



ungreen.rixc.org

UN/GREEN ZALŠ/ ATMĀSKOTS

Exhibition / Izstāde
5.07–22.09.2019

The Latvian National Museum of Art, Riga
Latvijas Nacionālais Mākslas muzejs

emare.eu

UN/GREEN Exhibition is a part of the EMAP – European Media Art Platform project supported by EU Programme Creative Europe.

EMAP/EMARE programme is created to enable European artists to collaborate on projects and consequently to create closer bonds between European media organisations. EMAP members are Ars Electronica (Linz), Bandits-Mages (Bourges), FACT (Liverpool), Impakt (Utrecht), Kontejner (Zagreb), LABoral Centro de Arte y Creación Industrial (Gijón), m-cult (Helsinki), Onassis Cultural Centre (OCC) (Athens), RIXC (Riga), Werkleitz Gesellschaft (Halle), WRO Center for Media Art Foundation (Wrocław). Next to the EMAP Members there are several partner institutions outside of Europe with which the network cooperates closely. This offers a unique chance for even further cultural exchange for artists within but also outside of Europe.

Support / Atbalsta

EMAP /
EMARE



Co-funded by the
Creative Europe Programme
of the European Union

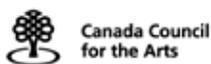


OU\ /ERT



MPLab
mākslas pētījumu laboratorija

outset.



UN/GREEN

06.07.–22.09.2019

Latvian National Museum of Art

Curators:

Jens HAUSER (DE/FR)

Rasa SMITE and Raitis SMITS (RIXC, LV)

Exhibition artists:

Agnes MEYER-BRANDIS (DE)

Rebekah BLESING (US)

Karine BONNEVAL (FR)

Adam W. BROWN (US)

Santa FRANCE (LV)

HeHe (FR/DE/UK)

Robert HENGEVELD (CA)

Voldemārs JOHANSONS (LV)

Iodine Dynamics (NL/FR/US/UK)

Eva-Maria LOPEZ (DE/FR)

Francisco LOPEZ (ES)

AnneMarie MAES (BE)

Joana MOLL (ES/DE)

Quimera Rosa (ES/AR/FR)

Jan-Peter E.R. SONNTAG (DE)

Taavi SUISALU (EE)

Rihards VĪTOLS (LV)

Opening performance:

Florent DI BARTOLO (FR)

UN/GREEN Exhibition Opening:

05.07.2019, 18.00

The exhibition takes place in the framework of RIXC Art Science Festival and it is thematically connected to the 4th Open Fields conference – “Un/Green, Com/Post/Human, and N/AI”, taking place in Riga, from 04.07.–06.07.2019, in the Latvian National Museum of Art and Art Academy of Latvia.

Produced by RIXC Center for New Media Culture

Exhibition and Festival producers:

Daina Siliņa, Agnese Baranova;

Assistants: Anna Laganovska, Līga Vēliņa

Visual concept and design: Mārtiņš Ratņiks

ZAĻŠ / ATMASKOTS

06.07.–22.09.2019

Latvijas Nacionālais mākslas muzejs

Kuratori:

Jenss HAUZERS (DE/FR)

Rasa ŠMITE un Raitis ŠMITS (RIXC, LV)

Izstādes mākslinieki:

Agnese MEIJERE-BRANDISA (DE)

Rebeka BLESINGA (ASV)

Karīne BONNEVĀLA (FR)

Adams V. BRAUNS (ASV)

Santa FRANCE (LV)

HeHe (FR/DE/UK)

Roberts HENGEVELDS (CA)

Voldemārs JOHANSONS (LV)

Iodine Dynamics (NL/FR/US/UK)

Eva Marija LOPESA (DE/FR)

Francisko LOPESS (ES)

Annemarija MĀSA (BE)

Džoana MOLLA (ES/DE)

Quimera Rosa (ES/AR/FR)

Jans-Peters E.R. ZONNTĀGS (DE)

Tāvi SUISALU (EE)

Rihards VĪTOLS (LV)

Atklāšanas performance:

Florāns DI BARTOLO (FR)

RIXC

UN/GREEN

The 2019 RIXC Festival 2019 aims at complicating the pervasively employed notion of 'green' by providing a cross-disciplinary platform for discussions and artistic interventions exploring one of the most paradoxical and broadest topics of our times. The festival features the UN/GREEN exhibition at the Latvian National Museum of Art, and the 4th Open Fields conference that aims to 'un-green' greenness, eco-systemically reconnect post-human postures, and discover and unpack 'Naturally Artificial Intelligences.'

Going against the grain of dominant colour symbolism, the UN/GREEN exhibition addresses 'green' as percept, medium, material biological agency, semantic construct, and ideology. 'Green', symbolically associated with the 'natural' and often employed to hyper-compensate for what humans have lost, is addressed here as the most anthropocentric of all colours, in its inherent ambiguity between alleged naturalness and artificiality. We, as the human species, symbolically re-contextualize techno-scientific tools and their related metaphors to offset what we feel we are losing in the times labeled the Anthropocene. Are we in control of 'green'? Despite its broadly positive connotations, 'green' incrementally serves the uncritical desire of fetishistic and techno-romantic naturalization in order to metaphorically hyper-compensate for material systemic bio- and necro-politics, consisting of the increasing technical manipulation and exploitation of living systems, ecologies, and the biosphere at large. On the one hand, engineers brand 'green' chemistry or biotechnology as ecologically benign and sustainable; on the other, climate researchers speak of the 'greening of the earth' to address the alarming effect of increasing anthropogenic CO₂ emissions and nitrogen deposition, resulting in 'global greenness trends' and climate change. Toxic algae blooms have done much to discredit the shallow symbol and overused association of 'green' with ecological sustainability, while humans are green-washing greenhouse effects away.

At the same time, the current hype surrounding Artificial Intelligence and Artificial Life based technical fixes sparks discussions about whether the largely ambiguous notions of 'intelligence' and 'artificiality' are reserved for human cognition, action and prowess, when designing regulatory systems. Beyond anthropocentric positions and related modeling of human-like capacities and consciousness, the innate technical capacities of non-human agents play a crucial role within a larger bio-semiotic web of trans-species relationships, resulting in eco-systemic intelligence that might be addressed as 'Naturally Artificial Intelligences.'

Art at the threshold of the techno-sciences appears to be well suited to reveal the contradictions and paradoxes, and to disentangle such allegedly linked notions as 'aliveness', 'naturalness, and 'greenness'. The media arts are especially well equipped to critique and deconstruct the entanglement between symbolic *green*, ontological *greenness* and performative *greening*. They stage the noxious ambivalence, perceptual shifts and multi-sensory alternatives to vision, trans-species encounters, technologized lawns, or the very 'ungreen' impact of digital technologies. The positions presented in the UN/GREEN exhibition cover a large range of aesthetic and epistemological challenges: They investigate how we may technically measure, analyze and engage with vegetation beyond the superficial layer of greenness, and explore ecological, physiological and physical data in multi-modal ways, such as via sound or pollination patterns. They question how the fear of radioactivity's invisibility is giving way to the nuclear industry's discourse advertising atomic power as 'clean and green.' They live-perform the making of seductive but highly toxic green pigment, pointing to the paradox that despite the availability of plant-based materials, pigments stable enough to technically fix the colour green were the most toxic in art history – how many painters and art lovers actually died in an effort to represent 'nature'? While chronic drought fuels the dubious business of lawn painters, employed to maintain the image of undisrupted individual wealth, in rich California, artists stage the problematic fetishisation and the technical effort needed to nurture the ideal lawn. Or they draw attention to our tendency to replace material real-world exposure to photosynthesizing organisms with medial consumption, such as via large LED screens transmitting images of green turf during football matches, while emphasizing that our internet data consumption is increasingly responsible for global CO₂ emissions. They transfuse and self-experiment with chlorophyll in an attempt to literally 'become plant', or produce ice-cubes using solar power to cool down the Antarctic or Arctic seas, in times where even 'Greenland' may become an advertising brand to attract farmers.

Despite their different media, UN/GREEN art employs 'greenness' with techno-scientific awareness and criticality, and addresses the philosophical and political 'nature versus culture' debates through the lens of a much-needed deep media analytical approach.

Jens Hauser, Rasa Smite, Raitis Smits

ZAĻŠ/ATMASKOTS

2019. gada RIXC Mākslas un zinātnes festivāls tiecas veidot starpdisciplināru platformu diskusijām un mākslas intervencēm, komplicēti pārskatot plaši izplatītos priekšstatus par "zaļo" – vienu no vispretrunīgākajām un daudzšķautņainākajām tēmām mūsdienās. Festivāla ietvaros norisinās izstāde "Zaļš / Atmaskots" Latvijas Nacionālajā mākslas muzejā, kā arī 4. "Open Fields" konference, kuras mērķis ir "atmaskot zaļo", "ekosistemātiski" no jauna savienot "posthumānos stāvokļus", atklāt un atšifrēt "dabiski mākslīgo intelektu".

"Zaļš" simboliski tiek asociēts ar visu dabisko un izmantots, lai ar uzviju kompensētu to, ko cilvēce ir zaudējusi. "Zaļš" ir "antropocentriskākā" no visām krāsām – tai vienlaikus piemīt dabiskums un mākslīgums. Neskatoties uz kopumā pozitīvo nozīmi, "zaļš" arvien biežāk tiek nekritiski fetišizēts un tehno-romantizēts. Izstāde "Zaļš / Atmaskots" kritiski aplūko dominējošo biopolitiku, kas vērsta uz tehnoloģiskām manipulācijām ar ekoloģiju, biosfēru un dzīvības sistēmām. Lai, antropocēna laikā dzīvojot, šķietami zaudēto atlīdzinātu, kā cilvēce mēs no jauna simboliski konceptualizējam tehnoloģiju un zinātnes līdzekļus, un ar tiem saistītās metaforas. Māksla, kas pietuvināta tehnoloģiju un zinātnes jomām, var līdzēt, atklājot pretrunas un paradoksus, kā arī šķētinot šķietami savienotos "dzīvības", "dabiskuma" un "zaļuma" jēdzienus. Iepretim pieņemtajām krāsu simboliskajām nozīmēm izstāde "Zaļš / Atmaskots" uzlūko "zaļo" kā priekšstatu kopu, mediju, bioloģiski materiālu mehānismu, semantisku konstrukciju un ideoloģiju. Mediju māksla lieliski kalpo simboliskā "zaļā", ontoloģiskā "zaļuma" un performatīvās "zaļošanas" savijuma kritikai un dekonstruēšanai. Izstādē iekļautie darbi uzskatāmi parāda "zaļā" toksisko divpusību, uztveres mainību, kā arī piedāvā multi-sensoras alternatīvas starpsugu saskarsmei, tehnoloģizētu zālāju risinājumus un analizē digitālo tehnoloģiju ietekmi, ar "zaļo" stājoties pretim klimata pārmaiņu draudiem.

Jens Hausers, Rasa Šmite, Raitis Šmits



Agnes Mayer-Brandis (DE)

Forest Green (Sleeping and Awakening) Beautiful Data Series: According to Pasi

2018, multi channel video installation

The point of departure of the two channel video installations was a conversation with the forest researcher Pasi Kolari. Being asked by the artist if there is such a thing as beautiful data, the scientist showed a statistical diagram that he loved, representing the incoming and outgoing greenness of a forest.

The left video channel shows the awakening and the sleeping of the trees over a year by showing a monochrome color field. The color is precisely calculated and reveals the average colour value in RGB of a landscape captured from ten of thousands of webcam images, generated by tailor-made software created by Christian Dietz. Rapidly changing glimpses reflect the colour palette of nature, of days and nights as well as the year's cycle.

The right channel shows the immediate reality of a boreal forest – the very one from which the RGB data were generated from: webcam images taken from scientific observation cameras of several forest field stations in Finland over the course of two years (2014–2016) to monitor phenomenological events during a one year period.

The sound track echoes the blinking colour narration – composed and performed by Michael Moser.

Agnes Meyer-Brandis lives and works in Berlin; she comes from a background of both sculpture and new media art. Her prize-winning work, exhibited worldwide, explores the zone between fact and fiction – artistic research on the quest for a degree of reality within constructions. She is the founding director of the Researchraft FFUR – Institute for Art and Subjective Science.

The work has been made in cooperation with: Pasi Kolari and the SMEAR Station Hyytiälä Finland, University Helsinki and Climate Whirl.

