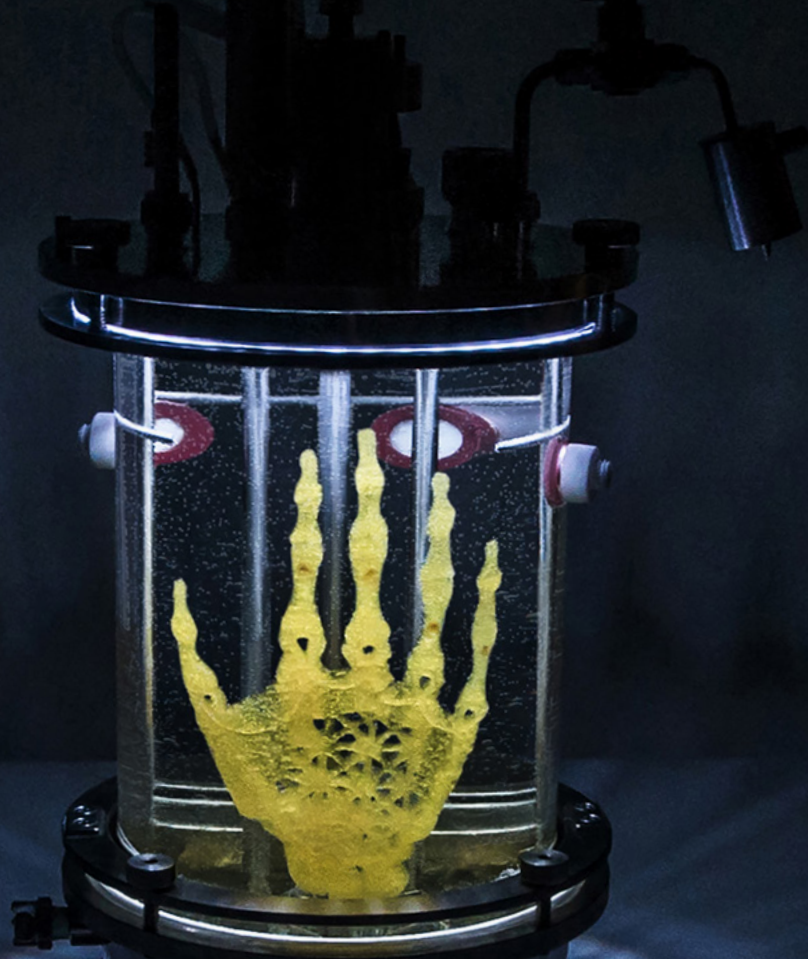


Matthew Biederman
Kurt d'Haeseleer
Amy Karle
William Latham
Marshmallow Laser Feast
Isaac Monté
Charlie Murphy
Mac Daniel V Palima
& Hettie Holman
Patrick Tresset
::vtol::



THE STATE OF US

私たちの状態
우리 국가
Der Zustand von uns
الحالة
Государство нас

AN INTERNATIONAL
EXHIBITION

SAT 9 NOV 2019 - SUN 23 FEB 2020

The State of Us features an exhibition of artworks by ten international artists from Belgium, Canada, France, Netherlands, Philippines, Russia, the UK and the USA

Mary Shelley wrote in 'Frankenstein' that the human body was a 'workshop of filthy creation' - and never has that statement been so accurate. Technology has enabled us to imagine the distance between truth and fantasy. It's a fascinating area that these contemporary artists have experimented with to transform, manipulate, reinvent or reshape how we see and understand ourselves.

Through art this exhibition questions if technological intervention has out-paced natural order, and examines how artists are imagining our 'engineered evolution'. In natural evolution humans are required to adapt to the environment, with engineered evolution we begin to intervene for human preferences and desires. In this exhibition some of these artworks dissect what we are, others lean into tomorrow to imagine what we might become. From growing a human hand to electrifying blood, these artists have created another way to look at our bodies and minds. Together these artworks shape an exhibition that calls on our inherent curiosity and wonder for what might be possible.

The exhibition also reflects on a past artistic example of this reshaping of ourselves. With Marvel comic art we can show a familiar depiction of how artists have reshaped the human body. The comics illustrate this progression, and how external influences from the art world impacted comic art. The exhibition then leads onto other contemporary artists who have also used the technology of today to reimagine and reveal the human body. With this new technology artists have been able to go even further in exploring the state of us, and where we might be in the near future.

