



Berlin-Brandenburg Academy
of Sciences and Humanities

Workshop

Visual Cultures in Art and Science

Rethinking Representational Practices in Contemporary Art and Modern Life Sciences

Berlin-Brandenburg Academy of Sciences and Humanities
Interdisciplinary project „The World as Image“

Berlin-Brandenburg Academy of Sciences and Humanities
Jägerstr. 22/23, 10117 Berlin, Room 230
Monday, October 16th, 2006, 9.00 am–7.00 pm

concept by Ingeborg Reichle

Workshop

VISUAL CULTURES IN ART AND SCIENCE

Rethinking Representational Practices in Contemporary Art and Modern Life Sciences

LOCATION Berlin-Brandenburg Academy of Sciences and Humanities
Jägerstr. 22/23, 10117 Berlin, Room 230

DATE Monday, October 16th, 2006, 9.00 am–7.00 pm

concept by Ingeborg Reichle

The workshop about Visual Cultures in Art and Science will bring a group of international experts together to frame this increasingly important topic at the Berlin-Brandenburg Academy of Sciences and Humanities on October 16, 2006. The aim of this workshop is to extend investigations of visualization in art and science and the use of images as visible evidence in science and the complex role of visual representations.

By contrasting selected works of contemporary art with recent scientific developments, it is possible to demonstrate that art today not only serves to comment on science, but also represents a form of research and knowledge production in its own right, though one belonging to a radically different epistemological tradition. Moving beyond the postulated dichotomy of the objective sciences and the subjective arts, contemporary art shows us that art is no longer limited to the production of beautiful artefacts, but has established its role as a legitimate form of knowledge production in its own right.

The engagement of art with science ranges from artists' iconological handling of scientific imaging to research projects executed as artistic endeavours by artists working in the laboratory. In the last two decades we have seen a number of artists leave the traditional artistic playground to work instead in scientific contexts such as the laboratories of molecular biologists. Such artistic interventions in genetics and biological forms have made possible new means of artistic expression and art forms, like 'Transgenic Art' and 'Bio-Art'. The use of technologies from the field of current research in the life science by artists ranges from tissue engineering to stemcell technologies and even transgenic animals, a phenomenon that raises ethical questions with regard to both scientific and artistic endeavours.

Visual illustrations have always been used in the natural sciences to make visible scientific relationships, to visualize theories, or to graphically capture the results of scientific experiments. Today the visualizations in modern Life Sciences range from advanced image technologies that offer evermore detailed views of the microstructures of the organic world, to imagebased computer simulations that are no longer based upon a physical-biological reference system and that open up a new biotheoretical space, to representations become life, such as transgenic animals and clones.

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PerZan: HPV HUMAN PAPILLOM
VIRUS 16 E6 (div lev), 2006

Scientific visualizations arise as part of a complex interplay of different agents. They are produced as part of a laborintensive process of production and negotiation and are to a great extent constructed artifacts and do not simply depict or form reality and/or the “object” of the respective investigation or experimental environment. Even photographic or other optical recording techniques do not simply record the phenomena of nature, but rather fix the state of prepared objects for the production of a visual record. Graphic representations, too, do not directly depict measured data, but rather are translated or converted into other media and visualized in diverse presentational forms that can be expressed using various representational conventions: in the form of curves, diagrams, or complex image rasters or other symbolic representations.

With respect to this development, it may be assumed that the increasing “pictorialization” of natural science practices will lead to a transformation in the production of knowledge in this field and will force a change in perspective from the logic of life to the logic of images, the consequences of which we cannot yet determine. New directions in research, such as those offered by neurobiology and studies of consciousness, provide greater insight into the working of the mind, and molecular biology continues to provide us with a better understanding of the structure of the living world. Their scientific explanations of the structures and processes of body and mind challenge our conception and understanding of what we call ‘human nature.’

CHAIR:

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Herwig Turk:
SETTING 04_0006
Video 6.32 min, 2006

PROGRAM

9.00 – 9.15	Ingeborg Reichle (Berlin) <i>welcome and introduction</i>	
9.15 – 10.00	Christine Heidemann (Berlin) <i>Dilettantism as Artistic Research Method</i>	(S. 5)
10.00 – 10.45	Käthe Wenzel (Berlin) <i>Subversive Preserves? – Scientific preserving techniques in contemporary art</i>	(S. 6)
10.45 – 11.00	Coffee break	
11.00 – 11.45	Steffen Siegel (Berlin) <i>Map bodies</i>	(S. 7)
11.45 – 12.30	Miriam van Rijnsingen (Amsterdam) <i>Art Framing Science?</i>	(S. 8)
12.30 – 14.00	Lunch break	
14.00 – 14.45	Suzanne Anker (New York) <i>High Rez/Low Rez: Kaleidoscoping Nature</i>	(S. 9)
14.45 – 15.30	Herwig Turk (Vienna/Lisbon) <i>One cannot say where the Organ ends and the processing starts! (Oswald Wiener)</i>	(S. 10)
15.30 – 16.15	Jenny Boulboulé (Amsterdam) <i>Getting in touch with biotechmatter: investigating laboratorial practices in the Life Sciences and Visual Arts</i>	(S. 12)
16.15 – 16.30	Coffee break	
16.30 – 17.15	Frank Rösl (Heidelberg) <i>Interdisciplinary interaction between art and basic research: what can scientists learn from artists?</i>	(S.13)
17.15 – 18.00	Karsten K. Panzer PerZan (Cologne) <i>IGENE-VISIONS</i>	(S. 14)
18.00 – 18.30	Ingeborg Reichle (Berlin) <i>summary</i>	(S. 16)
19.00	Dinner	

DILETTANTISM AS ARTISTIC RESEARCH METHOD

In the context of the so called inter- or trans-disciplinary discourse in art and science, that is popular since several years, dilettantism is gaining a growing relevance. Dilettantism, that always exists distinct from professionalism, is defined as positive or negative in different periods of time and depending on different perspectives. Especially in the context of the currently very en vogue 'artistic research' dilettantism appears as a suitable category that implies the playful and utopian potentials of artistic research and at the same time can prevent from an overhasty claiming of congruency of science's and art's methods and results.

