

创意能量 获奖展 | HYUNDAI BLUE PRIZE “CREATIVITY”

# 准自然

生物艺术，边界与实验室

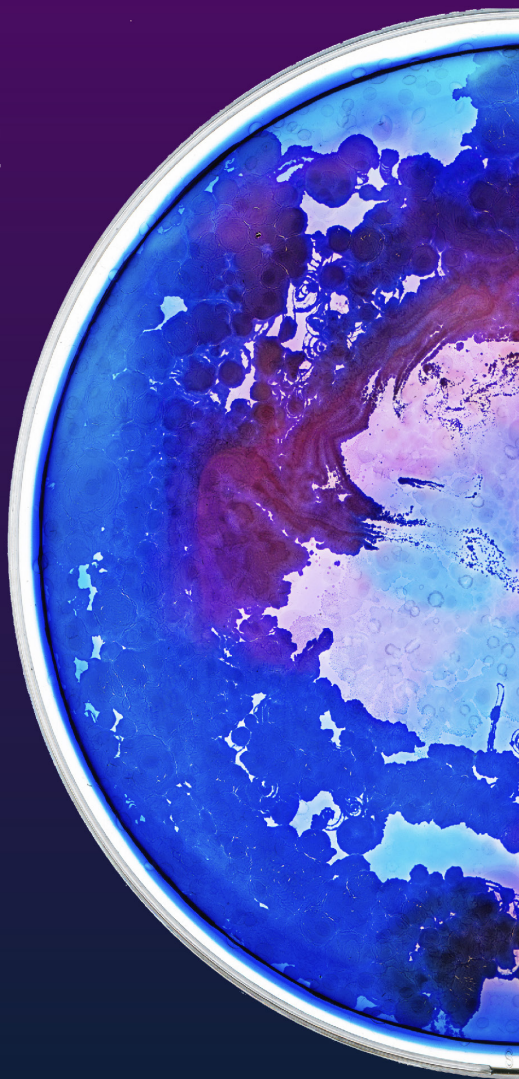
2019.3.22-6.16

## QUASI-NATURE

BIO ART, BORDERLINE AND LABORATORY

策展人 | 魏颖

CURATOR | JO WEI



《微生彩虹》，塔尔·丹尼诺

*Microbial Rainbow* by Tal Danino

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HYUNDAI  
MOTORSTUDIO  
BEIJING

 HYUNDAI





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# 准自然

生物艺术，边界与实验室

QUASI-NATURE

Bio Art, Borderline and laboratory

拉图尔对于准客体 (quasi-object) 的叙述，所引领的思潮意在打破主体与客体，社会与自然等诸多二元对立，脱离人类中心主义，超越物种间的边界，并将人类置于与万物等对之位。“生物艺术”运动与此理念十分契合，致力于探讨生命、物种、自然、艺术等概念之间边界的交融。

展览的第一部分系统回顾了生物艺术史上奠基性的经典作品，它们从构成生命的微观维度——基因、细胞和胚胎组织层面来改造生命本身，其中包括爱德华多·卡茨殊为有名的绿色荧光蛋白兔、奥伦·凯茨使用细胞培养出的半活体雕塑和经玛尔塔·德·梅内泽斯改造翅膀图案的蝴蝶。同期所展示上述艺术家的新作，将涉及人造肉和基因编辑技术，与之相关的生物伦理、物种改造等也将是中国社会要直面的问题。

第二部分着眼于年轻一代的艺术家们更为多元的思考方式。来自新加坡的赵仁辉，研究收集了被人类影响的几十种生物，另一件作品则将与人类共处一室的昆虫进行了博物学式的陈列；来自北京的任日，与蜂群以及随机概率一起创作出《元塑 II》，预示未来创作主体将不限于人类而可能是混合 (hybrid) 身份；来自上海的徐维静，关注蚕与现

代机器逻辑的融合，将其编织在文化、技术、生物性的综合脉络之中；来自台湾的林沛莹，则探讨了病毒与人的新型关系，非寄宿的致病者而是共生的互利者。刘娃借助脑电波技术将思维这一抽象概念通过主客观的并置而再现；塔尔·丹尼诺则敏锐地捕捉到了高倍显微镜下的微生物分裂与鸿蒙之初的宇宙大爆炸之间的相似本质。

刘张铂洸的摄影作品《实验室》引出了展览的第三部分：“实验室作为惊奇发生器”。作为该项目的首次呈现，策展人将引介三个设置艺术家驻地的著名实验室：CERN（欧洲核子研究中心）、TARA（塔拉科考船）、SETI（外星智慧搜寻计划），来探讨作为“祛魅”的实验室如何能成为想象力回归及“还自然之魅”的场所？

由此，展览所关注的是人类如何在生物技术飞速发展的当下，找到与自然共处的新型方式：是重访古老的智慧，回归如庄子的“齐物”，如斯宾诺莎在《伦理学》中提到的“人是自然的一部分”这样的一元论；或是出现新的建构——接纳与科技共同创造出的“新自然”？无论如何，在人类社会与自然之间的边界终会消失，人与自然的再次融合，即是“准自然”。



Bruno Latour's description of the **quasi-object** led to a wave of thought attempting to break the dualism of subject and object, as well as society and nature. The aim is to abandon anthropocentrism, cross the boundaries between species, and view humans as equal to other creatures. In line with this philosophy, the Bio Art movement explores how to break free of the confines of life, species, nature, and art.

The first part of this exhibition is a systematic review of the important works that shaped the history of Bio Art, created by transforming the different levels of life: genes, cells, and embryonic tissue. The exhibits include Eduardo Kac's famous fluorescent green transgenic GFP Bunny, Oron Catts's semi-living sculpture from the Tissue Culture & Art(TC&A) Project, and Marta de Menezes' butterflies with unnatural wing patterns. There will also be new pieces created by the above artists using lab-grown meat(with Devon Ward) and gene-editing techniques. The issues of bioethics and modifications of organisms, closely associated to all of

these works, will soon become issues that Chinese society will have to face head-on.

The second part of the exhibition will mainly showcase the younger generation's diverse way of thinking. One of the works by Singaporean artist Robert Zhao Renhui presents creatures that had been intervened by humans, while the other, in a museum-like fashion, displays insects that live in synergy with humankind. Ren Ri from Beijing presents *Yuansu II*, a work co-created by a bee colony, random probability and the artist, which seems to forebode that the future of art may not be anthropocentric but hybridized. An example of such hybridization is a work by Vivian Xu from Shanghai, a work in which she utilized modern machinery to guide a silkworm to spontaneously create a new object, integrating cultural, technological, and biotechnological concepts into a comprehensive framework. Then there is Taiwanese artist Lin Peiying, who has explored a new relationship between

viruses and people, where a virus is no longer a parasite but an entity that can symbiotically live with humans. Liu Wa takes electroencephalographic (EEG) technology to show invisible, subjective human thinking in an objective, visual way, and Tal Danino's keen observation skills have uncovered similarities between the microbial division process and the expansion of the universe.

The third part of the exhibition, Lab as the generator of a Surprises, marks the first ever project of labs with art residency. The three famous scientific institutes — namely **CERN** (the European Organization for Nuclear Research), **TARA**, and **SETI** (the Search for Extraterrestrial Intelligence Institute) will be presented. This project explores how labs that known for disenchantment are also open to re-enchanting and imaginative ideas.

This exhibition is focused on the issues of today's rapid development of biotechnology and society. Can humans find a new way to coexist with nature?

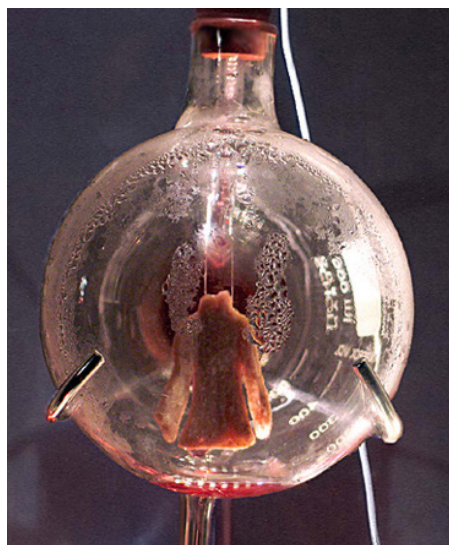
Should there be more discussion over ancient philosophical classics, such as Zhuangzi's On the Equality of Things or Spinoza's monistic view that humans are just a part of nature, as mentioned in *Ethics*? Perhaps this new way of coexisting will be based on the acceptance, where human beings rely on scientific power to create a new nature? Whatever the case, the boundary between human society and nature will eventually disappear, and the two combined will form a "quasi-nature" state of being.

