

Eduardo Kac: From Minitel to NFT

Opening reception Thursday April 28, 2022 / 6-9 pm
On view through June 18, 2022

Henrique Faria is pleased to present Eduardo Kac's third solo show in the New York gallery from April 28 through June 18, 2022. Featuring work from the early 80s to the present day, *From Minitel to NFT* follows Kac in his decades-long tenure at the cutting edge of art & technology culminating in his contribution to today's digital arts scene. Kac has worked with everything from the first mass-market personal computers to the camera lenses of satellites orbiting Earth as media for his work; art at both local and global scales will be on display in the North Gallery.

Eduardo Kac: From Minitel to NFT features runtime, networked, real time, interactive, animated, and space artworks from the last four decades of his career. Writer and critic Jeffrey Kastner has pointed out that "if each of these works is grounded in an intricate network of highly technological phenomena, their subject matter—ecstasy, conjuring, chaos, individuality, sexual desire—seem as though they could hardly be further from the world of circuit boards, ASCII code, and telephone cables. Like all of Kac's work, they hover productively between the finely specific tolerances of the laboratory and the liberatory open spaces of affect and imagination."

Originally written in Basic, the poem, *Geometria do Êxtase* is part of a series of experimental ASCII works from the early 80s. When looking straight down at the top surface of a cube, an invisible light source orbits the cube, casting verbal shadows that can be seen gyrating clockwise, much in the manner of a sundial.

Slow-Scan TV was an early type of videophone that allowed the transmission/reception of sequential still video images over regular phone lines. It took from eight to twelve seconds to transmit each image. Instead of considering each picture as a final form or the sequence of images as illusion of movement, in *Conversation* Kac explored the live process of image formation.

Lagoogleglyphs (2009-ongoing) are space artworks that inscribe Lagoglyphs (Kac's iconic green rabbit glyphs) into the environment and make them visible to the world through the perspective of satellites. These artworks are created at a global scale and can be experienced in person at their respective venues, directly via satellites, or through Google's geographic search engine. In addition to the distributed artworks (in person; online; in space), Kac has created a video for each individual Lagoogleglyph by capturing, in Google Earth Pro, the view from space all the way down to the eye of the rabbit glyph on Earth (and back again to outer space). The series is ongoing and is part of Kac's larger Lagoglyph project, which includes prints, murals, sculptures, paintings, and an algorithmic animation.

Celebrating his 60th birthday this year, Eduardo Kac is currently exhibiting at MoMA, New York; Reina Sofia Museum, Madrid; Pompidou Center, Paris; and the Venice Biennale. Kac also has a new artwork orbiting the Earth aboard the International Space Station.

Eduardo Kac is internationally recognized for his groundbreaking work in contemporary art and poetry. In the early 1980s, Kac created digital, holographic and online works that anticipated the global culture we live in today, composed of ever-changing information in constant flux. In 1997 the artist coined the term "Bio Art," igniting the development of this new art form with works such as his transgenic rabbit GFP Bunny (2000) and *Natural History of the Enigma* (2009), which earned him the Golden Nica, the most prestigious award in the field of media art. GFP Bunny has become a global phenomenon, having been appropriated by major popular culture franchises such as Sherlock, Big Bang Theory and Simpsons, and by writers such as Margaret Atwood and Michael Crichton. In 2017, Kac created *Inner Telescope*, a work conceived for and realized in outer space with the cooperation of French astronaut Thomas Pesquet. Kac's singular and highly influential career spans poetry, performance, drawing, printmaking, photography, artist's books, early digital and online works, holography, telepresence, bio art, and space art. Kac has also authored or edited several books, including *Telepresence and Bio Art -- Networking Humans, Rabbits and Robots* (University of Michigan Press, 2005). Kac's work has been exhibited internationally at venues such as New Museum, New York; Pompidou Center, Paris; MAXXI-Museum of XXI Century Arts, Rome; Mori Art Museum, Tokyo; Reina Sofia Museum, Madrid; Power Station of Art, Shanghai; and Seoul Museum of Art, Korea. Kac's work has been showcased in biennials such as Venice Biennale, Italy; Yokohama Triennial, Japan; Gwangju Biennale, Korea; Bienal de Sao Paulo, Brazil; and Bienal de Habana, Cuba. His works are in major collections such as Museum of Modern Art-MoMA, New York; Tate Modern, London; Victoria & Albert Museum, London; Museum Les Abattoirs—Frac Occitanie Toulouse, France; Valencian Institute of Modern Art-IVAM, Spain; Museum ZKM, Karlsruhe, Germany; and Museum of Contemporary Art of São Paulo, among others. Kac was elected as full member to the IAF (International Astronautical Federation) Technical Activities Committee for the Cultural Utilisation of Space (ITACCUS).

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