CV:

Christine Heidemann (*1974) is a free lance curator living in Berlin. She studied art history in Cologne and Frankfurt/Main and in 2005 received a PhD for her dissertation "Dilettantism as a Method. Mark Dion's Research on the Phenomenology of the Natural Sciences" at the University of Gießen. As laureate of the Wolfgang-Hartmann-Price for Curatorial Projects she curated the show "Jagdsalon" ("Hunting Salon") at Kunstverein Wilhelmshöhe Ettlingen and Kunstraum Kreuzberg/Bethanien, Berlin in 2005/06.

Currently she co-curates the exhibition "die stadt von morgen: Beiträge zu einer Archäologie des Hansaviertels Berlin" ("the city of tomorrow: Contributions to an Archaeology of the Hansaviertel Berlin") in co-operation with the Berlin Academy of the Arts (May–July 2007). Further she is working on an exhibition project about walking and the flaneur at Kunstraum Kreuzberg/Bethanien, Berlin (fall 2007), titled "Walk! Spaziergehen als Kunstform" ("Walk! Walking as Artistic Practice").

PUBLICATIONS (SELECTION):

Ursula Biemann: Performing the Border; Galerie für Landschaftskunst and CHORA: Tiles, Rotating Earth and Urban Gallery, in: Research Art, Exhibition Catalogue, Berlin University of the Arts, Berlin 2006, pp.12–19, 20–29 and 62–67.

Jagdsalon, Exhibition Catalogue Kunstverein Wilhelmshöhe Ettlingen and Kunstraum Kreuzberg/Bethanien, Berlin 2005/06, ed. by Christine Heidemann, Ettlingen/Berlin 2005.

Wenn Ortsspezifisch zum Klassiker wird. Mark Dion in der Villa Merkel, Esslingen, in: Texte zur Kunst, Nr. 49, March 2003, pp. 164–167.

Mark Dion. Encyclomania, Exhibition Catalogue Villa Merkel, Esslingen; Bonner Kunstverein; Kunstverein Hannover 2002/03, ed. by Andreas Baur, Stephan Berg, Christine Heidemann, Nürnberg 2002. Hermine Overbeck-Rohte und Fritz Overbeck. Ein Briefwechsel (1896–1909), ed. by Harald Fiebig u. Christine Heidemann, Bremen 2002.

Art of Knowledge, Exhibition Catalogue, VII. Deutscher Wirtschaftskongress, Universität zu Köln, ed. by Christine Heidemann and Dorothee Sorge, Cologne 1999.

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Dr. Käthe Wenzel

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SUBVERSIVE PRESERVES? – SCIENTIFIC PRESERVING TECHNIQUES IN CONTEMPORARY ART

Organic tissue as a material in art, and especially in its preserved state, creates complex references not only to current and historic discussions of the human body. Making use of traditional techniques for preserving organic tissue, most of which have been developed in the service of medicine and natural science, artists tend to explore the complex connotations carried also by the preserving techniques – ranging from Damien Hirst's monumental references to various cultural techniques like collecting, archiving, and preserving, up to Micha Brendel's slightly sado-masochistic fantasies about the complete medical control of the body.

Interestingly, artists like Hirst, Brendel, or Schieferstein, mostly make use of the iconic image of the scientific preserve and its ambiguous attraction, which has been amply explored in horror movies and still can create problems for the curators of scientific museums. While they use these images in order to discuss current socio-scientific issues, the objects themselves are comparatively outdated and have hardly any significance for contemporary medical research anymore.

But does this mean that they are feeding on historical scientific cast-offs instead of creating real subversion by appropriating more recent scientific techniques – or are they justified by creating their art not in the image of the actual design of scientific paraphernalia, but by the image of scientific paraphernalia in our collective memory?

CV:

Dr. Katrin Käthe Wenzel Works as an artist and an art historian about technologies of knowledge and the collective production of reality. Born in Aachen, West Germany, in 1972. Studied art history, history, and anglistics at Marburg, Florence, and Berlin. 1998 MA, 2003 PhD about "meat as a material in art, objects between art and medicine" with Prof. Dr. Horst Bredekamp at Humboldt University, Berlin. Free artist since 2000, shows in Europe and the USA. 2006/07 and 2007 teaching at the Akademie für Angewandte Kunst, Vienna.

PUBLICATIONS (SELECTION):

In preparation: with Silke Ettling, Lisa Glauer (ed.): "...bringing those two worlds together is not an easy task." Explorations between art and sciences.

Käthe Wenzel: Flying Buildings – Fliegende Bauten. Collective net-building by mail, a worldwide project. Catalogue, Berlin 2006.

