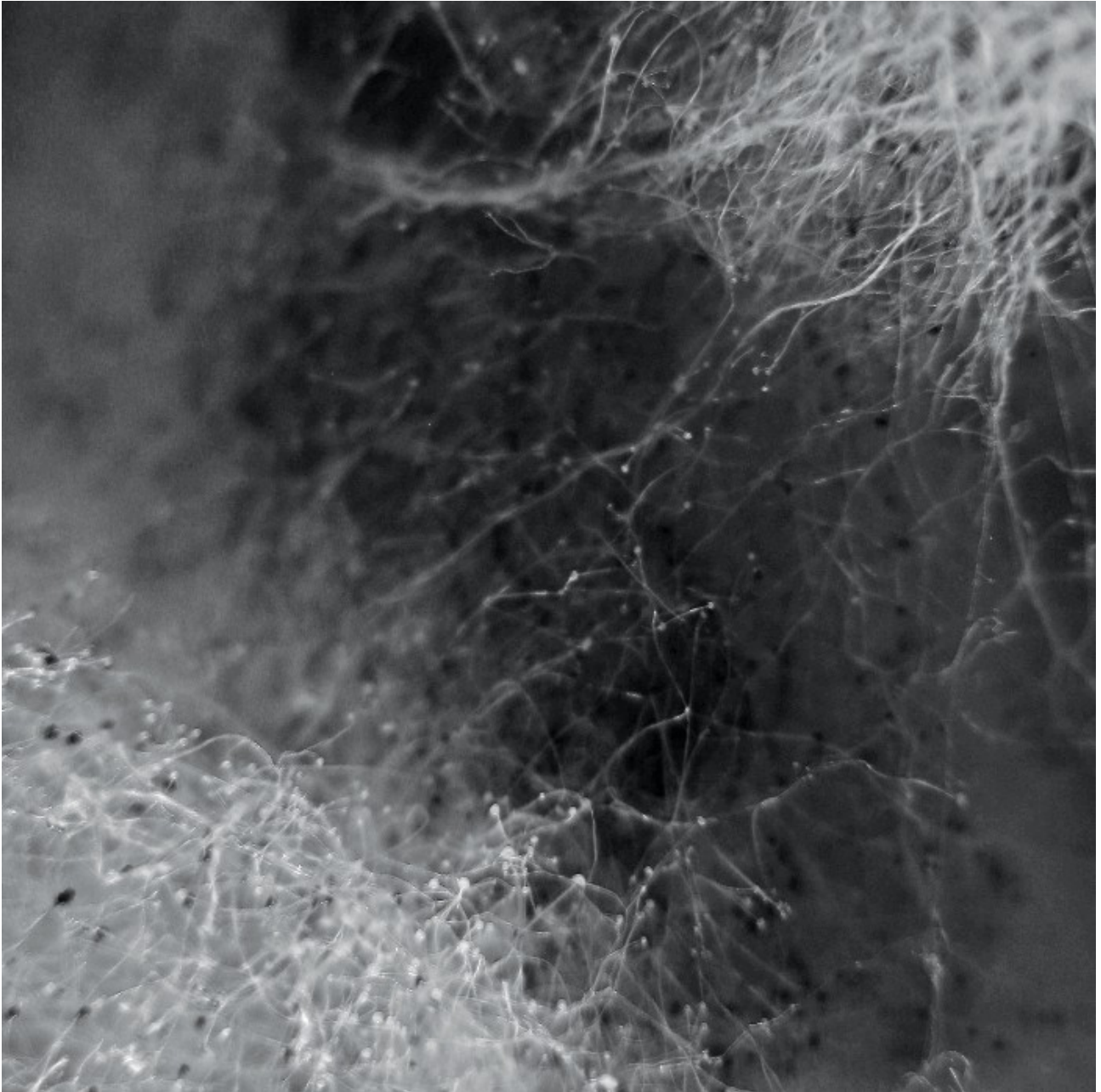


ITERATIONS

Collaboration Contamination

esc
medien
kunst
labor



Artists: Antonia Manhartsberger, Norberth Math, Mia Melvær, Constanza Mendosa, Ulla Rauter, Martin Rumori

