

I DON'T KNOW WHERE THIS IS GOING

A collective installation by: **Pascale Barret** (BE/FR) **Miriam Raggam** (AT) **Claire Williams** (BE/FR) **François Zajega** (BE) **Julien Deswaef** (USA/BE) **Annie Abrahams** (FR)

Contrary to on-line services such as Open Street Map or Google maps, the playful spatial earth itinerary simulator proposed in this installation points at the stormy weathers, the obstacles, the troubles and uncertainties you might encounter on a journey.

Bodies and objects move through the space of **I DON'T KNOW WHERE THIS IS GOING**. They curve, bend, avoid, cut across, crossing lines of separation and connecting the dots from point of departure to destination.

Departing, taking off, leaving, going, fleeing, escaping ... where from and where to?

The war in Syria, its disastrous effects on people's lives and the streams of refugees it created and still creates destabilises the concept/idea of travel. When fleeing home seems unavoidable, it doesn't mean your destination is immediately clear. Are you welcome? For thousands of people the question where this is all leading to is a crucial one.

I DON'T KNOW WHERE THIS IS GOING is part of Iterations, a project investigating the future of collaborative artistic practices in a technologically networked context. Iterations is an initiative of Constant, Association for Art and Media (BE), and esc medien kunst labor (AT).

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Co-ordinated by Peter Westenberg (Constant) and Reni Hofmüller (esc).

In collaboration with [iMAL](#), center for digital cultures and technology, Brussels

With the support of: Fédération Wallonie Bruxelles Arts numériques, Vlaamse Overheid, Vlaamse Gemeenschapscommissie, Cultural Department of the City of Graz, Cultural Department of Styria, The Arts and Culture Division of the Federal Chancellery of Austria.

Exhibition: 24 / 06 – 29 / 07 / 2016

Opening: 23 / 06 / 2016 18:30 – 22:00

Opening hours: Tuesday - Friday, 13:00 - 18:00

@ **iMAL**

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THE ARTISTS

Pascale Barret (FR/BE) is a Brussels based visual, sound & performing artist. Since 2003, installations, performances, virtual and interactive creations have been the primary expressions of her solo and collaborative work, in flesh as well as on-line. Pascale uses tangible and virtual, scientific and historical media to address issues of identity. She combines and distorts processes of creation with the consciousness that technology tends to transform our perception of the self and of the others. Starting from the tangible world, Barret enters the Internet as an architect and tackles the slippery issues of gender, animality, artefact, sensuality, agglomerate and abstraction.

www.pascalebarret.com

Julien Deswaef (USA/BE) is a VJ programmer and versatile artist. Active both in visual art as well as in coding, he has the ability to transform "plastic ideas" into digital realities. He regularly collaborates with artists in the world of entertainment, music, plastic and digital arts. Engaged in Open Source and Free Softwares as an ethical principle, relevantly provides the connection between the visual arts, the world of contemporary images and the most advanced aspects in digital research.

<http://xuv.be>

<http://p.xuv.be>

Claire Williams (FR/BE) lives in Brussels. She graduated from ENSAV La Cambre with a master degree in Textile Design. She works on personal projects and collaborations with other artists, researchers, hackers and non profit organizations. Involving open source textiles, floss software & hardware, hacked knitting machines, electronic textiles and stories on analogue textile techniques.

www.xxx-clairewilliams-xxx.com

François Zajega (BE) is a digital artist working and living in Belgium. He works as a researcher at the institute for new media technologies Numédiart, in the field of computer vision. He's teaching at École supérieure des Arts "Arts au Carré" in Mons and he is involved in several artistic projects.

www.frankiezafe.org

Annie Abrahams (NL/FR) is a Dutch artist based in France. In her work, using video, performance as well as the internet, she questions the possibilities and the limits of communication in general and more specifically investigates its modes under networked conditions. She is known worldwide for her net art and collective writing experiments and is an internationally regarded pioneer of networked performance art. Abrahams develops what she calls an aesthetics of trust and attention and creates situations meant to reveal messy and sloppy sides of human behaviour, where she traps reality and makes that reality available for thought. She has performed and shown work extensively in France and in more than hundred international galleries and museums.

<http://bram.org/info/aa.htm>

<http://bram.org/angry/women/index.htm>

Miriam Raggam (AT) studied conceptual art and sculpture at the Academy of Fine Arts in Vienna and at the Weissenhof Art Academy in Berlin. In her artistic work she is concerned with the spaces that surround her. Especially with the political and social spaces but also with the physical. This

dispute, the questioning of structures and experimentation find their expression in various media: video, performance, installation, animation, photography and screen printing.

http://www.judenburg.at/artistinresidence/raggam_wilding_inhalt.htm

ITERATIONS

ITERATIONS is a traveling exhibition and residency of each time a new group of 6 artists who are creating a collective media work. They are invited and guided by Constant and esc medien kunst labor. As a starting point for their work they take the artwork that is made in the previous edition of Iterations, by a different group of artists. This leads to a chain of 'iterating' artworks that aim to formulate a visual answer to the question in what ways artists collaborate in a technological era.