Fleisch als Werkstoff. Objekte auf der Schnittstelle von Kunst und Medizin. PhD, Berlin 2005.

with Wolfgang Knapp, Cornelius Frömmel, Thomas Schnalke (ed.): missing link – Kunst trifft Biomedizin / Art meets Biomedicine. Public understanding of art and sciences. Berlin 2006.

Authenticity and Substitute. In: Wolfgang Knapp, Käthe Wenzel, Cornelius Frömmel, Thomas Schnalke (ed.): missing link – Kunst trifft Biomedizin / Art meets Biomedicine. Public understanding of art and sciences, catalogue, Berlin 2006, p. 22–25.

Medizin, Museum und Panoptikum: Zu den Präparatobjekten von Micha Brendel. In: Eine Schicht tiefer. Catalog, Kassel 2006, p. 26–38.

Spender gesucht – Looking for Donors! In: Lisa Glauer: Mammamil. Berlin 2004, p. 4–10.

Käthe Wenzel, Apokryphen. Objekte 1998–2002. Berlin 2003.

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BONE DRESS, 2004



BYGONE VIOLENCE, 2003

Steffen Siegel M.A.

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MAP BODIES

The image of the human body has always governed the construction and imagination of cartographic techniques of depiction. The cartographic visualization of real and imaginary spaces depends on concepts and models of the body. For this reason, it is easy to find examples of circulating meanings and the exchange of metaphors between the concepts of "map" and "body." Starting with a famous ad of New England Biolabs of the late 90s of the last century I want to present and discuss some examples that form part of a problematic of premodern and modern cartography.

CV:

Steffen Siegel, born in 1976, art historian. Studies in Art History, Comparative Literature and Philosophy at the Universities of Constance (Germany) and Lyon (France). Since 2005 Researcher at the Berlin-Brandenburg Academy of Sciences and Humanities, Interdisciplinary Research Group The World As Image. Lecturer at the Humboldt-University Berlin. PhD Thesis (Humboldt-University) on »Tabula. Order As Visual Erudity Practice in 16th Century Europe«.

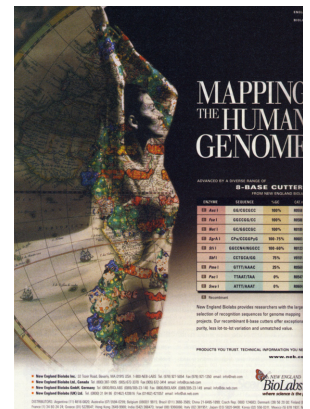
PUBLICATIONS (SELECTION):

»Wissen, das auf Bäumen wächst. Das Baumdiagramm als epistemologisches Dingsymbol im 16. Jahrhundert«. In: *Frühneuzeit-Info* 15 (2004), 42–55; »Der haptische Blick oder Vom Begreifen der Bilder«. In: Marcel Lepper, Steffen Siegel, Sophie Wenerscheid (Hrsgg.): *Jenseits des Poststrukturalismus? Eine Sondierung*, Frankfurt am Main 2005, 127–147; »Die ‚gantz accurate‘ Kunstammer. Visuelle Konstruktion und Normierung eines Repräsentationsraums in der Frühen Neuzeit«. In: Horst Bredekamp, Pablo Schneider (Hrsgg.): *Visuelle Argumentationen. Die Mysterien der Repräsentation und die Berechenbarkeit der Welt*, München 2006, (Kulturtechnik), 157–182; »Bild und Text. Ikonotexte als Zeichen hybrider Visualität«. In: Silke Horstkotte, Karin Leonhard (Hrsgg.): *Lesen ist wie Sehen. Intermediale Zitate zwischen Bild und Text*, Köln, Weimar, Wien 2006, 51–73; »Die Orte des Bildes im Alphabet des enzyklopädischen Textes«. In: Ulrich Johannes Schneider (Hrsg.): *Seine Welt wissen. Enzyklopädien der Frühen Neuzeit*, Darmstadt 2006, 164–179; »Kosmos und Kopf. Die Sichtbarkeit des Weltbildes«. In: Christoph Marksches, Johannes Zachhuber (Hrsgg.): *Die Welt als Bild*, Berlin, New York 2006; »Vom Bild zum Diagramm. Bildmediale Differenzen in Heinrich Lautensacks ‚Gründlicher Unterweisung‘«. In: Klaus Sachs-Hombach (Hrsg.): *Bild und Medium. Kunstgeschichtliche und philosophische Grundlagen der interdisziplinären Bildwissenschaft*, Köln 2006.

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Nature 22. Februar 2001, S. 986.

ART FRAMING SCIENCE?

My research-project, being part of the research program New representational Spaces (see CV below), focuses on signification- and perception processes in art and biotech sciences, and the ways in which knowledge is produced. The aim of the project is to discern and/or built a theoretical and methodological framework for the understanding of the interactions and intersections of art and biotechnology. Last two years I worked on a semiotic approach, on a phenomenological approach and on the concept of the Real Metaphor. In this presentation I will consider the work of Andreas Horlitz and the ways in which his work signifies in relation to science. I will elaborate on the idea of the frame and the passe-partout (tentatively based on Derrida's parergon) and on art as a 'space' of deconstruction. With the help of semiotics and phenomenology the work of Andreas Horlitz can be understood as a visual (and embodied) uncovering of the shift from a deterministic model to a process model or DSA (Developmental Systems Approach), or what is understood as a re-conceptualization of genetic theory (E. Neumann-Held and C. Rehmann-Sutter, 2006). I like to emphasize that this presentation is a work in progress.