LUCY DUSGATE

EXHIBITION CURATOR – THE LOWRY

9 November 2019 until 23 February 2020 at The Lowry, UK

thelowry.com

Cover credit: *Regenerative Reliquary* by Amy Karle

Inside credit: *Art of Deception* by Isaac Monté



ANATOMY OF DESIRE

ARTIST: [KURT D'HAESELEER](#)
BELGIUM

"A virtual jury dissect the memories of an anonymous criminal character, viewing the criminal's stream of disturbing and uncanny mental images. Flashbacks, memories and emotions overflow from the accused, whilst all the time being watched by a virtual jury.

The installation questions the privacy of our memories and dreams. The spectator becomes a jury member themselves, with the task of giving meaning to seemingly unrelated visualisations in the installation." - Kurt d'Haeseleer

Kurt d'Haeseleer is the artistic director of the Werktank, a factory for new and old media art. He is well known for his extreme video manipulations, forcing them to react to the parameters of other images. He has produced videos and (interactive) video installations, is a video designer for theatre, dance and opera, and makes his own audio visual performances which he tours internationally.

Credits:

Concept and realisation: Kurt d'Haeseleer
Music: Franck Vigroux
Actors: Lieve Matthijs, Yvonne Huenaerts, Betty Gilbert, Lydia Diels, Toni Vandenplas, Doke Dilen, Cédric Denayer, Dirk Butaye
Produced by Werktank with the support of KUUnST Leuven and the Flemish Government, thanks to 30CC Leuven en STUK Leuven

<http://kurtalhaeseleer.com>

UNTIL I DIE

ARTIST: [::vtol::](#)

RUSSIA

This work was originally presented as an art installation using batteries that generate electricity using the artist's blood. The electric current produced by the batteries powers a small electronic algorithmic synth module. The artwork restages experiments to create a direct-current battery, such as those of Luigi Galvani, who accidentally discovered animal electricity, and Alessandro Volta's Voltaic pile, which became the prototype of all modern electric batteries. In many respects the visual design of the installation was inspired by nineteenth-century engravings of experiments with electricity and batteries.

The blood used in the original installation was collected gradually over 18 months and preserved the blood's chemical composition, colour, homogeneity and sterility was preserved to avoid contamination. The blood was diluted with distilled water and preservatives such as sodium citrate, antibiotics, antifungal agents, glucose and glycerol.

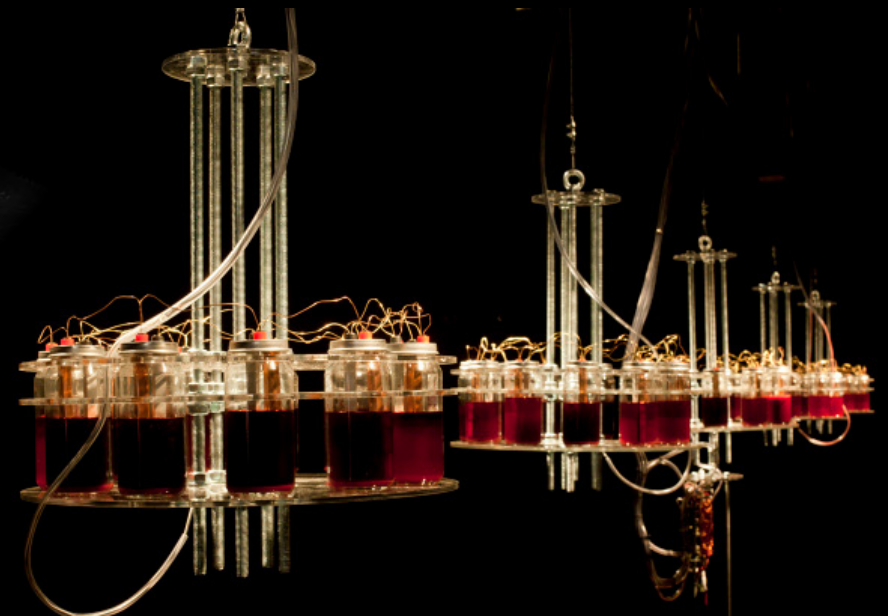
"The fact that my body's most important fluid can animate a device designed as an extension of myself beyond my body is also very significant"
- ::vtol::

::vtol:: is a transdisciplinary artist and researcher. He focuses on contemporary media arts including sound, robotics and installation, placing special emphasis on the link between emergent systems and new kinds of technological synthesis.

