

# ART

T O P O S

*Non-profit Society for Art & Technology*

## «IN VIVO-IN VITRO»: THE FIRST BIO ART INTERDISCIPLINARY EVENT IN GREECE

With the support of the GREEK MINISTRY OF CULTURE,  
under the auspices of PASTEUR INSTITUTE

The NGO **ARTOPOS** ([www.artopos.org](http://www.artopos.org)) proudly announces the production of the first **BIO-ART** event in Greece, including: An international group show titled **IN VIVO-IN VITRO** with Bio Art pioneers' artworks and a meeting with the artists in the real and in the virtual space, and an interdisciplinary symposium.

The artists participating in the show, are the following: **CRITICAL ART ENSEMBLE, STELARC, EDUARDO KAC, JOE DAVIS, DANIEL LEE, KARL SIMS, SUSAN ALEXJANDER, POLONA TRATNIK, EVA SUTTON.**

The show will open on February 9, 2006 at 20 h and will run until 12 March 2006 at Athens' Fine Art School show hall "**Ergostasio**" (256 Pireos str).

A meeting with the artists will take place at Athens' Fine Art School, on February 10, at 6 PM and a cocktail will follow offered by the **EMBASSADOR OF SLOVENIA**, in the frame of artistic exchanges between Slovenia and Greece.

The Symposium titled "**BIOETHICS, BIOTERRORISM, AND MEDIA**" will take place on 24 February 2006, 12.00, with the collaboration of **THE NEW TECHNOLOGIES LABORATORY, of ATHENS' UNIVERSITY DEPARTEMENT FOR COMMUNICATION AND MEDIA**. The co-ordinator of the symposium is the Professor **Michalis Meimaris**, PhD and the participants are scholars from the scientific and the artistic world.

A bilingual book-catalogue including DVD documentation, will be edited for this exceptional, interdisciplinary cultural event that will be the focus of interest for the scientific, technological and artistic Greek community.

The event is a collaborative project of **ATHENS' FINE ART SCHOOL** and **ARTOPOS**, with the support of, and with the kind support of the **SLOVENIAN FOREIGN OFFICE, KARAVIAS & Co (Lloyd's Greece), FUTURA EDITIONS, COMPUVIDEO Co, OURTRAVEL, ORFEAS VEINOGLOU Co, and LAZARIDIS MOVIES PRODUCTIONS.**

Yours Sincerely

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## THE FINE ART'S INTERSECTION WITH SCIENCE, FOR THE 21<sup>ST</sup> CENTURY

### FROM TECHNOLOGICAL ART, TO BIOTECHNOLOGICAL ART

The main concept for the "IN VIVO IN VITRO" event is to detect Bio Art's social, political, esthetic and interdisciplinary dimensions.

This new kind of osmosis between Art, Science and Life, happens using either biotechnology, or digital technology, or both, through bio-tech installations, digital environments, performances and online projects.

For the time being, Bio Art, is an extremely interesting field of interdisciplinary artistic creation. For instance, Researchers from Massachusetts General Hospital, in Boston, presented a project entitled "Tissue Culture & Art(ificial) Wombs." Their goal is to use tissue culture and tissue engineering as a medium for artistic expression. They have created what they call "semi-living" dolls.

But, Biotechnology's applications to arts, is as interesting as artists' alternative approach to scientific research. To give an example, ARS ELECTRONICA 2005 (Lienz, Austria) had as subject, the "Hybrid-living in paradox". Daniel Lee' s digital "manimals" peupled the public space at Lienz, giving an idea about the one of the oldest human dreams and newest nightmares: To be half a human, half an animal.

As it is pointed in the text presenting the theme of Ars Electronica 2005, "(...) examined the implosive tendencies that digital technologies impose on the world, bringing cultures on top of each other and floating boundaries: national, technological and psychological. Hybrid creations and creatures, identities and cultures emerge from recombinations of our three basic codes: numeric, genetic and atomic. Digital media art itself is a hybrid born from the connection of art and technology, accumulating diverse modes of expression and demanding a unique crossover of expertise and knowledge (...)"

Besides, the multimedia artist Polona Tratnik, in her article titled "WHAT DO WE EXPECT FROM BIOART?" put the point on Sciences and Art interconnection, in the human life: "It seems somehow logic that art, which reflects the society, happening, time and space, reacts on the occurrence of the revolution of biotechnology. In the year 1953 the structure of DNA was known, in the June 2000 the rough sketch of human genome was written – 5 years earlier that was predicted by scientists. In the year 1997 Dolly, the first so-called cloned sheep, was born. As they say there was also a human clone born! But the ground is fragile; we still do not know everything about genetics. Dolly died too soon. The revolution happened quickly. In what way could art reflect these events and interfere into them, the science and culture? How far will it go? We can find the first protagonists in the field of Bioart in 80s, in the late 90s there are already some of them, but today bioartist is almost everyone who works with body, who cultivate flowers, who has anything to do with organic in final stage."