Artistic Research: Nayarí Castillo

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“Collaboration means working across difference, which leads to contamination.”
[Anna Lownhaupt Tsing, *The mushroom at the end of the world.*]

ITERATIONS investigates and develops possible forms of future artistic collaboration in digital space, away from conventional social media platforms. Within the framework of this project, which is oriented towards the conceptual model of iteration, artists, theoreticians and scientists collectively develop artistic strategies and practices in digitally networked contexts.

The immersive environments of *Collaboration Contamination* interweave analog and digital seeing, hearing and feeling with the perception of simultaneity and latency and with the volatility of information – contact zones arise.

The EU-project *ITERATIONS* is a co-production of the media initiatives Constant in Brüssel, Hangar in Barcelona, Dyne.org in Amsterdam and Sicily and esc medien kunst labor in Graz.

Further information/photo material: esc.mur.at



Dates

Exhibition opening, the artists are present:

Fr, 3.5.2019, 9.30pm

Opening party *contemporary art in graz*:

Fr, 3.5.2019, 10pm

Artists' talk (in English):

Sa, 4.5.2019, 3.30pmUhr

Guided tour *contemporary art in graz*, with Genoveva Rückert:

So, 5.5.2019, 11am

Opening hours *contemporary art in graz*:

Fr, 3.5.2019, 6pm – 10pm | Sa, 4.5.2019, 11am – 7pm |

Sun, 5.5.2019, 11am – 5pm

Activities in the frame of / event programme within *ITERATIONS*:

***Our Data Our Selves*, video and talk, Tactical Tech Berlin:**

Tue, 14.5.2019, 6pm - 9pm

***Networks with an Attitude – Plug in*, talk with Jogi Hofmüller & Christoph Haag:**

Fr, 17.5.2019, 6pm - 9pm

***Mobile Streaming*, workshop with Lale Rodgarkia-Dara, Martin Rumori:**

Sa, 18.5.2019, 1pm - 5pm

***Scenes of Collaboration*, talk with Daniela Jauk:**

Fr, 7.6.2019, 6pm - 9pm

***RUM ORI*, drinks'n'sounds:**

Fr, 14.6.2019, 7pm

Finissage with *Grrrls DJ Crew*:

Tue, 18.6.2019, 6pm - 9pm

Duration of the exhibition:

Fr, 3.5. – Tue, 18.6.2019

Opening hours:

Tue – Fr, 2pm - 7pm and by appointment, admission free

***ITERATIONS/Collective Contamination*, ORF Kunstradio Ö1: Sun, 18.8.2019, 11pm**

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“Collaboration means working across difference, which leads to contamination.”
[Anna Lownhaupt Tsing, *The mushroom at the end of the world.*]

ITERATIONS uses artistic means to investigate and develop possible forms of transnational cooperation in digital space.

Digital technologies are a fundamental technical, economic and social challenge of the 21st century, which is characterized by a digital revolution and a second machine age. The growing automation is just beginning to be perceived by the general public - and it is a phenomenon that they are fond of admiring. But scientists warn that technology-influenced behaviors will unthinkingly determine the future status quo of our coexistence.

This presupposes, however, that we deal with new technologies and strategies beyond mere use, with their social phenomena in a differentiated way, in order to be able to elaborate norms or laws that regulate the use and application of digital technologies.

"We have the right not to be made predictable."
[Frieder Nake, Professor für Informatik der Universität Bremen]

ITERATIONS is based on the concept of “iteration”, which is an important module in the open source software development in the form of repetition and circularity as artistic method, where the output of one activity becomes the input for the next one.