He is the winner of the Sergei Kuryokhin Prize (Russia, 2013), Prix Cube (France, 2014) and also received honorary mentions at VIDA 16.0 (Spain, 2014) and Prix Ars Electronica (Austria, 2015, 2017). His works have been exhibited at museums and galleries worldwide.

In this exhibition we use an artificial replacement for the seven litres of human blood fluid required for the installation.

<http://vtol.cc>



HUMAN STUDY #1, RNP

ARTIST: [PATRICK TRESSET](#)

FRANCE

For thousands of years, humans have used art as a tool to record, contemplate, nurture and explore seemingly all aspects of our existence.

In this installation the human visitor is sketched by a robot, in a scene reminiscent of a life drawing class. When the sitter arrives by appointment, they are seated in a chair as an assistant attaches a sheet of paper onto the robots' desks and wakes the robot up.

The robot, a minimal stylised shape of an artist, is only capable of drawing obsessively. Its body

is an old school desk onto which a sheet of paper is placed. A mechanical left arm, bolted on to the table, holds a black Bic biro. Its eye is a camera which focuses alternately on the sitter and the drawing in progress. Over time the completed drawings cover the gallery's walls.

Patrick Tresset is a Brussels-based artist who develops theatrical installations with robotic agents as actors. Tresset's works use computational systems that aim to introduce artistic, expressive and obsessive aspects to robots' behaviour. These systems are influenced by research into human behaviour; more specifically how humans make marks, depict other humans and how we perceive artworks in relation to robots.

Tresset's work has been internationally exhibited including associations with major museums such as The Grand Palais (Paris), The Pompidou Centre (Paris), Prada Foundation (Milan), Tate Modern (London), Museum of Israel (Jerusalem), Victoria & Albert Museum (London), MMCA (Seoul), BOZAR (Brussels) and at events such as Ars Electronica, Update_5 and BIAN.

<http://patricktresset.com>

INSIDE THE HSV1, HERPES SIMPLEX VIRUS IN VR - ARTISTIC VARIATIONS (NEW COMMISSION)

ARTIST: [WILLIAM LATHAM](#)

UK

This virtual reality (VR) experience places the viewer inside the centre of the microscopic world of a virus – Herpes. The result is a beautiful, intricate 3D form for the viewer to interactively explore and play with in this VR room.

The viewer can control their journey in this VR world by simple hand and head movements to reveal its structures and navigate different areas of its 60-fold symmetrical "capsid" shell structure. The artwork is a scientific computer simulation which captures the virus' internal molecular dynamics and protein components.

The role of the artist, in this instance as a scientific illustrator working in collaboration with the software and research teams, is to make this intricate spherical structure accessible to the wider public through the use of novel VR and visualisation tools.

Professor William Latham of Goldsmiths, University of London is a designer of computer games, a computer artist and entrepreneur. He is

an expert in evolutionary art, graphics, generative art, genetics, and the entertainment and video games industries.

Credits:

The project is a collaboration between York University Mathematical Biology Group, Goldsmiths Mutator VR Research Group, Oxford Weatherall Institute of Molecular Medicine and Christchurch Studios.

