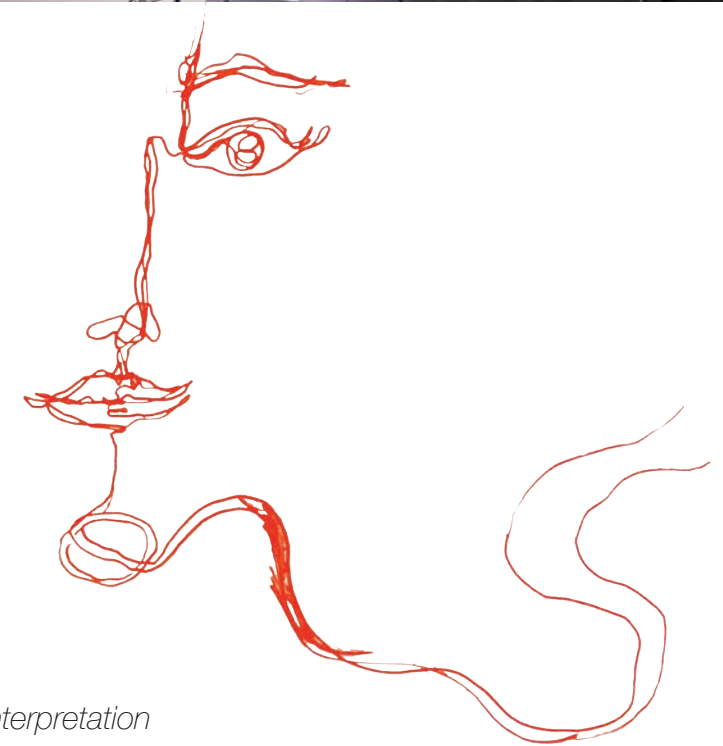
