

# David, from marble to the virtual Olympus

The body as a residue of past, present and future life.

absent, avatar, body, creator, cyborg, machine

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September 2009

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## **Abstract**

This paper examines the myths of the ancient Greek connecting with our present, myths that have been slowly becoming a reality. Those myths as predictions of the future. Through this works I am investigating the control of the body as a product that relates to humans directly with the creator. The line that separates us from being a subject to become in an object and vice versa.

The main aim of this research is to find out if we have hugely changed so much that we are not able to even recognize ourselves. If the specie has evolved so aesthetically that we have become androids, cyborgs or in a Second Life avatar. Check if the human being has improved its ability to create themselves. This concept seems to me as very remarkable point of reuse that the evolution does of the body. The use of Internet has destroyed the concept of socializing as physical presence are not involved or I should say, necessary anymore. Will this means that the body is converted in an absent material?

## **Introduction**

"Thou shalt not make to thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth." Old Testament. Exodus 20:4.

The human beings are always under suspicion of sin because we have never ceased to do representations of ourselves and what surround us in an act of autopoiesis, this also could be named "auto (self)-creation".

For my research, I have chosen three examples related to the body lived as a gradual disembodiment, acts that share a sense of self-created. The Pygmalion myth, artist Orlan and designer Hiroshi Ishiguro are the three examples of self-creation chosen for this research, as a way of manipulating the existence. The Greek mythology known as Pygmalion, relates to a sculptor that falls in love with a statue of 'living ivory'. The work of the french artist Orlan, titled Omnipresence (1993), is a performance-operation in which she explained: "my goal was to be different, strong; to sculpt my own body to reinvent the self" (The guardian: 2009).The android carried out by Hiroshi Ishiguro to his 'image and resemblance' called Geminoid HI-1. The idea beneath all this is not to compare one work with other, nor to limit the analysis between the dates that have been created, but to use three different concepts as the human being has tried to become its own creator. This also will allows me to reflect on the body, as a residue of past, present and future of life through art-science-technology's filter.

The model of *creator* is its own *Creator*. This creator is a versatile figure that mutates its appearance and its role in society, emerge in the field of art, science and technology. In this es-

say, I focus on the figure of a universal creator as he/she mutates his scope, although handled with care before the chisel and carved a marble epic scene today has become a scientist who opened the debate the use of mother-cells for therapeutic purposes. I search into their presence have evolved from its relationship with sculpture and painting, a being who formerly performed replicas of his/her fellow imitating nature and now is immersed in the new challenges of science. The creative challenge is to understand our own existence. The old creator that before imitated nature nowadays is able to modify it.

## **From the static to motion.**

"Greek art move from schematic to real forms, from artificial to living forms, from invented to real forms, from those which drew attention because they were symbols to those which were attractive intrinsically". (Tatarkiewicz: 2006 p69 )

The ancient Egyptian wooden figures with movable arms dating back from 2000 BC, Greece clay horse on wheels, an early type of pull along toy, 1st century BC, were the beginnings of the first automata. The inert bodies were slowly coming to life, first esthetically (Quattrocento) and then functional (S. XXI). Gradually, the sculptors were improving their skills and techniques. In Greek representation, a scene can cause the feeling of time, before or after the action, which accentuate the feeling of motion (for example, after dealing a sharp blow to a rival). Thus perception of sculpture intensifies life. This tension between its statism and its possible movement creates a status of independence with the material that ceases to be marble to become flesh for a moment. Emerges the tension between reality and what is being depicted. To the eyes of the Greek's audience at that time, those white and half-naked forms should be angels fallen from Olympus. Imagination giving life to those statues. Classic period in Greek's art was canonical. This means that artists seek and observe a Canon as a guarantee of perfection. Socrates stated that 'art represented not only bodies but souls as well'. He believed that through the eyes of a statue, the soul could be reflected. Lysippus, a Greek sculptor from the 4th century BC, said 'Until now men have been represented as they are, but I represent to them as they seem to be'. The features and anatomy were increasingly realism making that marble seems to convey life, it seemed that any moment could break the hieratic and jump off that pedestal. 'They represented not copies but a synthesis of live bodies' (Tatarkiewicz: 2006). My interpretation is that what they really wanted to achieve what we know today as robots. The idea of abandoning the static that anchored statues to the same place for years, wishing well down from that pedestal and walk toward a new life, among its peers, avoiding static forever remain in a frame of space / time.

