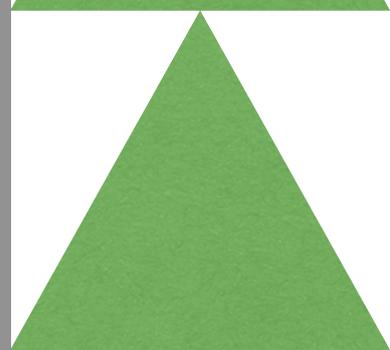
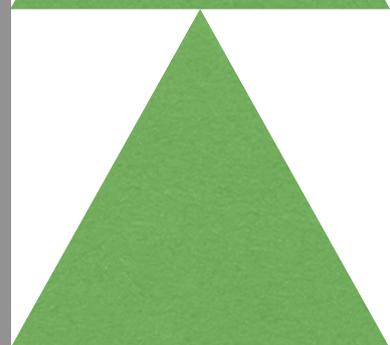
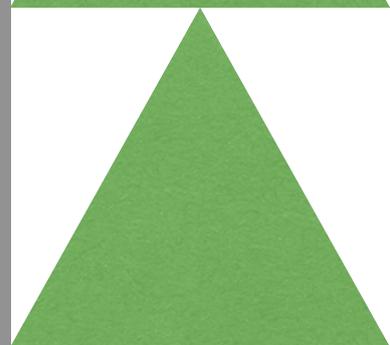
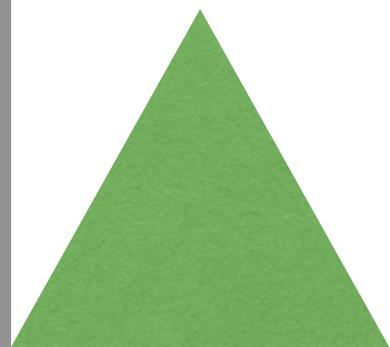


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Contents:

Introduction

Where is it happening?

Community

Data

Economy

Workshops and events



Introduction:

The work of artists has always played a fundamental part in the ethical education of the masses; their creative experimentation with the instruments provided by science and technology is the only possible way for opening up undiscovered paths in the search of new and sustainable ways of living. That same objective has led many environmentalists to turn to experimenting with digital tools in search for a sustainable re-articulation of the massive body of computation and that now covers the original natural landscape entirely.

The artists selected are exploring three fundamental aspects of the current environmental crisis:

community, data and economy.

The exhibition aims to bring the city of Manchester right at the center of the conversation about the implications of art within the environmental crisis and what contribution artists can make to the cause. The work of artists and professionals involved is contributing in expanding the discourse around art and the environment through a creative use of the latest technological achievements.

Both environmentally conscious and technological enthusiasts will find the exhibition deeply engaging, and those who are new to these topics will be introduced to not only the future aspect of art, but to a new understanding of the relationship between technology and nature.



Where is it happening?

The reading of

Bratton, B. H. (2015) The Stack. On Software and Sovereignty. The MIT Press Cambridge, Massachusetts London, England.

had a great influence in choosing a format for this exhibition. Keeping the structure of the Stack in mind, one that is composed of different layers, the intention is to expand the space of the exhibition outside of its main (virtual) site. That is why the art exhibited will be placed in different virtual locations and made accessible to the public via (...) in collaboration with Knit.Collective.

KNIT

KNIT is a collective that gathers under its structure a group of young professionals in the field of visual and multimedia contemporary arts. [...] The project KNIT proposes to find solutions that encourage the formation of long-lasting relationships, promoting collaboration between minds alike. This complex plot made of connections portrays the reality we are all part of. To explore these knots, point of contact free from restrictions of space and ideology, it's our starting point towards the search for new forms of expression.

The aim of the collective is to create new ties between artists, curator and critics in the contemporary setting. Our project will happen on Instagram: our profile won't function as the main exhibition space, but, borrowing from the hotel terminology, as

a reception. The visitor will be re-directed towards an external profile called Room in which the selected artist will exhibit their work. Each artist will be hosted by a different profile, one that is managed by another user, specifically selected to enhance the properties of their artwork. Journalists, critics, curators, or institutions of the contemporary art setting will be invited to provide their profile and reinvent it as the exhibition space of the artwork dedicated to them. The innovative approach of the project proposes itself as a solution that will facilitate the creation of new relationships between emerging artists and prominent personalities. KNIT is a plot made of connections that bring together communities, creation and collaboration.

Source: KNIT Statement

Instagram: [knit.project](https://www.instagram.com/knit.project)





Community

The extent of our communities has gone far beyond the limitations of one's territory and it has come to include both humans and non-humans. Practicing care and cultivating connections is our task when trying to learn how to deal with disaster, and art is just a facilitator of that. These new forms of art making help us explore our connection with both natural and digital organisms.

Fieldnotes from a technobiocology -

Becky Lyon

Fieldnotes from a Technobiocology is an evolving body of research and installation situated in an imaginary, post-human future where biology and technology have converged to create new life forms, new 'lively' forms and new self-sustaining ecosystems.

This project suggests a positive future trajectory in which the convergence of technology and biology results not in an abomination, but an allegiance that helps to restore the planet. The new 'natural' is defined by bacteria ingesting and generating electricity from human pollution; photosynthesising membranes sequestering carbon from the atmosphere and plastic as structural material for new organisms. Remediation and recovery, it seems, lies within biology.

Source: <https://www.elasticfiction.co/fieldnotes-from-a-technobiocology>

The Intelligent Guerrilla Beehive -

AnneMarie Maes

The Intelligent Guerilla Beehive is a research project on the edge of art and science. It evokes issues of sustainability and biodiversity, giving viewers an artistic experience of my ongoing research related to the disappearance of the honeybee.