In "handover meetings" the participants hand over a selection of their concepts and works to the artists of the next iteration working group and contribute their thoughts, results and experiences. Traditional notions of individual authorship and individual intellectual property will be abandoned in favour of extended textual and work comprehension.

Following the basic idea of open source, a jointly agreed structure will be established for all activities, thus creating a framework for the collective and collaborative process and the resulting reactions and insights. The knowledge generated in this art project can be used as a basis for future networking models.

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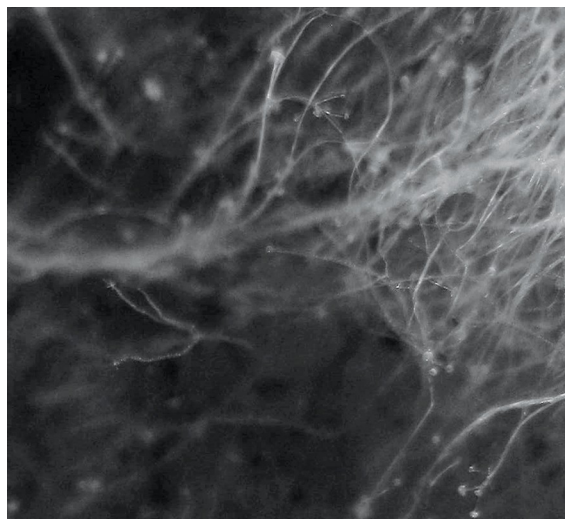
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In the course of the project, practices, materials and generated knowledge will be documented in the form of an archive that will be made accessible to specific target groups (artists, programmers, activists) as well as to a wider audience. The intention of *ITERATIONS* is to preserve the Internet as a decentralized, free structure for art and culture in view of its ever-increasing complexity and tendencies of appropriation.

64 artists, theorists, programmers, performers from eight countries; work in 25 residencies and worklabs, as well as in online meetings, joint project development meetings and exhibitions in Brussels, Barcelona, Amsterdam, Sicily and Graz; over a period of 3 years.

ITERATIONS is a co-production of the media art initiatives Constant in Brussels, Hangar in Barcelona, Dyne.org in Amsterdam and Sicily and esc medien kunst labor in Graz.



The *ITERATIONS/Collaboration Contamination* project is one of the focus points of the annual programme:

<anders anders> <differently different>

The program *differently different* implies new procedures and the development of something new. We live in one of the few epochs in the history of mankind without societal counter-projects to the actual state. Art has the quality according to which works of art leave the empirical world behind and produce their own opposing beings, as if these were also an existing being: What has already been conceived in the form of literary novellas and science fiction is further thought of in the art context. While literature focuses on current events and predominantly cultivates the tone of dystopia, art projects expand space into the possible and try to formulate or simulate what could be.

A "realistic utopia" could be developed from the arts, says Richard David Precht. Max Frisch already postulated in 1986: "Art is the governor of utopia". And Theodor W. Adorno calls art a "refuge" in which utopias find a breeding ground for their emergence. In this "uselessness" of art lies the only possibility of preserving autonomy and the free space for the emergence of social innovations. This would offer one of the last social free spaces that is not exclusively dominated by a purpose-means rationality. "A liberated society would be beyond the purpose-means rationality of utility. This encodes itself in art and is its social warhead."

Globalization and permanent information in all fields, after initial euphoria and the appearance of new democratic and transparent processes, changed into their opposite - led to a renewed strengthening of populism, increased nationalism and the idealization of folklore, which means a backward movement and the decay of value systems. In neo-liberalism, politics is controlled by companies, laws are influenced by lobbyists, and corresponding "truths" are generated through media interests. In addition to the administrative power embodied in the state bureaucracies, money has become an anonymous medium of social integration, effective beyond the heads of those involved.

