



PRINTERIA

# Integrated Human

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Interview with Ana Pastor & Miriam

# Questions and answers

**Interviewer:** We know you work with your own blood. And we wanted to know if you've had any problem with legislation and laws, as you are working with hazardous material. We are having problems as well because we are working with recombinant bacteria.

**Ana:** When I do an exhibition, I don't really have any trouble. Most of the time, I use lyophilized blood so there's no real danger of contamination. But in addition to this, it is perfectly sealed inside some showcases.

I was in England working with this for a year, and they suggested me to do a blood analysis just before using it. I actually had some problems in a lab I worked because I was not allowed to use the microscope with hazardous material.

**Interviewer:** So, related to that, are you working with any scientific or you know any artist who is working with scientific people?

**Ana:** I do. For some of my artwork I talked to a lab at the university where I was doing a master. I had to pay but they let me some of the material I needed.

I also did a conference in the Universidad de Alicante where I met the scientist Joaquín de Juan, so I sometimes ask him in case I need something.

**Interviewer:** Science and art have not always walked together. Do you think it is important to set a linkage between them?

**Ana:** Absolutely. In fact, we are now starting to see more and more examples where art and science work together. This is the future. Not just in art but in other subjects as well. I think different disciplines should start hybridizing. Art is continuously doing it with other subjects. I also think it is important for science to count on creative people, because having an artist among scientists can give fresh and different points of view. In fact, my mate Miriam is another example. She is working with urban vegetation which is another different type of bioart.

**Miriam:** Yes, I am really into these hybridizations. And I've worked with sociologists, biologists, psychologists...

**Ana:** Some universities are starting to offer new masters that combine science and art as well.

**Interviewer:** Working with blood is part of bioart, but have you ever thought about creating other pieces of bioart, for example, with microorganisms?

**Ana:** Of course, When I saw your project in Mustang Art Gallery I thought: Oh, that's so cool! I am always into trying new different things.

**Interviewer:** So, what do you think about recombinant bacteria?

**Ana:** I am really used to working with biologic material and I am not so afraid about it. But I understand that at a first sight, it scares. That is why we were thinking that your

machine should have been named something as 'Bio-printer', something without the word bacteria.

**Interviewer:** You are right. What we are actually trying to do is to get rid of this social stigma Synthetic Biology has. With Printeria we also want people understand what processes are happening in the labs to genetically modify these microorganisms.

**Ana:** What Miriam and I were talking before is that we don't really see what practical application this machine could have for an artist. We understand its application in high schools and colleges but not really for a daily life.

**Interviewer:** What we want is to reduce as much as possible the impediments artists can have when looking for scientists to work with. The idea is that if you want to start making bioart with microorganisms you don't really need to look for a lab and you can have a machine in your workshop where you can create your own living paints.

**Ana:** It would be so nice if you could work out of the petri dish. I mean, it is very beautiful to have these paintings in those dishes. But I think; what would happen if I add bacteria to a photograph? What if I mix it with anything else?

**Interviewer:** Why not? But of course, you need to work under minimum security conditions.

**Interviewer:** In the hypothetical case that Printeria was a fact, it will be around 800\$, would you buy it?

**Ana:** It depends. If I had a big project and I was really into this bioart I would think about buying it, but not alone. I would find anyone in order to pay it together, or even apply for a scholarship.

**Miriam:** Even a foundation, as Bilbao Arte could buy one. They could do that inversion.

**Ana:** It could be great to have a way to try Printeria so that you could decide whether to buy it or not.

**Miriam:** You could do what it is called a fab lab. If anyone wants to use Printeria for their projects, you pay a fee so that you can use it for a given amount of time.

**Interviewer:** Do you have any idea that could be done by using Printeria.

**Miriam:** Printeria should do something more tangible, not just biopaint, but maybe some biotextil.

**Ana:** Getting out of the tube could be a nice and important tube.

**Miriam:** If there is any chance to make fibers or textiles, you should at least say it because of the possible future applications.

