

**Vivoarts: Biology and Art Studio**  
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**Fridays 1-5 April 13 – May 25 2007**

Vivoarts: Biology and Art Studio course utilizes five major avenues of study representative of five ways in which Art and Biology join to segment our cultural interpolation of the life-world. Although I am most interested in the intersections and border skirmishes between these divisions, I list the five major areas of study this class explores: Ecology and EcoArt, Gastronomy and Edible Art, Biology and Bio-Art, Ethology and Art for Non-humans, Physiology and Body Art.

VivoArts encourages students to redefine and experimentally express their relationships with the varied aspects of everyday living systems. The class begins by redefining where and how we interface with Food, Nature, The Laboratory, Our Bodies and Pets. Readings and discussions are directed towards cultural issues such as gene patenting, population diversity, new reproductive technologies, nature/culture boundaries, etc. In particular, the ethics of living art production are debated. Our Laboratories focus on molecular biology, tissue culture, microscopy and developmental biology. The exploration of the issues and techniques of the study of life aid and inform expressive productions. The incorporation of living material/organisms into final projects is the most important part of VivoArts.

A great diversity of commentary is encouraged. Students from all mediums, students of science and students of the social sciences are all encouraged to attend. Futurists, Deep Ecologists and Absurdists are equally invited to exhibit their living politics. Creative bioresearch is a personal expression of explorative experience. Experimental food preparations, interspecies performances, even silly pet tricks are considered valid projects. The combination of in-depth study and living art commentary makes this an intriguing class for anyone who is generally curious about life in particular. Together, we will engage in hands-on experience to aid in assessing the relationship between safety, aesthetics and responsibility implicit in this field.

**Research:**

Students will have to research the following topics and present living sketches as well as written assignments in each class:

- Week 1: Ecology Art
- Week 2: Radical Food Preparation
- Week 3: Bio-Art - Wet Biology Crossover Methods
- Week 4: Non-Human Relation Explorations
- Week 5: The Body in Performance
- Week 6: Hybrid Bio-Art Final

**Vivoarts Class Format:**

The class is built upon five major areas of artistic study {with their scientific compliments} and the borders and portals between these conceptual arenas:

*Ecology and EcoArt*

*Gastronomy and Edible Art*

*Biology and Bio-Art*

*Ethology and Art for Non-humans*

*Physiology and Body Art*

**Assignments are as follows –**

**Reading:**

There will be a weekly reading load of 50-100 pages from the reader, with online pdf and www link supplements.

**Research:**

A weekly printed article or image should be brought to class for discussion. The research can be online, in the popular press or from scientific journals and/or trade magazines. You should also consider your research an arena to ponder the rifts and blurs that this class creates through a multifaceted approach to the living as media and message. You may want to use your research time to brainstorm and decode your cultural preconceptions. This is also a good arena to develop your slides for your final presentation. Detailed research should insure that your artistic and written projects have creative curiosity embedded in their explorative path.

**Art Production:**

One Vivoarts Living Sketch is due each week, (weeks 2-5)

Living Sketches are Bioart Experiments. You are not expected to be an artist just to play with the concepts and the materials of the life world. Each week's Sketch is expected to take you only 2-3 hours of dedicated playtime. These are sketches, not finished works. The Sketches are organized in such a way as to inform your writings and remind us of the

ethical dilemmas of everyday life. They are graded on living material integration into art sketch and not on aesthetics or professionalism in art execution.

### **Textual Production:**

Each week a three to five-page analysis is due, (weeks 2-5)

These texts will be your subjective assessments of the readings, the artistic in-class labs, your exposure to living artworks and your own personal research. Different styles of textuality will be encouraged for each assignment to deprogram formal training and aid students in unfettered access to alternative internal literary sources. If we are filling out forms for Animal Use in our Vivoarts projects, Human Subjects in our performances and/or proposals to enrich non-humans in captivity then these projects will count as our written components for the class that week.