CV:

Dr. Miriam van Rijnsingen (PhD), Art Historian working at the Department of Art History of the University of Amsterdam. Topics: Representation Theory, Perception Theory, Theory of Art History, Art and Science, Visual Analysis, Mediation of the Body and Gender Studies. Expert participant of the research program The Mediated Body (University of Maastricht, 2002–2006). Initiator of the research program New Representational Spaces: Investigations of the interactions between and intersections of Art and Genomics. (Universities of Amsterdam and Leiden, 2004–2008); Co-director of The Art & Genomics Centre, which is one of the projects of the research program. www.artsgenomics.nl Research project: Signification and experiment in Art and Genomics. (2004–2008)

PUBLICATIONS:

Rijsingen, M. van (2003), 'Data/Vlees: de mediatie van het lichaam als materie en informatie', in: Bart Vandenabeele en Koen Vermeir (red.), *Gemedieerde Zintuigelijkheid. Jaarboek voor Esthetica*, Budel: Damon, p. 90–102

Rijsingen, M. van (2003), 'LabWork: artistic in-sights and genetic research'. In: John Frow (ed.), *Visual Knowledges. Proceedings of a conference organized by the IASH, University of Edinburgh, The Arts and Humanities Research Institute, University of Glasgow and the Edinburgh College of Art.* <http://webdb.ucs.ed.ac.uk/malts/other/vkc/dsp-all-papers.cfm>.

Rijsingen, M. van (forthcoming spring 2007), 'Framing Interiority: Portraits in the age of Genomics', in: R. van de Vall and R. Zwijnenberg (ed.), *The Body within: Art, Medicine and Visualisation*, London: Equinox Publishing (series: Art, Science and Cultures of Memory).

(shortly on my website in construction, material to be reworked for a book to be published in spring 2008):

'Visual Genomics – Material Script: reading material identities'. (2004)

'Screening Signification: the gene as a flickering signifier'. (2005)

'Playing for Real: the vital values of space'. (2006)

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HIGH REZ/LOW REZ: KALEIDOSCOPIING NATURE

As new imaging technologies populate the domains of science and art, concerns over authenticity, aesthetics and the role of mimesis are considered in this paper. In a world that is increasingly media-hyped, what social, scientific and aesthetic values are embedded in images? What are the ways in which symbolic models and the “real” intersect? For Picasso, artifice is a way to gain further knowledge into the domain of understanding.

“We all know that Art is not truth,” states Picasso. “Art is a lie that us realize truth.” Do scientific images operate in this arena as well? This paper will explore the perception of knowledge production through new imaging technologies.

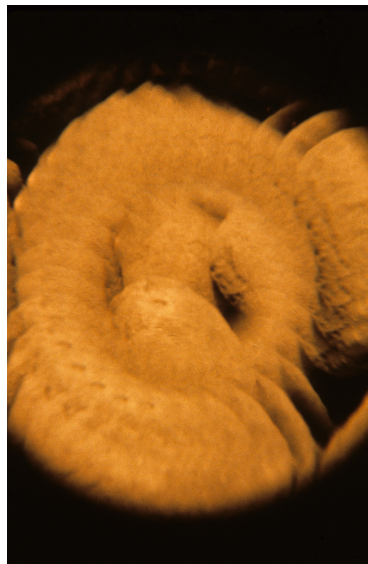
CV:

Suzanne Anker is a visual artist and theoretician working with genetic imagery. Her work has been shown nationally and internationally in museums and galleries including the Walker Art Center, the Smithsonian Institute, the Phillips Collection, P.S.1 Museum and the Museum of Modern Art in Japan, (see www.geneculture.org) Her writings have appeared in *Art Journal*, *Teme Celeste*, *M/E/A/N/I/N/G* and *Leonardo*. She has hosted and participated in numerous panel discussions worldwide. She has been a visiting speaker in the Department of History of Science, the Institute for the Humanities and Medicine and the School of Art and Architecture, all at Yale University. Other venues include the Arts and Genomics Center in Amsterdam, the Hamburger Bahnhof in Berlin (keynote speaker for Image and Science conference), the Royal Society in London and the Max Planck Institute in Dresden. In 2004, Cold Spring Harbor Laboratory Press published *The Molecular Gaze: Art in the Genetic Age*, a collaborative text with the late Dorothy Nelkin, sociologist of science. This work intersects art history, science studies and visual art. She is Chair of the Fine Arts Department at the School of Visual Arts in NYC and host of „*The Bio-Blurb*“ show on WPS1 Art Radio (www.wps1.org).

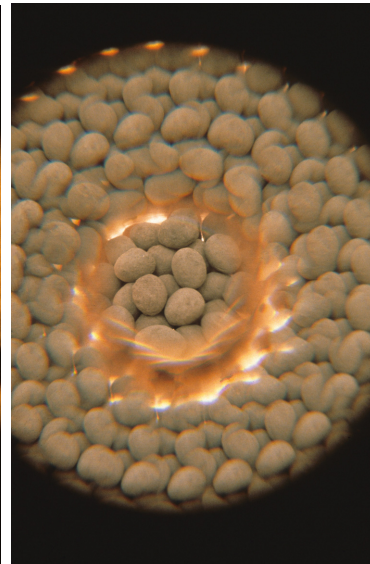
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FOSSIL, 1990



FIXED GAZE, 1990

ONE CANNOT SAY WHERE THE ORGAN ENDS AND THE PROCESSING STARTS! (Oswald Wiener)

“Referenceless is about the impossibility of withdrawing meaning to a picture. The photographs created by Herwig Turk on the empty screen of a computer appear to fulfill this primordial function with a scientific precision. The pictures were created artificially to look like something meaningful but unknown. They translate a subtle attempt to question the symbolic value of legitimacy as a means of ascribing authority and the power of discourses in ascribing meaning to an image. The need to understand what we see, which translates the anguish of our need to understand the world, deforms the objects to the point where they can be identified to a memory remotely recognised by our own experience.

