In4Art
guiding curiosity....

SALON VI – NEXT GENERATION INTERNET

FEATURING:
Daniel Canogar
Constant Dullaart
Harm van den Dorpel
Jasper van Loenen
Willem Besselink
Jip de Beer
Ruben van de Ven,
Carl Alexander

IN4ART PROJECT SPACE   18-27 MAY 2018

ART REFLECTING ON THE NEXT GENERATION INTERNET

Welcome to an In4Art exhibition. This hand-out provides some additional information and guide you through the hallway, in-between rooms and main exhibition room. It gives some background information, contextualizes the works within the Next Generation Internet framework and gives you details on the specific works.

How do artists reflect on our fast changing, technology driven society? During the group exhibition Salon VI we investigate 'Innovatism'. In4Art coined this term to highlight works of art that are based on technological experiments or material research. Within 'Innovatism', we focus on three categories of innovation: bio design applications & bio-engineering, material research and next generation internet.

'Innovatism' is linked to radical observations and artistic prototypes by artists and designers, showing their relevance and research endeavours to business and society.

For this group exhibition we curated a show around the theme Next Generation Internet. This area includes technology fields such as the blockchain, artificial intelligence, internet-of-things, big data and data processing. What makes this topic so relevant?

"Today, the internet is key to almost any socio-economic activity, a true value creator which reshapes economic and societal behaviours; an indispensable motor for socio-economic activity worldwide."
~ European Commission, 2018

In relation to that, we are entering what World Economic Forum founder Klaus Schwaab calls the 'Fourth Industrial Revolution'. Digitalization is influencing the production factors of capital, nature and labour. We are heading towards a new economic reality which requires new models dealing with value creation and growth. As a starting point to spur discussion, we look at the possible future of 'dataism':

Dataism declares that the universe consists of data flows, and the value of any phenomenon or entity is determined by its contribution to data processing."
~ Yuval Noah Harari, Homo Sapiens (2017)

Having access to data and being able to interpret it, gives power. More than ever before have people been dependent on, embedded into, put under surveillance by, and influenced by the web. Consequently, this requires caution with regard to personal data and transparency and questions the degree of involvement and participation. Ethical implications surrounding the internet, (personal) data and above all artificial intelligence. Leading to questions as; how can we create an internet designed for humans? Towards what kind of data-driven society are we evolving?

Artists often take a critical stand and are able to reflect and evoke discussion. Taking the 8 artists from this group exhibition, we will deep dive into the internet as a virtual environment with physical manifestations. Having access to (in)visible data, what quantifications can be made? Which algorithms and self-learning boundaries are caught in systems to provide insight? How is data visualized in art works and what can we learn from it? Which data is available, who can access it and what can be done with it? Showing the implications, application and possibilities.

Once data is gathered, there are amplified possibilities of how to interpret or relate to it. One way to do so is through Artificial Intelligence. In the work **'Spotlight'** Constant Dullaart uses Deep Neural Network algorithms and questions the future meaning of labour. In **'Neural Cities'**, Jasper van Loenen pushes the boundaries of city planning by training the network to interpret data from Google Street View to such a degree that it is able to make autonomous pictures.

All the possibilities of using algorithms and coding on the internet provide a fruitful experimentation lab; enabling the discovery of new territories. In **'Web Spaces'**, Jip de Beer explores the virtual landscape that surrounds us. He reveals the structures behind the website, through which you can sky dive in a virtual environment. At the same time, by taking web pages beyond the screen with 3D printing, he is creating another dimension relating to internet presence and futurist landscapes blurring the physical and digital. In **'Close Moon'** the internet is visually filtered and stamped with a randomized semi-transparent set of drawings. Posing questions about the filtering of information via the Internet and its potential to obscure rather than reveal meaning. This results in a digital filter on Google. Try it yourself: http://untitledinternet.com/ Consequently, 'Close Moon' from Constant Dullaart is an objectified manifestation.

The work of **Willem Besselink** are visualizations of data retrieved from personal informatics - lifelogging. It makes data accessible, while giving insight in how to improve daily functioning and intrigues us to discover self-knowledge through self-tracking with technology. An arena where many tech start-ups focus on, whether it is health, food or environment.

Talking about start-ups; they are always searching for the right revenue model to fit their value proposition. At the same time, they want to test the proposition as early as possible with potential customers - often by using minimum viable products (MVP). **Ruben van de Ven** plays with this notion and is in search of alternative revenue models for art; creating MVP's for various artists. What if you would only pay for the time you actually where watching the art work? His MVP relates to 'pay per view' and makes use of facial recognition, real time data gathering and is supported with a dashboard environment to optimize decisions.

If everything is evolving and designed faster and we can direct data and material transformation to our wishes, we start to touch upon ethics related to issues like privacy and liveability (transhumanism). '**Linger**' is a small, portable device that allows you to create and blend into a virtual crowd by storing the specific Wi-Fi signals from everyone that comes near you, and rebroadcasting their signals infinitely when they leave, making it seem as if they are still there. This makes it an intriguing object related to the data gathering hunger of corporates. The moment you take a walk with 'Linger', their systems fail.

Carl Alexander makes us thinks about biological sustainability and technological potential. What, if indeed, our body is just a casing of our data streams? To what extent is our sense of identity connected to the body or could it exist without the fleshly shell? Can we transfer it to the cloud? And aren't we already becoming cyborgs, using the smartphone as part of our body, carrying it everywhere with us. We have so much data at our hand, seemingly interwoven. It is a small step to have it bodily integrated.