### **Final Projects:**

#### **Final Vivoarts Hybrid Media Project:**

This is the Vivoarts final challenge. Create a piece of art that addresses all the concepts of Vivoarts in one hybrid living artwork. The Final Vivoarts Hybrid Media Project is a work of art which is all at the same time EcoArt, Edible Art, Bio-Art, Art for Non-humans and Body Art.

#### **Final Term Paper:**

The term paper should be ten to fifteen pages long.

Final papers should include a hybrid analysis of your previous written and produced Vivoartwork Sketches with an emphasis on attractive and repulsive relations between EcoArt, Edible Art, Bio-Art, Art for Non-humans and Body Art.

Final papers should have a personal response to the readings, the artistic in-class labs, your exposure to living artworks and your own personal research.

Final papers should something akin to an artist's statement naming and briefly describing your Final Vivoarts Hybrid Media Project.

Final papers should include a personal assessment of the ethical and social implications of this type of process.

Final Papers should include a prophetic, science fiction account of how changes in cultural concepts, technological applications and interplay between Ecology, Gastronomy, Biology, Ethology, Physiology and Anatomy may alter the landscape, physically, intellectually and emotionally in a presupposed future.

## **Schedule:**

### **Week 1: Introduction to Vivoarts / Ecology Art :: Friday, April 13**

Lecture: Vivoarts Introduction and Ecoart Lecture

Guest Lecture: Introduction Bioart and Ecology Art (TBA)

Field Work: Seed Broadcasting and Public Art

Lab: None

Ethics: The Environment, Foreign species, Mutation and Intentional Release

Assignment:

EcoArt installation, outside, within one minutes walk of our classroom.

Written ethical assessment and risk analysis of environmental effects which might result from your art process.

Due: Friday, April 20

### **Week 2: Radical Food Preparation Friday, April 20**

Lecture: The Workhorse Zoo Bioethics Quiz

Guest Lecture: Visiting Gourmet Cook, Food Judge or Food Science Specialist (TBA)  
plus visiting University Animal Use Spokesperson (TBA)

Field Work: View Eco-Art Installations

Lab: Hybrid DNA Isolation

Ethics Discussion: Use of Living or Dead Animals in Art on University Campus

Assignment:

A: Radical Food Preparation: design and execute a novel dish, recipe required, inedible is OK, document stages with photos, bring dish to class.

B: Fill Animal Care and Use Forms as a conceptual exercise, design a project that causes debate. Your project may or may not be feasible or even desirable to you. This is an exercise in imagination. These forms will be handed in to Animal Care for Conceptual Review.

Due: Friday April 27

### **Week 3: Wet Biology Crossover Methods Friday, April 27**

Lecture: Posthuman Temptation: Eros and Mutagenesis

Guest Lecture: Visiting Biotechnologist

Field Work: Food Sculptures Installed Outside during break.

Lab: Transgenic Bacterial Mutagenesis and Painting, Group Autoclave Scheduled for the next day, after the incubation of our paintings.

Assignment:

Art for Non-humans- Create an artwork for Non-human Being, write about your concept, the non-human reception of your conceptual piece and the ethological spectrum of the organism you choose to make art for.

Due: Friday, May 4

**Week 4: Non-Human Relation Explorations :: Friday, May 4**

Lecture: Rewilding from the Urban Out

Guest Lecture: Zoo Animal Enrichment Specialist, Ethologist

Field Work: Artis Zoo Visit

Lab: None

Assignment:

A- Perform and document your own body in an art context

B- Fill out the Forms to request permission to use your own or other volunteer humans for an art piece. The request for Human Subjects permissions and art practice is a conceptual exercise. Your request and your project may or may not have any relation to each other. These forms will be displayed but not handed in to the Committee.