The myths are the old science fiction. The Greek myth of Pygmalion appears in one of the poems that Ovid composed for his book Metamorphosis. It recreates a romance between a Cypriot sculptor and an ivory statue of a woman that was carved by him. On Venus day, the

sacred festival that all Cypriots celebrated, Pygmalion prayed to a golden Venus to realize his desire, "The living likeness of my ivory". His prayers were heard and when he returned home, the statue was in her veins pulse, and the inert material became flesh. That statue in her metamorphosis was renamed as Galatea. From this relationship was born a daughter named Paphos. This is a fragment of the poem that Ovid wrote:

Meanwhile he carved his snow-white ivory  
With marvellous triumphant artistry  
And gave it perfect shape. More beautiful  
Than ever woman born, his masterwork  
Fired him with love. It seemed to be alive,  
Its face to be a real girl's a girl  
Who wished to move – but modesty forbade.  
Such art his art concealed. In admiration  
His heart desired the body he had formed.  
With many a touch he tries it – is it flesh.  
Or ivory? (Ovid :1986 p233)

Pygmalion is the story of the 'representation' become 'presentation'. The real challenge of the artist is his achievement that can create a soul mate, creating a body not engender. The artist 'loves his work' and 'his work loves' him: is an utopian paradise. It was somehow like a metaphor for the creative pulse between man and divinity. The artificial life creation between the mythology and the classical reality are numerous. Such as Sumerian, Ninhursag, creating different kinds of human individuals from lumps of clay. Prometheus, the creation of man from clay. Golem, the Hebrew legend, which represents a huge figure of living clay. The possibility of creating a man from another, as stated in Frankenstein (or The Modern Prometheus) by Mary Shelley. Pinocchio by Carlo Collodi, a puppet of wood with own life. Slowly the mythology has left step to a reality that adopts to the 'science fiction' as a 'scientific fiction' and that has returned hiperreal: Processes such as cloning, genetically modified products and our immersion in virtual social life.

These episodes between myth and reality are a sign of the relationship between creator and creation, between a space in which the human being gives life to another human being. "Murder of the Real: it sounds like Nietzsche proclaiming the death of God. But this murder of God was a symbolic one, and it was going to change our destiny. We are still living, metaphysically living off this original crime, as survivors of God. But the Perfect Crime no longer involves God, but Reality, and it is not a symbolic murder but an extermination" (Baudrillard : 2000 p61). Myths are a symbolic response to our frustration of omnipotence, to our sorrow for their-reversibility of death and it is, was and will, balm to endure our life time during our existence. The myths are part of this monologue with God, becoming unlimited fantasy. The reality turned into representation, copied, recurring theme in classical and modern philosophy on the theme of the simulacrum. In the theater, the philosophical representation, for Plato the model is the 'Same thing' and the copy is the 'similar thing'. According to Nietzsche, the simulacra has the power to deny both the original and the copy, as its a replica.

## From marble to **flesh**.

*"Positioned in a liminal zone, the post-human is neither male nor female, neither human nor machine, neither dead nor alive". (Zylinska: 2002 p33)*

At lunchtime a sculpture in the open is forced to eat from the hands of the artist. That skeletal body of marble seemed abandoned by its mecenas. Again and again the sculpture was obliged to eat: this is for daddy, this is for Duchamp, this is for Stelar, this is for Aconcci, this is for Or-lan, this is for Paik, ... And he fed the sculpture recalling that the works of art can also die of hunger, or disgust, to be locked eternally in the same place. And he whispered in his ear, I'll tell you what happens behind you and he cleaned the pigeon droppings, pampered, dressed ...



