

Darrin Martin and Torsten Zenas Burns

1998-2023, listing and video descriptions in reverse chronological order.

2022

Generalized Hospitals: The LukeLuke & LauraLaura story ...Just one more thing!

The exhibition & Publication project "Generalized Hospitals: The Luke Luke and Laura Laura story... Just one more thing!" is the latest collaboration by Darrin Martin and Torsten Zenas Burns including videos, sculptures, print and jigsaw puzzle reliefs reframing elements of nostalgic popular culture into contemporary dialogue with ecological concerns and interspecies relationships. Characters from soap operas and sequential art are reimagined and recontextualized to consider new potential mutations and cohabitations to thrive in a changing environment. Transformation is unboxed and solicited through multiple puzzle pieces and videos interweaving recognizable characters from television commingled with their new variants. Technologies of science and forecasted ritual suggest ways that characters may merge human and non-human characteristics into new bodies of possibility. The media project premiered at The Tack Room Project Space in Laverne, CA in September 2022.

ARK 3 - 2014-2021

ARK3: CROSSOVERCHRONICLES – Vilm – Stereo – Variable date

ARK 3: CROSSOVERCHRONICLES, is the third installment of Burns and Martin's ARK 3 series that is a variable installation, performance series and speculative single-channel video project. The first part of the title takes its name from an obscure and short-lived children's television series named Ark II from 1976 where a group of young scientists accompanied by a talking chimpanzee attempt to bring new hope to a post-apocalyptic world that has been ravaged by pollution and waste. Their science fiction mobile lab roams a landscape populated with feral children, feudal barons, and supernatural beings.

In ARK 3: CROSSOVERCHRONICLES, we re-imagine this mobile lab to be colorful inflatable orbs, and its occupants, as performed by the artists and willing workshop participants are evolved bodies rather than glamorous youths. Void of their protective hides and genetically modified to be in communion with the animal and insect worlds, these earth-bound bio-nauts mine the environment around them looking for clues to their ancestral past to pave a way into their possible simulated futures. These emissaries of prop movement greet the Great Wall of China and Mexico's Teotihuacán Pyramids as destinations of ritual to be shared, not by beings of a postapocalyptic universe, but by tourists vying for their own survival through manifested selfie pics. Crossover takes on multiple meanings as another live action series, Land of the Lost mixes into the underappreciated pre-historic caverns in the center of a spectral amusement park. Distant future and distant past find themselves conflated in an unsettled present.

Short version

ARK3 parent guides, televisual voices and emissaries of prop movement greet the Great Wall of China and Mexico's Teotihuacán Pyramids as destinations of ritual to be shared, not by beings of a postapocalyptic universe, but by speculative tourists vying for their own survival through manifested selfie pics. Crossover chronicles takes on multiple meanings as another live action series, Land of the Lost mixes into the underappreciated pre-historic caverns in the center of a spectral amusement park.

ARK 3: The Workshop Scenarios (Residency)

Installation, video, performance, variable size, 2015

ARK 3: *The Workshop Scenarios*, is a variable installation and single channel video project. The first part of the title takes its name from an obscure and short-lived children's television series named *Ark II* from 1976 where a group of young scientists accompanied by a talking chimpanzee attempt to bring new hope to a post-apocalyptic world that has been ravaged by pollution and waste. Their science fiction mobile lab roams a landscape populated with feral children, feudal barons, and supernatural beings.

In *ARK 3: The Workshop Scenarios*, we re-imagine this mobile lab to be colorful inflatable orbs, and its occupants, as performed by the artists and willing workshop participants are evolved bodies rather than glamorous youths. Void of their protective hides and genetically modified to be in communion with the animal and insect worlds, these earth-bound bio-nauts mine the environment around them looking for clues to their ancestral past to pave a way into their possible simulated futures. In their search, they discover recordings of Leonard Patrick Nimoy O'Neal introducing Laser Disc & CED technologies to a broader public. They also see early clues to their semblance in the images of the iconic anatomical human, the singing educator Slim Good Body and a cinematic fly head from 1986. Other ancestral simulations take the form of Burn's Wiccan mother and Martin's gay cop father, both of whom act as spirit guides to the future explorers. Scenes and sonic treatments will be remixed but held together by the exploratory strand of the Ark's original mission of bringing the rationality of the pseudo-scientific method back into human consciousness.

