
Salon VIII

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guiding curiosity....

Homage to the Future

16 works ♦ 13 artists ♦ 3 stories

October 6th & 20th, 2019

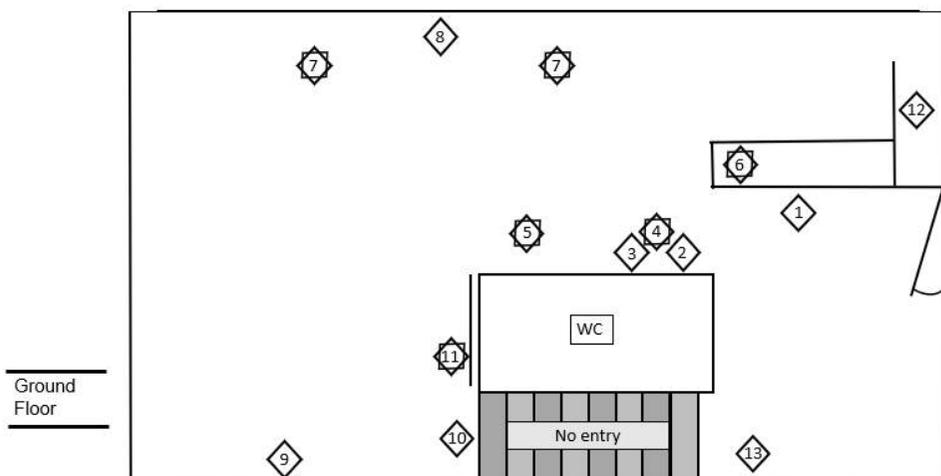
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Open Collection

- 1 **Yvon Ariese** – Flames to Dust
- 2 **KASBOEK** – Fraction Space Three
- 3 **Rafaël Rozendaal**– Into Time 16 09 04
- 4 **Bastiaan de Nennie** – Phygital tools (Bankschroef)
- 5 **Jip de Beer** – NMHG WS27
- 6 **Rana Hamadeh** – The Ten Murders of Josephine/ a poster for a Libretto-in-Progress
- 7 **Isaac Monté** – Art of Deception (№ 12 Soft Heart, № 22 Nucleus Heart)
- ◊ *Wall based art*

- Roman Moriceau** – <Studies> 8
- Priscila Fernandes** – What's love got to do it 9
- Antony Cairns** – E.I. LPT48 10
- Sybrene Renema** – NefertitiTwister 11
- Nazif Lopulissa** – Livestream (Nasbami) 12
- Jaakko Pallasvuo** – Winterhearts guild 13
- 3D object/ installation art* ◉

* In4Art Salon is a concept to show the In4Art Open Collection and stimulate conversations, idea exchanges and network possibilities.



Salon VIII

Homage to the Future

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Humans have become such a significant geophysical force on planet earth that we are directly responsible for reduced biodiversity; deforestation; and a warmer, wetter, windier climate. In other words, a complete restructuring of System Earth is going on around us.

Instead of focussing on the problems and amplifying the difficulties, we want to have a look at it from the bright side. There lies hope and positivity in the endeavours of a new breed of explorers. And we foresee great possibilities to rethink, reshape and redesign our current model of life on earth through innovation driven by art.

Therefore, Salon VIII will take you on a journey, travelling through time and space, discussing the notion of reality and our relationship to it. The artworks shown in this Salon are all made in the 21st century; in our current time. At the same time, the past is inevitable. The works take notion of our history; the (forgotten) stories and rituals, fading and decaying (material) states or even the notion of obsolete techniques. They are as seeds of possible futures and can be grown into new realities if nurtured.

We will be *travelling forward* by showing the discoveries and experiments. This catalogue will be your map to travel through time. We advise you to activate all your senses. Wonder with your eyes, start conversations, listen to the stories and unleash your imagination. Step in and let us guide your curiosity

Ready for take-off?

