(Des)aceleração

André Rangel

Artistic Research Residency at NANO4MED, LEPABE – Laboratory for Process Engineering, Environment Biotechnology and Energy.



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My artistic work operates hybrid processes of thought and action, determined by the constraints and affordances that constitute the diverse ecosystems in which I find myself at every moment. Driven by the intrinsic motivation of elaborating interchangeable questions and answers, I am guided by my curiosity for the unknown, uncertainty and serendipity — I don't know my work until I make it, I don't know its aesthetic power until I present it.

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Laser-colloid-glass generated image.

I create artistic experiences that are open and autopoietic systems. In their processing, as a human, I am just a resource, one of its means. I move in and with these systems in constant iteration between subject and object states, organizing and reorganizing the organism-system and my own organism. These are dynamic intermedia fusion systems in which I invariably resort to computer programming as a syntax that integrates the means used. This syntax manifests itself not only as an active form of transmutation and as a language of action that gives activity and autonomy to artistic hybrid systems of living and non-living beings — mechanical, electronic or computerized.

The hybrid and fluid procedural nature of the intermedia systems thus created is generated in experimental processes and methodologies, where artistic and scientific experimentation go hand in hand given that artistic research, such as the one I developed in this residency, is composed of experimental, laboratory, transformative, synthetic and subversive acts.

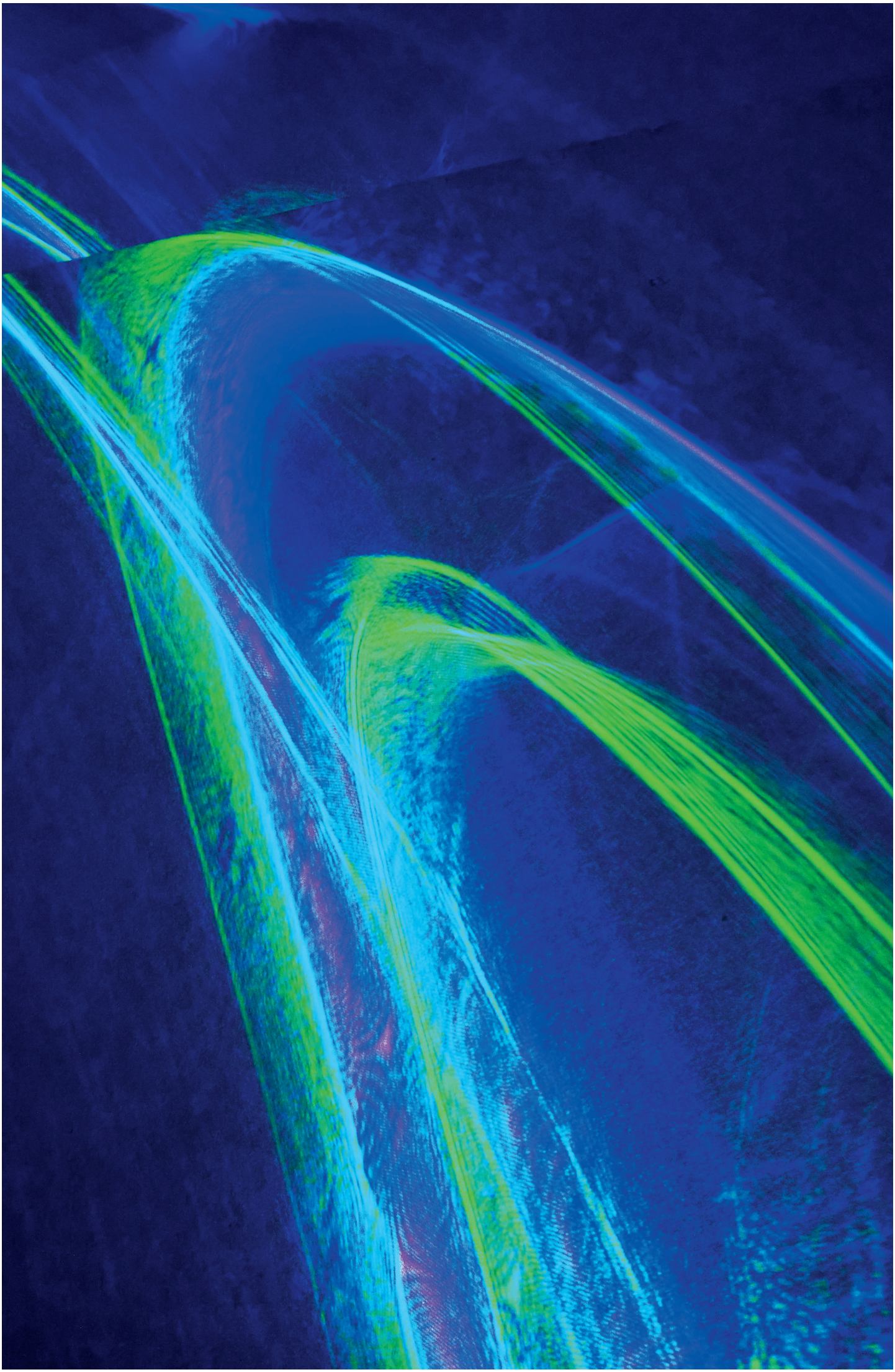
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Laser-colloid-glass generated image.

In this residency, as I invariably do in my work, I turned to the transformation and subversion of the original function of media, creating new thoughts, ideas and functions for already existing media: riboflavin,[1] with a biological function in living organisms, started to function as a light and energy modulator; the petri dishes[2] that, in microbiology laboratories, isolate growing bacteria, began to serve as a glass, a reflector and refractor of light, and as a "pixel"; the vertical exhibition plinths of the FEUP library exhibition room were laid down and composed in a single volume, functioning as a horizontal base that justified the alignment of the petri dishes; the exhibition room became part of the exposed object itself; or the audio interface that becomes the laser interface.

Like a scientist, I apply methodologies and test hypotheses. The means, questions and inherent answers that constitute my artistic research are actually and virtually available. I act by operating a selective, transformative and relational articulation process, which leads to the emergence of the new. In *(Des)aceleração,* as in my other work, I conjure up materializations that make the answers tangible, actualising the questions that motivate my creative process.

1. The experiments with cobalamin and thioflavin, at NANO4MED lab, triggered my curiosity and made me explore beyound the labspace and its resources in order to experiment with riboflavin.

2. Petri dishes — used for bacterial cultures — are not part of NANO4LAB utensils but in my imagination and memory they are associated with laboratory activities.




50mL
45
40
35
30
25
20
15
10
5.0

