

Hybrid Bodies – Kunst, die von Herzen kommt

Begleitend zu „Illusion – Nothing is at it seems“ (noch bis 27. November) präsentiert das Kunstkraftwerk Leipzig vom 26. August bis 18. September 2016 eine weitere Ausstellung, die sich der Verbindung von Kunst und Wissenschaft widmet. „Hybrid Bodies“ bringt die Arbeiten von vier Künstlern aus Kanada und Großbritannien zusammen, die sich dem Thema Herztransplantation widmen. In ihren Videos, Fotografien und Installationen reflektieren sie die vielfältigen Interaktionen zwischen Ärzten, Wissenschaftlern, Patienten, Familien und Freunden. Seit der ersten Herztransplantation im Dezember 1967 wurden global mindestens 80.000 Herztransplantationen durchgeführt. Zurzeit erhalten weltweit etwa 4000 Patienten pro Jahr ein neues Herz.*

Die Arbeiten sprechen von und aus dem Herzen, sie zeigen kulturell geprägte Einstellungen aus Sicht des Empfängers und verarbeiten Konzepte wie Inkarnation, Identität und Seelenverwandtschaft.

Die Künstler waren seit 2007 Teil eines interdisziplinären Forschungsteams am Toronto General Hospital, in dem sie gemeinsam mit Kardiologen, Psychologen, Philosophen und Soziologen aus unterschiedlichen Perspektiven erkundeten, was es physischer, emotionaler und psychologischer Sicht bedeutet, das Herz eines anderen Menschen in sich zu tragen. Die Tatsache, dass die künstlerische Forschungsarbeit nicht nur als Antwort auf die wissenschaftliche Forschung stattfand, sondern sich auch parallel zur ihr entwickelte, macht dieses Projekt so innovativ. KünstlerInnen und die WissenschaftlerInnen standen in einem permanenten Dialog, welcher auch Herztransplantationspatienten sowie deren FreundInnen und Familien einschloss.

In **Ingrids Bachmanns (CAN)** Multi-Kanal-Videoinstallation „**The Gift**“ interpretieren zwei Tänzer und ein Komponist via Bewegung und Sound die wichtigsten wiederkehrenden Themen der Herztransplantation sowie die ambivalente Beziehung zwischen Spender und Empfänger. **Alexa Wrights (GB)** interaktive Acht-Kanal-Klanginstallation „**Heart of the Matter**“ legt den Fokus auf die Auswirkungen einer Herztransplantation auf die seelische Verfassung der Empfänger. An den Wänden hängen acht mit Lautsprechern versehene Filzjacken, die bei Annäherung durch Besucher aktiviert werden und sehr persönliche Geschichten von Herz-Empfängern preisgeben. Die Stereo Prints der kanadischen Medienkünstlerin **Catherine Richards** mit Titel „**Co-Mingling II**“ dokumentieren Herzen aus Stein, Kunststoff, Glas oder Stoff, die von Patienten nach einer erfolgreichen Transplantation im Büro der Kardiologin Dr. Ross abgeben werden. **Andrew Carnie (GB)** spielt in seinen groß angelegten Projektionen mit den Themen Verletzlichkeit und Verwandlung.

Die Ausstellung wird unterstützt von: Arts Council England, Canada Council for the Arts.