## “细胞组织培养与艺术” (TC&A) 计划

1996 年，艺术家奥伦·凯茨和伊恩·祖儿在澳大利亚珀斯共同创立了“细胞组织培养与艺术” (TC&A) 计划。这是一个前沿性的项目，探索如何将组织工程 (tissue engineering) 作为一种艺术表达的新媒介。在过去的二十几年中，“TC&A 计划”在全球创作艺术品、策划展览、写作及表演，以关注组织工程的社会影响。其项目包括人造肉、细胞组织培养的面料、半活体雕塑以及人与非人之间的变化关系。

通过对组织工程对社会影响的研究，“TC&A 计划”构想了“半活体” (semi-living) 一词来形容产生于实验室的这一生命新形式。“半活体”是从生命体中分离出的细胞和组织，并可以按照预设形状控制其生长。“半活体”具有生命的某些特征，但是需要大量的实验室技术和人类干预才能存活。这一大胆的创造作为鲜活的案例，质疑了生命与身份、自我的概念、人类与其他物种 / 环境的关系等深层感知。“TC&A 计划”致力于探索“半活体”的哲学、文化和伦理影响，以及其带来的具有争议性的未来。

“TC&A 计划”的作品被奥地利林茨电子艺术节、澳大利亚昆士兰现代美术馆、美国纽约现代艺术博物馆、中国美术馆、澳大利亚维多利亚国立美术馆、旧金山芳草地艺术中心等机构展出或收藏。作品的报道见诸于《纽约时报》、《华盛顿邮报》、《WIRED》、《新科学家》、《时代》、《新闻周报》以及电视广播印刷品和在线媒体。



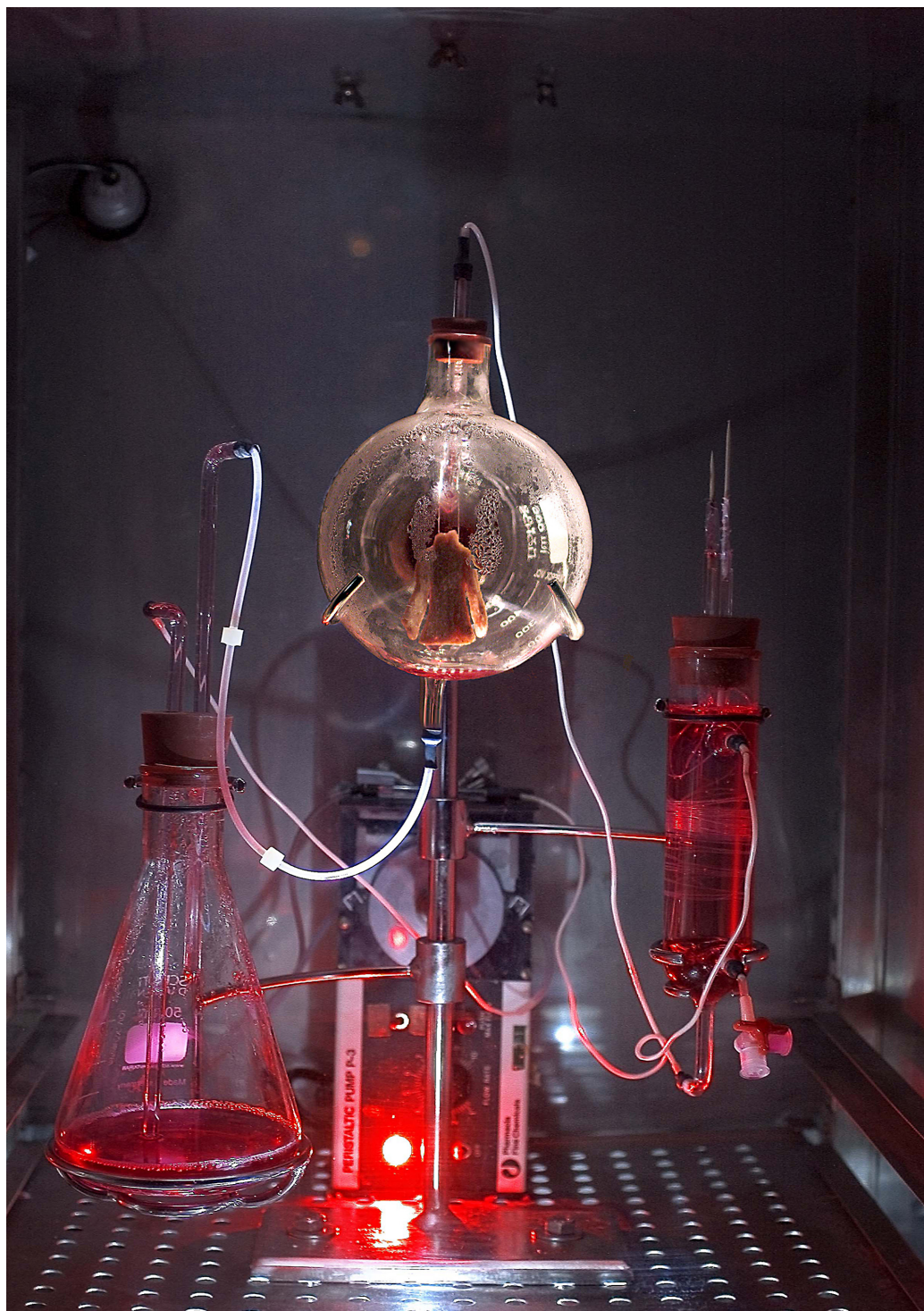
## the Tissue Culture & Art (TC&A) Project

Established in 1996 by Oron Catts & Ionat Zurr, the Tissue, Culture & Art (TC&A) Project is a pioneering collaboration that explores how tissue engineering can be used as a medium for artistic expression. For over twenty years the TC&A Project has developed artworks, curated exhibitions, written essays and created performances, throughout the world, that focus on the impact of tissue engineering on society. Their projects have dealt with lab-grown food, tissue cultured clothing, semi-living sculptures and the changing relationship between humans and nonhumans.

Through their research about the impact of tissue engineering on society, the TC&A Project conceived of the term semi-living to describe a new category of life that originated in the lab. The semi-living are cells and tissues that are isolated from organisms and coerced to grow in predetermined shapes. While the semi-living possess some of the characteristics of life, they require numerous laboratory technologies and human intervention in order to survive. These evocative creations are a tangible examples that bring into question deep rooted perceptions of life and identity, concepts of self, and the position of the human in regard to other living beings

and the environment. The primary aim of the TC&A Project is to explore the philosophical, cultural and ethical implications of the semi-living and the contestable futures scenarios they offer us.

The artwork of the TC&A Project have been exhibited and collected by institutions such as Ars Electronica; GoMA; MoMA, NY; Mori Art Museum; National Art Museum of China; NGV; Yerba Buena Center for the Arts and more. Their work has been covered by th NY Times, Washington Post, Wired, New Scientist, Time, Newsweek and other TV, Radio, print and online media.



## 无受害者的皮革

### Victimless Leather

《无受害者的皮革》是一件无缝合的迷你型夹克，由生长在可降解聚合物基质上的永生细胞株形成，它探索了人造皮革的未来。此皮革在定制的细胞灌注培养反应器中生长。培养反应器的灵感来源于器官灌注泵，它是一种自动系统，能将营养基质滴在聚合物上来饲养细胞。

衣物最初用于防护外界伤害，之后成为装饰和仪式的物件，到今日则能表达身份、阶级、政治以及全球化生产系统的宣言。使用动物皮革体现出对于动物的态度。《无受害者的皮革》探索了使用细胞组织工程方式来发展产品的可能性。

*Victimless Leather* is a prototype for stitchless leather jacket grown inside a 'technoscientific body'.

Grown from immortalized cell lines on a biodegradable polymer matrix in the form of a miniature stitch-less 'jacket', *Victimless Leather* explores the future of lab-grown 'leather'. This leather is cultured inside a custom-made perfusion chamber, inspired by the organ perfusion pump originally designed by Alexis Carrel and Charles Lindbergh. The chamber has an automated system which drips into the polymers and feeds the cells with a nutrient media.

While the humble act of adorning one's body with cloth began as a means of protection from the external environment, clothes transformed into evocative objects that convey complex social rituals. Today, clothes express ideas about identity, class, politics and they can be seen as manifestations of global systems of production. Additionally, the use of animal hides for cloth can be seen as an expression of our attitudes toward the animal Other.

