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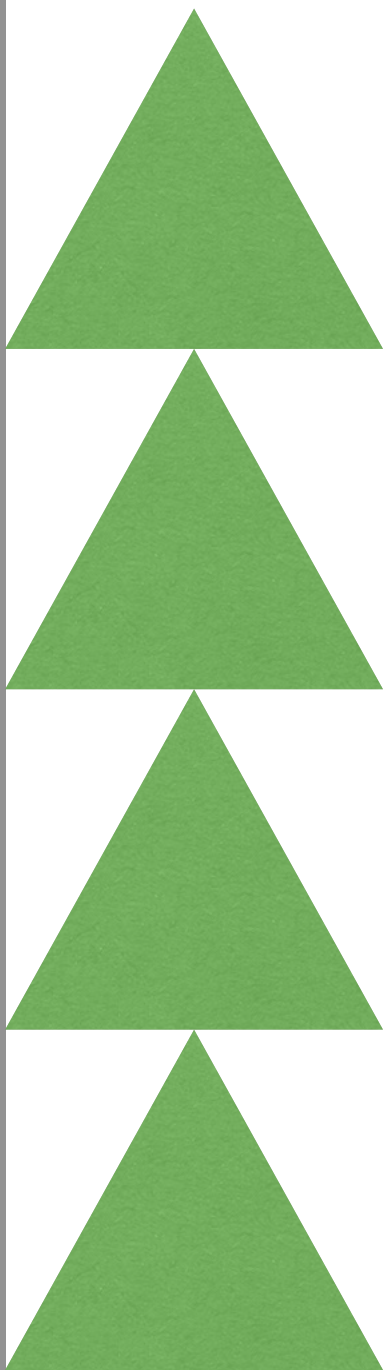

Contents:

Introduction

Where is it happening?

Community

Data

Economy

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 portraits 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

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.

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/

Artist web: https://annemariemaes.net/home/

Nourriture passe nature –

Chiara Sgaramella, Sébastien Tripod, Carla Rangel

The project revolves around the construction of an outdoor kitchen in the orchards of Zone Sénsible. This urban farm, located in the parisian suburb of Saint-Denis and recently restored by the artist collective Parti Poétique, is a new field for research around the themes of nature-culture-food. As part of the opening of the exhibition space 365, I collaborated with the collective Constructlab in the farm. Our active presence on site (we lived, slept and ate in and from the fields) allowed us to question different ways of occupying and thinking about the place. What does it mean to build in a naturally rich and fertile land which has favoured, since the middle ages, the development of an important agricultural tradition once feeding a large part of the parisian population? What is it to cook and transform the freshly harvested produce in the middle of the fields that generated it? What cultural and social processes can originate from this transformation?

Source: https://chiarasgaramella.com/nourriture-passe-nature

Artist web: https://chiarasgaramella.com/Home

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.

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

Artist web: https://www.satellitedishemoji.com/art/

Economy

The relation between the current environmental crisis and capitalistic aims has become more and more evident, now that the consequences of the exploitation of natural resources are almost irreversible. With always increasing interest and capital invested in the technology of extraction and mass production, many artists have dedicated their research in finding sustainable alternatives. The works selected demonstrate how these technologies can be implemented in finding solutions that protect the environment and its resources from exploitation.

Charging Tesla Crash, A Speculation –

Jean Katambayi, Sammy Baloji, Daddy Tshikaya and Marjolijn Dijkman

‘Charging Tesla Crash, A Speculation’ is a collaboration of Jean Katambayi, Sammy Baloji, Daddy Tshikaya and Marjolijn Dijkman. The performative installation returns to the utopian ideas of Nikola Tesla about wireless and available energy for everyone around the globe. The performance ‘charging’ the copper wire Tesla car reflects on the global inequalities present today.

’Tesla Crash, A Speculation’ by Jean Katambayi, Sammy Baloji, Daddy Tshikaya is a handmade 1:1 model of the notorious Tesla Model S in recycled copper wires using a special weaving technique. This wire construction is inspired by miniature replicas of prototypes of wire cars that the children of workers living in mining camps used to make in Lubumbashi. In the indigenous camps and cities where working-class people on modest incomes live, the invention and creation of games and children’s toys, especially wire cars made of recycled materials, was and still is common. ‘Tesla Crash, A Speculation’, reflects the enrichment of the global mineral industry against the background of a local economy that is still static and poor.

Source: https://www.marjolijndijkman.com/?rd_project=charging-tesla-crash&lang=en

Artist web: https://www.marjolijndijkman.com/