INGRID BACHMANN

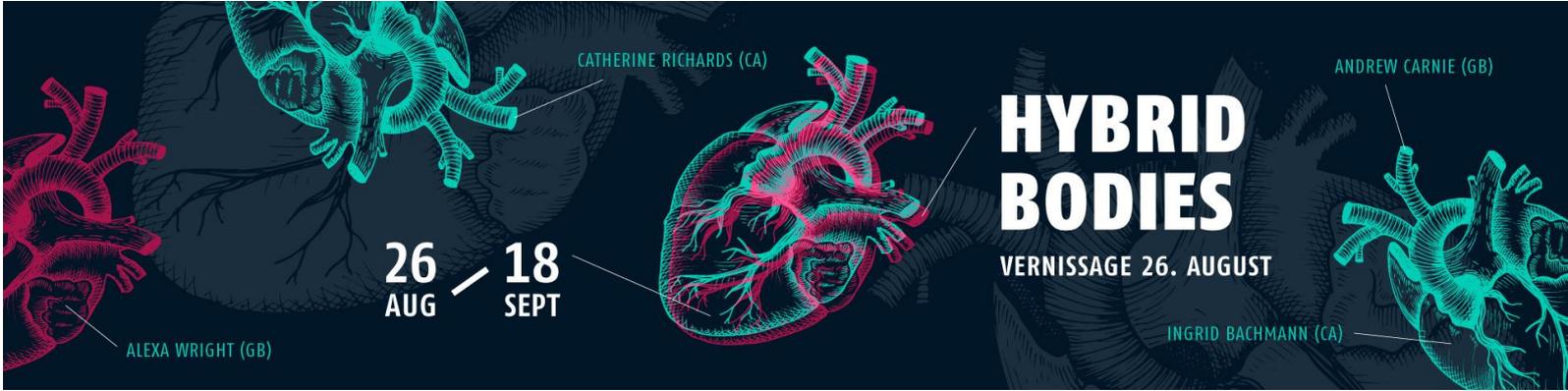
Biography

Ingrid Bachmann is an interdisciplinary artist and researcher who explores the complicated relationship between the material and virtual realms. Her works exist at the crossroads of the technological, the generative, the performative and the corporeal. Using both redundant and state of the art digital technologies, her projects create visually rich, immersive and interactive environments — spaces of encounter activated by the viewer — where various interactions and interventions can take shape. These works have been exhibited nationally and internationally in exhibitions and festivals in Canada, Europe, the United States, Asia, and Latin America including the 11th Havana Biennial (2012), Manifestation International d'art 6, Québec (2012), Lab 30, Augsburg (2010), and the Southern Alberta Art Gallery (2010). Her work has been recognized through

Bachmann has also made contributions as an editor and writer; she is the co-editor of *Material Matters* (YYZ Books 1998, 2000), a critical anthology of essays on contemporary textiles and material culture. She has contributed essays to several anthologies and periodicals including a chapter in *The Object of Labor*, MIT Press (2007). She is the Director of the Institute of Everyday Life, an art/ideas lab housed at Hexagram-Concordia.

The Gift

This multi-channel video installation explores, through movement and sound the experiences of heart transplant recipients. In watching the interviews with transplant



recipients, Bachmann was struck by the compelling gestures of the patients, gestures that were often at odds with their words. As the experience of transplantation is a very private one, transplant recipients bear no visible mark of their experience, in spite of having undergone a very intense and traumatic experience. With transplantation the notion of the dyad is re-occurring – the relationship between the donor and the recipient; the healthy and the unhealthy heart; the body’s need for a new heart and that same body’s immune system’s rejection of it. Bachmann worked with two contemporary dancers, Linnea Gwiazda and Maxine Segalowitz, to explore these ideas, in order to make a work that is both intensely physical yet not material in a conventional sense.

A/Part of Me

In this piece, Bachmann wanted to use the body both as the means and the site for listening to the stories of transplant recipients. Bone transducer sensors are used to transmit audio recordings of heart transplant recipients' experiences. These sensors translate sound into vibration patterns, which conduct sound to the inner ear through the direct vibrations of the bones of the skull. The sensor can be moved to different bones to hear the sounds. If the listener plugs his or her ears, the sound will still be heard. The experience of listening in this way is intimate, private and intensely physical. The audio component is based directly on patients’ experiences from the video interviews conducted by PITH team.

ANDREW CARNIE

Biography

Andrew Carnie is an artist and academic. His artistic practice often involves a meaningful interaction with scientists in different fields as an early stage in the development of his work regarding themes and ideas. Incorporated ideas are often based around neurology and the brain.

The work is often time-based in nature, involving slide projection, using dissolve systems or video projection onto complex screen configurations. In a darkened space layered images appear and disappear on suspended screens, the developing display absorbing the viewer into an expanded sense of space and time through the slowly unfolding narratives that evolve before and around them.