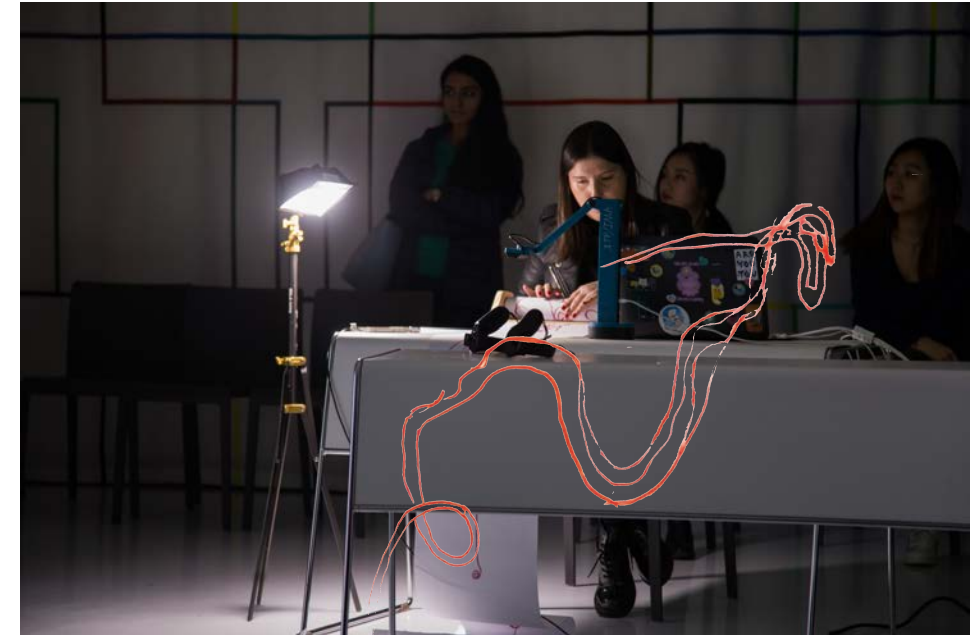
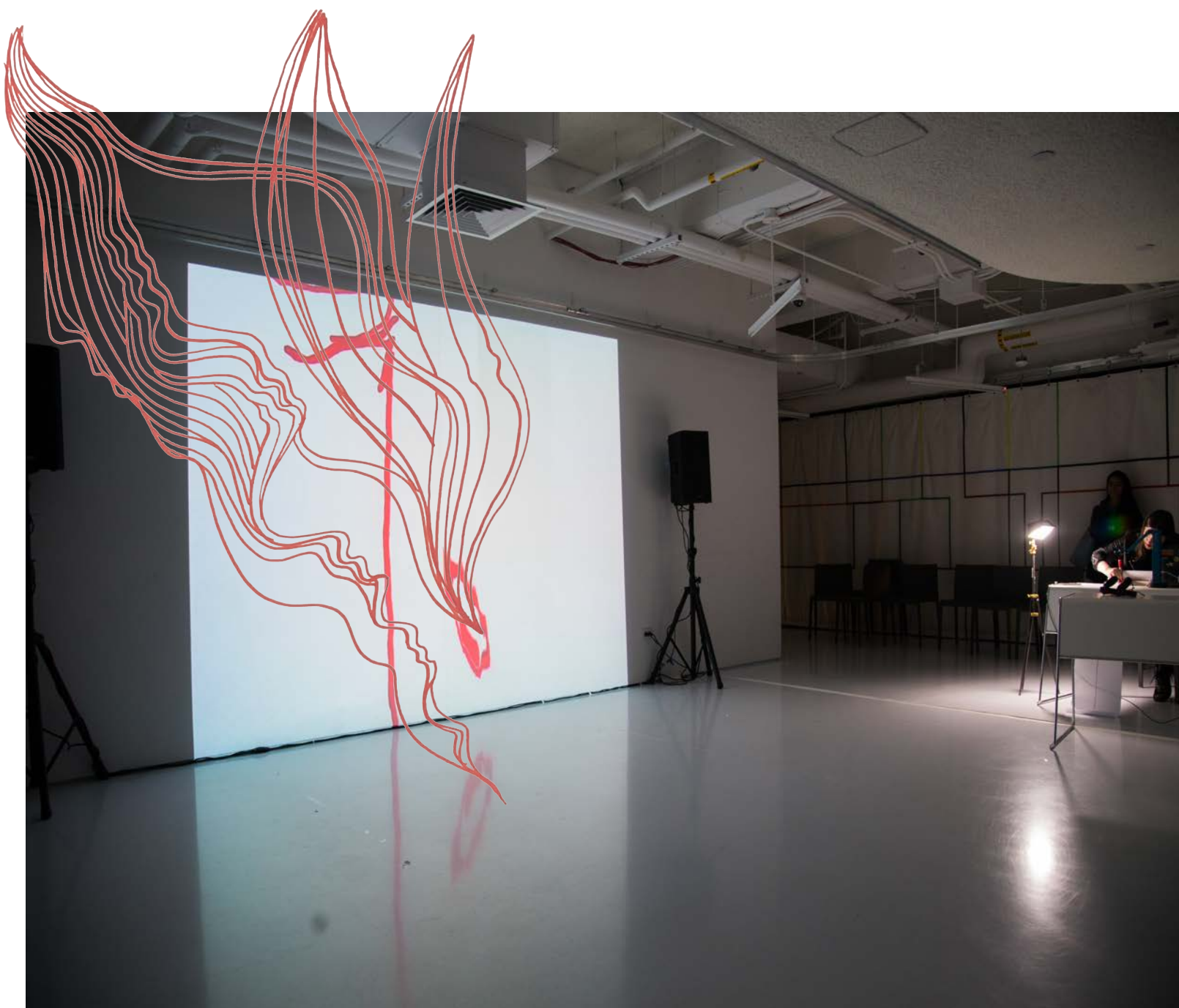