....

There is a clear deliberation to exclude the author from the creative process. Nonetheless and unlike the suprematic language, the photographs by Herwig Turk require an observer who certifies their meaning. The intrinsic intervention of the observer which in science is an instrumental part of the scientific process, is required to certify that paradigm.

....

Excerpt from a text written by Dr. Paulo Pereira IBILI/University of Coimbra/Pt, 2005

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<http://www.herwigturk.net>
<http://www.theblindspot.org>



NEVER AGE – NEVER DIE – NEVER LIVE, 1997



BLINDDATE, 2005
Photo: Oscar Goldberger

CV, EXHIBITIONS & PROJECTS (SELECTION):**Herwig Turk**

Geboren 1964 in St.Veit/Glan, Österreich
 Gründungsmitglied von HILUS – intermediale
 Projektforschung, Wien/A

EXHIBITIONS (SELECTION):

- 2005 "BLINDDATE" zusammen mit Günter Stöger und Paulo Pereira,
Museum für angewandte Kunst, Wien/A
"paradise_paradox" zusammen mit Günter Stöger und Paulo Pereira,
Felsenhalle Kreuzbergel, Klagenfurt/A
- 2004 „Der Himmel ist nicht blau, er ist violett“ zusammen mit Paulo Pereira,
Medienwerkstatt Vienna/A
- 2002 "thanatotronics" Galerie mini, Dokumentarfilmfestival Duisburg/G
(with G. Sengmüller and monochrom)
- 2001 „can you see it?“ Ex Essiccatioio Bozzoli, St.Vito Al Tagliamento/I, (Kat.)
- 2000 „immer ärger mit dem realen“, Galerie 60, Feldkirch/A
- 1997 "never age – never die – never live" Operationsaal des LKH Wolfsberg/At, (Kat.)
- 1996 „deep freeze islands“ Ex Essiccatioio Bozzoli, HICETNUNC San Vito al Tagliamento/I, (Kat.)
- 1996 „parallelaktion“, Museum für angewandte Kunst, Wien/At, (Kat.)

EXHIBITION PARTICIPATIONS, (SELECTION):

- 2006 "I still love the 20th century" zusammen mit Günter Stöger,
Georg Kargl Fine Arts, Wien/A
- 2005 "SIMULTAN. zwei sammlungen österreichischer fotografie",
Museum der Moderne Salzburg/A, (Kat.)
- 2004 „Contemporary Austrian Photography“ zusammen mit Patricia Almeida,
Dom Fotografie, Poprad/Sk (Kat.)
- 2003 "Operation Figurini", MultipleProjekt, mehrere Präsentationen,
Öffentlichen Raum in Wien Vienna/At
- 2001 „GELD“ im Rahmen von Sollbruchstellen, einem AusstellungsProjekt von UNIKUM,
Klagenfurt/A (Kat.)
- 2000 „KörperII“ Fotogalerie Wien/A (Kat.)
„New Austrian Spotlight“ Universität Marmara, Istanbul/T (Kat.)
"Der Anagrammatische Körper" Zentrum für Medienkunst Karlsruhe/D (Kat.)
- 1999 "translocation (new) media / art", zusammen mit HILUS,
Generali Foundation Wien/At,

GETTING IN TOUCH WITH BIOTECHMATTER: INVESTIGATING LABORATORIAL PRACTICES IN THE LIFE SCIENCES AND VISUAL ARTS

My PhD-project "Getting in touch with biotechmatter: investigating laboratorial practices in the Life Sciences and Visual Arts" (working title) is part of the research programme *New Representational Spaces*. My research concentrates on knowledge production processes that take place in molecular biology labs. As my investigation inquires into artistic as well scientific lab practices, I am in need of an appropriate interdisciplinary methodology. I want to take the opportunity of this workshop to inquire into the methodological advantages and disadvantages of the "Bildwissenschaft" and Visual Studies to examine some aspects of biotechnological research procedures that especially intrigued me. Both approaches offer promising methods and tools for interdisciplinary research. In my paper I want to pose the question if the "Bildwissenschaft" could provide a fruitful framework for an investigation of the specific practices that underlie the image production in the Life Sciences. These underlying material processes appear to be of special artistic interest, because of the emphasis some 'BioArtists' lay on 'hands-on' experiences with biotechmaterials. Considering that my research is still in progress, my paper takes on a tentative form, attempting to pose questions rather than to present research results.

