

Shu Lea Cheang for Digital Bauhaus Summit, 2016

TRACK: Teknokomrades: Scaling Luxury, Intelligence and Immortality,  
hosted by Heather Moore

### **STOP THE PRESS: Teknokomrades hijacked....**

In spring 2015, I joined a London based research team Bodies of Planned Obsolescence to visit the electronic waste dump in Lagos, Nigeria. Sheltered behind the Alaba electronic market is a self-appointed, open-air e-waste processing factory nicknamed ILETRONICS where boys, young men, elders, dealers, buyers, sellers engage with each other – unscrewing, hammering, sorting, pounding, weighing the electronic parts that are deemed 'junks'. These are current-day teknopirates, resurrecting the dead to Naira's worth. Here, a landscape fictionalized – cows fed on the e-waste roam the hills, intestines of butchered cows feed the hard working laborers. The obsolete outlives its life span, returns to haunt us. The smart contracts left unsigned. Oops, we crash the Net.

Enter the BioNet - the Genome Corporation takes human bodies hostage to initiate BioNet, a network made up of red blood cells (erythrocytes) as micro-computing units, activated to recondition our desires. Consider this (science) fiction scenario - the transhuman the marionette, the virus the hackers, the body a network node, self-powered, seeking comrades for the next move.

Works to be presented-

ILETRONICS (documentation)  
<https://vimeo.com/122328767>

UKI – Enter the Bionet  
[http://u-k-i.co/distribution/uki\\_enterthebionet\\_en.pdf](http://u-k-i.co/distribution/uki_enterthebionet_en.pdf)  
<https://vimeo.com/112516427>

HOODIE2030 by TAKE2030  
<http://take2030.net/hoodie2030/HOODIE2030byTAKE2030-proposal.pdf>

Shu Lea Cheang  
<http://mauvaiscontact.info>

Shu Lea Cheang is an artist, filmmaker, and networker. She constructs networked installations and multi-player performances in participatory impromptu modes. She drafts sci-fi narratives in her film scenarios and artistic work. She builds social interfaces with transgressive plots and open networks that permit public participation. Known for BRANDON (1998–1999), the first Guggenheim museum web art commission and collection, Cheang is currently situated in a post-crash BioNet zone, taking on viral love bio hack in her current cycle of works. From homesteading the cyberspace in the 1990s to her current retreat in the BioNet; from coin-locker babies to seeds underground; from eco-cybernoia to liquidized futures, Cheang signs off on the tech race.