From physical to virtual and back

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Getting on a journey is exciting but might be scary as well. What will you encounter? Will it be as expected? And, what exactly do you expect? It can be mind-blowing. It can be huge. It can paralyze.

To overcome this first obstacles and kickstart, taking small steps is a good approach. Having an example, a hero or reference, is enlightening. You are about to explore new territories, merging reality and virtual, physical and digital, here and when.

Welcome to the Information Super Highway, where we meet the work of KASBOEK, Rafaël Rozendaal, Bastiaan de Nennie and Jip de Beer.

The first one is an established artist, showing work all over the world and being acquired by many collections. You might refer to him as an example. But of what? Of having a strong vision on how to evolve, to experiment and how to reach as many people as possible to share his art. He embraced two design principles, randomness and infinity, the internet as a space without compromise and the computer as his toolset. The digital world, where he can freely hoard images and distribute with impact. Internet is noble, it can reach way beyond physical entities and places. Internet became his open studio and free accessible distribution channel; more than 60 million unique yearly views of his websites. The internet isn't static. The sunlight - the time of day - influences the work. You, by moving your head, make the work alive.





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Bastiaan de Nennie¹ also hoards images from the net and merges them into a new entity. He continuously travels in and out of the physical and the digital world and questions our materiality. Why not redesign and merge artefacts we have known from the past into tools for the future?

Knowing that our resources and assets are limited, why aren't we more willing to upcycle and extend the life span of objects? It's this untapped potential of everyday items that Bastiaan de Nennie explores with his "phygital" creations. By embracing temporality by design, he introduces idea-generation for the digital age, and proposes a new model of ownership – rejuvenating products and materials in the process.

Our next stop in this episode is Fraction Space Three by KASBOEK² - an artist trio. They wanted to experiment without rules related to space and time. However, their work is known to be site-specific. To break free, they embraced virtual reality as a technology and discovered the various fractions that need to be combined. A dynamic surrounding asking to be recorded in print. To stimulate the senses, they used a special pigment, which never reflects in the same way – enabling a rich, transforming colour palette.

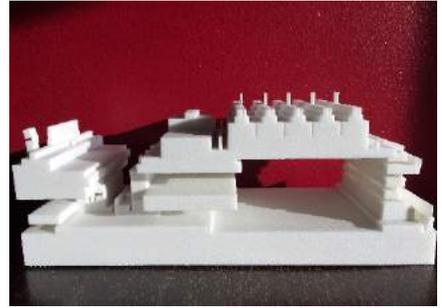


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¹ Realized the work in the 2018 kickstART program

² Realized the work in the 2018 kickstART program

Let's get back to the Information Super Highway. All the possibilities of using algorithms and coding on the internet provide a fruitful experimentation lab; enabling the discovery of new territories. Jip de Beer³ takes us to 'Web Spaces'. He created a new infrastructure and reveals the architecture of the internet; visualizing the virtual landscape that surrounds us. He envisions a *New Manhattan/The Web Space Never Sleeps*, which he materializes through 3D printing.



³ The project was realized through a crowdfunding campaign, which In4Art supported, making it one of the 'buildings'. Page image is from the accompanying book.

This Information Super Highway is an electrical trapped world, where all our connectivity and communication depends on the availability and consumption of energy. We are in need of energy saving solutions to keep on travelling. One promising solution can be found in the work E.I. LPT 48 from Antony Cairns. Making us curious- where does E.I. stand for? It appears to be Electronic Ink (E Ink) – a technology that might lower our electronic and energy footprint.

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British artist Antony Cairns is a photographer looking for new ways to produce and display his work. Since 2016 he has experimented with E Ink. This technology is predominantly applied to e-readers since the early 2000's. He deconstructs old e-reader screens and re-uses them to display his archive of photographs. After uploading the image, the deconstructed e-reader is disconnected, leaving a lasting image.