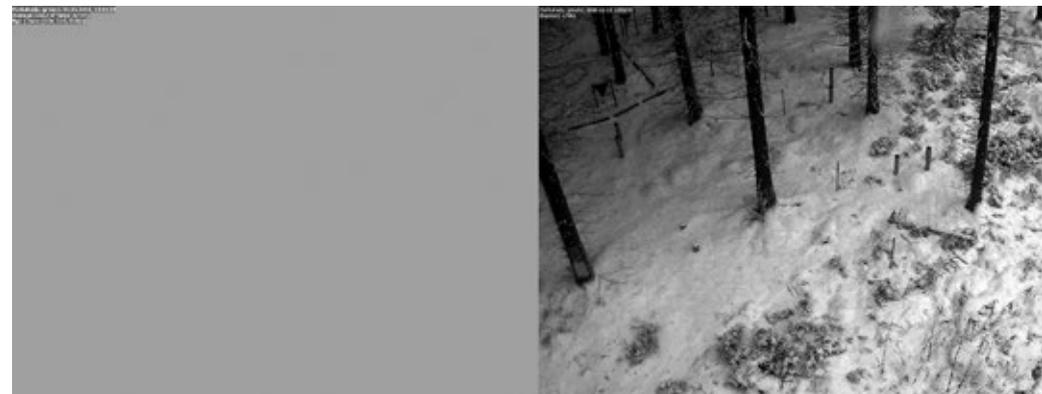
Software: Christian Dietz

Sound: Michael Moser

Data: Pasi Kolari and Mikko Peltoniemi

With friendly support of: Stiftung Kunstfonds

ffur.de/forestgreen



Agnese Meijere-Brandisa (DE)

Meža zaļais (miegs un atmošanās) Skaisto datu sērija: pēc Pasi

2018, daudzkanālu video instalācija

Darba aizsākums meklējams sarunā ar mežu pētnieci Pasi Kolari. Kad māksliniece viņai jautāja, vai pastāv kas tāds kā skaisti dati, zinātniece viņai parādīja kādu sev mīļu statistisku diagrammu. Diagramma attēloja mežā ienākošo un no tā izejošo zaļumu.

Video kreisajā pusē redzams monohroms krāsu laukums, kurš atspoguļo koku atmošanās un miega procesus gada griezumā. Krāsa iegūta, pielietojot programmatūru, ko sevišķi projektam izstrādājis Kristians Diecs. Šī programma precīzi aprēķina desmittūkstošu meža ainavu attēlu vidējās krāsu RGB vērtības. Strauji mainīgie kadri atspoguļo dabas krāsu paleti dažādos diennakts un gada laikos.

Labajā video pusē redzami ziemeļu meža attēli – tie paši, no kuriem ģenerēti kreisās puses RGB dati. Tikla kameras attēli iegūti no zinātnisko novērojumu kamerām dažādās Somijas mežu stacijās divu gadu periodā (2014–2016), kas pārrauga fenomenoloģiskās norises gada laikā.

Skaņu celiņš atbalso mainīgo krāsu secību, skaņu kompozīcijas autors ir Maikls Mosers.

Agnese Meijere-Brandisa dzīvo un strādā Berlīnē, iepriekš darbojusies gan tēlniecībā, gan jauno mediju mākslā. Viņas darbi, izstādīti un apbalvoti visā pasaulē, aplūko zonu starp faktu un fikciju. Tie ir mākslinieciski pētījumi, kuru mērķis ir izziņāt konstrukcijās iekļauto realitāti. Viņa ir "Researchraft FFUR" mākslas un subjektīvās zinātnes institūta dibinātāja un vadītāja.

Darbs tapis sadarbībā ar Pasi Kolari un SMEAR staciju Hītēlē, Somijā, Helsinku Universitāti un "Climate Whirl".

Programmatūra: Kristians Diecs

Skaņa: Maikls Mosers

Dati: Pasi Kolari un Miko Peltoniemi

Atbalsta: Stiftung Kunstfonds

ffur.de/forestgreen



Rebekah Blesing (US)

Toys in Times of Ecological Disaster

Rebekah Blesing in collaboration with Scott Bankroff
2019, video, installation

Toys In Times of Ecological Disaster is an on-going project focusing on nuclear energy, remediation, the climate crisis, and material and community agency. The explosion of the first atomic bomb at the Trinity test site in White Sands New Mexico threw sand, earth and plutonium into the air, raining liquid glass, and leaving a radioactive glass lake at the site. Survivors of Hiroshima describe shards of glass and debris from the explosion deeply embedded in their bodies, in some cases working its way to the surface over decades. Today, through geomelt vitrification processes, toxic waste is immobilized and sealed for deep earth storage. This project presents artifacts of nuclear propaganda found in the family home, while examining the process of vitrification as the embodiment of nuclear history.

Rebekah Blesing is a visual artist and Assistant Professor at Michigan State University. Her current research focuses on material nuclear history and investigates social and ecological issues affecting communities. Her work has been presented as part of the Dlectricity Light Festival, ISEA Vancouver, A Ship in the Woods Festival San Diego, and recently as part of Deep Media: New State of Living Conference in Perm, Russia.



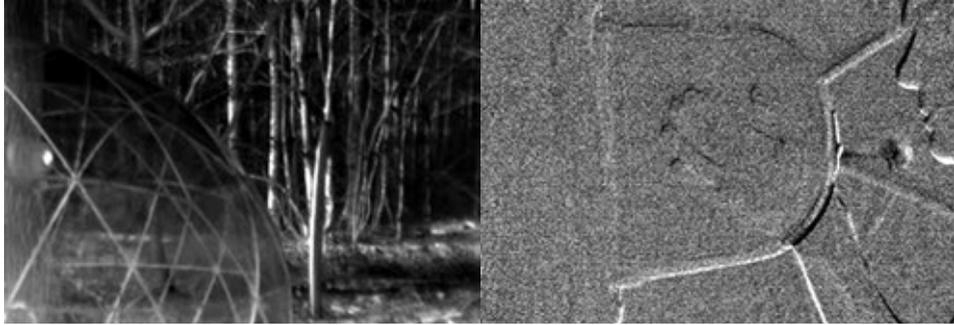
Rebeka Blesinga (ASV)

Rotaļlietas ekoloģiskas katastrofas apstākļos

Rebeka Blesinga sadarbībā ar Skotu Bankrofu
2019, video, instalācija

Projekts “Rotaļlietas ekoloģiskas katastrofas apstākļos” pievēršas kodolenerģijai, vides atveidošanai, klimata krīzei un to materiālajiem un sabiedriskajiem aspektiem. Pirmā atombumbas sprādziena – Trinitijas izmēģinājuma – laikā Ņūmeksikas tuksnesī gaisā nonāca smiltis, augsne un plutonijs. Šīs vielas šķīdā stikla veidā nolija atpakaļ uz zemes, atstājot radioaktīva stikla ezeru. Hirošimas sprādzienā izdzīvojušie stāsta, ka sprādziena raidītais stikla šķembas un iēži tik dziļi iespiedušies viņu miesās, ka dažkārt tie izspraucas uz ādas virsmas pat pēc gadu desmitiem. Mūsdienās toksiskie atkritumi tiek imobilizēti pārstiklošanas (vitrifikācijas) procesā un cieši noslēgti noglabāšanai dziļi zem zemes. Darbā parādīti ģimenes mājās atrasti kodolpropagandas artefakti, pārstiklošanas procesu uzlūkojot kā kodolvēstures liecību.

Rebeka Blesinga ir māksliniece un Mičiganas Štata Universitātes docente. Patlaban viņas pētniecības interešu centrā ir kodolvēstures materiālie aspekti, sociālo un ekoloģisko problēmu izpēte. Mākslinieces darbi tikuši iekļauti “Dlectricity Light Festival”, “ISEA Vancouver”, “A Ship in the Woods Festival San Diego”, kā arī “Deep Media: New State of Living Conference” Permā, Krievijā.



Karine Bonneval (FR)

Dendromacy, in Intimacy with Trees

2017, 10 min 22 s, a digital cooled thermal lens camera movie

Umarmen

2019, photographs of an ephemeral outdoor installation made for Cahors-Juin-Jardins in 2017

Tropiques Domestiques

2015, wearable outfit, woolly yarn nettle, PMMA dome, plants, hydrophilic gel

The Dendromacy project, in intimacy with the trees, is a work carried out in collaboration with Claire Damesin, ecophysiologicalist in ecology, systematics and evolution at the University of Paris-Orsay. Together, they imagined a movie where a human and a tree exchange their breaths. A room of intimacy, built around a tree trunk, allows an unprecedented meeting. In a transparent geodetic structure the human breath can be intimately mixed with the tree's. A new protocol has been developed to visualize these crossed breaths, materialized by CO2 flows. An infrared camera with a cooled lens, used for the detection of gas leaks in industry, has been diverted here from its original application, in order to capture the lightness of the "breath" of the tree, very tenuous compared to that of humans, in a fleeting visualization. Made in collaboration with Claire Damesin (ecophysiologicalist). Original soundtrack by Jean-Michel Ponty; editing by Gabrielle Reiner; and Atelier 105: Light Cone production.

Umarmen means to kiss, to surround with one's arms in German: it is a piece to find an intimate connection with the tree next to home: the one in the square, the one in the city. Seen from the

outside, one becomes half tree, half human. Materials of the pieces: metal structure, crate wood, inner tube, horticultural felt.

Tropiques Domestiques (domestic tropics) offers a minimalist solution to any urban human being who wants to keep in touch with nature. Everyone can breathe, touch and see real living plants without leaving home. An ironic view of our need for normalized, domesticated nature.

How to regain empathy towards the non-human? Karine Bonneval's work focuses on the otherness of plants, and the complex and specific interactions that link humans and plants. In her projects, she is also interested in the way in which plant or human forms constitute a repertoire of references of all times used by artists.

She was born in 1970 in La Rochelle, and lives in Jalognes, France. Since 2014, she has worked in collaboration with teams of scientists in the field of plant ecology.

karinebonneval.com

Karine Bonneval (FR)

Dendromacy, tuvībā ar kokiem

2017, 10 min 22 s, digitāla infrasarkanās termālās kameras filma

Umarmen

2019, fotogrāfijas, kurās dokumentēta instalācija Cahors-Juin-Jardins ietvaros 2017. gadā

Tropiques domestiques

2015, valkājams tērps, vilnas un nātru dzija, organiskā stikla kupols, augi, hidrofilis gels



Projekts "Dendromacy, tuvībā ar kokiem" veidots sadarbībā ar Parīzes-Orsē Universitātes ekofizioloģi ekoloģijas, sistematikas un evolūcijas jomā Klēru Damesenu. Kopdarbā radīta filma, kurā starp cilvēku un koku notiek elpas apmaiņa. Tuvības telpa, kas uzbūvēta ap koka stumbru, ir vēl nepieredzēta tikšanās vieta. Caurspīdīgajā ģeodēziskajā struktūrā cilvēka elpa var intīmā veidā sajaukties ar koka elpu. Šīs krustotās elpas, kas materializētas CO2 plūsmās, vizualizētas īpašā veidā. Lai notvertu koka "elpas" vieglumu, kas salīdzinājumā ar cilvēka elpu ir ļoti retināta, tiek pielietota infrasarkanā kamera. Šādas kameras parasti izmantotas gāzu noplūžu konstatēšanai rūpniecībā, bet šajā darbā tā izmantota neierastā veidā, gaistošas vizualizācijas radīšanā. Darbs tapis sadarbībā ar ekofizioloģi Klēru Damesenu. Skaņu ceļiņa autors Žans Mišels Pontī; montāža – Gabriela Reinere; "Atelier 105: Light Cone".

"Umarmen" tulkojumā no vācu valodas nozīmē maigi apskaut. Redzamais objekts ir pielietojams intīmas saiknes veidošanai ar piemājas koku: laukumā, pilsētā. No ārpuses raugoties, cilvēks kļūst pa pusei koks. Darbs veidots no metāla struktūras, koka, iekšējās caurules, dārzkopības filca.

Tropiques domestiques (māju tropi) piedāvā minimalistisku risinājumu saiknes saglabāšanai ar dabu cilvēkiem, kas mīt urbānā vidē. Ikvienam sniegta iespēja ieelpot, aptaustīt un redzēt īstus, dzīvus augus, neizejot no mājām. Darbā ironiski uzlūkota mums pieņemotā nepieciešamība pēc normalizētas, pieradinātas dabas.

Kā no jauna rast empātiju pret to, kas nav cilvēcs? Karīnes Bonnevalas darbībā centrāla ir augu "citādība", kā arī kompleksa un zinātniska mijiedarbība cilvēku un augu starpā. Viņas projektos izpaužas arī interese par veidiem, kādos augu vai cilvēku formas veido vispārēju, visos laikos mākslinieku pielietotu atsauču repertuāru. Māksliniece dzimusi 1970. gadā Larošelas pilsētā Francijā, pašlaik dzīvo Žalonī. Kopš 2014. gada viņa sadarbojas ar zinātniekiem augu ekoloģijas jomā.

karinebonneval.com



Adam W. Brown (US)

Shadows from the Walls of Death

2019, performance and installation

The performance *Shadows from the Walls of Death* draws its inspiration from MSU Professor of Chemistry, Dr. Robert Kedzie, who in 1874 wrote a book of the same title in an effort to raise public awareness about the dangers of arsenic-pigmented wallpaper. The human drive to recreate greenness within urban settings led to a series of paradoxes and contradictions. The very chemical processes artificially employed to bring greenness back into people's lives helped to contribute to the Anthropogenic destruction of the environment. Mass-produced toxic pigments were used to reproduce decorative patterns attempting to replace the "nature" that the Industrial Revolution was eroding. We recreate Paris Green and the deadly wallpaper in a chemically safe and controlled environment, re-establishing our material connection to the color green.

