

Inhuman

Julieta Aranda

Dora Budor

Andrea Crespo

Nicolas Deshayes

Aleksandra Domanović

David Douard

Jana Euler

Cécile B. Evans

Melanie Gilligan

Oliver Laric

Johannes Paul Raether

Pamela Rosenkranz

Stewart Uoo

Lu Yang

Anicka Yi

Curated by

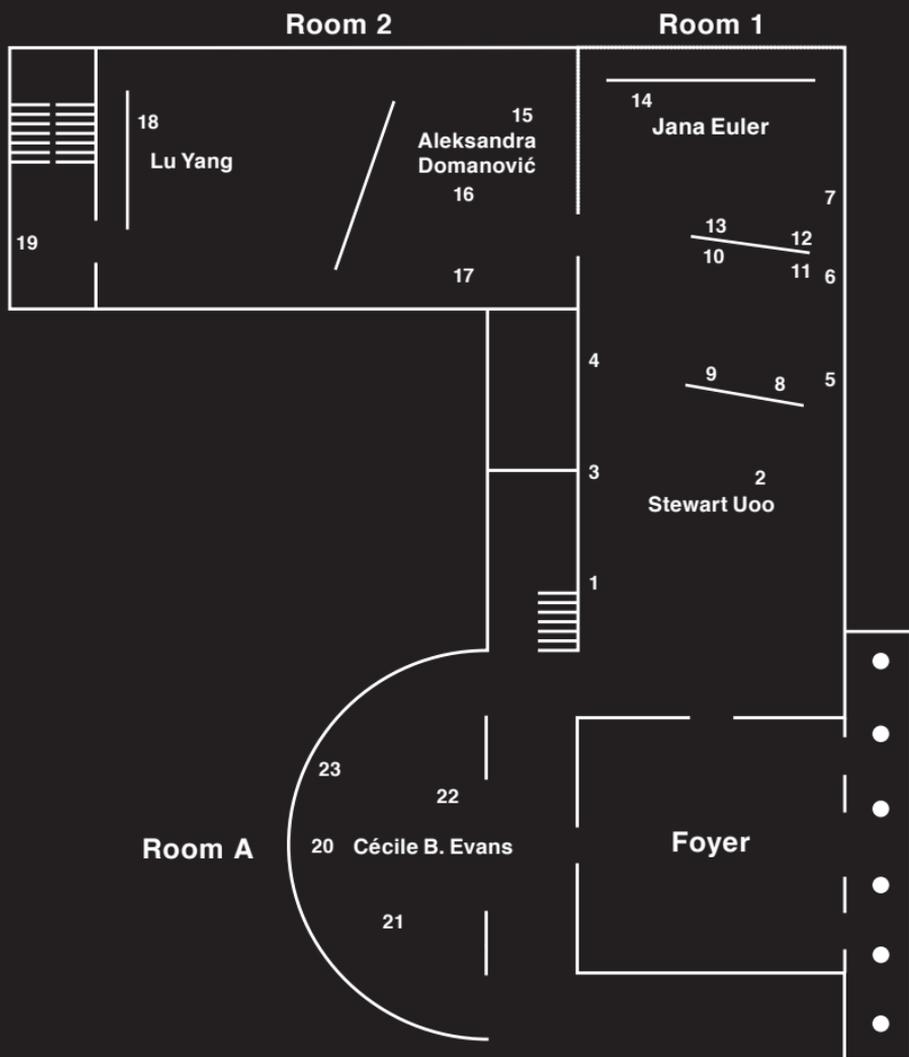
Susanne Pfeffer

**“From the perspective of the present,
the future of humanity might be
monstrous... but this is not necessarily
a bad thing.” —Julieta Aranda**

The image of the human being has changed significantly in recent decades. Technological innovations, socioeconomic transformations, and new insights gained in neurology compel us to rethink the constructs that define what is human and enable us to conceive them anew in the form of the inhuman.

The artists participating in the exhibition “Inhuman” offer visions of the human being as a socially trained yet resistant body, transcending biologically or socially determined gender classifications, as a digitally immortal entity, or as a constantly evolving self. They visualize the constructs that define what is human and shift existing perspectives on human subjectivity and the body, thereby questioning the primacy of the human being at a fundamental level.

Ground Floor



- 1 *Security Window Grill I*, 2014, Steel, enamel, rust, silicone, acrylic varnish, human hair, 203 × 93 × 16 cm
- 2 *Security Window Grill III*, 2014, Steel, enamel, rust, silicone, acrylic varnish, human hair, 53 × 192 × 103 cm
- 3 *Security Window Grill II*, 2014, Steel, enamel, rust, silicone, acrylic varnish, human hair, 203 × 93 × 16 cm
- 4 *Security Window Grill IV*, 2014, Steel, enamel, rust, silicone, acrylic varnish, human hair, 182 × 92 × 50 cm
- 5 *Security Window Grill VI*, 2014, Steel, enamel, rust, silicone, acrylic varnish, human hair, 46 × 91 × 38 cm
- 6 *Security Window Grill VIII*, 2014, Steel, enamel, rust, silicone, acrylic varnish, human hair, 46 × 91 × 38 cm
- 7 *Security Window Grill VII*, 2014, Steel, enamel, rust, silicone, acrylic varnish, human hair, 46 × 91 × 38 cm
- 8 *No Secrets*, 2014, C-print, 61 × 44 cm
- 9 *Huxtable Effect*, 2014, C-print, 88.9 × 70.1 cm
- 10 *Under My Cover*, 2014, C-print, 24.6 × 72.4 cm
- 11 *Out Here*, 2014, C-print, 66.5 × 101.5 cm
- 12 *Bad Bitch Heaven*, 2014, C-print, 89 × 59 cm
- 13 *Save It For Later*, 2014, C-print, 89 × 59 cm

