

‘Writing Bio art: Living media between artistic practice and art history’

A Roundtable discussion to
celebrate the launch of *Institutional
Critique to Hospitality:*

*Bio Art Practice
Now. A critical
anthology*

Convenor : Assimina Kaniari / Athens School of Fine Arts

(Athens, Grigoris Books, 2017)

Panel : Gunalan Nadarajan / University of Michigan
Irina Aristarkhova / University of Michigan
Adam Zaretsky, Marist College, USA
Marta De Menezes / Cultivamos Cultura, Portugal
Kathy High / Rensselaer Polytechnic Institute, USA
Ioannis Melanitis / Athens School of Fine Arts



TABOO - TRANSGRESSION – TRANSCENDENCE in Art & Science
International Conference /
28th May 2017, Ionian University, Corfu Greece

More about the book:

Institutional Critique to Hospitality: Bio Art Practice Now. A critical anthology ed. by Assimina Kaniari, Athens: Grigori Publications [Εκδόσεις Γρηγόρη], Art history and theory 5, 2017.



Institutional Critique to Hospitality: Bio Art Practice Now brings together 13 texts by renowned art historians, art theorists and pioneering artists considering bio art's contemporary relevance.

The first part of the book charts a transition in contemporary bio art practice concerned with a move away from Institutional critique into the idea of Hospitality: Kathy High provides an endearing account of 'Bees and Microbes', while Suzanne Anker reflects on 'Three Blind Mice'. Marta de Menezes rethinks 'Representation in Bio art' while Pascale Pollier considers 'The Fabric of Life' with regard to *Fabrica Vitae* exhibition and Aggelos Antonopoulos makes a personal statement with regard to his own contribution to this exhibition. Ellen K. Levy thinks about 'Emergence' in the context of bio art, while Adam Zaretsky provides a critical commentary on contemporary artists' engagement with bio art and Ioannis Melanitis an autobiographical one.

In the second part of the book, the tension between these two notions and contexts is examined in a historical light: Martin Kemp discusses 'Pros and a few Cons' for 'Artists in Labs', while Assimina Kaniari considers early precedences of bio artists' gestures in Leonardo's *Trattato*. Robert Zwijnenberg examines the affinities between 'Xenotransfusion and Art', Gunalan Nadarajan writes on 'Specters of the Animal' and Irina Aristarkhova considers 'the Art of Kathy High' as a form of hospitality.

The introduction to the anthology examines Institutional critique and Hospitality as ways of looking at and making sense of bio art today, but also as notions charting and accounting for transitions in art history in terms of artists' engagement with living media – whether on a literal or metaphorical level. AK.

Book Contents

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From Institutional Critique to Hospitality: Aspects and Contexts of Bio Art | Assimina Kaniari

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Critical and Historical Approaches on Bio Art

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Cover artwork: Suzanne Anker, *Astroculture* 2015

Cover design: Ioannis Melanitis

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