Adam Brown (US) is an internationally recognized artist, scholar and educator whose work incorporates art and science hybrids including living and biological systems. Brown has exhibited in international venues including the Kapelica Gallery in Ljubljana, Slovenia; ZKM, the Center for Art and Media, Karlsruhe; Ars Electronica, Linz; Synth-ethic, Vienna. His work has been written about widely in publications such as the *New York Times*, *Wired*, *Nature*, *Sculpture Magazine*, *Washington Post*, *Forbes*, *PNAS*, and *Discover*. Brown is currently an Associate Professor at Michigan State University, where he directs the BRIDGE Artist in Residency.

adamwbrown.net



Adams V. Brauns (ASV)

Ēnas no nāves sienām

2019, performance un instalācija

Performance "Ēnas no nāves sienām" veidota, ietekmējoties no Mičiganas Štata Universitātes ķīmijas profesora Dr. Roberta Kendzija 1874. gada tāpat nosauktās grāmatas, kas publicējā telpā aktualizējusi tapešu ražošanā pielietoto arsēna pigmentu bīstamību. Cilvēka tieksme pilsētas dzīvē radīt zaļumu novedusi pie daudzām pretrunām un paradoksiem. Paši ķīmiskie procesi, kas pielietoti zaļuma ienešanai atpakaļ cilvēku dzīvēs, ir veicinājuši antropogēno vides iznīcību. Masveidā ražoti, toksiski pigmenti tika izmantoti dekoratīvu rakstu reproducēšanā, mēģinot aizvietot to "dabu", ko atņēmusi industriālā revolūcija. Performancē mākslinieks atkārtoti radīs nāvējošās tapetes ar "Parīzes zaļo" drošā un kontrolētā vidē, atjaunojot materiālo piesaisti zaļajai krāsai.

Adams Brauns ir starptautiski atzīts mākslinieks, zinātnieks un pedagogs, kura darbi apvieno mākslu un zinātņi, iekļaujot dzīvas un bioloģiskas sistēmas. Brauna darbi tikuši izstādīti tādās vietās kā galerijā Kapelica Ļubļanā, ZKM mākslas un mediju centrā Karlsrūē, "Ars Electronica" Lincā, "Synth-ethic" Vīnē. Mākslinieka darbība aplūkota dažādās publikācijās izdevumos kā "New York Times", "Wired", "Nature", "Sculpture Magazine", "Washington Post", "Forbes", "PNAS" un "Discover". Pašlaik Brauns ir Mičiganas Štata Universitātes docents un "BRIDGE" mākslinieku rezidences vadītājs.

adamwbrown.net



HeHe (FR/DE/UK)

Toy Emissions (My friends all drive Porsches)

2007, video 3 min 8 s

Performance with a miniature Porsche Cayenne driving through the streets of Manhattan. Our first impression of New York was the unstoppable traffic and the daily spectacle of enormous 4x4s; the Porsche Cayenne was the most sleek and emblematic of these. By changing the scale the eye focuses on the little car. The toy was modified to release smoke in yellow, pink, green, blue or purple which surprised passersby who can be heard laughing and commenting on the performance. The toy Porsche has everything the bigger ones have, as well as more beautiful clouds of coloured emissions.

HeHe, Helen Evans (FR & UK, 1972) and Heiko Hansen (Germany, 1970), are an artist duo based in Le Havre, France. Using humour, romanticism and ingenuity, their work explores poetic paradoxes and alternatives to the narrative of ecology versus industry.

hehe.org



HeHe (FR/DE/UK)

Rotaļlietu emisijas (Visi mani draugi brauc ar Porsche)

2007, video 3 min 8 s

Video darbā dokumentēta performance, kurā Manhetenas ielās starp mašīnām pārvietojas miniatūrs auto *Porsche Cayenne*. Mūsu pirmie Ņujorkas iespaidi saistīti ar nepārtraukto satiksmi un milzu četrriteņu piedziņas auto izrādi, kuru lokā kā smalkākais un simboliskākais izcēlās *Porsche Cayenne*. Mainoties mērogam, acs pievēršas mazajai mašīnai. Rotaļlieta tika pārveidota, lai braucot radītu dzeltenus, rozā, zaļus, zilus un violetus dūmus, kas pārsteidza garāmejošos cilvēkus. Fonā dzirdami garāmgājēju smieklī un komentāri. *Porsche* rotaļlietai piemīt viss, kas piemīt tās lielajai versijai, turklāt tā veido skaistākus krāsainu izmešu mākoņus.

HeHe ir mākslinieku duo no Havras pilsētas Francijā, ko veido Helēna Evansa (Francija, Anglija, 1972) un Heiko Hansens (Vācija, 1970). Viņu darbi caur humoru, romantismu un asprātību izzina poētiskus paradoksus un alternatīvas naratīvam, kas ekoloģiju pretnostata rūpniecībai.

hehe.org



Robert Hengeveld (CA)
Kentucky Perfect

2009/2012, robotic sculpture

A short tract of turf stretches out over a narrow aluminum structure. Continually drifting over the grass is the scanning motion of a wheeled light assembly. This operation is occasionally interrupted by the abrupt entrance of a reel mower that cuts back any growth of the last twenty minutes. The light again returns to its methodical sweeping. A watering-boom periodically drops down and enters onto the stage. Collectively, these components are engaged in the elaborate effort of maintaining the ideal lawn. The ambition of the project – the nurture and maintenance of the ideal lawn – is often met with the reality of its failure as the turf beings to die back despite the excessive technical efforts and unceasing laborious care. The project – in all its technical workings and continuous endeavor to nurture the ideal lawn specimen – reflects and amplifies the reality of our culture's interest in controlling and shaping the natural environments around us, and more. The work further explores our culturally reinforced perceptions of beauty and the societal pressures to conform to these inset aesthetics.

Hengeveld is an artist whose work explores the boundaries between reality and fiction. He now lives in Newfoundland where he teaches at Memorial University. His research has been presented across Canada and internationally. Past exhibitions include Hallwalls Contemporary Arts Center (Buffalo US), Art Athina (Athens, GC), Powerplant (Toronto, ON), Mercer Union (Toronto, ON), Mulherin New York (NYC, US), and Opinion Makers (London UK).

roberthengeveld.com

Robert Hengeveld is represented by Katharine Mulherin

Supported by Canada Council for the Arts and ArtsNL – Newfoundland and Labrador Arts Council



Roberts Hengevelds (CA)
Perfektais mauriņš

2009/2012, robotiska skulptūra

Darbu veido neliela velēnas josla, kas novietota uz šauras alumīnija struktūras. Pāri zālājam, to skenējot, lēni pārvietojas gaismas iekārta. Lai ku pa laikam šī kustība tiek apturēta, un zāles plāvējs nogriež pēdējo divdesmit minūšu laikā ataugušo zāles daļu, pēc kā atkal tiek atsākta metodiskā pārbaudes kustība. Periodiski pār zālāju tiek izsmidzināts ūdens. Šādā veidā norit centieni mauriņu uzturēt ideālā stāvoklī. Projekta mērķis – ideālā mauriņa audzēšana un uzturēšana – bieži atduras pret neveiksmi, jo zālājs, neskatoties uz pārmērīgajiem tehniskajiem centieniem un nepārtrauktajām rūpēm, sāk atmirt. Projekts, tā tehniskais veikums un nerimstošie mēģinājumi uzturēt perfektā mauriņa eksemplāru, atspoguļo un izceļ cilvēku tieksmi veidot un kontrolēt dabisko vidi sev apkārt. Darbā tiek pētīti kultūrā izplatītie priekšstati par skaisto, kā arī sociālais spiediens šai estētikai pielāgoties.

Roberts Hengevelds ir mākslinieks, kura darbos tiek pētītas robežas starp realitāti un fikciju. Viņš pašlaik dzīvo Ņūfaundlendā un pasniedz Ņūfaundlendā Memoriālajā Universitātē. Viņa pētījumi prezentēti gan Kanādā, gan starptautiskā vidē. Hengevelds veidojis izstādes *Hallwalls* Laikmetīgās mākslas centrā (Bufalo, ASV), "Art Athina" (Atēnas, Grieķija), galerijā "Powerplant" (Toronto, Kanāda), mākslas centrā "Mercer Union" (Toronto, Kanāda), galerijā "Mulherin" (Ņujorka, ASV) un "Opinion Makers" (Londona, Lielbritānija).

roberthengeveld.com

Robertu Hengeveldu pārstāv Katrīna Mulerina

Atbalsta: Kanādas Mākslas padome un ArtsNL – Ņūfaundlendā un Labradoras Mākslas padome



Voldemārs Johansons (LV)

Uncertainty Drive

2017, sound sculpture (steel, concrete, electronics)

Uncertainty Drive is a sonic environment. At the heart of its real-time composition lies a natural source of constrained randomness that is presented via a computational process to render results as a sound composition. The artwork illustrates the emission of ionised particles by means of sonification. The fluctuating element of randomness within this construction is a delta time interval between two consecutive impulses which cannot be precisely predicted. The detected impulses serve as input data to a complex network of signal functions that form an analog computer designed to render results as an audible representation of the emissions.

In contrast to the rigid design within most of man-made systems, characterised by straight lines, right angles and regular pulses of rhythms, an order of a different kind can be encountered within the natural world. These phenomena are governed by an organisation that is not linear and can exhibit chaotic qualities. As Ilya Prigogine (1989), physical chemist and Nobel laureate, famously put it "instability and creativity are inherent to our world [...] In an unstable world, absolute control and precise forecasting are not possible." We can identify the driving forces, but never calculate the exact result. Precisely these properties make the observation of physical systems valuable for art and design practice. By observing the physical world one might find that a constant state is as unlikely as is a large jump in value. Although there is constant change, it cannot be predicted precisely and it is also not completely random. At the same time, we can perceive that the physical and organic systems are fluctuating in a state of dynamic equilibrium.

The work of Voldemars Johansons merges his interests in visuality, sound and science and explores the perception and nature of experience in visible and audible domains. He creates experimental projects that synthesize art, science and technology to explore diverse phenomena and represent the experience through environments assembled from the visual, acoustic and spatial structures. His research interests address the organic combination of acoustic information and spatial forms in the creation of sonic environments and sculptures, examining the joint morphology of acoustic, visual and spatial domains. In his work, the borders between the perception of the visible, the invisible and the audible dissolve to create a unified perceptual situation. "Art has the privilege of being able to reflect about the unproven, the unrecognized, thus broadening the horizons of thinking," comments the author. Johanson's work has been presented internationally at diverse events and venues: the Venice biennial of Architecture, Ars Electronica Center (Linz), BOZAR (Brussels), Ruhrtriennale (de), Today'sArt Festival (The Hague), STEIM (Amsterdam), Sound Forest (Riga), Unsound Festival (Krakow), CAC Vilnius, Concertgebouw Brugge, WRO Media art biennale (Wroclaw), LISTE art fair (Basel), the Latvian National Opera and elsewhere.

johansons.info

Supported by Erica Synths



Voldemārs Johansons (LV)

Nenoteiktības dzinējs

2017, skaņas skulptūra (metāls, betons, elektronika)

"Nenoteiktības dzinējs" ir skaņas vide. Tās pamatā ir dabiskais ierobežotas nejaušības avots, kas skaitļošanas procesā pārvērsts par skaņas kompozīciju. Mākslas darbs skaņas veidā ilustrē jonizētu daļiņu emisijas. Nejaušības mainīgais elements šajā konstrukcijā ir delta laika intervāls divu secīgu impulsu starpā. Šie impulsi ir kompleksa signāla funkciju tīkla – analoga datora, kas emisijas renderē reprezentācijai dzirdamā veidā – ievaddati.

Pretēji vairuma cilvēku radīto sistēmu, ko raksturo stingrs dizains – taisnas līnijas, taisni leņķi un regulāri pulsāciju ritmi –, dabiskajā pasaulē novērojama cita veida kārtība. Šos fenomenus raksturo nelineārs un pat haotisks organizācijas veids. Kā teicis ķīmiķis un Nobela prēmijas laureāts Ilja Prigožins: "mūsu pasauli raksturo nestabilitāte un radošums [...] Nestabilā pasaulē absolūta kontrole un precīzas prognozes nav iespējamas." Varam identificēt dzinējspēkus, bet nevaram aprēķināt precīzus rezultātus. Tieši šīs īpašības fizikālu sistēmu novērojumus dara noderīgus mākslas un zinātnes praksē. Fizikālās pasaules novērojumu laikā var secināt, ka konstants stāvoklis ir tik pat neiespējams kā pēkšņs vērtību pieaugums. Pastāvošo konstanto mainību nevar nedz precīzi paredzēt, nedz tā ir pilnīgi nejausa. Fizikālās un organiskās sistēmas atrodas svārstīgā un dinamiskā līdzsvara stāvoklī.