《无受害者的皮革》,2004  
奥伦·凯茨和伊恩纳·祖儿

*Victimless Leather*,2004  
Oron Catts & Ionat Zurr





## 非具形烹饪

Disembodied Cuisine

《非具形烹饪》略具嘲讽性地提供了人造肉的一种可能性。这个计划在原址上建造了一个实验室来培养人造肉并进行体外培养，同时有艺术家的行为表演，来食用组织培养的人造肉。

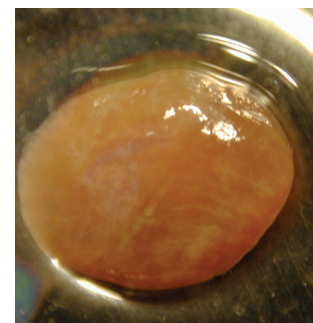
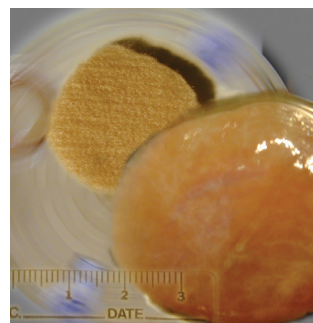
从一个活体组织取出动物细胞生长出来的人造肉，并在体外生长。组织培养的现有方式需使用源于动物的产物，为细胞生长和组织培养提供营养。但是直到最近，体外培养的肉类的支持者都不曾关注这点，这种技术所提取的动物产物，并与组织培养的技术相关的真正牺牲者。

《非具形烹饪》始于2003年。该装置意在展示对可食用和非可食用的文化感知差异。通过培养出半活体青蛙肉，作品调侃了法式品味对人工食物的憎恶，以及其他文化对于食用青蛙的抗拒。从聚合物上生长出来的青蛙骨骼肌肉，成为未来可能的食物消费方式。而健康的天然青蛙也是装置的一部分。在展览的最后一日，人造青蛙肉将用新式方式被烹饪和食用，幸存的四只原生青蛙则被放生到当地植物园中的美丽池塘。

*Disembodied Cuisine* ironically offers the possibility of growing victimless meat using tissue culture. The project featured a temporary lab installed on site to culture lab-grown meat and a performance in which the artists ate the first cultured tissues.

The meat was grown from cells taken from the biopsy of a live animal and then proliferated in vitro. However, current methods of tissue culture require the use of animal-derived products to provide the nutrients necessary for cell growth and tissue culture. Until recently, this point seemed to go unnoticed by advocates of in vitro meat. The abstraction of these animal products in the technology associated with tissue culture served to obscure the very real victims.

*Disembodied Cuisine* was realised in 2003 as part of the exhibition L'Art Biotech in Nantes, France. The installation played on the notion of different cultural perceptions of what is edible and what is foul. Semi-living frog steaks were grown, thus poking fun at French taste and their resentment towards engineered food, and the objection by other cultures to the consumption of frogs. Frog skeletal muscle was grown over biopolymer for potential food consumption, while the healthy frogs lived alongside as part of the installation. In the last day of the show, the steak was cooked and eaten in a Nouvelle Cuisine style dinner, and the four frogs that were rescued from the farm were released to a beautiful pond in the local botanical gardens.



《无具形烹饪》，2000-2001     *Disembodied Cuisine*, 2000-2001  
奥伦·凯茨和伊恩纳·祖儿     Oron Catts & Ionat Zurr

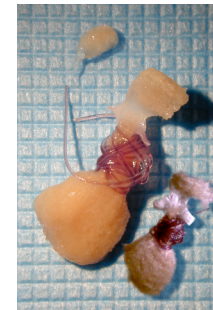
## 半活体解忧娃娃

### The Semi-living Worry Dolls



《半活体解忧娃娃》项目将危地马拉的解忧娃娃结合现代焦虑。传说中，危地马拉土著会教孩子们每晚入睡前小声向解忧娃娃倾诉心事来解决烦恼。每个娃娃能接受一个烦恼，但是每人只有六个娃娃，所以每天能倾诉六个烦恼。

将此故事作为引子，《活体解忧娃娃》能让观众倾诉现代生物技术对社会和文化的冲击而带来的忧虑。解忧娃娃被置在画廊中，观众可将心事诉诸于他们。娃娃们都由手工制作，通过多种细胞——皮肤、肌肉和骨骼细胞，生长于可降解的聚合基上，并用手术线缝合。每个解忧娃娃对应了一个特定的烦恼。



*The Semi-living Worry Dolls* is a project that reinterprets the story of the Guatemalan Worry Dolls to deal with contemporary anxieties. According to legend, Indigenous Guatemalans taught their children that they could solve their worries by whispering them to their dolls each night before going to bed. They were allowed to tell one worry to each of their dolls and, by the time they woke, the dolls were supposed to have solved their worry. However, they were only given six dolls and therefore are allowed only six worries each day.

Using this story as the starting point, *The Semi-living Worry Dolls* is an installation that allows audience members to express their fears about the impact of biotechnology on society and culture. Worry dolls were placed in the gallery and visitors could whisper their fears to each of the dolls. The dolls were hand-crafted using multiple cells—skin, muscle and bone cells—which were grown on a degradable polymer matrix and then stitched with surgical sutures. Each worry doll was given one particular worry.

## 蒸汽肉 [HP0.3.1] alpha

Vapour Meat [HP0.3.1] alpha



《蒸汽肉》，2018  
奥伦·凯茨 & 戴文·沃德  
*Vapour Meat*, 2018  
Oron Catts & Devon Ward

《蒸汽肉》旨在回应当前对于肉类食品所日益增长的不安。肉类产业的负面影响导致了不同程度的素食主义 (vegetarianism, veganism)、道德杂食主义 (ethical omnivorism) 和诸如实验室培养的肉类（也称为净肉）等技术解决方案的兴起；同样也导致我们与“动物他者”的距离越来越远。《蒸汽肉》试图定位一种未来，我们在其中能触及到抽象性的、超乎寻常且技术性的真实。

《蒸汽肉》是一种能够散发肉蒸气的头罩，由实验室培养的大鼠肌肉细胞，精油和水混合而成。其结果是一个融合三种当代趋势的思辨原型：分子美食、人造肉和电子烟。

*Vapour Meat* is an interactive installation that responds to a growing uneasiness with meat. The negative effects of meat industries have resulted in the rise of vegetarianism, veganism, ethical omnivorism and technological solutions like lab-grown meat, a.k.a. 'clean meat'. Yet these responses result in an increasing distance between ourselves and the animal Other. *Vapour Meat* uses this scenario to posit a future in which we reach for the abstract, hypermediated and the technological in lieu of the real.

*Vapour Meat* is a helmet that emits meat vapours composed of a mixture of lab-grown rat muscle cells, essential oils and water. The result is a speculative prototype that fuses three contemporary trends: molecular gastronomy, lab-grown meat and e-cigarettes



## 绿色荧光蛋白兔

GFP Bunny

《绿色荧光蛋白兔》是一件“转基因艺术”作品，包含了三部分：创造一只绿色荧光蛋白兔（阿尔巴），由此引发的公共对话，以及与兔子相关的社会介入。每种文化都会构思和称颂多种想象出的物种，但是在阿尔巴之前，没有艺术家能将一只想象中的哺乳动物实现出来。卡茨使用分子生物学技术，将水母和兔子的 DNA 结合，产生了一只只在紫外线下会发出绿光的兔子。卡茨的艺术基于真正创造出新的生命。卡茨阐明转基因艺术必须“以极大的关怀和承诺去尊重、抚养以及爱护被创造的生物”。

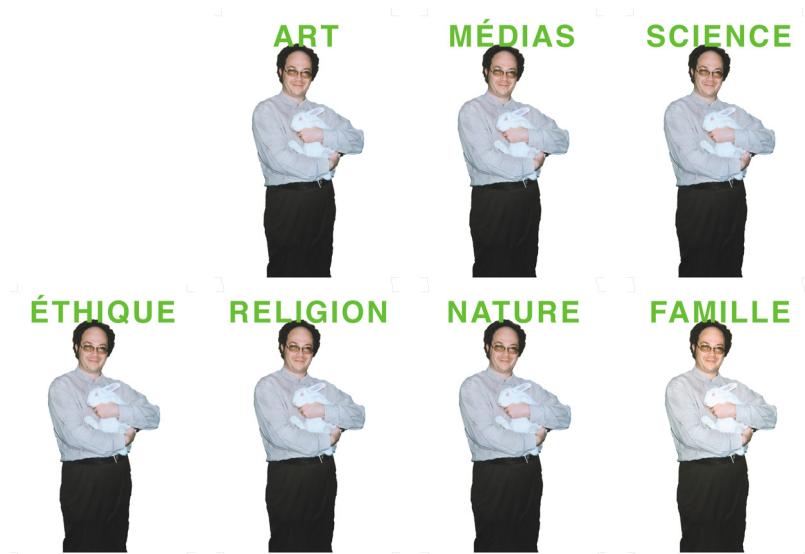


*"GFP Bunny"* is a transgenic artwork that comprises the creation of a green fluorescent rabbit ("Alba"), the public dialogue generated by the project, and the social integration of the rabbit. While every past civilization has conceived and celebrated numerous imaginary creatures, never before Alba has an artist imagined a living mammal and then proceeded to make it a reality. Employing molecular biology, Kac combined jellyfish and rabbit DNA to produce a bunny that glows green under blue light. Kac's art is based on the literal creation of new biological life. Kac explains that transgenic art must be created "with great care and with a commitment to respect, nurture, and love the life thus created."