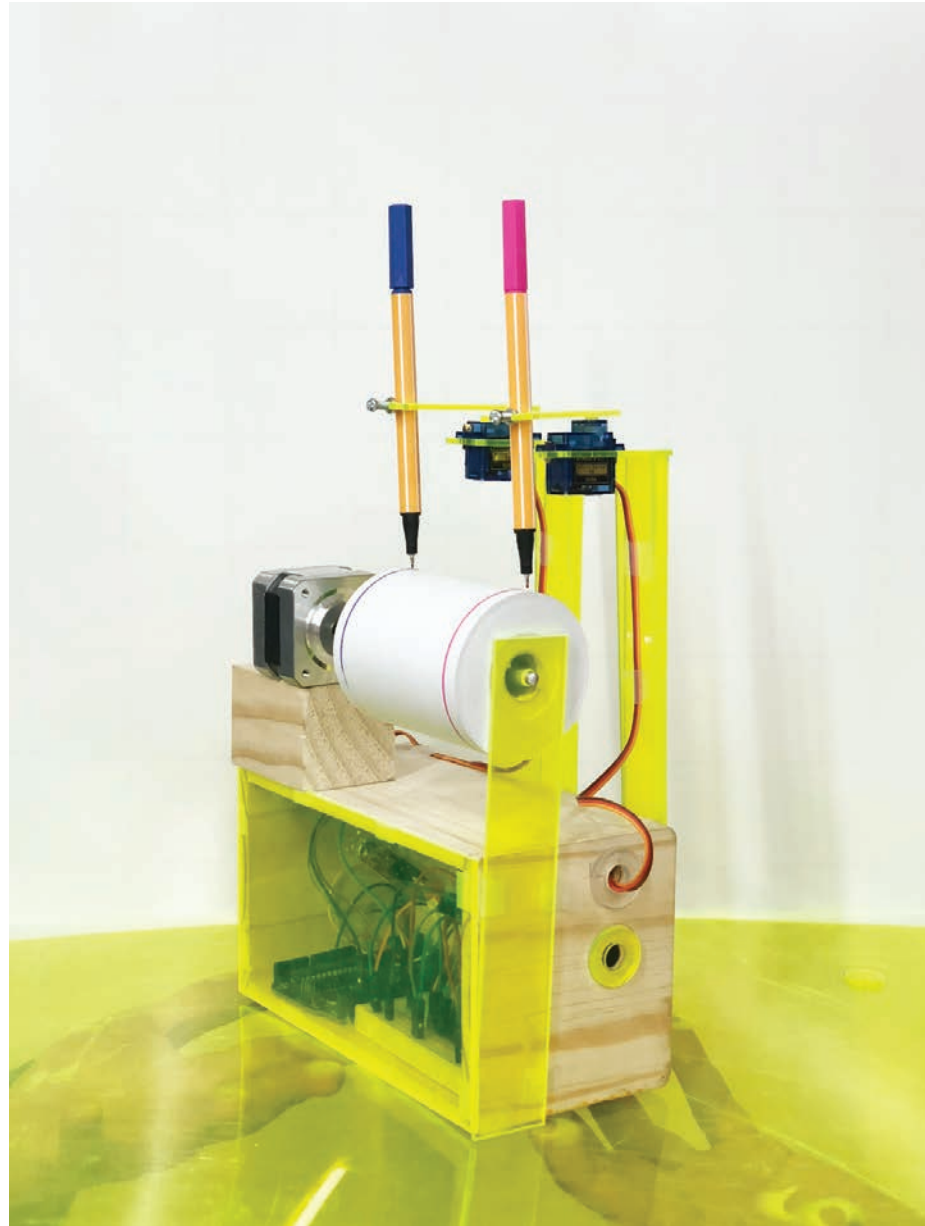


