



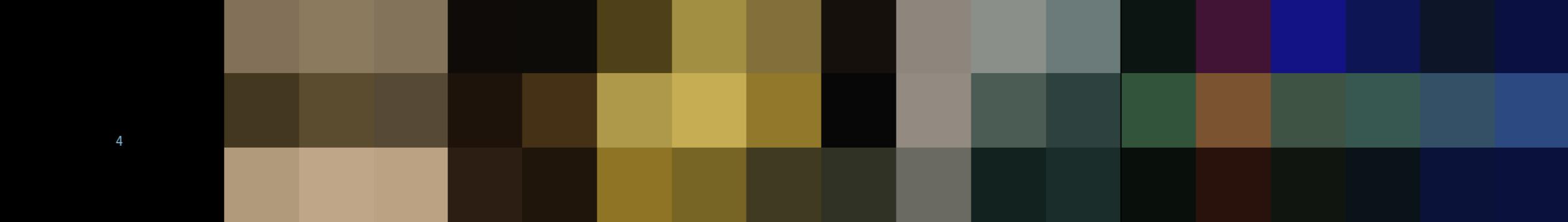
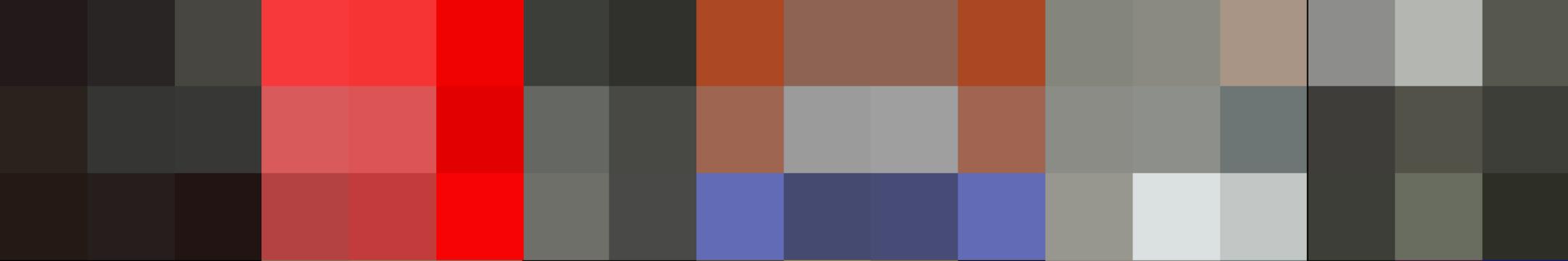
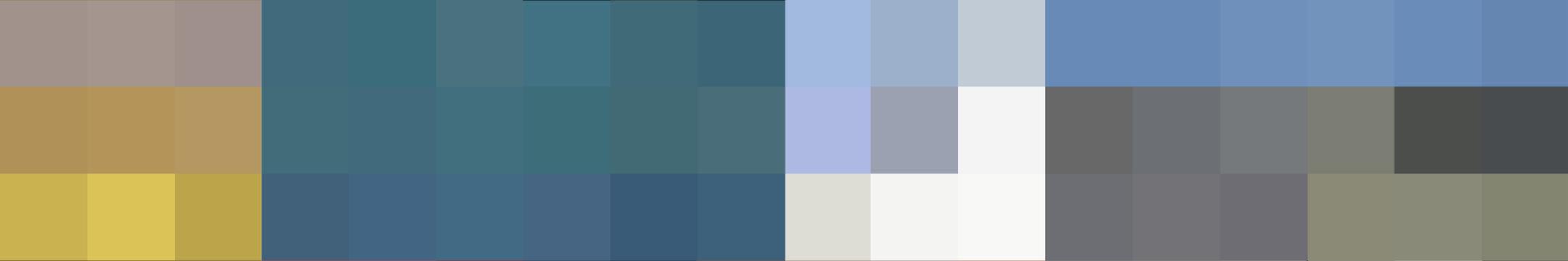
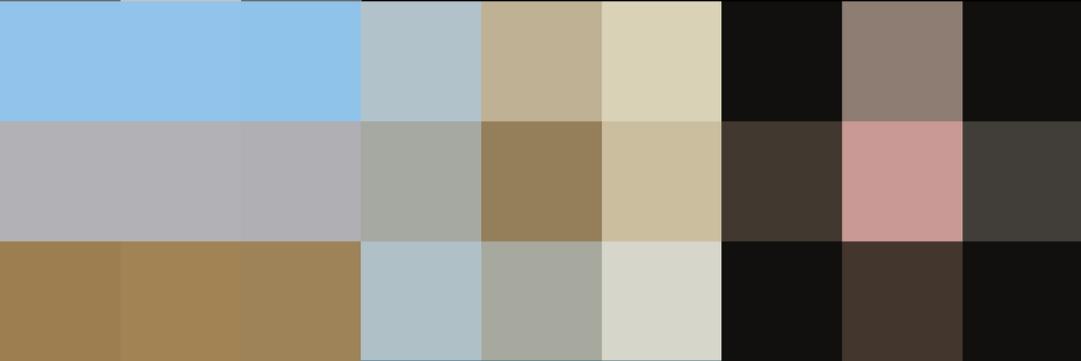
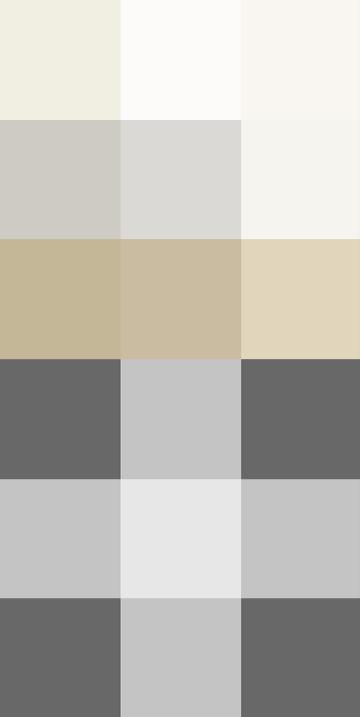
unplace

A MUSEUM WITHOUT A PLACE

**networked art:
places-between-places**

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networked art: places-between-places

The first [unplace](#) online exhibition brings together Internet and web-specific artworks in which the tensions between real and virtual spaces are highlighted through online practices, ranging from geopoetics, fiction and hacktivism to participatory projects in networked environments.

This curatorial project was based on the research work carried out by the [unplace](#) team, and it started with an International Call for Projects, in 2014, aiming to find “artistic proposals that challenge the modes of creation and reception of works of art in a purely virtual and networked exhibition space, in a museum without a place” (see below).

Artists: Ahmed El Saher (Egypt), Ai Weiwei (China) & Olafur Eliasson (Denmark, Germany), Alfredo Jaar (Chile/USA), Art is Open Source (Italy), Clement Valla (France/USA), Giselle Beiguelman (Brazil), MIIAC-João Paulo Serafim (Portugal), JODI (Belgium/Netherlands), John Barber (USA), Paula Levine (Canada/USA), Thomson & Craighead (UK), Wilfredo Prieto (Cuba), Perry Bard (Canada), LiMaC – Sandra Gamarra (Peru/Spain) & Antoine-Henry Jonquères (France/Spain), Hanna Husberg (Finland/Sweden) & Laura McLean (Australia/UK), S.A.R.L. group (Portugal).

Curators: António Pinto Ribeiro and Rita Xavier Monteiro, with the collaboration of Helena Barranha, Susana S. Martins and Raquel Pereira.

The unplace exhibition

The place is nowhere and everywhere.

At the present time, when digital technology is no longer considered to be a novelty and when its use – both simple and elaborate – has become such a common and familiar everyday event, it is worth noting how the production of virtual online exhibitions, dedicated above all to Internet Art and the artistic practices arising from computer-based media, is still faced with a set of variables that condition, but do not necessarily limit, the different forms for their realisation and enjoyment. Such variables include: the fact that only a minority of contemporary artists make use of the possibilities offered by virtual technology to produce their works and to install them online; the high and fairly uneven cost of this advanced technology; the lesser interest shown in this artistic genre by the agents involved in the distribution and conservation of art (galleries, collectors, critics, museums); and the low visibility/ accessibility of Internet Art, even among those who are assiduous visitors to the virtual public space.

At the same time, there is also another set of variables that result from the use of digital technologies in the creation and exhibition of art works and that, at various levels, turn these works into an enormous and stimulating challenge for curators. While, on the one hand, we are referring to art works without any physical reference that, above all, call upon the senses associated with the regimes of sight, hearing and kinaesthetics, these works are not yet cinema, or perhaps they are already a kind of ‘post-cinema’ – proposing new narrative typologies, operating in accordance with machines and their own particular production rituals, reconfiguring their reception in changeable communities of different audiences. On the other hand, we are talking about artistic objects that are extremely malleable and unpredictable, since their apparent two-dimensionality may frequently – through the effects of a falsification of perspectives and the infinite qualities of movements – result in a volumetry that enhances the effects of parallax, kaleidoscopic effects and the contraction and amplification of scale, all of which are capable of unexpectedly challenging the condition of the audience observing them and the mechanisms used for their apprehension and reception.

While the nature of these works makes them suitable for museums without their own fixed place, without their own residence or their own collection, it does not limit the spaces available for artistic visits. On the contrary, one of the most open questions related with these new artistic typologies results precisely from their permanent traffic. The place of these works is, therefore, nowhere at all and yet everywhere: they may appear in the midst of a flow of other images, data, graphs, or virtual mail; they may break through filters or be held back by them; they may be

codified and subjected to protocols of accessibility; they may function as purely virtual infrastructures or appear associated with others, with physical and tangible limits. This polyvalence places these works in a constant state of mutability and therein lies part of their fascination and their pertinence for the ‘Unplace’ exhibition.

The choice of works that is presented here does not seek to tell the story of the path that digital art has been following, from the pioneering examples of the 1960s, passing through the experiments related with the first expansion of the Internet, to the most recent revolution of the so-called Web 2.0, characterised by the emergence and range of the social networks, the virtual communities and the participative media. Despite our taking into consideration the great seductiveness that the sophisticated and spectacular technology of the virtual world can exercise over us, we have mainly sought to gauge the effect that the new type of shock of these artistic genres can produce. In particular, the ‘Unplace’ exhibition gives privilege to the questions that are implicit in digital art, but, above all, to the way in which this art form circulates and is exhibited: for these are the reasons for the great disturbances that have taken place in the domain of creation, and mainly in its reception and conservation.

Besides the questioning of the functions of traditional artistic institutions, the frequency and fluidity with which these works are manifested in the circuit between producers and receivers has turned them into a hot medium, overcoming the initial stigma that associated this technology with cold forms and figures, such as those of cyberculture and of the fearful and hybrid post-humanism. We currently find ourselves in another type of artistic culture, whose powerful technological presence, being both current and ubiquitous, cannot be thought of without a critical perspective that questions it: the apparent democratisation of the Internet and the network culture; the various political movements that appropriate these models of connectivity and make them more spectacular; the relationship that exists between the technological development of war machines and their reuse in these works; who manages them, who archives them, and, in the final analysis, who causes such a large production of information to circulate.

Such a reflection also serves as a curatorial stimulus for the research that underpins this exhibition, defining a necessary posture of epistemological criticism. Where, after all, are the powers that control and legitimise all of this vast quantity of production and artistic experimentation, and what are their main aims? And, besides this, how does this art reconfigure (or not) the most common and resistant artistic categories?