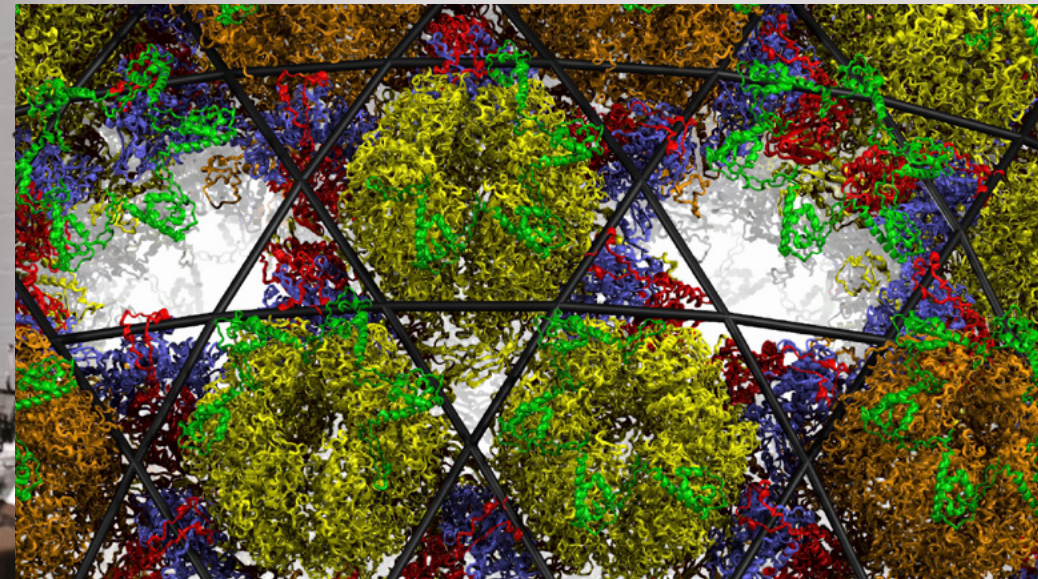
Software: Stephen Todd and Peter Todd

Scientific Research: Reidun Twarock, Frederic Fol Leymarie, Richard Bingham and Steve Taylor
Partner Organisations: Goldsmiths, The University of York, The Weatherall Institute of Molecular Medicine and Christchurch Villas Winchester

