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Keynote talk at ISEA2016, HK

[prologue]

As the [science] fiction goes...

The electric sheep are set free range; the obsolete humanoids are dumped on the etrashescape; the coin locker baby takes a teacup ride; the human bodies held hostage set for the BioNet startup; the erythrocytes programmed learn to compute orgasm data; the Net composted bursts fresh sprouts; the seeds gone underground leaving farmlands barren; agliomania charges the air; garlic is the preferred stinky currency; liquid future packaged are made to order; hoodies patched are made to network; Paris declares AIDS free by year 2015; Kazakhstan becomes a Central-Asian Snow Leopard by year 2030; the HIV virus mutated prompts sexual high; enter the BioNet, I hear the blood running.

[the talk]

As the [science] fiction goes...

It is my great honor to be at ISEA2016 as keynote speaker and to be introduced by Ellen Pau whose devotion and passion in making and promoting media art I greatly admire.

As I look through the topics of workshops, papers, presentations, exhibitions, performances to be unfolded for this year's ISEA, I trust the thematic approach set out by ISEA's organizing committee will be well-explored over the next few days with intense sessions that range from open source estrogen to Banana mission; from packet radio to uncanny signal, from pulse reading as interface to intimate technologies.... It is a great opportunity to catch up with our fields of studies.

ISEA2016 states, "paradigms and practices must be replaced, repackaged and re-appropriated to keep up with the parallel evolutions in art, creativity, culture, society, and politics." 'MUST BE' is the command. 'RE' is the tag. I want to address my keynote in regard to how possible actions can be taken to replace, repackage, re-appropriate, furthermore back to place, package, appropriate,.....in this POST-everything time.

There is no turning back, no flash forward. REview, preview. Our mutating selves ever so organic, our networked selves ever so scattered, our political selves ever so loud, our gendered selves ever so 'they', our sexual selves ever so post-digital. So, What's the plot? Where is the meat? Who is vegan?

As the [science] fiction goes.....

In the early 90s, I relocated myself to the cyberspace, cutting through the backroads, skipping the tolls, I didn't manage to get on the electronic superhighway. Declaring myself a cyberhomesteader, I signed up with the institutions, squatted the servers, dialed up the 56K, jammed the bowling alley with ISDN, strike and spare, packed my bento lunchbox for scribing home(less) pages, took Brandon out of Nebraska for a virtual ride. By year 2000, braced myself with safety belt for self-prescribed Netcrash. I downloaded my orgasm data and drifted into mobile living.

>>>I refer to 3 of my works here-
Fresh Kill (1994) [1], BRANDON (1998-1999)[2], I.K.U. (2000)[3]

Fresh Kill, made in New York City, released in 1994, tells the story of two young parents caught up in a global exchange of industrial waste via contaminated sushi. Raw fish lips are

the rage on trendy menus across Manhattan. A ghost barge, bearing industrial refuse, circles the planet in search of a willing port. Household pets start to glow ominously, the hipsters speak in their own tongue, The hackers link up with the African resistance to force a corporate shut down.

BRANDON, commissioned by the Guggenheim Museum in New York and produced with Waag Society in Amsterdam, is a one-year narrative project (1998-1999) in installments. The project, a multi-institution, multi-artist, multi-author endeavor, explores issues of gender fusion and techno-body in both public space and cyberspace. At Waag Society's Theatrum Anatomicum, we mounted two networked public forums – these two titles - "Digi Gender, Social Body: Under the Knife, Under the Spell of Anesthesia," "Would the Jurors Please Stand Up? Crime and Punishment as Net Spectacle"; pretty much concluded my cyborg-self of the 90s.

I.K.U. produced in Tokyo and released in 2000, tells the story of GENOM Corp, an internet porn enterprise who dispatches I.K.U. coders to collect orgasm data. Data bodies pursued by IKU runners (a la Blade Runners), their harddrive stored orgasm data downloaded, data made into mobilephone chip for plug in, GENOM Corp. introduces orgasm on the go and makes a huge profit.