Voldemāra Johansona darbos savienojas interese par vizuālo, par skaņu un par zinātni – tajos vizuālā un audiālā veidā tiek izziņāta uztvere un pieredzējumu daba. Viņš veido eksperimentālus projektus, kas sintezē mākslu, zinātni un tehnoloģijas, pētot dažādas parādības un attēlojot pieredzi vidēs, ko veido vizuālas, akustiskas un telpiskas struktūras. Viņa pētniecības interešu lokā ietilpst akustiskās informācijas un telpisko formu organizācija savienošana, radot skaņas vides un skulptūras un pētot akustisko, vizuālo un telpisko sfēru morfoloģiju. Johansona darbos tiek sapludinātas robežas starp redzamo, neredzamo un sadzirdamo. "Mākslas priekšrocība ir spēja reflektēt par nepierādīto, neatzīto, tādējādi paplašinot domāšanas horizontus," komentē autors. Johansona darbi izstādīti starptautiski dažādos pasākumos un vietās: Venēcijas Arhitektūras biennālē, "Ars Electronica" centrā Lincā, "BOZAR" Briselē, "Ruhrtriennale" Vācijā, "Today'sArt" festivālā Hāgā, "STEIM" Amsterdamā, festivālā "Skaņu mežs" Rīgā, "Unsound" festivālā Krakovā, Viļņas Laikmetīgās mākslas centrā, Briges koncertzālē, WRO mediju mākslas biennālē Vroclavā, LISTE mākslas mesē Bāzelē, Latvijas Nacionālajā operā un citviet.

johansons.info

Atbalsta "Erica Synths"



Iodine Dynamics (NL/FR/US/UK)

What Remains

2019, installation

What Remains is an 8-bit interactive fiction and adventure video game about environmental issues, the manipulation of public opinion, and whistleblowing. It is distributed on recycled video game cartridges for the original 1985 NES. The game story is based on two years of research which sought to identify strategies used to delay industry regulation and manipulate public opinion during the 80s. More specifically, we explored ways to show the strategies used by the oil and tobacco industries and others to spread false information and doubt, influencing public opinion in order to delay new regulations to protect the public and the environment. These same strategies are still used today by industries and governments, creating a huge obstacle to effective action on the threat of global warming.

Iodine Dynamics has an extraordinary creative team of programmers, designers, writers and crypto-furbies who seamlessly combine advanced analytical thinking with bold 80s engineering and boots-in-the-mud practicality. We pride ourselves in building games that both break and work in the real world. Iodine Dynamics is represented by Arnaud Guillon, Chun Lee, Dustin Long, Aymeric Mansoux and Marloes de Valk.

iodinedynamics.com



Iodine Dynamics (NL/FR/US/UK)

Kas atlicis

2019, instalācija

"Kas atlicis" ir 8 bitu interaktīva videospēle par vides problēmām, sabiedriskā viedokļa manipulāciju, un ziņošanu. Tā tiek izplatīta pārstrādātās videospēļu kasetnēs, kas paredzēti oriģinālajai 1985. gada Nintendo spēļu sistēmai. Spēles stāsts balstīts divu gadu gaitā veiktā pētījumā, kurā autori centušies identificēt stratēģijas, kas tikušas izmantotas, lai novilcinātu industrijas regulējumus un manipulētu ar sabiedrisko viedokli astoņdesmitajos gados. Precīzāk, tika pētīti veidi, kādos citu starpā naftas un tabakas industrijas izplatīja viltus informāciju un šaubas, ietekmējot sabiedrības viedokli, lai noildzinātu jauno sabiedrības un vides aizsardzībai paredzēto regulu izstrādi. Tādas pašas stratēģijas industrijas un valdības pielieto arī mūsdienās, radot milzu šķēršļus efektīvai cīņai pret globālās sasilšanas draudiem.

Iodine Dynamics ir neparasta radošā komanda, kurā ietilpst programmētāji, dizaineri, rakstnieki un kriptofērbiji, kas apvieno avancētu analītisko domāšanu, spilgtu astoņdesmito gadu inženieriju un praktisku pielietojumu. Mēs lepojamies, ka radām spēles, kas ne vien ir aktuālas reālajā pasaulē, bet arī to maina.

Mākslinieku kolektīvā ietilpst Arno Gijons, Čuns Lī, Dastins Longs, Ajmeriks Mansū un Marlusa de Valka.

iodinedynamics.com



Eva-Maria Lopez (DE/FR)

WOHNZIMMERGRÜN (Livingroomgreen)

2012–2016, photography

I Never Promised You a Green Garden

2019, photography, inkjet print

During important football matches there is a special atmosphere in the streets. Towns usually turn into ghost towns. I have always liked such evenings, enjoying the somehow deserted atmosphere. During football matches I walked through the streets in the evening and saw the colour green. The LED screens indicate if people in their houses are watching football matches because the grass of the playing field illuminates their living room with its colour. During European Championships or World Cups, I have been wandering in the streets prospecting for green windows.

WOHNZIMMERGRÜN is also an exploration of the urban space: different houses and social classes connected by the green colour. The intention was to illuminate the topic of football from a different angle: the distant view of a dramatic event – the contrast between the colour of hope on the quiet facades and possible abysses behind the *WOHNZIMMERGRÜN*.

“I Never Promised You a Green Garden” takes a look at the back of the agrochemical business. It consists of several ornaments with decorative motifs similar to those folk art and mandalas. The ornaments look quite harmless and decorative until you find out that each motif consists of logos from companies that produce or sell glyphosate or GM plants. The logos of the global players, mostly floral motifs, reinforce the mottoes

for growth and a better world. Glyphosate is a recurring symbol of the agricultural business and of the fragile ecological situation today. For me as an artist, it is important to find a completely different point of view by transforming the scientific way of considering the issue into a strong visual message. The title takes up this contradiction: The garden as a symbol of nature and recreation and green, the colour of ecology. The promise of herbicides, however, is a “clean” garden.

Eva-Maria Lopez is a multidisciplinary artist based in Karlsruhe, Germany and Paris, France. After receiving a master’s degree in Agriculture, she studied Art at the Academy of Fine Art in Karlsruhe, Germany. Due to this background, issues relating to nature, society and the environment have an important impact on her artwork. In addition to photography as the main medium, she has been transforming her projects as Land Art since 2018. Her works explore the means of conveying these issues visually. Merging realities or history together into one picture or graphic and reframing themes are the central aims of her work. By the interplay of keywords, titles and slogans, Lopez’s attempt is to arouse questioning in the audience.

eva-lopez.de

Eva Marija Lopesa (DE/FR)

WOHNZIMMERGRÜN (Viesistabzaļš)

2012–2016, fotogrāfijas

Es nesolīju tev zaļu dārzu

2019, fotogrāfijas

Nozīmīgu futbola spēļu laikā ielās valda sevišķa atmosfēra. Pilsētas pārvēršas “spoku pilsētās”. Man vienmēr patikuši šādi vakari un to neapdzīvotā atmosfēra. Futbola spēļu vakaros es stāgāju pa ielām un ievēroju zaļo krāsu. LED ekrāni norāda, ka cilvēki mājās skatās futbola spēles, jo futbola laukuma zaļais mauriņš izgaismo viņu viesistabas šajā krāsā. Eiropas Čempionātu un Pasaules Kausu laikā es kļīstu cauri pilsētai, meklējot zaļos logus.

WOHNZIMMERGRÜN ir arī urbānās telpas izpēte: zaļā krāsa vieno dažādākās mājas un sociālos slāņus. Šo fotogrāfiju mērķis ir izgaismot futbola tēmu no cita leņķa: attālināti uzlūkots dramatisks notikums, kontrasts starp cerības krāsu uz klusajām ēku fasādēm un iespējamo haosu aiz *VIESISTABZAĻŠ*.

“Es nesolīju tev zaļu dārzu” uzlūko agroķīmijas biznesa ēnas puses. To veido ornamentu, kas līdzinās tautiskās mākslas motīviem un mandalām. Ornamenti izskatās gana nekaitīgi un dekoratīvi, kolīdz uzzini, ka katru motīvu veido kompāniju logotipi, kas ražo un izplata glifosātu vai ģenētiski modificētus augus. Globālo spēlētāju logotipi parasti satur augu motīvus un pauž devīzes par augšanu un labāku pasauli. Glifosāts ir lauksaimniecības biznesa un trauslās mūsdienu ekoloģiskās sistēmas simbols. Man kā māksliniecei ir būtiski rast jaunu skatījumu, transformējot veidu, kā problēma tiek uzlūkota zinātniski, spēcīgā vizuālā

I Never Promised You a Green Garden.



vēstījumā. Nosaukumā ir atspoguļota šī pretruna: dārzs ir simboliski sasaistīts ar dabu, rekreāciju un zaļo, ekoloģijas krāsu. Turpretim herbicīdi sola “tīru” dārzu.

Eva Marija Lopesa ir starpdisciplināra māksliniece, kas dzīvo Karlsruē, Vācijā, un Parīzē, Francijā. Pēc maģistra grāda iegūšanas lauksaimniecībā, viņa studēja Karlsruē Mākslas akadēmijā. Šādu priekšzināšanu dēļ viņas darbos būtiska loma ir dabas, sabiedrības un vides problēmām. Viņas darbos tiek pētīti veidi, kā par šīm problēmām runāt ar vizuāliem līdzekļiem. Kaut arī fotogrāfija ir mākslinieces pamata medijs, kopš 2018. gada viņa veido lēndārta projektus. Centrālie mērķi Lopesas projektos ir savienot attēlos vai grafikās dažādas realitātes vai vēstures. Arī pētniecībai ir sevišķā nozīme viņas darbībā. Rotaļējoties ar atslēgvārdiem, nosaukumiem un saukļiem, Lopesa cenšas mudināt skatītāju uzdot jaunus jautājumus.

eva-lopez.de



Francisco López (ES)

Hyper-Rainforest

2011, immersive sound installation, 70 min (continuous looped playback)

Rainforests are natural acousmatic environments: whereas they typically manifest an astonishing sonic variety and complexity, the sources of all those sounds are overwhelmingly invisible. Hyper-Rainforest is an immersive sound work, presented in an installation form, that has been created from original environmental recordings carried out by the artist, along with an extensive and intensive experience of profound field listening, during a twenty-year period, in rainforests all over the world.

None of the sounds that can be heard in this work – even the most surprising and outlandish – have been processed or transformed. In stark contrast with most traditional approaches of so-called field recordings, however, this work does not aim at reproducing or simulating any natural “reality” of those original locations. Instead, with a forceful compositional character, this work develops an elaborated and subtle form of hyperreality that strives to generate a self-sufficient sonic virtual world, solely created from those original recordings, with no transformation and with no added sounds, instrumental or otherwise.

Francisco López is internationally recognized as one of the main figures in the realm of sound art and experimental music. His experience in the field of sound creation and work with environmental recordings covers a period of forty years, during which he has developed an impressive sound universe that is completely personal and iconoclastic, and based on profound listening to the world.

franciscolopez.net



Francisko Lopess (ES)

Hiper-lietusmežs

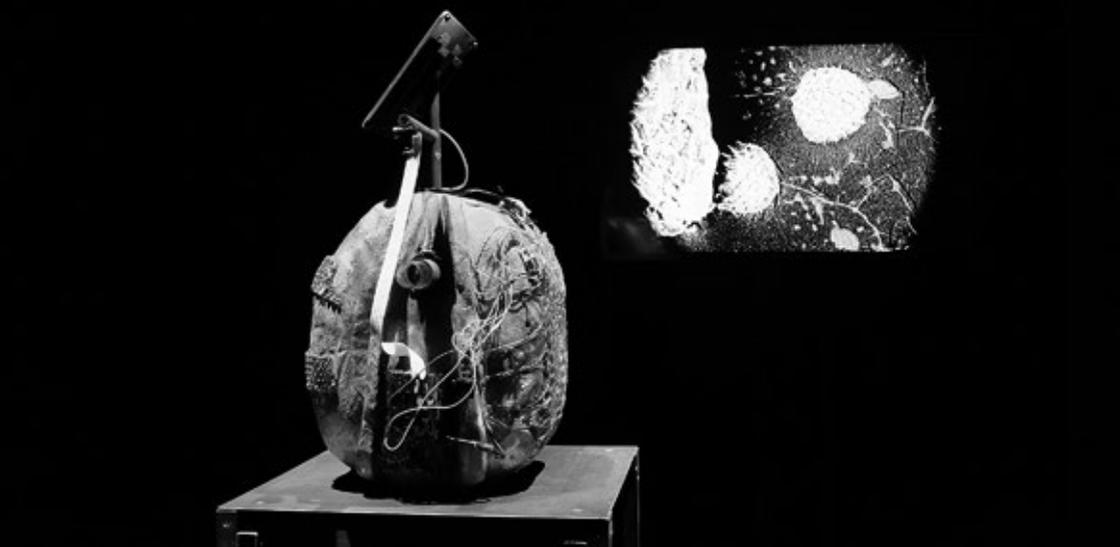
2011, imersīva skaņas instalācija, 70 min (skaņas cilpa)

Lietus meži ir dabiski akusmatiskas vides: kaut arī tajās parasti sastopama pārsteidzoša skaņu dažādība un komplicētība, visu šo skaņu avoti ir pilnīgi neredzami. “Hiper-lietusmežs” ir skaņu darbs, kas izstādīts instalācijas formā. Tas radīts no oriģināliem vidē veiktiem ierakstiem, kā arī no ekstensīvas un intensīvas padziļinātas klausīšanās, ko mākslinieks divdesmit gadu periodā ir veicis lietusmežos visā pasaulē.