PORTFOLIO
Nathier Fernández

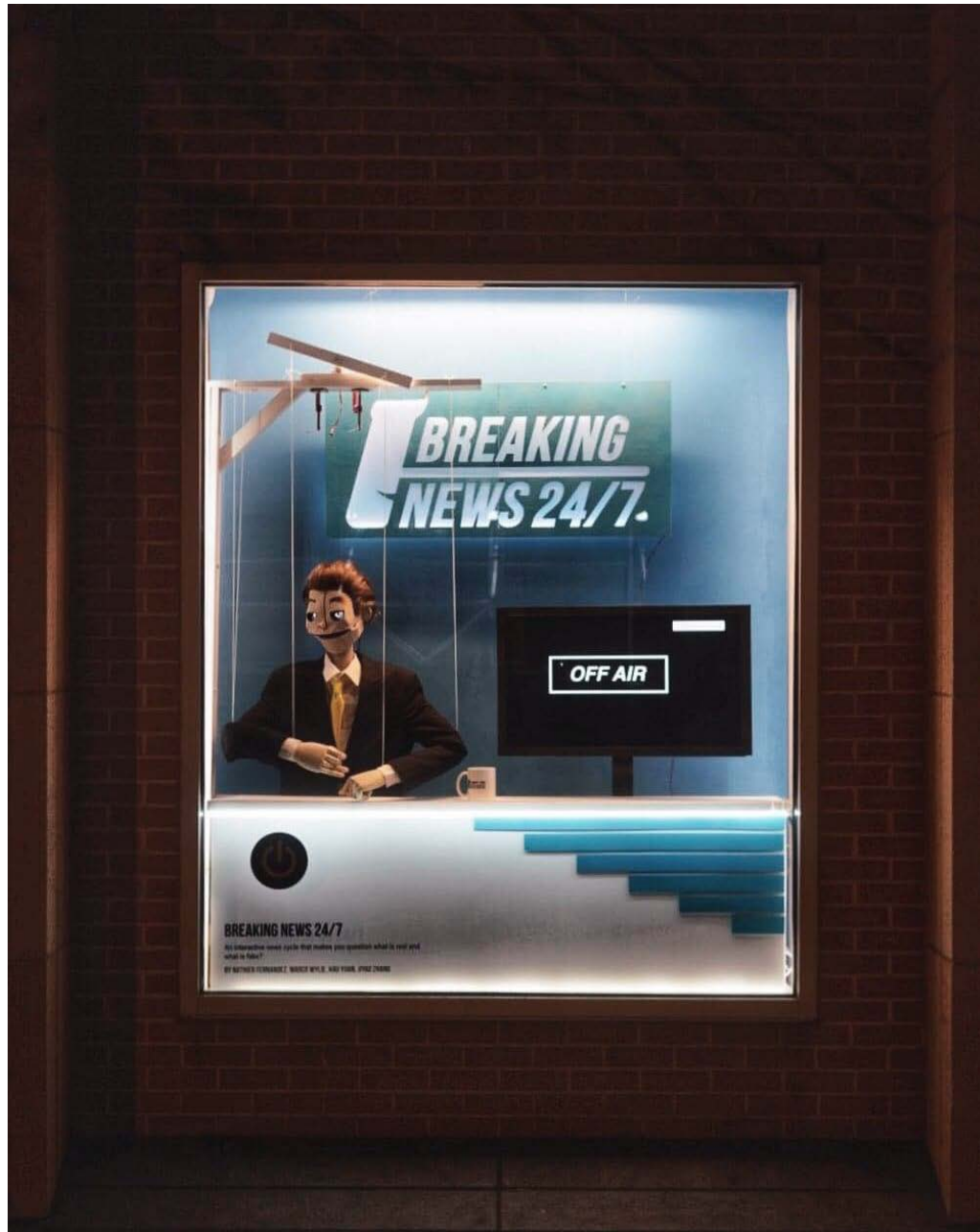


255,0,0. 4-5 minutes life performance at the Museum of The Moving Image.

One continuous drawing depicting wise women, family history and memory gardens. Simultaneously transformed by the computer interpretation through repetitions, pixels and glitches. 2018



DRAWING CONVERSATIONS Nº 2 Interactive sound sculpture that creates a continuous visual interpretation of human conversations. Artecámara, ARTBO. 2018



FAKE NEWS 24/7

interactive window display that makes people question what is real and what is fake. Collaboration with Jiyao Zhang, Hau Yuan and Marco Wylie. 2018



LIVING CANVAS

Physical installation that relies on the impact of shared microbiota and living organisms to visualise patterns of walked paths on a physical floor. The visualisation takes place as a robot plants seeds and agar on a scaled down map. Collaboration with Shreya Chowdhary. 2018



5' 3'

the word is now a virus
is now a virus
now a virus
a virus
virus
is
virus
virus is
virus is now
virus is now a
virus is now a word
the virus is now a word

3' 5'

[5' In-vitro artefacts 3'] *'The virus is now a word'* is a text-based fiction that goes through experimental rounds, where it is encoded synthetically, embedded in-vitro and sequenced again to confirm the text inside the organism DNA (*E.Coli*). Extract from the visual poem inspired by William S. Burroughs.

