**The Birth of Eve Clone – Technological Satire of a Genetic Reproduction Laboratory**

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In 1999, because of 921 earth quick, Lin Pey Chwen felt the nature creator’s inspiration. She turned her creation’s theme from sex, culture and society to human caring and nature. In recent years, she deeply explores the mistake that human try to play God’s role within genetic reproduction technology. This series not only shows female’s special caring character, but also turns the view from individual to multitude. In a position of nature’s mother, it explores symbiotic relation between human and technology and between human and nature. She puts this relationship into her creating. This article will take Eve Clone as the main body and explore the series’ concept and conscious.

In Lin Pey Chwen’s work Back to Nature series, she turns many natural lives into unreal things, as the artificial landscape made up of artificial sky, grasses and flowers in 1999 Substantial Life, the artificial flowers in 2001 Treasure, 2004 Flower Pillars and Flowers But Not Flowers, the artificial butterflies in 2004 Chrysalis, City Matrix, Specimens and Virtual Creation. In 2006 Eve Clone #1, butterfly woman Eve Clone was born. Though these lives look like they have lives, they are produced by the artist and the audience’s control and participant.

From the works used butterfly as the main character to the works used Eve Clone as the main character, as Eve Clone #2, The Portrait of Eve Clone, Eve Clone Hands, Eve Clone #3, Mass Production of Eve Clone, Eve Clone #4 and The Perception of Eve Clone, these two main characters butterfly and Eve Clone are two species that don’t exist. They are made by the artist’s experimental attitude to genetic technology. Through the exhibit space, the audience can be immersed in the work and start the travel of imagine, as in Virtual Creation, the atmosphered and individual control space attract the audience to become the butterfly’s creator via touching and wiping. The audience joins the ceremony to complete creating life.

Differ from a butterfly’s beauty and colorfulness, Eve Clone is colder. In 2011 Eve Clone Series Lin Pey Chwen Solo Exhibition in Museum of Contemporary Art, Taipei, Lin Pey Chwen created a genetic reproduction laboratory. The museum’s cold and lonely atmosphere attempts the audience to enter the laboratory and imagine the creating process, but it only see dismembered Eve Clone Hands preserved in specimen glasses and The Portrait of Eve Clone in frames.

With a wired and cold smile and female’s elegance, she is Eve Clone made by Lin Pey Chwen, but who is Eve Clone? Eve in the Bible is the root of trouble. According to Genesis in the Bible, God used earth’s mud, following His own image, to create the first human in the world and named him Adam. Then God took one of Adam’s ribs and created Eve. In Genesis, it is written that Eve was called by God and came to Eden, using the right hand to command new life to walk to new lives. The two were naked, holding hands together and walked in the garden. They were immersed in flowers’ fragrance and birds’ sounds and showered in the lively land. They fully enjoyed the peace and happy world God had gave them, but Eve forgot what God repeatedly reminded—if hungry, all the fruits in Eden could be eaten, but they could not eat the fruits of the tree of the knowledge of good and evil. Eve was tricked by a snake and ate the forbidden fruit and she wanted Adam to eat it. At the end, God sent them out of Eden and made them burden human original sins.

Lin Pey Chwen’s Eve Clone is a species born in an unreal genetic reproduction laboratory. Purely looking at Eve Clone’s face and facial expression, she is a beautiful woman with a smile. She has special hair decoration. The beast mark 666 on her forehead is slightly seen, but it will not ruin her beauty. In The Portrait of Eve Clone, Eve Clone’s head image is imprisoned in a time and a space. Her deep eyes follow the audience and see. In Eve Clone Hands, Eve Clone’s various material hands are preserved in specimen glass jars, as snake skin, tree skin, pupa skin, shell or mineral. It shows that Eve Clone is an inhuman species. In Mass Production of Eve Clone and Eve Clone No.4, finally the whole body of Eve Clone is created. These portraits’ material and the scales and joint on her back show clearly the beast character Eve Clone has. In The Perception of Eve Clone, in a transparent way, it shows the hidden tattoos or patterns on body as rose, dragon, phoenix, snake or scorpion, highlighting the evil symbolic meaning of the beast mark 666 written in many countries language sealed on forehead. Lin Pey Chwen’s Eve Clone is not only a production made by genetic technology. She burdens the sins of genetic reproduction technology and becomes a woman with the beast mark. Furthermore, she symbolizes the satire to human arrogant technological achievement.

After British Roslin Institute used clone reproduction technology to create the first cloned sheep Dolly in July 5 in 1996, the world was shocked, but it also declared that biology is entering to another field. In 1989, NIH (National Institute of Health) established National Human Genome Research Institute, which is hosted by the discoverer of the double helix structure of DNA James D. Watson. In 1990, it started the making sense of the sequence of genetic project, which is lead by America, Britain, Germany, France, Japan and China. There were total 18 countries to participate the work of making sense of the 30 million DNA sequence of human genetic code, the work of making sense of genetic nucleotide sequence and the work of distinguishing all the functions of human gene. In 1998, Craig Venter established the first private company of human genome project—Celera. In 2001, Celera and the human genome project announced human genome sequence in science magazine Science and Nature. Human genome sequence was decoded. Ever after, scientists could accept order, connecting different DNA chain, recombining new genetic material and create new species. By technology, human become God who own the power to decide and change life form, controlling creatures’ gene and do hybridization, mutation and clone.

Lin Pey Chwen’s works, from butterfly to Eve Clone, these two species seem different, but they both symbolize human arrogance, irrational attempt to change, copy and replicate nature with technology. In the unreal genetic reproduction laboratory, Lin uses the hybrid beast-human to metaphor that clone technology is to mate human and beasts. It is human abandonment and corruption. The hybrid shows the warning in the Bible and echoes with western myths and biblical paintings, as the mouse-head human, deer-head human and fish-had human in Hieronymus Bosch’s (1450 ~ 1516)work. In Masolino (1383~1447) and Van Der Goes (1440~1482)’s painting Original Sins, the snake-head human represents evil. Though the hybrids in those paintings are minor actors to strengthen the story, they are greedy and immoral human. Through creating, artists warn that human immorality will make human become demon and half-beast human. In the end, they will devour and destroy each other. Through deep and ambiguous riddles and symbols, artists warn that human will lose humanity and future if they don’t introspect.

German philosopher Heidegger was aimed at technical philosophy and asserted Essentialism. He thought only through understanding the relationship between human and the world can people realize how the existing world inspired by modern technology reveals itself, and realize the essence of modern technology. Lin Pey Chwen’s works represent Heidegger’s Essentialism. In Lin’s works, she used digital media as tools to deconstruct and criticize technology, controlling viewers’ sense of sight, constructing a beautiful but unreal palace. When viewers are immersed in the work, attracted by the work’s beauty, controlled by the work’s issue or confused in their imagined world, all captivation echoes with that Lin criticizes technology via technology in her works.