The problem of the authorship of these new forms is particularly innovative, for it is also based on the particular dynamics of creativity and of the artists themselves. Going beyond the model of the solitary creator, we now find forms of collaboration between agents with different (sometimes radically different) disciplinary backgrounds, between authors who only know each other and communicate with one another in the virtual space, or between artists who assume different identities from their civil identities. Also of particular interest for this exhibition are the collective authorial regimes, which welcome all those who call for the collaboration of communities of cyberspace or episodic passers-by, and who flit between the real public space and virtual public space.

Once they have been released by their creators into these uncontrollable ecosystems, the art works remain in constant movement, metamorphosing indeterminably into forms that deviate from the initial intentions of their authors, and marking out territories that are continually between one thing and another – between states, people, spaces and temporalities. Faced with this growing dematerialisation of artistic practices in zones of constant transition, survival and incompleteness, the creation of the art work cannot be much more than a perpetual starting point.

Curated by António Pinto Ribeiro and Rita Xavier Monteiro, with the collaboration of Helena Barranha, Susana Martins and Raquel Pereira

Development of the virtual exhibition website

by GBNT

Creating the virtual exhibition website “[unplace](#) - networked art: places-between-places” presented GBNT with an extra challenge: more than a website, the aim was to design an experience that would highlight the nature of the virtual space, as well as the specificity of each work and author.

Although there already existed basic guidelines that were specific to the [unplace](#) project and its language, which coherence was established as a prerequisite from the outset, the conceptual design of the virtual exhibition gradually evolved as a result of a joint work between the GBNT team and the Unplace team. Accordingly, the different studies for the graphic design and the structural organisation of the website were consistently refined as the browsing experiences were tested.

Although this is a virtual exhibition, it was considered necessary to offer visitors different emotions and perceptions on each visit, reinforced by the movement that randomly rearranges the graphic presentation of the works each time the site is accessed and viewed.

All these considerations resulted in a graphic image that is presented as a criss-cross pattern of different formats, expressing the essence of each work. The pixelated image thus springs up from a section of the images of the works themselves, absorbing their chromatic language and therefore giving rise to the construction of a graphic image that can be simultaneously identified and framed in the virtual world.

From the technical point of view, the website offers a simple and intuitive browsing that allows users freedom of choice in the way that they access the works and find out about their authors. More than simply producing an eye-catching graphic impact, the aim is to afford the works themselves greater prominence.

This notion of a living space, in a state of constant motion generated by the interaction with the visitor and the website itself, expresses the evidence of a virtual art world that is permanently evolving and changing.

**GB
NT**

Shaping Communication

The works

Nekh · 2011

Ahmed El Saher

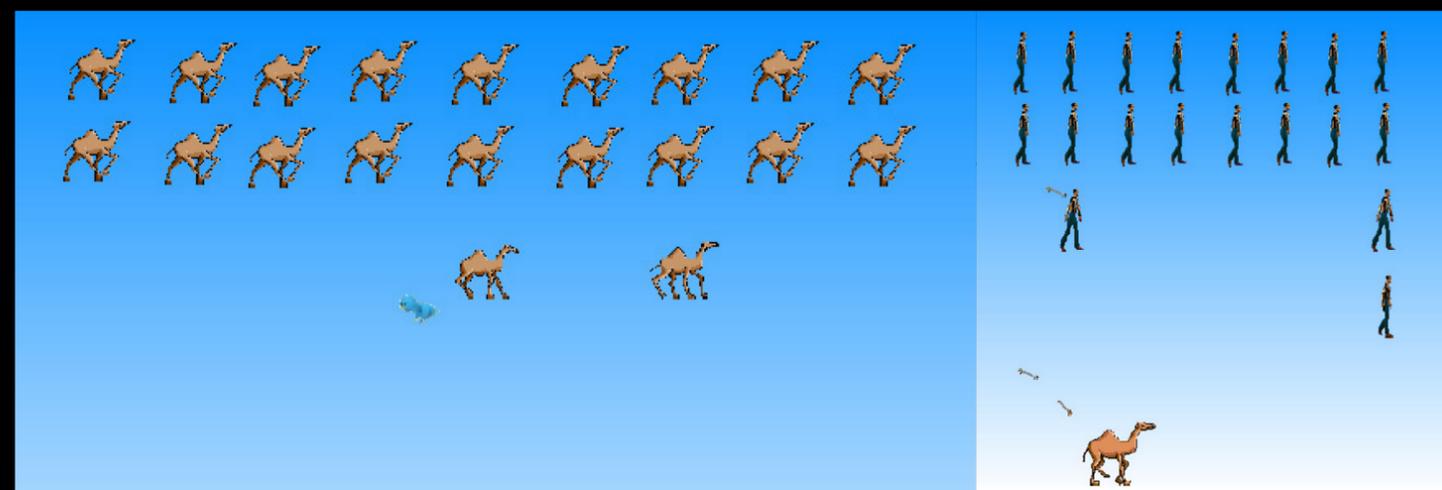
(Egypt)

WORK DESCRIPTION

Nekh: نكح is an artistic game for 1 player inspired by a real event from the Egyptian Revolution of 2011: the Camel Battle.

On 2 February, during the Egyptian Revolution in the spring of 2011, the Egyptian Government sent out riders on horses and camels to attack the protesters in Tahrir Square. This is now known as the “Camel Battle”. At the end, we told the government “Nekh”! The word ‘Nekh’ is used by camel owners when they order their animals to “sit down”. In Egyptian culture, we use the word in mockery when we want to tell someone to surrender.

“Nekh” is a one-player art game where the player must choose which side he will play on – the side of the men or the side of the camels. However, no one wins. **A.S.**



WORK PRESENTATIONS:

10-2012 / 01-2013 — Liberation, group exhibition, curated by Naglaa Samer, Havremagasinet Museum, Boden, Sweden. 10-2012 — The Impossible Black Tulip of Cartography, Impact Festival, Amsterdam, Netherlands.

12-2011 — Disconnect, Town House Gallery, Cairo, Egypt.

01-2012 — Cairo Documenta, Group Exhibition, Cairo, Egypt.

BIOGRAPHY AHMED EL SAHER

Born in 1981, in Cairo, Egypt, he still lives and works in the same city.

Ahmed El Shaer is a multimedia artist with a particular interest in digital technologies, and he is one of only a few artists in Egypt who use video game technology to create art. He has a BA in Artistic Culture from Helwan University in Egypt and is co-founder of Cairo Documenta, an independent exhibition of the work of young artists. His work has been prominently displayed in countless exhibitions and festivals, including, for example: Experiments in Arab Cinema at Simon Fraser University, Vancouver, Canada, 2013, and Rochester University, New York, USA, 2014; Long Saturday during the programme “Window to the Orient: Cairo” at Bündner Kunstmuseum, Chur, Switzerland, 2013; the Wavy Banner exhibition and International symposium ET4U, Denmark, 2013; and Artificial Emotional Intelligence , Open LAB Egypt Group for interactive arts, Cairo, Egypt, in Cooperation with the Kazoosh Group in Dresden, Germany, 2013.

El Shaer’s awards include the salon prize in Media Art at the Salon of Youth in 2013 and the first prize in 2003. This year, the artist will also be participating in the Venice Biennale as part of the exhibition In the Eye of the Storm Thunder: Official Collateral, curated by Martina Corgnati.

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Moon · 2012

Ai Weiwei and Olafur Eliasson

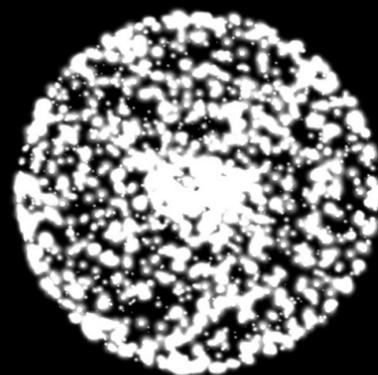
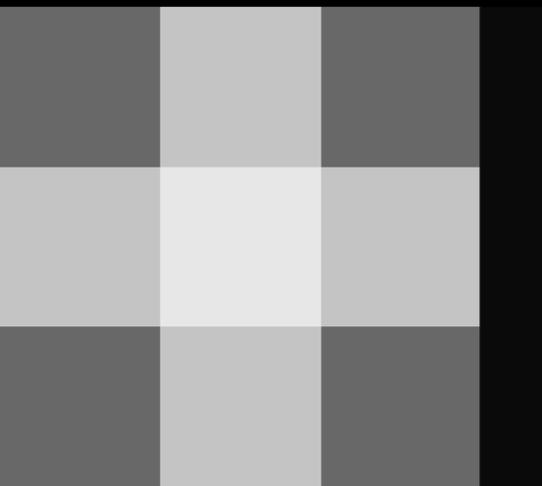
(China) (Denmark / Germany)

WORK DESCRIPTION

Moon is a manifesto and an invitation to create public space through participation in cyberspace.

The instant a touch is made, things are set in motion. Make a drawing to reach out and be touched. By drawing together we are drawn together. This is how we make a difference in the world, on micro and macro levels, individually and collectively. Touch the moon by drawing on it – a vision, a doodle, a statement, a greeting, a thought... your drawing is a hinge between you, everyone else, and the universe. Through messages and non-verbal communication, in a language that is unique to each person, the collective work becomes a testament to personal freedom, creativity and activity.

Celebrate the gathering of creative powers from around the globe to mark the passage from nothing to something and from thinking to doing. Leave your fingerprint and see the shared moon grow as others reach out too. Let's show the world that together our marks matter. Creativity defies boundaries. Ideas, wind and air no one can stop. **O.F. and A. W.**



WORK PRESENTATIONS

Moon was launched at the Falling Walls Conference, Berlin, 9 November, 2013. Moon is kindly supported by Sebastian Turner.

BIOGRAPHY AI WEIWEI

Born in 1957, in Beijing, China. He lives and works in Beijing, China.

Ai Weiwei is a Chinese contemporary artist and activist involved in art, design, sculpture, architecture, curatorship, photography, writing, film and social, political and cultural criticism. His activities are mainly focused on freedom of expression and supporting human rights and social justice. In 2005, Ai was invited to start blogging by Sina Weibo, the biggest internet platform in China. Ai was arrested by the Chinese authorities in April 2011 and held incommunicado for three months. Upon his release, he was prohibited from travelling abroad and making public speeches, and was subjected to continuous government surveillance. Ai Weiwei attended the Beijing Film Academy and the Parsons School of Design, in New York. He received an honorary doctorate from the Faculty of Politics and Social Sciences, University of Ghent, Belgium, 2010, as well as receiving many other awards, including the Skowhegan Medal, 2011 and the Chinese Contemporary Art Award, 2008. His work has appeared internationally at major exhibitions.

www.aiweiwei.com
twitter.com/aiww

BIOGRAPHY OLAFUR ELIASSON

Born in 1967, in Copenhagen, Denmark. He lives and works in Copenhagen, Denmark and Berlin, Germany.

The Danish-Icelandic artist Olafur Eliasson is curious about how we perceive the world: How do our thoughts, feelings, and actions co-create our surroundings? Are we aware of this? Do we assume responsibility for the world we share? Olafur Eliasson attended the Royal Academy of Arts in Copenhagen from 1989 to 1995. He produces installations, sculpture, photography and films that connect people to each other and the environment.

He has participated in numerous exhibitions worldwide and his work is represented in both public and private collections, including the Solomon R Guggenheim Museum, New York, the Museum of Contemporary Art, Los Angeles, the Deste Foundation, Athens, and Tate, London. His studio in Berlin, established in the mid-1990s, today employs about seventy craftsmen, architects, technicians and a research and communications team.

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BIOGRAPHY MARCELLO PISÚ (CURATOR)

Marcello Pisu was born in Cagliari, Italy, and lives and works in Berlin, Los Angeles and São Paulo.