Pygmalion and Galatea. Jean Léon Gérôme.  
1890



Boris Karloff as the Frankenstein Monster  
1931

In Cities, we can see these statues stuck in the past and it remind us to a residue. We fear that if we stop by we will become one, and it is not surprising that even in motion many of our contemporaries seem marble. Since ancient times, humanity has fallen from those pedestals to become characters that walk on the Earth. We have become our own body in a field of experimentation in order to decode it. Firstly our hardware (body) and secondly our software (mind). "The body is not simply a site for a psyche but becomes a host for a sculpture" (Stelarc: 2002). Our 'skin is not a frontier' (self: 2002). According to Stelarc, he relates to the body with the object not with the subject. "The body is obsolete in form and function. But we cannot operate disembodied. We cannot discard the body. It is not the object manipulated by a subject" (self: 2002). Humanity has stepped up its role as creator through science dissecting our limits: cloning, the discovery of the human genome. Slowly, the "sculptor" of the Earth has reinvented its nature as a manufactured nature, related to the simulacrum, a human nature. We have become nature in places such as in a small salad, a barbecue or even a checkered tablecloth. "We live the product of the modern tension between man denatured and nature dehumanized, which leads us to maintain a relationship with our environment different from that pre-

vailed in the premodern world" (Argulol: 2000 p91). The most arrogant project is called The World (<http://www.theworld.ae/>), an artificial islands construction 'in the shape of the world' in the Arabian Gulf, a project that has been canceled recently due to its high cost and the current global financial situation. In spite of this type of projects of the pharaohs modern I am afraid that this new human nature is not very different from that which had unanswered questions in the cave, and this process of evaluating our ability ontological understanding has led us to create images and objects to make a mark in our own process of understanding , the enigma, or at least feel the ability to imitate our idea of enigma.

The cult of the body, the holy contemporary grail, keeps us tied to beauty salons, gyms and surgical operations to 'sculpt' our physical bodies. The body is a reflection of a society. For the Greeks the body was the unit of measure. Our body has always been our unit of measure with respect to the universe. The opinion of Robert Pepperell is that "There is nothing external to a human because the extent of a human cannot be fixed." (Pepperell: 1995 p 17). Our physical aspect reminds us to our ancestors but as well we know there is an abyss of differences that have changed in our inner space as well as our relationship with the environment. We could cite many of these changes that separate us from earlier civilizations such as we enjoy longer life expectancy, a higher quality life, and many other things that I am not going to quote here.

Contemporary artists have satisfied its creative obsession to imitate the omnipresent creator of life, our capacity of mimic through representation and experimentation with the body. Here I contemplate the body as a residue, or constancy, of a passed, present or future life. A body that challenges the time and its durability in the space. The humanity has evolved from the representation of reality to try to understand their own presence on Earth. In other words, the sculptor - or creator, she/he doesn't please her/himself with copying a model, she/he wants to become 'the default creator'. The scientist - the other face of the creator - dissects this reality. We've been sculpting mythological beings, and now at the time of the scientific reality, we want to become one of them. This evolutionary process maintains a constant love affair with reality and fiction, myths of the past and future humanity, keeps our expectations of 'demigod' intact .

The work of the body become 'object' and it has the common denominator to be done with the catharsis of a ritual, a sort of respect for this intrusion into the interior/exterior of our body alive. Entered in the interior of the meat as the pictures of Francis Bacon. The work of the French artist Orlan is very significant, her "sculpture" is her own raw material: her body. *Omnipresence's work* in which the artist moves the operating room at Sandra Gering Gallery in NY for there to be surgically operated on her face.