《绿色荧光蛋白兔》，2000    *GFP Bunny*，2000  
爱德华多·卡茨    Eduardo Kac

## 绿色荧光蛋白兔 - 巴黎介入

### GFP BUNNY - PARIS INTERVENTION



2000年12月3日到13日间,卡茨在巴黎发起了一次公众活动,包括讲座、广播、公共与私人会面以及一系列七种海报的公共招贴。艺术家将每种海报分别贴在玛黑区(Le Marais)、拉丁角(Quartier Latin)、圣日尔曼区(Saint Germain)、战神广场(Champs de Mars)、巴士底(Bastille)、蒙帕纳斯(Montparnasse)和蒙马特(Montmartre)。

这些海报上有绿色荧光蛋白兔相关的文本,以及艺术家与阿尔巴的合影,每种上面有一个法文词汇:艺术、媒体、科学、伦理(道德)、宗教、自然和家庭。卡茨将它们张贴在街道上,用于介入法国公众舆论,并取得支持将阿尔巴带回家。

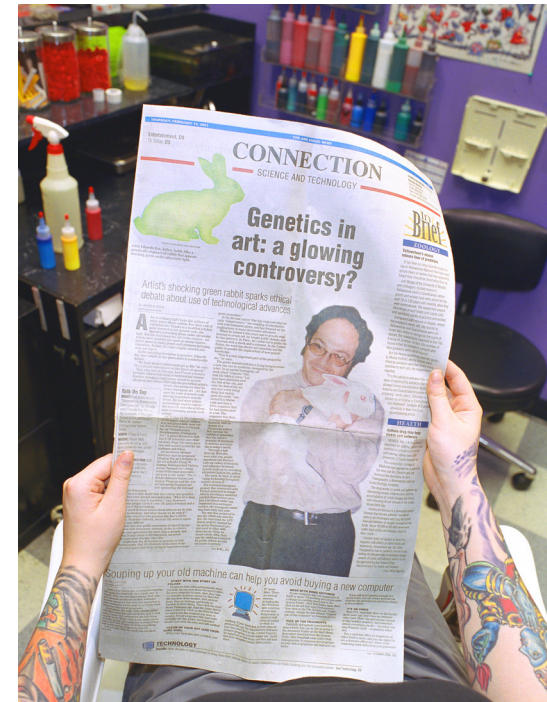
The posters that constitute this series of images were posted by Kac on the streets of Paris between December 3 and December 13, 2000.

Kac placed individual posters in several neighborhoods, including: Le Marais, Quartier Latin, Saint Germain, Champs de Mars, Bastille, Montparnasse, and Montmartre. The posters reflect some of the readings afforded by "GFP Bunny". They show the same image of Alba and me together, each topped by a different French word: Art, Me'dias, Science, E'thique, Religion, Nature, Famille.

《绿色荧光蛋白兔 - 巴黎介入》, 2000 *GFP Bunny - Paris Intervention*, 2000  
爱德华多·卡茨 Eduardo Kac

## 释放阿尔巴

### Free Alba!



在卡茨的《释放阿尔巴》系列摄影中,艺术家重新挪用和组织了这一广泛报道,展示了当代艺术进入日常传媒之后的巨大张力。这一系列的摄影将绿色荧光蛋白兔在不同文化和地域间纷繁复杂的接受程度做了戏剧化的阐释。

In Kac's "Free Alba!" series of photographs, the artist reappropriates and recontextualizes this vast coverage, exhibiting the productive tension that is generated when contemporary art enters the realm of daily news. The photographs in this series dramatize the fact that the reception of GFP Bunny was complex, taking place across cultures and in diverse locations.

《释放阿尔巴》, 2001-2001 *Free Alba*, 2001-2001  
爱德华多·卡茨 Eduardo Kac



《自然?》，1999-2000     *Nature?*，1999-2000  
玛尔塔·德·梅内泽斯     Marta de Menezes

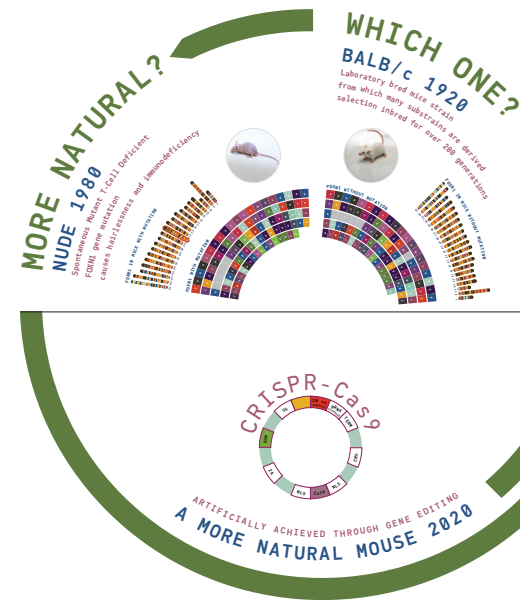
## 自然? Nature?

艺术家在《自然?》中创造了一种活的蝴蝶，它们的翅膀图案由经艺术目的而改造。此改造干扰正常的翅膀发育，诱发了一种未在自然中出现过的新图案。蝶翅虽经艺术家设计，但完全由正常细胞组成，没有人工的色素或者伤疤。

这些艺术干预未影响蝴蝶基因，因此新图案不会遗传给后代。它们之前未在自然中存在过，之后也将迅速消失在自然中，不复再见。这些作品经历了真正意义上的生与死。它们是有生命期限的艺术——也就是一只蝴蝶的生命长度。这是同时作为艺术和生命存在的一个例子。

In "*Nature?*" the artist created live butterflies where their wing patterns were modified for artistic purposes. Such changes were achieved by interfering with the normal development of the wing, inducing the development of a new pattern never seen before in nature. The butterfly wings remain exclusively made of normal cells, without artificial pigments or scars, but designed by an artist. These wings are an example of something simultaneously natural, but resulting from human intervention.

The artistic intervention leaves the butterfly genes unchanged. Thus, the new patterns are not transmitted to the offspring of the modified butterflies. The new patterns are something that never existed before in nature, and that rapidly disappear from nature not to be seen again. These artworks literally live and die. They are an example of art with a lifespan – the lifespan of a butterfly. They are an example of something that is simultaneously art and life.



## 真正的天然

### Truly Natural

当下社会议题十分关注天然与人工的区别，但是人类的创造力控制和改变着自然，让天然和人工的区别越发困难。作物筛选和动物驯养就是人类长期挑选基因突变体的有效案例，之后转基因等生物技术的崛起产生出简单筛选无法获得的特征，而 CRISPR-Cas9 等基因编辑技术的最新发展则带来了生物基因改造的更多可能性。

《真正的天然》使用 CRISPR-Cas9 来编辑一种基因改造生物 (GMO) 的基因使其转回野生型。这件作品中的生物包含毫无人工痕迹的基因组，因为基因组编辑消除了之前的基因干预。这件作品制造了一种张力，即基因干预也能产生出纯天然生物，或者说，一个既是天然也是人工的生物。

The society of today is increasingly concerned with the distinction between what is natural and what is modified by human intervention. However, as human creativity has been developing increasingly powerful tools to control and alter nature, it is becoming difficult to discriminate the natural and the artificial. The selection of crops and domestication of animals is a striking example of the development of genetic mutants by a long-term commitment to clever breeding and careful selection. The rise of transgenesis and biotechnology provided greater control and the ability to generate characteristics that were not possible by simple mutation of existing genes. The recent development of genome editing tools, such as CRISPR-Cas9 technology, brought even greater possibilities regarding the modification of the genomic content of organisms.

