

**PIG TOOL** by Danish artist Uffe Isolotto explores the speculative intersections between organic life and synthetic materials. Known for his detailed environments and sculptural interventions, Isolotto delves deeply into themes of adaptation, survival, and the ethical implications of technological advancements.

Isolotto's work often involves the creation of hybrid forms that challenge traditional distinctions between natural and artificial life. This exhibition continues his exploration, presenting new sculptural installations that build on his previous works, including the bioengineered centaurs from the Danish Pavilion at the Venice Biennale. These centaur-like beings, combining human and animal characteristics, serve as provocations, urging viewers to consider humanity's role in shaping future ecosystems through bioengineering.

Isolotto's narrative approach to his installations involves detailed world-building, crafting intricate backstories and speculative ecosystems that serve as a backdrop for his creations. This narrative technique allows viewers to engage with the artwork on multiple levels, prompting reflections on humanity's role in shaping future environments and the potential consequences of our bioengineering capabilities. His installations are carefully arranged to alter their meaning and impact based on spatial relationships, offering an experience that challenges viewers to contemplate the implications of an evolving existence.

One of the focal points of the exhibition is the detailed narrative surrounding the origins and future of these hybrid creatures. Isolotto developed a comprehensive origin story that explores the idea of bioengineering as a response to environmental changes. This story raises questions about whether humanity might adapt to a changing world by intentionally creating new forms of life. It draws parallels to the development of robotic technology and artificial intelligence, emphasizing the uncertainties and ethical considerations surrounding these advancements.

The exhibition also reflects on historical shifts in agriculture and animal husbandry, where human intervention has led to significant changes in the characteristics of plants and animals.

Isolotto extends this concept to his created world, imagining new species that might arise from a similar process of intentional evolution. These speculative organisms, crafted with meticulous attention to detail, challenge viewers to envision a future where the distinction between natural and artificial becomes increasingly unclear, resulting in a dystopian vision.

The title chosen by Uffe subtly evokes George Orwell's seminal work, *Animal Farm* (1945). Orwell's book, though originally an allegory of the Russian Revolution and the subsequent rise of the Soviet Union, also offers a broader critique of how power can corrupt and lead to tyranny under the guise of equality and liberation. In a conceptual connection, both Orwell and Isolotto engage with the notion of creation and control through the manipulation of ideological narratives and Isolotto through the bioengineering of life forms. Where Orwell's pigs symbolise the distortion of socialist ideals into authoritarianism, Isolotto's hybrid creatures embody the ethical and existential ambiguities of humanity's attempts to reshape nature itself.

In today's world, where the lines between truth and propaganda are increasingly blurred, **PIG TOOL** resonates strongly with contemporary political dynamics. The rise of authoritarian regimes, the manipulation of media, and the debates surrounding the ethics of artificial intelligence and genetic engineering echo Orwell's concerns about the misuse of power and the manipulation of truth. Isolotto's work reflects on how technological advancements and ideological forces could shape future societies in ways that recall the cyclical patterns of history Orwell so poignantly illustrated. The exhibition prompts viewers to consider how the constant repetition of these themes continues to manifest in the world today, suggesting that the questions Orwell raised about power, control, and ethical responsibility remain as pertinent as ever.

Exhibition text by **Maria Abramenko**