Due: Friday, May 11

**Week 5: The Body in Performance :: Friday, May 11**

Lecture: On Mutaphobia

Guest Lecture: Body Artist

Field Work: None

Lab: Embryology and Tissue Culture

Ethics: the Use of Embryos in art, Eugenics, Abortion, Assisted Reproductive Technology, Human Subjects, Informed Consent, Body Politics and Art on Campus, Respect for the dead.

Assignment: Prepare Final Hybrid Artwork and Written Statement for Final Presentation Mix Ecology, Edible, Laboratory, Ethological and Body forms of expression in a single artwork. Students are graded on aliveness/freshness of their final projects

Ethics: Personal Assessment of ethical questions which Artwork insinuates/asks, required.

Due: Friday, May 25

**Holiday Friday May 18 :: No Class**

**Week 6: Final Vivoarts Hybrid Media Project :: Friday, May 25**

Lecture: Student Presentation

Guest Lecture: Guest Lecturers are invited back as Guest Critics

Field Work, Lab, Ethics: these can all be a part of your final presentations.

Final Responsibilities: Display final Vivoarts Hybrid Media Project. Present a short slide show synopsis of your Vivoarts Hybrid Media Project in theory and practice.

Hand in your written work.

## **The 2007 Vivoarts Reader**

### **Readings to Be Read Before the First Class, Friday, April 13:**

All of the pre-class readings are available online but will also be posted on the class website as PDF downloadable files.

There are about 40 pdfs and you are responsible for reading at least 15 of them before the first day of class. This will aid in stimulating debate as we cover ecology, gastronomy, biotechnology, non-human aesthetics and body art. A full third of your final paper will revolve around the issues, ethics and aesthetics of these PDFs.

Enjoy the fine assortment of politics, positioning and pomp.

### **The PDFs of BIOART:**

The Mutagenic Arts  
Adam Zaretsky

[http://www.ciac.ca/magazine/archives/no\\_23/en/dossier.htm](http://www.ciac.ca/magazine/archives/no_23/en/dossier.htm)

Potential Contributions of Bioartists to Research  
Stephen Wilson  
Professor Conceptual Information Arts  
San Francisco State University

<http://userwww.sfsu.edu/~swilson/papers/wilson.bioartschapter.html>

Amateur Science  
Beatriz Da Costa

<http://www.beatrizdacosta.net/files/Amateur%20Science.pdf>

Amateurity and Biotechnology / A Biotech Hobbist  
Creative Biotechnology: A User's Manual  
Natalie Jeremijenko and Eugene Thacker

[www.locusplus.org.uk/biotech\\_hobbyist.html](http://www.locusplus.org.uk/biotech_hobbyist.html)

Transgenic Production and Cultural Resistance:  
A Seven-Point Plan

<http://www.critical-art.net/books/molecular/chapter3.pdf>

Superweed and n55 Superweed Delivery System  
Heath Bunting

[www.irational.org/cta/superweed/](http://www.irational.org/cta/superweed/)

Art as a Form of Life, Steve Nadis, Scientific American

[www.viewingspace.com/genetics\\_culture/pages\\_genetics\\_culture/gc\\_w03/davis\\_j\\_webarhive/davis\\_profile\\_sciam/jd.htm](http://www.viewingspace.com/genetics_culture/pages_genetics_culture/gc_w03/davis_j_webarhive/davis_profile_sciam/jd.htm)

Artistic Molecules, Microbes, and the "Listening Microscope"  
Joe Davis

[http://www.aec.at/festival2000/texte/artistic\\_molecules\\_2\\_e.htm](http://www.aec.at/festival2000/texte/artistic_molecules_2_e.htm)

Words and images most severely distorted, James Elkins

<http://www.recirca.com/backissues/c104/mostdistorted.shtml>

GFP Bunny, Eduardo Kac

[www.ekac.org/gfpbunny.html](http://www.ekac.org/gfpbunny.html)

Nature? Marta de Menezes

<http://www.martademenezes.com/leonardo.pdf>

Fuzzy Biological Sabotage

<http://www.critical-art.net/books/molecular/chapter5.pdf>

The Aesthetics of Care

[www.tca.uwa.edu.au/publication/THE\\_AESTHETICS\\_OF\\_CARE.pdf](http://www.tca.uwa.edu.au/publication/THE_AESTHETICS_OF_CARE.pdf)

The ethical claims of Bio Art: killing the other or self-cannibalism?

