

gallery@calit2 reflects the nexus of innovation implicit in Calit2's vision, and aims to advance our understanding and appreciation of the dynamic interplay among art, science, and technology.



gallery@calit2
 First Floor, Atkinson Hall
 9500 Gillman Drive
 University of California, San Diego
 La Jolla, CA 92093

Gallery Hours
 11am-5pm, Monday-Friday

Free Admission

<http://gallery.calit2.net>

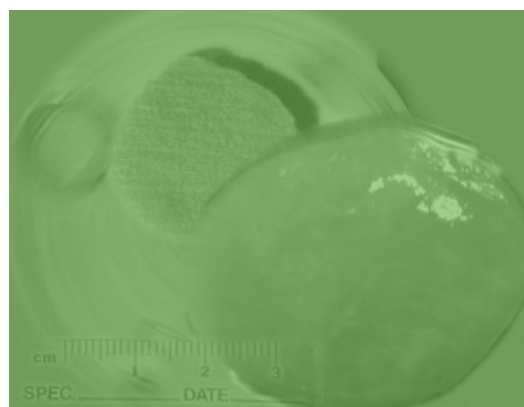
CONSUME

CONSUME, a group exhibition curated by Amanda McDonald Crowley, and informed by her current research at the intersection of art, technology, and food systems, opens at **gallery@calit2** Thursday, April 11, 2013. Projects in the gallery document interdisciplinary ideas pertaining to current discussions in the fields of health, energy, technology, and the environment, and include work by: Brandon Ballengée, Oron Catts & Ionat Zurr, Justine Cooper, Beatriz da Costa, and Jamie O'Shea. Brandon Ballengée's pieces *Committed*, *Dedicated*, and *Tears of Ochún* respond to the global crisis of fisheries worldwide and the current threat of an unraveling of the food chain in the Gulf of Mexico following the 2010 BP Deep Horizon oil spill. The installation *The Remains of Disembodied Cuisine*, by Oron Catts & Ionat Zurr, documents a performance "feast" of tiny, semi-living frog steaks that were grown for almost three months in bioreactors, with video made in collaboration with Jens Hauser. Justine Cooper's project *Havidol* is a fictional marketing campaign to launch a magic bullet lifestyle pharmaceutical, HAVIDOL®. The video triptych, *Dying for the Other*, by the late Beatriz da Costa, documents the lives of mice used in breast cancer research, as well as that of the artist, who suffered from the same disease [until her death in late December 2012 at the age of 38]. *Placebo Brand Placebo*, by Jamie O'Shea, is a kit to produce your own inert medication, in an experiment to discover if the placebo effect can be intentionally, consciously harnessed. The public is welcome to attend the Artist Talk Thursday, April 11, 2013, which will be held in the Calit2 Auditorium at 5:00pm, and followed by a reception.

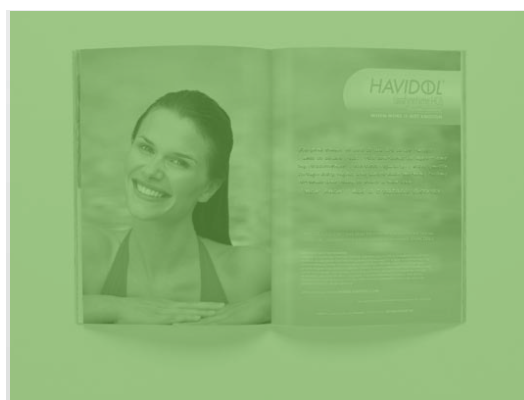
Amanda McDonald Crowley has developed exhibitions, screenings, festivals, masterclasses and events which have been presented in New York, Australia, Canada, the UK, New Zealand and Korea. She was the Executive Director of Eyebeam Art and Technology Center in New York City from 2005 to 2011. Her contributions to the field of electronic art also include her work as executive producer for ISEA 2004 held in Tallinn, Estonia and Helsinki, Finland, and on a cruise-ship ferry in the Baltic Sea. She was Associate Director of the Adelaide Festival 2002 in Australia, and in this position was also co-chair of the working group that organized the exhibition and symposium *conVerge: where art and science meet*. From 1995 to 2000 she was Director of the Australian Network for Art and Technology (ANAT), where she made significant links with science and industry by developing a range of residencies for artists in settings such as science organizations, contemporary art spaces and virtual residencies online. She previously worked with a range of arts organizations in Australia, including the Australia Council for the Arts, Art Training Australia, Electronic Media Arts Australia, and Artspace, Sydney.