This is possible, because E Ink technology only uses energy when the image on the screen is changed. Not changing the image equals not using any energy. Having an electrified technology that still works when disconnected from its energy source, gives us the possibility to conceive unique applications no other comparable technology is capable of. At the same time, when re-connected the E ink still works and the image can be changed again. Hence, the technology to freeze images will have interesting potential. It makes us wonder: which uses of screens are problematic today because they consume a lot of energy in their use and/or production while they could be frozen and disconnected for a day, a week or even a month?

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Where Antony Cairns is using the principle of unplugging to freeze his work, Nazif Lopulissa wants to get unplugged. He questions the states of the connections and is intrigued by the transfer from online to offline. Through his symbols and typography, he invites the viewer to let go of control. Let go of the fear of missing out (information, views and likes). This work is called Livestream and is framed. Framed to provide a window(s) to look through. It addresses our current streaming society. It is both intriguing and worrying what is



being livestreamed. On the one hand, people are putting efforts to stream it, new business models evolve around them, but it only holds by the sake of the viewers. Why do they view? And what would you like to view?



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Did you take a photograph along the way? Or sat down to picture the landscape? How would you like to memorize and remember it? Have you noticed that you are not alone on this journey? We are part of a network, we are a networked culture and along the way, we have these different paths to take. Jaakko Pallasvuo makes digital paintings of landscapes, finding the limitations of imitative software. Creating layers over layers, paths over paths. Post-brushstroke painting. Post-studio painting. Post-paint painting. And all these Post- actions, result in his NU Painting.

“If you have an apple and I have an apple and we exchange these apples then you and I will still each have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas.”

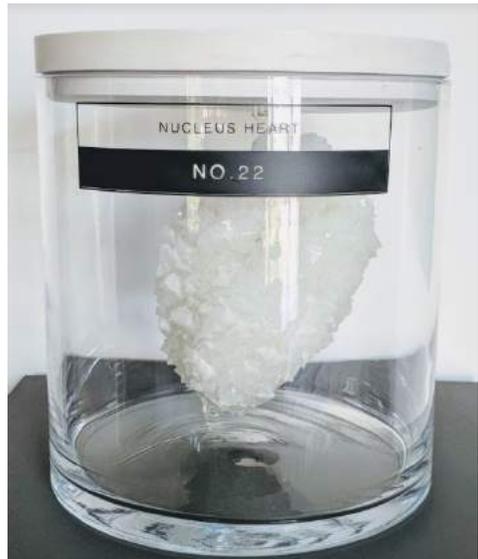
» *George Bernard Shaw*

The following works are all results of thorough experimentation, in which the artists reached out to scientists, collaborators or attended residencies to share their ideas, shape their concepts and produce new work by pushing the boundaries of the technology. In this process they made mistakes, had to do tests over and over again, but through persistence they were able to make the work that reflects their vision. This artistic intuition and curiosity to experiment, is a breeding ground for new potential. Whether coincidental, indirect or foreseen, boundaries pushed opening new routes and possibilities.



Isaac Monté poetically questions technology advancements in genetic engineering and tissue printing. “The Art of Deception” is a project from 2015, in which Isaac Monté collaborated with prof. Toby Kiers on researching the implications of artificial organs. They won the BAD award with this project to acknowledge their contribution on extending the boundaries of art and science.

It is a series that originally shows 21 hearts. For the In4Art Collection, he made a new one in 2019, № 22 ; the Nucleus Heart.





To realize the work, Isaac Monté had to familiarize himself with a recent technological breakthrough called decellularization. Decellularization marks a new era of synthetic biology. He decellularized pig hearts. What is left, in essence, is the frame, in which stem cells can be injected to grow new artificial organs, until now only done within scientific labs.

What intrigues is if we start to design these organs, why should they stay the way we are familiar with? Will this enable customization, new functionalities or even shape deviation? All hearts elaborate on how inner

beauty might be designed. In the end, they are all hearts, but all with their own twist. What type of heart would you like to have?

However, our journey with Isaac Monté just started. As a follow up, we decided to collaborate on a new project called Prosthetic X.

