

Born Digital

A Benefit Auction For
Link Art Center on Paddle8
April 15 through April 30, 2014



Born Digital

Born Digital is a benefit auction and an online exhibition made to support the activities of the Link Art Center on the online auction platform Paddle8. The event - the first with this focus taking place in Europe on this scale - includes more than 50 works kindly provided by 33 artists. For two weeks long, from April 15 to April 30, 2014, people and collectors are invited to visit the works and eventually to bid to support the artists and the organizers. The Link Art Center is the first Italian organization to collaborate with Paddle8, an online auction house that partners with non-profit organizations to present their benefit auctions online.

The complete list of participants includes: Alterazioni Video, Anthony Antonellis, Aram Bartholl, Erik Berglin, Enrico Boccioletti, Heath Bunting, Marco Cadioli, Martin John Callanan, Gregory Chatonsky, Adam Cruces, Caroline Delieutraz, Harm Van Den Dorpel, Constant Dullaart, Electroboutique, Herbert W. Franke, Elisa Giardina Papa, Matteo Giordano, Emilio Gomariz, IOCOSE, Janez Janša, Janez Janša, Janez Janša, JODI, Joan Leandre, Jan Robert Leegte, Jonas Lund, Eva and Franco Mattes, Rosa Menkman, Filippo Minelli, Vera Molnar, Jaakko Pallasvuori, Angelo Plessas, Evan Roth, Alexei Shulgin, Clement Valla, Carlo Zanni.

All the featured artists are either based or born in Europe. The selection includes different generations of artists working with the digital medium and within the digital environment, from early pioneers such as Vera Molnar and Herbert W. Franke, to net.art classics such as JODI and Alexei Shulgin, to younger artists still in their twenties. The selected works display a wide range of formats, and respond in different ways - sometimes traditionally, sometimes more radically - to the issue of collecting the digital: prints, installations, drawings and videos are joined by animated gifs, websites, printable 3D files and 3D printed sculptures. Some of them display generative images, some others deal with desktop aesthetics; some refer to online habits, cultures and places, others are strictly related to the living and working conditions introduced by the digital shift. They all inhabit networked spaces; they are *Born Digital*.

Although online auctions are nothing new, *Born Digital* is an experiment for at least two reasons: it takes place online only, and it focuses on a field that always had a difficult relationship with the art market, challenging its rules and introducing new formats: the art responding to the issues and media of the information age. Far from being just a sale, this auction becomes an educational, informative event, the attempt to open a dialogue with collectors and offer them new solutions: from the cheap format of the "video book" proposed by Italian artist Carlo Zanni in order to allow a more democratic access to his video work, to websites offered in different ways - from the contract to the certificate of authenticity to the limited edition on USB stick -, up to the radical challenge of Joan Leandre and Jaakko Pallasvuori, who offer image files and 3D models that can be printed directly by the collector, shifting the value from the derived object to the digital original.

Starting prices vary from the very affordable (around 100 € for a ViBo - Video Book by Carlo Zanni or a *Certificate of Existence* by Martin John Callanan) to the higher prices reached by outstanding installations like Jan Robert Leegte's *Scrollbar Composition 2005/2011*. If an artwork is sold, 20% of the final price will be used to support the upcoming activities of the Link Art Center.

The LINK Center for the Arts of the Information Age (Link Art Center) is a multi-functional center promoting artistic research with new technologies and critical reflections on the core issues of the information age. Founded in Brescia, Italy, in 2011, the Link Art Center is active locally, internationally and online: it organizes exhibitions, produces artistic and curatorial projects, publishes books. To check out past activities, visit our website: www.linkartcenter.eu. The funds raised will be used to support the Link Art Center ongoing activities: Link Editions, their publishing initiative; Link Point, their project space; and Link Cabinet, their online gallery.

Paddle8 is an online auction house, connecting buyers and sellers of fine art and collectibles across the Internet. Paddle8 presents two types of auctions: curated auctions of art and collectibles under \$100,000, and benefit auctions in collaboration with non-profits. Since its founding in 2011, Paddle8 has collaborated with over 200 non-profit organizations worldwide to present their benefit auctions online, dramatically expanding the audience of supporters and fundraising results for each non-profit partner. More info: <http://paddle8.com>

Credits

Born Digital

April 15 – 30, 2014

<http://paddle8.com/auctions/linkart>

Concept and Curating

Fabio Paris, Domenico Quaranta

Production and Media Relations

Chiara Pariani, Lucio Chiappa

Content Management

Domenico Quaranta, Susanna Scotti

Image and Design

Fabio Paris



Nicolas Gitton

Head of Benefit Auctions - Europe, Asia, and the Middle-East

Giorgia Parodi Brown

Auction Coordinator, London

Thanks To

*All the artists, XPO Gallery (Paris), 22,48m² (Paris),
Transfer Gallery (New York), noshowspace (London)
and DAM Gallery (Berlin).*