He is an Italian digital specialist, cultural producer and editor working internationally, exploring the relationship between culture, individual transformation and collective innovation. After his studies in cultural management at the Bocconi Business School and at Teatro alla Scala in Milan, and in Digital Media at NYU, he worked in marketing and pr for the likes of Sundance Film Festival, Google, Film Society of Lincoln Center. As an editor, digital creative director and curator he worked for five years for the science conference Falling Walls in Berlin. He curated the festival of digital and public art Hybrid Art in Moscow, a series of summer public talks for the Strelka Institute in Moscow about urban innovation, the digital project Moon by Ai Weiwei and Olafur Eliasson, the performance art installation Carousel at the Faena Art Center in Buenos Aires. He currently writes about culture and innovation at the Italian newspaper Il Sole 24 Ore.

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Emergencia · 2013

Alfredo Jaar

(USA)

WORK DESCRIPTION

Emergencia is an online reminder about the AIDS epidemic.

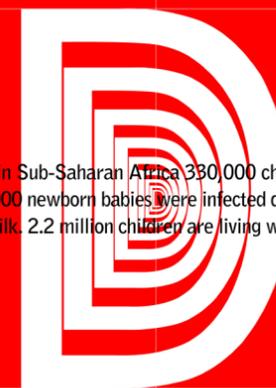
Project Emergencia was born out of despair and my urgent need to get involved in such a tragic issue. With this project, my objective was to clarify the complexities of the AIDS epidemic and to present to a wider audience a simple but compelling landscape of its reality in Africa.

In my view, the tragedy of AIDS in Africa is twofold: as if the complexity and difficulties of providing adequate medical help were not enough, the world's poorest continent also has to confront the barbaric indifference of most of the world community. The way in which Africa is treated clearly represents a sad and unfortunate, yet perfect example of world racism.

In memory of F.A.K. A.J.

Every day in Africa alone, AIDS kills 4,384 people. Another 4,658 are infected with the HIV virus and 1,150 newborn babies are infected during childbirth, EVERY DAY. 22.5 million Africans have HIV or AIDS and the disease has so far killed more than 18.6 million people in the world's poorest continent. There are more than 12 million AIDS Orphans in Africa today. They will be 20 million by the year 2010 if we do not act NOW.

Last year alone in Sub-Saharan Africa 330,000 children died of AIDS. More than 420,000 newborn babies were infected during childbirth or by their mother's milk. 2.2 million children are living with HIV/AIDS today.



There is no question that the pandemic can be defeated. No matter how terrible the scourge of AIDS, no matter how limited the capacity to respond, no matter how devastating the human toll, it is absolutely certain that the pandemic can be turned around with a joint and Herculean effort between the African countries themselves and the international community.

Stephen Lewis
UNA Secretary-General's Special Envoy for HIV/AIDS in Africa



**GET
INVOLVED
NOW**

BIOGRAPHY ALFREDO JAAR

Born in 1956, in Santiago, Chile.

He lives and works in New York City, New York, USA.

Alfredo Jaar is an artist, architect, and filmmaker. Jaar's work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007, 2009, 2013) and Sao Paulo (1987, 1989, 2010) as well as in Documenta in Kassel (1987, 2002). His important solo exhibitions include the New Museum of Contemporary Art, New York; Whitechapel, London; the Museum of Contemporary Art, Chicago; the Museum of Contemporary Art, Rome and Moderna Museet, Stockholm. A major retrospective of his work was held in summer 2012, at three institutions in Berlin: Berlinische Galerie, Neue Gesellschaft für bildende Kunst e.V. and Alte Nationalgalerie. In 2014, the Kiasma Museum of Contemporary Art in Helsinki hosted the most extensive retrospective of his career. Jaar has made more than sixty public interventions around the world. More than fifty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000.

His work can be found in the collections of the Museum of Modern Art and the Guggenheim Museum in New York, the MCA in Chicago, MOCA and LACMA in Los Angeles, the Tate in London, the Centre Georges Pompidou in Paris, the Centro Reina Sofia in Madrid, the Moderna Museet in Stockholm, the Louisiana Museum of Modern Art in Humlaebeck and dozens of other institutions and private collections worldwide.

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Real Time in Cairo · 2013

AOS – Art is Open Source

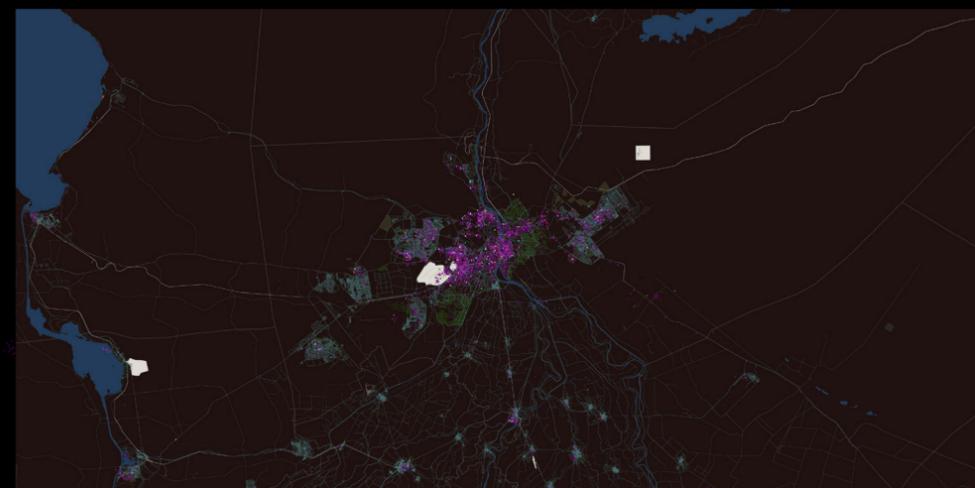
(Italy)

WORK DESCRIPTION

Real Time Cairo is the digital life of the city of Cairo, Egypt, live streamed and visualised on a map, in a tag cloud, statistical data and a timeline.

Each day we use social networks such as Facebook, Twitter, Instagram and Foursquare as public spaces in which we express ourselves. Or, as in Cairo right now, to express our dissent, to demand our freedoms, and to inform people of the difficult situations in which we find ourselves. Social networks are not public spaces, even though everything is designed to make us think they are. They are privately owned digital spaces whose strategies and interests have nothing to share with the public space. A simple and unilateral change in the terms of service of any of these networks/spaces can radically change the ownership and the modalities according to which the information that we publish and share is used and disseminated, possibly giving rise to its exploitation, censorship and use for business purposes.

The aim of this work is to create and provide tools that we can use to reappropriate the information published on what we perceive to be our digital public spaces: to establish a novel source of Open Data in our cities by gathering together all the conversations that take place in our digital public spaces. **AOS**



BIOGRAPHY AOS – ART IS OPEN SOURCE

AOS - Art is Open Source is an international informal network exploring the mutation of human beings with the wide and ubiquitous accessibility and availability of digital technologies and networks.

BIOGRAPHY SALVATORE IACONESI

Born in 1973 in Livorno, Italy. He lives and works in Rome, Italy.

Salvatore Iaconesi is an interaction designer, robotics engineer, artist and hacker. TED Fellow 2012, Eisenhower Fellow since 2013 and Yale World Fellow 2014. He currently teaches Interaction Design and cross-media practices at the Faculty of Architecture of the “La Sapienza” University of Rome, at ISIA Design in Florence, at the Rome University of Fine Arts and at the IED Design institute.

BIOGRAPHY ORIANA PERSICO

aka “Penelope di Pixel”. She lives and works in Rome, Italy.

Oriana Persico has a degree in Communication Sciences, is an expert in participatory policies and digital inclusion. She is an artist and writer. She has worked with national governments and the European Union on the creation of best practices, standards and research in the areas of digital rights, social and technological innovation, Digital Business Ecosystems (DBE), practices for participation and knowledge sharing.

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Postcards from Google Earth · 2011

Clement Valla

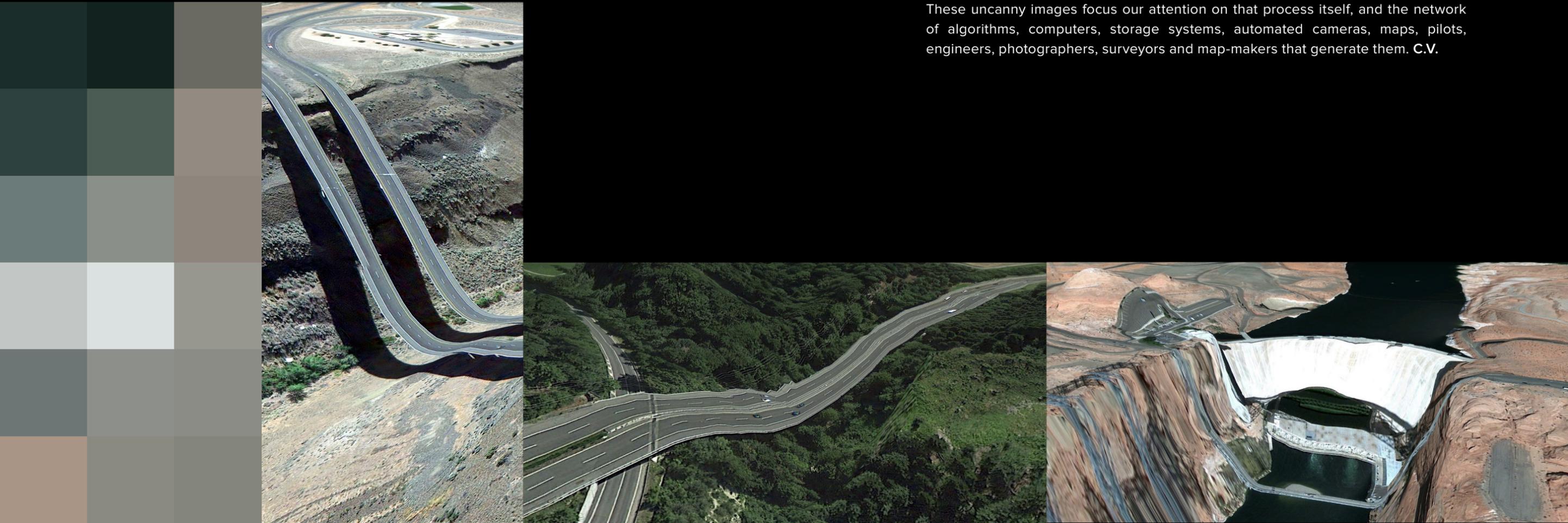
(France / USA)

WORK DESCRIPTION

Postcards from Google Earth is a collection of Google Earth images that allows us to look at two places simultaneously: the space of a distorted picture plane and, through the same picture plane, the real space depicted in the texture.

I discovered some strange moments where the illusion of a seamless representation of the Earth's surface seems to break down. At first, I thought they were glitches, or errors in the algorithm, but looking more closely I realised that the real situation was actually more interesting - these images are not glitches. They are the absolute logical result of the system. They are an edge condition - an anomaly within the system, a non-standard, an outlier, even, but not an error. These jarring moments expose how Google Earth works, focusing our attention on the software - [The Universal Texture](#). They reveal a new model of representation: not through indexical photographs, but through automated data collection from a myriad of different sources, constantly updated and endlessly combined to create a seamless illusion; Google Earth is a database disguised as a photographic representation.