By Ionat Zurr & Oron Catts

<http://www.tca.uwa.edu.au/publication/TheEthicalClaimsofBioart.pdf>

Funding Challenges for Gene Therapy

Overcoming Negative Perceptions Among Investors Is the First Step

Riku Rautsola, Ph.D.

[gnews.com/articles/chitem.aspx?aid=1973](http://gnews.com/articles/chitem.aspx?aid=1973)

Eugenics- The Second Wave

<http://www.critical-art.net/books/flesh/flesh6.pdf>

Nihilism in the Flesh

<http://www.critical-art.net/books/flesh/flesh2.pdf>

Bodies in Biotechnology by Jennifer Willet

[lealmanac.org/journal/Vol\\_14/lea\\_v14\\_n07-08/jwillet.asp](http://lealmanac.org/journal/Vol_14/lea_v14_n07-08/jwillet.asp)

Viva Vivo: Living Art Is Dead

<http://emutagen.com/downloads/leonardoZaretsky.pdf>

Bioart in Question

[http://www.ciac.ca/magazine/archives/no\\_23/en/entrevue.htm](http://www.ciac.ca/magazine/archives/no_23/en/entrevue.htm)

I Love my Glow Bunny

[http://www.wired.com/wired/archive/9.04/bunny\\_pr.html](http://www.wired.com/wired/archive/9.04/bunny_pr.html)



Leonardo's choice: the ethics of artists working with genetic technologies

Carol Gigliotti

AI & Society, Volume 20, Number 1 / January, 2006

<http://www.springerlink.com/content/f90734736x787q27/fulltext.pdf>

We have always been transgenic

Steve Baker and Carol Gigliotti

AI & Society, Volume 20, Number 1 / January, 2006

<http://www.springerlink.com/content/y328443106417474/fulltext.pdf>

Biophilosophy for the 21st Century

Eugene Thacker

<http://www.ctheory.net/articles.aspx?id=472>

An Era of Zoē and Bios?

A conversation with Eugene Thacker

<http://garnet.acns.fsu.edu/~nr03/thacker-ruiz.htm>

Professor Is Indicted Over Procuring Biological Materials for Art

Mel Gussow, New York Times

[3http://info.interactivist.net/comments.pl?sid=3288&op=Reply&threshold=0&commentsort=3&mode=nested&tid=21&pid=1529](http://info.interactivist.net/comments.pl?sid=3288&op=Reply&threshold=0&commentsort=3&mode=nested&tid=21&pid=1529)

Background on CAE

Claire Pentecost □

<http://www.caedefensefund.org/background.html>

The Artists in the Hazmat Suits,

Randy Kennedy, NY Times

<http://rhizome.org/thread.rhiz?thread=17844&page=1#34133>

Disciplining the Avant-Garde  
The United States versus The Critical Art Ensemble

[http://www.caedefensefund.org/Kurtz\\_Sholette.pdf](http://www.caedefensefund.org/Kurtz_Sholette.pdf)

Junior Return, Philip Ross

<http://billhoss.phpwebhosting.com/ross/index.php?jun>

Milgram's Mice: Bioinformatics in the Wild  
Natalie Jeremijenko

[www.locusplus.org.uk/biotech\\_hobbyist.html](http://www.locusplus.org.uk/biotech_hobbyist.html)

Art is Where You Grow It

[http://www.viewingspace.com/genetics\\_culture/materials\\_genetics\\_culture/art\\_is\\_where\\_you\\_grow\\_it.pdf](http://www.viewingspace.com/genetics_culture/materials_genetics_culture/art_is_where_you_grow_it.pdf)

