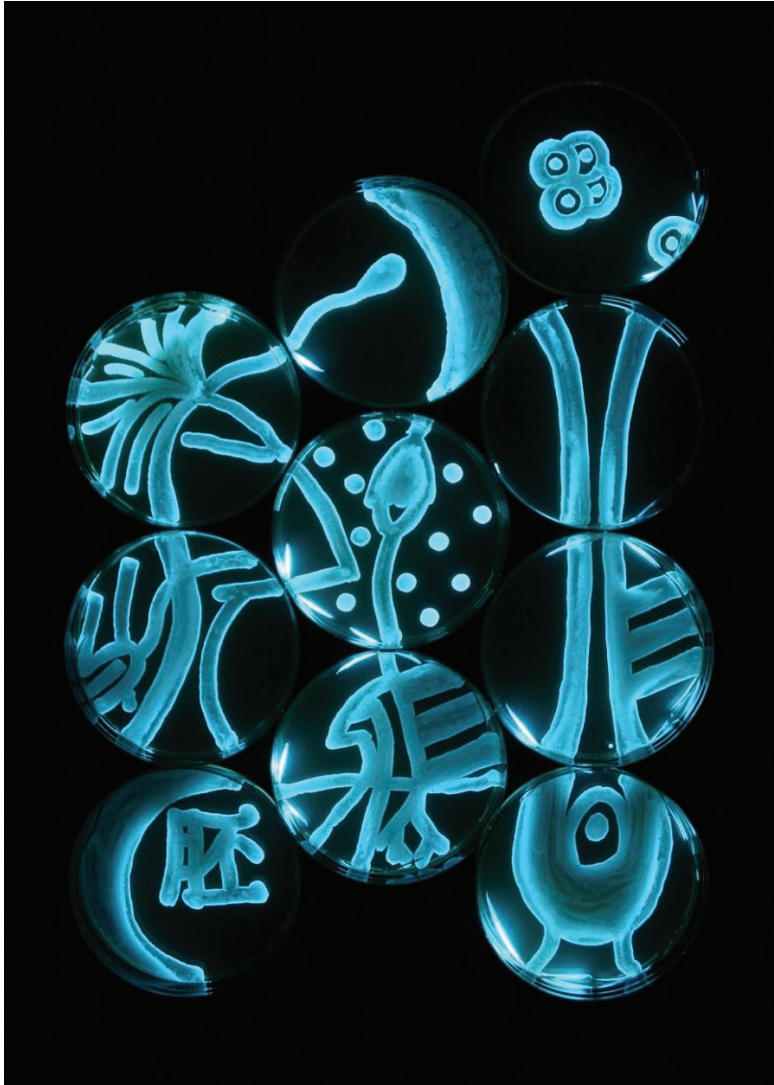


Bio Art: Encounter of Art & Science

바이오 아티스트 초대전



Exhibition: **November 1 – November 4, 2011**

Opening Reception: November 2, Wednesday, 6 – 8 pm

The Baltimore Convention Center in conjunction with Korea-Maryland, U.S.A. Bio Expo

1 W Pratt St, Baltimore, MD 21201

Gallery Hours: 9 am – 6 pm.

Curated by **ArTrio** and Sponsored by **JGBLI & Cogent Biotechnology, Inc.**

(Director: Julie Jungsil Lee, DC Coordinator: Moon Choi, NY Coordinator: Daye Kim)

“Bio Art: Encounter of Art & Science”

In Baltimore Bio Expo 2011 organized by Maryland-based JG Business Link International (JGBLI), two seemingly different disciplines, art and science, unexpectedly meet. The exhibition titled, ***“BioArt: Encounter of Art & Science”*** will be a group exhibition of 13 American visual artists whose works explore the synergistic overlapping of art and science, specifically Biology. Bio Art describes the variety of art forms in which artists use as their medium and/or inspiration, biotechnology, genetics, ecology, plants, animals, and other life forms, be they living, semi-living, or artificial. 150 bioscience-related companies and organizations are participating in the Expo, allowing the participants to experience this new artistic expression of biomedical technology, and to be inspired by nouveau domain and strategy to promote their products and companies in 21st century.

Biological processes and structures have inspired artists for centuries---examples found in the works of Paul Klee, Vasily Kandinsky, Joan Miró, and Hans Arp---and have tagged on as “biomorphic abstraction.” Yet, it’s only in the last two decades that artists have started to collaborate with biologists to create works that use live human, animal tissues, bacteria, and living organisms as materials and themes. The phrase “BioArt” was initially coined by Eduardo Kac in 1997 in relation to his artwork “Time Capsule.” While most people who practice BioArt are characterized as artists, some of them might also be seen as scientists due to the actual medium and technique within a work. This current exhibition showcases several types of Bio Art that are categorized by their theme; first, medical art that visualizes living organisms and bacteria; second, environmental issues and ecosystems combined with the protection of endangered species and wild nature; third, mimicking of cellular image and micro-macrocosm; forth, organic and transgenic bodily structure. I truly congratulate these bioartists who pave a way toward a postmodern multidisciplinary collaboration between art and science.