These uncanny images focus our attention on that process itself, and the network of algorithms, computers, storage systems, automated cameras, maps, pilots, engineers, photographers, surveyors and map-makers that generate them. **C.V.**



WORK PRESENTATIONS

- 2015 — *Phantom Vibrations*, University at Buffalo, Buffalo, NY, USA.
- 2015 — *Sécurité : Que Reste-t-il De Nos Espaces De Liberté?*, Art Souterrain, Montreal, Canada.
- 2014 — *Postcards from Google Earth*, Thomassen Gallery, Gothenburg, Sweden.
- 2014 — *Placemakers*, swissnex, San Francisco, CA, USA.
- 2014 — *Festival des Images*, Vevey, Switzerland.
- 2014 — *Synthetisch Vernünftig*, Lab for Emerging Arts and Performance (LEAP), Berlin, Germany.
- 2014 — *Internet Aware: Selections from Rhizome.org*, Ace Hotel, NY, USA.
- 2013 — *Paddles On!*, Phillips auction house, NY, USA.
- 2013 — *Surveying the Terrain*, CAM, Raleigh, NC, USA.
- 2013 — *Journey Forth*, Gallery Wendi Norris, San Francisco, CA, USA.
- 2013 — *Chasing Horizons*, Villa Terrace Decorative Arts Museum, Milwaukee, WI, USA.
- 2012 — *Google Earth Skyscrapers, Google Earth Bridges*, L'unique, Caen, France.
- 2012 — *Localize*, Potsdamer Stadtkanal, Potsdamer, Germany.
- 2012 — *SPLASH #1*, PHrame/RECYCLART, Bruxelles, Belgium.
- 2011 — *Paradise*, Rencontres Internationales Paris/Berlin/Madrid, Antiguo Edificio De Tabacalera, Madrid, Spain.
- 2012 — *The Wassaic Project Summer Festival*, The Wassaic Project, Wassaic, NY, USA.

BIOGRAPHY CLEMENT VALLA

Born in 1979 in Paris, France. He lives and works in Brooklyn, New York, USA.

Clement Valla is a Brooklyn-based artist and has a BA in Architecture from Columbia University and an MFA from the Rhode Island School of Design in Digital+Media. He is currently an assistant professor of Graphic Design at RISD. His work has been exhibited internationally, at such venues as the Indianapolis Museum of Art, Indianapolis; Museum of the Moving Image, New York; Thomassen Galleri, Gothenburg; bitforms gallery, New York; Mulherin + Pollard Projects, New York; DAAP Galleries, University of Cincinnati; 319 Scholes, New York; and the Villa Terrace Decorative Arts Museum, Milwaukee. His solo show *Surface Survey*, 2014 at the Transfer Gallery in New York was an Artforum Critics' Pick and his work was included in the Paddles On!, 2013 auction at Phillips, organised by Lindsay Howard. His work has been cited in The Guardian, Wall Street Journal, TIME Magazine, El Pais, Huffington Post, Rhizome, Domus, Wired, The Brooklyn Rail, Liberation, and on BBC television.

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Mirrored Cities · 2015

Giselle Beiguelman

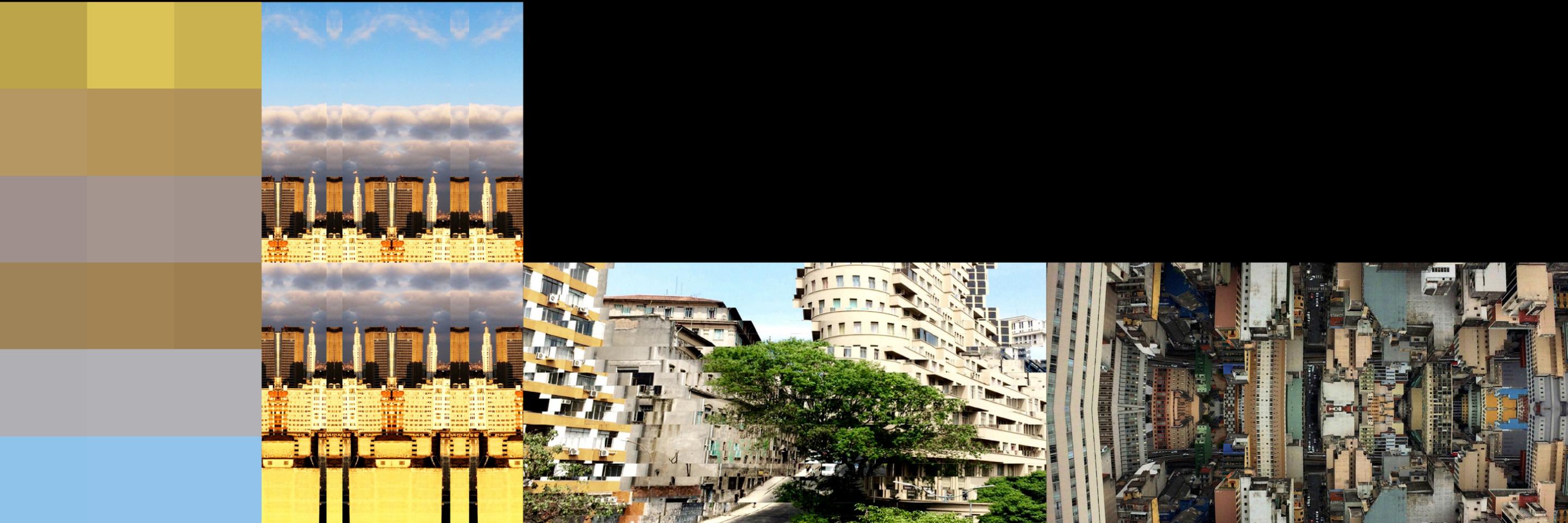
(Brazil)

WORK DESCRIPTION

#mirroredcities investigates aesthetics of noise and the ways in which we can perceive fragmented spaces and experiences we have of urban fractures.

Web-specific work for the [unplace](#) exhibition.

These images are produced from capture to editing with an iPhone and iPad on the move, in transit, and processed in various contexts (airplanes, waiting rooms, taxi, waiting for phone calls etc.), using different apps, like Decim8, GLTCH and Fragment. They try to depict urban landscapes, following an almost “Piranesian” logic, seeking to hide any temporal and spatial references and suppressing the opposition between near and far from their framework horizons. All these photos, perhaps because of its creative and production context, seek to preserve, a particular noise peculiar to each of urban situations portrayed, through the processes of manipulation and editing in the different applications used.



BIOGRAPHY GISELLE BEIGUELMAN

Born in 1962, in São Paulo, Brazil, she still lives and works in the same city.

Giselle Beiguelman is a media artist, curator and professor at the School of Architecture and Urbanism, University of Sao Paulo (FAU-USP), Brazil. Her work includes interventions in public spaces, networked projects and mobile art applications, exhibited internationally in renowned media art museums, research centres and contemporary art venues, including ZKM, Karlsruhe, Germany, Gallery @ Calit2, UCSD, USA and the São Paulo Biennial. Curator of Tecnofagias - the 3rd 3M Digital Art Show and of the on-line festivals HTTP Video and HTTP_Pix, she is also author of many books and articles about contemporary nomadism and digital culture practices, among the latest *Nomadisms Technology* (2011) *Possible Futures: Art, Museums and Digital Archives* (2014).

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Rio (Improbable Museum — MIAC) · 2015

João Paulo Serafim
(France / Portugal)

WORK DESCRIPTION

RIO it's an exhibition within an exhibition of a virtual museum.

Web-specific work for the [unplace](#) exhibition within MIAC.

For the [unplace](#) exhibition, MIACC proposes a project that questions the place as a fictional space. This idea resulted in the invitation to collaborate with the artist Barbara Assis Pacheco on developing an exhibition for the “Improbable Museum space”. One of the features of this exhibition is that it can only be seen virtually, using various devices. In *Rio*, the artist asks: *Can Nature fail?* The artist based her work on an episode that took place in 2006, when, after drifting across the ocean on an iceberg, a group of penguins were washed ashore on the beaches of Rio de Janeiro, (I was able to witness this phenomenon because I found myself in Rio at that time). The Improbable Museum (MIAC) is a museum of images. But, more than this, it is a machine for thinking about images – from scratch: what is an image, what use does it have (for us), how does the thing that we call an “image” work? The predominant 20th-century image was a photographic one – Now, at the beginning of the 21st century, it is a digital image. The photography of the 21st century is digital, as are the means for its storage, conservation, restoration and cataloguing. The museum's tasks – what does photography do to the museum? And what does the museum do to photography? **J.P.S.**



BIOGRAPHY JOÃO PAULO SERAFIM

Born in 1974 in Paris, France. He currently lives and works in Lisbon, Portugal.

João Paulo Serafim undertook his formal academic training in Photography and Visual Arts at Ar.Co, the school where he has been lecturing in the Photography Department since 1998. In 2005, he took part in the Photography Course of the Gulbenkian Creativity and Artistic Creation Programme. He is currently taking a Master's Degree in Multimedia Art (Photography) at the Faculty of Fine Art of the University of Lisbon. Since 2005, he has been working on the MIIAC – Museu Improvável Imagem e Arte Contemporânea (the Improbable Museum of Image and Contemporary Art), a fictional museum project based on an iconographic research of a personal collection, built up over the course of the artist's career. He has exhibited his work regularly in Portugal and abroad, most notably at the following solo exhibitions: *Cosmos – Sobre Arte, Ciência & Óptica* (On Art, Science and Optics), 2014, – *R123GCAB – Arquivos do MIIAC* (The MIIAC Archives) – 2013, Centro Cultural do Mindelo, São Vicente, Cape Verde. *A Possibilidade de uma Fuga* (The Possibility of Flight) – CAAA, 2012, Guimarães, European Cultural Capital. *A Coleção é uma forma prática de memória* (Collecting is a practical form of memory), 2011, Galeria Baginski, Lisbon. *Museu em construção...* (Museum under construction), 2009, Galeria Baginski, Lisbon. *Museu Improvável / MIIAC* (The Improbable Museum / MIIAC) – 2008, Museo Blanes, Montevideo and *Musée Improbable* – 2008, Centre Culturel Gulbenkian, Paris. He also collaborates in creations for Theatre and Dance: Teatro do Vestido and Victor Hugo Pontes.

miiac.com

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WORK PRESENTATIONS

- 2015 — #NEULAND. *Digitale Kunst*, kunsthuis kaufbeuren, Kaufbeuren; *Shifting Optics II*, Upstream Gallery, Amsterdam.
- 2014 — *New Landscapes*, 6X6/36, Source Art Galerie, La Teste-de-Buch.
- 2013 — *GeoGoo*, Gwangyang Public Screen Project.
- 2012 — *Street Digital*, Museum of Moving image, New York.
- 2011 — *Land Art For A New Generation*, Mama, Rotterdam; *Against All Odds*, Benaki museum, Athens; *Highways connect and divide*, Foxyproductions, New York.
- 2010 — *101010*, Videotage, Hongkong; *Rencontres internationales*, Centre Pompidou, Paris; *Politique 0*, Upgrade!, Paris; *Paraflows.10 mind and matter*, Künstlerhaus, Wien; *Gogbot festival*, Enschede.
- 2009 — *G33CON*, Project Gentili, Prato; *Rencontres internationales*, Tabacalera, Madrid; *Aspect Ratio*, Tent, Rotterdam; *Exploits in the Wireless City*, Radiator festival, Nottingham.
- 2008 — *GeoGoo*, iMAL, Brussel.

BIOGRAPHY JODI

is an art collective composed of:

JOAN HEEMSKERK

Born in 1968, in Kaatsheuvel, Netherlands.

DIRK PAESMANS

Born in 1965, in Brussels, Belgium.

Heemskerk and Paesmans live and work in the Netherlands.

