

Dear Royal Society,

Dear Coordinators of the upcoming HGE summit 2023,

Dear Prof. Lovell-Badge,

hgesummit@royalsociety.org

Robin.Lovell-Badge@crick.ac.uk

This is Dr. Adam Zaretsky and Dr. Marc Dusseiller of the Transgenic Human Genome Alternatives Project (thGAP).

We enjoyed participating at your recent webinar “Looking Ahead to the Third Human Genome Editing Summit”. Thank you for taking our questions into the conversation, see image below.

We would like to request involvement as social implications bioethics presenters for the Third International Summit on Human Genome Editing 2023.

Please let us know. how artists, especially artists who teach germline genomics as citizen science can join the debate?

We would like to bring together an expert group of bioartists who work on projects pertaining to and engaging in new reproductive technology. Bioart mixes art and biology with fairly high level of life science engagement including: the production of new knowledge, novel protocols and some cutting edge use of living biomaterials. The artists are deeply involved with citizen science. Their hands-on DIY/DIWO (do it yourself / do it with others) bioart wet labs spread informed debate about new biotechnologies into the public sphere by producing creative biological workshops for non-specialists. Beyond offering experiential, creative and contestational forms of informal science education, this panel will be composed of very creative fundamental researchers and innovators with insights into novel new reproductive technology applications in art and culture. Mixing humanities innovation with an eye towards eliminating global inequalities, these bioartists focus on explorative freedom in open science spaces for curiosity-based research and development. This is the arts/humanities in art-sci experimental design and often non-conceptual execution with biomedica, materials and methods. Bioartistic ethical issues give insight into the latest in human experimentation, human reproductive technology and baby design.

It is of the utmost importance that the global genome be understood through the widest range of aesthetics that can be applied to human artificial reproduction and human germline gene editing. This is open science and is meant to insure diverse public debate into the otherwise closed dialogue between science, business and policy stakeholders. What is actually at stake is biosecurity for the species heritable commons. Inclusion of aesthetics and critical technology application is an important facet in preventing a neo-eugenics movements due to naive concepts of health, well being and betterment.

In my work, I am focused on human germline genome editing bioethics from a philosophical vantage point in my art, publications and presentations. In particular, my focus is on the effects of aesthetics on the future human and cultural bias in Human Gene Editing. Investigating the world oversight and practice of engineering the human germline has many social, legal and cultural implications that I try to incorporate into art practice-based research. A lot of this is incorporated into performative bioart workshops often including hands on and public introduction to: Tissue Culture, Developmental Embryology, Transgenics and Bioinformatics.

Below are links to exemplary projects, articles and biographies.

Over the last years we have worked intensively on various new activities, performances, lectures and workshops, tackling the topic of human genome editing from transdisciplinary artistic approaches and reached a large public audience. In spring 2021, under the title “thGAP – Transgenic Human Genome Alternatives Project”, we started with a new series of hybrid workshops in Hackteria ZET’s Open Science Lab in Zurich. With both onsite and online participation, we introduced methods of bioinformatics and genome interventions, and creatively came up with a set of artist-made genetic constructs, which we broadly reflected on through the eyes of ethics, aesthetics, art critique and science fiction, and published in an open source online database for further participation. With this series of the three workshops we have reached approximately 100 people participating interactively and we documented them as an open access magazine format to allow more people to follow up and contribute. Link to website: <https://thgap.hackteria.org/>

In the meantime we also had various opportunities to present thGAP through various panels at international conferences and art institutions, to further the debate globally, such as the New Media Caucus by the US College Art Association, the Annual Meeting of the Society for Literature, Science and the Arts, the House of Electronic Arts, Basel, and the HOW Art Museum, Shanghai.

