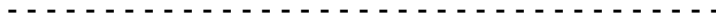




Exhibition: **Eduardo Kac**
IVAM Institut Valencia d'Art Modern
27th September – 11th November 2007

Organized by: Institut Valencia d'Art Modern

Curator: Ángel Kalenberg



A pioneer of transgenic art and internationally recognised for his interactive net installations and his works on bio art, Eduardo Kac (Rio de Janeiro, 1962) explores the fluidity of subject position in the post-digital world, questioning evolution, memory and even the condition of creation. The exhibition presented by the IVAM brings together about 50 works in different techniques and on multiple supports, ranging from digital holograms or video installations to silk-screen printings and pencil or ink drawings on paper. The catalogue published on occasion of the exhibition includes the works exhibited and texts by Eleanor Heartney, Didier Ottinger, Gunalan Nadarjan, Annick Bureau, Steve Tomasula, Eduardo Kac, Santiago Grisolia, Consuelo Císcar and Ángel Kalenberg.

During the opening reception of the show, the artist presented his performance *TIME CAPSULE* to commemorate the 10th anniversary of the original enactment of this action. On 11th November 1997, Eduardo Kac created his Time Capsule at the Casa das Rosas, a cultural center in Sao Paulo (Brazil). Live broadcasted on television and the Internet, the artist implanted a digital microchip in his own body in front of original sepia-toned photographs that documented the life of his family in Europe before 1939. Kac became so the first human being with a microchip implant. On occasion of the 10th anniversary of the performance and presenting it in its final form, including the several original elements of the live intervention, the artist activated a webcast and a web scanner in order to telerobotically and interactively monitor the implant.

Criticized for the sensationalism of some of his works, Kac takes advantage of the media attention provided by his artistic works to raise discussions on new technologies, inspect its impact on contemporary society, and raise the

awareness of people on their own potential. The artist describes his work as a reflection on changes generated by life sciences in the spheres of politics, society and culture, as well as philosophical implications generated by current parameters and conceptions of the living. Through his work, Kac explores the connexions between the physical and the virtual, the biological and the technological, in order to break their boundaries and create a new ecology of the hybrid. His works do not aim at being useful or scientific, but at suggesting a reflection on ethic and symbolic values of what is taking place in life sciences. Thus, Kac seeks to generate production interferences between art, science and social awareness, brought about by present-day computer science and telecommunications technologies.

In the year 2000, Kac became a world-famous artist for the creation of Alba, a fluorescent rabbit intended to bring about global discussions on genetic engineering, as well as to become Kac's and his family's pet as second phase of the work. Despite the INRA institute, which created the animal, denied him this second phase, "GPF Bunny" project managed to raise a number of critical discourses on legal, ethic or aesthetic aspects of art, science and society as regards to genetic technology progresses.

Kac invented an artist's gene when creating his work "Genesis" (1999), based on present-day possibility to program and re-shape biological processes. This work is intended to damage the concept of human's divine supremacy. Other recent bio art works by the artist are "Specimen of Secrecy about Marvelous Discoveries" (2004/06), in which a series of living organisms changed during the exhibition in response to internal metabolism and environmental conditions; "Move 36" (2002/04), which explores the permeable boundaries between the human and the nonhuman, the living and the nonliving; or "The Eighth Day" (2001), an artistic research on a new man-made ecology of fluorescent creatures.

Kac's works have been exhibited in art museums, galleries and biennials such as Exit Art and Ronald Feldman Fine Arts, New York; Maison Européenne de la Photographie, Paris; OK Contemporary Art Center, Linz, Austria; Seoul Museum of Art, Korea; Museum of Modern Art, Rio de Janeiro; Yokohama Triennial; Sao Paulo Biennial; Gwangju Biennale, Korea.; Weisman Art Museum, Minneapolis; Fundación Telefónica of Buenos Aires or the ARCO International Art Fair in Madrid.