The steel bars in Stewart Uoo's *Security Window Grills* are the same type as those used to protect windows in big-city buildings. While they allow air, light, and human gazes to pass from one side to the other, the human body is denied entry. As the material embodiment of the fear of crime, these grates serve not only as physical barriers but also symbolize social demarcation and exclusion. While their architectural form is predetermined by the shape of the human body, the actual purpose of such grates is concealed by ornamentation.

The bars are wrapped with fleshy, translucent strips from which strands of hair sprout. The bluish-pink silicone bears a disturbing resemblance to actual shreds of flesh—the remains of a body torn violently apart. We unavoidably imagine a scenario in which someone forced themselves through the grate in defiance of all resistance—or was even pushed through it by force. Yet the strips are arranged in perfectly accurate symmetry. In citing the decorative aspect of the grates, Uoo exposes the cynicism behind their ornamentation. His *Security Window Grills* translate mechanisms of social exclusion into a palpable image of brutality. They insistently remind us that the classification of people as desirable or undesirable, and thus the definition of certain individuals as potentially dangerous, is an integral component of our everyday environment. In Uoo's works, "being human" does not appear as a natural, universally shared characteristic but instead as the historically variable consequence of social demarcation.

* 1985 in Napa, USA, lives in New York, USA

14 *under this perspective, 1*, 2015, Oil on canvas, 190 x 150 cm

Her face showing signs of strain, the woman gazing from Jana Euler's painting lies on her belly with her arms stretched forward in an attempt to reach beyond the boundaries of her own body. Yet although she is turned toward us, the protagonist appears as if separated by an unbridgeable distance. It is practically impossible for the viewer to recognize her grotesque, phallic-looking proportions as those of a "normal" body.

under this perspective, 1 denies us the stability of a conventional point of view. For her painting, the artist shifts the perspective toward an unknown other behind the wall and turns a fundamental principle of representation in perspective into its opposite. That, in turn, reflects the optical illusion which causes objects to appear smaller with increasing distance. The central perspective simulates an appearance of reality that is based on the perception of space by the human eye. Profoundly influenced by the humanist image of man that emerged during the Renaissance, perspective representation elevated the human observer to the status of a mathematically constructed, and thus seemingly objective center of the visual world, positing human vision as a universal model and the "measure of all things."

Euler's painting attempts to depict the human being at a point at which this universal validity has seemingly been suspended. In the process, both human vision and the human body are robbed of their status as stable points of reference. Instead of intimacy and familiarity, it represents a failed attempt to establish contact and a body that is subject neither to visual control by the viewer nor physical control by its owner.

* 1982 in Friedberg, Germany, lives in Brussels, Belgium

- 15 *HeLa on Zhora's coat*, 2015, Flatbed print with UV white ink on soft PVC film, polyester yarn, 110 × 100 × 70 (unfurled)
- 16 *HeLa on Zhora's coat*, 2015, Flatbed print with UV white ink on soft PVC film, polyester yarn, 110 × 100 × 70 (unfurled)
- 17 *HeLa on Zhora's coat*, 2015, Flatbed print with UV white ink on soft PVC film, polyester yarn, 110 × 100 × 70 (unfurled)

For *HeLa on Zhora's coat*, Aleksandra Domanović makes use of a pattern based on images of the so-called “HeLa cells.” Originally taken from a cancer patient named Henrietta Lacks at the Johns Hopkins Hospital, these tumor cells paved the way for significant advances in modern cell biology. Because HeLa cells continued to divide and multiply with extraordinary speed, they were the first human cells which could be cultivated outside of the body. They have since been used in research at countless institutes all over the world, and several Nobel Prizes have been awarded on the basis of the resulting findings. This story also reveals a great deal about the evolution of principles of medical law and ethics in recent decades, as neither the African-American patient nor her family was informed about the removal and use of her tumor cells.

Just as HeLa cells exist apart from the human body, the coat is displayed without a body in the exhibition. With this image, the artist captures an uncanny aspect of this story of death and vital biological proliferation. What is the relationship between the individual Henrietta Lacks and the ceaselessly multiplying cells from her body? And how does her death relate to the immortality of her cells? The artist also examines the boundaries between the body and the self, between life and death, through the form and material of the coat, a replica of the garment worn by Zhora, a protagonist in the science fiction film *Blade Runner* (1982). In the movie, genetically engineered human beings with a limited lifespan are created for the purpose of settling new habitats in space. Zhora, a Nexus-6 replicant, refuses to accept her designated role and returns to Earth to demand that her lifespan be extended.

