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Burns & Martin both received BFA's at Alfred University. Burns received his MFA in video and performance from the San Francisco Art Institute in 1993. Martin received an MFA in media and sculpture from The University of California, San Diego in 2000. Together, they have based their videos and installations on their research into diverse speculative fictions including re-imagined educational practices, appropriated horror genres, animation choreographies, soap-opera cosplay, and cryptid-human love stories.

Selected videos are distributed by VTape, Ontario, Canada and Video Data Bank, Chicago. They have participated in residencies at Eyebeam, Signal Culture, and The Experimental Television Center. Their single channel videos have screened at venues including The Museum of Art & Design, Pacific Film Archive, Aurora Picture Show, Migrating Forms, Video\_Dumbo, Chicago Underground Film Festival, Madrid Museum of Contemporary Art, Stuttgarter Filmwinter Festival for Expanded Media, Oberhausen Short Film and Video Festival, European Media Arts Festival, Spectacle Theater, 18<sup>th</sup> Athens Digital Arts Festival, and the Florida Experimental Film/Video Festival.

Their installations have exhibited at venues including Eyebeam, The Lab, Krowswork Gallery, Fosdick Nelson Gallery at Alfred University, Hobart and William-Smith Davis Gallery, Zhangzhou Museum of Art in China, and The Tack Room Project Space in LaVerne, CA.

## **1998-2024 MEDIA PROJECTS**

### ***Generalized Hospitals: The Luke Luke & Laura Laura story ...Just one more thing!*** ***Stereo, Color, Vilm, 59:00,4K, 2024***

*Generalized Hospitals: The Luke Luke and Laura Laura story ...Just one more thing!* is the latest collaboration by Darrin Martin and Torsten Zenas Burns reframing elements of nostalgic popular culture into contemporary dialogue with soap operatic tropes, fictional televisual humor, and interspecies relationships. Characters from daytime drama, 1970's children programming, gameshows, and sequential art history are reimagined and re-contextualized to consider new potential mutations and cohabitations to thrive in a changing environment.

Transformation is unboxed, and memory solicited through easter eggs, lidar animations, appropriations, and original videos interweaving recognizable characters from television commingled with their new doubled variants.

Just one more thing.... Our forecasted performative rituals may suggest ways that these characters merge human and non-human characteristics of past trauma into new bodies of possibility.

### ***Generalized Hospitals***

#### **Mixed Media Installation, Catalogue, looping video, variable dim. 2022**

The exhibition, Vilm, and publication project *Generalized Hospitals* 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, 1970's children programming, gameshows, and sequential art are reimagined and recontextualized to consider new potential mutations and cohabitations to thrive in a changing environment. Transformation is unboxed and memory solicited through multiple puzzle pieces, animations, appropriations, and videos interweaving recognizable characters from television commingled with their new doubled variants. Technologies of science and

forecasted ritual suggest ways that characters may merge human and non-human characteristics into new bodies of possibility. The 1<sup>st</sup> installation variant premiered at The Tack Room Project Space in Laverne, CA in September 2022.

**ARK 3 Project 2014-2021 (INSTALLATIONS & SINGLE CHANNEL VILMS  
ARK3: CROSSOVER CHRONICLES, stereo, Vilm, variable dim, 2017**

ARK 3: CROSSOVER CHRONICLES, 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: CROSSOVER CHRONICLES, 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.

Premiered at Hobart and William-Smith Davis Gallery, Geneva, NY. / 2017.

**ARK 3: The Workshop Scenarios (Residency)**

**Mixed media Installation, looping video, performance, variable dim, 2015**

ARK 3: The Workshop Scenarios (Residency), is the second variable installation and single channel video project in the series. 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.

**PERFORMANCES AND COLLABORATIONS DURING THE EXHIBITION / RESIDENCY**

**Hosted at Krowwork gallery, Oakland, CA.**

1. 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.

2. 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.

3. 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.

Premiered at Krowwork Gallery, Oakland, CA. / 2015.

### **ARK 3: The Workshop Scenarios**

#### **Mixed Media Installation, looping video, variable dim, 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.

Premiered at Fosdick-Nelson Gallery @ Alfred University, Alfred, NY. / 2014.

### **WHAT-IF? PROJECT**

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

**ANIMATRONLOVE, stereo, color, Vilm, 4:00, 2010**

**WUNDAGORE SPA, stereo, color, Vilm, 4:00, 2010**

**HONEYMOON VALLEY, stereo, color, Vilm, 16:00, 2010**

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

**WHAT-IF? Stereo, color, Vilm, 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. Premiered at Dumbo Art Center, Brooklyn, NY. 2012.

### ***The Abominable freedom, stereo, color, Vilm, 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, stereo, color, Vilm, 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, stereo, color, Vilm, 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 Para physiology. 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 Para physiology.” *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, stereo, color, Vilm, 11:00, 2003***

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 reimaged 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,  
stereo, color, Vilm, 23:00, 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." Premiered at the Dumbo Short Film and Video Festival, Brooklyn, NY.

**Learning Stalls: Lesson Plans,  
Mixed media installation with video, 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 tactility 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, stereo, color, Vilm, 19 minutes, 2001**

Pseudo-psychological procedures are explored using metaphorical exchanges via electroconvulsive therapy. Choreographed by otherworldly beings tuned in on televisual 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, stereo, color, Vilm, 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.

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; 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.