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.
ART

OBJECT #90
Studio Aljoscha, Dusseldorf, Germany, 2009

OBJECT #235
Studio Aljoscha, Dusseldorf, Germany, 2017


Courtesy of Galleria Lorcan O’Neill
1) CAN YOU EXPLAIN IN MORE DEPTH WHAT “BIOISM” MEANS?

Bioism is an attempt to combine biological complexity, devotion and bioethics 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 holistic unseen living species, art that uncovers non-suffering living organisms. Bioism aims to spread new and limitless forms of life throughout the universe. 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. Bioism aims to spread new and limitless forms of life throughout the universe. Therefore, when thinking about our future, it is enormously important to understand its biological complexity and its ongoing need for diversity.

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-illusion, 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 FIGHTER 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 absolutism. Moreover, at the time 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 to 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 residing me as the centre of my own absolute universe.

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

Any kind of artwork creates, clothes 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 widen 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 biological identity. I always try to remember that any kind of idea or vision in my head has its origin in the biology of its creator. I try to make my work materialize a modern biological world, dominated by biological processes. Even the air I breathe is a saturated and consequently shaped by biological processes and being.

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 dynamic ultra-social and pseudo-anthropocentric – and indeed, socio-centric – ethics are no more than resources. Even its highest form, humanism, is unable to realize 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 ideas 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 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, modulating and then multiplying. Bioism could be called bioarchanism, but in fact it goes further: individual freedom here is not a self-regulating goal in itself, but merely an optional vector of composition.

6) THE MIND LOVES THE UNKNOWN, IT LOVES WAGRES 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 visually known things. He never tried to compose something entirely unknown, something completely beyond our known world and I don’t think 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, suffering, fear, aggression and intolerance for the unknown. 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, suffering, fear, aggression and intolerance for the unknown. 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. 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