Saturday, August 1st 2-5pm

Opening with Feral Child/Ancestral Animal Spirits Séance/Past Life Regression Session. Opening of ARK 3 includes live improvisational performance/action toward the later hours facilitated by Burns and Martin and special guest performers Beatrice Thomas and Kevin Seaman as the medium guides. Audience and workshop participants will be filmed for scenes to include back into the larger project.

First Friday, August 7th, 6-9pm

Anatomical Quivering. For the latter half of First Friday hours choreographer, Christian Burns, will be working with artists and a handful of workshop participants to conduct an improvised body movement that will make its way through the gallery and beyond. Audience and workshop participants will be filmed for scenes to include back into the larger project.

Thursday, August 13th, 6-9pm

Scene Integration Presentation. Burns and Martin present an altered version of parts of the current installation that will include elements from the two workshops and additional material.

ARK 3: The Workshop Scenarios, Installation, video, variable size, 2014

The first part of the title takes its name from an obscure and short-lived children's television series named *Ark II* from 1976 where a group of young scientists accompanied by a talking chimpanzee attempt to bring new hope to a post-apocalyptic world that has been ravaged by pollution and waste. Their science fiction mobile lab roams a landscape populated with feral children, feudal barons, and supernatural beings.

In *ARK 3: The Workshop Scenarios*, we re-imagine this mobile lab to be colorful inflatable orbs, and its occupants, as performed by the artists and willing workshop participants are evolved bodies rather than glamorous youths. Void of flesh and genetically modified to be in communion with the animal and insect worlds, these earth-bound bio-nauts mine the environment around them looking for clues to their ancestral past to pave a way into their possible simulated futures. In search of their search, they discover recordings of Leonard Patrick Nimoy O'Neal introducing Laser Disc & CED technologies to a broader public. They also see early clues to their semblance in the images of the iconic anatomical human, the singing educator Slim Good Body and a cinematic fly head from 1986. Scripts and sonic treatments will be remixed but held together by the exploratory strand of the Ark's original mission of bringing the rationality of the pseudo-scientific method back into human consciousness. Ultimately, images of their search and research will be projected in multiple ways upon the mobile spheres that compelled their travel.

At either end of the main installation, experimental documentaries will be projected based upon Burn's Wiccan mother and Martin's gay cop father, both of whom act as spirit guides to the future explorers.

WHAT-IF? PROJECT

WHAT-IF? IN THE DAYS WHEN THE TIGER SMOKED, color, video, stereo 35:00, 2010

ANIMATRONLOVE, color, video, stereo 4:00, 2010

WUNDAGORE SPA, color, video, stereo 4:00, 2010

HONEYMOON VALLEY, color, video, stereo 16:00, 2010

WHAT-IF? BEYOND A CARNALOVE, color, video, stereo 17:00, 2009

WHAT-IF? color, video, stereo 15:30, 2009

Is an experimental video & installation series unfolding a role-playing workshop where participants reenact a fictional polyamorous romance. The performance, played by a rotating international cast of artists, leads to a group wedding and honeymoon between characters based upon two obscure superheroes and two internationally renowned art personalities. The happy foursome is Stelarc, an artist whose cybernetic mission in life is to render the body obsolete; Orlan, an artist whose actual redefinition of her own body via plastic surgery confronts representations of woman throughout art history; the Scarlet Witch, a mutant superhero who has unlimited powers over probability, and the Vision, a "synthezoid" whose mechanically fabricated body contains a human soul. WHAT-IF? ...unfolds the entangled stories that brought this romantic foursome together spanning the gulf between genders and representations, the body and technology.