JODI, or jodi.org, pioneered Web art in the mid-1990s. Based in The Netherlands, JODI were among the first artists to investigate and subvert conventions of the Internet, computer programs, and video and computer games. Radically disrupting the very language of these systems, including visual aesthetics, interface elements, commands, errors and code. JODI stages extreme digital interventions that destabilize the relationship between computer technology and its users by subverting our expectations about the functionalities and conventions of the systems that we depend upon every day. Their work uses the widest possible variety of media and techniques, from installations, software and websites to performances and exhibitions. JODI's work is featured in most art historical volumes about electronic and media art, is exhibited worldwide in ; Documenta-X, Kassel; Stedelijk Museum, Amsterdam; ZKM, Karlsruhe; ICC, Tokyo; CCA, Glasgow; Guggenheim Museum, New York; Centre Pompidou, Paris; Eyebeam, New York; FACT, Liverpool; MOMI, New York, among others.

jodi.org

en.wikipedia.org/wiki/Jodi

Radio Nospace · 2013

John F. Barber

(USA)

WORK DESCRIPTION

Radio Nospace is a virtual museum that archives and curates sound(s) – voices, music or other sounds – connecting people across time and distance through radio, which may inspire new listening experiences and new opportunities for radio as a storytelling medium.

Selected project from the Open Call for Artistic Projects [unplace](#).

Radio Nospace (“radio” [ecology of related but different phenomena]) + “nospace” [wordplay between “nous”, French for “we,” referring to collaboration and sharing as key attributes], “new” [from English, as in a fresh concept], and “noos” [from Greek, pointing to mind and essence]) archives and curates radio-audio drama, radio (transmission) art, and sound poetry in both streaming and on demand format, while also questioning their preservation through digital means. As a result, Radio Nospace is a practice-based research site; a web-based radio station; an online, interactive installation / performance work; and a virtual museum. Why is this of interest? Sound provides a primary modality for knowing and being in the world. Sound makes us rethink how we relate to others, ourselves, and the spaces and places we inhabit. Radio subsumes and extends sound, refocusing attention on tangible, more intimate listening experiences often overshadowed by complex networked visual interactions. Radio promotes connections between peoples separated by time and distance, transforming space into place. Both sound and radio are ephemeral, disappearing soon after their creation, unless preserved.

Combining these ideas, the desired end result of Radio Nospace is to explore features and affordances (potentials for particular actions) of both legacy and digital radio to recenter sound as a primary component of digital narrative, storytelling, and drama. **J.F.B.**



WORK PRESENTATIONS

<http://radionouspace.net/index.php/outcomes/>

BIOGRAPHY JOHN F. BARBER

Born in the United States of America. He lives and works in Vancouver, Washington.

John F. Barber teaches in the Creative Media & Digital Culture Programme at Washington State University, Vancouver. His sound art work has been jury-selected for broadcasting as part of the RadiaLx radio festival (2014 and 2012, both in Lisbon, Portugal), and Echoes 1-4 (2013-2014, Lisbon, Portugal). His work has also been broadcast on Framework radio (www.frameworkradio.net, Voru, Estonia) and included in juried/curated exhibitions in Vancouver (Washington and British Columbia, Canada); Morgantown, West Virginia; and Berlin, Germany. Barber also created and maintains the online Brautigan Bibliography and Archive website (www.brautigan.net), often cited as the premier international resource for information about the life and works of author Richard Brautigan.

<http://www.nouspace.net/john>
jfbarber@eaze.net

TheWall-TheWorld · 2011

Paula Levine

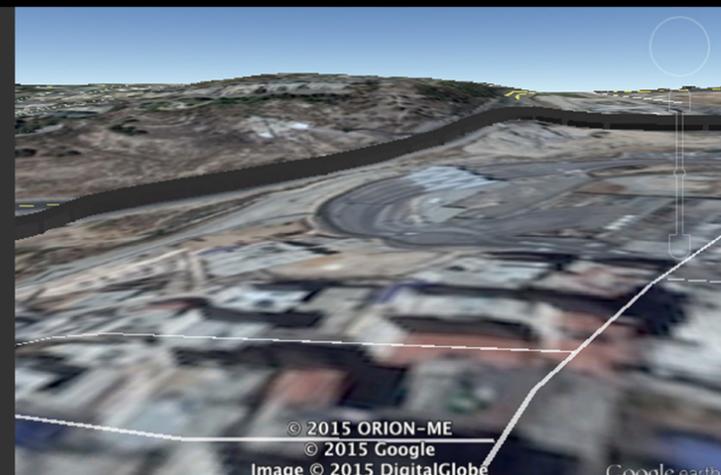
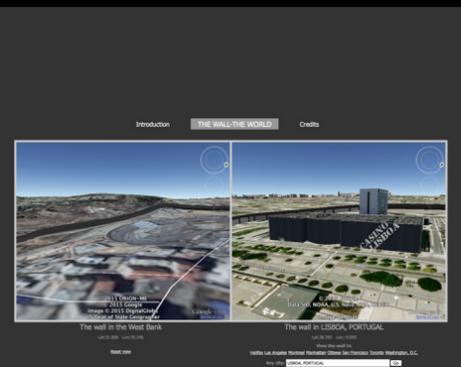
(Canada/USA)

WORK DESCRIPTION

What if international gestures, such as acts of terrorism or war, were like boomerangs that returned to their site of origin with an impact equal to the one enacted?

A barrier is being built between Israel and the West Bank. Some estimates predict the completed structure will run about 420 miles in a country that is about 290 miles from top to bottom. It's difficult to imagine the impact this wall has - how it separates village from village and restricts access to and from the West Bank and Jerusalem, impacting the flow of goods and services as well as West Bank residents travelling back and forth for work, visiting relatives and friends, shopping or going to school. Focusing on a small segment of the barrier, about a 15-mile area just east of Jerusalem and extending between Abu Dis in the south and Qalandiya in the north, TheWall-TheWorld transposes this 15-mile segment of the West Bank wall onto any city in the world a viewer chooses. Using Google Earth, the wall appears on the left side of the screen in the West Bank, and on the right side of the screen in the viewer's city of choice. Google Earth's navigation tools enable viewers to explore the impact of the structure in both areas simultaneously.

TheWall-TheWorld is part of *Shadows from another place*, a series of work that maps the impact of distant events in local terms, on local ground, bringing what is foreign and distant, home. P.L.



WORK PRESENTATIONS

January, 2013 — *Performing Judiasmm* Conney Conference for Jewish Studies, University of Wisconsin, Madison.

August / December, 2013 — Web Arte da Bienal Internacional de Curitiba, Curitiba, Brazil.

January, 2013 — *Zero1 Fellows: Exhibition*, Zero1 Garage, San Jose, California —
— *LA/RePlay: An Exhibition of Mobile Media Art*, USA.

February, 2012 — Broad Art Center, UCLA, Los Angeles, California, USA.

BIOGRAPHY PAULA LEVINE

Born in New Haven, Connecticut, USA, she still lives and works in the same city.

Paula Levine is a Canadian-American media artist. Her current work lies at the intersection of cartography and empathy. *Shadows from another place*, a current series, uses locative and mobile media to collapse local and global by transposing distant events on local ground. She was a recent Zero1 fellow, with sponsorship from Google, and has exhibited at Zero1 Garage in San Jose, ISEA and Interactive Futures09, where she was a keynote speaker. Her chapter, "On Common Ground: Here as there," is published in the book *The Mobile Story: Narrative Practices with Locative Technologies* (Jason Farman, ed. Routledge).

She is a Professor of Art in Digital Media Arts & Emerging Technologies at San Francisco State University.

paulalevine.net

paula-levine@sbcglobal.net

A Short Film About War · 2009

Thomson & Craighead

(United Kingdom)

WORK DESCRIPTION

A Short Film about War is a diptych that crudely analyses the origin and the assimilation of images and information circulating on the worldwide web.

A Short Film about War is a narrative documentary artwork made entirely from information found on the worldwide web. The film takes viewers around the world to a variety of war zones, as seen through the collective eyes of the online photo-sharing community Flickr, and as witnessed by a variety of existing military and civilian bloggers. As the ostensibly documentary 'film' plays itself out, a second screen logs the provenance of images, blog fragments and the GPS locations of each element comprising the work, so that the same information is simultaneously communicated to the viewer in two parallel formats - on the one hand as a dramatised reportage and, on the other hand, as a text log. In offering this tautology, Thomson & Craighead attempt to explore and reveal the way in which information changes as it is gathered, edited and then mediated through networked communication technologies or broadcasting media, and how this changes and distorts meaning - especially for (the generally wealthy minority of) the world's users of high-speed broadband networks, who have become used to the treacherously persuasive, panoptic view that Google Earth (and the worldwide web) appears to give us. **T&C**



WORK PRESENTATIONS

installations

- 2015 — *A short film about war. Worlds in Contradiction*, Galerie im Taxispalais, Innsbruck.
- 2014 — *Maps DNA and Spam*. Solo exhibition, Dundee Contemporary Arts.
- 2013 — *Flat Earth Trilogy*. Taigh Chearsabhagh, Lochmaddy, North Uist.
- 2013 — *A short film about War*. Videonale 14, Bonn, Germany.
- 2012 — *A short film about War*, Image Counter Image, Haus der Kunst Munich.
- 2012 — *Horizon & A short film about War*. The Samsung Art Prize, British Film Institute Southbank, London.
- 2011 — Solo Exhibition. Watermael Station & La Venerie, Brussels.
- 2011 — *A Short Film about War. X Freundschaftsanfragen*, Kunstverein Wolfsburg, Germany.
- 2010 — *A Short Film about War*. MyWar, FACT Liverpool & Touring.
- 2009 — *A Short Film about War*, Inspace, Edinburgh.

screenings

- 2011 — *A short film about War*, Rencontres Internationales, Centre Pompidou & Gaité Lyrique, Paris.
- 2011 — *A short film about War*, Rooftop films, New York.
- 2011 — *A Short Film about War*, Rotterdam International Film Festival, Netherlands.
- 2009 — *A Short Film about War*, Centre for Contemporary Art, Glasgow.

BIOGRAPHY THOMSON & CRAIGHEAD AND STEVE RUSHTON

Thomson & Craighead make artworks and installations for galleries, both online and sometimes outdoors. Much of their recent work looks at live networks like the web and at how they are changing the way we all understand the world around us. The duo have exhibited their work extensively at galleries and film festivals, and have designed projects for site-specific commissions in the UK and internationally. Venues include: the British Film Institute, London; SPACE, London; FACT, Liverpool; DCA Dundee Contemporary Arts; H-I-C-A Highland Institute of Contemporary Art, Dalcrombie, Scotland; bitforms, New York; New Museum, New York; and the Berkeley Art Museum, California. Their work is represented in public collections such as the Victoria & Albert Museum, National Media Museum, Harris Museum, Museum of London, Arts Council Collection and British Council Collection.

BIOGRAPHY JOHN THOMSON

Born in 1969 in London, UK. He lives and works in London, UK, and currently lectures at the Slade School of Fine Art, University College, London.

BIOGRAPHY ALISON CRAIGHEAD

Born in 1971 in Aberdeen, Scotland. She lives and works in London, UK.

Alison Craighead studied at the Duncan of Jordanstone College of Art in Dundee. She is a senior researcher at the University of Westminster and lectures in Fine Art at Goldsmiths University.

www.thomson-craighead.net

info@thomson-craighead.net

BIOGRAPHY STEVE RUSHTON

Steve Rushton is writer and editor based in Rotterdam, The Netherlands. A compilation of his texts, *Masters of Reality* was published by Sternberg Press in 2012.

