environment, water, reflections, beauty, identity, intimacy, mortality, and mankind's relationship to these elements. Drawn to risk-taking projects in personal, creative or philosophical ways, her social practice project Bardo explores creativity as a form of spiritual end-of-life care. Interested in palliative care, Lucas is training to be a certified end-of-life (EOL) doula, a volunteer role acting as liaison to the dying. Her infrared (IR) video Haute Flash (2017) and collaborations with Jacob Pander, Incident Energy (2013) and The Operation (1995) use military imaging technology to reference surveillance culture and the fragility of human existence. A steadily exhibiting artist, Lucas is known for stylistic photographic portraits and self-portraiture, providing commentary on changing social attitudes relating to the body and cultural expression. An invented genre Eco-Baroque solo and collaborative projects with Bruce Conkle humorously expresses a nature-based mythology while questioning mankind's consumption of resources. Lucas has received RACC project grants, participated in residencies including a 2016 Arts/Industry Kohler factory residency (Foundry, Pottery), the Land Art Mongolia 360 Residency and Biennial, a CentralTrak experimental film residency and the Portland2010 Oregon Biennial. Living/working in New York City, Marne was raised in Oregon and was born in Honolulu, Hawai'i; where she is slowly returning to her natal sea in her work and life. She loves doom metal, shiny things and bodies of water.

Artwork

body ESC exhibition

Nechvatal, Joseph

Hyperallergic, France

Joseph Nechvatal, American, b. 1951, Chicago, IL, United States, based in Paris, France is a post-conceptual digital artist and art theoretician who creates computer-assisted paintings and computer animations, often using custom-created computer viruses.

Piano Eye

projection

shown at Galerie Richard (Paris) in 2010

piano eye is a three minutes and eleven seconds long video in which one can see a computer virus overcoming a non-infected image. In 2001, Joseph Nechvatal and Stéphane Sikora combined the initial it virus project with the principles of artificial life, in other words creating systems of synthesis that reproduce the behavioural characteristics of living systems. This population of active viruses that grow, reproduce and propagate within the space of the picture, creates a symphony of colours and forms. By going further that the representation of the beauty of a virus, the artist becomes a philosopher in the way he deconstructs our thirst for durability as well as the illusion of control. By injecting viruses and by working with simulations, Joseph Nechvatal rejects all form of nostalgia and announces the end of the world and an order at the same time.

Guest Artist

O' Riley, Kira

University of the Arts Helsinki, Norway

Kira O'Reilly is a Helsinki based artist and is currently programme leader of MA in Ecology and Contemporary Performance at Theatre Academy of the University of the Arts Helsinki; her practice, both wilfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around The Body. But she is no longer sure if she even does that anymore. Her art practice arcs across several contexts from art, science and technology to performance, live art and movement work. She writes, teaches, mentors and collaborates with humans of various types and technologies and non-humans of numerous divergences including mosses, spiders, the sun, pigs, cell cultures, horses, micro-organisms, bicycles, rivers, landscapes, tundras, rocks, trees, shoes, food, books, air, moon and ravens.

Post Succour Triptych

(2001)

photography

Post Succour Triptych is the result of a collaboration between performance artist Kira O'Riley and the photography artist Manuel Vason. This work explores the aesthetics of skin-cutting and its time-based healing process. Despite its intimating character, the confrontation with physical trauma imaging, creates a sense of intimacy that blur the lines between shock, compassion and the erotic. These photos were published in 2002 in *Exposures*, a book by Manuel Vason.

Manuel Vason is an interdisciplinary artist interested to explore the correspondence between the art of photographing and the art of performing. Vason believes the space in between the action and the image is a fertile space of creative expansion. The collaborative nature of his practice shapes a unique, hybrid art form and generates new vocabularies. His collaborations to date have produced some of the most iconic images of performance and his work has been published and presented internationally. Vason was born in Padova, Italy in 1974 and moved to London in 1998. In 2003 He completed a Master degree in Fine Art at Central Saint Martins, University of the Arts, London. In 2015 he launched the Double Exposures book project at The Photographers Gallery and Tate Britain in London. Vason continues to develop a practice that integrates different media and forms of collaboration.

Artwork

body ESC exhibition

Guest Artist

Panayiotopoulos, Nikos

Independent, Greece

Nikos Panayotopoulos is a photographer as well as a photography theorist and critic. He has exhibited both in Greece and abroad. He joined the Photography Department of the Technological Educational Institute of Athens, in 1986 from which he retired as a Professor of Art Photography in 2012. Recently, he was affiliated with the department of Visual and Applied Arts, University of Western Macedonia.

