

HeK

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House of
Electronic
Arts Basel

12 **Ed Fornieles**
Truth Table, 2016

Truth Table is a VR experience (still in the form of a prototype) that allows the viewer to embody several alternate avatars while engaging in sexual interactions. A randomizing algorithm constantly changes the variables and creates unexpected combinations. With this work, Ed Fornieles subverts the logic of virtual environments and online experiences, which are usually shaped by algorithms attempting to conform to the user's expectations after having analysed their behaviours. The magnetic body parts with which the visitor is invited to play allow for the discovery of new combinatory possibilities in sexual intercourse.

13 **Wong Ping**
Who's the Daddy, 2017

Hong Kong's artist Wong Ping creates distinctive and colourful animations, characterized by darker undertones and explicit content. Through its fictional narrative, *Who's the Daddy* addresses delicate topics related to repressed sexuality, parenthood, fetishes and deviance. It also tackles the controversial debate about biopolitics and the present-day sexual behaviours in Asian countries. Additionally, it captures the experiences of many boys and men who are uneasy about expressing and living their sexuality in an era when social media and the internet has an ever-increasing influence upon them.

14 **Una Szeemann**
Composition of a Counterpart, 2018

To create the 3D printed sculptures for the exhibition, Una Szeemann has delved into the mechanics of online dating, a practice that she was hitherto not accustomed to. On these online platforms, the user is asked to select from a series of adjectives describing their ideal lover. The artist concentrated on each of the selected words while performing auto-hypnosis, a practice that she has used in her previous works, to eventually visualize and meld abstract shapes inspired by the user profile adjectives. To further illustrate the artificiality and coldness of online dating, she then decided to have the sculptures printed in 3D, allowing small mechanical errors to further alter the shapes. With this process the artist reveals the absurdity of pursuing an ideal partner on the basis of desired characteristics.

15 **Karen Lancel and Hermen Maat**
E.E.G. KISS, 2014-2018

Karen Lancel and Hermen Maat explore the tension between embodied presence, intimacy, privacy and trust in current social-technological systems. In *E.E.G. KISS* the artists investigate how a kiss can be translated into bio-feedback data. The installation invites the spectator to participate in a synesthetic kissing ritual, in which all participants feel, see, hear, touch and experience a communal kiss. While kissing,

the participant's brainwaves are measured and analysed by a computer interface, which in turn translates the real time E.E.G. data into a music score and an immersive floor projection.

Future Love Desire and Kinship in Hypernature

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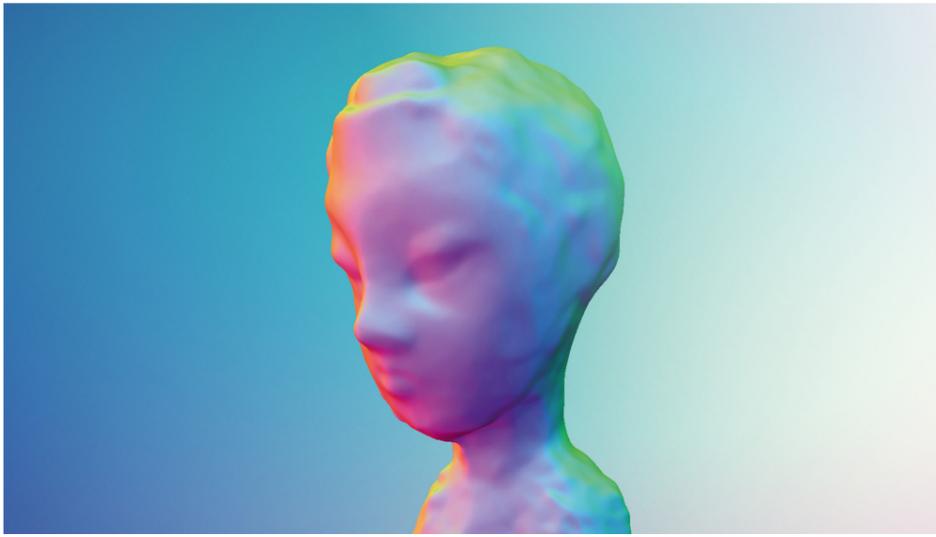
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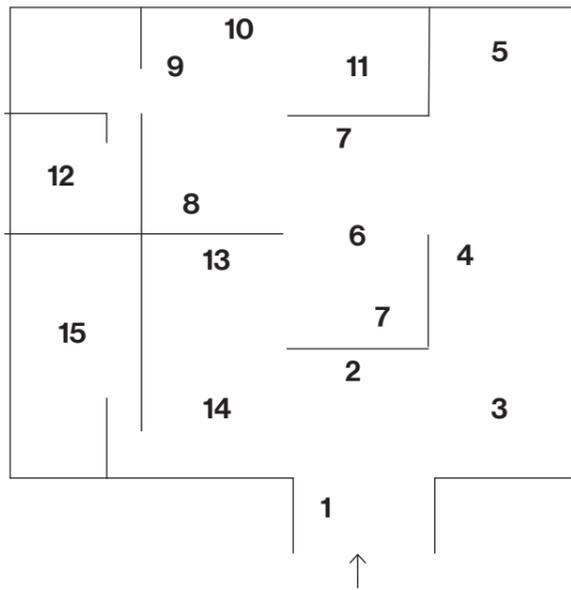