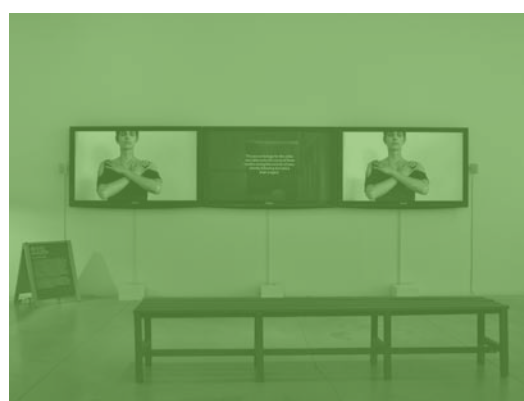
Tears of Ochún
 Brandon Ballengée



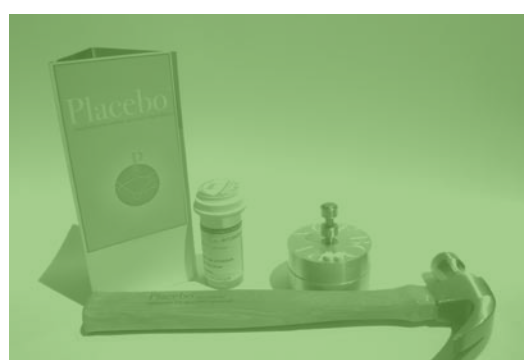
The Remains of Disembodied Cuisine
 The Tissue Culture & Art Project (Oron Catts & Ionat Zurr)
 Video in Collaboration with Jens Hauser



Havidol
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Dying for the Other
 Beatriz da Costa with Juan Recaman (camera)



Placebo Brand Placebo
 Jamie O'Shea

Brandon Ballengée creates trans-disciplinary artworks inspired from his ecological field and laboratory research. Since 1996, a central investigation focus has been the occurrence of developmental deformities and population declines among amphibians. Since 2009 he has continued his amphibian research as a visiting scientist at McGill University (Canada). In 2011 he was awarded a conservation leadership fellowship from the National Audubon Society TogetherGreen Program. The art of Ballengée has been exhibited internationally with recent solo exhibitions held at Ronald Feldman Fine Arts (2012, New York); Longue Vue House and Gardens (2011, New Orleans); Parco Arte Vivente, Centro d'Arte Contemporanea (2010, Turin); Nowhere Gallery (2009, Milan); Williams Center for the Arts, Lafayette College (2009, USA); Shrewsbury Museum (2009, former Shropshire home of Charles Darwin); Yorkshire Sculpture Park (2008, Wakefield); the Arsenal Gallery in Central Park (2007, NYC); Peabody Museum of Natural History (2007, Yale University); and others. He currently is finalizing his Ph.D. through a collaborative program between the University of Plymouth (UK) and Hochschule für Gestaltung Zürich (Switzerland). In the summer of 2013 a major survey of his work will debut at the Château de Chamarande in Essonne, France.

Oron Catts is the Co-Founder and Director of SymbioticA: the Centre of Excellence in Biological Arts at the University of Western Australia (UWA). **Ionat Zurr**, who received her PhD from the Faculty of Architecture, Landscape and Visual Arts, UWA - is researcher and academic coordinator for SymbioticA. Catts & Zurr are currently also Visiting Professors at Biofilia - Base for Biological Arts in the School of Art, Design and Architecture, Aalto University, Finland. They are artists, researchers, and curators who formed the internationally renowned Tissue Culture and Art Project. They have been artists in residence in the School of Anatomy, Physiology and Human Biology at the University of Western Australia since 1996 and they were central to the establishment of SymbioticA in 2000. They are considered pioneers in the field of biological arts and are invited as keynote speakers and exhibition curators. Zurr and Catts publish widely, exhibit internationally, and their work has been collected by MoMA New York. They have recently had a retrospective show in Poland.