A Moment of Silence · 2007

Wilfredo Prieto

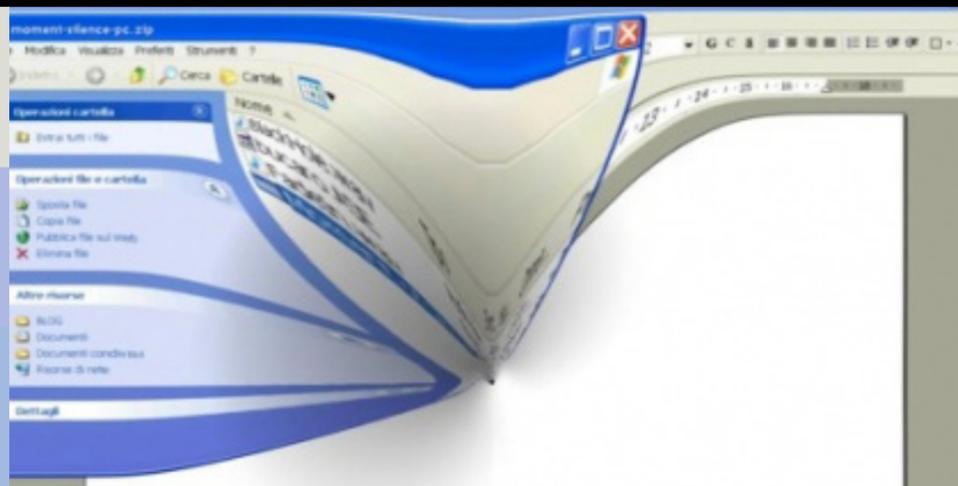
(Cuba)

WORK DESCRIPTION

A Moment of Silence provides an uncontrolled virtual experience for 1 minute. After this time, the world returns intact.

Work updated by DIA Art Foundation for the [unplace](#) exhibition.

For his first web-based project, Wilfredo Prieto invites visitors to take part in a moment of silence via the internet, with no stipulations or expectations apart from the willingness to cede control of one's computer while the minute is observed. Once launched, the ineluctable sixty seconds begin to pass. Your screen becomes black, and attempts to escape the moment with mouse or keyboard interaction go unheeded. Why would anyone agree to surrender control of the device that is so central to daily life? For many people, computers serve as the key repository of information and the primary conduit of communication. Prieto is asking for temporary abdication. A Moment of Silence, also invites contradictory reactions: is this minute meant to instil feelings of respect, grief, protest, solidarity, relief or panic? Try it and see. **S.T.**



WORK PRESENTATIONS

2007 — Commissioned by DIA Art Foundation and curated by Lynne Cooke and Sara Tucker.

BIOGRAPHY WILFREDO PRIETO

Born in 1978 in Sancti-Spiritus, Cuba. He lives and works in Havana, Cuba.

Wilfredo Prieto's oeuvre is characterised by extreme minimalism, sarcasm and self-mockery. He studied at the Instituto Superior de Arte, Havana, and has had residencies at Gasworks, London; Le Grand Cafe, St. Nazaire, France; John Simon Guggenheim Foundation, New York and the Kadist Art Foundation, Paris. His latest solo exhibitions were held at S.M.A.K., Gent, 2014; NMAC Foundation, Cadiz, 2013; Sala de Arte Publico Siqueiros, Mexico, 2012; 11th Havana Biennial, J and Calzada, Havana 2012; Praxis, ARTIUM, Vitoria, 2011; Kunsthalle Lissabon, Lisbon, 2011; Dia Art Foundation, New York 2007. His work has been included in numerous group exhibitions. Prieto received the Cartier Award (Frieze, London, 2008) and the 2000 UNESCO Prize for the Promotion of the Arts (7th Havana Biennial, DUPP, Havana, 2000).

www.wilfredo-prieto.com

wilfredoprieto@gmail.com

BIOGRAPHY LYNNE COOKE AND SARA TUCKER (CURATORS)

Lynne Cooke is senior curator, special projects in modern art, at the National Gallery of Art, Washington, DC, and was a curator of Dia Art Foundation from 1991 to 2008.

Sara Tucker is the IT Director at Dia Art Foundation, where she has produced the series of Artists Web Projects since the series began in 1995.

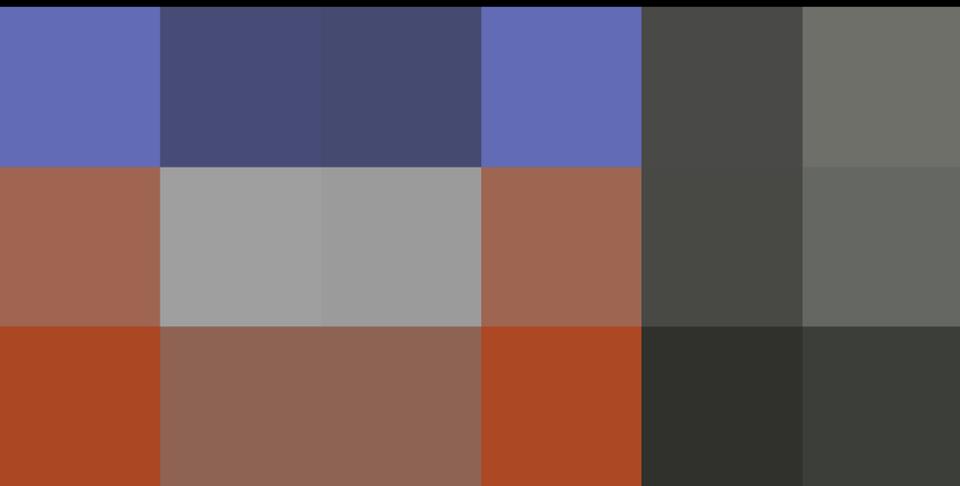
Man With a Movie Camera: The Global Remake · 2007

Perry Bard
(Canada)

WORK DESCRIPTION

Man With a Movie Camera: The Global Remake is an open work that takes Dziga Vertov's 1929 film and translates and re-adapts it to the present-day context.

Man With a Movie Camera: The Global Remake is a participatory video shot by people around the world who are invited to record images interpreting the original script of Vertov's *Man With A Movie Camera* and upload them to a website. The software developed specifically for this project archives, sequences and streams the submitted contributions as a film. Anyone can upload footage. When the work is streamed, your contribution becomes part of a worldwide montage, or, to use Vertov's terms, the "decoding of life as it is". This website contains every shot in Vertov's 1929 film, together with thumbnails representing the beginning, middle and end of each shot. You are invited to interpret Vertov and upload your footage to this site to become part of the database. You can contribute an entire scene or a shot or multiple shots from different scenes.



WORK PRESENTATIONS

Named by Google one of the 106 most creative uses of the Internet, Top 25 Award, Guggenheims' Youtube Play Biennial won Honorary Mention at Ars Electronica '08, Liedts Meesen Technological Award Honorary Mention Canada Arts Council Travel Grant, Transitio_MX Honorary Mention, New York Foundation for the Arts Grant

2010 — Guggenheim Museum's Top 25 in Youtube Play Biennial of Creative Video.

2010 — Share Festival Turin, Italy.

2010 — City of Women Festival Ljubljana, Slovenia.

2010 — Toronto International Film Festival.

2010 — Remixed Arts Festival, NYC, USA.

2010 — Wikitopia VideoTage Hongkong, China.

2010 — Update III. Liedts-Meesen Foundation. Zebrastraat Gent, Belgium.

2010 — FIPA Festival International de Programmes Audiovisuelles Biarritz.

2009 — International Documentary Film Festival Amsterdam, Denmark.

2009 / 2010 — [Im/Possible Community] Sheldhalle Zurich, Switzerland.

10-28-2009 — Double Vision. Herron Galleries. Indianapolis, USA.

2009 — Encuentro Hemispheric Institute Bogota, Colombia.

— Pera Museum Istanbul in Octet, Turkey.

— Passage '09 Univeral Cube Leipzig, Germany.

— File '09 São Paulo, Brazil.

2009 — Media Forum at Moscow International Film Festival

— Video Vortex Split

2009 — Montreal Biennial, Canada.

— e4c Seattle, USA.

2009 — Transmediale Berlin, Germany.

— Shang Elements Museum of Contemporary Art Beijing '09, China.

2008 — Video Vortex Ankara.

2008 — galerie octObre & le quarante-huit. Time Is Love .

2008 — National Center for Contemporary Art Ekaterinburg & Moscow in In Transition: Russia.

2008 — Ueno Town Art Museum Tokyo. Sustainable Art Project, Japan.

— Zilkha Gallery, Wesleyan University Connecticut in Framing and Being.

2008 — Framed: The Uses of Documentary Photography.

2008 — Agnes B Theatre. Videotage Hong Kong. October Contemporary .

— Prix Ars Electronica '08 Linz Austria Honorary Mention Digital Communities.

— Federation Square Melbourne Australia. Urban Screens ' 08.

2008 — ISEA Singapore.

— Threshold Artspace Perth Scotland in Primary Ingredients.

2008 — Joyce Yahouda Gallery.

2008 — Sheffield Railway Station with Site Gallery.

— Digital Hub. Dublin, Ireland.

2008 — Zendai MOMA Shanghai in Intrude:366.

2008 — Festival Internacional de Cine de Las Palmas de Gran Canaria.

— Nov 2007 | Leeds Film Festival, Millenium Square Leeds, with Lumen Gallery.

2007 — Aurora Festival Norwich with Enter Gallery.

2007 — Saint's Garden and Exchange Square Manchester with Cornerhouse Gallery in conjunction with Urban Screens Conference.

BIOGRAPHY PERRY BARD

Born in 1944, Quebec City Canada. She lives and works in New York, USA.

Perry Bard is an artist working individually and collaboratively on interdisciplinary projects for public space. She has worked with community groups to address issues of media representation, engineering site-specific public installations for the Staten Island Ferry Terminal Building in New York and for the Market Square in Middlesbrough, UK. Her public works about the war in Iraq include a mobile billboard travelling the streets of New York, magazine advertisements and coffee cup sleeves featuring artefacts that have gone missing from the Baghdad Museum. She has exhibited videos and installations internationally: at the Museum of Modern Art, New York, the Scanners Video Festival at the Lincoln Center, PS 1 Museum, Reina Sofia Museum, Madrid, Frac des Pays de la Loire, the São Paulo Biennial, VideoBrasil, the Southeast Museum of Photography, Florida, MOCA, Georgia, Cinema Rex, Belgrade, 25th Viper Basel Switzerland, Ostrannenie Electronic Media Forum amongst others. Her work is featured in *Digital Currents: Art in the Electronic Age* (2004) by Margot Lovejoy, and has been reviewed in Artforum, Art in America, Flash Art, Lapid, Springerin, The New Art Examiner.

www.perrybard.net

perrybard@gmail.com

Solo Show (LiMac) · 2014/2015

Sandra Gamarra and Antoine-Henry Jonquères

(Peru/Spain) · (France/Spain)

WORK DESCRIPTION

Solo Show seeks to provide a digital experience for the museum visitor of fictitious museum of contemporary art of Lima, who finds himself embroiled in adventures and constraints.

Selected project from the Open Call for Artistic Projects [unplace](#).

Web-specific work for the [unplace](#) exhibition within LiMac.

For the [unplace](#) exhibition, LiMac proposes Solo Show, an interactive museum room that can be accessed on the Internet. The spectator finds himself in a guided visit, but, because of the number of people in front of the works, he cannot see most of them. While the description of one of the works provided by the guide accompanies the visitor, the room and its spectators may become the centre of attention.

Recorded at 360 degrees using a GigaPan high-resolution panoramic photography technique, this programme allows the protagonist to turn around and look at any details by using his keyboard. Within this territory, the protagonist may act like an explorer. The visit starts and ends with the description of the work given by the guide, who talks in English and Spanish, translating itself simultaneously. The description is a subtle allusion to the condition of the visitor in this type of space where silence, order, neutrality and security are metaphors of the marginal access to information in today's civilisation. The visual and sound dynamics of Solo Show give the illusion of a unique individual experience for each visitor, although it is always bound by the information given about the work. **LIMAC**



BIOGRAPHY SANDRA GAMARRA HESHIKI

Born in 1972, in Lima, Peru. She lives and works in Madrid, Spain and in Lima, Peru.