Science for Art's Sake  
Nature Magazine, Steve Nadis

<http://www.emutagen.com/downloads/nature.pdf>

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**On the first day of class hardcopy readers will be made available.**

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**Readings to Be Read by Week Two Friday, April 20:**

**BioArt Overview**

The Ethics and Aesthetics of Biological Art, Art Press 276, 2002

The New Grotesque, The Molecular Gaze, Suzanne Anker and Dorothy Nelkin, Cold Spring Harbor Laboratory Press, 2004

On the Mutagenic Arts, Adam Zaretsky, CIAC, 2002

### **EcoArt: Organic Living Arts**

Wild Space, Adbusters 2001

Ecoventions, current Art to Transform Ecologies, Sue Spaid, 2002,  
[www.greenmuseum.org](http://www.greenmuseum.org)

Chapter 8, Rewilding North America, Dave Forman, Island Press, 2004

Kitsch Ornamental Plants, George Gessert, Design Issues, Vol 13, #3, 1996

Species and Ecosystems, Manuel De Landa, A Thousand Years of Non-linear History ,  
pg. 135-147

Biotechnology to the Rescue?, Jack Kloppenburg and Beth Burrows, Redesigning Life?,  
Edited Brian Tokar, Zed Books, 2001

### **BioArt: The Lab as Studio – Living Art as Research**

Modest Witness @ Second Millenium, Femaleman Meets Oncomouse, Donna Haraway,  
Routledge 1998, pg. 244-265 and pg. 131-172

How Can We Assess the Use of Animals in Art and Science, The Aesthetics of Care?,  
SymbioticA Press, 2002

Eugenics, The Orphaned Science, Adam Parfrey, Apocalypse Culture, Amok Press,

Eugenic Tendencies in Modern Genetics, David King, Redesigning Life?, Edited Brian  
Tokar, Zed Books, 2001

More Degeneration, The Evolution of Allure, Goerge L. Hersey, MIT Press, 1996

Creating Culling and Caring, Amy Youngs, The Aesthetics of Care?, SymbioticA Press,  
2002

The Gene Drain, SF, SemioText(E), Edited by Rudy Rucker

### **Optional Readings:**

The Bioethics of Metadesign, Biomedica, Eugene Thacker, 2004

**Extra Credit Readings:**

Chapter 1: The Path to Asilomar, Chapter 6: The Issue of Research Regulation Double Image of the Double Helix, The Recombinant DNA Debate, Clifford Grobstein, 1979

**Reading to Be Read by Week Three Friday, April 27:**

**EatArt: The Gastronomic Arts and Radical Food Production**

The History of Meat, Gastronomy

Strange Foods, Jerry Hopkins, 1999

Chapter 10: The Fish in Water Problem, Chapter 13: Average White Girl, The Pornography of Meat, Carole J. Adams, 2004

Banquet Imagery in Rabelais, Rabelais and His World, Mikhail Bakhtin, Moscow 1965

The Oil We Eat, Richard Manning, Eating Things, Public #30, Edited by Scott Toguri McFarlane, 2004

pFARM, Adam Zaretsky, Eating Things, Public #30, Edited by Scott Toguri McFarlane, 2004

Missing Delicacies, Mark Morton and Challenging Consumption, Kara Walker's Keys to the Coop, Alisa Swindell, Gastronomica, The Journal of Food and Culture, Spring 2005

**Optional Readings:**

Conservation Meets Cuisine, Audubon Magazine, #5, 2004

Beauty is Function, The Aesthetics of the Japanese Lunchbox, Kenji Ekuan, 1998

**Extra Credit Readings:**

ASS 07 Eta, ASS 04 Delta, LIE 04 Delta, Extraterrestrial Sex Fetish, Superver, 2001

