

Biological Agents

Artistic Engagements in our Growing Bio-Culture

October 14-November 22, 2008

Curator's Note

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-Andrew Yang & Christa Donner



Brandon Ballangée

Brandon Ballangée's work bridges the gap between research biology and art. In initiating a project, he often solicits technological or theoretical information from field biologists or zoological organisations. In other cases he creates work in direct collaboration with scientists. As an artist involved in wildlife preservation, global disappearances of biodiversity are both a concern and a focus. Over the past six years he has been studying global species decline and is currently a field observer for the United States Geological Survey's North American Reporting Centre for Amphibian Malformation (NARCAM). All aspects of these projects are documented and exhibited in installation format. The data obtained from this fieldwork is transformed into a visual dialogue that becomes a conceptual form of environmental outreach.

Ballangée's work has been exhibited both nationally and internationally, including solo exhibitions such as 'From Farm to Pharm' at Oldham Art Gallery, 'Imaging Biodiversity; The Salamanders of New York State' (in collaboration with Dr. Stanley K. Sessions) at Hartwick College Science Centre in New York in 2001, 'The Tragedy of Miscalculated Reason' at 76 Varick in New York and 'The Holland Tunnel Art Projects' in Brooklyn, New York.

Caitlin Berrigan



"Viral Confections" (2006) are edible chocolates shaped into the molecular structure of the hepatitis C virus. Desire to eat the enticing chocolates is mixed with repulsion for the infectious virus. This unnerving dialectic has proved to be an exciting and approachable way to ignite discussion and create awareness about an extremely prevalent and underrepresented disease. During the opening reception, Berrigan will hold a "tea party" encouraging visitors to taste her chocolates and engage in conversation. If possible, she may also conduct on-site testing for Hepatitis C at the opening, contingent upon University regulations.



Caitlin Berrigan is an interdisciplinary artist in tactile and edible sculpture, immersive installation, electronic media and interactive performance. Invoking the history of science and pop culture, her works address the ruptures & confluences of the body's grotesque form, its medicalization, and many variations as object of desire. Her work has shown internationally at Storefront for Art & Architecture, Anthology Film Archives, L.A. Freewaves, SIGGRAPH, the Conflux Festival, Women in the Director's Chair, the Bent Festival at Eyebeam, Stuttgart New Media Festival and the Center for Contemporary Art in Tel Aviv among other venues and festivals.



Natalie Jeremijenko

Natalie Jeremijenko is a new media artist who works at the intersection of contemporary art, science, and engineering. Her work takes the form of large-scale public art works, tangible media installations, single channel tapes, and critical writing, investigating the theme of the transformative potential of new technologies -- particularly information technologies. An important part of Jeremijenko's artistic strategy is to enable public discourse through access to accurate information about scientific claims. *For the Birds* is part of a series of projects created for the Whitney Biennial and Jeremijenko's expanding body of work, Ooz ("Zoo" spelled backwards.) These works facilitate interactions between humans and non-humans to address the urgent cultural and life-threatening issues we face such as the Avian Flu pandemic, fostering bird health and improved bird-human communications.

Jeremijenko's work has been exhibited and screened internationally at prestigious venues that include Dokumenta, Kassel, Germany, and the Whitney Biennial at the Whitney Museum of American Art, New York; Art Space, Sydney; ZKM, Karlsruhe; and P.S. 1, New York. She has presented papers, spoken on panels and at symposia, and given lectures at dozens of international at venues that include the Museum of Modern Art, New York (New Technology Talk Series); Ars Electronica, Linz, Austria; the American Anthropological Association; the Center for Language and Speech Processing, Johns Hopkins; the MIT Conference on Research and Design Thinking; and many others. In recognition of her outstanding achievements, she has received prestigious awards and grants from agencies that include the Rockefeller Foundation and the National Academy of Science.

Related Events:

Wednesday, October 22, 6:00pm, Gallery 400

Lecture Room

Screening of *Strange Culture* by Lynn Hershman Leeson, film about Critical Art Ensemble and Steve Kurtz, and *Marching Plague* by Critical Art Ensemble, to be followed by discussion with Claire Pentecost

Thursday, November 6, 3:00pm, UIC's Institute for the Humanities (MC206)

Panel Discussion with Lori Andrews, Chicago-Kent College of Law, IIT; Marquand Smith, Journal of Visual Culture; and Andy Yang, exhibition co-curator and biologist. Moderated by Lennard Davis, UIC Project Biocultures and Professor of English, Disability Studies and Medical Education. Introduction by Dwight McBride, Dean, College of Liberal Arts and Sciences

GALLERY | 400

College of Architecture & the Arts



ProjectBiocultures

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