>>>>

We are all aging, but how do we want to age? And what do we need to age not only healthy, but also beautifully, feeling cherished and valued. Human life expectancy is increasing, and this results in challenges related to healthy aging. In this project, Prosthetic X, we will show how health and wellbeing will be shaped in our machine-human era. It is focused on the aging process, and it aims at giving purpose, self-esteem and empowerment to the aging population. We will enhance the body and redefine the meaning and perception of the concept of beauty.

Prosthetic X (r)evolves around a platform, an artificial 'aura' organ that interferes with our headspace. It will accommodate various prosthetics (plug-ins) that will respond and adapt in real time to our inner health and social interactions. Health tracking tools will give us insight into social, mental and physical health. It will empower empathy, celebrate knowledge and life experience by combatting the threat of loneliness, isolation and health conditions for an aging population.

The shadows of aging will fade away and amplify its beauty.

<<<<

Another experiment on the possibilities of printing is conducted by Sybren Renema, during his residency at the EKWC. He wanted to combine traditional methods and modern techniques, investigating the tension between digital manipulation and craftsmanship. He explored the possibilities of 3D liquid clay printing. The work 'NefertitiTwister' has a unique corkscrew-shape: the whole has been twisted and the overhang is accentuated. This considerable overhang at various points resulted in a challenge, since it meant that the printer would print in vacuum. Sybren found a solution and created a possibility that could lead to derivatives through casting in the future.



For the Spotlight exhibition <Studies> at In4Art in 2018, Roman Moriceau got the freedom to experiment, the time and the resources to seek new paths. The central theme was: how can we preserve nature in our fast-changing world? Moriceau helps us contemplate nature in its most fragile and ephemeral condition, making it poetical and precious. He creates a contemporary 'memento mori' and is offering us an elixir.

He developed a keen interest in pigments, fungi and timeless seduction. Instead of traditional pigments, he used superfood powder such as, among others, acai, goji berry, chlorophyll or beetroot, which are currently very popular in the culture of well-being. Additionally, the bouquets are composed of specific species, that are industrially produced and manipulated by horticultural mass production. Lastly, the images will transform, disintegrate, return to nature over time, and at the same time to their intrinsic end.



It can take a lifetime to find the right work-life balance. That balance is continuously influenced by external stimuli, in either positive or negative ways. Priscila Fernandes's quest shows our drive towards change. What if other values come to dominate our work ethos? What will be the next trend after industrialization, globalization, and digitalization? How will that reflect on our (perception of) free time? Answering this will stimulate us to take steps towards a new economic era.



9

The group of paintings under the title *What's love got to do it* marks the end of the co-production journey artist Priscila Fernandes and In4Art undertook the past year. In this period, she mastered and altered the encaustic technique, created a unique large-scale heating table, enriched her practice with a new body of work and made new beeswax frames.

Freezing the performance dealing with the untenable

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As part of the support for the realization of The Punch Card Organ as part of the exhibition 'Ten Murders of Josephine' in 2017 at Witte de With Centre for Contemporary Art, In4Art and Rana Hamadeh sat down to discuss the possibilities of collecting her work. The result is a collaged multi-layer poster. It gives a brief visual impression of some of the 'characters' that appear in the libretto of the operatic project The Ten Murders of Josephine (2017-2019).



The Punch Card Organ controlled different sources of sound in a space by using the punch cards as code for an integrated computer. By reading the cards the algorithm is activated and the effects are to be heard and experienced directly. This is a unique way of visualising and showing the 'readability of code' for an audience.



The posters are coded as well and the links relate to the deep investigation and historical stories. With this derivative work, she created the opportunity to manually modify and edit a 'trailer', using the sounds from URLs that inspired her along the way of this project. By making it a multi-layer work, viewers are encouraged to engage and explore different possibilities.