At the same time, it is also good to step down from this exponentially evolving technology train, to look back on its evolution and how quickly something changes. On the one hand, it makes us question whereto will it evolve? Harm van den Dorpel discusses with his work **'Astena Astena Zapadlo'** the 'designer baby' challenge through evolution theory and natural selection, but then digitally. This physical work is a 'frozen' image, taken from the digital neural network, and shows a blueprint of a certain genealogy. Go to deathimitateslanguage.harmvandendorpel.com

On the other hand, as a consequence of this exponential growth, technologies will also become quickly outdated. For example, 3D printing decreased in costs 400 times over 7 years. This means it is much more available and easier to integrate in process, outperforming old standards and products. Who nowadays still uses a cassette, VHS or CD-ROM? What will be the next technology that gets obsolete?

The work of Daniel Canogar reanimates the lifeless by reviving discarded electronic materials. **'Pneuma'** shows how information is shared and how quickly it travels. These lightened wires, a lifeblood of telephone signals, serve as a metaphor for technological mortality. Simultaneously, these cables are so predominant in many designs, making us chained slaves of technology. A relic in the age of information, reminding us of our own fragile bodies and natural information exchanges.

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In this group exhibition the following 22 works were exhibited:
 (order according to passing from entrance)

Hallway

Willem Besselink (2017)	- Asleep/ Awake June & December 2016 (15x30cm)
Jasper van Loenen (2018)	- Neural Cities – (80x 20x15 cm)
Carl Alexander (2017)	- 2.5_CRYONICS (60x95cm)
Carl Alexander (2017)	- 2.6_UPLOADING (60x100cm)

In between rooms

Constant Dullaart (2013)	- Untitled (Close Moon) (50x80cm)

Main exhibition room

Harm van den Dorpel (2014)	- Untitled distribution (Corpse) (80x60cm)
Jasper van Loenen (2017)	- Linger (6.5x10x3.5 cm) *
Willem Besselink (2008)	- My distances September (160x80cm)
Daniel Canogar (2009)	- Pneuma - (180 x 42 x 42 cm)
Harm van den Dorpel (2017)	- Astena Astena Zapadlo (100x100x2cm)
Constant Dullaart (2016)	- Spotlight, Synthesised Image Net (150x150cm)
Ruben van de Ven (2017)	- MVP #1: Gathering viewing statistics for D. Schenkel*
Jip de Beer (2017)	- Web Space - Google.com (metal 3D printed)
Jip de Beer (2016)	- Facebook rendered in Platinum (40x40)

Jip de Beer (2017)   - 3D printed Web Spaces from 7 businesses in Groningen (harbourcafe.nl, hampshire-groningen.nl, daltec.nl egbertspremiumspore.nl, freia.nl, staygroningen.com, sign2.nl) *

All works, except *, are part of the In4Art Open Collection.

The In4Art Open Collection is a relevant 21st century art collection reflecting on 'Innovatism'. The collection is a source of inspiration and shared within our network club and, therefore, always visible. By becoming a member of In4Art you develop your art taste while being important for the up and coming artists we incubate. As a member you get your own mini collection of artworks on loan at your house and access to exclusive events. We have two types of packages; Angel (€ 60,- a month) and Patron (€ 30,- a month). Please contact rodolfo@in4art.eu or visit in4art.eu/private-members/ for more info and to become a member to support the work we are doing.


This exhibition was accompanied by a key-note speech on radical observations in the field of IoT on Sunday May 20th and 27th. It took a look at he enabling technology of IoT from a social, political and business perspective linking this to various artistic prototypes on the levels of the body, smart home, connected vehicle and the smart city.

Carl Alexander

Jasper van Loenen
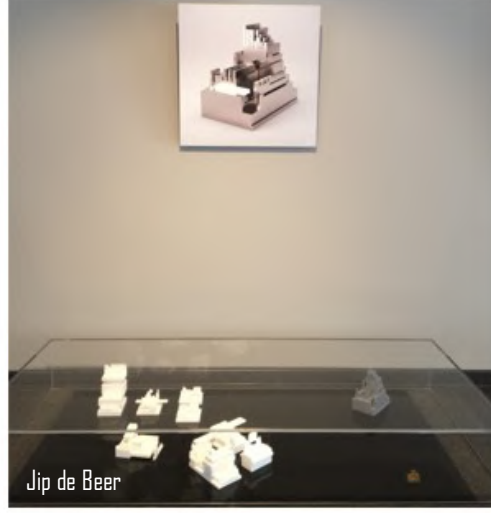
Jip de Beer

Jasper van Loenen

Willem Besselink

Daniel Canogar

In4Art

guiding curiosity....

In4Art is a European innovation company. We guide curiosity through radical observations & artistic prototypes. We work on inspiration, innovation, investment and incubation on the nexus between science, technology, business and art.

In4Art coined the concept Innovatism to highlight works of art that are based on technological experiments or material research. Within 'Innovatism', we focus on three categories of innovation:

bio-engineering &
bio-design applications

next generation
internet

material
research

We use Innovatism as an innovation approach in our projects, where we act as initiator, curator, investor and business developer. This approach leads to understanding today, shaping tomorrow and offering solutions to act upon.

To support our multidisciplinary approach we invest in a relevant 21st century art collection, which we share within our network club, and we organise various exhibitions and events to unleash imagination and guide curiosity.

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"Innovatism is linked to radical observations and artistic prototypes by artists and designers, showing their relevance and research endeavours for society."