Julie Jung-Sil Lee, Ph.D.

Director of ArTrio / Art Historian & Critic
Adjunct Professor of the Corcoran College of Art & Design

Medical Art: Visualization of the living organism and bacteria

Hunter Cole

Plant Embryo: Stage 2, 2009, Photograph of bioluminescent bacteria, 22 x 15 in.

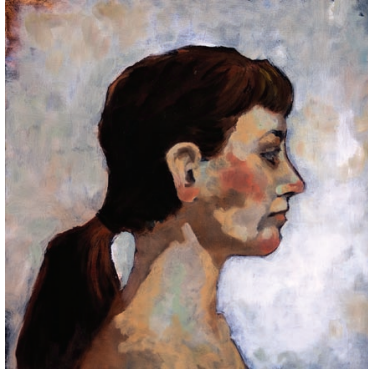
Both an internationally shown artist and experienced geneticist, Cole reinterprets science as art through the creation of living artworks, abstractions, digital art, and installations confronting issues related to biotechnology. She holds a Ph.D. in Genetics from the University of Wisconsin-Madison, and a Bachelor of Science from the University of California-Berkeley. She has taught both biology and art at Loyola University Chicago, and has created courses, *Biology through Art* and *BioArt: Exploring Living Organisms through Art*. Cole creates Living Drawings with bioluminescent bacteria. These Living Drawings depict the cycle of life and death calling attention to our own mortality. Bacteria become collaborators in the art as it grows and dies. First appearing with bright light, bacteria in the drawing are photographed as it uses up available nutrients, gradually dying-off over a two-week period.



Joana Ricou

Me and My Other Self: The Human Microbiome, 2011, oil on canvas, 16 x 16 in.

As a biologist, Ricou has collaborated with scientists in multiple fields to create artwork; one such piece was selected for the cover of an issue of the Neuroscience magazine. She studied Biology and Fine Arts in Carnegie Mellon University. In "My Other Self," she explores the notion that the human body might be better understood as a super-organism, where there are 10 non-human cells to each human cell. These other cells are mostly bacteria but there are also fungus, mites, algae and other kinds of eukaryotes. They are essential to our health and well-being, and it is not known yet to what extent they influence how we feel or who we are. These non-human organisms are also referred to as the human microbiome and its makeup is as unique as our fingerprints.



Eunmee Chung

Spectrum of Cancer Cell #3, 2011, cotton-marché, silver, mixed pigment, ottchil, brooch, 12 x 12 x 2 ½ h. in.

Chung holds a M.F.A. from University of Wisconsin, Madison, and Hong-Ik University, Seoul, Korea. She is currently teaching Art in Metal & Design at Montgomery College. She experienced the ravages of cancer and after her recovery she produced this work to represent comfort and hope to those who are suffered by this disease. Using fabric, she imitated cancer cell forms by incorporating cotton, gem stones, gold, and silver. The shape expresses the powerful impact of cancer, and reminds of caring hospitalities during her time of suffering. Its eerie, yet beautiful, motif provides an ambiguity containing both discomfort and fascination. She wants us to be aware of its presence and the tenacious life force around it.

Sunhee Kim Jung

Green Arrow Baby, 2008, oil on canvas, 20 x 20 in.

Jung is teaching Fine Art in Anne Arundel Community College and extensively exhibited artist nationally and internationally. She received a M.F.A from American University, and a B.F.A. from Corcoran College of Art & Design. Jung explores human body and its internal organism images projected by x-ray. When she had experienced the hysterectomy due to her internal tumor she felt so empty and realized how difficult and valuable task to have fetus raised in a human body. She desires to fill her blank organ with super-powerful baby. Incorporating with her own x-rayed bone image, she overlaps plants and a human baby to convey the life cycle: The image of a fetus amidst lush fauna is representing a part of the larger ecosystem. She thinks that all babies are heroic in that they succeed in taking the first step into a larger cosmic cycle.



Environmentalism/Ecosystems: Protection of endangered species and nature



Gail Watkins

Great Auk, 2011, comic strips, glue, paint, 12 x 12 in.

