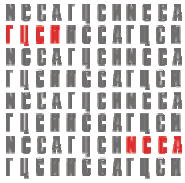


Ministry of Culture of the Russian Federation  
Ministry of Culture of Kaliningrad Region  
National Centre For Contemporary Arts (Kaliningrad Branch, Russia)  
National Art Gallery (Kaliningrad, Russia)  
Ford Foundation (The Moscow Office)  
The Dynasty Foundation (Moscow, Russia)



# evolutionhautecouture

## искусство и наука в эпоху постбиологии

### art and science in the post-biological age

The National Centre for Contemporary Arts (Kaliningrad branch, Russia) and the National Art Gallery (Kaliningrad) presents a collection of documentaries about artworks recently created using the latest 21<sup>st</sup> Century technologies: ALife, robotics, bio and genetic engineering, etc.

Project curator: Dmitry Bulatov  
The National Centre for Contemporary Arts (Kaliningrad Branch, Russia)

#### International Coordination Council

- Roy Ascott, Professor of Technoetic Art, University of Plymouth, United Kingdom
- Dmitry Bulatov, Senior Curator, NCCA, Kaliningrad branch, Kaliningrad, Russia
- Oron Catts, Art Director, The Art & Science Collaborative Research Laboratory, The School of Anatomy & Human Biology, University of Western Australia, Perth, Australia
- Ken Rinaldo, Professor of Art & Technology, The Ohio State University, Columbus, Ohio, USA
- Stephen Wilson, Professor of Art & Technology, The San Francisco State University, USA

FORD FOUNDATION

#### Participating Artists

- |                                                        |                                                 |
|--------------------------------------------------------|-------------------------------------------------|
| Paula Gaetano Adi (Argentina)                          | Andy Gracie (UK)                                |
| Mauro Annunziato & Piero Pierucci (Italy)              | Paul Granjon (Wales)                            |
| James Auger and Jimmy Loizeau (UK)                     | Mateusz Herczka (Sweden)                        |
| Brandon Ballengee (USA)                                | Floris Kaayk (The Netherlands)                  |
| Laura Beloff (Finland)                                 | Verena Kaminiarz (Canada)                       |
| David Bowen (USA)                                      | Leonel Moura (Portugal)                         |
| Oron Catts and Ionat Zurr (Australia)                  | Orlan (France)                                  |
| Adrian David Cheok (Singapore)                         | Nicolas Reeves (Canada)                         |
| Carlos Corpa (Spain)                                   | Julia Reodica (USA)                             |
| Critical Art Ensemble (USA)                            | Ken Rinaldo (USA)                               |
| Joe Davis (USA)                                        | Marcel.II Antúnez Roca (Spain)                  |
| Marta de Menezes (Portugal)                            | Kathleen Rogers (UK)                            |
| Louis-Philippe Demers (Canada)                         | Phill Ross (USA)                                |
| Erwin Driessens and Maria Verstappen (The Netherlands) | SymbioticA (Australia) and The Potter Lab (USA) |
| Tagny Duff (Canada)                                    | Stelarc (Australia)                             |
| Arthur Elsenaar and Remko Scha (The Netherlands)       | Paul Thomas (Australia)                         |
| Julie Freeman (UK)                                     | Tanja Visosevic & Guy Ben-Ary (Australia)       |
| George Gessert (USA)                                   | Bill Vorn (Canada)                              |
| Ken Goldberg (USA)                                     | Natasha Vita-More (USA)                         |
| Isa Gordon (USA)                                       | Adam Zaretsky (USA)                             |



**Press-conference 8 August 2008 at 4 p.m.**  
**Exhibition opening 8 August 2008 at 5 p.m.**

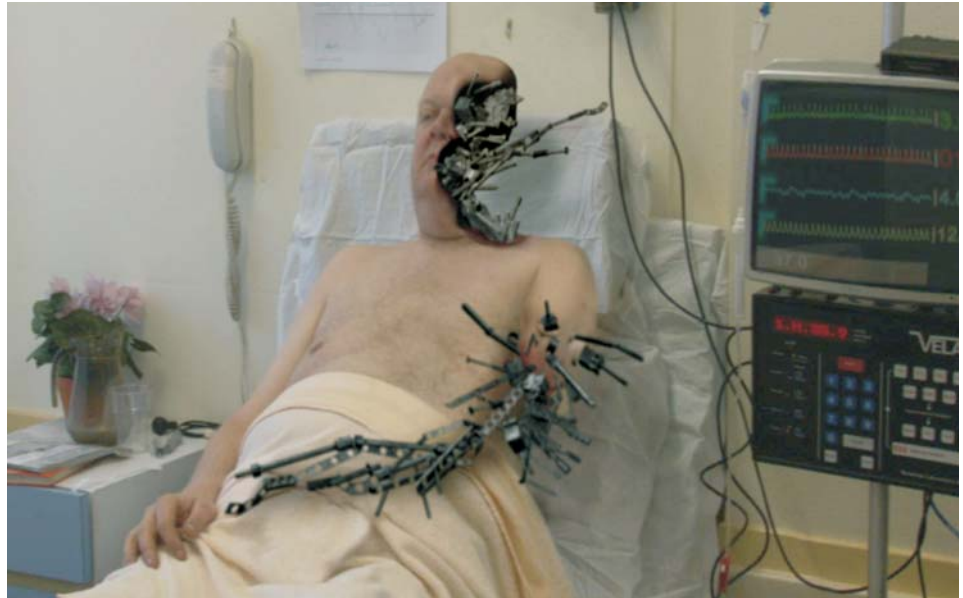
#### Welcome address:

- Elena Tsvetaeva, Director, National Centre for Contemporary Arts (Kaliningrad branch, Russia)
- Galina Zabolotskaja, Director, National Art Gallery (Kaliningrad, Russia)
- Rosa Hatskelevich, Vice-Director, Dynasty Foundation (Russia)
- Vitaly Patsukov, Senior Curator, National Centre for Contemporary Arts (Moscow, Russia)

National Art Gallery, Kaliningrad, Moskovsky prospekt, 60-62  
Opening Hours: Tue-Fri 10 a.m.-6 p.m., Sat, Sun 11 a.m.-6 p.m., Mon closed  
Public Relations Department of KB NCCA  
tel. +7(4012) 595 109, tel./fax +7(4012) 595 105  
[pr@ncca.koenig.ru](mailto:pr@ncca.koenig.ru); [www.ncca-kaliningrad.ru](http://www.ncca-kaliningrad.ru)



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Floris Kaayk "Metalosis Maligna"

*Science may be the last remaining taboo  
in contemporary art.*

#### **About the project**

How can the radicalization and redundancy of science and technology progress be defined? What is the evolutionary potential of 21<sup>st</sup> Century technology trends, such as robotics, bio and genetic engineering and nanotechnology? Each of these trends actualizes traditionally formed boundaries of the beginning and end of human existence, the demarcation of norm and pathology, and the distinction of the non (or semi) organic model or entity. These and other issues cannot be taken into consideration without the experience of contemporary techno-biological arts – the representatives of which do not so much confirm the technological versions of contemporaneity, as determine these versions' boundaries. Art that is created under new conditions of postbiology – under the conditions of an artificially fashioned lifespan – cannot help but take this artificiality as its explicit theme. However, time, duration and life too cannot be shown directly but only documented. The dominant medium of postbiological art is, therefore, technological documentation: plans, drafts and videos. It is precisely at this point where documentation becomes indispensable, producing the life of the living thing as such: the documentation inscribes the existence of an object in history, gives a lifespan to this existence, and gives the object life as such – independently of whether this object was 'originally' living or artificial.

#### **The project is divided into several parts**

- Artificial but Actual (Artificial Life)
- Limits of Modeling (Evolutionary Design)
- Shining Prostheses (Robotechnics)
- Body as Technology (Technobody modification, WearComp, Biomechatronics)
- More than a Copy, Less than Nothingness (Bio- and Genetic Engineering)
- Semi-Living (Tissue Engineering)
- Post-Sodom and Post-Gomorra (Nanoengineering)

#### **Media Partners**

"Moscow Art Magazine" (Moscow, Russia) <http://xz.gif.ru/>  
"Art" (Moscow, Russia)  
"ArtChronika" Magazine (Moscow, Russia) [http://www.artchronika.ru/index\\_en.shtml](http://www.artchronika.ru/index_en.shtml)  
"NOMI" Magazine (St. Petersburg, Russia) <http://www.worldart.ru/>  
"PH" PRO\_contermporary art edition (Kaliningrad, Russia) <http://www.ncca-kaliningrad.ru/ph/>  
"ZAART" Magazine (Yekaterinburg, Russia) <http://www.zaart.ru/>  
Culture Information Agency (Russia) <http://www.gif.ru/>  
ARTINFO Multimedia Publishers (Russia) <http://www.artinfo.ru/>

#### **Credits**

Idea of the project and sci-art-composition: Dmitry Bulatov  
Video-engineering: Oleg Bljabljas  
Sound: Danil Akimov  
Exhibition design: Eugeny Umansky  
Design, logo, web: Pavel Saveliev  
Design, printing: Oleg Bljabljas  
Engineering: Eugeny Palamarchuk  
PR: Anastasia Karpenko  
Translations: Sergey Mikhailov, Eugeny Volkov, Tatiana Burikhina, Ekaterina Shamova