**Reading to Be Read by Week Four, Friday, May 4:**

**AniArt: Art for Non-Humans: Animal Enrichment, Ethological Aesthetics**

Animal Relatives, Difficult Relations, Barbara Herrnstein Smith, Man And Beast, Differences: Journal of Feminist Cultural Studies, Vol. 15 #1, 2004

You Think I'm a Smart Ass?, Charles Siebert, The New York Times Magazine, Jan 22, 2006

Meeting a Mammal's Psychological Needs, Trevor B. Poole, Second Nature, Environmental Enrichment for Captive Animals, Smithsonian Institution, 1998

The Bear Essentials/Making Scents: Using Olfactory Senses for Lion Enrichment, The Shape of Enrichment, Vol. 3 # 4, 1994

WCS Animal Enrichment Program Manual, Goal Setting Questions, WCS/Bronx Zoo, 2004

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Of Humans, Animals and Monsters, Christoph Cox, Becoming Animal, Contemporary Art in the Animal Kingdom, 2005

The Unmeaning of Animals, The Postmodern Animal, Steve Baker,

Monsters By Analogy (or other chapter by James Elkins) Pictures of the Body, Pain and Metamorphosis, 1999

Savage Paris, Art Oriente' Objet and The Language of Pests, Shireen R. K. Patel, Concrete Jungle, Mark Dion and Alexis Rockman, Juno Books, 1996

Nature? Marta Menezes, Next Sex, Ars Electronica, 2000

The Wild Celebration, Frederic Rossif, Hatred of Capitalism, A Reader, SemioText(e), 2001

**Extra Credit Readings:**

Attributes of the Professional Assassin, The Death Dealer's Manual, Bradley J. Steiner, Paladin Press, 1982

**Optional Readings:**

The Frequency of the Porcine Stress Gene in Texas Show Pigs, Dr. Jodi Sterle, Seedstock Edge, National Swine Registry, Vol 8, #7, 2001

**Readings to Be Read by Week Five, Friday, May 11:**

**BodyArt: The Production of Posthumanity as Performance – Plastic Surgery, Implants, Body Modification and Germline ‘Enhancement’**

Saint Oran, Alyda Faber The Performance Studies Reader, Edited Henry Bial, 2004

Ethical Considerations of Cloning, NBAC, 1999

Modern Primitives, David Levi Strauss, Modern Primitives, Re/Search, 1989

Selective Human Breeding, Shaping Genes, Darryl R. J. Macer, EUBIOS Ethics Institute, 1990

The Pineal Eye, George Bataille, Visions of Excess, University of Minnesota Press

The Politics of Genetic Enhancement, Marcy Darnovsky Redesigning Life?, Edited Brian Tokar, Zed Books, 2001

Chapter 3: The Body- Ritual, Living Sculpture, Performed Photography, Performance, Live Art Since the 60s, Roselee Goldberg, 1998

Terminal Sex, Stahl Stenslie, Next Sex, Ars Electronica, 2000

**Extra Credit Readings:**

Chapter 5 (Excerpt) The Return of the Real, Hal Foster, 1996

Compulsive Beauty, Hal Foster, MIT Press, 1996, pg 102-119

Paradox A Priori, Speculum of the Other Woman, Luce Irigaray, 1974

Interviews with Linda Montano, Carolee Schneemann, Valie Export, Angry Women, Re/Search, 1991

**Optional Readings:**

1: Blurred Genres, Clifford Geertz, 2: Liminality and Communitas, Victor Turner, The Performance Studies Reader, Edited Henry Bial, 2004

Biological Weapons, The Dark Side of the New Genetics, GenEthics

Creative Images from the Body, Body Consciousness: You Are What You Feel, Seymour Fisher, 1973

Pg. 63-73, The Quick and the Dead, Artists and Anatomy, Deanna Petherbridge and Ludmilla Jordanova, National Touring Exhibitions, UK 1998

**The Challenge: Work Towards your personal integration of all Vivoarts edgework as a Hybrid Eco:Bio:Eat:Ani:Body Art Quandry in Theory and Practice.**