The goal of the Intelligent Beehive is a double one. At one hand it offers a safe refuge for city honeybees, and at the other hand is is a biosensor that interacts with the environment and that measures the pollution of the foraging fields around the beehive.

The project is a collaboration with the non-human other. Honeybees and bacteria become interfaces to be informed about the health status of our environment. Bees and bacteria become living monitoring technology.

VARIATION GAMES (video)

Source: <https://annemariemaes.net/projects/the-intelligent-guerilla-beehive/>



Data

The seemingly abstract digital dimension has weight, and when disregarded it can contribute to an already desperate environmental crisis. From the assembling of electrical devices to the energy required for its use, the digital body of data has power of affect over the Earth and its ecologies. The management and distribution of data have become part of the ecological concern and, consequently, object of artistic experimentation.

IAQOS –

Salvatore Iaconesi, Oriana Persico

IAQOS, an experience in community AI which was connected to the local primary school and to the multicultural nature of the Torpignattara neighbourhood in Rome. The multiple art-driven manifestations of the AI in the neighbourhood, together with the many social rituals to which its presence was connected, allowed it to create multiple transcultural, transgenerational opportunities for learning and exploring the many implications of AI in our daily lives, across the territory, in public space. They are solid, living example which we are using to define what we begun to call the New Living: the condition in which data and computation acquire an existential character in our lives and in our possibility to exist, express, relate, know, understand, communicate, learn in our ecosystems, made up of human and non-human actors. This New Living thrives on new alliances with data and computation, built according to the geometries of the new cosmology that go with them, and of the rituals that we need to inhabit it. Reality is queer (Barad, 2011). Data is queer. Our AIs are queer. By embracing them we will be able to dance together around new fires, to live our odysseys together, which will be made of algorithms and computation. We will tell the epic of time that belongs to us.

Source: S. Iaconesi, O. Persico (2021)

When my child is AI. Learning and experiencing through AI outside the school: the experiences of a community AI. QTimes Journal of Education, Anno XIII, Numero 1. ISSN 2038-3282

WIREMASS —

Jacob Bolton

3 overlapping looping films. Here, the raw image code of original photos of biological matter is injected with the Paris Climate Change Agreement and other text that virtualise the earth, such as Google Earth HTML. The soundtracks were made through a similar process of text-editing MP3 files.

Digital media is generally thought of as something pretty abstract and weightless, but that's not the case: last year, data storage and transfer worldwide contributed to more emissions than the airline industry.

Data has weight.

In transnational government initiatives to save the planet, the reverse is true: something totally physical (the earth) is converted into something virtual, speculative, something to be administered and moderated. The language of the Paris Climate change agreement attests to this: the word 'ocean' appears only once throughout the entire document. The much more abstract 'Climate' appears 48 times. There is no mention of ice. Basically, the planet gets

treated like a dataset, something without form.

In the process of corrupting the code of the images, some files were pushed

far into instability. The full images can rarely be fully loaded in your browser: only parts of them load on each attempt.

Source: <https://www.satellitedishemoji.com/art/wiremassfilm.html>



Economy

The relation between the current environmental crisis and capitalistic behaviours has become more and more evident, now that the consequences of the exploitation of natural resources are almost irreversible. With increasing interest and capital invested in the technology of the blockchain, many artists are starting to explore its potential. The works selected demonstrate how this technology can be implemented in finding solutions that protect the environment and its resources from exploitation.

Premna Daemon - terra0 (Paul Seidler, Paul Kolling and Max Hampshire) in collaboration with Georgia Hansford, Louis Center and Gregor Finger

Premna Daemon is an installation and prototype currently [2018] residing in the Schinkel Pavilion in Berlin. The system consists of a Bonsai tree (a Premna Microphylla), a web interface, several sensors and cameras, and a Smart Contract on the Ethereum Mainnet.

The software and hardware system(s) the tree is embedded within - a set of technological prostheses the plant is augmented with - allow for the creation of a financially-mediated social contract to come into being between the operators of the the Proof of Work exhibition and this hybrid entity. The operators have committed to care for the various needs of the Premna Daemon (watering, lighting, leaf trimming, etc) only when Premna itself requests assistance by sending Ethereum to a wallet owned by the gallery. The Eth used for these requests is donated to Premna by users via the web interface.

Source: <https://medium.com/@terra0/premna-daemon-an-introduction-via-a-history-of-autonomy-in-the-cryptosphere-3cee15e92fe2>

Request a recording of the installation.



Workshops and Events

Future Focus: Money and Environment –

Future Everything

The third season of our online programme, Future Focus, brings together scholars, artists, economists and other professionals in a creative exchange,

conversations and networking around topics related to Money and Environment. The aim of the series is to develop a long-term socio-economic research programme exploring how finance impacts on the environment and how finance could be reimagined to contribute to the environmental and social agenda.

From examining the complex and sometimes unknown ways in which money and environment might be related throughout history, to opening up discussions around issues surrounding tax havens and offshore economies, labour, opaque markets and climate change, we are investigating ideas and questions including whether money and finance can be green or regulated for environmental change, what strategies we can create for ecological good and what knowledge systems we might need and from/with whom.

Website: <https://futureeverything.org/event/future-focus-money-and-environment-ii/>

Be-coming Tree —

Jatun Risba

Be-coming Tree is a radically inclusive event involving minimal curation. This virtual gathering of artists and trees creates a living artwork that unfolds before the eyes of spectators via Zoom, in real-time. The fact that human lungs have been targeted by the Covid-19 virus and breathing is afflicted, means the decision to find existential and artistic refuge in woods (“the lungs of the planet”) is both prophetic and eminently responsive to the unprecedented ecological collapse the Earth has been dealing with in the last decades.

From the (Non)Curatorial Statement in the Be-coming Tree
09.01.2021 Press Kit