Neviena no skaņām šajā darbā – pat ne vispārsteidzošākā un svešākā – nav apstrādāta vai pārveidota. Pretēji vairumam tradicionālo pieeju tā sauktajiem “lauka-ierakstiem” šis darbs netiecas reproducēt vai simulēt jebkādu šo oriģinālo lokāciju dabisko “realitāti”. Tā vietā ar spēcīgu kompozicionalitāti darbs attīsta komplicētu un izsmalcinātu hiperrealitātes formu, kas tiecas radīt pašpietiekamu skaņas virtuālo pasauli no tīriem oriģinālajiem ierakstiem, bez transformācijām, bez pievienotām skaņām – instrumentālām vai citām.

Francisko Lopess starptautiski plaši pazīstams skaņu mākslas un eksperimentālās mūzikas jomā. Viņa pieredze skaņu radīšanas jomā un darbs ar vides ierakstiem aptver četrdesmit gadu ilgu darbības periodu, kura laikā mākslinieks ir attīstījis iespaidīgu skaņu visumu – pilnīgi personīgu, ikonoklastisku un balstītu pamatīgā pasaules klausīšanās procesā.

franciscolopez.net



AnneMarie Maes (BE)

Bee Agency

(a dynamic system of interdependent processes)

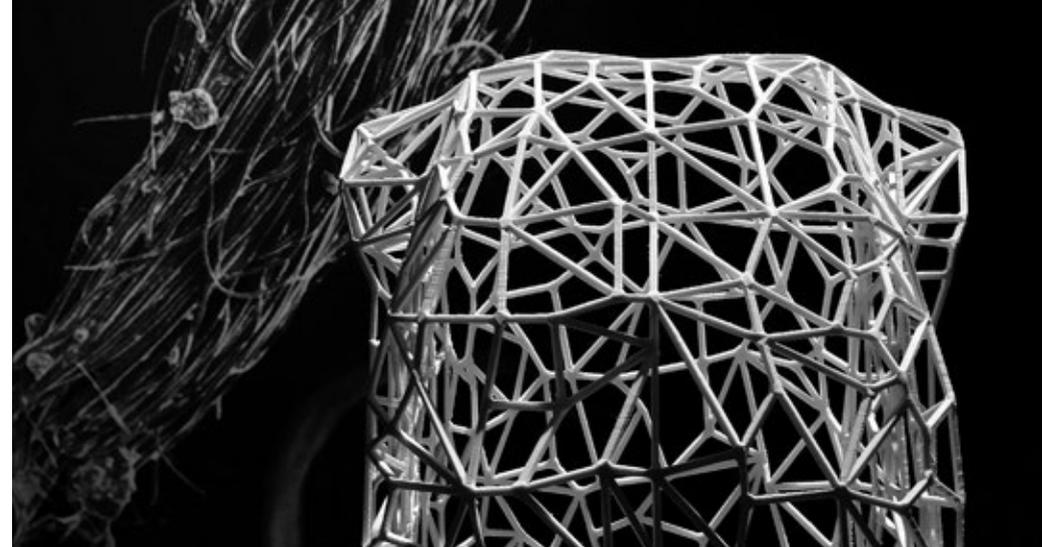
The Intelligent Guerrilla Beehive (sculpture)
 Sensorial Skin (R&D experiments)
 Variation Games (video)
 Alchimia Nova (video 10 min 37 s)
 2016–2019

BEE AGENCY is a dynamic project of interrelated organic and bio-technological processes and experiments. Created with honeybees, micro-organisms and bacteria it is a system developing in harmony with its environment. The departure point is the endangerment of honeybee colonies. These 'intelligent super-organisms' are environmental bio indicators.

The Intelligent Guerrilla Beehive supports the bees by implementing research results from material science. It is a bio-art project developed in collaboration with biologists and engineers, manufactured from microbial skin and bacteria that register environmental influences and respond to it. The video Variation Games condenses one year of audio-visual observation which was made with an infrared camera and contact microphones in a beehive. The images show us that the bees' coexistence is based on 'decision-making, networking, collaboration and collective intelligence'. The video Alchimia Nova, filmed in the studio and open air laboratory of AnneMarie Maes, gives an overview of the different elements of the Sensorial Skin-research.

AnneMarie Maes is an artist who has been studying the close interactions and co-evolutions within urban ecosystems. Her research practice combines art and science, with a keen interest in DIY technologies and biotechnology. She works with a range of biological, digital and traditional media, including live organisms. On the rooftop of her studio in Brussels she has created a(n) (open-air) lab and experimental garden where she runs her experiments with honeybees and bacteria.

<https://annemariemaes.net>



Annemarija Māsa (BE)

Bišu aģentūra

(dinamiska savstarpēji atkarīgu procesu sistēma)

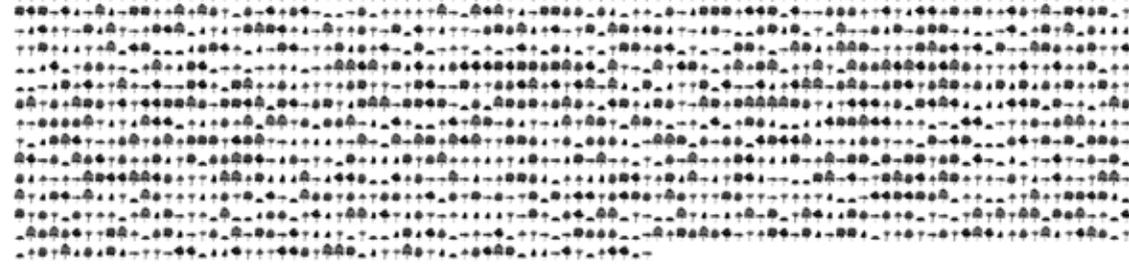
Saprātīgais partizānu bišu strops (skulptūra)
 Sensoriskā āda (pētnieciski eksperimenti)
 Variāciju spēles (video)
 Alchimia Nova (video 10 min 37 s)
 2016–2019

"Bišu aģentūra" ir dinamisks savstarpēji saistītu organismu un biotehnoloģisku procesu, un eksperimentu projekts. Sistēma, ko veido medus bites, mikroorganismi un baktērijas, attīstās harmonijā ar vidi. Projekta izejas punkts ir medus bišu koloniju apdraudējums. Šie "inteliģentie superorganismi" ir vides bioindikatori.

"Saprātīgais partizānu bišu strops" uztur bites, liekot lietā materiālzinātnes pētījumu rezultātus. Tas ir biomākslas projekts, kas tapis sadarbībā ar bioloģiem un inženieriem, veidots no bakteriālās ādas un baktērijām, kuras reaģē uz vides ietekmi. Video darbs "Variāciju spēles" koncentrē gada laikā veiktus audiovizuālus novērojumus, kas veikti bišu stropā ar infrasarkanu kameru un kontaktmikrofoniem. Novērojumi parāda, ka bišu kopdzīve ir balstīta "lēmumu pieņemšanā, tiklošanā, sadarbībā un kolektīvajā inteliģencē". Savukārt otrs video darbs "Alchimia Nova", kas filmēts mākslinieces darbnīcā un brīvdabas laboratorijā, sniedz ieskatu dažādos sensoriskās ādas pētījumu aspektos.

Annemarija Māsa ir māksliniece, kas pēta mijiedarbības un līdzās pastāvošās evolūcijas urbānās ekosistēmās. Viņas pētniecības prakse apvieno mākslu un zinātni, ar sevišķu interesi *DIY* tehnoloģijās un biotehnoloģijās. Viņa strādā ar bioloģiskiem, digitāliem un tradicionāliem medijiem, ietverot arī dzīvus organismus. Uz savas darbnīcas jumta Briselē māksliniece ir izveidojusi (brīvdabas) laboratoriju un eksperimentālu dārzu, kur viņa veic eksperimentus ar medus bitēm un baktērijām.

annemariemaes.net



Joana Moll (ES/DE)

CO2GLE

2014, browser-based installation

CO2GLE is a real-time, net-based installation that displays the amount of CO₂ emitted each second thanks to global visits to Google.com. What is the material impact of communications through the Internet? I often ask this question of my friends and colleagues, and I rarely get a reply. Indeed, almost nobody recalls that the Internet is made up of interconnected physical infrastructure which consume natural resources. How can such an evident fact become so blurred in the social imagination? This project was created from an urge to highlight the massive environmental impact of digital communications technologies. Forty percent of the Internet's total carbon footprint may be attributed to the design of a web site. In 2008 the Internet was already responsible for 2% of CO₂ of global emissions, more than that of the aviation industry and the amount of data produced ever since has increased at a whooping pace. On average, the production of 1 kWh emits 544 gr of CO₂. It takes 13 kWh to transmit 1GB of information, the equivalent of 7,07 kg of CO₂.

Due to the complex set of actors involved in the configuration and operation of the Internet, it is impossible to determine the exact amount of its CO₂ emissions, so the data I present here is approximate. Therefore, CO2GLE acts as a symbolic agent which seeks to reveal the link between our actions and their material impact on the physical world, and aims at creating a mechanism that may trigger thoughts and actions that stimulate and re-appropriate subjectivity. I believe that this is an essential process in the generation of critical thought about the true nature of technology, and in the imagination of alternative techno-paradigms which may coherently respond to our environmental and human conditions.

DEFOOOOOOOOOOOOREST

2016, browser-based installation

DEFOOOOOOOOOOOOREST shows the amount of trees needed to absorb the amount of CO₂ generated by the global visits to google.com every second. Google is the most visited site on the Internet. The site has an average of 52,000 visits per second and weighs around 2MB, resulting into an estimated amount of 500kg of CO₂ emissions every second. On average a tree can absorb 21,77kg of CO₂ per year. Thus, in order to counteract the amount of CO₂ emissions derived by the global visits to google.com, every second, we would need an approximate amount of 23 trees/second. This project has been created with the aim to highlight the massive environmental impact of ICT. In our contemporary algorithmic decision-making society, ecosystems are being increasingly considered as mere economic externalities, thus it is urgent to generate critical thought about the true nature of technology in order to imagine alternative techno-paradigms which may coherently respond to our environmental and human conditions.

Joana Moll is a Barcelona/Berlin based artist and researcher. Her work critically explores the way post-capitalist narratives affect the alphabetization of machines, humans and ecosystems. Her main research topics include Internet materiality, surveillance, social profiling and interfaces. She has presented her work in different museums, universities, festivals and publications around the world. She is the co-founder of the Critical Interface Politics Research Group at HANGAR and is currently a visiting lecturer at Universität Potsdam.

janavirgin.com

Joana Moll is Impakt EMAP/EMARE 2019 Residency artist with support of the Creative Europe Culture Programme of the European Union.

Džoana Molla (ES/DE)

CO2GLE

2014, pārlūkprogrammā balstīta instalācija

CO2GLE ir tiešsaistes interneta instalācija, kurā parādīts ogļskābās gāzes daudzums, kas ik sekundi saražots vietnes Google.com apmeklējumu dēļ. Kāda ir interneta saziņas materiālā ietekme? Šo jautājumu es bieži uzdošu draugiem un kolēģiem, tomēr reti gūstu atbildi. Turklāt teju neviens neatminas, ka internetu nodrošina fiziska infrastruktūra, kas patērē dabas resursus. Kā gan tik acīmredzams fakts var sabiedriskajā iztēlē būt tik aizmiglots? Šis darbs tapis centienos izgaismot to, cik būtisku ietekmi digitālās komunikāciju tehnoloģijas atstāj uz vidi. 40% interneta radītās oglekļa dioksīda pēdas saistāmi ar mājaslapu dizainu. Jau 2008. gadā interneta radīto oglekļa dioksīda emisiju apjoms sasniedzis 2% no kopējā: tas ir vairāk nekā aviācijas industrijas radītais, turklāt saražoto datu apjomus kopš šī laika ir ievērojami pieaudzis. 1 kWh saražošanas laikā gaisā nonāk vidēji 544 g oglekļa dioksīda. Lai nosūtītu 1 GB informācijas, nepieciešami 13 kWh, kas līdzvērtīgi 7,07 kg oglekļa dioksīda.

Interneta darbības un konfigurācijas nodrošināšanā iesaistīto pušu tīkls ir komplicēts, un precīzu CO₂ izmešu daudzumu noteikt ir neiespējami, tādējādi darbā uzrādītie dati ir tikai aptuveni. Līdz ar to CO2GLE darbojas kā simbolisks rīks, kas savieno mūsu darbības un to materiālo ietekmi fiziskajā pasaulē, kā arī tiecas raisīt pārdomas un veicināt rīcību, stimulējot un (no jauna) pielietojot subjektivitāti. Es uzskatu, ka šis process ir būtisks kritiskās domas veicināšanā par tehnoloģiju patieso dabu, kā arī alternatīvu tehnoloģiju izveidē, kas sasauktos ar vides un cilvēku nosacījumiem.