* 1981 in Novi Sad, Yugoslavia, lives in Berlin, Germany

- 18 *UterusMan*, 2013, 3-D animation, 1080p, Music by Square Loud, 11'20"
- 19 *UterusMan game*, 2014, Computer game, MDF, digital print, 24" monitor, computer, joystick, 206 × 69 × 89.5 cm. Character and Background Designer: Tokita Takuya, Programmers: Sugimura Ryo, Nakamura Shohei, Maki Naoto, Sound Effects Engineer: Matsumi Synnoske, Game Supervisor: Matsuguma Hiroyuki, Assistant: Mizoguchi Tomoyuki. Special Thanks: Tokita Tadaaki, Tokita Izumi, Tokita Miho, Igarashi Rina, Matsuura Jin, Ono Kazunori. Produced by the Executive Committee of the 5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum. Dedicated to Mr. Tokita Takuya.

In Lu Yang's *UterusMan* classic features of the comic and video game hero are blended with bodily attributes that are explicitly encoded as feminine. With outstretched arms, *UterusMan* assumes the contours of a uterus; his superpowers are rooted in the female reproductive capacity. The asexual heroine attacks enemies with "ovum light waves;" when she flies, menstrual blood streams from his feet like exhaust trailing from a jet engine. In battle, *UterusMan* employs a monstrous, aggressive fetus as a weapon—a radical reversal of the mother and infant roles.

Abandoning gender stereotypes, Lu Yang defies supposed biological boundaries and hierarchies. With the uterus, part of the complex of female sex organs becomes the protagonist—a part whose image is conspicuously absent in everyday consumer culture. Not only is it explicitly visible in Lu Yang's video, it becomes the dominant formative element. The artist rigorously reassesses the "natural" character of biological gender, reproduction, and the body while using the resources of fiction to reconfigure them. At the same time, the figure of *UterusMan* echoes current developments in which the body's reproductive capacities have moved into the focus of discourse on such issues as egg freezing, assisted reproductive technology, and genetic manipulation.

* 1984 in Shanghai, China, lives in Shanghai and Beijing, China

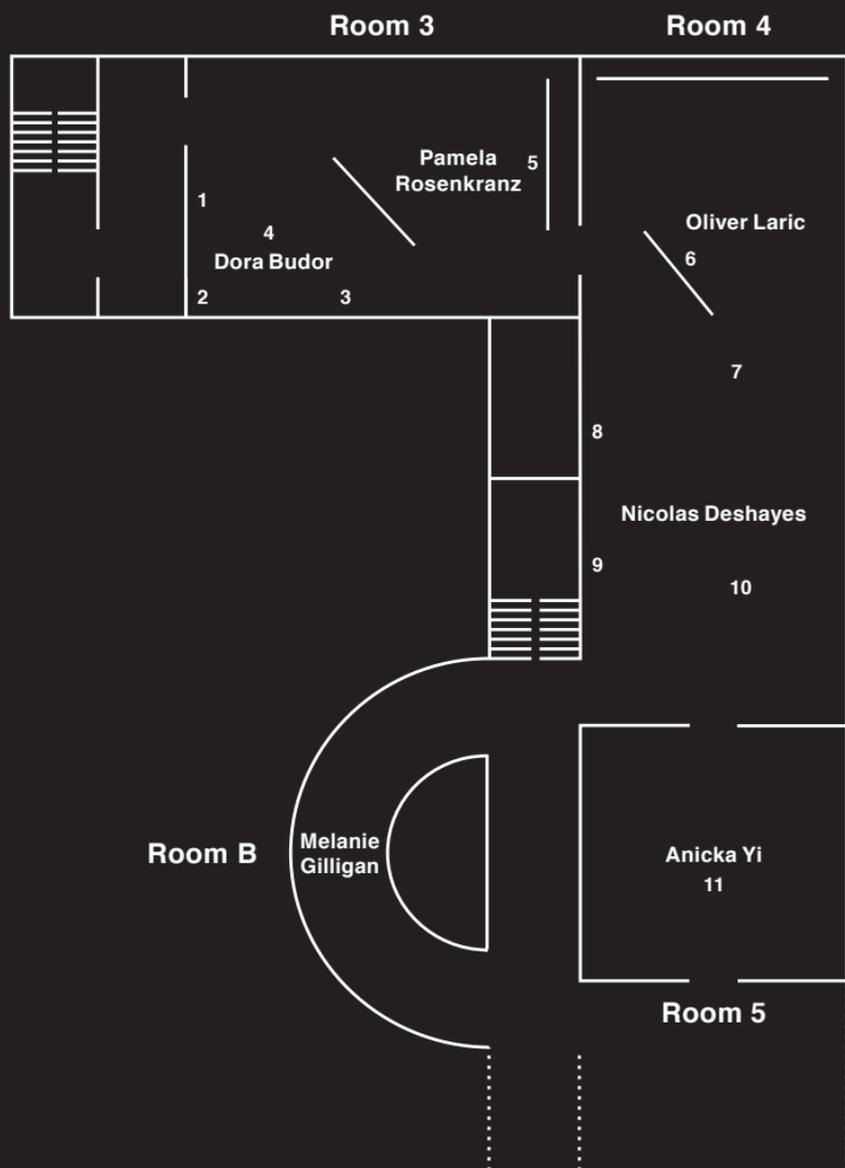
- 20 *Hyperlinks or It Didn't Happen*, 2014, HD video, carpet, photographs, 22'30", Carpet: 150 x 240 cm. Animation and Effects with Tom Kemp, PHIL Model with Hossein Diba, PHIL Animation with Jono Symmonds, Music with Mati Gavriel, Additional 3-D Renderings and Models with andres_spa, freelancer.co.uk, Rendering by RenderFarm.NL, Project Management by Lizzie Homersham. Supported by the Arts Council of England.
- 21 *What A Feeling*, 2014, SLA print, paint, rubber plant, acrylic, poster print, 175 x 103 x 170 cm
- 22 *One Foot In The Grave*, 2014, Replica Eames DCW chair, C-print, 74 x 64 x 49 cm
- 23 *Softness Campaign*, 2014, Three adverts for *Harper's Bazaar Art Arabia*, 29 x 21 cm each

