

INFLECTED OBJECTS #1: ABSTRACTION

Rising automated reasoning

**Philippe Decrauzat, Harm van den Dorpel,
Katharina Fengler, Femke Herregraven, Lars
Holdhus, Pierre Lumineau**

Curated by Melanie Bühler and Valerio Mannucci

From May 15 to June 13, 2015

Opening: Thursday May 14 2015 6:30

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Inflected Objects start aging from early, very early on.

Abstraction also Comes In Bars, Bodies, Grids, Sticks, Loops and automated Reasoning.

Feel me ?

And as we are all connected beneath the surface, our individual pebbles of consciousness may send ripples to the furthest shores.

Why I am getting so emotional about two layers coming together ?

Money crave Techno rave

Our lifestyles are probably comparable. Contributions to global warming.

We do not, however, reach an end. I'm out bye bbl

1. H.V.D.D.

Tubing

Tightly hugged

Processors are having a moment. „Did you program her to flirt with me ?“

Enter the database,

A dome of fine resilient mesh.

improving, non-stop Drop from the ceiling.

2. L.T.C.H.

Arrangements are found. Operations being performed.

Up-, down-, re-up- and re-down Loop

Its literally amazing what human beings can endure Look...no hands.

3. F.H.

The hand that is at work, is visible everywhere. Secrecy is possible when it comes to values.

Map out money vapors

gutta-percha bone tool

A small foot in a mini boot Bigger boots surrounding

Tell me tally

Is this really your game ?

Selimar

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4. K.F.

Bars Bernays

Sweetness Sweaty

„I can give you something you want but not need.“

I AM ME

too much to know

5. P.D.

Square, face

The two form a bond

It's always grid season dead stretch

Caught in the pattern.

Does this option not getting plausible every day ?

Text by Pierre Lumineau

Istituto Svizzero in Milano presents the group show **Inflected Objects #1: Abstraction**, the first chapter of a reflection on the digital and its consequences on artistic production curated by Melanie Bühler, founder and curator of Lunch Bytes*, and Valerio Mannucci, co-founder and editor-in-chief of NERO.

Inflected Objects #1: Abstraction “aims to examine how the digital can be approached now that it has – to quote the architect and writer Keller Easterling – escaped the box” and merged with the deep structures of our society. Computational processes can be traced everywhere and are deeply interwoven in the fabric of our everyday lives. The digital can no longer be approached as a medium with distinct mechanisms and a specific aesthetic; rather, it is a pervasive force inflecting the materiality of objects as well as their representation. As a result, artists who think of digital culture focus on physical objects and their hybrid status, as with the six artists in the exhibition: Philippe Decrauzat (CH), Harm van den Dorpel (NL), Katharina Fengler (D/CH), Femke Herregraven (NL), Lars Holdhus (N) and Pierre Lumineau (CH).

As more and more processes are digitized, our world is permeated by calculative, software-enabled infrastructures running silently in the background: we depend on these abstract processes that fly our airplanes, switch on traffic lights, and determine the value of the money in our bank accounts. The digital has become interwoven with the hyper-capitalist fabric of our society: vast parts of the contemporary web are presently owned by a few private mega-companies, which capitalize on the content and data generated by the users of their platforms. In this sense the digital and its artistic expressions present a high degree of abstraction, that is not formal but the result of a larger economic, political and technological process. “*Abstraction also Comes In Bars, Bodies, Grids, Sticks, Loops and automated Reasoning*” writes Pierre Lumineau in the text he contributes the exhibition. The six artists in **Inflected Objects #1: Abstraction** analyze the digitalization of the social and how the employment of algorithms translates – through mechanical, mathematical and installation procedures – into artworks.

The exhibition at Istituto Svizzero in Milano is accompanied by a website that functions as an ideal extension, offering a platform for the next chapters of the project. Starting from the opening day, works by Harm van den Dorpel, Lars Holdhus and Sophie Jung will be presented online.

Biographies:

Philippe Decrauzat (1974) lives in Lausanne where he teaches at ECAL and in 1999 founded the CIRCUIT Centre for Contemporary Art. He works with paintings, films, installations, drawings and sculptures, which often comprise geometrical compositions and combine multidisciplinary influences. He has exhibited widely: in 2014 he presented *NOTES, TONES, STONES* at Le Magasin in Grenoble, in 2008 he had solo projects at the Bonner Kunstverein and at Secession, Vienna, in 2006 he showed *Plate 28* at the Swiss Institute in New York.

Harm van den Dorpel (1981) is an artist whose work presents self-programmed intuitive and associative information systems that reflect on the algorithmic and market-driven organization of popular social media platforms. He has exhibited at Abrons Art Center and American Medium, New York City, and in group exhibitions including *Art Post-Internet*, Ullens Center for Contemporary Art, Beijing, *Image Employment*, MoMA PS1, and *Free* at the New Museum, NYC.

Katharina Fengler (1980) studied Photography at Zurich University of the Arts. Her work deals with different aspects of psychology, perception and abstraction. Recent exhibitions include *Friday* at Autocenter, Berlin, *One Bite NO SPACE @ OTHER Projects*, Berlin, *Space is the Place 2014*, Basel.

Femke Herregraven (1982) is an artist whose research traverses global finance, information and geopolitics. In her work she investigates which new material base, geographies and value systems are carved out by contemporary financial technologies and infrastructures. Her work has been presented at the Dark Ecology project, Serpentine Extinction Marathon and exhibited at T293 (Naples), Bureau Europa (Maastricht) and V&A (London).

Lars Holdhus (1986) graduated from Städelschule, Frankfurt and Gerrit Rietveld Academie, Amsterdam. Central to his practice is how we can navigate new and increasingly complex technology-based scenarios. In his works he has been addressing tendencies in machine learning, AI and human interaction. Recent exhibitions include: *Refraction. The image of sense* at Blain Southern, London, *Shattered Preface*, OSL Contemporary, Oslo and *LIQUIDATE* at Sandy Brown, Berlin.

Pierre Lumineau (1986) is a Swiss artist based in Zurich whose work focuses on writing and illustration, reflecting on the themes of the anonymity, artificiality and automatization of the hybrid technologies. Together with Ivo Brennwald he initiated *Digital Underrated*, a project dedicated to the collection of digital amateur photographs from online auction websites.

* **Lunch Bytes** is a project on art and digital culture curated by Melanie Bühler initiated in 2011 by Pro Helvetia, Goethe-Institut Washington, The Hirshhorn Museum and Sculpture Garden, Washington DC. In Europe it has collaborated with, among others, HKW, Berlin, Art Basel, CCA, Glasgow and ICA, London.

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