

Art

ALJOSCHA (1974)

IS A VISIONARY,

cultured and popular, and considered one of the world's most important contemporary visual artists. He is known for his conceptual installations and sculptures based on ideas of bioism, biofuturism and bioethical abolitionism. He has lived and worked in Düsseldorf since 2003.

ALJOSCHA

ARTISTIC RESEARCH AND CONTENTS ARIANNA GRAVA

OBJECT #235
Studio Aljoscha, Dusseldorf, Germany, 2017

OBJECT #90
Studio Aljoscha, Dusseldorf, Germany, 2009





From public interventions:
„Bioism gets off beyond the limits of rationality in applied
bioethics at the junkies resort on Playa de la Juana“
Adra, Spain, 2021



Installation "ERADICATION OF SUFFERING"
Schlosskirche of the University, Bonn, Germany, 2016

1) CAN YOU EXPLAIN IN MORE DEPTH WHAT "BIOISM" MEANS?

Bioism is an attempt to combine biological complexity, deviation and biofuturism with the upcoming study of bioethics in terms of philosophical and aesthetic research into the creation of new life forms. It is a visual philosophy of hitherto unseen living species, as yet uncreated non-suffering living organisms. Bioism examines and co-develops the aesthetics of "paradise engineering". Bioisms embody the possibilities of the unexpected and the strange in synthetic biology. Through their unknown appearance, they magnify the diversity and splendour of new life-worlds to be shaped and unfold by us. Since my early childhood, I have regarded each of my works as a living being. In this way, bioism extends life as a process to lifeless subjects or even ideas. Personally, I believe that in the future, in the wake of a biological revolution, we will use living furniture, dwell in living houses, and travel in space using living ships. But the most exciting thing will be the ability of artists to work with living substances, thereby constructing new forms of life. The artistic act will acquire the practical sense of birth. Art museums of the future could turn into zoological gardens, galleries into new life diversity funds, studios into incubators and biological test sites. Bioism aims to spread new and limitless forms of life throughout the universe. Paradise engineering will be regarded as an epiphany of the new bioethics.

2) YOUR ART SEEMS TO TAKE ON MOVEMENT, PHYSICAL EXPERIENCE; WHERE DOES THIS COME FROM?

From my childhood, I guess: being born on a steppe, I adored travelling by bicycle, going out of town into the hills, watching and drawing the moving grass, the water in the lakes and the ever-changing clouds in the sky. Later, as my drawings evolved and my thinking about being alive developed, I started eagerly pursuing not only visible movement, but also my own intentions as a process. I believe it was a great disappointment when I first realised that "me" as something constant is a self-betrayal, but "me" as ongoing change is the only possible reality.

3) YOUR WORK REMINDS ME OF ROMANTICISM, WHOSE CORE CONCEPT WAS TO "TRANSFORM THE WORLD INTO SOMETHING THAT IS MINE" AND, AS FICHTE DEFINED IT, EVERY "I" ASPIRES TO THE ABSOLUTE; SO THERE IS SOME COINCIDENCE BETWEEN FREEDOM AND THE ABSOLUTE, BECAUSE THE ABSOLUTE DOES NOT DEPEND ON ANYTHING OTHER THAN ITSELF. DO YOU BELIEVE YOUR WORK REFLECTS THIS CONCEPT OF "ANARCHY"?

That's a very unusual view of my being and my work. I must admit that, in my process-project called life, I always try to avoid any kind of straightforward vision and any kind of absolute. Moreover, to date I have found only one absolute, which is "?". Therefore I adore the idea of the unknown and strange. Our Milky Way consists of about 100 billion stars, our universe contains up to 200 billion galaxies. We still have no perfect idea about "dark matter", about infinite time or infinite space, which many of us might suggest is a freedom, and very few call an absolute. Contemplating the past, I do really love Romanticism, because it was an extremely liberating, visionary approach to our history, myths and evolution, but I never suggested it as a tool that could help me transform the world or make it more suitable for me. I always used it as a playground of the imagination which might help me to understand myself as a process, rather than installing me as the centre of my own absolute universe. Anarchism, in my opinion, is a primitive and vivid attempt to deregulate society, to liberate personality from the dictates of the masses; an attempt at freedom from any kind of social power. Bioism also operates within the concept of freedom, which is not a goal, but rather a desirable condition for creating deviations, mutations and their multiplication. Bioism could be called bioanarchism, but in fact it goes further: individual freedom here is not a self-regulating goal in itself, but merely an optimal vector of composition.

4) WHAT KIND OF RELATIONSHIP IS THERE BETWEEN AN ARTWORK AND SPACE?

Any kind of artwork creates, defines and measures space. And I love the idea that deep space might be an artwork too. Creating an artwork is an act of multiplying and transforming the spaces of our imagination. It is the act of composing unknown universes. And if our idea of space based on 3 dimensions is not absolute, what are our artworks? Just illusions, or dreams? Is space universal, subjective or ideal? Personally I prefer to create very complex, often transparent or translucent pieces which widely enrich the space, helping to make it as perfect and strange as possible.

5) IN YOUR OPINION, WHAT IS THE MOST IMPORTANT PART OF YOUR IMAGERY? HOW DO YOU SEE THE WORLD OF THE FUTURE?

The most important quality of my imagery is biology itself. I always try to remember that any kind of idea or vision in my head has its origin in the biology of the being. We are living in an extremely biological world, dominated by biological processes. Even the air we breathe was and is subsequently created by biological processes and beings. Therefore, when thinking about our future, it is enormously important to understand its biological complexity and its ongoing need for diversity. Humankind has long been an extreme threat not only to itself, but to life in general. Over the millennia, we have unfortunately mutated into the most successful and dangerous predators of all, not only of other species, but also of ourselves. All bio-organisms in our dominant ultra-social and pseudo-anthropocentric - and indeed, socio-centric - ethics are no more than resources. Even its highest form, humanism, is unable to resist the fact that humans are nothing more than a resource for states or societies. It's time to turn the vast amount of accumulated knowledge about our nature into a new quality of species. We must change our attitudes to biology, to life, to any kind of social ideals and to ourselves. The time has come for a species metamorphosis: I hope that from fierce social predators, we will be able to transform ourselves into new deities, free from suffering, fear, aggression and intolerance for the unknown.

6) THE MIND LOVES THE UNKNOWN. IT LOVES IMAGES WHOSE MEANING IS UNKNOWN, SINCE THE MEANING OF THE MIND ITSELF IS UNKNOWN" - RENÉ MAGRITTE... WHAT DO YOU THINK WHEN YOU READ THE WORD "UNKNOWN"?

René Magritte was an interesting visual philosopher of the unknown, but he never stepped away from his habit of interpreting widely known things. He never tried to compose something utterly unknown, something completely beyond our known world. And I don't agree that our mind loves the unknown, at least not yet, and not the majority of us. Biologically, anything completely unknown stresses and threatens us. Our first natural instinct is always to evaluate the potential danger of the unknown. I have seen people beating my sculptures on the street or hitting them with sticks, trying to assess the risk or calm their own uncertainty. There is no obvious logic in such behaviour, just a lot of biologically caused aggression, phobia or fear. Not many people yet completely realise that the unknown is the true deep source of our happiness and eudaimonia.

Interview by
Arianna Grava

STUDIO OF THE ARTIST.
Dusseldorf, 2021

OBJECT #339
Studio Ajoscha, Frigiliana, Spain, 2021