What happens to our social media accounts when we die? In her video entitled *Hyperlinks or It Didn't Happen*, Cécile B. Evans examines how our digital images are leading an increasingly complex life of their own. In the process, she raises fundamental questions about the relationships between life, death, identity, and their circulation on the Internet. The structure of her video resembles an exhaustive online search whose protagonists are driven by a seemingly endless stream of information. The meticulously composed, loosely linked episodes are moderated by PHIL, a "failed copy" of a famous actor who died in 2014. After his death, various media reported that his role in the final chapter of a blockbuster franchise would be completed using a digital reproduction.

What does it say about our physical existence when the life span and mobility of our digital counterparts clearly exceed those of a human being? When Evans gives visual expression to the increasing invisibility of older women in media and society she illustrates the extent to which digital and analog life intertwine and influence each other, even within the contexts of gender relations and biological processes. Even the most intimate aspects of human life appear to be affected by the process of technological change, which unleashes digital avatars and lastingly alters our self-perception.

* 1983 in Cleveland, USA, lives in London, UK and Berlin, Germany

1st Floor



- 1 *The Architect, Infected at the Bone*, 2014, Production-made SFX transfer scars from movie *300: Rise of an Empire* (2014), silicone sheet, silicone-cast wiring, electrical fittings, electrical fuse box, stainless steel, assorted metal hardware, 221 × 42 × 14 cm
- 2 *The Architect, Loss at the Surface*, 2014, Production-made SFX transfer scars from movie *300: Rise of an Empire* (2014), silicone sheet, silicone-cast wiring, electrical fittings, stainless steel, assorted metal hardware, 207 × 170 × 14 cm and 144 × 111 × 9 cm
- 3 *The Architect, Mind Falls Apart*, 2014, Production-made SFX transfer scars from movie *300: Rise of an Empire* (2014), silicone sheet, silicone-cast wiring, electrical fittings, electrical fuse boxes, stainless steel, assorted metal hardware, 218 × 157 × 14 cm
- 4 *Mental Parasite Retreat 1*, 2014, Cyborg chest prosthetics screen used on Bruce Willis in movie *Surrogates* (2009), Dragon Skin silicone, cinema chair, plastic, foam, animatronics, assorted hardware, 105 × 70 × 72 cm

Mainstream cinema is a medium of illusion in which we are invited to lose ourselves in film characters in order to find ourselves as human beings. Hollywood blockbusters utilize high tech prostheses to transform actors' bodies credibly into the bodies required for their roles. Budor acquires props from these films via film memorabilia auctions and assembles them to create hybrid beings that are partly human and partly non-human things. In the science fiction film *Surrogates*, the non-human is also posited as a part of human nature at the plot level. Here, people possess personal "surrogate bodies" that protect them against the dangers of life on Earth but that also prevent real people from experiencing this life. Bruce Willis personifies the hero who eventually restores people to their rightful place as human beings. Budor presents the breast plate worn by his cyborg surrogate in the film breaking through a silicone-cast theater seat. The props of mass entertainment are combined to form a humanoid furniture item whose material, color, and function reveal that the inhuman is used in the film only as a means of enthroning the white man as the savior of the world in the end. In the series entitled *The Architect...* Budor mounts the 3-D special effect scars produced for the war fantasy film *300: Rise of an Empire* on a silicone-cast sheet, integrating them with electrical fuse boxes and electrical conduits. In this way, Budor directs the viewer's gaze to the process of catharsis set in motion by cinema blockbusters, which paradoxically derives from the elaborate staging of human vulnerability.

* 1984 in Zagreb, Croatia, lives in New York, USA

5 *Living Colors*, 2012, Video animation, projection in dimmed light, sound, 8'23", loop