Therefore, capitalism and democracy stand in a state of tension often denied by liberal theories. One of the most worrying developments is that trust in democratic social models is dwindling. This trend does not simply indicate authoritarian tendencies, but reflects the helplessness of the political elites to credibly address future problems and convincingly get them under control. The internal erosion process of democracy must therefore be taken seriously: On the one hand, it expresses the fears of those who perceive themselves as losers of modernization, but at the same time the realistic assessment that the political leadership does not know how to proceed.

"We need a social code for the digital, we have to work it out like a new social contract.", says Matthias Kammer, Direktor des Deutschen Instituts für Vertrauen und Sicherheit im Internet (DIVSI) in an interview. This presupposes that we deal with new technologies and strategies beyond mere use, with their social phenomena in a differentiated way, in order to be able to work out norms or laws that regulate the use and application of digital technologies.

Notes on the text:

Theodor W. Adorno, *Ästhetische Theorie*, 1970.

Max Frisch in: Max Frisch - Journal I-III/Gespräche im Alter v. Richard Dindo u. Philippe Pilliod, 1986.

Jürgen Habermas, *Faktizität und Geltung. Beiträge zur Diskurstheorie des Rechts und des demokratischen Rechtsstaats*, 1997.

Nicole Kleindienst, *Das utopische Potenzial der Kunst*, in: Soziologiemagazin : publizieren statt archivieren, 7, 2014.

Richard David Precht, *Jäger, Hirten, Kritiker: Eine Utopie für die digitale Gesellschaft*, München 2018.

Hans Saner, *Gespräch über die Utopie. Experimentalutopie als Lebensform für Gemeinschaften. Fragen von Paolo Bianchi*, in: Paolo Bianchi (Hg.), *Kunstforum International. Lebenskunst als Real Life*, Bd. 143, 1999.

Eva Wolfangel, *Bedrohte Freiheit. Wie weit liefern sich Menschen den Computern aus?*, in: Badische Zeitung, 18.02.2017.

Harald Welzer, *Auf Wiedersehen, Westen? Wie die Demokratie aus der Mode kommt*, in: Oliver Zybok, Raimar Stange (Hg.), *Kunstforum International. Vom Ende der Demokratie*, Bd. 205, 2010.

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Constant, Association for Art and Media, Brussels

Constant is a research oriented non-profit organisation for experimental digital arts practices, based in Brussels since 1997.

Constant works in the fields of art, media and technology, from a feminist, copy-left and open source perspective. Constant organizes various types of activities on a regular basis for artists, creators and researchers who are interested in experimentations, discussions and exchanges. Interdisciplinary worksessions gather art related professional to experiment and prototype around themes such as data ethics, gender and technology, active archives, digital migrations and networked counter politics. Constant promotes the use and development of Free and Open Source Software within artistic practices. For its public programme, Constant collaborates with partner organisations such as: Beursschouwburg, Recyclart, FoAM, Q-O2, iMAL, NOVA cinema, Royal Library of Belgium, Les Samedies, Amazone, Sophia, Z33, University of Gent, University of Leuven (Computer science) (BE) esc medienkunstlabor (AT) Transmediale (GER), Goldsmith college (UK), Medialab Prado (ES), Piet Zwart Institute, Het Nieuwe Instituut (NL), Aarhus university (DK) etc.

Constants public ranges from audiovisual and digital artists to software programmers, academics, Linux users, interface designers, urban explorers, performance artists, lawyers, body hackers, 3D theorists, game activists, queer designers, software feminists, storytellers and other creative souls.

esc medien kunst labor, Graz

The central task of esc is the production of art. In this context the main focus is on the precise observation and seismographic recording of artistic processes that examine and deal with socio-political developments (information- and biotechnologies, socio-economic systems) and new technologies (hardware and software).

The artistic activities of the esc media art laboratory derive from the notion that art is understood as a subsystem of social and societal reality; the media-specific approach is based on the designation of this reality through “new” culture technologies “new media”.

esc focuses on local and international artists and artists’ collectives as well as art educators and art students, touching different fields: visual and audiovisual art, sound engineering and radio making, media and tech-art, art that explores alternative social forms and life systems. esc gallery is situated in the city center of Graz. The exhibition program reaches passers-by, specialists and art-lovers from all ranges of life.