CV:

Jenny Boulboulé, (born in Bremen, Germany in 1975) studied Art History and Roman Languages in Heidelberg, Germany from 1996 to 1998. Since 1998 she has pursued her studies at the University of Amsterdam, The Netherlands. In 2003 she received her Masters in Modern Art History, focusing on the sculptural work of Edgar Degas. In 2004, she received a Masters in Philosophy and wrote her thesis on space as an epistemological problem in Kant and Husserl (both *cum laude*). Since 2004 she has worked as a researcher at the University Maastricht and the University Leiden in the Netherlands. Her PhD project is part of the research programme *New Representational Spaces: Investigations of Interactions Between and Intersections of Art and Genomics* at The Arts and Genomics Centre in Amsterdam, both of which are financed by Netherlands Organisation for Scientific Research (NWO).

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INTERDISCIPLINARY INTERACTION BETWEEN ART AND BASIC RESEARCH: WHAT CAN SCIENTISTS LEARN FROM ARTISTS?

CV:

Frank Rösl: 1976–1982 Study of Biology at the University of Heidelberg, Diploma thesis Institut für Virusforschung Deutsches Krebsforschungszentrum; 1983–1986 PhD thesis at the Institut für Virusforschung (Dr. rer. nat.); 1986–1988 Postdoctoral Fellow at the Institut für Virusforschung (Division of Prof. Harald zur Hausen) Deutsches Krebsforschungszentrum; since 1988 Group leader at the Deutschen Krebsforschungszentrum Forschungsschwerpunkt: Angewandte Tumorstudiologie (ATV); since 1992 Provisional Head of the Project group „Pathogenitätsmechanismen humaner Papillomviren“, (Head: Prof. Dr. Harald zur Hausen). Angewandte Tumorstudiologie; 1994 Habilitation (Virology) Faculty of Theoretical Medicine at the University of Heidelberg; 2001 Professor of Virology Faculty of Theoretical Medicine at the University of Heidelberg; since 2002 Head of the Division „Viral Transformation Mechanisms“-Applied Tumorstudiologie, German Cancer Research Center.

CONTACT

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PerZan

With his transdisciplinary project IGENE-VISIONS the Cologne Artist and researcher Karsten K. Panzer PerZan set off to form a synthesis of the apparently irreconcilable worlds of an incomprehensible science and mannered aesthetics into a sensuous perception and rational discovery.

By consulting both the binary structure of the Chinese "Book of Changes" and the inherited material of DNA, PerZan creates a visionary model of an archaic grammar of life or a connecting and binding metalanguage of arts and genetics, and, simultaneous, of oriental und occidental intercultural patterns of cognition..They become reality in his 3-dimensional colourspace and his digitized sound structures.

In co-operation with well-known scientists and institutes possible interfaces are detected, the transferability of information is checked and reduced to a joint structure or to a joint body of rules. Currently he is working on an interdisciplinary project together with Professor Frank Rösl of the German Cancer Research Center (DKFZ) about malignancy of Human Papillom-Virus strains and HCV core mutations.

This metalanguage describes the interfaces of organic-biological, inorganic-physical and mental-esthetical information using a broad compatible structure whose images give a plausible and transparent character to his visualizations. So he demonstrates the interaction of scientific analysis and artistic intuition and strengthens the hope of a universal communication tool for cultures and disciplines.

CV, EXHIBITIONS & PROJECTS (SELECTION):

Karsten K. Panzer PerZan

- 1948 geb. Göttingen, Deutschland
Studien der Medizin, Ökonomie und Publizistik
Langwährende Arbeitsaufenthalte als Journalist in Spanien,
Frankreich, Italien, Südamerika und Korea
- 1993 Rheinisches Industriemuseum, Engelskirchen
„Kühlungsborner Kolloquium“ des Max-Delbrück-Centrums
für Molekulare Medizin (MDC), Berlin/ Vilm
- 1994 ZIF-Zentrum für Interdisziplinäre Forschung und Kunstverein Bielefeld
Städtische Galerie Villa Zanders, Bergisch Gladbach (Installation)
- 1995 Joseph-Haubrich-Kunsthalle, KölnKunst 4 (Gruppe)
- 1996 Akademie der Künste, Berlin-Buch
- 1997 Hochschule der Künste, Berlin
- 1998 „Life Codes – von Geist und Genen“, Wissenschaftszentrum
des Stifterverbandes f. d. Deutsche Wissenschaft, Bonn
- 1999 „Life Codes“, Museum Malakowturm,
Medizinhistorische Sammlung der Ruhr-Universität, Bochum
- 2000 „I Gene Visions“, Eröffnungsprojekt FH-Rhein-Sieg, St. Augustin
Stapelhaus-Galerie, Berufsverband Bildender Künstler (BBK e. V.), Köln
Weltkongress „Biotechnology 2000“,
Internationales Congress Centrum (ICC), Berlin
Kunstpries der Stadt Bonn, Nominierung

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HPV HUMAN PAPILLOM VIRUS
16 E6 (lev n-2), 2006

- 2001 „conSequenzen“, Europäische Akademie zur Erforschung von Folgen wissenschaftlich-technischer Entwicklungen, Ahrweiler European Bio-Gen-Tec-Forum, Köln
 „Farbe: Code, Raum und Funktion“, Gesellschaft für Kunst und Gestaltung, Bonn
- 2002 „Science `n Art Summer Camp“, Galerie Lothringer 13, München
 „Crossing Over“, Interdisziplinäres Projekt im Max-Delbrück-Centrum für Molekulare Medizin u. Galerie Künstlerhof Buch der Akademie der Künste, Berlin
- 2003 „Blue Genes“– zur Metasprache von Wissenschaft u. Kunst Max-Planck Institut für Molekulare Zellbiologie, Dresden
 „natural-digital“ Technologie Zentrum, Bergisch Gladbach,
 „Kunst am Bau“-Project, Institut für Biochemie der Universität Köln,
- 2004 „HGM 2004“, 9th Annual Human Genome Meeting of HUGO, Berlin
 International Conference on Arabidopsis Research, Berlin
- 2005 30. Deutscher Evangelischer Kirchentag, Themenzelt „Gene 2“, Hannover
- 2006 Xth International EGREPA Conference, Cologne
 „Die Farben der Gene“ , DKFZ Heidelberg (German Cancer Reseach Centre)
 Installation zum Per2 Time-Gen, Central Institute of Mental Health, Mannheim