Software: MVR CSynth Virus VR Software

Hardware:- PC, Nvidia 1080 Graphics Card, HTC Vive VR Headset and HD Projector

<http://latham-mutator.com>



REGENERATIVE RELIQUARY

ARTIST: AMY KARLE

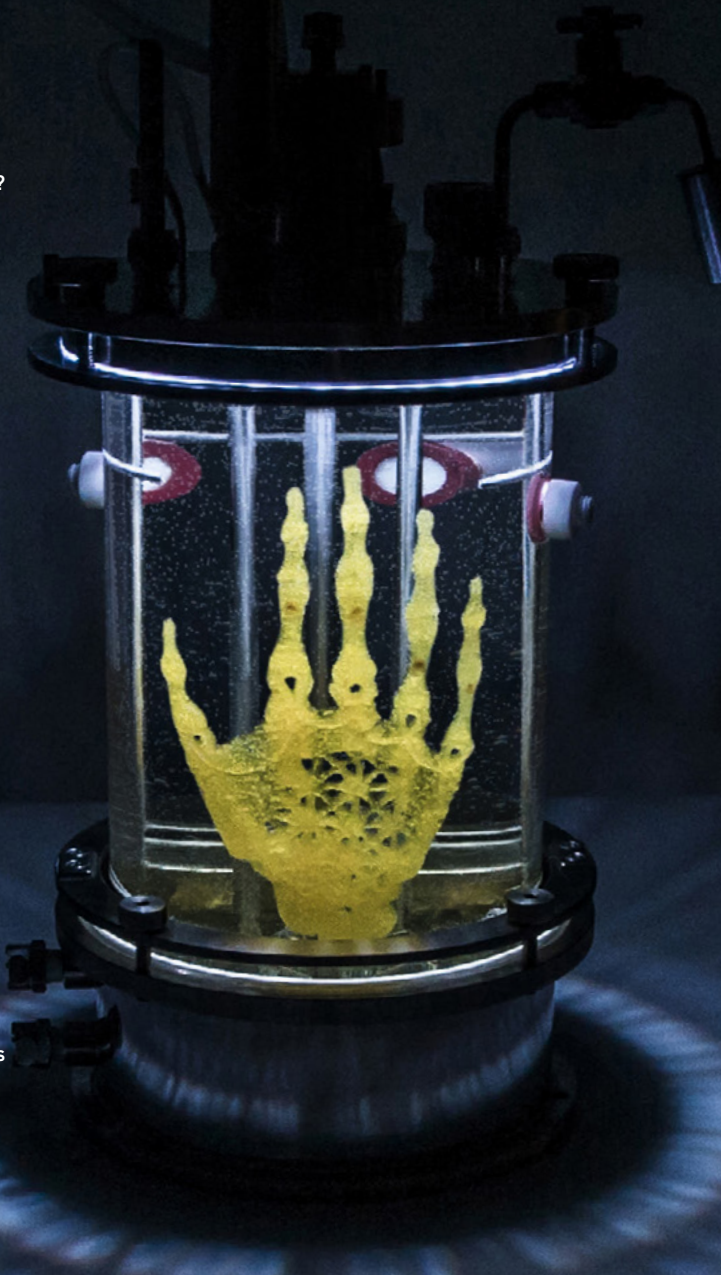
USA

Inspired by the design of the human body, this piece considers how stem cells articulate into different forms - what makes a cell become a beating heart, skin, or bone? 'Regenerative Reliquary' further focuses on the dynamic organs and tissue in our bodies that are constantly remodelling and changing shape to adapt to the daily forces placed upon them: our bones. Bones are a material of life as well as a material that is left after death.

Karle studies what it means to be human in the bio-tech era. Her work 'Regenerative Reliquary' is a bio-printed scaffold in the shape of a human hand skeleton design installed in a bioreactor. The original structure was formed by 3D printing, then seeded with stem cells from a living donor to grow along the form into bone. The artist chose a hand shape as one of the few parts of the skeleton which is instantly recognisable as human, to heighten the visitor's awareness of synthetic biology's potential implications on humanity - both positive (for healing and enhancing the body) and negative. Referencing the traditional presentation of sacred relics, this sculpture also demonstrates the profound importance of a deep reverence to the mystery and intelligence of life when contemplating use of such technologies that may permanently alter humanity.

Karle is an award winning artist who has exhibited internationally. She is Co-Founder of Conceptual Art Technologies, has developed registered patents, service marks and trademarks, was Artist in Residence at Autodesk, has been named one of the 'Most Influential Women in 3D Printing' (All3DP 2016, 2017) and was Grand Prize Winner of the 'YouFab Global Creative Award' (2017).

<http://www.amykarle.com>



ART OF DECEPTION

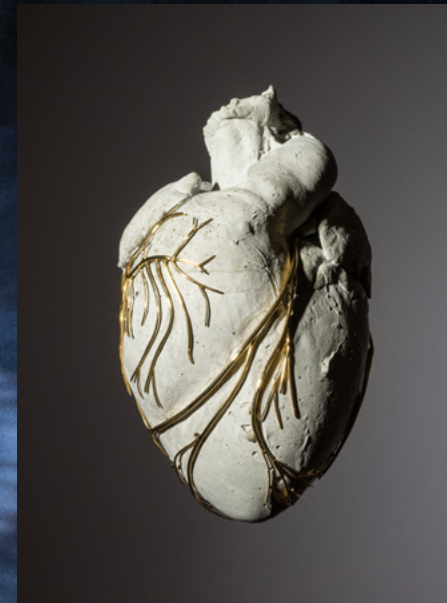
ARTIST: ISAAC MONTÉ

NETHERLANDS

Humans use deception to achieve perfection in society, art and science. Reacting to this through art, the artist has taken discarded pig hearts and repurposed them into elegant vessels for new life by decellularising them and repopulating them with various techniques, into aesthetically improved hearts for humans. Decellularisation marks a new era of synthetic biology - organs are stripped of their cellular contents, leaving behind a sterile scaffold that can be repopulated with stem cells. While the medical utilisation of this resource is being realised, the artistic and creative value of ghost organs represents unexplored territory. With this collection of transformed hearts the artist explores how biological interventions and aesthetic manipulation can be used as tools for the ultimate deception: the transformation of inner beauty, from grotesque to perfect. Can organs be objects of design? Will humans be able to manipulate organs for aesthetic purposes?