The Abominable freedom, color, video, 41:00, 2006

Originally shot video and appropriated film weaves together a musical celebration of the flesh. An egg from the missing link holds a skeleton key to our educational future. On a parallel world, life coaches made of bone & fur activate televisual coursework including circular zooming studies,

spectral-mating, and etheric birthing techniques. Manifest Destiny eludes its colonial past and takes refuge deep in our pagan libidinal nature.

Volcanica, color, video, 9:30, 2004

A feel-good glimpse into a full-bodied lava canal, horror and hippies transmigrate through a portal that began through a hole in the head that activates a redefined eruption.

The Man-Probe Examples, color, video, 6:00, 2004

Improvisational medicine is practiced via etheric communication with organic & inorganic prop exchange, the life-students are reinvigorated as both energy conduit and exploratory probe.

Lesson Stalls: learning net, high bandwidth net art, URL: <http://www.eai.org/lessons>

In the artists' recent organic-exchange workshops, the psychic has moved onto the realm of the corporeal, opening the potentially new field of parapsychology. Exhausting the performative possibilities of psychological inquiry via media therapy, electroshock treatments and paranormal intervention, their hybrid methods guided by other worldly beings have evolved into promising new treatments via physicality amalgamation and post-sexual fission. Begun in underwater think tanks and laid out on plasma screen syllabi, the professors of dynamic group learning are preparing to open mobility schools where willing participants free themselves from the conventions of everyday bodily activities as part of an alternative learning process. However, due to the popularity of airport and wireless communication these new corporeal identities of psychic phenomena may in fact become entangled within net manifestation. Through on-line resources, participants are guided through therapeutic conversions developed to dissolve psi-plasmic blockage to reap the harvest of accelerated information exchange.

Electronic Arts Intermix describes **Lesson Stalls: learning net**, "An off-branch of their recent studies, Burns and Martin establish an on-line training complex dedicated to the philosophical, technical, and practical aspects of an intra and extraphysical society. By engaging in diagrammatic mobile interfaces and various testing paradigms, Lesson Stalls: learning net will allow participants to access examples of various training techniques in parapsychology." **Lesson Stalls: learning net** made its premier within a sculptural context at **Electronic Arts Intermix, Artists' Web Projects Launch**, an event that highlighted the three internet projects commissioned by EAI, New York, NY.

I am today's lesson plan is a unique edit of Burn's and Martin's epic **Learning Stalls: Lesson Plans**, which utilizes video as a trans-disciplinary curriculum exploring diverse speculative fictions and reimagined educational practices. Psychic surgery meets physical therapy as matter and anti-matter merge under the choreographed supervision of other worldly beings. In the search for new mind/body experiences, Burns, Martin and other workshop participants enact paranormal interactions, intersexual dynamics, pseudo-testing methods, and staged quasi-therapy sessions.

Learning Stalls: modular syllabi & organic exchange, color, video, 23:00 / 11:00, 2003

Learning Stalls: modular syllabi and organic exchange made its premier at **Cinematexas** where it won a Special Jury Award. Spencer Parsons called it, "A multi-disciplinary, transplanar curriculum grid onto which Burns and Martin project exploding emissions and wireframe-enhanced psychic surgeries to demonstrate an altogether new educational paradigm for philosophical and physiological inquiry based on total graphic agitation and super-sized Gymboree. Class meets anytime anyplace anywhere any way." It will make its New York debut in October at the **Dumbo Short Film and Video Festival**, Brooklyn, NY.

Learning Stalls: Lesson Plans, color video documentation of an installation, 10 minutes, 2002.

Learning Stalls, Lesson Plans is both the name of an installation and a 66-minute videotape that can be screened as a singular unit, as a two-channel installation or in chapter clusters. The installation in its entirety premiered at the **Eyebeam, Beta Launch** exhibit where Burns and Martin configured two 33-minute loops on two plasma screens and incorporated a touch-screen component into their first sculptural facility kit. The kit

was made from plastic palettes and various hardware. The touchscreen allowed participants to activate specific additional video material and variations of the chapters that were also on the plasma screens.