Leros

(1982)

photography

The photo shooting at Leros mental asylum happen at the beginning of 1982.

"Despite the scaring pressure provoked by this environment, one may realize its alternative points of view. The photographer can represent the asylum patients as totally normal human beings, as almost normal, as "weird", as "lunatics", as "freaks". The representation of Leros is an image exclusively personal, meaning that we perceive this reality as horrific. For the patients who live in this environment it is considered familiar. Our reality might be equally abnormal in their perspective."

Source: Panayotopoulos, Nikos "Leros: images of insanity - insanities of the image", Hellenic Photography Selections n.3, 4-6/1991. Athens, Greek Center of Photography.

C-section

(1984)

photography

The photo shooting of a C-section made in 1984 Greece, places the viewer within a contained environment where a new life emerges under complex circumstances. This series is more striking today due to the fact that Greece has an extremely high rate of C-sections, most of them without a justified medical reason. This raises issues concerning medical ethics, the clear displacement of the natural course of pregnancy and birth as well as the refusal to confront the embodiment of pain.

The invisible motion

screening

The work calls for imagining alternative futures and realizing unexpected political maneuvers. With the aim of transcending taboos and exploring cultural imaginaries generated by a speculative bioartwork, the motion, color and tissue differences of various marine organisms will be revealed by projecting the microscopic vision at a macroscopic scope. The screening techniques used in the field of science will be integrated into artistic and political language. In this way, the works enable these processes to be experienced by the viewers and finds a way to create a political debate in an unconventional way.

Keywords: Bioart, political movement, future, cultural imaginaries

Suter, Ayşe Gul

Istanbul Technical University, Turkey

Born in 1982, Ayşe Gül Süter studied animation and digital arts in New York University, Tisch School of the Arts. As a rising emerging artist, she exhibited her pieces in many galleries, spaces. She is integrating video, animation and interactivity in order to explore the possibilities about space, motion, perception and audience engagement. Ayşe is represented by PG Art Gallery since 2012.

Yetiskin, Ebru

Istanbul Technical University, Turkey

Ebru Yetişkin is an Istanbul based independent curator and media theorist, who work on the interaction of science, technology and art. She curated media art related exhibitions and seminar series entitled, Cacophony (2013), Code Unknown (2014), Waves (2015), X-CHANGE (2015), Contagious Bodies (2015), Today's Art: Yet Another (2016). In 2016, she edited a book of poetry, "Like The Others," written by an artificial intelligence, Deniz Yılmaz; and curated an autograph session in Istanbul Art and Book Fair.

Artwork
body ESC exhibition

Tapio, Hege
i/o/lab – Center for Future Art, Norway

Hege Tapio was born 1973 in Norway. Lives and works in Stavanger – the oil capital of Norway. She holds BA/MA in fine art photography from Art College in Bergen, Norway. Tapio is an artist, curator, art consultant, CEO and Managing director of i/o/lab Senter for Framtidskunst based in Stavanger, Norway. Tapio has established and curated Article biennial - a festival for the electronic and unstable art, launched in 2006/2008/2010/2012/2015 and soon again in 2016. Tapio has for years cultured a special interest in the field Bioart. She helped to organize the first Nordic Master Class in Bioart in cooperation with SymbioticA and Stavanger University in 2008. With a kitchen bench DIY attitude, background in fine art photography and through artistic practice she has been inspired to how apparatuses and new technology opens to renewed interpretation, creative misuse and critical thinking. Tapio has produced the first public electronic art installation in Stavanger, consisting of a double sided handmade LED matrix.

HUMANFUEL

GET Thin - GO FAST

Forget the Middle East. Forget Exxon Mobile and their crude oil. Part of the city's vehicles can get their fuel from a greasy, yellowish liquid distilled from the remnants of liposuction.

HUMANFUEL is presented as a response to the hunt for alternatives to fossil fuel and posits an obligation to embrace a larger perspective to the Anthropocene – to include the human form in the biological chain of recycling – through the proposal of using human fat to fuel vehicles. The quest of vanity might flip the perspectives of extorting and excavating the world for its natural resources. Human body fat is an oil that can be rendered and burned very easily into fuel like any other oil. Biodiesel is produced by transesterification of triglycerides with the aid of an alcohol such as ethanol or methanol, and a diesel engine can be powered by biodiesel without substantial modifications. Fuel derived from fat will give approximately the same mileage as regular diesel. In energy terms, the average BTU (British Thermal Unit) of a gallon of human body fat is actually 11% higher than the BTU of a gallon of diesel gasoline. If we assume the average person to be 17 pounds over their ideal weight, at a population of 300 million; that means there is 5.1 billion pounds of fuel stored in our fat, which is 637 million gallons of fuel. In 2003 approximately 320,000 people in America had liposuction. If we assume these numbers to be constant, and that 2-8 pounds of fat is removed in each procedure, that is 10 to 40 thousand gallons of potential fuel tossed into the biohazard bin annually. Bearing in mind the deviant behavior of some humans throughout history, this project might elicit a sense of disgust or provoke a negative reaction in some individuals. The artist's intention is to invite to reflections around why we might be repulsed by including ourselves into such an "ecosystem" and also to reflect on how we treat life and living beings outside of ourselves in our quest of resources – as fuel or even food.