The color spectrum in Pamela Rosenkranz's video *Living Colors* is based on the Brainbow Project. "Brainbow," an amalgamation of the English words "brain" and "rainbow," refers to a new method of mapping neuronal circuits. Employing genetic manipulation techniques, neurological researchers at Harvard University succeeded in labelling individual nerve cells of mice with different colors in order to track the animals' brain activity precisely. This method is regarded by brain researchers as a milestone in the development of imaging techniques. In Rosenkranz's video, the luminous color fields are linked with "Heather," a computer-generated voice. She continually repeats the words "yes" and "no," thereby making use of the entire spectrum of intonations encompassed by the speech program. Thus speech is reduced to a binary code, a pair of opposites that has no relationship to an interlocutor, whose linguistic or non-linguistic point of reference is absent. Only the speech melody provides clues to a possible meaning conveyed by the spoken words—a human act of interpretation that is imitated by a computer program in this scenario. Its character as a technological simulation clearly indicates that even the subjective, context-dependent intonation of the words possesses a standardized, rule-based dimension. The artist locates the "life" in *Living Colors* at the interfaces between three different spectrums: the opposing poles of agreement and rejection, "Heather's" computer-generated variations in intonation, and the combination of red, green, and blue color signals in the digital video projection. With reference to technology and neurological insights, Rosenkranz questions traditional concepts of human individuality, freedom, and creativity. By confronting references to the most recent fruits of research with a language that is truncated to the point of incomprehensibility, she also exposes the limitations of techno-scientific categories and images of the human.

* 1979 in Uri, Switzerland, lives in Zurich, Switzerland

6 *Untitled*, 2014, 4K video, color, sound, 5'55"

7 *The Hunter and His Dog*, 2014, Polyurethane, jade powder, bronze powder, aluminum powder, pigments, Three parts, 90 x 66 x 6 cm each

Formlessness becomes form in Oliver Laric's video. In obedience to no apparent hierarchy, every object, whether it be a human figure, an automobile, or an animal, develops an unlimited range of virtual possibilities. The truly uncanny aspect is not the dissolution of forms or images—the transition from the human to the monstrous, for instance—but rather the infinite potential for transformation. When line or formal outward appearance enables us to distinguish between things, then we realize as we observe the series of changes that neither forms nor definitions culminate in a stable identity. Instead, we learn in the video that form itself contains a generative component that turns whatever we recognize into an other. Thus formal similarity takes the place of categorical differentiation between animate and inanimate, human and animal. This raises a question that is fundamental to the concept of the inhuman: What is the basis for the essential distinctions between things, for the development of hierarchies and classifications of the human that are derived with reference to the non-human other. The process of metamorphosis Laric sets in motion in his video is not conceived as a progression toward a higher goal or ultimate purpose that is inherent in the nature of things. The soft, practically monotonous pop music that accompanies this kaleidoscope of forms invites viewers to lose themselves in the aimless process and the pleasure of seeing itself.

As a complement to this radical concept of form, the series entitled *The Hunter and His Dog* is concerned with the nature of the material itself. Sculptural, on the one hand, and two-dimensional, template-style, on the other, the replicas derived from 3-D scans refer to the material of art and the human body. The data on which the handmade casts are based are freely accessible on the Internet within the context of Laric's series of *Lincoln 3D Scans*. With the resources of form, materiality, and production, Laric questions the archetypal image of the dog and his master and its embodiment in the tradition and concept of sculpture.

* 1981 in Innsbruck, Austria, lives in Berlin, Germany

- 8 *Cramps*, 2015, Vacuum formed plastic, pigmented polyurethane foam and powder-coated aluminum, Three parts, 124.7 x 185.5 x 10 cm each
- 9 *Vein Section (or a cave painting)*, 2015, Vitreous enamel on steel, powder-coated aluminum frame, Twelve parts, 30 x 150 x 5 cm each
- 10 *Becoming Soil*, 2015, Welded steel, enamel, Two parts, 180 x ø 14 cm each
- 10 *Becoming Soil*, 2015, Welded steel, enamel, Two parts, 160 x ø 28.5 cm (irregular) and 180 x ø 20 cm
- 10 *Becoming Soil*, 2015, Welded steel, enamel, Three parts, 200 x ø 29.5 cm (irregular) and two pipes 180 x ø 14 cm each
- 10 *Becoming Soil*, 2015, Welded steel, enamel, Three parts: 180 x ø 42.5 cm (irregular) and two pipes 180 x ø 14 cm each

The works of Nicolas Deshayes are concerned with interrelationships between the human body and the sterile surfaces of our environment. The artist works with materials which are often used as coatings for elements of urban infrastructure; enamel, for instance, is applied as cladding in public transportation systems. Like a mechanically fabricated skin, the outer surface coating acts as a barrier to bodily traces, which assume the status of defects in the world of smooth, fetishized surfaces. At the same time, the logic of industry is transposed to the human being: Its ideal image is sanitized, efficient, and free of all “excess”; its functions and capabilities are perfected and expanded through advances in technology.

While the surfaces in Deshayes’s works continue to resemble those of industrial components, they appear to be “contaminated” with their colors, proportions and shapes referencing those of the human body—the latter also being alluded to in titles such as *Vein Section*. Deshayes’s works remind us that, in spite of their technical appearance, many of the materials he uses are of organic origin. Although they have no apparent connection to the human body, his abstract objects assume a corporeal quality of their own beyond the pale of established boundaries and definitions of the human.