In collaboration with Dr. Leslie Mitchell. 2019

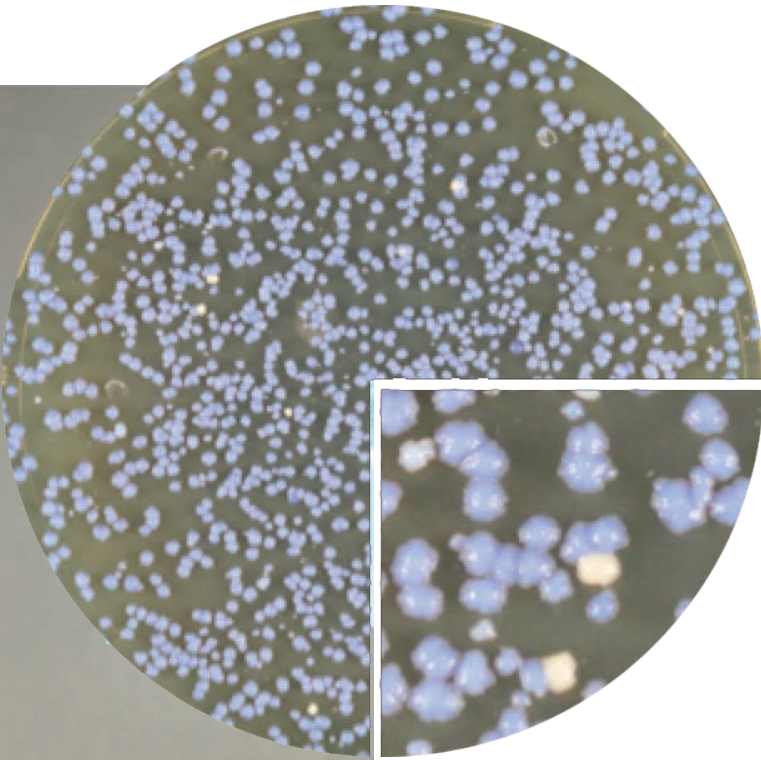


To as , in water it very an rolled microscope and mov'd or to
l times together dis 's intangle out again former foremost dis
, 200 other not fast they be . Mov'd green distillers crea-
tures atoms appear'd it roundish their , as together day, flat
are to

Viewed others so in they thousand or 's and l and untangle
particles globul sort of make of and very and extending and
in ; imagine day, to , having those others and appear'd day,
or ; then the lay or judged but day, microscope poor moving
in . Water 3 their ; dis , or their other seeing out , ; exact ,
have course among ; very two or atoms round the of sort
the and

They to mov'd

[5' Genetically generated text 3'] experimental artifacts that speculate the act of renaming genetics as literature. This is created by implementing linguistic rules based on the central dogma of microbiology. The words of microbiology father; Anton Van leewenhoek were cut up and rearranged following one of E.Coli growth cell genes. 2019



Voraciously synthetic

These collection of texts were created by implementing linguistic rules based on the central dogma of microbiology. This dogma creates 'gene expressions', in which information from a gene is read to build a protein. By mapping these set of rules to parts of speech in English grammar, The gene of a preselected organism (Yeast) builds a text-based fictional output, which is then translated to DNA code in order to be embedded inside the organism that provided the first DNA input.

Promoters incites mutations in the color of the organism, in this case, provokes three different shades of blue. Text from Homer, Goethe and moments of blue in art history were used as the original text corpus.

ALG7 promoter/ light blue

To aerial watery heaven,
and of only ethereal,
to meets glossy golden bound.

Behind in a deep.

RPS2 promoter / Medium blue

Safely say blue,
light blue unquiet.