Several edits of ***Learning Stalls, Lesson Plans***, the 66-minute tape, have screened and exhibited at various venues. Steve Seid at Pacific Film Archives describes ***Learning Stalls, Lesson Plans*** as “an episodic adventure about extra-evolutionary transformation.

Organized as ‘lesson plans,’ this unique work is an ambitious tutorial for the neo-nauts of inner space.” In 2003, various excerpts screened at **The New York Video Festival**, Lincoln Center, New York, NY; **Robert Beck Memorial Cinema**, New York, NY; **Center for Digital Arts and Experimental Media, University of Washington**, Seattle, WA; **Pacific Film Archive**, Berkeley, CA; **Memphis Brooks Museum of Art**, Memphis, TN. It also exhibited at **Space 101, The Burnt Orange Heresy**, Brooklyn, NY.

Currents, color, video, 19 minutes, 2001.

Pseudo-psychological procedures are explored using metaphorical exchanges via electroconvulsive therapy. Choreographed by otherworldly beings tuned in on tele-visual short-wave radios, their trials and errors exist between an attempt to create electricity using the body as a conduit and utilizing an electrical charge as an alternative survival method. Just add water and the characters mutate while attempting to clarify workshop syllabi for their own erotic unlearning.

Currents is included in this year’s **Recontres Internationales Paris/Berlin**, Paris, France and Berlin, Germany and will make its Berlin premier in November. **Champ Libre** describes ***Currents*** as “Studies on pseudo-psychological interactive procedures of electro-convulsive therapies.” The video made its world premiere at **The Loft New Media Art Space** in Beijing, China and was exhibited at the **Fosdick-Nelson Gallery** as part of ***Iterations Revisted/Electronic Intersections*** in Alfred, NY. In 2002, it screened at **Champ Libre, Cite des Ondes**, Montreal, Canada and **MOOV 2002**, White Box, New York, NY. It also exhibited at the **Visual Studies Workshop Gallery, No Frills**, Rochester, NY.

Recall, color, video, 14 minutes, 1998

Mediated exercises of reflective therapy sessions and staged fire prevention methods used in camping are coupled with the artists' own physio-dynamic interactions. The result opens an arena of slippage that questions the very nature of human intimacy and distance through the framework of the controlled experience and its surveillance as a reliable record of memory.

Recall is currently included in the ***The Unprofessionals***, a group show curated by Lindsay Sampson that will screen at **Garfield Artworks** in Pittsburg, PA, **Squeaky Wheel** in Buffalo, NY and **Cinema Borealis**, Chicago, IL. The **New York Video Festival** called ***Recall***, “Video as repressed memory experiment gone horribly right.” It premiered in 1998 at **Pacific Film Archives**, Berkeley, CA and exhibited at **The Contemporary Arts Collective, Disquietly Encased in Skin**, Las Vegas, NV in the following year. In 2000, it screened at **The Madrid Museum of Contemporary Art**, Madrid, Spain; **V11 Festival de Cinema Independent de Barcelona**, Barcelona, Spain; **Coolidge Corner Theater**, Brookline, MA; **Ocularis**, Galapagos Art and Performance Space, Brooklyn, NY; **Dumbo Short Film and Video Festival**, Brooklyn, NY; **The New York Video Festival**, Lincoln Center, New York, NY; and **Videoformes 2000**, Clermont-Ferrand, France. In 2001, it screened at **Saw Gallery, Disorderly Performances: Where the Body Meets the Medium**, Ottawa, Canada and **Recontres Internationales Paris/Berlin**, Paris, France and Berlin, Germany. It also exhibited at the **Palm Beach Institute for Contemporary Art**, as part of the **Video Jam** exhibition in PalmBeach, FL.