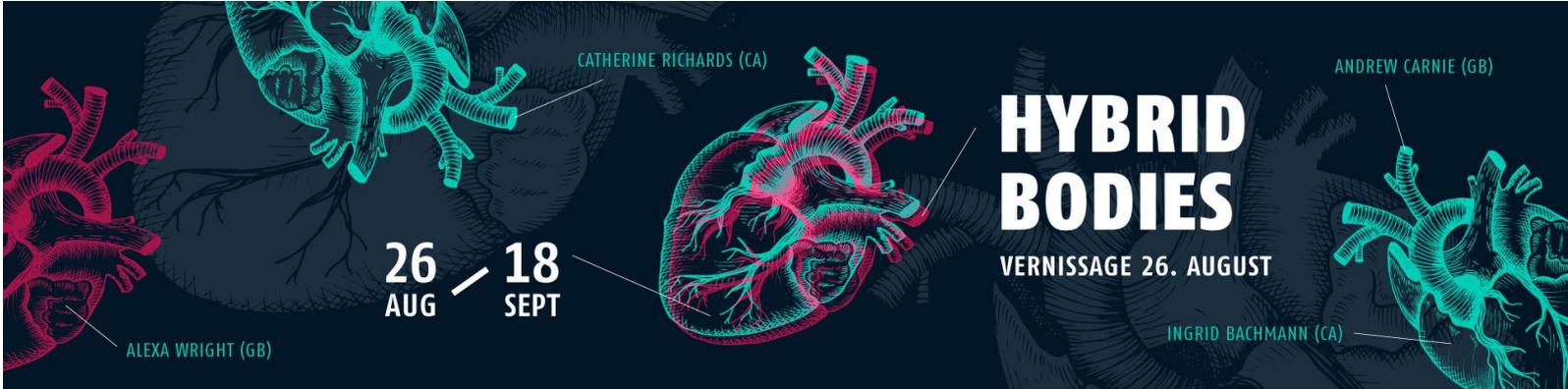
His work has been exhibited at the Science Museum, London, the Natural History Museum, Rotterdam, the Design Museum, Zurich, Exit Art, in New York, the Williams College Museum of Art, Williamstown, the Great North Museum, Newcastle, the Pera Museum, Istanbul, the Dresden Hygiene Museum, the Morevska Gallery, Brno, and Daejeon Museum of Art, South Korea amongst others. He regularly exhibits and is represented by GV Art Gallery London.

A Change of Heart

In *A Change of Heart* (2012), each figure’s change is based on drawings made while listening over many days to taped interviews of patients post transplant. Listening to complex stories of lives changed, listening to the analysis of social scientists as they mapped the conversations; what is heard, what is gestured; said by the body? Here it is, this is what the artist heard: change, change, flux, everything in a state of becoming, never, never static, never, never a bounded being. In Carnie’s house everything comes and goes; walls are permeable. A figure, many figures, all the same one figure come and go many times across the screen; the figure naked vulnerable, is changing, always, changing, always changing, always morphing into something else. Where is the constant being, here everything is moving? Can you grasp it? Can you take it in? What is happening at that end of the screen, what is happening here?

Lacuna

The video piece *Lacuna* (2013) is a response to the work of the PITH team. Interviews with the recipients revealed a rich source of feeling and emotion on the notions of embodiment and corporeality, from what the individuals said and didn’t say but that was equally signified through bodily gesture. The gist of these conversations conveying, doubt, vulnerability, exposure, defensiveness, resilience, fortitude, strength, and alterity, have all fed into this video work, along with a ‘medical type’ image of the exposed body and collective bodies as individual, cell and organ alike. The complex organizations on-screen seem to reflect defensive modes of combat at times, Roman military organization, Castellers in



Catalonia, Spain building acrobatic towers, MFI machines taking body scans, Busby Berkeley dance routines, and eye-like formations.

Heart and Mind: Who is Knocking

Heart and Mind: Who is Knocking (2013) shows a figure, posed as maybe on the 'operating table' of the 'The Anatomy Lesson of Dr. Nicolaes Tulp', by Rembrandt, or by the figure in the 'Lamentation of Christ' by the Italian Renaissance artist Andrea Mantenga, circles in the lower portion of the video. In the first section, 'introductory section' of the video the intact venal system arises from the body taking with it a set of possessions or articles that the figure may have come in contact with during a lifetime. The items are incorporated into the system in terms of colour and texture. Lifting away from the body they move ever upwards, and as they finally leave the top of the screen, they are interchanged by a more invigorated venal system containing a different set of everyday objects descending from above. What comes and goes in the interchange of organs.