* 1983 in Nancy, France, lives in London, UK

- 11 *Le Pain Symbiotique*, 2014, PVC dome, projector, single-channel video, glycerin soap, resin, dough, pigmented powder, plastic, Mylar, beads, tempera paint, cellophane, Dimensions variable

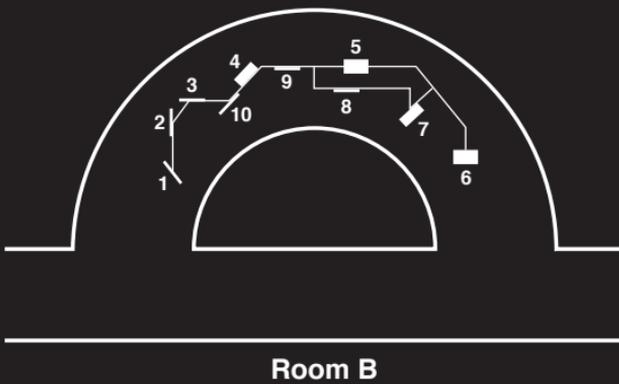
There are ten times as many microorganisms as human cells on and inside our bodies—roughly ten million in all. We could not survive without them. Although relatively little is known about the complex relationships that prevail within the “human biotope,” it is assumed that they influence not only physical health but cognitive skills and processes as well. How does this impact on traditional concepts of the human “self,” which are defined above all in contrast to the non-human “other?”

In *Le Pain Symbiotique* [Symbiotic Bread] Anicka Yi takes bacteria and microbes rather than human beings as her starting point. The video projections inside the PVC dome present images of bacteria microorganisms while the materials embedded in glycerin soap also resemble organic specimens, microscopic images of algae perhaps. Yi presents them like precious museum exhibits under illumination and on pedestals. The exhibition architecture, which the viewer cannot enter, is coated on the bottom with a layer of dough. Yet it is not the human contribution to the production of bread that is emphasized here, but that of microorganisms. Were it not for the work of yeasts and bacteria, foods such as sourdough bread would be unfit for human consumption. In Yi’s presentation, the viewer is not addressed as an individual self but rather as a biotope, as a set of symbiotic relationships with the microorganisms in us.

* 1971 in Seoul, South Korea, lives in New York, USA

1st Floor

Melanie Gilligan



Follow numbers in order to watch episodes in sequence.

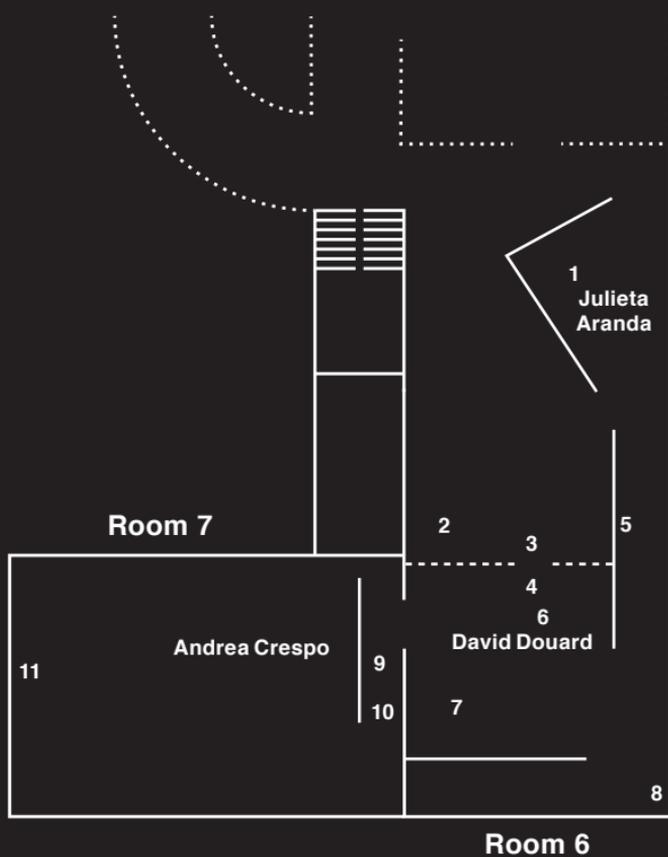
The Common Sense, 2014–15, (Phase 1 and Phase 2B of a total of three phases), Installation with 10 LED TVs, powder-coated steel tubes and HD video, ca. 6'00"–7'00" each, synchronized, Dimensions variable
Starring: Annemarie Ooft, Judith Edixhoven, Vicki Kim, Stacey Iseman, Yardeen Roos, Djamila Landburg, William Sutton, Ulysses Castellanos, Thijs Prein, Cat Smits, Pepijn Cladder, Jackie Rowland, Director of Photography: Matthew Noel-Tod, Cabot McNenly, Editor: Kyle Sanderson, Producer: Smarthouse Films. Commissioned by De Appel arts centre, Casco – Office for Art, Design and Theory, De Hallen Haarlem, Justina M. Barnicke Gallery. Supported by Mondriaan Fund, Canada Council for the Arts, Charles Street Video, Dommering Foundation, Fonds 21, LIFT (Liaison of Independent Filmmakers of Toronto).

For the protagonists in the science fiction mini-series *The Common Sense*, using language or images to express oneself is outdated. The *patch* technology enables them to share feelings and physical sensations directly with others.