Sandra Gamarra Heshiki is the founder of LiMac - the Lima Museum of Contemporary Art, a fictitious museum project started in 2002 in response to the lack of contemporary museums in Lima. Since then, the museum has appeared in diverse forms, such as souvenirs, stands and the production of works for its different collections, the organisation of real and virtual exhibitions as well as a large database available at www.li-mac.org. Overall, Sandra's practice focuses on appropriation, mediation and the mirroring of art production and contemplation through a traditional use of paint. A good example of her work on the Internet can be found in the LiMac website's Library (www.li-mac.org/library/) and Publications (www.limac.org/publications/), which both extend and question the malleability and limitations of formats and access to information.

BIOGRAPHY ANTOINE HENRY-JONQUÈRES

Born in 1982, in Paris, France. He lives and works in Madrid, Spain.

Antoine Henry-Jonquères is LiMac's coordinator Antoine since March 2009 and manages LiMac's new internet platform (inaugurated in January, 2012). He has been Sandra Gamarra's assistant since March 2009 and manages LiMac's new internet platform (inaugurated in January, 2012) which has been one of his main activities. With LiMac's website, he pays close attention to the way in which art works are recorded, formatted and conserved, so that tools such as Tags (www.li-mac.org/tags/) can be used for accessible and quality online research. Overall, he continues to develop the database of the site with projects such as *Courtesy of the Artist* (www.li-mac.org/collections/courtesy-of-the-artist/), a long-term project of a fictitious collection that serves as an introduction to a number of artists, *Rest in Press* (www.limac.org/archives/rest-in-press/), a chronological archive on the presence of the daily printed press in art) or virtual permanent exhibitions such as *Dare Dovidjenko's A Clear Unreality* (www.li-mac.org/exhibitions/permanent/a-clear-unreality/); the group exhibition *Phantom Limb* (www.li-mac.org/exhibitions/permanent/phantom-limb/); or Miguel Aguirre's *La Dernière-garde* (www.li-mac.org/exhibitions/permanent/la-derniere-garde/), among other projects exhibited both on and off the site. /). He also curated LiMac group exhibitions in Madrid such as *The Fragmented Body* (2013), *The Call of Destiny* (2014) or *Your Lazy Eye* (2015).

li-mac.org
info@li-mac.org

Contingent Movements Archive and The Free Sea · 2013 Hanna Husberg and Laura Mclean (Finland/Sweden) · (Australia/United Kingdom)

WORK DESCRIPTION

The Contingent Movements Archive questions how digital technologies and the Internet could assist in preserving the culture of a displaced nation, while helping dispersed communities to adapt and connect.

Selected project from the Open Call for Artistic Projects [unplace](#).

This web platform explores the disappearance of the Maldives beneath the sea as a speculative hypothesis, although a likely and compelling one. Today there is an emphasis on mitigation and adaptation, rather than prevention, in national and international legislation and policy relating to climate change. This archival project speculates on the contingent circumstances Maldivians may face as a population permanently displaced by rising sea levels and seeks to explore the potential humanitarian and cultural consequences of this scenario within a global context. The former president of the Maldives posited Australia, India, and Sri Lanka as potential sites for relocation, and the viability of this proposal, or the lack thereof, is a specific focus.

The Free Sea is an essay film developed as part of the project that explores the Maldives as a state constituted and unbound by the cultural, political, economic, and material flows of late capitalism and anthropogenic climate change.



WORK PRESENTATIONS

Jun / Nov 2013 — Maldives Pavilion at the 55th Venice Biennale, Venice, Italy.

Nov 2013 — UNESCO-COAL exhibition *Adapting in the Anthropocene*, Paris, France.

BIOGRAPHY HANNA HUSBERG

Born in 1981 in Kangasala, in Finland. She lives and works in Stockholm, Sweden.

Hanna Husberg is an artist. She graduated from ENSB-A, Paris, in 2007, and is currently a PhD-in-Practice candidate at the Academy of Fine Arts, Vienna. Through a practice of video and installation projects she investigates how we perceive, and relate to our environment in times of anthropogenic climate change. Together with Laura McLean she conceived the *Contingent Movements Archive* and Symposium (Maldives Pavilion, 55th Venice Biennale, Adapting in the Anthropocene, UNESCO, Paris) Other recent projects include *Human Meteorology* (Galleri Mejan, Stockholm, Chateau de Chamarande) and *Being with* (CEEAC, Strasbourg). Hanna is also a participant of *Frontiers in Retreat*, a research platform in Multidisciplinary Approaches to Ecology in Contemporary Art coordinated by HIAP, Helsinki.

hannahusberg.com

contact@hannahusberg.com

BIOGRAPHY LAURA MCLEAN

Born in 1984, in Sydney in Australia. She lives and works in London, UK.

Laura McLean is a curator, artist, and writer. A graduate of Goldsmiths College and Sydney College of the Arts, her work examines the intersection of contemporary art, environmental science, and biopolitics. Recent projects include *The Free Sea*, HIAP, Helsinki and the curatorial project *Contingent Movements Archive and Symposium*, conceived together with Hanna Husberg, Maldives Pavilion, Venice, UNESCO, Paris; and *Crisis Complex*, conceived together with Sumugan Sivanesan, Tin Sheds Gallery, University of Sydney. Her writing has appeared in print and online journals in Australia and Europe. Book chapters include 'Contingent Movements Archive', *Portable Nation: Maldives Pavilion Catalogue* (Maretti) and *Photomediations Machine*; and 'Futurism Now: Structure and Process in Contemporary Art', *Changing the Climate: Utopia, Dystopia, and Catastrophe* (Arena). She is Associate Curator of Artistic Bokeh, Vienna.

laurarmclean@gmail.com

Code Name: Oscar · 2015

S.A.R.L. GROUP

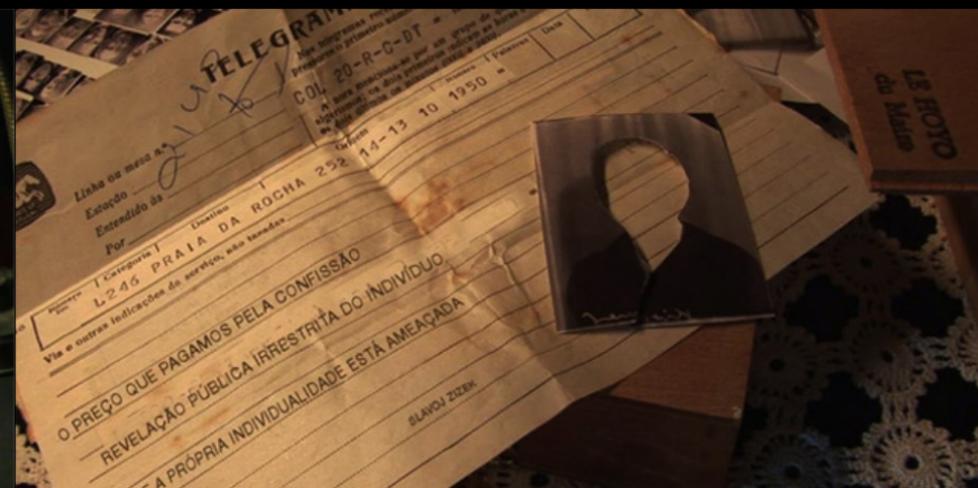
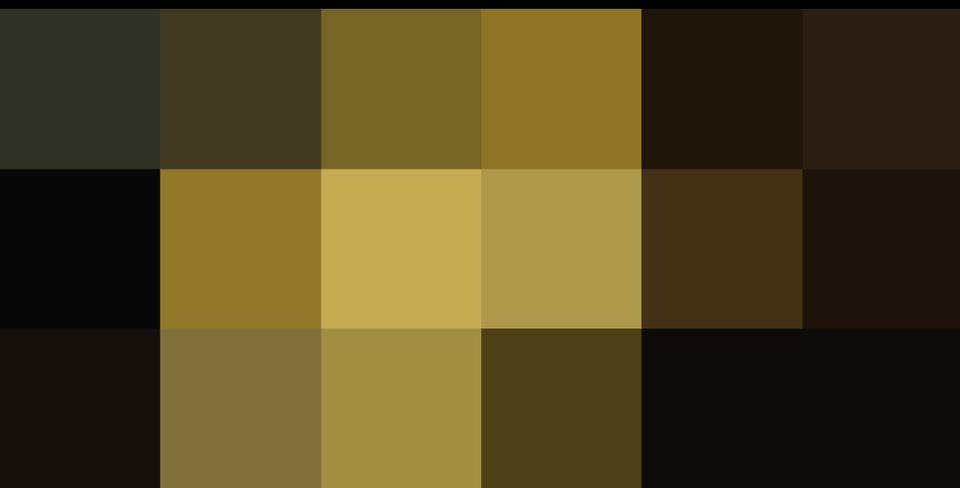
(Portugal)

WORK DESCRIPTION

OSCAR – *Organização Socio-Corporativa Auto-Reguladora* - Open Source Cluster of Armed Resources displays the progress of a research project on Facebook, enabling the visitor to enter into the game of reversible manipulations.

Web-specific work for the [unplace](#) exhibition.

Surveillance, standardisation and regulation have all been subjected to new forms of presentation, but are not absent from social networks and virtual spaces: we have placed ourselves voluntarily in a kind of transparent building, in which power is exercised by all the others around us. OSCAR [Open Source Cluster of Armed Resources] is the Portuguese branch of an accredited research agency, with references and a solid past, which has a virtual existence, designed to “protect the identity of both clients and agents, in order to safeguard their security”. The agency has opened a website and has a Facebook page. The website presents a bureaucratic structure with countless departments and a vast catalogue, impacting on the system for immediate location and sub-division (*quadrillage*) that is typical of organisations of this type. Facebook reproduces the activity of an agent in the course of a research. The page’s followers are invited to work their way through the meanders of the microsystems of surveillance and control, accompanying the research in progress, in real time and during the [unplace](#) exhibition. **S.A.R.L.**



BIOGRAPHY S.A.R.L. GROUP

The SARL group was formed in 2011, in Portugal.

It has built a sphere of collective activity that does not necessarily conform to the formats normally linked to the idea of an artists' collective – it is instead a continuous process of negotiation and questioning, a displaced struggle, knowing that the enemy is within ourselves, that it is an intrinsic part of who and what we are. The SARL group questions authenticity, the notions of appropriation and expropriation, using institutional validation tools and procedures. “Tupperwars” and “Quarto Escuro”, at the exhibition *Mandei-o matar porque não havia razão*, Torre do Tombo and Espaço Avenida, Lisboa (2011), *RAR.et GLORIA*, *Coffee Talks*, Zurich (2012). SARL has several fictional characters – undercover agents – active on Facebook.

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Thematic Tours

Thematic Tour

Networks of Power and Control

How are the digital technologies reconfiguring the public space? To what extent does the virtual imply a dominant network? In what way does the Internet shape the political, social and cultural concerns of artists and activists?