Watkins creates mixed media works, using comic strips, decorative motifs, pigment. By sanding and distressing the surfaces to expose strata of printed matter, her pieces refer to layers of history and personal experience. She studied nursing at Duke University and received a M.F.A. in painting from American University. Watkins explores the theme of extinct species because she has been interested in the idea of preservation of animals and habitat. She focused on the natural process of formation and dissolution. Her images are destroyed, often brutally, with sandpaper, wire brushes, boiling water or graffiti. The result is an inset of the historical process, a reintegration of elements destroyed and recreated by the passage of time.

Komelia H. OKim

Garden of Eden, 2009, plexiglas case, silk flowers with copper & silver wire stamens, cast & constructed white & yellow bronze butterflies with silver wire antennas, 16h x 37w x 10.5d. in.

She is renowned metal art sculptor and professor of Art Department and Coordinator of Art in Metal at Montgomery College. She graduated with a M.F.A. and a B.F.A. from Indiana University. Her works are extensively collected internationally including by Korean President's House, Seoul, Korea, and Victoria & Albert Museum, London, England. She recently curated "Crossover: Symbiosis of Crafts Design & Environment," for Taipei World Design Expo 2011 International Craft Design Exhibition. In current works, she expresses natural shape and environment in various mixed media. Her images, color and aesthetics are reminiscent of human gestures and effort to accommodate, preserve, and harmonize with their environment. That would be highlighted by her philosophical stance based on the Ying and Yang Principle of Dualism.



Joan J. Yi

Empty Nest, 2010, oil on canvas, 40x28 in.

Yi is currently a president of Korean American Artist Association of Greater Washington, DC. She holds a B.F.A. from the College of Fine Arts, Seoul National University. She has her studio at the Workhouse Art Center. In her current "Blue Sky" series representing tranquil and untamed world, Yi mixes several blues with white to achieve an expanse of sky that vibrates with intensity. Silhouettes of clouds and trees contrast against the intense blue, which is iconic of clean nature without destruction of the ozone. She found this theme from her daily ritual of walking through woods and park trails in Occoquan Regional Park in various climates and seasons. While strolling in the Wild Refugee of the park, she received her inspiration to sketch this tree. Later, she found the region was completely devastated by unusually severe natural disaster.

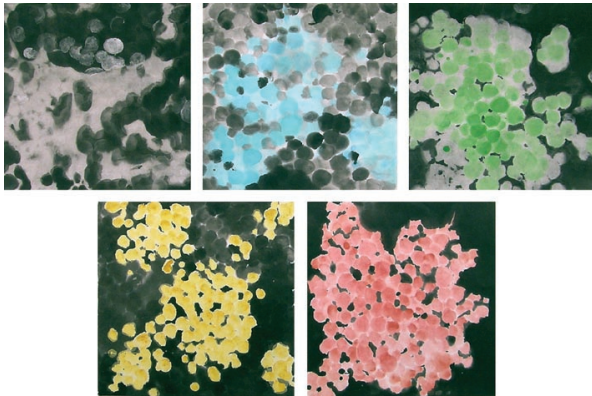
David Gerlach

Kaledoscopic, 2011, welded steel, 42 h x 46w. in.

Gerlach holds a B.F.A. from Cooper Union School of Art, New York, New York, and a M.F.A. from Rinehart School of Sculpture, Baltimore, Md. He is a renowned metal sculptor and also has worked in the Feature Film industry as a sculptor and fabricator for special effects (EF/X). He currently owns Wolfe Street Ironworks (WSI) that was created initially as a sculpture studio, and then expanded to include fabricating for the film and architectural communities. This background intensifies his capability for creation of natural organism, lively even in metal work. His art focuses on the power of natural creature with organic shape, with hints to forms of biology. His biomorphic shape in metal epitomizes and criticizes the artificiality of the nature nowadays.



Cellular Image/ Micro-Macrocosm



In-Soon Shin

Fantasy in Amoeba, 2011, ink and mineral color on Hanji, 30 x 42 in.

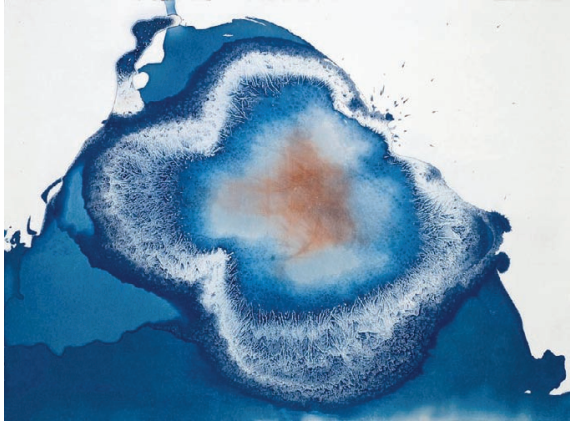
Shin holds a B.F.A. in the Oriental Art Department from Ewha Womans University, Seoul, Korea, and a M.A. of Asian Studies, in the Dept. of Area Studies, Graduate School of Tsukuba University, Japan. She was recently honored as Artist in Residence from YoungEun Museum of Contemporary Art, Korea. In her cellular images, she explores the concept of microcosm and macrocosm overlapping with Asian aesthetics. She tries to capture the concept of symbiosis between cell shaped creature such as amoeba, human being, larger ecosystem, and the universe. The most essential factor of these series is, she said, "ki" (氣) – personal energy. She represents the invisible energy flow around and through an individual body forming cohesive and functioning universe. She uses paper-collé in the same manner as she uses ink wash.

