

Alien Manifest by Erik Zepka (x-o-x-o-x.com)

Alien Manifest will be a science fiction installation - combining projections, specimens, misinformation, objects - it will be an emblem of excessive technicalities, a critique of technoscience and a proposal for the value of aesthetics and critical displacement in its reorientation. Saturation, the baroque, the flood, the object epistemology of the overwhelming.

What follows is an explanatory/exploratory text as aphoristically investigative and fragmented as what it refers to.

The Alien Manifest seeks to explore the sociological consequences of rematerializing the virtual-aesthetic space of digital imagery into particular forms. Projections, installations, prints, objects found and constructed, the social discourse of technics, the machine recreates worlds in its wake.

Deconstructed technical forms

The computer as an emblem of sociopolitical technique. Code and multimedia as canvases for digital display and instantiation in space. To gain wisdom is to gain objects - to create better ones. To gain wisdom is to destroy objects, to eliminate good ones in favour of worse ones.

Going from digital creations to material creations. It is a meditation on the computer as technoscientific object. It applies a deconstructive approach to different formal computational possibilities of the medium - breaking code into nigh unusable forms, reducing video convention to non-narrativistic obliquity, making imagery of interrogative mystery and texts into fragmented bits part poetry part aphorism. The limits of the medium and consequently its relations outside itself. What is related to technoscience and computation? The social, knowledge that does not lead to objects, rationality without instrumentality, analysis, observation,

Paralysis and Aporia

Deconstruction and abstraction take the forms to their limits but not in order to define the forms, although that could be an incident however contingent of the process, but instead to move from the form into other things. Insofar as a technology is political, its abstraction removes it from its situated context into a potential for other applications. The abstract method focuses on the qualities of the medium itself and is quietist if the technology is in a vacuum, but upsetting if integrated into a functional framework that depends on certain qualities. If the technology is the alien, its abstraction is a description without qualities. A voice before you hear it, understanding when it is entirely lacking. The object as the oblique. The difference between the object and subject is gone because we can't see any subjects.

Deconstruction and technology. Take the form, whatever it is, its material specificity and ruin that specificity. To view technology within the guise of its destroyed forms is to view the trash of an interrogative future. Destroy the object, give birth to a series of new objects. Ones that humans might have no idea how to work with. Destroy the human, give birth to a series of new life forms. Ones that objects will always find a way to work with.

The abstraction of technoscience concentrates on its object. If abstracted, if useless, the focus moves from knowledge creation to knowledge analysis. What is it? Can we find a use again, what is the use, do we want to find a use are there other things of use. The place of abstraction is particularly strong for

art. The world of the questionable object. Creation for plural reasons whose description is always in excess. It maybe relates to these things, but then maybe also to these and we don't know about all those. In addition to everything you didn't say. The disorder of things. Between paradigms, the shift of knowledge models and category norms. The abstract both affirms and denies a category - a category rendered essential and therefore meaningless. This is what a painting is - never means anything - the ideal, the form, the essence leads to the question of what it ever might look like in any particular. The Platonic Form is the only form that doesn't know any particular - any specific relation to a given reality or context - every other form is lesser, tainted by a specific moment, imperfect in its actual application. The Form is a rational possibility of reinventing the particular form. The danger of abstraction is it can apply anywhere, lead to anything, normalize or heterologize anything - this is precisely its benefit.

Reducing technical protocols and forms allows for a re-interrogation of their applications. What are the categories of the computer? Platforms, file types, protocols, etc - when exploring those, however accurately, we create diagrams of computational space. Whatever essences are there, and that's always simply an inquiry, we can then extend, reply to and analyse. What are the material forms it coincides with? Once again we have the same result - contingent responses that beckon replies.

Prints, found objects, ephemeral constructions, social interventions. Materiality as contingent, as disablist, as hidden. The real world of the cloud - the real implications of the computer as object - environmental bodies in displacement. Sociotechnical remix. Abstraction fails to make anything discernible in the medium, the contingent object fails to reveal any directed hand. The computational factory. Everything automated and everything kinda crappy. Bodies, socialities, new environments, garbage, assembly line products. All home, all recognizable, all alien. All about to be obsolete, all family.

The invisible intersectional. Subjects, creators, specific voices - these things are less important than consistent protocols, than excess, than the products of what have you. The artist lives in this excess, in the garbage, in the threat of what's completely useless. The politics of excess looks to the excessive to find ideas. Discarded tropes, outcast bodies, eliminated environments.

A sober science as the rediscovery of these plural spaces. Art dwelling in the symptom, fleshing it out, pointing the way for science to see, to progress. Social lessons, material examples, ideal problems. Science is and can be extrapolitical, and it needs political awareness to be able to achieve that. To not let fascism dictate its program, nor communism, nor bureaucracy, nor corporatism nor neoliberal governmentality. Whatever questions inquirers can have, and how thinkers and artists can raise these sentinels. Points to what exists. As a counterstructure it does not replace states, big bodies, big science, major research programs - but it incubates and rethinks everything - seeds revolution and paradigm shifts, and gets reincorporated and/or eventually causes systems to saturate and shift. Culture today is alien and complex - how it liminally gets taken up again but mainstream society is arduous and rare - and yet it is able to forge radical worlds in that.

Bio art as an artist that thinks through biology and arts role in it. Biology in technology, biology in the environment - how its forms are aestheticized, its materials utilized and how culture can investigate and reflect on that for disciplinary applications.

My work attempts to strip down the technical machine and think about the bodies, knowledges and environments it creates. I do this by continually exploring and experimenting with computer as interface - similarly exploring modes of materialization and thinking about the social and epistemological context of that endeavour. What is the technoscientific world, the computational world

and what are its alternatives. What is the body in the built world, the environment, knowledge, and what are modes of revolutionizing these essences into a different future.

on the Animal, Vegetable, Mineral

My work is continually rooted in biomateriality, in the scientific and artistic questions of organism and its material, vegetable and mineral environment. As a scientific medical researcher at a Graduate level, a degree holder in philosophy and science and an artist-theorist engaged in questions of technology and science, biological questions are very much at the core of my practice. I deconstruct technicities to reveal their visceral underbelly - messy, decomposing, embodied, environmentally sensitive, this is the journey from the smooth space of technoidealism to the fallible territory of the body, the earth and its environment.

Status of the Project

It is both partially done and completely new. For each project I do I remix forms and content and respond specifically to the environments that I install in. Thus in a sense all the work will be new and made on the spot. In another sense much of the content is produce and it will be tuned to the specificities of what the Tel Aviv Print Screen locations have to offer. Most of the work will be on first producing local methods to create ephemeral biomaterials and learning where to obtain science equipment, and subsequently on planning how to best install these materials.

Budget

The funds will be spent on making prints, obtaining scientific/laboratory machines and whatever paraphernalia is necessary to create bio art samples and work. Additionally, funds will be used for the install itself, hopefully to create a clinical and professional, very medical/official sort of environment that will be erupted by hifi a/v and interactive installation - giving it both the sheen of technoscientific professionalism as well as its overwrought spectacle.

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A Full Resume as well as a Visual Resume and Portfolio with visual samples from the full range of work that I do is included