Justine Cooper uses a variety of imaging methods, including MRIs, large format photography, video, animation, and online media to explore the frictions found in the public and private ways science and medicine are a part of us, as individuals and as a culture. Exhibitions and screenings include The International Center of Photography, New York; The New Museum of Contemporary Art, New York; The NTT InterCommunication Center, Tokyo; The Singapore Museum of Art; The Netherlands Institute for Media Art; the Centre Georges Pompidou, Paris; Kwang Ju Biennale, Korea; among others.

Beatriz da Costa was a co-founder of Preemptive Media, an arts, activism and technology group, and a former collaborator of Critical Art Ensemble (2000-2005). She exhibited and lectured at the Andy Warhol Museum, the Centro Andaluz de Arte Contemporáneo, Sevilla (Spain), Zentrum fuer Kunst und Medien (Germany), Museum of Contemporary Art (Serbia), Exit Art Gallery, Cornerhouse (UK), Saidye Bronfman Centre for the Arts (Montreal), and the Natural History Museum in London. She was a Creative Capital grantee, received support from the Durfee Foundation, the Inter-Society for Electronic Arts, and the University of California Institute for Research in the Arts. Together with Preemptive Media, she received the Social Sculpture Commission from Eyebeam and the Lower Manhattan Cultural Council, as well as funding from Franklin Furnace, Turbulence, Experimental Television Center and Beall Center for Art and Technology at UC Irvine, where she was a tenured professor in Studio Art and Electrical Engineering and Computer Science (and affiliated with the UC Irvine division of Calit2).

Jamie O'Shea is an inventor living in New York City. His machines and experiments are mostly prototypes—gestures of outlandish possibility about time, light, memory and mind. He is interested in what machines mean as much as what they do. These works mostly live in the arts, and have been shown in non-profit spaces across the U.S., as well as Russia, Switzerland, England, Norway, and Mexico, appearing in print and on television around the world. Currently he is working on his first commercial product, trying to change the world with popcorn. He is partnering with BjornQorn to utilize a new, inexpensive type of solar mirror to power their production line. He is also a staff member at Eyebeam.

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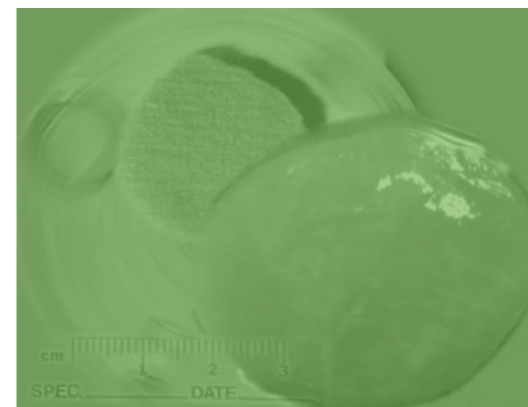
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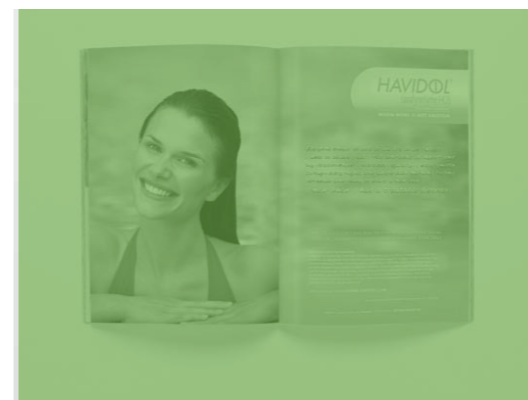
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Tears of Ochún
Brandon Ballengée



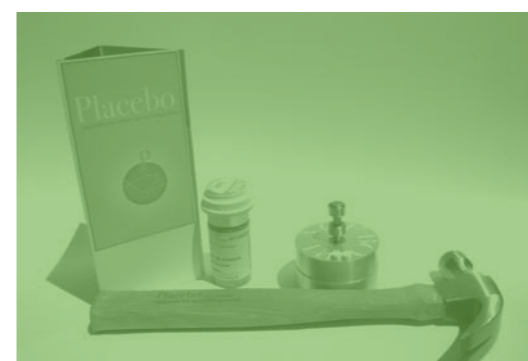
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