ATMEŽOOOOOOOOOOOOT

2016, pārlūkprogrammā balstīta instalācija

"ATMEŽOOOOOOOOOOOOT" uzrāda koku daudzumu, kas ik sekundi nepieciešams, lai absorbētu Google.com apmeklējumu radītos oglekļa dioksīda izmešus. Google ir pasaulē visvairāk apmeklētā interneta vietne. Vidējais vietnes apmeklējumu skaits sekundes laikā ir 52 000, kas līdzvērtīgs 2 MB datu apjomam, līdz ar to sekundes laikā tiek saražots apmēram 500 kg oglekļa dioksīda. Koks vidēji absorbē 21,77 kg oglekļa dioksīda gadā. Tādējādi, lai izlīdzinātu vienas sekundes laikā Google.com apmeklējumu radīto CO₂ izmešu daudzumu, nepieciešams 23 koku sekundē. Šī projekta mērķis ir izgaismot interneta un komunikācijas tehnoloģiju ietekmi uz vidi. Mūsdienu sabiedrībā, kur lēmumi tiek pieņemti algoritmiski, ekosistēmas jo vairāk tiek uzlūktas kā vienkārši ārējie faktori, tādēļ ir būtiski attīstīt kritisku skatījumu uz tehnoloģiju dabu un veicināt alternatīvas tehnoloģiju paradigmas, kas atbilstu vides un cilvēku nosacījumiem.

Džoana Molla ir Barselonā un Berlīnē dzīvojoša māksliniece un pētniece. Viņas darbos kritiski uzlūkota postkapitālisma naratīvu ietekme uz iekārtu, cilvēku un ekosistēmu alfabētizāciju. Galvenās pētniecības tēmas iekļauj interneta materialitāti, kontroli, sociālo profilēšanu un interfeisus. Viņas darbi rādīti dažādos muzejos, universitātes, festivālos un publikācijās visā pasaulē. Viņa ir "Kritiskās interfeisa politikas pētniecības grupas" līdzdibinātāja mākslas centrā "HANGAR", kā arī lektore Potsdamas Universitātē.

janavirgin.com

Džoana Molla ir Impakt EMAP/EMARE 2019 rezidences māksliniece, kuras daļību izstādē līdzfinansē Eiropas Savienības programma "Radošā Eiropa"



Quimera Rosa (ES/AR/FR)

Trans*Plant: an OncoMouse™ journey

2019, installation mix media
(video, prints, lights, material remains from biomedical research and performance)

This installation puts into dialogue two central routes of the Trans*Plant project, which aims to experiment with a process that engages a body towards a human/plant hybridization. The first one is biomedical research in order to replicate PhotoDynamic Therapy. PDT is based on an intravenous photosensitive molecule used to destroy malignant cells. The second route of that molecular journey of self-experimentation, was a performance based on chlorophyll IV. An almost invisible performance, where light is no longer a visual representation but destructive energy for non-photosynthetic beings.

> [blue for human eyes] Hangar, Barcelona 2017. Photosensitive molecule δ-ALA under a wavelength of 460 nm.

> [green for human eyes] Kapelica Gallery, Ljubljana 2017. Chlorin E6 photosensitive molecule under a LED with a length of 525 nm.

Quimera Rosa is a nomadic lab created in Barcelona in 2008 that researches and experiments on body, technoscience and identities. Aware of transfeminist and post-identitary discourses, they seek to experiment with hybrid and flexible identities able to blur the frontiers of the binomials of modern Western thought. Most of their work is done in a collaborative way, always free of proprietary codes.

quimerarosa.net/transplant

Quimera Rosa is Ars Electronica EMAP/EMARE 2019 Residency artists with support of the Creative Europe Culture Programme of the European Union.



Quimera Rosa (ES/AR/FR)

Trans*Plant: OnkoMouse™ ceļojums

2019, jauktu mediju instalācija
(video, druka, gaisma, biomedicīnisku pētījumu un performances materiāli)

Instalācijā apvienotas divas centrālās Trans*Plant projekta daļas, kas tiecas eksperimentālā ceļā attīstīt cilvēka un augs hibrīda iespējas. Pirmā daļa ir biomedicīniskais pētījums, kura mērķis ir replicēt Fotodinamisko terapiju. Fotodinamiskā terapija ir saistīta ar intravenozu gaismjutīgu molekulu, kas iznīcina ļaundabīgās šūnas. Otrā eksperimentālā molekulārā ceļojuma daļa ir performance, kas balstīta hlorofilā IV. Gandrīz neredzama performance, kurā gaisma no vizuālas reprezentācijas kļūst par destruktīvu enerģiju būtņēm, kurās nenorit fotosintēzes procesi.

> [zila cilvēka acīm] mākslas centrs "Hangar", Barselona, 2017. gads. Gaismjūtīga molekula δ-ALA, viļņu garums 460 nm.

> [zaļa cilvēka acīm] "Kepelica" Galerija, Ljubljana, 2019. Gaismjūtīga molekula Chlorin E6, LED viļņu garums 525 nm.

Quimera Rosa ir nomadiska laboratorija, kas radīta 2008. gadā Barselonā un kas pēta un eksperimentē ar ķermeni, tehnoloģijām un identitāti. Transfeminisma un postidentitātes diskursu ietekmē tiek meklēti veidi, kā eksperimentēt ar hibrīdām un fleksiblām identitātēm, tiecoties izpludināt modernās Rietumu domāšanas binominālās robežas. Quimera Rosa galvenokārt darbojas sadarbības veidā.

quimerarosa.net/transplant

Quimera Rosa ir Ars Electronica EMAP/EMARE 2019 rezidences māksliniece, kuras dalību izstādē līdzfinansē Eiropas Savienības programma "Radošā Eiropa"



Jan-Peter E.R. Sonntag (DE)

X from the GAMMAvert cycle

2019 (GAMMAvert 2006–2019), installation (monochrome plasma light, photo prints, video)

“Have you sometimes observed the sun set over the sea? Have you watched it until the upper rim of its disc, skimming the surface of the water, is just about to disappear? Very likely you have: but did you notice the phenomenon that occurs at the very instant the heavenly body sends forth its last ray, which, if the sky be cloudless, is of unparalleled beauty? No, perhaps not. Well, the first time you have the opportunity of making this observation, and it happens but rarely, it will not be, as one might think, a crimson ray that falls upon the retina. It will be green, a most wonderful green, a green that no artist could ever obtain on his palette, a green the likes of which neither the varied tints of vegetation nor the shades of the most limpid sea could ever produce!” (Jules Verne “The Green Ray”)

Jan-Peter E.R. Sonntag is an artist, composer & researcher. He studied fine arts, art history, music theory, composition, philosophy and cognitive science. His mostly spatial works are shown and performed worldwide. Since 2013 his one of the editors of Friedrich Kittler’s *Gesammelte Schriften*. In 2015 he was invited for his midcareer retrospective *Rauschen* at the Württembergischer Kunstverein in Stuttgart. In 2017 *Rundfunk Aeterna* – a radio opera was commissioned by the documenta 14.



Jans Peters E.R. Zonntāgs (DE)

X no cikla GAMMAvert

2019 (GAMMAvert 2006–2019), instalācija (monohroma plazmas gaisma, foto druka, video)

“Vai esi kādreiz pie jūras vērojis saules rietu? Vai esi vērojis to līdz pat brīdim, kad saules diska augšējā mala pār ūdens virsmu ir teju izzudusi? Droši vien esi. Bet vai esi ievērojis parādību, ja debesis ir skaidras – nepārspējami skaistu, kas redzama brīdī, kad spožais debesu ķermenis raida pēdējos starus? Droši vien neesi. Lūk, pirmajā reizē, kad tev izdosies to novērot – un tas notiek, bet reti – pretēji tam, ko varētu gaidīt, stars, kas nonāk līdz acīm, nebūs sarkans. Tas būs zaļš. Tas būs visbrīnīgāk zaļais: tāds zaļais, ko neviens mākslinieks nebūtu spējīgs uzjaukt; zaļais, kas nav rodams nedz augu pasaulē nokrāsās, nedz visdzidrākās jūras niansēs!” (Žils Verns “Zaļais stars”)

Jans-Peters E. R. Zonntāgs ir mākslinieks, komponists un pētnieks. Viņš ir studējis vizuālo mākslu, mākslas vēsturi, mūzikas teoriju, kompozīciju, filosofiju un kognitīvo zinātņi. Viņa telpiskie darbi tikuši izstādi visā pasaulē. Kopš 2013. gada viņš ir viens no *Friedrich Kittler's Gesammelte Schriften* redaktoriem. 2015. gadā *Württembergischer Kunstverein* Štutgartē tika veidota retrospektīva mākslinieka darbu izstāde “Rauschen”. 2017. gadā *documenta 14* ietvaros Zonntāgs veidoja radio operu “Rundfunk Aeterna”.



Taavi Suisalu (EE)

Waiting for the Light

2018, installation

Intercontinental communication is carried by threads of light as thin as a tenth of a human hair while being as essential to technological societies as the sun is for the plants. We are hanging by a thread while artificial sun rays plunge through the oceans and light up our faces via bright screens.

Waiting for the light introduces baits into these networks and lures in threads of light from different parts of the globe. The Wardian cases function as miniature closed ecosystems and also as islands in this vast network between things. Any object connected to it becomes a target for automated processes – bots – whose motives are mostly unknown. Each plant then becomes an object of interest to these robots whose communicative acts, streams of light, once passed across the floors of oceans, are lit back into our environment as bursts of growth light, giving them an agenda they are unaware of.

Taavi Suisalu works in the contexts of technology, sound and performance, mixing traditional and contemporary sensibilities and activating peripheral spaces for imaginative encounters. His practice is informed by the phenomena of contemporary society and its relations to and use of technologies. He applies subjective research methods to study socio-cultural phenomena, being interested in the behaviour, perception and thinking of social beings.

taavisuisalu.ee

The work was realised within the framework of the European Media Art Platforms EMARE program at WRO with support of the Creative Europe Culture Programme of the European Union. Supported by Cultural Endowment of Estonia and Outset Estonia.



Tävi Suisalu (EE)

Gaidot gaismu

2018, instalācija

Starpkontinentu komunikāciju nodrošina gaismas vītnes – tik smalkas kā desmitā daļa cilvēka mata –, un tā ir tikpat būtiska tehnoloģisko sabiedrību nodrošināšanai kā augiem saule. Mēs karājamies mata galā, kamēr mākslīgi saules stari iznirst cauri okeāniem, nonākot spožajos datoru ekrānos, caur kuriem izgaismo mūsu sejas.

“Gaidot gaismu” šajos tīklos izliek ēsmu un pievilina gaismas vītnes no dažādām pasaules vietām. “Wardian” gadījumi kalpo par miniatūrām, slēgtām ekosistēmām un salām lielajā savienojumu tīklā. Jebkurš objekts, kas ar to savienots, kļūst par automatizētu procesu – robotu – mērķi, kuru motīvi ir galvenokārt neskaidri. Katrs augs kļūst par šo robotu intereses objektu. Robotu gaismas plūsmas, kas reiz šķērsojušas okeānu gultnes, atspīd vidē no jauna kā gaismas augšanas nodrošināšanai, rezultātā sniedzot tiem neapzinātu uzdevumu.

Tävi Suisalu strādā tehnoloģiju, skaņas un performances kontekstos, jaucot tradicionālo un laikmetīgo uztveri un aktivējot perifēriālās radošās telpas. Viņa praksē būtisku lomu spēlē laikmetīgā sabiedrība un tās saiknes ar tehnoloģijām, kā arī to pielietojums. Viņš pielieto subjektīvas pētniecības metodes, lai pētītu sociālos un kultūras fenomenus. Mākslinieku sevišķi interesē sabiedrisku būtņu uzvedība, uztvere un domāšana.

taavisuisalu.ee

Darbs tapis Eiropas Mediju mākslas platformas EMARE programmas ietvaros WRO centrā, kuru līdzfinansē Eiropas Savienības programma “Radošā Eiropa”, Igaunijas Kultūrkapitāla fonds, Outset Estonia.



Rihards Vītols (LV)

Anniu

2018, object, poster

Anniu is a ship that produces ice cubes approximately 2.5 cm in size (standard ice cube size). The ice cubes produced are dropped into water. The surface of the ship is covered with solar cells which power it. For creating more energy there are 2 wind generators that are powered not only by the surrounding winds but as well by a cooling system used to freeze the water. The ship will drift around Antarctica where it will drop ice cubes into the water to slow down ice sheet melting and the rise of global water levels.