Isaac Monté is a design activist and a sustainable designer with a fascination for unusual materials and an urge to master and manipulate these materials. Furthermore his work is also often described as bio-based design. Monté's art has been shown in a variety of museums, galleries and exhibitions in Belgium, France, The Netherlands, Italy, the USA, Austria, Hungary, United Arab Emirates, China, the UK, Ireland and Germany. Monté was awarded The Threshold Prize as the most talented graduate in 2013, with his project "Filter Factory". In 2014 he was awarded the Henri Winkelman Award for young creative entrepreneurs in Rotterdam. In 2015 he was announced as one of the recipients of the Bio Art and Design Awards.

<http://www.isaacmonte.nl>





SEKSENEUTRAAL

ARTIST: MAC DANIEL V PALIMA & HETTIE HOLMAN

UK & PHILIPPINES

This short film Sekseneutraal explores the restraints and responsibilities of gender through movement. The movements have been choreographed for a male body, thus focusing on the representation of a male figure within society and what it is to be a 'man'. The performance offers a lens, an understanding, and a nod to accepting the fluid nature of gender.

'Sekseneutraal' was originally derived from a live solo performance. The artistic duo were commissioned by Rural Media for Channel 4's cutting-edge arts strand First Acts which celebrates England's most exciting younger artists and filmmakers.

Hettie Holman developed an interest for screen dance and filmmaking during her own study of dance at De Montfort University. By drawing upon an understanding of the choreographer's role in creating movement, Hettie is interested in how that role can be adapted to develop the composition and structure of film work. Since

graduating with a First Class Honours Degree in Dance, she is a company member of Fuelled Dance Theatre, and collaborates with Near Miss Company, as well as still taking a keen interest in dance for camera.

Born in the Philippines, Mac Daniel V. Palima is trained in Filipino folk dance, gymnastics and western contemporary dance. He continued pursuing dance achieving a First Class Honours at De Montfort University. He continued pursuing developing a hybrid vocabulary of movements merging Filipino folk dance and contemporary fusion dance, and is interested in producing visual art and dance interrogating gender and sexual identity with socio-political concerns. Mac is currently training at Trinity Laban Conservatoire for Music and Dance, doing an MA in Dance Performance.

<http://randomacts.channel4.com>

THE TIDES WITHIN US

(NEW COMMISSION)

ARTIST: MARSHMALLOW LASER FEAST
IN COLLABORATION WITH
ERIK FERGUSON

UK

Where does the living body begin and where does it end? By peering under our skin we explore the tidal rhythms flowing through the branching ecosystem of the human body. Our aim is to challenge notions of boundaries between us and our environment.

'Breathing involves a continual oscillation between exhaling and inhaling, offering ourselves to the world at one moment and drawing the world into ourselves at the next...'