*Truly Natural* takes advantage of CRISPR-Cas9 to edit the genome of a genetic modified organism in order to revert it to the wild type status. The artwork consists in a genetically altered organism with a genome where nothing artificial can be found, as the genome editing was intended to remove the prior genetic intervention. This work creates a tension arising from the idea that a complex genomic intervention can lead to a natural organism, or rather, something simultaneously natural and artificial.

《真正的自然》，2018     *Truly Natural*，2018  
玛尔塔·德·梅内泽斯     Marta de Menezes



## 昆虫之家

All The Insects In a House



《昆虫之家》，2014    *All The Insects In The House*, 2014  
赵仁辉    Robert Zhao

艺术家在一天中，从房间的各处（包括窗台、捕虫器和角落缝隙）收集昆虫躯壳。这些躯壳展示了人类居住范围内能发现的各种虫类生命。在一个典型的人类住所里，几百种昆虫和人类共存，但基本上不为人知。该作品展示了超过 100 多种昆虫。

Over a single day, researchers gathered insect carcasses from windows, insect traps, house corners and other crevices within a single home. These carcasses reveal the wide variety of insect life that can be found in human habitats. In a typical home, hundreds of insects co-exist with human beings, though they go largely unnoticed. There are over 100 varieties represented here.

## 世界动植物群的向导

A Guide to the Flora and Fauna of the World



《世界动植物群的向导》是记录和反思人类行动和干预正在缓慢改变自然世界的无数种方式。该向导展示了一系列奇特的生物和生命形式，它们以意想不到的方式发展，从而应对不断变化的世界所带来的压力。书中记载的另外一些生物则是人类干预或基因改造的结果，是为了满足从科研到装饰的不同目的。

*A Guide to the Flora and Fauna of the World* seeks to document and reflect on the myriad of ways in which human action and intervention are slowly altering the natural world. The guide presents a catalogue of curious creatures and life-forms that have evolved in often unexpected ways to cope with the stresses and pressures of a changed world. Other organisms documented in the installation are the results of human intervention, mutations engineered to serve various interests and purposes ranging from scientific research to the desire for ornamentation.

《世界动植物群的向导》，2013    *A Guide to the Flora and Fauna of the World*, 2013  
赵仁辉    Robert Zhao



《没有牙齿的大象》，2013      *Elephant That Has No Tusk*, 2013  
赵仁辉      Robert Zhao

## 没有牙齿的大象

### Elephant That Has No Tusk

象牙商人频繁的非法狩猎已得亚洲象的基因发生变异，这直接导致无牙大象数量的直线上升。公象通常有象牙，基因变异使得 2-5% 的公象长不出象牙。非法捕猎则增加了无牙大象把基因传给下一代的可能性。非法获取象牙也使得母象和公象的比例达到了 4:1。

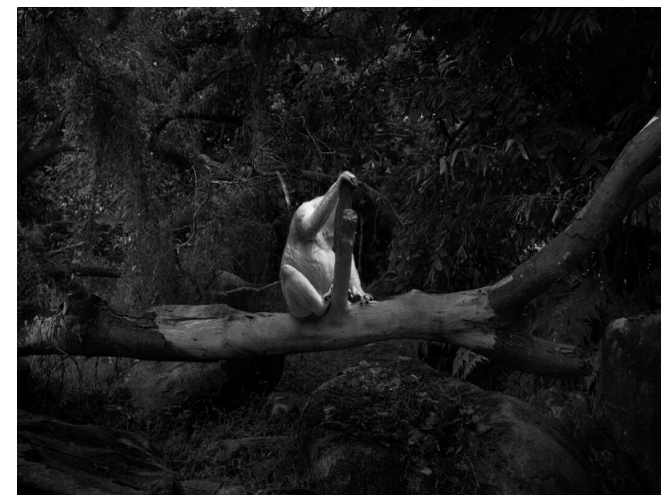
Intense poaching by ivory hunters has caused a shift in the gene pool of Asian elephants, leading to a steep rise in tuskless herds. Male elephants grow tusks, but typically around 2 to 5% have a genetic quirk that makes them tuskless. By killing elephants for their ivory, poachers make it more likely that tuskless elephants will mate and pass on the trait to the next generation. Ivory poaching has also skewed the sex ratio where females outnumber the males by four to one.

## 会说话的猴子

### Monkey That Talks

亚当成为了第一只具有人类语言能力的长鼻猴。日本科学家成功地把人类的语言基因“foxp2”编入了这只猴子的基因序列。

Adam became the first proboscis monkey with human speech ability. Scientists in Japan managed to engineer the human version of the foxp2 gene — commonly known as the language gene — into the monkey.



《会说话的猴子》，2013      *Monkey That Talks*, 2013  
赵仁辉      Robert Zhao



## 蚕计划

### The Silkworm Project

作品由三部分组成。第一部分《机械一：平面纺织》，艺术家通过文化和历史方式探索纺织技术和计算技术之间的交错历史，并将蚕和蚕桑文化置于人类中心价值系统和机器系统内研究。第二部分则围绕《机械二：空间纺织》，由艺术家设计开发出一种新的机器逻辑，顺应蚕的空间感知和“纺织”行为，通过机器的造型和功能投射出昆虫的异类视角。第三部分则设计《机械三：漂浮》来思索一种新的动物/机器杂合宇宙。艺术家通过系列作品的三个不同视角，以人为中心的蚕丝文化、以昆虫为中心的智能行为、以机械逻辑为中心的未来展望，质疑并反思围绕蚕和蚕丝的种种矛盾与冲突。

《蚕计划》，2014-2019 *The Silkworm Project*, 2014-2019  
徐维静 Vivian Xu

*The Silkworm Project* is broken down into three parts. In the first part, *Machine I: Flat Spinning*, the artist takes a cultural and historical approach through the entangled history of weaving technology and computation technology, and places the silkworm and sericulture within a human-centric value system and machine system. The second part is centered around *Machine II: Spatial Spinning*, where the artist develops a machine logic that caters to the spatial perception of the silkworm and its spinning behavior, creating an artifact that brings out and projects the alien perspective of the biological insect. The third part speculates on a new animal/machine hybrid universe that is explored through the design of *Machine III: Levitation*. Through the process of exploration, the artist questions and speculates on the complex cultural, biological and technological fabric that makes up the context of the silkworm.



## 元塑 II

### Yuan Su II

在《元塑 II》中，蜂后被置于盒子的中央，工蜂随后围绕它筑巢。上帝用七日创造世界，而艺术家每隔一个星期就以掷骰子的方式决定放置盒子的位置和方向，蜂蜡雕塑的形状也因此而改变。

任日的作品运用了蜂蜡这一独特媒介，风格极易辨认。尽管采用的材料不同寻常、难以掌控，他对蜜蜂心理学的了解和自然的亲近让他得以与蜜蜂合作，从而创作出让人惊艳的雕塑作品。任日最受欢迎的系列作品《元塑》，得益于他同时作为艺术家和养蜂人与蜜蜂之间的亲密关系。他从2006年开始养蜂，几年之后开始创作完全以蜂蜡为材料的作品。「元」即「元素」，意味着「对生命本质形式的理解」，艺术家认为他的雕塑体现人与自然的的关系，包括和谐、解构、重塑和干预，在此过程中也可能产生无法预期的、变化的和令人惊奇的结果。

In *Yuansu II*, the artist created a series of stunning geometrical sculptures, made through manipulating the behavior of bees. The queen was put in the middle of the box, while the other bees started building around her. Every seven days, a reference to the seven days of creation, Ren Ri randomly changed the position of the box by rolling a dice to create the shape of the sculpture.

Ren Ri's art is signified by the very special medium he uses: beeswax. Considered an unusual and difficult material to work with Ren Ri's understanding of bees psychology and nature assist him in his creative process. He works in collaboration with insects to create his mesmerizing sculptures. To manipulate natural processes the artist must find a balance cooperating with nature to accomplish his artistic goals. The artist's most famous series – *Yuansu I, II and III* – are all related to his intimate experiences with bees. Ren Ri started to learn the craft of beekeeping in 2006 and after several years he felt knowledgeable enough to begin using beeswax as his primary medium.