The first episode begins ten years after the invention of the *patch*. Students attending a seminar watch a documentary film about the early phase in the history of the technology. The first generation of users was enthusiastic and entertained hopes of a social revolution fueled by empathy and solidarity generated through the collective sharing of experience. Although the concept of the subject changes radically, no revolutionary upheaval of societal power structures takes place. The introduction of the *patch* accelerates capitalist strategies of optimization, providing for merciless efficiency as well as constant accessibility and control. The collective linking and stimulation of neural pathways soon produces physical consequences. The functions of the new neuronal and organic structures that emerge in some *patch* users become objects of commercial research. In *The Common Sense – Phase 1 & Phase 2B*, Melanie Gilligan directs our attention to the interplay of technological change and human beings and establishes a scenario in which the categories of dystopia and utopia no longer apply. In their place she presents technological achievements whose consequences soon defy the capacity of available scientific means to grasp and control them. What is born here under the guise of post-individualism is exposed not as community, a new form of a *common sense*, but rather as a late-capitalist dictate of transparency.

* 1979 in Toronto, Canada, lives in New York, USA and London, UK

1st Floor



- 1 *Stealing one's own corpse (An alternative set of footholds for an ascent into the dark)*, 2014, HD video, sound, 3-D printing, wire, flight suit, foam, wood, potato, rope, silicone, carpet, clay, netting, ceramic, apple, vinyl plot, anthracite, framed ink drawing, tape, paint, astronaut poem, Dimensions variable

With her video, Julieta Aranda addresses the question of whether the human being remains human when leaving the earth. The point of departure for this work was her participation in the art program sponsored by the national aeronautics and space research centre (DLR) and the issue of how her artist's body is appropriated in service of advertising for the German space flight program. That appropriation is echoed in the neocolonial efforts to establish colonies elsewhere in the universe. How can the human being overcome gravity, and to what extent do these tricks turn out as freedom traps? The sound, images, and texts in Aranda's video essay ask about the specific form this centuries-old wish assumes under the influence of new technologies and the current phase of capitalism. We read that "From the perspective of the present, the future of humanity might be monstrous... but this is not necessarily a bad thing," and somewhat later we watch as an aluminum-colored head melts away and identical female head masks emerge from its molten substance. As they float in space, we listen to the repeated refrain "I'm gonna go to Mars." The paradox of the inhuman, namely that its promises often remain trapped in the snares of humanism, pervades the installation as well. We enter a so-called blue and green screen of the kind used as a background in the motion picture industry—as a screen onto which any desired setting can be projected. Yet by virtue of its coloration—which represents the strongest possible contrast to white skin—even this straight projection screen remains indebted to the racist reductions of humanism.

* 1975 in Mexico City, Mexico, lives in Berlin, Germany and New York, USA

- 2 *U make me sick*, 2014, Wood, aluminum, fabric, metal, plastic, plaster, 200 x 200 x 150 cm
- 3 *We've Ne'er Gotten*, 2015, Wood, aluminum, metal grid, fabric, eggs, neons, 200 x 150 x 20 cm
- 4 *We've Ne'er Gotten*, 2015, Wood, aluminum, metal grid, fabric, eggs, neons, 200 x 150 x 20 cm
- 5 *MO'' (Swallow)*, 2014, Plexiglas, aluminum, metal, fabric, pump, silicon, water, 116 x 168 x 82 cm
- 6 *UP BEAT UP'' rendition*, 2014, Wooden bench with a rotating sculpture, papers, plasma screen and projection, Dimensions variable
- 7 *UP BEAT UP'' rendition*, 2014, Plaster, aluminum, resin, fabric, 128 x 80 x 80 cm
- 8 *We've Ne'er Gotten*, 2015, Wood, aluminum, metal grid, fabric, eggs, neons, 200 x 150 x 20 cm

David Douard uses poems collected from the Internet as a material and a flux, fit to be transformed in order to produce hybrid sculptures as a mix of the organic and technology. Despite their sober, bureaucratic aesthetic, they develop a life of their own, a life that, precisely because it remains grounded in reality, is stranger than any fiction, similar to the mechanisms of animism. When the artist imbues his anonymous objects with subjectivity, the changes they undergo call to mind the effects of a virus on a living organism. Like a hacker, the artist invades their inner structure and makes it resistant to itself and its function within political and economic systems. The form and spread of the process he sets in motion in doing so is no longer subject to intentional control.

Douard's works are places at which the animistic other, which is excluded from modern concepts of the world, resurfaces and transcends clearly defined boundaries between subject and object. His sculptures have neither stable identities nor interiority. They embody a form of the self which takes shape and changes in interaction with the hybrid objects in its environment.

* 1983 in Perpignan, France, lives in Paris, France

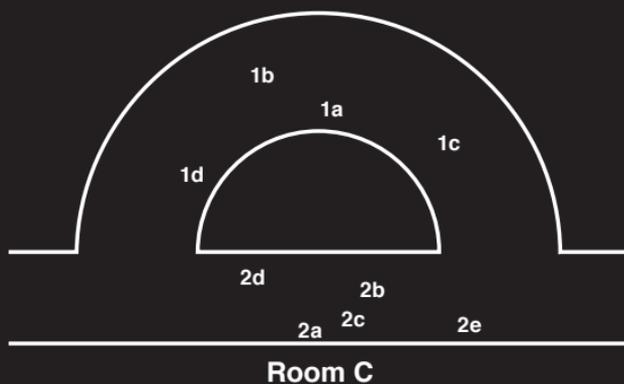
- 9 *Intake*, 2015, Digital inkjet print on paper, digital inkjet print on acrylic glass, hand-etching, 59 × 102.5 × 5.5 cm
- 10 *Spasm*, 2015, Digital inkjet print on paper, digital inkjet print on acrylic glass, hand-etching, 59 × 102.5 × 5.5 cm
- 11 *sis : parabiosis. neurolibidinal induction complex*, 2015, Digital video, 6'29"