- David Abram, *Becoming Animal:*
An Earthly Cosmology

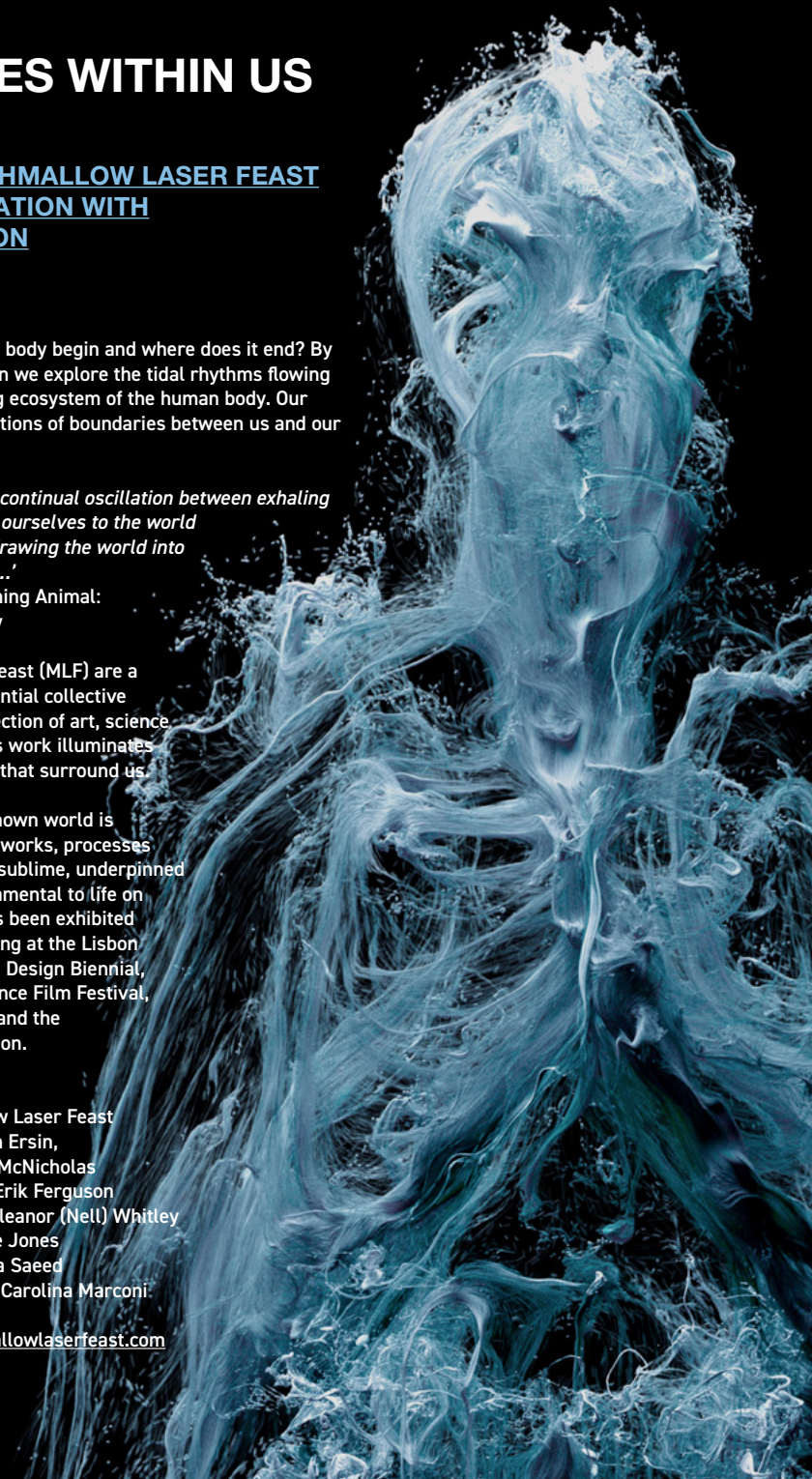
Marshmallow Laser Feast (MLF) are a London-based experiential collective working at the intersection of art, science and technology. MLF's work illuminates hidden natural forces that surround us.

In these spaces the known world is removed to reveal networks, processes and systems that are sublime, underpinned by research and fundamental to life on Earth. MLF's work has been exhibited internationally including at the Lisbon Triennial, the Istanbul Design Biennial, STRP Biennial, Sundance Film Festival, Tribeca Film Festival and the Design Museum, London.

Credits:

Concept: Marshmallow Laser Feast
Directed by: Ersin Han Ersin,
Barnaby Steel, Robin McNicholas
In collaboration with Erik Ferguson
Executive Producer: Eleanor (Nell) Whitley
Senior Producer: Mike Jones
Studio Manager: Aisha Saeed
Production Assistant: Carolina Marconi

<http://www.marshmallowlaserfeast.com>





ELEKTRA

A GENERATIVE ADVERSARIAL NETWORK

ARTIST: MATTHEW BIEDERMAN

CANADA

PRESENTED IN PARTNERSHIP WITH ELEKTRA

For 'A Generative Adversarial Network' a machine-learning algorithm was trained with a dataset gleaned from millimetre-wave security scans. Rather than using it for security screening as intended, the algorithm creates new images of imaginary people. This methodology of AI creates new images from random noise by continually updating and re-evaluating the imagery, at times breaking down, becoming confused and starting over - not unlike our global security apparatus.

The artwork not only reveals how the images are created, but also how the idea of the public has shifted in a so-called free society. The parameters of what constitutes an adversary are constantly shifting depending on the context and perspective, but within machinic perception, they remain fixed within the biases of its programmers and the dataset, or society and their polity.