《元塑 II》，2013 *Yuansu II*, 2013  
任日 Ren Ri



## 病毒之爱

Virophilia



《病毒之爱》，2018-  
林沛莹

*Virophilia*, 2018-  
Peiyang Lin

《病毒之爱》源于一个简单的问题：人们是否可能以新的角度看病毒，特别是会造成传染病的病毒？这问题具有深远的科学与历史背景。在生物学的定义中，病毒是没有生命的。因为病毒需要借用其他生物体的机制进行复制，无法自我复制。也因此病毒注定必须寄生在活体生物上，例如人类。当病毒借用人类细胞成为繁殖的工厂时，身体免疫系统有所反应，于是生病。

人类作为一种生物体，具有与其他生物相同的基本组成结构 (DNA 与 RNA、蛋白质)，我们天生就是演化的一环。我们与病毒分享许多相似的基因密码，而对于病毒这个介于有生命与无生命之间的存在也只发展出可以防止他们複製的药物，而无法用抗生素杀死。而同时不是所有病毒都是有害的。近年来逐渐发现许多对宿主有益的病毒，有些甚至对人类生存是必要而不可或缺的。

This project comes from a very simple question: Can we start to see the connotation of viruses differently, especially those that causes infectious diseases? The reason why such question is being asked has a very strong historical and scientific background. In biological definition, viruses, unlike bacteria, are not consider as 'living'. It is due to the fact that viruses themselves do not equip with essential components that can facilitate their replication. In other words, viruses cannot replicate themselves. They are doomed to be the 'parasites' on living creatures, and human is one of them. When viruses borrow our cells as their replication factories, our body system become unstable, our body immune system reacts, and at the macro scale we get sick. Though the interaction is much more sophisticated than how we commonly understand.

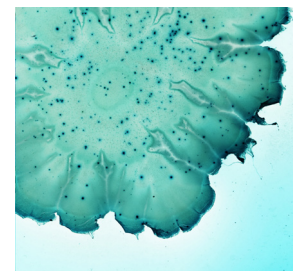
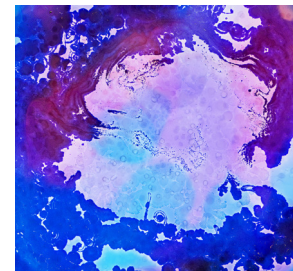
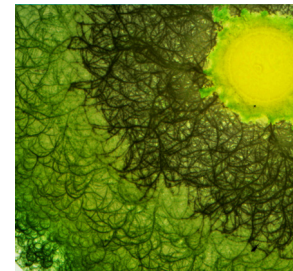
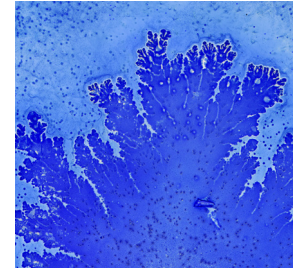
The biological world is vast and evolving. We as one of the biological habitants that share the same basic building blocks with other living and semi-living things, we are born to be included in the cycle of evolutions. We share the same genetic codes with viruses, and for their semi-living status, we have not yet develop a medicine to cure them but only merely stop them from further replicating. At the same time, not all viruses are pathogens. New discoveries of beneficial viruses are starting to reveal, some are even crucial for our survival. The amount of viruses surrounding us also vastly outnumber what we have known now. To make it short, human and viruses depends on the existence of each other. Evolution is a non-stopping competition and collaboration.

## 微宇宙

Microuniverse

《微宇宙》探索了肉眼不可见的微观世界中各种有序或混乱的形式。科学和艺术手段无缝融合来控制细菌这一外界实体的复杂行为。微生物成为积极的合作者，随着时间变化不断进行着随机的基因突变。因此，尽管深层研究揭示了令人惊叹的隐藏结构和模式，并且这些结构和模式能在其最终形态中被完美地计算排列，但是这件作品的变体是独特而不可预测的。

*Microuniverse* explores the controlled and chaotic forms of the invisible microscopic world. Scientific and artistic techniques are blended seamlessly to control the behavior of bacteria, a foreign entity, by embracing their intricate natural forms. The microbes become active collaborators that continuously evolve over time due to random genetic mutation. As a result, each iteration of this work is unpredictable and unique, although deeper examination reveals astonishing hidden structure and patterns perfectly calculated and arranged in their final morphology.

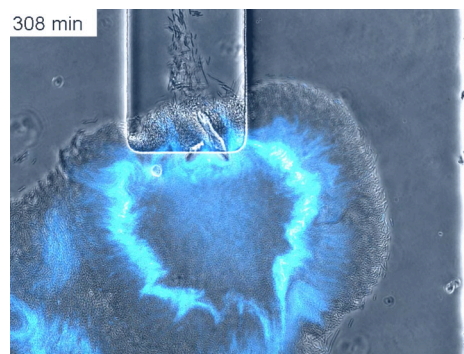


《微宇宙》，2016-2018  
塔尔·丹尼诺

*MicroUniverse*, 2016-2018  
Tal Danino

## 超新星

Supernova



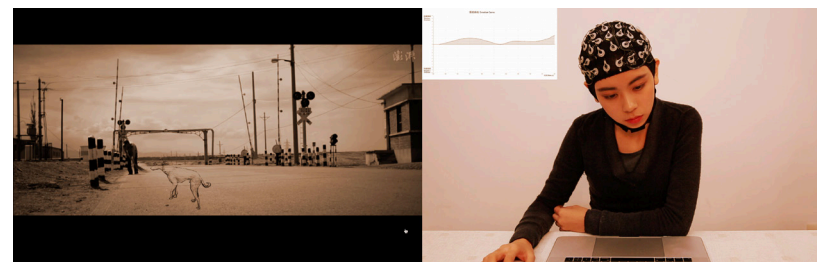
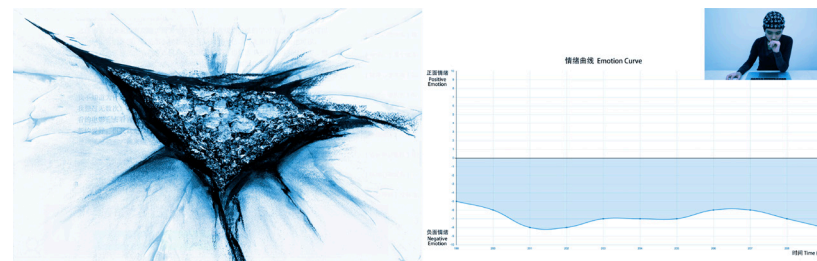
细菌无处不在。它们是地球上最简单又最先进的生物，也是外太空生物学家所寻找的外星生命形式的原初模型。而最近，细菌作为新的编程工具被用于合成生物学。《超新星》是我在设计细菌的同步时钟行为时创造的一个微观图像和视频（Danino 等，《自然》，2010）。实验开始时，将一个细菌加载到微流体装置中，每隔几分钟采集一次图像，观察菌落在三维空间中的生长动态。当细菌群达到临界质量时，膨胀并产生荧光的行波。这一实验看起来像爆炸的恒星，因此称之为“超新星”。这幅图像描绘了微观世界与宏观宇宙间作为整体的联系。

Bacteria are almost everywhere on the planet. They are some of the simplest yet most advanced organisms on Earth. They are also some of the earliest, and are models for the life forms that exobiologists now search for on other planets. Recently bacteria have been used in Synthetic Biology as a breadboard for programming new biological functions. *The Supernova* is a microscopic image and video I created when I designed a synchronized clock behavior in bacteria (Danino et al. *Nature* 2010). The experiment started by loading a single bacteria into a microfluidic device and capturing images every few minutes to watch the dynamics of the growing colony develop in three-dimensions. The bacteria colony initially produces a synchronized burst when it reaches a critical mass and then radially expands and produces travelling waves of fluorescence. Since the experiment looked like an exploding star, it became known as the Supernova. The image draws the connection of the microbial world with the larger universe as a whole.

《超新星》，2010 *SuperNova*, 2010  
塔尔·丹尼诺 Tal Danino

## 无的放矢

Racing Thoughts



《无的放矢》，2019 *Racing Thoughts*, 2019  
刘娃 Liu Wa

Two-channel video installation 7 minutes

This video work traces the artist's aimless Internet surfing. Searching the keyword "Brainwaves," she skims through a series of fake science articles. Through a telemedicine platform recommended by the search engine, she comes across with the medical records of two patients with mental disorders. By locating the hospital, she opens the online maps of China and checks the real-time air quality index of the country. While randomly pinpointing areas with the worst air pollution, she accidentally spots the mysterious city "404"—China's first nuclear military base. 404 served the purpose of building the first atomic bomb, but it was then deserted and forgotten after the Cold War.

In the digital ocean of information, the artist experiences mood swings. On the right screen of the two-channel video, a brainwave sensor analyses her positive and negative emotions and changes the color of the video accordingly. On the left screen, hand-drawn animation is laid on top of the screen recording, just like the imagination is projected onto the reality. As new web pages replace the old ones, racing thoughts are taking over her mind.