Anniu – Any kind of snow intended for melting into water for drinking or cooking.
“Encyclopedia Arctica Volume 1: Geology and Allied Subjects (1947–51)”

Rihards Vītols is a PhD student at DXARTS at the University of Washington (USA). In 2015 he obtained a masters degree in New Media Art from Liepāja University (LV). In 2017 he finished Diploma II at the Academy of Media Arts in Cologne (DE). His work has been shown: 2017–2018 The Exhibition Hall Arsenals of the Latvian National Museum of Art; Daugavpils Mark Rothko Art Centre; 2016 RIXC Exhibition space; Italy 2014 Venice Architecture Biennial; Netherlands 2017 Dutch Design Week.

vitols.xyz



Rihards Vītols (LV)

Anniu

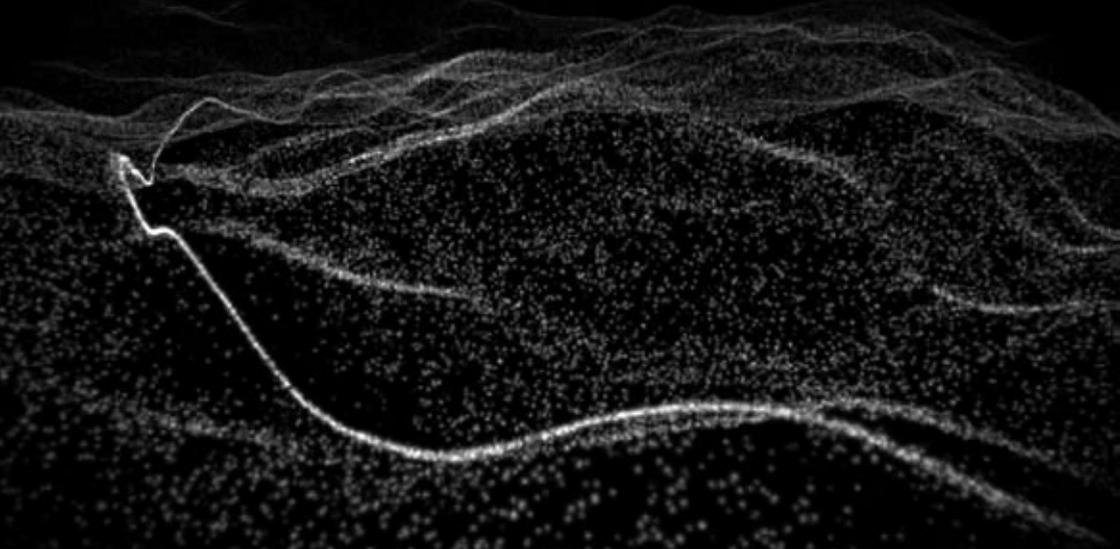
2018, objekts, plakāts

“Anniu” ir kuģis, kas ražo standarta izmēra – apmēram 2,5 cm – ledus kubiņus. Saražotie ledus kubiņi tiek iemesti ūdenī. Kuģa virsmu klāj saules paneļi, kas to darbina. Papildus enerģijas radīšanai pievienoti arī divi vēja ģeneratori, kurus darbina ne vien apkārtējie vēji, bet arī ūdens dzesēšanas iekārta, kas tiek lietota ūdens sasaldēšanai. Kuģis dreifēs ap Antarktiku, ūdenī izmetot ledus kubiņus, lai palēninātu ledāju kušanas procesu un globālā ūdens līmeņa paaugstināšanos.

Anniu – Sniegs, kas paredzēts kausēšanai ūdenī dzērienos vai kulinārijā.
“Arktikas Enciklopēdija, 1. daļa: Ģeoloģija un radniecīgie subjekti (1947–51)”

Rihards Vītols ir Vašingtonas Universitātes (ASV) DXARTS doktorantūras students. 2015. gadā viņš ieguva maģistra grādu Liepājas Universitātes Jauno mediju mākslas programmā. 2017. gadā viņš absolvēja Ķelnes Mediju mākslas akadēmiju (Vācija). Mākslinieka darbi tikuši rādīti 2017. – 2018. gadā Latvijas Nacionālā mākslas muzeja Izstāžu zālē “Arsenāls”, Daugavpils Marka Rotko Mākslas centrā; 2016. gadā RIXC galerijā; 2014. gadā Venēcijas Arhitektūras biennālē, Itālijā, kā arī Nīderlandes Dizaina nedēļā 2017.

vitols.xyz



Florent Di Bartolo (FR)

Solar Flares

2019, audiovisual performance

Solar flares is an audiovisual performance with real-time graphics and ambient music made with modular synthesizers. It uses data about solar activities to generate sound waves and animate particle systems.

The data being used relates more specifically to the solar magnetic activity cycle: a nearly periodic 11-year change in the Sun's activity and appearance. They include changes in the levels of solar radiation and changes in the number and size of flares. Solar cycles have been observed for centuries by changes in the sun's appearance and by changes seen on Earth's surface, such as auroras.

The performance does not give access to a detailed picture of the solar cycle. It sheds light on its existence and stages the disruptive effects its manifestations can have on our communication systems.

Florent Di Bartolo is an artist and researcher based in Paris. His work includes audiovisual performances, installations and interactive data visualisations. His artistic practice revolves around the notion of data poetics in the context of ubiquitous computing and explore alternative ways of representing and accessing data using sensors and custom written software.

<http://www.webodrome.fr>

The work was realised within the framework of the European Media Art Platforms EMARE program at RIXC with support of the Creative Europe Culture Programme of the European Union.



Florāns Di Bartolo (FR)

Saules uzliesmojumi

2019, audiovizuāla performance

Audiovizuālajā performancē "Saules uzliesmojumi" apvienotas reāllaikā radītas grafikas un ambients modularo sintezatoru mūzika. Skaņas un attēla – daļiņu sistēmas – ģenerēšanai izmantoti saules aktivitātes dati.

Dati atspoguļo saules magnētiskās aktivitātes ciklu, aptverot 11 gadu laikā notiekošas periodiskas pārmaiņas: Saules radiācijas līmeņu izmaiņas, kā arī saules uzliesmojumu biežumu un apmērus. Solāro ciklu novērojumi veikti jau daudzus gadu simtus, vērojot Saules vizuālās īpašības, kā arī citas zemes parādības, piemēram, polārblāzmas.

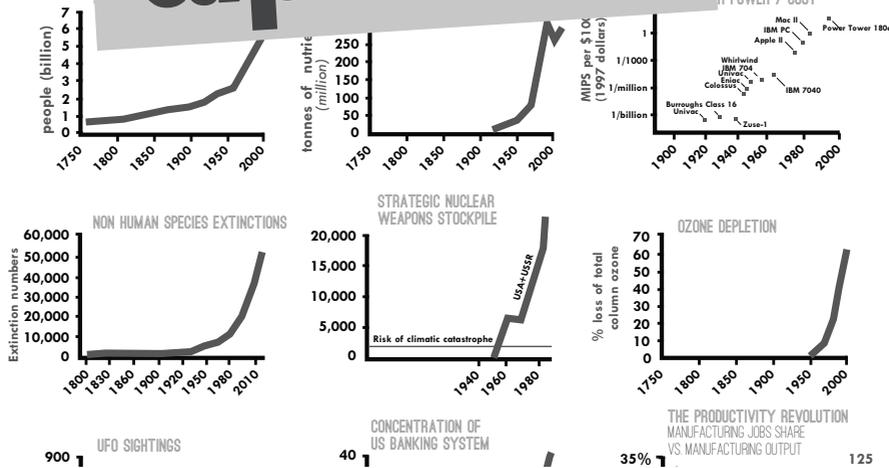
Performance nesniedz detalizētu priekšstatu par saules ciklu, bet tā izgaismo šī cikla eksistenci un to, cik spēcīgi tas var ietekmēt komunikāciju sistēmas.

Florāns Di Bartolo ir mākslinieks-pētnieks no Parīzes. Viņa darbu lokā ietilpst audiovizuālas performances, instalācijas un interaktīvas datu vizualizācijas. Viņa mākslinieciskā prakse saistīta ar ideju par datu poētiku visaptverošas datorizācijas kontekstā, kā arī alternatīvu datu reprezentācijas un pieejamības formu izziņu, pielietojot sensorus un specializētas programmatūras.

<http://www.webodrome.fr>

Darbs tapis Eiropas Mediju mākslas platformas EMARE programmas ietvaros RIXC centrā, kuru līdzfinansē Eiropas Savienības programma "Radiošā Eiropa".

capitalism



Alien Capitalism

Laboratory Planet, n°5

Journal, 2016

Editorial design:
Ewen Chardonnet & Bureau d'études

Authors:
Bureau d'études
Keith A. Spencer
Špela Petric
Ewen Chardonnet
Donna Haraway
Helen Hester
Émilie Noteris
Konrad Becker
Pablo de Soto
Eugene Thacker
Alejandra Pérez Núñez
Matteo Pasquinelli
Deborah Danowski &
Eduardo Viveiros de Castro

Svešais kapitālisms

Laboratory Planet, Nr. 5

Periodisks izdevums, 2016

Galvenie redaktori:
Evens Šardronē, Bureau d'études

Autori:
Bureau d'études
Kīts A. Spensers
Špela Petriča
Evens Šardronē
Donna Haraveja
Helēna Hestere
Emīlī Noterī
Konrāds Bekers
Pablo de Soto
Eižens Takers
Alehandra Perez Nuneza
Mateo Paskineli
Debora Danovska &
Eduardo Vivero de Kastro

VOICES Bureau d'études (p.02) • Keith A. Spencer (p.03) • Špela Petric (p. 04) • Ewen Chardonnet (p. 05 & 19) • Aliens in Green (p. 06 & 24) • Donna Haraway (p.09) • Helen Hester (p.10) • Émilie Noteris (p.12) • Konrad Becker (p.16) • Pablo de Soto (p.17) • Eugene Thacker (p.18) • Alejandra Pérez Núñez (p.20) • Matteo Pasquinelli (p.21) • Deborah Danowski & Eduardo Viveiros de Castro (p.22)

WORDS Alienology (p.02) • Imperial anthropomorphism (p.03) • Teratope (p.04) • Phototatology (p.04) • Xenobiology (p.05) • Shadow life (p.05) • Phototatology (pp.06-07) • Chthulucene (p.09) • Inhabitability (p.09) • Xenofeminist Ecologies (p.10) • Alien Citizens (p.13) • Xeno Capital (p.14) • Algorithmic Terror (p.16) • Regeneration (p.17) • Oil Cults (p.18) • Gnostic Anthropos (p.19) • Word Virus (p.20) • Machinic Cognition (p.21) • Perspectivism (pp.22-23)

n°5

The Laboratory Planet

2016 · 71TH YEAR SINCE 1945

Why are we working
for our own Obsolescence?

XENOPOLITICS
OF THE ANTHROPOCENE

www.laboratoryplanet.org

24 pages # 2 euros

OF A WORLD BECOMING :ALIEN:

Research hypotheses
on Capitalism aims and genesis

Over the past three centuries,
Planet Earth first turned into
a factory, and later on into a laboratory.
The Laboratory Planet documents
this transformation.

The Anthropocene debate aims
to date the moment when human
species, or part of it, started to
become a significant driving force
of major and irreversible terrestrial
environment transformation.

Hardly able to figure out an
earthly human project unity leads
to extend reflexion on this transformation
real agents. This investigation
states the probability than this
major transformation may be
the fruit of a xeno power, alien
capitalism, denying present and
past Earth humankind ontologies.

(continues on last page)



XENOFEMINIST ECOLOGIES (RE)PRODUCING FUTURES WITHOUT REPRODUCTIVE FUTURITY

BY HELEN HESTER (LABORIA CUBONIKS) **philosopher**

The subject of xenofeminism is neither woman nor human, if these terms are understood as suggesting discrete entities snipped from the wider fabric of technomaterial existence. Instead, xenofeminism is interested in the assemblages within which social agents are embedded. This is evident throughout our recent manifesto, "Xenofeminism: A Politics for Alienation" – a text that seeks to be very much alive to the entanglement and co-constitution of silicon-based and carbon-based actors. It makes frequent reference to current technoscientific conditions, from online solidarity networks, to the hyperspatial phenomenon of the stock market, to suggestive but embryonic advances in open source medicine. In so doing, the manifesto points to some of the many ways in which technological alteration might generate forms of radical alterity. 'Nature', meanwhile, emerges as a recurrent force in the text – not as a naturalizing or essentializing underpinning for gender and eco politics, but as an always already technologized space of contestation that fundamentally shapes lived experiences. 'Nature' (not least as it is manifested in gendered embodiment) is viewed as a space of experimentation – not a fact to be accepted but a terrain of negotiation to be actively contested for. This is captured in the manifesto's ultimate call to action: 'In the name of feminism, 'Nature' shall no longer be a refuge of injustice [...] If nature is unjust, change nature!' (Latoria Cuboniks, 2015: n.p.). I am starting with this outline both in order to emphasize the position from which I am articulating my ideas, and because a lot of what I want to discuss here takes this position as an implicit reference point.

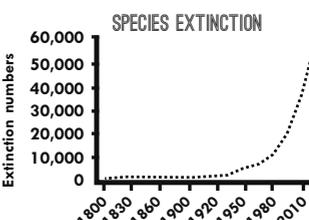
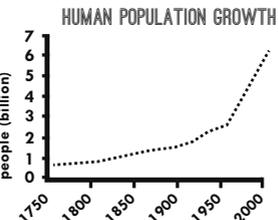
Xenofeminism, as a political and theoretical project, is distinctly future-oriented, tracing emerging developments in technology and the post-human in order to imagine a world beyond current understandings of gender, race, and class. However, aside from our (relatively brief) reflections upon globalized technocultures, our work has yet to really engage with the Anthropocene. To put it another way, we have been theorising the future (not to mention various senses of 'Nature') without reflecting on the conditions for biological existence upon which any future-oriented project would obviously depend. With this paper, I want to start to rectify this framing our queer, technomaterialist trans feminism in terms of ecology and debates about human population. The points I'm making here are intended to be provocative rather than prescriptive, and they are certainly looser and more gestural than I would like. However, the ideas contained here mark an early gesture in a commitment to a longer-term project – one that I hope will be viewed as an invitation to discuss, engage, and construct a better xenofeminism.

