

About Arts Bioethics Network

Founded in 2006, this network will stimulate artistic explorations into culture and bioethics through performance and exhibition of works of art in a variety of media including dance, poetry, plays, documentaries, painting, sculpture, photographs, ceramics, installations, and more.

The network has the following aims:

- To promote critical engagement between artists and non-artists
- To encourage and facilitate the publication of scholarly articles in journals, on arts-bioethics issues
- To serve as a forum for reporting of arts events which explore bioethics issues
- To engage in dialogue through personal experiences in artistic explorations

This Arts Bioethics Network is part of the International Association of Bioethics which is an association of global scholars on bioethics.

Coordinators:

Dr Chamu Kuppuswamy, University of Sheffield
c.kuppuswamy@shef.ac.uk

Dr Paul Ulhas Macneill, University of Sydney
pmacneill@med.usyd.edu.au

About BioCentre

BioCentre is a British think-tank focusing on emerging technologies and their ethical, social and political implications.

Developments in science and technology are creating new possibilities for our human future. Some of these changes allow us to manipulate the human body as never before. BioCentre wants to see these new technologies contribute to a 'hyper-human' future – we want to celebrate and cherish the wonders that are the human body and human society. We want to see science research, medicine and public policy working together towards our common good as embodied human beings.

Curated by: Dr Chamu Kuppuswamy, Sheffield Law School

Organised by: Matt James, BioCentre, London

International Association of
Bioethics

BioCentre

The Art of Bioethics II

Arts Bioethics Network Exhibition
in conjunction with BioCentre

14th October 2008
National Theatre, Southbank, London

exhibitors

Revital Cohen **Life Support**

Assistance animals - from guide dogs to psychiatric service cats - unlike computerised machines, can establish a natural symbiosis with the patients who rely on them. Could animals be transformed into medical devices?

This project proposes using animals bred commercially for consumption or entertainment as companions and providers of external organ replacement. The use of transgenic farm animals, or retired working dogs, as life support 'devices' for renal and respiratory patients offers an alternative to inhumane medical therapies.

Could a transgenic animal function as a whole mechanism and not simply supply the parts?
Could humans become parasites and live off another organism's bodily functions?

Biography: Revital Cohen (Jerusalem, Israel 1981) is a designer and researcher who develops critical objects and provocative scenarios within the design discipline. Her work spans across various mediums and includes collaborations with scientists, dog trainers and the NHS.

After completing a BA in contemporary Furniture Design at Buckinghamshire New University, she attained a Masters degree in Design Interactions from the Royal College of Art, London.

Revital's work is narrative based and explores the juxtaposition of the natural with the artificial. She has a special interest in the psychological consequences of medical procedures, transhumanism and cultural interpretations of science.

Chamundeewari Kuppuswamy **Quantum Gene**

This painting is the artists' interpretation of the interface between quantum physics and genetics.

Quantum theory blurs boundaries between mind and matter. Genome sequencing projects are indicating the close links amongst organisms in the living world, so what are to make of the distinction between the living and the non-living worlds?

The unity of matter is signified by the white lining that runs throughout the painting. Four separate canvases have been used to portray one image of unity so as to convey the idea that all is disconnected, but still connected.

Biography: Chamu uses different media in her work including oil, acrylic and water colour. She has worked various art campaigns including drug abuse and HIV/AIDS campaigns. One of her early works featured on UNESCO's international greeting cards. She is the Founder and Co-Coordinator of the Arts Bioethics Network of the International Association of Bioethics.

exhibitors

Elio Caccavale, Susana Soares, James Auger, Jimmy Loizeau, Alex Zivanovic, David Muth and Tobie Kerridge **Material Beliefs**

Material Beliefs is funded by the EPSRC through their Public Engagement Programme, which aims to "stimulate greater understanding about the issues and opportunities that arise from research". The project explores biotechnologies that push the boundaries between silicon and cells. Extending lab research through speculative designs, the project creates prototypes that encourage discussion about how emerging technology becomes situated within society.

Material Beliefs is based in the Department of Design at Goldsmiths, University of London, and has partnerships with engineering departments in UK universities.

Biography: Material Beliefs has a core team of four people – Elio Caccavale, Tobie Kerridge, Jimmy Loizeau and Susana Soares are researchers with interaction and product design backgrounds.

Deborah Robinson **Molecular Laboratory: Re-presenting Time**

'Laboratory: Sanger Institute no 3' and 'Laboratory: Sanger Institute no 5'

Deborah Robinson works in Molecular biology laboratories where she creates atmospheric photographs using a pinhole camera. Rather than the clear subject/object division generally employed in scientific experimentation, Deborah uses methods involving chance and changing viewpoints to record an overlooked (or 'underside') of science. The pinhole cameras are placed on lab benches for a very long exposure, allowing the artist to capture traces of human activity in apparently empty, clinical spaces.

Three bodies of work are being exhibited at the Phoenix in Exeter:

Deborah's first work in this field was made in 2006 at the Washington Singer laboratory, University of Exeter. Through use of the pinhole camera in the laboratory unexpected imagery emerged; equipment and ghostly traces appeared as if connected through unseen actions. A fascination with these interactions became central to the thinking behind the work.

A second body of work was produced following a residency at the Wellcome Trust Sanger Institute, Cambridge. This extraordinary site is where, using cutting edge technology, teams of top scientists are researching genomics. It played a major role in the Human Genome project completed in 2004. Here, the human presence of researchers was minimal in vast spaces where robotic technology has an increasing role in production scientific data.

Biography: Since 2004 Deborah has made experimental artwork based on the introduction of artistic methods premised on chance, changing viewpoints and abdication of control over the visual field into controlled laboratory environments where genomic research is carried out. Based on residencies with Egenis (international genome research group, Exeter University) and the Wellcome Trust Sanger Institute, Cambridge, this work is an attempt to track a visual/spatial 'underside' of genomics. Deborah's work has been exhibited in the UK, America and Germany. Currently she is a senior lecturer in Fine Art at University of Plymouth and Honorary Research Fellow with Egenis.