BIBLIOGRPHY:

Life-Codes. Von Geist und Genen. Bonn/Bochum 1998

Lebensräume. Von Kunst, Codes & Genen. Starnberg 1999

ConSequenzen. Bilder und Befunde zur Metasprache von Wissenschaft und Kunst. Ahrweiler/ Bergisch Gladbach 2001

I Gene Visions. Ein interdisziplinäres Konzept zur Metasprache, Bonn.2002

„The Art of Biochemistry“ Roche-Applied-Science, Mannheim 2004



FARBKREIS PERZAN/CONDENSED VALUES, HEPATITIS B VIRUS, 2006

CV:

Dr. Ingeborg Reichle is an art historian and theorist at the Berlin-Brandenburg Academy of Sciences and Humanities, Germany. From 1998 till 2005 she was active at the Humboldt-University in Berlin. She has done interdisciplinary studies in London and Hamburg and holds an MA in Art History from the University of Hamburg and a PhD at the Art History Department at the Humboldt-University in Berlin. Her doctoral dissertation, dealing with Art and Biotechnology in the Age of Technoscience, was published 2005 at Springer Verlag: „Kunst aus dem Labor. Zum Verhältnis von Kunst und Wissenschaft im Zeitalter der Technoscience“ Vienna/New York 2005. From 1998 to 2003, she lectured on gender studies and new media art at the Art History Department at the Humboldt-University and was involved in the practical application of electronics in the deployment of computers and new media in art historical works, in for example Distant-learning-projects, developing relevant internet resources and web construction. She is currently a research fellow at the Berlin-Brandenburg Academy of Sciences and Humanities in Berlin and lectures at the Hermann von Helmholtz-Zentrum für Kulturtechnik at the Humboldt-University in Berlin and at the Donau University in Krems/Vienna.

PUBLICATIONS (SELECTION):

Ingeborg Reichle: *Kunst aus dem Labor. Zum Verhältnis von Kunst und Wissenschaft im Zeitalter der Technoscience*. Wien/New York: Springer Verlag, 2004; „Au confluent de l'art et de la science: le génie génétique en art contemporain“. In: Ernestine Daubner (Hg.): *Art & Biotechnologies*. Québec 2005, Presses d'Université du Québec, S. 247–261; „Bildende Kunst“. In: Klaus Sachs-Hombach (Hg.): *Bildwissenschaften*. Frankfurt a. M. 2005, Suhrkamp Verlag, S. 320–334; „The bigger picture“. In: *Nature*, 465, 25. August 2005, S. 1090–1091; „Der achte Tag der Schöpfung. Zu utopischen Körperentwürfen in der zeitgenössischen Kunst“. In: Kristiane Hasselmann u. a. (Hg.): *Utopische Körper: Visionen künftiger Körper in Geschichte, Kunst und Gesellschaft*, München 2004, Fink Verlag, S. 87–98; Susanne Falkenhäuser, Silke Förschler, Ingeborg Reichle, Bettina Uppenkamp (Hg.): *Medien der Kunst: Geschlecht, Metapher, Code*. Beiträge der 7. Kunsthistorikerinnen-Tagung in Berlin 2002. Marburg, 2004; „Remaking Eden: On the reproducibility of images and the body in the age of virtual reality and genetic engineering“. In: Verena Kuni, Claudia Reiche (Hg.): *Cyberfeminism. Next Protocols, Autonomedia*: New York, 2004, S. 239–258; „Fotografie und Lichtbild: Die unsichtbaren Bildmedien der Kunstgeschichte“. In: Anja Zimmermann (Hg.): *Sichtbarkeit und Medien: Austausch, Verknüpfung und Differenz von naturwissenschaftlichen und ästhetischen Bildstrategien*, (Tagungsband) Hamburg 2004, S. 177–191; „Medienbrüche“. In: *Kritische Berichte, Die Bildmedien der Kunstgeschichte Heft 1/2002*, S. 40–56; „Kunst und Biomasse: Zur Verschränkung von Biotechnologie und Medienkunst in den 90er Jahren“. In: *Kritische Berichte, Heft 1/2001*, S. 23–33; „TechnoSphere: Körper und Kommunikation im Cyberspace“. In: Klaus Sachs-Hombach, Klaus Rehkämper (Hg.): *Bildhandeln*. Reihe Bildwissenschaft, Bd. 3, Magdeburg 2001, S. 193–204; „Kunst im Zeitalter der technischen Reproduzierbarkeit des Menschen“. In: *Kunst Texte*, 1/2001, ohne Paginierung; „Kunst und Genetik: Zur Rezeption der Gentechnik in der zeitgenössischen Kunst“. In: *Die Philosophin. Forum für feministische Theorie und Philosophie*. Nr. 24, Jg. 12, Tübingen 2001, S. 28–42; „Bild und Bildlichkeit“. In: *Jahrbuch des Collegium Budapest, Institute for Advanced Study, Budapest 2000*, S. 129–136.