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Hangar, Barcelona

Hangar is a centre for art research and production, offering support to artists. Hangar's mission is to support the visual artists and creators during the different phases of their art production processes as well as to contribute to the best development of their projects. For doing so, Hangar facilitates equipment, facilities, production assistance and a suitable context for experimentation and free knowledge transfer. The center offers an array of services and a framework that allows for the research and development of art productions in their entirety, or partially. Hangar follows up on the results by including the projects in various networks and platforms, or by detecting possibilities for their incorporation within other fields.

Hangar is a member of Culture Action Europe, Art Factories Barcelona and Xarxaprod (Network of creation and production centres of Catalonia) Hangar is specialized in visual and multimedia artists and creators with a special eye on those who are interested in cross-sector production and transmission of knowledge, contemporary and future narratives, societal inquiries. Experimental collectives, academics, researchers interact with them through different activities and services.

Dyne.org, Amsterdam/Sicily

Dyne is a foundation committed to the research and development of free and open source software and services. Dyne supports artists, creatives and engaged citizens in the digital age with tools, practices and narratives for community empowerment. Dyne is constituted by an international network of experts syndicating and contributing to diverse technological developments for their quality and role within societies. Dyne shares peer reviews, mutual support and resources for peace and equal rights, operating outside the logic of profit and competition. Dyne supports cooperation within social contexts to leverage on-line and on-site community values, to empower people with the hacker attitude to re/think, re/mix and re/design to circumvent limitations and find a way out from economies based on scarcity and privilege.

Dyne.org touches different communities: radio makers, computer and reality hackers, humanitarian organisations, artists, medics, activists, educators, art and tech-students, who experiment with creativity, art and artisan-ship exploring new forms of expression and interaction, disseminating new languages that can be freely adopted and modified.

Closing exhibition: Bozar, Brussels

The closing exhibition/presentation of the project *ITERATIONS* will take place in Brussels will be partly hosted by Palais des Beaux Arts (Bozar) in the frame of the Bozar Electronic Art Festival. A Federal Institute, Bozar is Belgium's largest Center for Fine Arts, housed in the heart of Brussels in a monumental building by architect Victor Horta.

Creativity, quality, and artistic diversity have been at the heart of the Centre's mission since its foundation in 1928, perceiving art not to be something abstract and distant, but truly part of the "culture" of a society as varied and international as Brussels.

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Nayarí Castillo, VEN/AUT, media artist and photographer; installations in public space; collective and solo exhibitions in cities like Berlin, Brussels, Mexico City, NY, Sarajevo, Seoul, Vienna; CIFO prize 2014 (Miami)

Antonia Manhartsberger, AUT, sound artist and composer; installations, fixed-media pieces, multimedia-performances, radio-play scoring and live-electronics; is mainly focused on the spatialisation of sound, considering its perceptive and aesthetic facets

Norbert Math, ITA, sound- and radio artist; installations, electronic music, and Net Art; worked at the Institute for Electronic Music and Acoustics – IEM in Graz and at the Nuova Accademie di Belle Arti NABA in Milan

Mia Melvaer, NOR, media artist and exhibition designer; works at the intersection of sculpture, technology and ways of archiving with a hands-on approach to in-between materials; translates forth and back between the material and digital world

Constanza Mendoza, CHL, photographer and media artist; installations, sculpture and photography; thematic focuses: economies of the desires, politics of perception, multiplicity and animism, exile and memory as well as architectures of necropolitics

Ulla Rauter, AUT, media artist and musician; works at the interface between sound and fine art; performative sculptures, music performances and self-built instruments

Martin Rumori, DEU, media and sound artist; installations, improvised sound installations and audiovisual works, often connected with field research, half-narrative fragments of language and everyday credentials