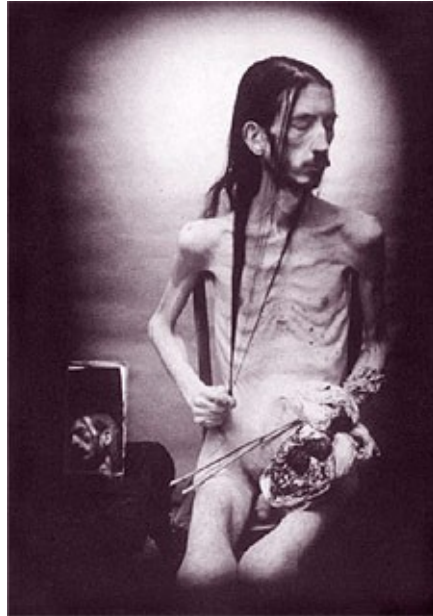
Omnipresence. Orlan. 1993

This 'performance-operation' was broadcast live to 15 countries around the world, including the Center Georges Pompidou, Paris, McLuhan Center, Toronto and The Multi-Media Center, Banff. "Orlan juxtaposed photographs of her bruised, healing face with computer-morphed images of goddesses from Greek mythology. This emphasized the physical deformity and pain she was undergoing in order to attain a culturally idealized beauty" (Jones : 2000 p185). Orlan stated that, "this is my body, this is my software". My own interpretation leads to think that the body is a kind of hardware that expects to follow the instructions. During the surgical operation she is conscious but partially sedate. "Pain is an anachronism. I have great confidence in morphine" (The Guardian: 2009). Orlan chose different parts of works of the Renaissance and the Baroque era to be "carved" on her face. This act of selection was done by the Greek painter Zeuxis, 4th century bc, in order to get a canon of beauty in which he chose the best parts of the body of different models. In this case Orlan deconstructs her body taking as reference the art itself, or to what is the same she chooses parts of those old models. What most interests me is the emphasize of this act that become spectacle is her character of control on the body that does the artist, that is to say, she modulates, her existence. She controls her own presence and even what remains absent. Reworked parts of the face are:

- Chin = Botticelli's Venus
- Eyes = Françoise Gérard's Psyche
- Forehead = Da Vinci's Mona Lisa
- Mouth = Boucher's Europa

The body becomes an engine for testing and performance, the art of action becomes a new natural habitat as a response to less risky artistic trends of the time. The performance still retains that indefinable aura of its beginnings in the '70s. This is an art that is not for sale and which transition is executed at a time and space. We could distinguish the body art where the body becomes the protagonist, in a container that passes from becoming subject to an object, breaking the raw material aesthetic boundaries between life and death. It is an art presented

rather than represented. Most artists reflect the limits of their own body. I would like to cite just one example that I find very significant of the body used as a gradual disembodiment.



**Portrait. Dávid Nebreda.**

David Nebreda is a Spanish photographer that converts his body in protagonist of his artistic work, in a registration of the pain and testimony of a mental illness. "He manages to deny himself absolutely and to produce that denial as work, and even as artwork" (Baudrillard: 2001 p126). In his adolescence he was diagnosed with schizophrenia and part of his life has been imprisoned without medication. He is a vegetarian since the 20 years and subjected to severe fasts that keeps him in a state of extreme thinness. "At the end of a move more radical than any form of self-assertion, he finds the strength to inscribe himself in a living sign, the living equivalent of that mental destruction – the sign of his own body. His own body or his personal body?". (Self: 2001 p126). Nebreda deconstructs his living body. Keep this thread dying between life and death become an act in which he is his owner. This becomes an act of brutal autopoiesis.

The icons of modernity have changed, the old marble static athlete has been converted today in one of the 2400 citizens that agrees to be risen to a pedestal and to be become "a living sculpture" of the artist Anthony Gormley's latest project (called One & Other). "The idea is very simple. Through putting a person onto the plinth, the body becomes a metaphor, a symbol. In the context of Trafalgar Square with its military, valedictory and male historical statues, this elevation of everyday life to the position formerly occupied by monumental art allows us to reflect on the diversity, vulnerability and particularity of the individual in contemporary society. It's about people coming together to do something extraordinary and unpredictable. It could be tragic but it could also be funny." (Gormley: 2009). Even we could be one of the 6000

people that donates its body to become an eternal figure under the process of plastination that Gunther Von Hagens proposes in his work in terms of Body worlds, in which our naked anatomy breaks the limits among the sculpture, the morale and the science. I consider that Nebreda's work definitely represents the living sculpture which pedestal is the world around him, representing the upper body in front of a society that marginalizes, or crafting, everything that does not fall within the canons of modern statism, of submission to healthy mental state and belonging to the welfare state.