Context

ITERATIONS can be considered as an experimental arrangement with blurred boundaries. The project creates a situation based on art extending into other fields and disciplines: informatics, sociology, privacy studies, network theory or copyleft studies.

At the beginning of the Internet, networking consisted in an infrastructure that actually grew in a decentralized way, which necessitated, facilitated and also conditioned cooperation at the same time. This collective character of the web marked art and culture of this newly emerging virtual space with branches into realms created by fantasy and functioning on equal terms. The basic concept was the interleaving of various strands of knowledge and experience in order to gain insights into the present.

Software and hardware were aimed at facilitating the coexistence of collective and individual elements. With the developments around web 2.0, it was (almost) exclusively the users' individualization that was fostered through the simultaneous monopolization of the infrastructures. The individualized is thus the default (the "norm"), while even though collective forms are still present and possible, they rather exist in the background.

The two organizations that initiated this project, Constant and esc medien kunst labor, were founded at a time when the semantic web and web 2.0 were still well-meant, partly also utopian ideas. Today, not only technically accomplished activists, but also above all multinational companies are concerned with open-source and free software. The latter has transformed itself from the promising alternative into the digital mainstream. Terms such as "open", "sharing", "cooperation" are nowadays an integral part of the inventory of the on-line business. ITERATIONS, however, suggests reconsidering the current use of these terms. ITERATIONS deals with the processes and motivations that prompt artists to explore models of cooperation that make use of free digital tools.

Iterations #1 : The Tech Oracle

THE TECH ORACLE was the first in a series of ITERATIONS. TTO reflects on the disproportionate confidence that we currently place in services of the WorldWide Web. Because it seems as if we would not only look for practical answers in the web, but also for instructions for the next steps in our lives. Where Internet companies don't want to burn their fingers on the suggestive, the inefficient, the absurd and mythical, TTO opens up the spectrum of search query technology to the realm of uncertainty, intuition and even magic.

The exhibition space of esc medien kunst labor in Graz was transformed into an accessible installation, in which visitors entered as beta-testers of the system, and left with a day planner for a "perfect" life.

With: Pascale Barret, Julien Deswaef, Heidrun Primas, Ushi Reiter, Agnese Trocchi, IOhannes m zmölnig

Documentation

- Report of a visit to the TTO: http://www.constantvzw.org/verlag/spip.php?page=article&id_article=146
- Pictures of the working residency and installation TTO: <http://gallery3.constantvzw.org/index.php/Iterations-TTO-Tech-Oracle?page=3>

Coordination :

Peter Westenberg (Constant), Reni Hofmüller (esc medien kunst labor)

Constant is a non-profit, artist-run organisation based in Brussels since 1997 and active in the fields of art, media and technology. The artistic practice of Constant is interdisciplinary and inspired by many themes that criss-crossed each other: collaborative work, technological innovation, pipelined networks, software infrastructures, data-exchange, algorithms, experimental archives, new forms of (re)presentations, copyright alternatives, (cyber)feminism and the ethics of the World Wide Web. Constant organizes different activities (work-sessions, residencies, workshops, exhibitions, presentations) on a regular basis for artists, creators and researchers who are interested in experimentations, discussions and exchanges. The thread running through Constant's program is the use and support of open source software.

www.constantvzw.org

esc medien kunst labor is a cultural organization and exhibition center based in Graz, Austria, since 1993. Its central task is the production of art. In this context the main focus is on the precise observation and seismographic recording of artistic processes that examine and deal with socio-political developments (information- and biotechnologies, socio-economic systems) and new technologies (hardware and software). The artistic activities of the laboratory derive from the notion that art is understood as subsystem of social and societal reality; the media-specific approach is based on the designation of this reality through "new" culture technologies ["new media"].

<http://esc.mur.at>

iMAL, Centre de culture digitale et technologie is a non-profit association created in Brussels in 1999, with the objective to support artistic forms and creative practices using computer and network technologies as their medium. In 2007, iMAL opened its new venue: a Centre for Digital Cultures and Technology of about 600m² for the meeting of artistic, scientific and industrial innovations. A space entirely dedicated to contemporary artistic and cultural practices emerging from the fusion of computer, telecommunication, network and media.

www.imal.org