双屏影像 7 分钟

这件影像以艺术家在互联网中漫无目的地游走为线索展开。她首先搜索关键词“脑电波”，并找到一系列列伪科学文章。根据网页推荐的线上医疗平台，她点开两位精神疾病患者的病例。通过这家医院的地图，她查询全国当天的空气质量指数。在污染最严重的西北地区，她无意中定位在代号 404 的秘密核城，这里爆破了了中国第一颗原子子弹，但是冷战后在世人的遗忘中走向衰落。

在网络信息的裹挟之中，她的心情起伏不定。双屏影像的右屏中，脑电波设备分析她浏览网页时的正面与负面情绪，并实时改变画面的冷暖色调。左屏中，电脑录屏与手绘动画相互叠加，将现实与想象并置。新的网页总是覆盖旧的，她也不断地遗忘刚刚过去的信息。

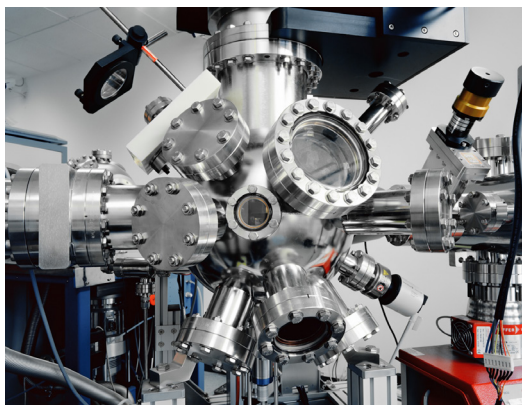
## 实验室

### Laboratories

在多数情况下，科学是基于收集图像和数据并在此基础上得出结论或者论证命题，这也是一个从具象到抽象的过程。在艺术领域中，摄影通常被认为是具有复制现实能力的手段。不过考虑摄影截取时间的片段，去除所有环境的信息，这也是抽象的过程。它们同样致力于揭示现实背后所隐藏的本质。当我使用相机观察世界时，总像是科学家在显微镜下观察他们实验样品的方式。纳博科夫曾说：“在世界的大小比例之中，似乎在想象和知识之间有着某个微妙的汇合点，这一个汇合点是通过缩小大的事物和放大小的达到的，这在本质上具有艺术性。”通过摄影我可以剖析眼前的现实，然后以我自己的方式重新建构。摄影不是观看的物体或者观看的手段，而更像是观看的方式。

“In most cases, science is based on collecting images or data from experiments and uses them to conclude or demonstrate theory, which means a process from concrete to abstract. In the realm of art, photography is concerned as the most realistic way to capture concrete views. But consider the way it cuts out a fragment from real life, eliminates all other information from environments, that is a way of abstracting. They both devote themselves to reveal the real entities of an unintelligible world, behind phenomena. When I am using a camera to see the world, it is always like the way a scientist uses microscope observes his samples. Quoting Nabokov's words, “by minifying the huge and magnifying the tiny, we get to the equilibrium point between knowledge and imagination. And that is where art lives.” Photography gives me this ability to dissect what appears in front of my eyes and reconstruct the connections under my own understanding. It is not a looking at or a looking through but a looking with.”





《实验室》，2013  
刘张铂珑

*Laboratories*, 2013  
Liu Zhangbolong

## 实验室作为惊奇发生器

### Lab as the generator of surprises

“实验室作为惊奇发生器”是一个长期研究项目，试图从科技机构和个人的角度来叙述艺术史的另一种可能性视角。策展人将邀请艺术家、科学家、哲学家和科学社会学工作者等研究者一起工作，以访谈、档案和作品创作的多元形式深入“实验室”。这些实验室将不仅指涉现代实验室，也包含早期科学史/艺术史中的“实验室”原型，以及各种广义的“实验室”。

该项目由研究者和策展人魏颖发起，首期项目邀请温心怡作为客座研究员共同参与，调研机构为设置有艺术家驻地的全球实验室，包括：欧洲核子研究中心（CERN）、穿梭于全球海洋的塔拉科考船（TARA）以及外星智慧搜寻计划（SETI）等。这些机构均设有专项的艺术计划，并产生大量优秀的驻地作品，这个名单将不断增加，并扩大到中国的机构。

This long-term research project attempts to narrate the history of art in an alternative way, through the lens of technical institutions and individuals. In the coming years, artists, scientists, sociologists and philosophers will be invited to participate in this project, conduct research, and explore a theme “laboratory” through interviews, documents, and artistic creation. The term “laboratory” here refers not only to modern laboratories, but also the prototypes of labs in the early history of science/art, and even in a broad sense.

For the first time, researcher and curator Jo Wei, who initiated the project, invited Wen Xinyi as a visiting researcher, conduct a joint study of CERN (the European Organization for Nuclear Research), the Tara Research Vessel, and SETI (the Search for Extraterrestrial Intelligence Institute), three laboratories that play a vital role in the development of global sciences. All three have created art residency programs, and this has resulted in a large number of outstanding works. In the future, this project hopes to investigate more research centers, with Chinese institutions planned to be among these.

## 欧洲核子研究中心



### 欧洲核子研究中心

宇宙是由什么构成的？

在欧洲核子研究中心，我们探索构成我们周围一切事物的粒子的基本结构。

我们使用的科学仪器是世界上最大最复杂的。

欧洲核子研究中心的物理学家和工程师使用世界上最大最复杂的科学仪器来研究物质的基本成分——基本粒子，这种仪器能使亚原子粒子以接近光速的速度碰撞在一起。碰撞的过程为我们提供了关于粒子如何相互作用的线索，也让我们得以洞察自然界的基本定律。我们希望通过深入研究宇宙里最小块的积木拓展人类知识的边界。

欧洲核子研究中心使用的仪器是专门的粒子加速器和探测器。加速器将粒子束增强到高能，以使它们相互碰撞或碰撞静止的目标，而探测器观察并记录这些碰撞的结果。

欧洲核子研究中心实验室成立于1954年，坐落于日内瓦附近的法国-瑞士边境



Arts@CERN  
Great Arts for Great Science

### 欧洲核子研究中心艺术驻地项目

#### 当艺术遇见科学

欧洲核子研究中心艺术驻地（Arts at CERN）是一个前沿的艺术与科学合作项目，旨在促进艺术家和物理学家之间的对话。

“在欧洲核子研究中心的艺术驻地，我们探索艺术家与科学家相遇的新方法，引领有关艺术与科学的对话，支持艺术创新，建设具有开放性的研究环境。世界最大的粒子物理实验室的艺术驻地项目建立于2011年，旨在激发创造力，发掘人类的智慧与好奇心。现在，通过我们的项目，来自世界各地的艺术家受邀来到CERN，与粒子物理学家和工程师一起工作。每年我们都提供许多在这个独特环境里进行艺术驻留的机会以供申请。我们欢迎任何领域的艺术家和创作者来体验基础科学如何探索我们这个时代的重大问题。”

## CERN

### Conseil Européen pour la Recherche Nucléaire

What is the universe made of?

At CERN, we probe the fundamental structure of the particles that make up everything around us.

We do so using the world's largest and most complex scientific instruments.

Physicists and engineers at CERN use the world's largest and most complex scientific instruments to study the basic constituents of matter – fundamental particles. Subatomic particles are made to collide together at close to the speed of light. The process gives us clues about how the particles interact, and provides insights into the fundamental laws of nature. We want to advance the boundaries of human knowledge by delving into the smallest building blocks of our universe.

The instruments used at CERN are purpose-built particle accelerators and detectors. Accelerators boost beams of particles to high energies before the beams are made to collide with each other or with stationary targets. Detectors observe and record the results of these collisions.

Founded in 1954, the CERN laboratory sits astride the Franco-Swiss border near Geneva.

### Arts at CERN

#### When Art Meets Science

Arts at CERN is the leading art and science programme fostering the dialogue between artists and physicists.

“At Arts at CERN we pioneer new ways of bringing together artists and scientists, lead the conversation about art and science, and support artistic innovation and openness to research environments. The arts program of the world largest laboratory of particle physics was founded in 2011 to explore notions of creativity, human ingenuity and curiosity. Today, artists from all over the world are invited, through our programmes, to spend time at CERN and work alongside particle physicists and engineers. Each year a number of opportunities to apply for artistic residencies in this unique environment are announced. Artists and creators of any field are welcome to experience the way the big questions of our time are pursued by fundamental science.”