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The World as Image



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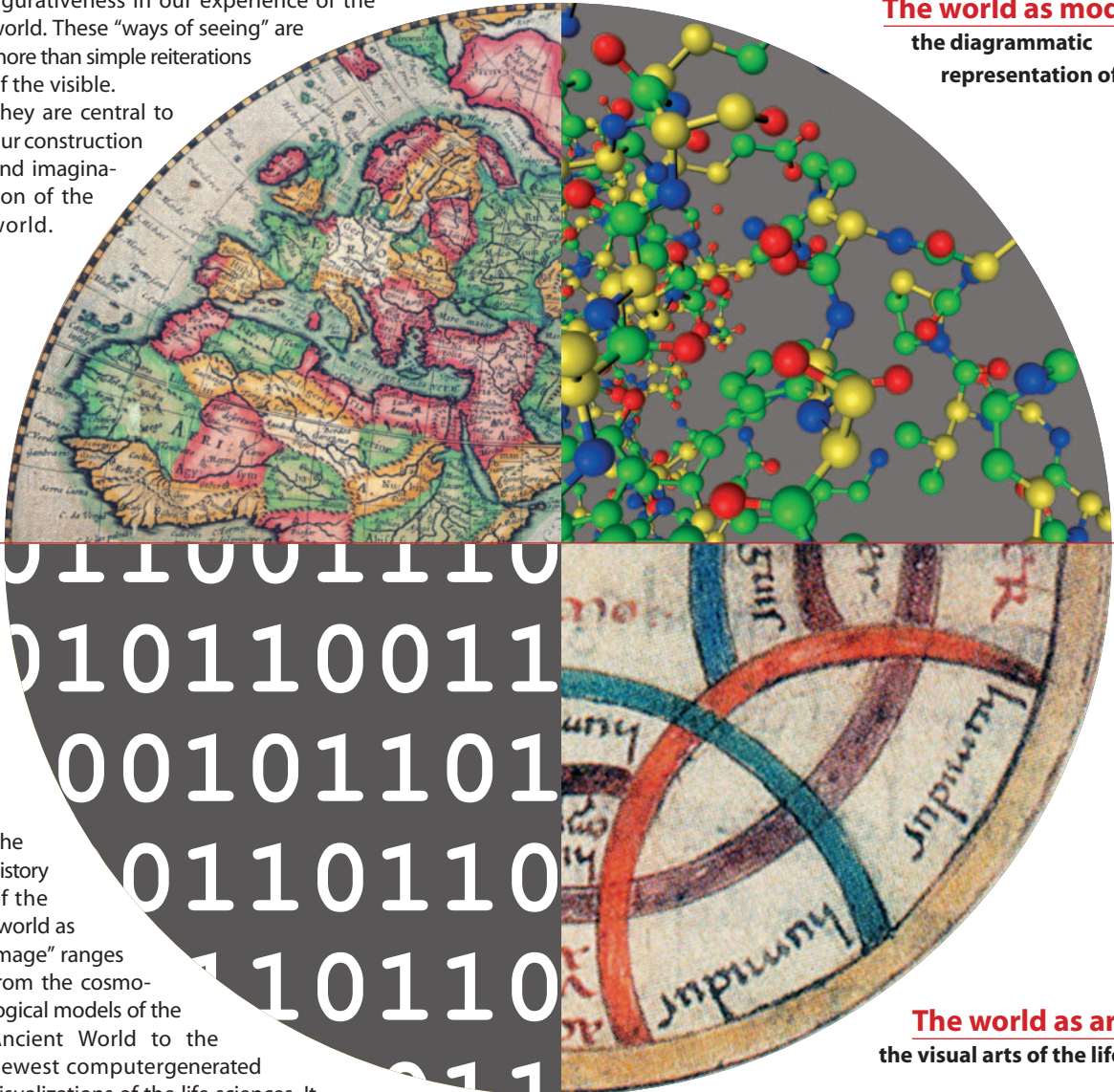
"Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth."

(Exodus 20:4 KJV)

Despite the Old Testament commandment, we have always been drawn to the image. This fascination with the image, however, extends far beyond an interest in the unseeable Almighty. In a very much broader sense, the history of images is the history of the visualization of the world beyond the reach of the human eye.

The concepts of "Weltanschauung" (world view) and "Weltbild" give a clue to the fundamental importance of sight and figurativeness in our experience of the world. These "ways of seeing" are more than simple reiterations of the visible.

They are central to our construction and imagination of the world.



The world as icon:

the globalization of visual memory

The world as model:

the diagrammatic
representation of nature

The history of the "world as image" ranges from the cosmological models of the Ancient World to the newest computergenerated visualizations of the life sciences. It encompasses a broad spectrum of visual media, including manuscript illumination and computer visualization, easel painting and informational graphics, cartography and diagrams. With the so-called "iconic turn" these media have decidedly become the central focus of scientific research.

The interdisciplinary research group "The World as Image" has as its goals – from both a historical as well as a systematic perspective – the study and investigation of visual representations of world concepts and the analysis of scientific visualizations and models, whose visual descriptiveness is essential for the acquisition of scientific knowledge. The group's work focuses on the following paradigms:

The world as number:

algorithmic representation between 0 or 1

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The world as artifact:

the visual arts of the life sciences