

Anicka Yi: Ask the artist about her 2021-22 Tate Modern Hyundai Commission: **'In Love With The World'**. Tate: 14 January 2022

Yi is known for her experimental work which explores the merging of technology and biology. Through breaking down distinctions between plants, animals, micro-organisms and machines, she asks us to think about further understanding ourselves as humans and the ecosystems we live in.

Video: 7.15minutes (duration)

<https://www.youtube.com/watch?v=lwL-9rimPc4>

Kateryna's response to Anicka Yi's "2021-22 Tate Modern Hyundai Commission: In Love With The World"

Anicka Yi is merging technology and biology together to create stunning results for her 2021-22 Tate Modern Hyundai Commission: In Love With The World. The video is arranged as question-and-answer session, where questions are being asked by different people and Anicka provides informative answers.

Answering the question about her sources of inspiration, Anika acknowledged that she is continuously tapping into the world around her. I find that surrounding reality in its ever-changing beauty and variety of shapes, forms and colours is marvellous source of inspiration for artists as well.

Anicka's art is driven by biology and AI research, which I'm finding beneficial for my own creative practice. I'm driven to organic patterns, mysteries of plant and fungi. A better understanding of biology would help me create more intricate and expressive works of visual art. As for AI, I believe this technology will soon become an integral part of our society, so the sooner we tap into its potential the better.

For her large-scale artistic project, Anicka endeavoured to create an aquarium of machines and illustrate the natural history of machines inside the Turbine Hall, which was originally the part of Bankside power station. The artist created machines freely floating in the air inside the hall, which look like giant jellyfish or perhaps mushrooms. Her machines fly through a fully autonomous system and they are equipped with sensors allowing them to fly and not bump into each other. The machines are also equipped with heat sensors allowing them to detect human visitors. Anicka argues that machines can have therapeutic experiences on humans, which I agree with.

My artistic interests are generally aligned with Anickas, and even though I'm not doing complex technological installations, but I explore the bridge between nature and technology in my visual art as well. I think it is important for us as humankind to proceed on our way of technological progress, at the same time not forgetting natural diversity and beauty, as nature is essentially the cradle of humankind.

Revisiting the past to generate new meaning: Dean Cross

Video: 6.30minutes (duration)

Primavera 2021: MCA (Museum of Contemporary Art - Australia), Sydney

<https://www.mca.com.au/stories-and-ideas/revisiting-the-past-to-generate-new-meaning-dean-cross/>

Kateryna and Tracey Vale's response to "Revisiting the past to generate new meaning: Dean Cross"

Dean Cross is a visual artist working across a range of materials and ideas, describing himself as a paratactical artist. He is interested in how he can communicate ideas with bits missing, as paratactical sentence can be read as a whole without conjunctions.

He does a lot of his work visiting his parents on their property, which happens on country and outdoors. Dean argues he has a clarity of thought while working there. Kat finds that proximity to nature can invoke the feeling of creative flow and serve as a source for further artistic inspiration. Tracey also agrees that being on country is inspirational and she is frequently inspired by nature.

The works that Dean has done for Prima Vera are called "Prima Facie" which is a legal term meaning at first sight. All works have been made from old paintings that the artist had made previously but then destroyed. In a sense, these works resurrected like a phoenix from ashes of the past. He produced his first artwork from scraps of previous ones and started seeing a pattern and story unfolding, which made him think that this methodology could be re-approached.

Dean argues that one of the greatest things about being an artist is existing in the space of uncertainty.

Tracey disagrees with Dean's notion of "why would we do it if we know what we're doing". For a contemporary art practice this might be applicable, but not for a more conformist style of art, which is the style of art she prefers. Kat also agrees that it is better to have an idea and some sort of planning in mind as guiding factors for your future artwork.

Dean also expresses that artists have stopped taking risks. When a brilliant opportunity arises, artists might feel anxious about giving it 100% and doing a great job. But for Dean, it is important to take the risk, especially if the stakes are high. Dean's current Primavera exhibition is not what he envisioned he would produce, but he still gave it a go.

For Tracey, the main concept that she would adopt in her practice is the positives of risk taking and being freer in artistic expression, style and in use of different materials. Kat also agrees on positive sides of risk taking, but for her this should be more like an exploration of incorporating technology like AI into your art practice.