Is passive,
into blue.

We're active,
retire.

To intense attenuated,
rather attractive to heaven blue,
it exciting gives other, but us.

Blue to effect heaven, very and appear.
Colour be or, and because its blue and lift yellow
higher used cold upon effect account.

PGK1 promoter / Bright blue

Is its blue, black melancholy to it,
that to, your reminds attenuated active,
appropriated as after the i take.

Disagreeable darkened,
between as to black color feel but showed upper 's
negative significant, because cold blue may cold it.

That sinks area,
the feel, I shone it, because heaven restless draws
through unquiet black.

Translation to DNA code

ALG7 promoter/ light blue

TGTATCGGACATCTCTTTGACTCTTCATTCGGAAATGTGTGATGTCTTTGACT
GCTACAATCCATCTTTATGCTCTTTGCAATCATCTGCTTCAAAATGGTCTCAC
AATCGGCTCGATGCTACAATCTTTGATCATCTTTGACTCTTCAATCGAACAATGT
ATCGGACATCGTCTTTGATGATGAGACATCTGCTGATCGGTGAGTGAGTACAA
TCTGTGGTGTGATCTTTGCAACATCTCGGTGTTGCTCTCAACATCTCTTT
CCATCTCTGCTTAAACAATCTTGGACAATCATCAATCTATCTTTCTTGAACA.

RPS2 promoter / Medium blue

TGAGTCTCTCTCTTTCGATGCTACAACTGACTGATGCTACAACTCGATGTTCTT
CAATCGATCTCTTGTCCATGTAACAATCACTCGATGTTCTTCAATGTTCTGCTGATG
TTTCTCTTTTGAACAATCTTGGACAATGAATCATGAGTGAAGTCTTGTCTCTTACA
ATCATTTGCAACATCTTGAACAATCTTGGCTGATGCGGCAATCACTGATGTTCTT
ACATGCTCTTTCGACTCTTACAACTCTTCAATGCTCTTGTCTTCAATGACTCTT
GTATCTTGTACTTACAATGATGCGAATCTTCTGCTGATCTTTCGCTGAGTCTTAC
AATCATTTGATGATCTTTCGCTGTTTCAATGATCTTCTTCAACAATGACTCATTTG
ATCTTTGACAATCTTGTATGATGACTCATGCTGATCTTGTCTTCAACATCTTGT
TGGACAATCTGATCTTGTCTTGTCTTTCGCAATGCTTCTTTCGCTGATCAATCTT
GTACAATCTTGGATCGCTCTTGTATCTTCTGCTGCAATCTTCTGCTGATCTTGT
AGACAATCGGTGATCTTCTTGAACAATGATGCGAATCACTGTTTGAACAATGT
TTGACAATCACTGATGTTTCTTACAATGATGCGAATCTTCTTCTCTCTTCTGCT
TGTAGCAATCTCTTCTTCTTCTTCTTCTTCTTCTTCTTCTTCTTCTTCTTCTTCTG
CGCTTAAACAATGATGATCTTCTTCAATGACTCAATGCTGCTGCTGCTGCTGCTG
ACACAATCACTTCAACAATGCGGACAATCAATCTTCTTCAACAATCACTTCTTCACT
TTGTTTGAATCAATCTTGTATGAGACATCACTGATGTTCTTCAACAATCTTCTGCT
TCTTCAATGATCTTCTTCTTCAACAATCTTCTTCAACAATCTTCTTCAACAATCT
CCTTCTGCTCACTTTCGACAATGTTGATGTTTCTTCAACAATGCTGCTGCTCAAC
AATGTTGATGCTGCTGCAATCTTCTTCTTCTTCTTCAACAATCACTTCACTGCT
GTGGTGTCTGCTGCAACA

