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## **Growing With: Rethinking Cyborgs and Materials With Art in the Biotechnological Era**

At the inception of the digital era, art served as a crucial space for critical experimentation and reflection on the changing dimensions of human-technological relations. Today, recent developments in biotechnology raise new ethical, philosophical questions as well as technical possibilities, and in this paradigm, the field of bioart is gaining tremendous critical importance. Against this background, I propose rethinking the concept of “biotechnology” in relation to the material turn in the arts and humanities. Firstly, in relation to the organic body; what does it mean for Donna Haraway’s iconic “cyborg” figure if we are entering a new age determined not by computers and binary data, but by the possibility of growing tissues, organs and life in a laboratory? To explore this question, I will analyze examples of bioart by inverting the conventional narratives—in which technology mimics the organic—and considering instead a conceptualization of technology as belonging to the organic, blurring the lines between artificial and natural processes. Which reflections might arise if we think of plants, animals, and more, as bio-cyborgs, which have always manufactured biological materials? Secondly, and following from the above, I propose revisiting the notion of the “material” and “biomaterial” in contemporary art. What kind of ecological and philosophical insights can be derived from understanding different processes, industrial and organic, as ways of making and using materials? These reflections, I argue, are essential for positioning art as research that can complement and challenge scientific knowledge, as well as the normative structures underlying both fields.