In the extended phases of the project, the artist has engaged extensively with her own apprehensions against including her own body in this process. The prospect of having an invasive procedure performed on the body, and the following manipulation of the material, presented personal boundaries that needed to be confronted. Furthermore, the work incited reflection around the ethical aspects of the project, on how we treat other living beings and how we regard ourselves as part of the world we live in. Considering the amount of energy that was needed to render fat and to esterify one's own triglycerides, the concept can hardly be defended as the foundation of a sustainable (or slimming) green movement. Not least, one should perhaps take into account the tendency of humanity towards industrialization and mass production – such a solution might lead to some undesirable outcomes.

Supported by Stavanger Kommune



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installation

CentiSperm

The centiSperm, electroporated whole genomic DNA from a centipede into the center of human sperm, is a new media for the production of New Media Art, which has been applied as a glaze to a ceramic sculpture of Uranus' Castrated Penis. According to Zaretsky, queer transgenic human rights are presaged by the myth of Εκατόγχειρες / Hekatonkheires (also called the Centimanes or the Hundred-handers), Uranos and Gaia's offsprings:

"It has to do with rejection of teratological children, repulsion and even gynophobia, in terms of mutation and xenophobia. Hesiod wrote about Kronos being angry, and teaming up with Gaia his mother to release some of his more mutated brothers from their imprisonment. Apparently the mother son team wanted to free a cyclopic brother and the boychild titan of a hundred hands. The titanic kids were being kept under house-arrest by their father, Uranus. My theory is that Kronos' little brothers were forced to stay inside due to their wild amorphous anatomy and the shame brought to father of monstrosity.

Is it possible that the amorphous and socially stigmatizing children were pushed into Gaia's womb and plugged or somehow imprisoned there only to be freed by the actuated sympathetic magic of a father's castration. This makes centiSperm a differently abled studies issue. Centipedes are Εκατόγχειρες, the patron titans of transgenic humans. It makes a new reading for feminist psychoanalytical studies due to the fact that castration anxiety can be seen as a subset of an accurate and deserving scything in direct response to womb blocking, child quashing, father denial of paternity, hysterical masculinity."

Source: Zaretsky, Adam "CentiSperm Methods of Transgenesis: Shoot, Shock, Inject Experiments in Biolistics, Electroporation and Microinjection" (82). Conference proceedings Taboo-Transgression-Transcendence in Art & Science, organized within the 10th Audiovisual Arts Festival. Honorato, Dalila & Andreas Giannakouloupoulos (ed.). Corfu: Department of Audio & Visual Arts - Ionian University, 2017. ISBN: 978-960-7260-59-8.

Supported by The Scientific Delirium Madness Residency
Provided by Leonardo/ISAST and Djerassi Artists Resident Program
Sponsored by the National Endowment for the Arts

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Artwork
body ESC exhibition

Guest Artist
Zaretsky, Adam
Marist College, USA

sculpture

Adam Zaretsky, Ph.D. is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). A former researcher at the MIT department of biology, for the past decade Zaretsky has been teaching an experimental bioart class called VivoArts at the San Francisco State University (SFSU), SymbioticA (UWA), Rensselaer Polytechnic Institute (RPI), University of Leiden's The Arts and Genomic Centre (TAGC), and with the Waag Society. Last year he taught DIY:IGM (Do It Yourself Inherited Genetic Modification of the Human Genome) at Carnegie Mellon (CMU) and New York University (NYU). He also runs a public life arts school: VASTAL (The Vivoarts School for Transgenic Aesthetics Ltd.) His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. He is currently a Professor of Media Arts in the School of Communication and the Arts at Marist College and resides in Woodstock, New York.

<http://www.emutagen.com/>

11th Audiovisual Arts Festival
Taboo - Transgression - Transcendence in Art & Science 2017
Ionian University - Department of Audio & Visual Arts

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Municipal Gallery of Corfu | Municipality of Corfu | Politechno | Professional Chamber of Corfu
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