## 塔拉科考船

11 个科考项目，跨越全球各大洋，  
航程逾 400,000 公里

收集超过 80,000 个标本，发表学术成果 80 余篇

塔拉号是一艘环游世界的科考船，其考察对象包括全球气候变暖的影响和海洋生态危机的根源，过去十几年中它进行的活动如下：

### 塔拉北极

2006 – 2008

世界屋脊的独特探险

### 塔拉海洋

2009 – 2013

显微镜下的海洋生物

### 塔拉地中海

2014

地中海的塑料污染

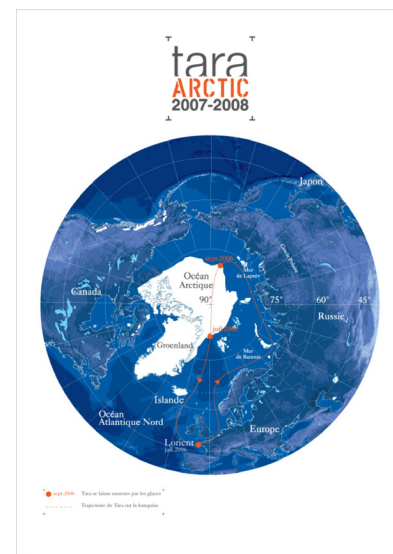
### 塔拉太平洋

2016 – 2018

研究珊瑚多样性的新方法

## 塔拉作为艺术家工作室

塔拉不仅是传播科学知识的载体，也是艺术家观察和描绘世界的平台。艺术家们根据各自敏锐的艺术直觉和想象力，观察海洋的富饶辽阔，描绘船上的日常生活。自最早的科学项目开始，塔拉一直邀请艺术家与之同行。



# Tara Expeditions



11 scientific expeditions, 400,000 km  
across all the oceans of the globe

## TARA – An artist's studio

More than 80,000 samples collected  
and more than 80 scientific articles  
published

Tara, an expedition schooner to study  
and understand the impact of climate  
change and the ecological crisis of our  
oceans.

The Tara is not only a conveyor  
of scientific knowledge through her  
expeditions, she is also a platform for  
artists to observe and depict, according  
to their sensibilities and imagination,  
the richness of the oceans and daily  
life aboard the schooner. Since the very  
start of the scientific project has been  
inviting artists to sail aboard the Tara.

### TARA ARCTIC

2006 – 2008

A UNIQUE EXPEDITION ON THE  
ROOF OF THE WORLD

### TARA OCEANS

2009 – 2013

MARINE LIFE SEEN THROUGH A  
MICROSCOPE

### TARA MEDITERRANEAN

2014

PLASTIC POLLUTION IN THE  
MEDITERRANEAN SEA

### TARA PACIFIC

2016 – 2018

A NEW APPROACH TO CORAL REEF  
BIODIVERSITY



## 外星智慧搜寻计划



何为生命？生命如何起源？我们是否孤独？

我们提出诸多问题，想要探索并分享这些宇宙奇观。

SETI 研究院是总部位于加利福尼亚州山景城的非营利科学研究组织，也是 NASA 和美国国家科学基金会（NSF）的重要研究承接机构。

SETI 研究院成立于 1984 年，拥有 130 余名科学家、教育工作者和行政人员。其工作由三个中心组成：卡尔萨根宇宙生命研究中心、教育中心和外展中心。

### SETI AIR: SETI 研究院的“驻留艺术家”计划

SETI 研究院是整合艺术和科学运动的国际领导者。SETI AIR 是“驻留艺术家”计划，它促进了艺术家和科学家之间的思想交流，这些学科可以互相启迪并催化新的理解方式。“驻留艺术家”计划扩展了 SETI 研究所的使命，即探索、理解和解释宇宙生命的起源、性质和普遍现象。SETI AIR 艺术家为难以理

解的概念带来新鲜的视角和全新的思考，成为 SETI 研究院的创意使者。

#### 项目历史和最新进展

SETI 研究院的“艺术家驻地”计划始于 2010 年，当时天文学家吉尔·塔特（Jill Tarter）邀请艺术家查尔斯·林赛（Charles Lindsay）访问 SETI 研究院的艾伦望远镜阵列观测台。在启动该计划时，林赛与 SETI 科学家和信息理论家劳伦斯·道尔（Laurance Doyle）博士组队。道尔博士的研究证明座头鲸通信具有语法，强烈推断鲸鱼有语言。《座头鲸代码》（Code Humpback）即源于他们的合作，这个装置作品将 midi 电子音乐、摩斯编码信息与环境声音结合起来，还加入了视频、灯光和雕塑等元素。

SETI AIR 最近迎来了第一批国际艺术家。墨西哥城的作曲家菲利普·佩雷兹·桑迪亚戈（Felipe Perez Santiago）与吉尔·塔特博士合作完成了《地球人》（EARTHLING）。迪拜的艺术家设计师泽纳布·阿哈什米（Zeinab Alhashemi）将与马克·肖沃尔特（Mark Showalter）博士合作。

## SETI The Search for ExtraTerrestrial Intelligence

What is life? How does it begin? Are we alone?

These are some of the questions we ask in our quest to learn about and share the wonders of the universe.

The SETI Institute is a nonprofit scientific research institute headquartered in Mountain View, California, and a key research contractor to NASA and the National Science Foundation (NSF).

Founded in 1984, the SETI Institute employs more than 130 scientists, educators, and administrative staff. Work at the SETI Institute is anchored by three centers: the Carl Sagan Center for the Study of Life in the Universe (research), the Center for Education and the Center for Outreach.

### SETI AIR: SETI Institute's Artists in Residence

The SETI Institute is an international leader in the movement to integrate the arts and sciences. SETI AIR facilitates an exchange of ideas between artists and scientists so that these disciplines may inspire each other to catalyze new modes of comprehension. The Artists in Residence program expands upon

the SETI Institute's mission to explore, understand, and explain the origin, nature, and prevalence of life in the universe. SETI AIR artists bring fresh eyes and bright minds to difficult concepts, becoming creative ambassadors for the SETI Institute.

#### Program History and Recent Developments

The SETI Institute's Artists in Residence Program began in 2010 when Astronomer Dr. Jill Tarter invited artist Charles Lindsay to visit the SETI Institute's Allen Telescope Array Observatory. In initiating the AIR program, Lindsay paired with SETI scientist and information theorist Dr. Laurance Doyle, whose research proved that humpback whale communication exhibits syntax, strongly inferring the whales have language. “Code Humpback” resulted from their collaboration: an installation mixing midi and morse coded messages with field recordings, video, light, and sculpture.

SETI AIR recently welcomed its first international artists. Mexico City-based composer Felipe Perez Santiago is collaborating with Dr. Jill Tarter to realize “EARTHLING.” Dubai based artist-designer Zeinab Alhashemi will be collaborating with Dr. Mark Showalter.



## 策展人 Curator 魏颖 Jo Wei

魏颖是一位策展人、研究者，现担任中央美术学院科技艺术研究员。她是“泛生物艺术工作室”（PBS）的创始人。她近期的研究及兴趣方向包括：后人类语境下的科技艺术、生物学与艺术的交叉、科技与社会研究（STS）、科学史与艺术的融合等。

魏颖早年毕业于复旦大学，获得生物学硕士学位。她曾参与余德耀美术馆的筹备工作并协助策划其开馆展《天人之际》（2014）。她曾策划的项目包括《抵抗的涌现：表象之眼》（2016，泰康空间，北京）和《当形式不成为态度》（2016，中央美术学院美术馆，北京）等。她连续担任第一届北京媒体艺术双年展“技术伦理”（2016）和第二届北京媒体艺术双年展“后生命”（2018）的单元策展人，并曾在台北艺术大学、清华大学、中国科学院神经所等机构发表会议讲演。她同时也是欧盟科技艺术奖 STARTS 的国际顾问（2019）。

Jo Wei is a curator and researcher. Her recent research interests include Art, Science and technology in a posthuman context, Bio Art, STS, and others. She is also the founder of the Pan Bio-Art Studio (PBS).

She participated the preparation of the Yuz Museum Shanghai and assisted its inaugural exhibition entitled *Myth/History* (2014). Among the list of her many curations are *Towards the Emergence of Resistance: The Eye of Representation* (2016, Taikang Space, Beijing) and *When Forms do not Become Attitude* (2016, CAFAM, Beijing). Wei is currently a researcher of Art, Science, and Technology (AST) in the Central Academy of Fine Arts (CAFA) and was the unit curator of *Ethics of Technology* (2016) and *Post-Life* (2018), respectively the first and second editions of the Beijing Media Art Biennale. An invited speaker for conferences held at Taipei National University of the Arts, Tsinghua University, the Institute of Neurology of the Chinese Academy of Sciences (CAS), etc., she is also an International Adviser for the European Commission's 2019 STARTS Prize.