Heart Watercolour Series

About four years ago, Carnie began making watercolours as part of Hybrid Bodies project. Ever since that time Carnie has continued the practice of watercolours as a way of making immediate, direct and material responses to the ideas he usually expresses digitally, via video. The medium could be considered to be anachronistic in this day and age; but Carnie is interested in its historical ties as well as its tactility. Though originally influenced by the historical British painters John Sell Cotman, Thomas Girtin, and J.M.W. Turner, Carnie's technique has evolved over time to make use of non-traditional elements such as laser-cut stencils, and unusual media such as salt, sugar, dirt and mushroom spores.

A Tender Heart

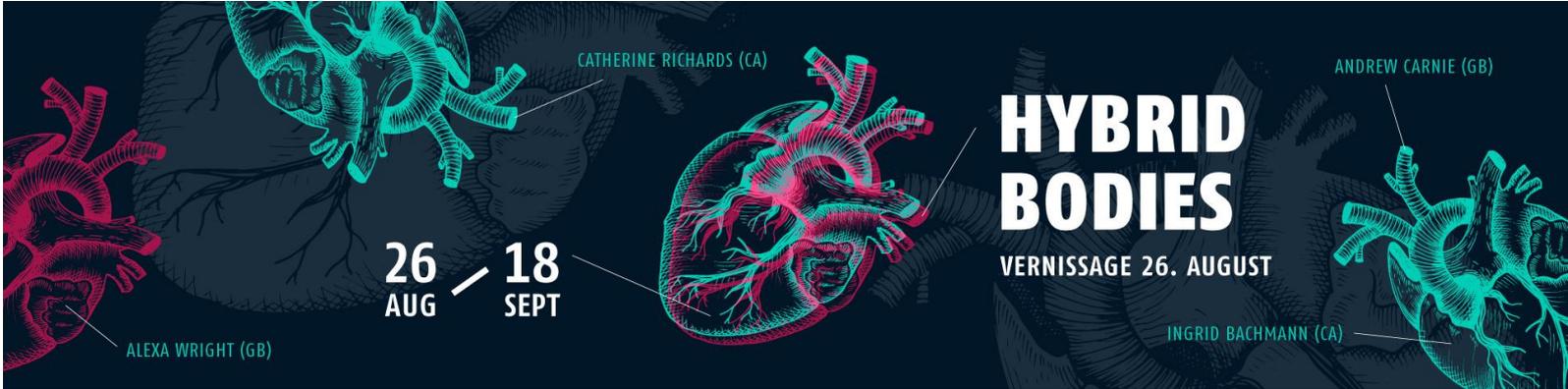
In the installation *A Tender Heart* (2014), cast soap hearts in blues, oranges, and reds hang from ropes fixed to the ceiling. The consequence of a change of heart, the removal of the old heart for a new one, is in the first months after transplant, the transplant patient needs to keep continually and rigorously clean. Immunosuppressant drugs have knocked out the host body's immune system and everything needs to be done to keep the risk of infection at bay. In this piece, we are reminded of this through a normal everyday activity. Carnie also addresses the possibility of holding a heart, washing it, and tending to its needs. Raising 'a lather' makes the soap come alive for a brief time, breeding bubbles. But at the same time that the heart is washed, it is also washed *away*, and as it dwindles, it reveals a new body within a body passing.

CATHERINE RICHARDS

Biography

Catherine Richards is a visual artist working in old and new media art. Her work explores the volatile sense of ourselves as we are shifting our boundaries - a process in which new technologies play a starring role.