Matthew Biederman works across media and milieus, architectures and systems, communities and continents since 1990. He creates works where light, space and sound reflect on the intricacies of perception. Since 2008 he is a co-founder of Arctic Perspective Initiative, with Marko Peljhan, developing projects throughout the circumpolar region. He has served as artist-in-residence at a variety of institutions and institutes, including the Center for Experimental Television on numerous occasions, CMU's CREATE lab, the Iberian Nanosystems Laboratory, the Wave Farm and many more. His work has been featured at: Lyon Biennale, Istanbul Design Biennale, The Tokyo Museum of Photography, ELEKTRA, MUTEK, Ars Electronica, Biennale of Digital Art (CA), Artissima (IT), SCAPE Biennale (NZ) and the Moscow Biennale, among others.

<http://www.mbiederman.com>



BRAINS IN A DISH/EMBODIMENTS

ARTIST: CHARLIE MURPHY

UK

'Brains in a Dish' investigates the activities and structures of brain cells grown in the lab through glass, light and projection. The art work investigates the advances in gene editing and human stem cell technologies which allow researchers to grow brain cells as a tool for modelling brain development and function. These installations reshape scientific equipment to explore the structures and coded colourisation of cell cultures which the artist has observed in the lab as her skin cells are grown 'in a dish'. Choreographed lasers and UV reactive colours animate and illuminate the glass to mimic neuronal activities.

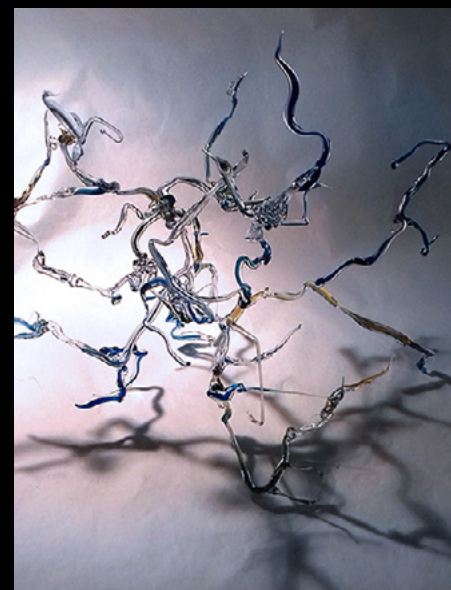
'Embodiments' (from 'The Anatomy of Desire 1999 - 2011') challenges prescriptive medical representations of gender and sexual experience. Reclaiming personal, emotional and cultural dimensions outside the context of reproduction, these sculptures visualise spaces of desire as erotic glass objects which concretise and extend

fleeting experiences of intimacy and entwinement. Using the magnifying qualities of optical glass to suspend and scrutinise the strangely alien forms inside and between our bodies, Murphy explores these hidden spaces, textures and couplings in both positive and negative form through live, participatory mould making processes.

Credits:

Brains in a Dish is an ongoing collaboration with Dr Selina Wray at UCL's Institute of Neurology and developed from the Created Out of Mind's Hub at The Wellcome Collection (2016 - 18). Kinetic light features developed in collaboration with electronics engineer of Robin Bussell. Embodiments was supported by Arts Council England, ArtSway, Dartington Crystal and AA2A.

www.charliemurphy.co.uk



The purpose of this selection of rare Marvel comic characters is to show the transformative progress from the early days of naive physical depiction to the muscle-bound perfection we associate with them today.

In the origin issues from the early 1960s the superhero character was still in its infancy, as was the subculture of bodybuilding. As both gathered popularity by the mid 1960s the physiques of the comic heroes changed to amplify their powers, abilities and physical shape.

Comic art has been influenced by external artistic movements such as pop art and psychedelic movements. Comic art developed as identifiable classic artworks, with very particular aesthetics.

This became even more prominent with the New Romantic era of the rediscovery of Pre-Raphaelitism where detail was everything - not just in background depiction but in every muscle and human mannerism. Later on, with changing world orders, art became grittier, more realistic and somewhat noir in feel, with tones moods and angles. This could be interpreted as a loss in fantasy and original concept of the characters but a gain of a more realistic worldly view of everything.

So comparing early 1960s to early 1980s comic art one can see the reshaping of the characters from early simplicity to a sophistication undreamt of by the original artists.

MARVEL COMICS

COLLECTOR: STEPHEN JOSLAND

UK





THE LOWRY





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Back cover credit:
The Tides Within Us
by Marshmallow
Laser Feast



THE LOWRY