## **From the *flesh* to the machine.**

"Thus the organic body of each living being is a kind of divine machine or natural automaton, which infinitely surpasses all artificial automata. For a machine made by the skill of man is not a machine in each of its parts. For instance, the tooth of a brass wheel has parts or fragments which for us are not artificial products, and which do not have the special characteristics of the machine, for they give no indication of the use for which the wheel was intended. But the machines of nature, namely, living bodies, are still machines in their smallest parts ad infinitum. It is this that constitutes the difference between nature and art, that is to say, between the divine art and ours." (Leibniz:2008 p15)

The materials used by the artist have evolved since the terracotta that shaped Rodin to the magnet that strolled Nam June Paik on television screens, but their desire to manipulate the reality is still intact. In the past, we have been carving statues in marble and later we became programmable replicas of ourselves called androids. Marble athlete is no longer a cult icon that represents the beauty, the power and a reference for the population. Perhaps not even a robot but it is a step for the humanity that seems inherited, or by default, by myths and science fiction. Nowadays, symbols of power are related with corporations such as Microsoft, Google, Nike, Apple, etc. and even our concept of beauty have changed completely, perhaps today 'beauty is terror domesticated' (Debray: 1995). The new representation can be seduced by the appearance of new materials (including our cells as manipulable material). New society values are in constantly developing and new artistic movements modulate our aesthetic sensibility. The first contamination poured on the world is our capacity to produce technology. The tools that carved statues have evolved to being become prosthesis of ourselves with the technological revolution and the scientific advances and we have not stopped of creating mirrors reflecting ourselves. We can say that the first robots were made of marble. I am convinced that our intention had been to give them life, programing that marble hardware to give it its own life, today we have achieved that hardware begin to have an operating system diferent than the original. They want to create an original, a body not engendered.

Going back in history, we can see examples of artificial life. Daedalus was an artist, engineer, architect, sculptor and inventor. His works was very broad. He introduced improvements in the sculpture trying to give it more vividly, the eyes expressions with the opening of the eyes and the extending of the hands. It is also said that he invented a way to transfer the soul of a hu-

man being into a machine. His inventions in the field of automata are a first step to achieving robots. He built the mechanical giant bronze Talos, along with Hephaestus, with the objective to defend Crete. Flying machines, moving statues operated by mercury that guarded the entry to the Labyrinth and Mechanical wooden dolls. Other inventors who could be highlighted are: Al-Jazari's drinking boat; a boat full of musical automata first constructed in 1206. Hero. Pneumatics and automatic theater. Greek automata performing various functions, including drinking and pouring. Leonardo's robot refers to a humanoid automaton designed by Leonardo da Vinci around the year 1495. Giovanni Battista Barcelli. *Bizzarie di varie figure*. 1624. His drawings are a precursor of surrealism. Everyday objects, at that time, turned into humans. "In the seventeenth century, a tea-serving automata, known as a *karakuri* was developed in Japan. Two centuries later Maelzel, a showman toured a chess-playing automaton known as *The Turk* around Europe and America. But it was not until 1920 that the term 'robot' was introduced by the Czech writer Karel Capek in his play *R.U.R.* in which robots take over and kill off the human race." (O'Mahony: 2002 p16).

"The first beach animal I created didn't have very strong joints. It couldn't even walk or stand, but one night I had a vision about the principle of its feet. So, based on the simple PVC tubes that I still use, I built a computer model and tried to calculate the best way to create a walking movement." (Jansen : 2005).

In 1996 was 'created' the sheep *Dolly*, the first mammal cloned of the History. She was born in the Institute Roslin of Scotland and its creator was Ian Wilmut. The birth of the sheep opened the debate on the possibility of the human cloning. There is a strong change that we can duplicate a living organism. I believe that cloning is the final gesture of the creator in intent to be compared to the Creator, to recreate a paradise with a zenith view. *Eidola*, is the world of images related to Plato imitation. Distinguishes two types: one that produces copies (icons), the "art of copying" or *eikastikén* and another that produces simulacra (ghosts), "the art of simulacra" or *Phantastik*. The first type is a faithfully copy a model with exact dimensions and color. The second one occurs only with simulation, figures or images that are distorted for proper viewing distance, which can not fail to create illusions. (Sophist 235e-236c, 264c).