She has exhibited within and without North America at major venues including: the sole Canadian selected for the Sydney Biennale, 2004, considered by the Canada Council for the Arts as in the top three international art venues; more recently, Transitio_MX 05, Mexico, 2013; ZERO1 Garage, USA, 2013; AV Festival, UK, 2012. Her work has been discussed in publications by major theorists in the field including Frances Dyson (2009) and Katherine Hayles (2006), and has been included in key surveys such as the recent Art & Science Now, Thames & Hudson (2010), edited by Stephen Wilson and Art and Electronic Media, Phaidon (2009), edited by Edward Shanken. Richards is well known for collaborating with scientists and won the Artist in Residence for Research Fellowship (AIRes), at the National Research Council of Canada, 2002-2005. Her work has been supported by such foundations as the Daniel Langlois Center for Art, Science and Technology, Montreal, and received awards such as the highest media prize in Canada from Canada Council for the Arts, Media Arts. Her work, on virtuality and new media, is considered pioneering in setting its aesthetic terrain, realm of artistic intervention and substantive issues. She is currently professor of visual arts and university research chair at the University of Ottawa, Canada.



Co-Mingling II

One of the most startling sights at the Munk Cardiac Center was a visit to the cardiologist, Dr. Ross's office. On desks, windows, bookshelves, hanging from the light switch, on top of a fridge are small hearts in stone, plastic, glass, fabric. Patients don't come here. They come to clinic and year after year they give these to her. These objects take on a life of their own. They live in her office and she cannot part with them. These tokens may appear to lack inherent material value, yet they set out to bridge the unfathomable: *my new heart was never 'dead' but was alive/dead; if my immune system defends me, the intruder heart dies and so will I*. And their inconsequential appearance betrays their power. They are not gifts, not sentimental, not votives. What they are, are objects with agency, sent to bind Dr. Ross. In this context the notion of objects with social agency is hard to resist, not just in other cultures but in our own. Captured in stereo prints these objects live a kind of half life as apparently material, but they also appear active in unexpected ways, operating out of reach.

ALEXA WRIGHT

Biography

Alexa Wright uses photography, video, sound and objects to make works that are sometimes interactive, and always implicate the view in their creation. She is fascinated by narrative, particularly in the surprising detail of personal narratives that can reveal so much about what it is to be human. Her projects usually require a long period of research, often involving collaborations with scientists or people with disabilities, or specific medical conditions.

Alexa's work has been shown widely, both nationally and internationally. Venues include: the International Women Artists' Biennale, Incheon, Korea; SESI Art Gallery, Sao Paulo, Brazil; Scottish National Portrait Gallery, Edinburgh, Centro the Historia, Zaragoza, Spain; Compton Vernay, Warwickshire; BM Suma Gallery, Istanbul, Turkey; Ormeau Baths Gallery, Belfast; 21_21 Design Sight Gallery, Tokyo, Japan Justina Barnika Gallery at the University of Toronto and, most recently, St Pancras Hospital, London (participatory project); KunstKraftWerk, Leipzig, Germany and the Victoria Museum & Gallery, Liverpool.

An animated image from the series 'A View From Inside' was part of the inaugural exhibition, *Born in 1987: the Animated Gif on The Wall* at the Photographers Gallery, London, 2012. Part of the series was also included in *Digital Aesthetic 3* at the Harris Museum, Preston in 2012. The limited edition book of photographs and texts that forms part of 'A View From Inside' is available on Amazon. Alexa teaches at University of Westminster in London, where she is Reader in Visual Culture. Her first academic book, 'Monstrosity the human monster in visual culture' was published by IB Tauris in June 2013.

Heart of the Matter

Heart of the Matter (2014) is an eight channel interactive sound installation that explores the impact that heart transplant can have on a recipient's sense of self as a bounded and unique individual. In the installation, monologues compiled from individual accounts of the experience of heart transplant are juxtaposed with personal narratives of intimate relationships, in which a parallel leaking of boundaries occurs in the interdependent affiliation between self and other. The stories, which emerge from a series of simple felt jackets, are activated as visitors approach. As more people enter the space, the eight individual stories are overlaid to form a cacophony of interconnected testimonies about the effects of a physical or emotional change of heart - it is sometimes difficult to distinguish between the two.

Cadenza

Cadenza (2013) is a video piece for three small monitors. Here, a still photograph of an explanted heart has been treated in three different ways, and reanimated to beat to three different, abnormal rhythms. The altered hearts, which beat in an endless loop, are both beautiful and disturbing. Their contrasting rhythms and unnatural appearances speak of both