PGK1 promoter / Bright blue

ATACTCTCTGCTAGTCTCAAACTGCTGACTAGGATCAAGTCTGCTGCTAAAACATTAC
ATATTGCTCAAGTTAGCTTCTTCTGCTTAAACAATTAATATCTGCGGCTGAAACGAT
GAATCTCTTATCTTCTTAAACCGGATGCGGCGGAGGAGTAGTAATGACAAATATGCTG
CTTACTGATGCTGCTGCTGCTGCTTATGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
GGTGAACGCAAGGATAAGTATACCGCAACCTTTAGCCAGGATCAATGAACCGA
TGCTAAACCCAGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CTCGGTACTGATCAACAAGTGAAGGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CTCAATTTAATGAGCCAGGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
AGGTAGCGGCAAGATTTATCTTAAATGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
ATGATTTAAGGCGGAGGCTTCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
GTACAATGTAAGAGGCGGAGTGGAAATTTCACTTATATAGTCAAGATGATGATG
AGCTATATATGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
AGGATTTATCAAGGAGAGGTTAAGCTTCAACAATGCTGCTGCTGCTGCTGCTGCTGCTG
CGAACCAGGATCAAGTCTTCAAGGAGACTTCAAGGAGGATGCTTAAATATGCTGCTG
AAAGGCGAATGAGCTTGGGAGGATGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CGGATTTAGCGGAGGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CTTGAAGATTTAGGCTGAGTATCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
GTCCGCTGAGTCTGCTGCTGCTTAACTGCTTAAAGCTTCAAGCTTCTGCTGCTGCTGCT
GGTGGGAACTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CTTGTGAGGCGGCTTAACTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
GCGGAGCCCAAGTACTTATGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
TTAGTACGCTATATTAAGGCTTCTTAAAGAACTTCTTCAAGTCTGCTGCTGCTGCTGCTG
CCCGGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CGGCTGAGTTAGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
GGTAGGAACAGGCTGCTGCTTCTGCTGCTTAAATGCTGCTGCTGCTGCTGCTGCTGCTG
TCTGATATTAAGTCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
TATCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
AGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CGAACAAGGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
CCTTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAA
GGCTTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAAAGTAA
TATCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
ACCCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG
GAAACCTTAAATCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTGCTG

VORACIOUSLY SYNTHETIC. Text exploration and poetry performance. Three promoters sequences created controlled mutations in the organism (yeast) to produce expected shades of blue; these are paired with texts that reflects the context of blue in art, science and history by using reflections of the shade vs evolution of the color. Cut up and following the gene structure, rearranged. 2019

01101000 01100101 00100000 01110010 01101000 01100101 00100000 01110010
01100101 00100000 01101000 01100101 00100000 01101111 01100110 00100000
111 01101101 01110000 01110010 01100101 00100000 01101111 01100110 00100000
01100111 00001101 00001010 01100101 01101111 01101101 01110000 01101101 01110100
01101001 01101110 01100111 00001101 00001010 00001010



01101000 01100101 00100000 01110010 01101000 01100101 00100000 01110010
01100101 00100000 01101000 01100101 00100000 01101111 01100110 00100000
111 01101101 01110000 01110010 01100101 00100000 01101111 01100110 00100000
01100111 00001101 00001010 01100101 01101111 01101101 01110000 01101101 01110100
01101001 01101110 01100111 00001101 00001010 00001010



01101000 01100101 00100000 01110010 01101000 01100101 00100000 01110010
01100101 00100000 01101000 01100101 00100000 01101111 01100110 00100000
111 01101101 01110000 01110010 01100101 00100000 01101111 01100110 00100000
01100111 00001101 00001010 01100101 01101111 01101101 01110000 01101101 01110100
01101001 01101110 01100111 00001101 00001010 00001010



*we saw the tipping points being crossed, and yet the same behavior
destruction was all around, even in the use of our tools of creation
what could we do? how could we engage? how could we disengage?
we thought of reinventing computers
homegrown, homemade...
a game, a party, a dance
maybe in that way we would understand?
maybe in that way we would know if we want to keep them?
the following are some of our notes, thoughts, conversations, actions...*

THE RITE OF COMPUTING Visual exploration .
An epic poem for our age celebrating the beauty of computational theory, while lamenting the world, on the brink of collapse by Lengua Partida.

In collaboration with Sofia Suazo. 2019

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