The initial period of artistic exploration online dates back to the first years of the Internet, in the 1990s, above all with the net. art movement. It was a time of fascination with the medium in itself, the open source culture of free access, exploring new techniques and possibilities of creation: hypertext and hyperlink, telematics and interaction, virtual and augmented reality. For these artists, the use of the network offered an unprecedented scope for their works and consolidated a strategy of ceasing to be submitted to cultural agents and the consumption of art as a fetishistic object. However, the current panorama tends to move away from this optimistic vision by considering the cultural, political and social consequences that the construction of the global village [Marshal McLuhan] has brought about. This is why recent artistic strategies move inversely between the material and the immaterial, focusing more on the transformations that the Web gives rise to, and the contents underlying them, than on the technology itself. Many authors have labelled the present time as the period of Post-Internet Art, referring not so much to a time “after” the Internet, as the prefix would seem to suggest, but instead to a permanence of the network culture both on and offline, an Internet state of mind [Karen Archey and Robin Peckham]. Today, there is a constant disturbance and dilution of boundaries: intimacy and exposure, public and private, local and global, virtual and real. The artistic projects presented under this theme are situated in these frontier places and adopt a stance of critical analysis, revealing structures of power and domination that are camouflaged in the network.

TANGLED

The supposedly democratic nature of the spread of the information shared through social networks may be just a question of appearances. At least, this is the view of the Art is Open Source collective, which seeks to avoid the perverse systems existing for the manipulation of data and mainly exploited by these great technological companies. To this end, the collective creates tools for alternative viewing, such as Real Time Cairo (2014), which exhibits the traffic of information published in the city of Cairo. Real public space and virtual public space sometimes intersect, but the video game Nekh (2011), by Ahmed El Saher, is a battle of camels that caricatures a certain passivity that people have in front of a computer.

This eminently political work is an ironic metaphor for the reality of the violent episodes of the Egyptian revolution and the way in which these are seen by the global society.

Contingent Movements Archive (2014-in progress), which results from the collaboration between the artist Hanna Husberg and the writer and researcher Laura McLean, speculates about the consequence of the climatic catastrophe in the Maldives and its impact on the people who inhabit the islands, denouncing the absence of preventive policies. The website functions as a record of this problem, through its documentation in the form of videos and essays. Given the possibility of the disappearance of this territory, the virtual configures an alternative way of preserving the culture of a nation uprooted from its place.

GEOPOETICS AND GEOPOWER

Many works have been precisely exploring the softwares used for mapping from a “topocritical” perspective, sometimes resorting to these virtual instruments from the standpoint of a globalisation of space, sometimes pointing out contradictions in their geographical representation. Wishing to simulate a real situation in space based on this image-based representation, Paula Levine designed The Wall – The World (2011), which enables users to take part of the wall built between Israel and the West Bank and to overlay it onto their own city. Both GeoGoo (2008), developed by the pioneering net.art duo JODI, and Postcards From Google Earth (2010), by Clement Valla, appropriate Google Maps and Google Earth. The first of these confronts us with the hacked programme and, by rendering its use unviable, offers the spectator an experience of aesthetic chaos, generated by the movement of the symbols and geometries of these new interfaces. The second lays bare the way in which Google Maps functions through the gathering of unusual images captured via satellite. These are virtual drawings of the Earth’s surface that show a radical change in the vision of the world’s geography, while also thinking about these new cartographies as forms of power.

LOSING CONTROL

The Portuguese S.A.R.L. group feeds on a logic made of more or less obvious paradoxes, through the overlapping of time frames and layers of information between the real and the fictional, which confuse and disorient the spectator. When the relations between objects, processes and bodies are mediated by digital technologies and manipulated by a code, it becomes almost impossible to distinguish reality from its simulation. We are therefore confronted with a hyper-reality [Baudrillard], the space without its origin, the condition and the collusion of networked knowledge. In this web-specific project Code Name: Oscar (2015), the protection of privacy and surveillance are two sides of the same coin. Facebook users are invited to accompany and participate in a research narrative and possibly change its direction by taking part in a game that implies joining together and dispersing rigid signs and reflecting on the structures of control and power. Perhaps it was because of this that Wilfredo Prieto's A Moment of Silence (2007), a project updated by the DIA Art Foundation for the [unplace](#) exhibition, offered the user the chance to disintegrate the technological space, if only for a few brief moments. We challenge the [unplace](#) spectator to test and think about the pros and cons of the virtual public space.

Works included in this Thematic Tour

NEKH · 2011

Ahmed El Saher (Egipt)

REAL TIME IN CAIRO · 2013

AOS – Art is Open Source (Italy)

POSTCARDS FROM GOOGLE EARTH · 2011

Clement Valla (France / USA)

GEOGOO · 2008

JODI (Belgium / Netherlands)

THEWALL-THEWORLD · 2011

Paula Levine (Canada/USA)

A MOMENT OF SILENCE · 2007

Wilfredo Prieto (Cuba)

CONTINGENT MOVEMENTS ARCHIVE AND THE FREE SEA · 2013

Hanna Husberg (Finland / Sweden) and Laura Mclean (Australia / United Kingdom)

CODE NAME: OSCAR · 2015

S.A.R.L. Group (Portugal)

Thematic Tour

Space(s) of Fiction and Interaction

What does it mean to be connected? To what extent can the virtual change and broaden our perception and experience of the real? What potentialities does the network culture offer with regard to the way that we exhibit ourselves and relate with others?

At a time when the Internet has invaded our everyday life, blurring the boundaries between being inside and outside the World Wide Web, it is important to think about the way in which reality is constructed and represented through actions that are shaped by technological devices. The increasing banality of these interfaces has brought profound changes in our cognitive and relational dynamics because they have extended our bodies, their sensory domain, and, simultaneously, shortened time and space, developing a totalising and globalising knowledge of the world. Accompanying the much-discussed paradigm of hyperconnectivity, Internet Art has worked on the spaces of permanent mediation with a refined critical sense, based on strategies of fiction and interaction. In the museum without a place, the virtual accommodates works and processes that often imply the active participation of audiences. The notion of community and the definition of a new profile for the online spectator also point to the need for rethinking the socio-political nature of the museum, as well as the experience of networked art. The artistic projects presented here in relation to this theme reveal technologically mediated experiences that happen in an interstitial space, in real and virtual time.

FICTIONAL SPACES

In *Mirrored Cities* (2015), the gaze of the Brazilian artist Giselle Beiguelman upon the urban territory is interspersed with the camera-gaze of her iPhone and iPad. The act of seeing, (over)valued in the hierarchy of the senses (especially because of the excess number of images in contemporary society), has also become an experience of touching and handling the machine, an experience of “seeing with one’s hands”. The process is performed in intervals of time and places of transit (or non- places): firstly the capturing, and then the manipulation (the focus, the tones, the filters, the zoom). The result is an album of kaleidoscopic images, generated by the superimposition and the fracturing of various viewpoints. Producing a ricochet effect, the photographs show a movement of viewing and re-viewing the large city (São Paulo).

The challenging of our perception is also the position adopted by the Lima Museum of Contemporary Art (LiMac), founded by Sandra Gamarra in 2002, and coordinated by Antoine-Henry Jonquères, and the Improbable Museum of the Image and Contemporary Art (MIAC), developed by João Paulo Serafim since 2005. These museums only exist virtually. They are fictional museums, imagined in order to fill spaces that are not occupied by the effective institutions: LiMaC responds to the absence of a contemporary art museum in Lima, Peru; MIAC is a “machine for thinking about the image” both inside and outside the museum. They both present temporary exhibitions, possessing an archive or a collection and even the architectural design of a possible space, confusing and subverting the means for their exhibition and reception. The markedly institutional nature of the display of the respective web pages is yet another irony that confuses and reflects the roles and the actions of cultural agents and institutions. In the context of the [unplace](#) project, LiMac and MIAC have inaugurated two new exhibitions: *Solo Show* (2015) is an interactive experience that speculates about the accessibility of audiences in museums and *Rio* (2015) exhibits the works of Bárbara Assis Pacheco and opens a cycle of exhibitions with guest artists.

CONNECTION PROBLEMS

There are two proposals that show the Internet as a powerful, yet dangerous tool in the transmission and assimilation of events. *Emergencia* (2013) arises from an ethical urgency that has, in fact, permeated the whole of the career of the Chilean artist Alfredo Jaar, denouncing concrete situations of political and social hegemony, following both a logic and an aesthetics of resistance. In this concrete case, the website establishes itself as a warning about the AIDS epidemic in Africa and the need for world intervention. *A Short Film About War* (2009), by the duo of Thomson & Craighead, displays the disturbing nature of networked news. Mediation causes the distant to be more accessible, even though, almost paradoxically, it does not bring it any closer, maintaining it in a virtual state. Are we prepared for the consequences of ‘googlisation’ in a near future?

INTERACTIVE SPACES

With *Radio Nospace* (2013), John Barber rejects the dictatorship of the image, stressing the importance of the Internet as the privileged medium for collecting, preserving and broadcasting sound and audio recordings. Whereas Barber works on ways of supporting the community of listeners, Perry Bard creates a platform for collaboration on a global scale, by designing a programme that makes it possible to upload images and videos that appropriate Dziga Vertov's film *The Man with a Movie Camera* (1929), organising them and placing them side by side with the scenes from the film's original version. By participating in *The Global Remake* (2007), the spectator becomes the co-author of the work that reinterprets the pioneering cinematic work of cinéma-vérité and contrasts the everyday Russian life of the 1920s with that of the present day. By placing different time frames face to face with each other, this networked and amply named art work points to a new language in the Internet era, shaped by the crowd and framed in a post-cinematic scenario [Steven Shapiro].

Rounding off the visit and completing the exhibition of works that promote new regimes of interactivity and authorship, *Moon* (2012) – born from the collaboration between the famous duo of Ai Weiwei and Olafur Eliasson – invites us to leave our own mark. The reproduction in images of this satellite of the Earth is a metaphor for dreaming, for the intangible, but it is also a reflection of reality. For this reason, the surface of the moon is inhabited by inscribed identities that are connected to one another through an experience of mass mobilisation – “the idea that the moon represents something unconscious in society”, as Ai Weiwei explains. These networked projects only make sense if they are disseminated, provoking the phenomena of action and reaction. We challenge the unplace spectator to place ideas in orbit.

Works included in this Thematic Tour

MOON · 2012

Ai Weiwei and Olafur Eliasson (China)

EMERGENCIA · 2013

Alfredo Jaar (USA)

MIRRORED CITIES · 2015

Giselle Beiguelman (Brazil)

RIO (MIAC) · 2015

João Paulo Serafim (Portugal)

RADIO NOUSPACE · 2013

John F. Barber (USA)

A SHORT FILM ABOUT WAR · 2009

Thomson & Craighead (United Kingdom)

MAN WITH A MOVIE CAMERA: THE GLOBAL REMAKE · 2007

Perry Bard (Canada)

SOLO SHOW (LIMAC) · 2014-2015

Sandra Gamarra (Peru/Spain) & Antoine-Henry Jonquères (France/Spain)

Credits

CURATORS

António Pinto Ribeiro

Rita Xavier Monteiro

ARTISTS

Ahmed El Saher

Ai Weiwei & Olafur Eliasson

Alfredo Jaar

Art is Open Source

Clement Valla

Giselle Beiguelman

MIAC - João Paulo Serafim
and Bárbara Assis Pacheco

JODI

John Barber

Paula Levine

Thomson & Craighead

Wilfredo Prieto

Perry Bard

LiMaC - Sandra Gamarra
& Antoine-Henry Jonquères

Hanna Husberg & Laura McLean

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Ai Weiwei & Olafur Eliasson

Alfredo Jaar

Angelica Vergel

Art is Open Source

Clement Valla

Giselle Beiguelman

Hanna Husberg & Laura McLean

João Paulo Serafim

JODI

John Barber

Paula Levine

Marcello Pisú

Thomson & Craighead

Wilfredo Prieto

Perry Bard

Sandra Gamarra
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[GBNT](#) — Shaping Communication

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INSTITUTIONS



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COLLABORATIONS



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unplace.org