The title of this piece is '(Re) producing Futures Without Reproductive Futurity'. It takes as its starting point the work of the queer theorist Lee Edelman who, in his 2004 book *No Future: Queer Theory and the Death Drive*, famously takes issue with 'the future' as a heteronormative construct. I'm going to be using Edelman's work to point to the limits of some of the discourses that most commonly circulate around climate change activism – namely,

that the focus of said activism should be preserving things for future generations, and that it should be framed primarily as an effort to protect 'our' children's rightful inheritance. For Edelman, the contemporary world is characterised by a reproductive futurism in which the 'Child remains the perpetual horizon of every acknowledged politics, the fantasmatic beneficiary of every political intervention' (2004: p. 3). As he puts it, we encounter 'the disciplinary image of the Child [...] on every side as the lives, the speech, and the freedoms of adults face constant threat of legal curtailment out of deference to imaginary Children whose futures, as if they were permitted to have them except as they consist in the prospect of passing them on to Children of their own, are construed as endangered by the social disease as which queer sexualities register' (Edelman, 2004: p. 19). The needs of adults – particularly non-reproductive adults – are constantly subordinated to those of children, as bearers of the idea of the future. Edelman's primary examples of this phenomenon are rampant cultural homophobia and so-called 'pro-life' activism.

When we think the future, which is largely the terrain of politics, he feels that we inevitably perpetuate a culture laudatory of the child, and therefore supportive of ideologies of the family that are both hetero- and homonormative. Whilst heterosexual sex or the monogamous, dyadic relationship form are socially sanctioned via the 'alibi' of biological and social reproduction, the queer comes to represent the 'violent undoing of meaning, the loss of identity and coherence, the unnatural access to jouissance' (Edelman, 2004: p. 132). It is the irredeemable, unrecoverable other. The only proportionate response to this state of affairs is, for Edelman, refusal – the refusal of politics, the refusal of the future, the refusal of the Child. Those beyond the sanctified confines of heteronormativity are, according to his analysis, to embrace the death drive and to become what reproductive futurism has already decided that they are – just a bunch of selfish queers.

Edelman's work is quite clearly a polemic, gleefully spooking the straights and denouncing the 'fascism of the baby's face' (2004: p. 75). As such it is perversely seductive – not to mention seductive in its



perversity – and compelling, sometimes, spiteful. It also alerts those of us with an interest in eco-queer perspectives to some of the risks inherent in framing the future. Think of the imagery used to promote the People's Climate March in London, New York, Paris and elsewhere. On posters spread across urban transit networks, we encounter an ethereal nymph-child, clutching a toy windmill whilst staring wide-eyed into the future. In positioning what we do as agitating on behalf of generations to come, we may unwittingly participate in the cult of the Child that is so central in determining which lives are prioritized and whose needs are seen to matter. However, the limitations of the argument for refusal and withdrawal sketched out in *No Future* are quite clear. What does it mean to cede the entire territory of politics to 'family values'? What are the implications of celebrating 'the act of resisting enslavement to the future in the name of having a life' (Edelman, 2004: p. 30)? Living for the now and saying 'fuck the future' hardly seems like an apt response to impending ecological disaster – and indeed, the fact that Edelman's analysis largely proceeds via queer readings of classic Hollywood cinema suggests that such crises are not really within his purview. He's not actually considering the brute reality of the contemporary Anthropocene here, so perhaps it is unfair to frame his argument in these terms; and yet, the undesirable implications of *No Future* remain.

Nina Power is amongst those who have sketched out objections to this account of reproductive futurity. She points out some of the ways in which Edelman's seemingly radical position plays into existing structures of neoliberalism, remarking that 'capitalism depends upon the reproduction of sameness in the guise of difference, the idea that there is no alternative, and [that] no future [in the sense of new ways of living] is possible' (2009: p. 2). She also comments that Edelman's conflation of politics-with-the-future-with-the-child does not hold in every situation: 'the question of a "queer" (that is, non-futural) resistance to communal relations has in fact been an issue for various twentieth century political movements. There have been various kinds of 'queer' resistance to the organising principle of heteronormativity, which have at the same time been explicitly political projects' (2009: p. 8). Pow-

IS THERE ANY WORLD TO COME?

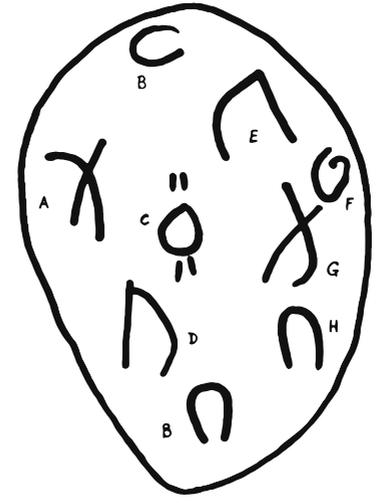
BY DÉBORAH DANOWSKI & EDUARDO VIVEIROS DE CASTRO **anthropologist**

The problem of the end of the world is always formulated as a separation or divergence, a divorce or orphaning resulting from the disappearance of one pole in the duality of world and inhabitant—the beings whose world it is. In our metaphysical tradition, this being tends to be the "human," whether called *Homo sapiens* or *Dasein*. The disappearance may be due to either physical extinction or one pole's absorption by the other, which leads to a change in the persisting one. We could schematically present this as an opposition between a "world without us," that is, a world after the end of the human species, and an "us without world," a humanity bereft of world or environment, a persistence of some form of humanity or subjectivity after the end of the world. But to think the future disjunction of world and inhabitant inevitably evokes the origin of its present, precarious conjunction. The end of the world projects backward a beginning of the world; the future fate of humankind transports us to its emergence.

The existence of a world before us, although regarded as a philosophical challenge by some (if Meillassoux's subtle argument is to be believed (1)), seems easy enough for the average person to imagine. The possibility of an us before the world, on the other hand, is less familiar to the West's mythological repertoire. Yet it is a hypothesis explored in several Amerindian cosmogonies. It finds itself conveniently summarized in the commentary that opens a myth of the Yawanawa, a people of Pano-speakers from the western Amazon: "The myth's action takes place in a time in which 'nothing yet was, but people already existed.'" (2) The variation of the Aikewara, a Tupian-speaking people who live at the other end of the Amazon, adds a curious exception: "When the sky was still very close to the Earth, there was nothing in the world except people—and tortoises!"

At first, then, everything was originally human, or rather, nothing was not human (except for tortoises, of course, according to the Aikewara). A considerable number of Amerindian myths—as well as some from other ethnographic regions—imagine the existence of a primordial humankind, whether fabricated by a demiurge or simply presupposed as the only substance or matter out of which the world could have come to be formed. These are narratives about a time before the beginning of time, an era or eon that we could call "pre-cosmological." (4) These primordial people were not fully human in the sense that we are, since, despite having the same mental faculties as us, they possessed great anatomic plasticity and a certain penchant for immoral conduct (incest, cannibalism). After a series of exploits, some groups of this primordial humankind progressively morphed—either spontaneously or due to the action of a demiurge—into the biological species, geographical features, meteorological phenomena, and celestial bodies that comprise the present cosmos. The part that did not change is the historical, or contemporary, humankind. (5)

One of the best illustrations of this general type of cosmology is described in great detail in the autobiography of Yanomami shaman and political leader Davi Kopenawa. (6) We could also recall ideas from the Ashaninka (Campa), an Arawak people both geographically and culturally distant from the Yanomami: Campa mythology is largely the story of how, one by one, the primal Campa became irreversibly transformed into the first representatives of various species of animals and plants, as well as astronomical bodies or features of the terrain ... The development of the universe, then, has been primarily a process of diversification, with mankind



Degen drawing (after Marcel Grauale & Ogotommeli, *Le renard pâle*, 1951). Drawings of the Sirius system sketched on the sand by Ogotommeli with: (A) Sirius. (B) Sirius B (with two positions). (C) Sirius C. (D) Nommo. (E) Vourcausu. (F) the star of women. (G) the sign of women. (H) the sex of women.

as the primal substance out of which many if not all of the categories of beings and things in the universe arose, the Campa of today being the descendants of those ancestral Campa who escaped being transformed. (7) We could also mention the cosmogony of the Luiseño from California, evoked in *The Jealous Potter* by Claude Lévi-Strauss, in which the cultural hero Wyiot differentiates the originary human community into the various species of currently existing beings. (8) The theme is also found in some non-Amerindian cultures: for example, the Kaluli from Papua New Guinea recount that "at that [pre-cosmological] time, according to the prevailing story, there were no trees or animals or streams or sago or food. The Earth was covered entirely by people." (9) A man of authority (a big man) then decided to transform the different groups of people into different species and other natural phenomena: "those who were left aside became the ancestors of human beings."

We can see how, in Amerindian thought (and some others), humankind or personhood is both the seed and the primordial ground, or background, of the world. (10) *Homo sapiens* is not the character who comes to crown the Great Chain of Being by adding a new ontological layer (spiritual or "cognitive," in modern parlance) on top of a previously existing organic layer that would, in turn, have emerged out of a substrate of "dead" matter. In the West's mythophilosophical tradition, we tend to conceive animality and nature in general as referring essentially to the past. Animals are living arche-fossils, not only because beasts roamed the Earth long before we did (and because these archaic beasts were like magnified versions of present animals), but because the human species has its origin in species that are closer to pure animality the more we recede in time. (11) By virtue of a felicitous innovation—bipedalism, neoteny, cooperation—the Great Watchmaker, whether blindly or omnisciently, conferred upon us a capacity that made us into more-than-organic beings (in the sense of Alfred Kroeber's "superorganic"), endowed with that spiritual supplement that is "proper to man": the species' precious private property. Human exceptionalism, in short: language, labor, law, desire; time, world, death. Culture. History. Future. Humans belong to the future like animals belong to the past—our past, since animals themselves are, as far as we are concerned, trapped inside an exiguous world within an immobile present. Yet that is not, as we can see, how things go as far as these other humans who are the Amerindians and other non-modern humankinds are concerned. One of the things that make them other consists precisely in the fact that their concepts of the human are oth-

er to our own. The world as we know it, or rather the world as the indigenous knew it, is the present world that exists (or existed) in the interval between the time of origins and the end of times—the intercalary time that we could call the "ethnographic present" or the present of *ethnos*, as opposed to the "historical present" of the nation-state. Our present world that exists is conceived in some Amerindian cosmologies as the epoch that began when pre-cosmological beings suspended their ceaseless becoming-other (erratic metamorphoses, anatomic plasticity, "unorganized" corporeality) in favor of greater ontological univocality. (12) Putting an end to the "time of transformations"—a common expression among Amazonian cultures—those unstable anthropomorphs who lived at the origins took on the forms and bodily dispositions of those animals, plants, rivers, and mountains that they would eventually come to be. This was, in fact, already prefigured in the names they bore in the absolute past; thus, for example, the Peccary Yanomami—the tribe of originary people who had the name "Peccary" [*waixada*])—became the term "peccary," that is, the wild pigs that we hunt and eat today (*Yanomani* means "people" in their language). The whole world (though again, perhaps not the tortoise or some other oddity) is virtually included in this originary proto-humankind; the pre-cosmological situation might thus be indifferently described as a still worldless humankind or as a world in human form, an anthropomorphic multiverse that gives way to a world conceived as the result of the (never quite finished) stabilization of the infinite potential for transformation contained in humankind as universal substance, or rather universal "actance," both originary and persistent. (13) We thus see a multiple inversion of the cannibalistic or zombie-apocalypse scenarios that figure in Cormac McCarthy's *The Road* and similar narratives: in indigenous mythology, human food consists of humans who morphed into animals and plants; humankind is the active principle at the origin of the proliferation of living forms in a rich, plural world. But the indigenous scheme is also an inversion of the Garden of Eden myth: in the Amerindian case, humans are the first to come, and the rest of creation proceeds from them. It is as if what comes from Adam's rib is much more than his female complement—rather it is the whole world, the entire infinite rest of it. And names, in their infinite variety, existed, as we have seen, before-alongside things (the Peccari Yanomami, the Jaguar People, the Canoe People ...); things did not wait for a human arche-namegiver to tell them what they were. Everything was first *human*, but everything was not one. Humankind was a polynomial multitude; it appeared from the start in the form of an internal

The Laboratory Planet n° 5 ALIEN CAPITALISM

The Laboratory Planet n° 5 ALIEN CAPITALISM

UN/GREEN

06.07.–22.09.2019

Latvian National Museum of Art

Working hours:

Mon. Closed

Tue., Wed., Thu. 10.00 – 18.00

Fri. 10.00 – 20.00

Sat., Sun. 10.00 – 17.00

Admission:

Great Exhibition Hall 3,50 EUR / 2,00 EUR

(for students and seniors)

Contacts:

rixc@rixc.org

+371 67228478

ZALŠ / ATMASKOTS

06.07.–22.09.2019

Latvijas Nacionālais mākslas muzejs

Darba laiks:

P. slēgts

O., T., C. 10.00 – 18.00

P. 10.00 – 20.00

S., Sv. 10.00 – 17.00

Ieejas maksa:

Lielā izstāžu zāle 3,50 EUR / 2,00 EUR

(studentiem un pensionāriem)

Kontakti:

rixc@rixc.org

+371 67228478