

CAST
27 Tasma Street North Hobart
Tasmania 7000
03 6233 2681
castoff@bigpond.net.au
www.castgallery.org
gallery hours Wed - Sun 12 - 5

CAST
new art for new audiences

BIMBO LABORATORY

Ian Haig

May 28 - June 26, 2005

Bimbo Laboratory explores the strangeness of sexuality; the science fiction of sexuality; the digitised, televised, modified world of sex and objects of sexual obsession. Rejecting the notion that radical art is produced through the use of cutting edge technology alone, Haig deliberately pursues the nerdish world of out-dated software programs, discount store plastics, badly written credos and late night advertising. The clinical, fleshy pinks of rubber and plastic, the anonymous distance of the Internet and the scent of a deranged extremity of medical science are carefully weighted against the reality of the sleazy, perversity of what drives this dreaming.

Haig sees Pamela Anderson as 'one of the world's most digitised, downloaded and modified women,' and in *Human Aquatic Breeding Centre*, she is posited as an amphibious super-being, who moves from one state to another to breed, incubate and feed her clinically formed offspring. Haig presents this collection of blow up toddler pools, lactatious liquids, and tangled cords as the backyard experiment of a teenage boy gone wrong. In this fantasy, Anderson seems hell-bent on breeding a new race of techno-anatomically correct beings, beings that are more than human. The desire-inflamed gaze of these alien-like screen-based beings won't notice the acne-scarred face and exploratory sexual fumbblings of the 'omnipotent' teenage boy whose imagining brought them to their state of super-human perfection.

Haig's other walls and the gallery floor are strewn with outpourings of desire and fanatical obsession. Plans for works and other, even more ambitious creations, drawings of carnivorous orifices, frustrated doodlings, and deranged writings and graffiti, all appear as human utterances in the face of extreme expressions of sexual technology and what the perverse relationship between the human body and technology might bring. Futuristic sex toys have been carefully crafted from used domestic appliances and normal materials available to any amateur. These prototypes, while not functional in their present state, exist in a state of perpetual potential: like Pamela Anderson, they promise the possibility of a sexual gratification greater than anything that self-stimulation could deliver.



CAST is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Contemporary Art Services Tasmania (CAST) is assisted by the Australia Council, the federal Government's arts funding and advisory body, and through Arts Tasmania by the Minister for the Arts.