Özge Alper

Reflection of Sun I, 2011, oil on canvas, real gold and silver leaves, 36 x 48 in.

Özge Alper is founder and president of Alper Biotech, LLC that has filed more than ten patent applications for biomarkers and monoclonal antibodies in diagnosing cancer, and monitoring cancer therapy. She holds a Ph.D. in molecular oncology from Tokyo University, Japan, and a resident in clinical biochemistry, Hacettepe University, Turkey. As an artist, she had solo and group exhibitions in various countries including USA, Japan, and Turkey. She is interested in physical activities that take place on Earth (day/night) and the universe (galaxy). Her paintings are reflections of her understanding, vision, interpretation and senses towards universe. The activities taking place in the brain, and the nucleus of a cell are similar to her, and she wants to conglomerate all onto her canvas. She designates it as an energy flow and the entropy around her body and environment.





Nathalie.W. Cheung

93 Hours, 2011, cyanotype photogram, 26 x 34 in.

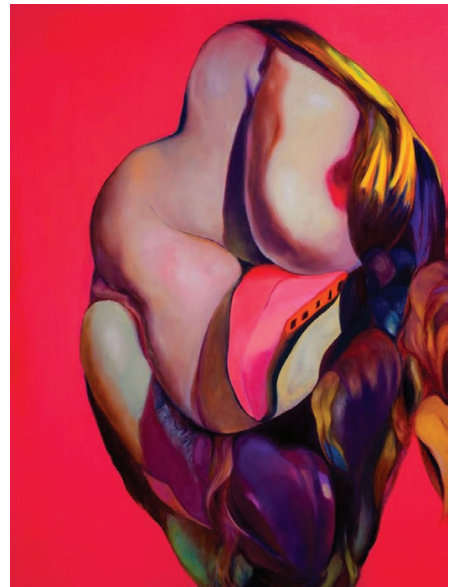
Cheung received her B.F.A. in photography from the Corcoran College of Art & Design in which she is currently teaching Photography. She also holds a M.F.A in 2010 from Tyler School of Art, Temple University in Philadelphia, PA. Her work focuses on the law of chance, and the push and pull between the micro and macrocosm. This photographic series maps the process of evaporation, condensing the relationship between time and chemistry into singular images. Some images resemble fragmented creatures and landscapes; others evoke the tensions and gestures of living things. Through this series she directs the artistry of nature itself. The frame of each image presents a different angle and view to the stilled patterns that persistently emerge, as long as the photographic materials are rightly scaled to record them.

Organ/Transgenic Form

Sumita Kim

Silk Bundles I, 2010, oil on canvas, 48 x 36 in.

Kim received a M.F.A from University of Maryland, College Park, Maryland, and a M.A. from American University, Washington, D.C. She is currently professor in Art Department of Montgomery College. She mentions that the figures in her paintings are portraits both of herself and of another being such as human, animal, and even the minute life form like bacteria that resides in our bodies. They also portray inextricably her mutual struggle to transcend the limits and boundaries of existences. The figures could even symbolize formless emotions, among them, desperation, angst, and reconciliation borne of hope. She believes that her work mutates, evolves in concordance with its inherent destiny. Through emerging into intuition, her pursuit for unforeseen intensity continues.



Wanjin Kim

Human Brick: Red Blood Cells, 2011, hand fabricated copper, patina, 12 w x 8 h x 7 d. in.

Wanjin Kim holds a M.F.A. in Metalsmithing from Cranbrook Academy of Art, Michigan, and a B.A. in Sculpture from Pratt Institute, Brooklyn, New York. She has been researching different parts and shapes of individual's body; textures of organs, cells, tissues, and artery. She said that "when I see images of magnified organs and cells of the body, they are so beautiful that urge me to visualize them: their textures are fascinating." Even the unconscious part of her brain, she believes, takes a part to build up the whole body in the same way of accumulating of bricks. She combines bricks with metal technique to create this body system.