These projects bid goodbye to the 90s.
out of the nineties, I rendered myself-

ECO-CYBER-NOIA[4]

As the [science] fiction goes.....

We grow garlic. [5], year 2002.

Garlic=rich air. [6]

I created garlic stock market, G-mart, trading garlic for wifi free air, buying URLs with garlic stocks, finally printed my own garlic bills, driving the crowd to agliomania. [7]
Eating and trading the stinky roses.

With embedded biochips, we pipe into a liquid future - [8]

After years of cross-breeding and genetic modification, the GMO seeds have failed to produce. The vast farmlands are left barren. The packaged synthetic food bags are issued and tube-fed. The seeds saved from biodiversity era have gone underground, cultivated by the RESISTANCE farmers who seek recipes of homecooking. Join the seeds underground party – germinate, broadcast, trade and track. [9]

As the [science] fiction goes.....

The transnational DPT (DollyPolly Transgency) Corp. produces clone babies inside the coin lockers located in Tokyo's busy train stations. [10]

The Locker Baby project [11] conceived in 2001 reflects a time when science is accused of out of control and scifi fantasia foretells a future that is now. The quest for rechargeable robot labor continues, intelligent pets open up new markets and transgenic clones are among us. Versions updated, bodies unwired, behaviours dictated, what remain to be programmed are "memory" and "emotions". It took me 11 years to complete the 3 editions of the Locker Baby Project – Baby Play (2001), Baby Love (2005) and Baby Work (2012).

Baby Play situates the babies in an oversized baby food field. Baby Love takes the babies out on a teacup ride. In Baby Work, the public are assigned as clone babies who pick up pieces of keys to trace the ME data. [12]

As the [science] fiction goes.....

Set your electric sheep free range.

The electronic trashscape holds the legacy of our time.

What do you do with the robots, the androids, the humanoids deemed obsolete?

UKI [13], a sequel to IKU the movie, makes a departure from human/machine entanglement, infected machine contagious bodies, I declare viral love.

UKI tells the story - The data deprived I.K.U. coders are dumped on the Etrashscape where coders, twitters, networkers crush and crashed. Exchanging sex for code, code sexing code, UKI as virus emerges while GENOM retreats to BioNet. Taking human body hostage, GENOM reformats red blood cells into microcomputing ORGANISMO (organic orgasm). UKI, the virus, enacted to infect a city, propagated, mobilized to infiltrate BIONET, sabotage ORGANISMO and reclaim the lost orgasm data.

UKI in two parts-

UKI viral performance – live code live spam. [14]

UKI viral game – infect the city. Enter the bionet. [15]

As the [science] fiction goes.....

By year 2030, The hoodie [16] is our 'Faraday cage' that channels electricity along and around us, leaving our enclosed body to manage self-generated energy. Li-fi replaces WiFi to connect empathetic hopefuls and the apathetic lost-souls.

Meanwhile -

Paris declares AIDS free by year 2015. [17]

I am currently working on a feature length film, FLUIDØ. [18]

Set in the post-AIDS future of 2060, where the Government is the first to declare the era AIDS FREE, mutated AIDS viruses give birth to ZERO GEN - humans that have genetically evolved in a very unique way. These gender fluid ZERO GENs are the bio-drug carriers whose fluid ejaculation, a new form of sexual commodity, is the hypernarcotic for the late 21st century, taking over the markets of the 20th century's white powder high. The new drug, code named DELTA, diffuses through skin contact, creates an addictive high. With the government, the drug Lord, the pharmaceutical, all involved, FLUIDØ is VIRUS, SEX, HACK, DRUG & CONSPIRACY. [19]

With this clip, I wish you all a very exciting, stimulating, fluid conference ahead.

[20] – Natasha helmet coding - starter