“You may split if you have not done so in the past. You will know who you are.” Andrea Crespo’s video *sis : parabiosis. neurolibidinal induction complex* is the singular expression of multiple personalities. The work does more than reveal something about splitting and multiplicity, however. Under the influence of audiovisual stimulation, the viewers become part of a system of symbols, information, and affects themselves. The work poses fundamental questions. What is the basis of our self-perception, and what if the self is more than one? Crespo uses the term “sis” in reference to a multiple system that encompasses two individuals, Cynthia and Celinde. The bar of light moved mechanically across the screen by the scanner continuously splits and reproduces the pictorial field. This conversion of analog data about a physical object into digital data which can be analyzed is an imaging process. In Crespo’s video, however, it is not coupled with questions about the image of the body and the self, but instead transcends the limits of a homogeneous self-image. Individual words, mangas, diagrams, glossaries, and tables from a variety of sources are exposed to view as well as erased by the light bar. The black background of the video, which has no visible frame, is split in two (the moving light source and the words arranged as a dialogue), yet holds the heterogeneous elements together. Within this mechanical system and the diversity of the media employed, no discreet identity emerges, and no medical discourse takes concrete shape. Crespo defines multiplicity/plurality as a state of being in which more than one person or entity occupies a single body. By interweaving digital, biological, and mechanical references, she also presents the body and the self within the context of a process of materialization instead of representation—as deterritorialized living forces that exceed the boundaries of traditional concepts of identity.

* 1993 in Miami, USA, lives in New York, USA

2nd Floor

Johannes Paul Raether



- 1 *Cave of Reproductive Futures*, 2015, Installation, Dimensions variable
 - a *Roverella*, 2014, Buggies, latex
 - b *Rochenalle*, 2014, Buggies, latex, walker, tablet, video:
One of Her Sisters, 2012, 45'
 - c *Rotundella*, 2015, Buggies, child seat covers, belts, tablet, series of pictures:
Collective Washing Mission, NYC, 2014
 - d *RepRapRella*, 2012, Buggies, latex, prints, tablet, series of pictures:
Mother India, Varanasi, 2013
- 2 *Identitecture*, 2015, Installation, Dimensions variable
 - a *Forking Horizons*, v. 5, as of March 28, 2015, Digital print, 55 x 350 cm
 - b *Transformella for Protektorama*, 2015, Table made from buggies and mirrors
Protektorama prothetische Bäume, 2014, Fabric, bicycle inner tubes, wrist brace,
series of pictures on smartphones: *Organic Light-Emitting Processiorama*,
NYC, 2014, *Ice Witch*, Alps, 2015, *Smartphone Sangoma*, Johannesburg, 2012
 - c *Transformella for Schwarmwesen*, 2015, Table made from buggies and mirrors
Omar, 2015, Selfie stick, replica of Michelangelo's David, amulet of souvenir
spoons, keyfob, necklace
 - d *Transformella for Transformella*, 2015, Table made from buggies and mirrors
Amulet, 2013, Latex, 3-D printed parts of 3-D printer
 - e *Lehrmission*, 2015, Audio track, 13'

According to *Transformella*, the pink “Queen of Debris,” the heterosexual relationship is approaching obsolescence as the ideal human reproductive matrix. The current interpenetration of biodigital technologies and capitalism is industrializing human reproduction. From in vitro fertilization to preimplantation genetic diagnosis to surrogate motherhood—*Transformella* views these practices not primarily as signs of decline but rather of a potential that must be redirected in service of the “Reprovolution.” In *Transformella*’s eyes, it becomes a touchstone for our own relations of re-production. What if we were to collectivize our procreation and have children in groups? What if the purpose were no longer to pass on our individual hereditary dispositions? What forms of community and society could then we bring forth today? What new forms of the human condition could we evoke? *Transformella*’s incubation cave made of kitchen towelling contains converted buggy frames that proliferate like networks of roots. Instead of a hierarchical family tree, an “*identitecture*” diagram hung on the wall lists all of Raether’s current potential beings, of which *Transformella* is merely one.

Transformella wants to be our “teacher-mother” and asks whether, in view of these far reaching changes, we intend to pursue the discussion further within the old categories of humanism and its counterdiscourse or instead radically transform existing possibilities and use them to ring in the “Reprovolution.” At the end of May, she welcomes us personally to her “Cave of Reproductive Futures” at the Fridericianum.

* 1977 in Heidelberg, Germany, lives in Berlin, Germany

Colophon

This booklet is published on occasion of the exhibition

“Inhuman”

Julieta Aranda, Dora Budor, Andrea Crespo, Nicolas Deshayes, Aleksandra Domanović, David Douard, Jana Euler, Cécile B. Evans, Melanie Gilligan, Oliver Laric, Johannes Paul Raether, Pamela Rosenkranz, Stewart Uoo, Lu Yang, Anicka Yi

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