In regards to the replicants in *Blade Runner*, Rafael Argullol reflects "Its creator also wanted to somehow perfect bodies endowed with extraordinary beauty for specific functions, but did not want to incorporate the ambivalence and emotional instability, which is what finally stands up, and asking themselves just by time and death." (Argullol: 2008). Technological advances in robotics gradually allow our physical presence, our real body disappears from the physical plane by a clone in our image like an android.



Hiroshi Ishiguro. Geminoid HI-1.

Hiroshi Ishiguro, a senior level researcher at the ATR Intelligent Robotics and Communication Laboratories in Japan, has created a replica of himself known as Geminoid HI-1, a next-generation robot controlled remotely. "If I access the android through the internet, I do not need to go to ATR anymore". Ishiguro's work makes a copy of itself, we can say that in this case we move from presentation to representation. This implies that the professor Ishiguro can offer conferences without being displaced of his house promoting our physical absence of a determined social status. As Isighuro said "With Geminoid HI-1, I talk from my lab here in Osaka University and my words come out from my "twin" in a lecture room at the Advanced Telecommunications Research Institute on the other side of town. I sit at this computer and in front of me are two screens showing the view from the android's perspective. I can see the lecture theater and look down at the android's legs. It's programmed with my characteristic gestures and I can control particular movements, so people in the lecture theater hear my voice and see my android body move. There are two big advantages of giving lectures remotely. I don't have to travel and I can have a cigarette whenever I like without anyone knowing." (Isighuro : 2007). This seems to me as a very remarkable point of reuse that evolution does of the body. "The mind and the body act together to produce consciousness. If one is absent, consciousness ceases. There is no pure thought, isolated from a body. In order to function the brain , the body must be connected to it even if the body is artificial. Consciousness is an effect which arises through the co-operation of a brain and body. We think with our whole body." (Pepperell: 1995). Our physical presence remains the same but we will be in remote locations compared to our physical body as we have become programmable body.

The androids are still a little clumsy and dependent, characteristic of a very human beings, but we should keep in mind that we are still in the prehistory of the robots and that the remote control perhaps could be a first step. Isighuro, in this case, carried to an extreme that programme the body fully independent with a prosthesis, but it needs from its creator to

"survive". One of the characteristics of our virtual presence on the Internet is our absence of the common physical spaces. There is no doubt that meeting places have changed. "Particularly crucial to the Post-human thesis is the inclusion of technology as part of the environmental medium". (Pepperell: 1995). Our interest in the use of Internet has that our physical presence is gone from certain social structures. The body has become a material absent. According to William J. Mitchell in his book E-topia. "History replays-this time because the information supply system has changed. Once, we had to go places to do things; we went to work, we went home, we went to the theater, we went to conferences, we went to the local bar-and sometimes we just went out. Now we have pipes for bits-high-capacity digital networks to deliver information whenever and wherever we want it. These allow us to do many things without going anywhere. So the old gathering places no longer attract us. Organizations fragment and disperse. Urban centers cannot hold. Public life seems to be slipping away." (Mitchell: 2000 p8)

"As technology becomes increasingly sophisticated, the role of the human is in many cases in danger of being reduced to that of a facilitator. The relationship between the soldier and his equipment in modern warfare is one instance where this trend can clearly be seen. The modern soldier may be physically located some distance from the combat zone, maintaining a tele-presence via computer link". (O'Mahony : 2002 p23)

## **Conclusions**

"All those creatures, the more perfect technically we create them, more they incorporate our own imperfections or tensions and spiritual contradictions". (Argullo: 2008).