Pinar Yoldas, *Kassandra TCGACTTGGATGAACCTCTACCACACT*, 2017, Screenshot

Future Love

Desire and Kinship in Hypernature

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Never has the future of our emotional, sexual and familial relationships appeared more exciting, promising and troubled as today. Biotechnologies are presenting alternative means of reproduction, altering gender roles and their biological boundaries, while also challenging the traditional structures of family ties. New industrial products offer to fulfil unconventional sexual fantasies, which can be realised through both physical and virtual realities. Global connectivity allows for the circulation of alternative models of love and sexuality. This new interdependence of technology, engineering and environment constitutes a new concept: hypernature, an enhanced version of the ecosystem including artificial bodies and their correlations. The exhibition *Future Love* offers critical, unconventional and imaginative views on our impending sexual and reproductive life, while also commenting on the present evolution of society and the imminent changes, challenges and opportunities that might affect our behaviours. The works on display are speculative, critical and at times utopic, inviting us to contemplate the models of affective relationships that define our condition as human beings and our place in the ecosphere.

Curator: Boris Magrini

1 Pinar Yoldas *Genetically Edited Generation : Designer Babies w/ associated CRISPR protein*, 2018

Pinar Yoldas creates 'Designer Babies', that is, new-borns resulting from genetic manipulation and corresponding to the parent's wishes and expectations. The babies are displayed as 3D animations projected through a liquid surface. Although the work is a fictional speculation, the work examines a compelling issue. Nowadays, genetic manipulation techniques efficiently allow the fabrication of organisms with altered qualities and consequently, the actual designing of children might not be a far-off future. Embracing a critical and feminist position on technoscience, the artist addresses critical topics related to post-humanism, ecology and bio-ethics.

2 ::vtol:: *Black box*, 2018

With his self-made wearables, ::vtol:: (Dmitry Morozov) has gathered his own bio-data during sexual intercourse, providing information about his body movements, heart rate and temperature. The complex robotic installation *Black Box* uses these data to generate and regulate its own kinetic activity, while it also displays a video in very low resolution of the artist's sexual interactions. The collection of bio-data and its exploitation for machine learning and marketing strategies is a growing and discussed trend nowadays. The artist speculates that one day, machines will eventually simulate and potentially develop an artificial sexuality of their own by learning from our sexual behaviours.

3 Chloé Delarue *TAFAA – HIVE*, 2018

With its uncanny mixed-media aesthetics, Delarue's installation *TAFAA – HIVE* simultaneously evokes a black market laboratory, an altered data centre and a mechanical reproduction system. The artist has imagined a fictitious apparatus whose narrative is inspired by the genetic manipulation of insects whose sexual reproduction is thus prevented. The installation makes us think about possible future applications of similar strategies on humans, staged in an underground aesthetic that reminds us of black market shops. The installation is part of the cluster of works *TAFAA (Toward A Fully Automated Appearance)*, an ongoing work by Chloé Delarue that considers the current interweaving of technology, biology and the society. More specifically, *TAFAA – HIVE* questions the impact of biotechnologies on the human condition and its potential to alter our reproductive systems on a global scale and affect our sexual lives.

4 Micha Cárdenas *Pregnancy*, 2015

In her previous work *Becoming Dragon* Micha Cárdenas spent 365 hours immersed in Second Life with a head mounted display while starting her real-life hormone therapy. Drawing a parallel with the transitional experience of transgender people who are required to live as their preferred gender for 365 days before having gender confirmation surgery, Cárdenas'

performance questioned whether her full immersion as a dragon avatar in a virtual environment like Second Life could facilitate the procedures leading to Species Reassignment Surgery. With *Pregnancy*, the artist recounts the 2 month period when she stopped taking hormones and T-Blockers to bank her sperm and eventually envision a pregnancy with her partner, questioning the assumption that transwomen cannot procreate just as women or transmen do.

