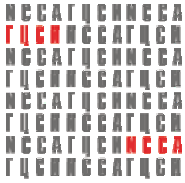


Ministry of Culture of the Russian Federation  
Ministry of Culture of Kaliningrad Region  
National Centre For Contemporary Arts (Kaliningrad Branch, Russia)  
National Art Gallery (Kaliningrad, Russia)  
Ford Foundation (The Moscow Office)  
The Dynasty Foundation (Moscow, Russia)



# 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 the collection of the videodocumentaries of the art projects which use high technologies of the XXI century as a medium of implementation - artificial life, robotics, and bio- and genetic engineering.

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.**

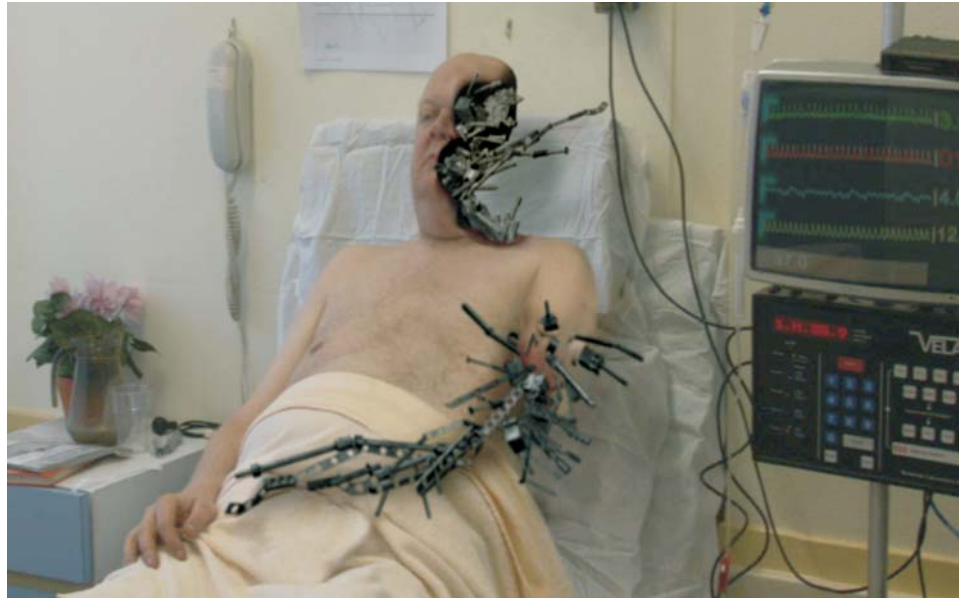
#### Welcome address:

- 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)



8  
0  
.  
8  
0  
.  
8  
2  
-  
.  
8  
0  
.  
8  
0



Floris Kaayk "Metalosis Maligna"

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

#### **About the project**

What is radicalization and redundancy of technological and scientific progress? What is the evolutionary potential of the basic technological trends of the XXI century – robotics, bio- and genetic engineering, nanotechnology – like? Each of these trends actualize the traditionally formed boundaries of 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 many 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 their boundaries. Art that is created under the 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 cannot be shown directly but only as documentation. The dominant genre of postbiological art is thus technological documentation: plans, drafts, and videos. It is precisely at this point where documentation becomes indispensable, and produces the life of the living thing: the documentation inscribes the existence of an object in history, and gives the object a lifespan which this existence (independent 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-Gomorrah (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