Yvon Ariese is an artist whose practice is grounded in object and material research. To manipulate what we see, she uses technologies in an unintended way. Like in the work *Flames to Dust*, she merges digital glitches with small burned ashes, by walking over them with a scanner.



1

If we talk about a transition, we acknowledge that things go through a transformative process. Yvon Ariese zooms into this process and challenges the status quo. She not only questions how we observe our world, our surrounding and our state of being, but also lets us reflect on the concept of possession. Her experiments are fragile, balancing works between what it might be and what it was. Does something really become obsolete if it doesn't have a function? What is a state of being? And what is the value of eternity?



To spice up this Salon edition, we introduce our newest co-production project with Cecilia Polonara. Together we will reconsider the need for packaging spices. Food is much more than merely the sum of its ingredients; food is about

the quality of ideas and great power lies in sharing a meal. Spices are the finishers and tastemakers. In 'A Spicy Case' we will transform Cecilia's graduation project at the KABK in 2019 – pencil spices - into an impact driven product; a tool for making reparations to ecological boundary overshooting processes and raising awareness. We will sharpen the conversation on food related waste and rethink the notion of conservation and consumption in the first place.

Kidsvragen

Zoek het werk dat bij het nummer hoort & bespreek de vraag

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Het project van Isaac Monté gaat over het opnieuw vormgeven van het hart. Zo heeft hij een zacht hart, een getatoeëerd hart en een hart van kant gemaakt. In totaal heeft hij 22 harten gemaakt. Wat voor hart zou jij ontwerpen?



Dit beeldje laat de website structuur zien van In4Art, maar lijkt tegelijkertijd op een gebouw. Hoe zou jij het vinden om in zo'n gebouw te wonen?



Een kunstenaar doet veel experimenten en onderzoek naar nieuwe mogelijkheden om een beeld te maken. Kunstenaar Roman Moriceau gebruikt verschillende natuurlijke pigmenten, bacteriën en schimmels. Deze kleurpigmenten zitten in heel veel dagelijkse producten die we gebruiken. Wat zou de kunstenaar gebruikt hebben om de kleur paars te krijgen?



Bastiaan de Nennie noemt zijn werk phygital. Phygital is een samentrekking van het woord physical (fysiek/ echt) en digital (digitaal). Hiermee laat hij zien dat hij beide werelden nodig heeft. Hij maakt op de computer nieuwe vormen. Door verschillende voorwerpen aan elkaar vast te maken. Uit hoeveel en welke voorwerpen bestaat dit werk?



Over welk werk gaat dit?

Het is eigenlijk het script van een voorstelling, waarmee de kunstenaar de Prix de Rome heeft gewonnen – de Oscar van de Nederlandse kunstwereld. Door de volgorde te veranderen en de muziek uit de YouTube fragmenten erbij te laten spelen, kun je je eigen trailer met dit werk maken. Met welke plaat zou jij het werk laten beginnen?



E.I. staat voor elektronische inkt. Dat is een erg efficiënte en energie zuinige nieuwe technologie, omdat het alleen bij het wisselen van beeld energie gebruikt. Waarvoor zou jij het gebruiken?



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In4Art is a Dutch-based innovation platform that supports the creation of new business models driven by art.

We do this in the domains of:



next generation
internet



materials for
a sustainable future

Our unique approach of Art Driven Innovation allows for inspiration, strategic implications and the development of innovations.

We work with clients and partners to push boundaries with Art Driven Innovations.

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

ARTISTIC PROTOTYPING

Business Development Trajectory that brings technologies closer to market & identifies application scenario's. A mix of consultancy, project management and prototyping.

RADICAL OBSERVATIONS

Inspirational key notes/ lectures or workshop modules giving insight in enabling technologies, frontier innovations and future scenarios tailored to your needs.

NETWORK CLUB

Our members are brought face-to-face with contemporary art - innovations of tomorrow - through our open collection and special events.

INCUBATION TRACK

Career development masterclasses, investment and individual coaching to support artist/designers in their professionalisation and business development.