The search for perfection comes inherited from our nostalgia for paradise as a reference. That perfection which we have called in different ways and the beauty has been one of them. Reading codes of that beauty have changed and the codes of writing as well, they have rewritten a new world in which the body appears to be not entirely necessary, at least in terms of immersion in the virtual world. Internet has devalued the physical encounter, so I consider that also our body. Our digital identity has become a new skin of a body that has powerful connections with small electronic devices. For the first time there is something that has shaped our bodies without even touching us, just by changing our communication capabilities. The architecture in ancient Greece was treated as a great sculpture. Internet has become an anthropocentric social architecture has changed the everyday space and time. Internet is likely a sculptural body that shapes us, keeping us away from our body and keeping us static in front of the monitor. Perhaps we could say that our chair has become a new pedestal in the privacy of home. Internet has changed our habits of movement. Our body has adapted to a new immaterial space and this space has infected us the sense of immateriality. Baudrillard claims that "the idea of the network as niche which is so easy to disappear. The Internet thinks me. The virtual thinks me. My double is wandering through the networks, where I shall never meet him." (Baudrillard: 2001 p 15)



The block of marble that carved Miguel Angel to carry out the David weighed more than five tons and a half. Today, that same image weighs 68 kb on line, and it has become one of those “catalog images” that seem to accompany us from the beginning of our own existence. This work belongs to the series Cuaderno 0 (2002) of Javier Ariza.

I have chosen the examples of the work of Orlan and Nebreda to transmit the importance of the body, the hegemony of the physical element against the virtual thing, of the reality of the flesh, manipulation and control as an response to the existence by defect. In the case of Geminoid I- H1 of Isighuro I use it as link between two worlds, between the physical and the virtual , an artificial life that conserves the body like present form. The myth of the Pygmalion I have chosen it as a metaphor for self-creation and as a direct reference to the Greek imagination creator of fantastic worlds. Our particular Olympus have powerful connections with virtuality. In the Greek mythology the Olympus stored the future science fiction that has become a symptom of the real thing. According to Baudrillard this “parallel universe has no relation to this one”. (Baudrillard: 2001 p 15). Internet is a kind of contemporary Pygmalion in which each of us have the option to build a digital identity which can be equal or different from our actual appearance. Just as we have moved from landscape to landscape graph that our body has become represented by avatars, nicknames and passwords. Our physical presence is the same but somehow we have doubled our appearance. With the expansion of the Internet as a social tool the contemporary individual has been involved in a virtual space, but they have strong relations with the physical space in a hierarchical relationship between the absence and presence. In other words, as we move into the virtual space our presence in physical space is diluted. We have recovered a nomadic condition from a sedentary desktop. Perhaps we could suggest that we go back from the movement to the static. We have gone from heavy materials such as marble to vanish between texts, photographs and videos by a few megabytes. Children are being born digital as well as the witnesses of an analog world die.

*Reprogram ourselves. Choosing the sex of our children. Manipulating our genes. Assisted reproduction.* Nothing can surprise us!. Technology has invaded us with its miniaturization, its coexistence practically absent. We read instruction manuals as survival manuals and is not stranger to feel us spoiled when something goes wrong around us. We are spoiled and get

frustrated when the wash machine, elevator internet, TV do not work properly. We feel part of our appliances. We have taken an emotional dependency with technology, which means that sometimes we feel like androids involuntarily. This does not cause thinks me that our aspect be very different. The evidences seems to indicate that the new generations, despite the advances, continue breaking down.

From carving the marble to the manipulation of the cells mother is a search to recreate the paradise lost. The Pygmalion could be perfectly the myth of the modern late cloning, since the sculptor converts his desire to reality, creating a person to his image and resemblance. Pygmalion creates a replica of what he idealized, in this case, a woman, a kind of soul mate. Orlan keeps a pulse on the control of its own existence, its does desire reality to shape its body, to modify, by an act her original body sculpted into a copy of which is regarding the Arts. The deconstruction of the body becomes a poetic act of creation. Geminoid HI – 1 of Hiroshi Ishiguro is another example of the Pygmalion effect to create a mirror of ourselves, in this case an android exactly identical to its creator.

Icons representing a society change as it evolves. Today, with capitalism as a backdrop, and banner advertising as the iconographic range is immensely chaotic.

It is curious how these bodies of marble remain in the meeting places that we go slowly dropping. The physicality of the body is mutating its appearance as has been related to the machines. Our immersion in the virtual world has gradually disappear from the landscape, replacing the physical landscape along the graph of this landscape.

Despite all these social changes, to live immersed in the information age, permanently connected, our bodies and minds are engaged somewhere in the cave, cut off at some point of no return that link us to nature, existential catharsis to belong to a universe that is still unknown.

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