5 !Mediengruppe Bitnik *Ashley Madison Angels At Work in Basel*, 2018

Ashley Madison is a Canadian online dating service marketed worldwide to married people seeking an affair. In July and August 2015, an anonymous group called The Impact Team stole and released all of Ashley Madison's internal data revealing that Ashley Madison had created an army of 75,000 female chatbots to draw the 32 million male users into costly conversations. !Mediengruppe Bitnik use Ashley Madison as a case study to raise questions around the current relationship between humans and machines, internet intimacy and the use of virtual platforms. For *Ashley Madison Angels At Work in Basel*, !Mediengruppe Bitnik use the pick-up lines encoded by Ashley Madison into their bots to form a choreography within the exhibition space. HeK becomes the place of embodiment for 5 of the 16 fembots that were active in Basel at the time of the data breach.

6 Tabita Rezaire *Ultra Wet – Recapitulation*, 2018

The pyramidal video installation *Ultra Wet – Recapitulation*, is a healing artefact created by Tabita Rezaire to align feminine and masculine energy and to tell stories of liberation and empowerment. Its narrative merges traditional, pre-colonial African wisdom with Egyptian iconography while integrating strategies of digital connectivity and current cybersexual praxis. The artist intends to disrupt the all-prevailing dualism present in all aspects of our modern culture, to raise consciousness against oppression and dominance and to re-establish balance through the healing power of eroticism as a creative and transformative force.

7 Joey Holder *The Evolution of the Spermalege*, 2018

Joey Holder creates immersive multi-media installations, which inhabit the architectural space like a burgeoning magma. *The Evolution of the Spermalege* takes its source of inspiration from the sexual mating of bed bugs and the evolution of the female organ, the spermalege, to mitigate the brutal effect of traumatic insemination. The unique aesthetic of the installation, merging technology and biology, is achieved with the use of digital tools and the manipulation of objects sourced from the hidden corners of the internet. While exploring new morphologies, the artist examines the impact of industrial production, capitalism and pop culture on the evolution of our fetishes and fantasies.

8 Olga Fedorova *Evil Eyes* 2017

Originally from Russia but now living and working in Belgium, it might not be a surprise that Olga Fedorova creates astonishing images and installations that are reminiscent of surrealist iconography. The artist uses 3ds Max and other computer graphic programs to create digital works that often depict incongruous associations of objects, animals and people in domestic settings. These images appear as film stills of ongoing events that are often charged with uneasy, sexual tensions. In the exhibition space, the images are displayed as lenticular prints to create an illusion of depth and movement while some of the elements reach out to occupy the physical space.

9 Micha Cárdenas *#stronger*, 2016

After observing that most of the current models of health and fitness technologies are based on heteronormative and binary conceptions of gender and sexuality, Micha Cárdenas developed a fitness application for transgender people and other communities. The application provides information for gender non-conforming communities, allowing a social platform for interaction. It also suggests that transgender people can benefit from and feel safer by developing a healthy lifestyle and improving their physical strength, in the face of psychological and physical harassment to which they are subject daily.

10 Mary Maggic *Housewives Making Drugs*, 2017

Mary Maggic is an artist and biohacker working at the intersection of biotechnology and cultural discourse. Part playful cooking show, part DIY/DIWO video-guide and part mockumentary, *Housewives Making Drugs* tackles questions related to gender politics. Specifically, it addresses the delicate question of accessibility to hormones for transgender people. Starring two trans-femmes, Maria and Maria, it introduces the viewer to the techniques required to extract estrogens from urine, while discussing the necessity, but also the challenges and risks involved with auto-medication.

11 Špela Petrič *Phytoteratology*, 2016

Combining natural sciences with artistic practices, Špela Petrič creates process-oriented installations and performances that often include living systems. *Phytoteratology* involves the procreation of trans-species by merging plants and humans. The artist has cultivated a common weed, the arabidopsis, in an incubator while nourishing it with steroid hormones that she had previously isolated from her own urine. This in vitro conception involves a hormonal alteration that results in a unique morphology of the species. With this gesture, Petrič highlights the need to think beyond the individuality of the human species, criticizing our egoistic existence within the ecosystem, while also speculating about alternate forms of evolution that encompass the kinship of humans and plants.