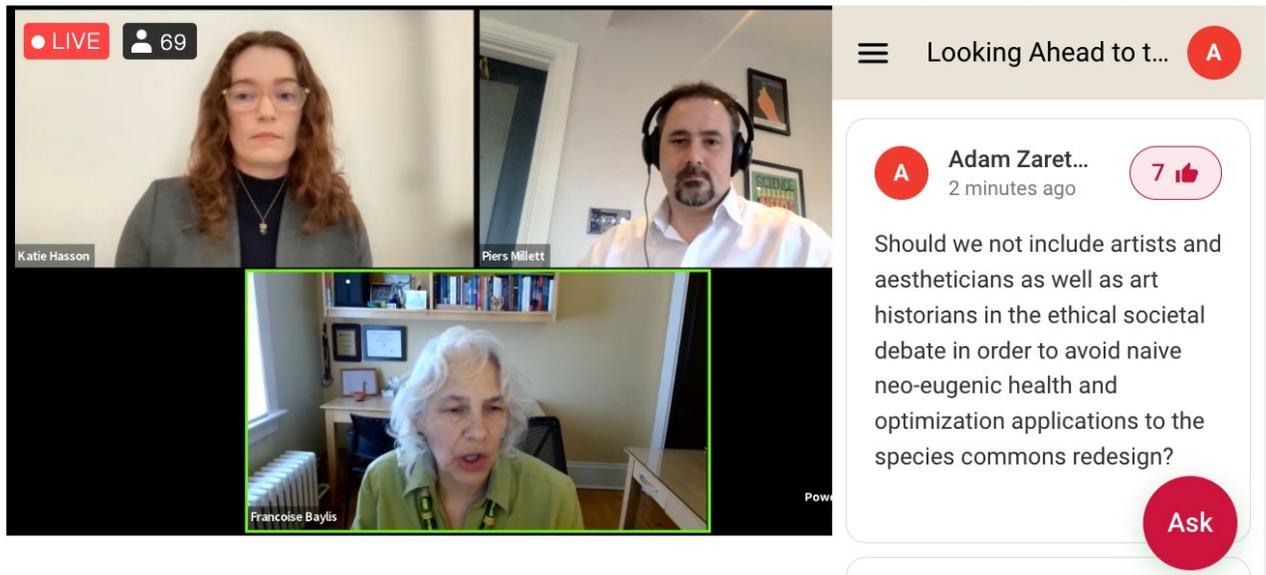
This style of public interaction and counseling can provide a novel oversight umbrella and we would like to offer our bioartistic insights and global network to the Human Genome Editing summit in 2023.

We do think that we are reaching out to people in a strong and effective way. Give us a chance to share our findings and speak to a broader public.

We would highly appreciate a meeting together to think about an interesting and interactive format for our participation to the summit, that goes beyond a pure discursive panel or round table discussion.

Adam Zaretsky, Ph.D. and Marc Dusseiller, Ph.D.

Governance event



The screenshot shows a Zoom meeting in progress. On the left, three video thumbnails are visible: Katie Hasson (top left), Piers Millett (top right), and Francoise Baylis (bottom center). The top left corner of the meeting window displays 'LIVE' and '69' participants. On the right, a chat window is open with the title 'Looking Ahead to t...'. A question from Adam Zaretsky, posted 2 minutes ago, asks: 'Should we not include artists and aestheticians as well as art historians in the ethical societal debate in order to avoid naive neo-eugenic health and optimization applications to the species commons redesign?'. The chat window shows 7 likes and an 'Ask' button.

Proposed Panel Title:

Bioart, New Reproductive Technologies and Human Germline Gene Editing: Testing the Integrity of Innovative Aesthetics for a Healthier Human Genome

Keywords:

Human Germline Gene Editing, Bioart, New Reproductive Technology, Human Genome Health, Bioethics

About us

Adam Zaretsky, Ph.D.

Example project on bi-polar flowers: <https://vimeo.com/56851725>

Marc Dusseiller, Ph.D.

Find a biography here: <https://www.hackteria.org/wiki/Dusjagr>

Recent publications include:

“Developmental Biology and Transgenic Avian Embryology: Body Alterity Bioart Wet Lab”, *Advances in Experimental Medicine and Biology: Special Issue GeNeDis 2018*, Ed. Panayiotis Vlamos, Springer International Publishing AG, pp. 169-176. PMID: 32468474
DOI: 10.1007/978-3-030-32633-3_242019

“Axioms on Art and Gene Action: Pathways to Expression”, Chapter 30, *Routledge Companion to Biology in Art and Architecture*, Eds. Meredith Tromble and Charissa Terranova, ISBN 9780367873394. 2021

New Orleans 4S - Innovations, Interruptions, Regenerations Society For Social Studies of Science, Panel “Shaping the Art/Science Field: A Preview of the Handbook for Art, Science & Technology Studies”

“Does Transgenic Human Production Take into Account the Effect of Aesthetics on the Long-Term Ecological Effects of GMO Baby Design?”, 3-7 Sept, 2019, Cultural Programs of the National Association of Science (CPNAS) and Leonardo DASER presentation Washington, D.C.

“Errorarias: Bipolar Flower Enrichment”, in *Art’s Work in the Age of Biotechnology: Shaping Our Genetic Futures*, Genetic Engineering and Society Center.

People who may be informed enough and interested to be involved:

Mary Maggic

Paula Pin

Marta de Menezes

Maja Smrekar

Gjino Šutić

Charlotte Jarvis

Kathy High

Diaa Mohammed, Ph.D.

Praba Pilar, Ph.D.

Lisette Oliveros

Cosima Herter

Roberta Buiani

Felipe Shibuya

Jaden Hastings, Ph.D.

Dalila Honorato, Ph.D.