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Alterazioni Video

Anthony Antonellis

Aram Bartholl

Erik Berglin

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Heath Bunting

Marco Cadioli

Martin John Callanan

Gregory Chatonsky

Adam Cruces

Caroline Delieutraz

Harm Van Den Dorpel

Constant Dullaart

Electroboutique

Herbert W. Franke

Elisa Giardina Papa

Matteo Giordano

Emilio Gomariz

IOCOSE

Janez Janša, Janez Janša, Janez Janša

JODI

Joan Leandre

Jan Robert Leegte

Jonas Lund

Rosa Menkman

Filippo Minelli

Vera Molnar

Jaakko Pallasvu

Angelo Plessas

Evan Roth

Alexei Shulgin

Clement Valla

Carlo Zanni

Alterazioni Video

Mangoboobs

2014
3D print sculpture
12 x 12 x 12 cm (4.72 x 4.72 x 4.72 in)
Unique
Courtesy of the artist

Estimate €1.000 - €2.500

Mangoboobs (2014) belongs to a series of small 3D printed sculptures inspired to deformed transgenic fruits and vegetables, evoking a post nuclear, dystopic scenario. The series further develops Alterazioni Video's unique approach to digital editing and collage, usually applied to videos and images, in sculptural form.

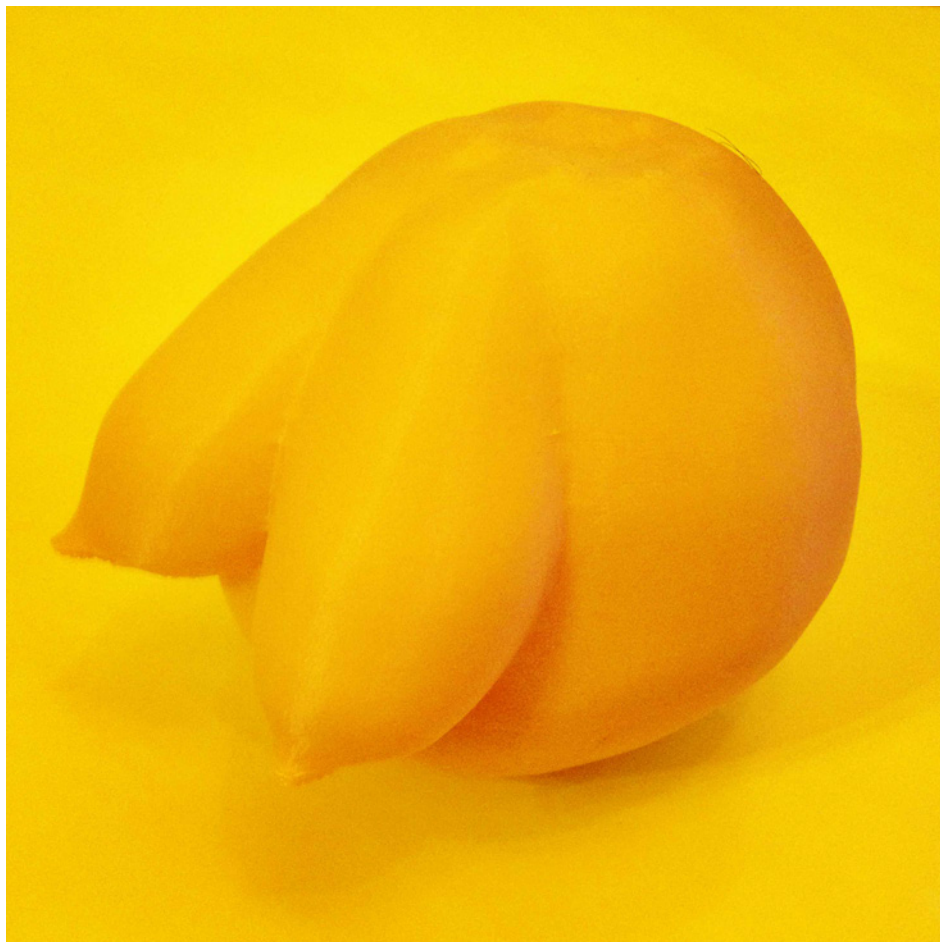
Alterazioni Video

Untitled (Google paintings)

2009
Digital print and silk screen on canvas
100 x 70 cm (39.37 x 27.56 in)
Unique
Courtesy of the artists

Estimate €3.500 - €5.000

untitled (Google paintings) (2009) belongs to a series of digital prints on canvas in which found images taken from Google in Alterazioni Video endless, collective practice of surfing and downloading are edited, collaged and printed on canvas, usually on an abstract, painterly background. Often using images as a means of internal dialogue (and fight) between the group members, Alterazioni Video dives deep into the trash and the kitsch of the online imagery.





Anthony Antonellis

Poland Spring Power Balance

2013

Poland Spring bottled water infused with Power Balance bracelet.

Set of six: cyan, magenta, yellow, red, green, blue

Dimensions Variable

1 - 6 of 48

Courtesy of the artist and Transfer Gallery, New York

Estimate €300 - € 800

Energy drinks and bottled water have continued to skyrocket in popularity. When Nestlé forgot to renew the domain of a nationally televised brand, I knew it was my opportunity to enter the energy drink market. Poland Spring Power Balance is the world's first holographic energy drink. Poland Spring bottled water infused with a Power Balance bracelet.

More info: <http://polandspringbornbetter.com/>

Anthony Antonellis

CMYRGB

2012

Lenticular prints in Lucite enclosures (series of 24)

50.4 x 91.44 x 1.9 cm (19.84 x 36 x 0.75 in)

Unique set of 24 pieces, 12,06 x 15,24 x 1,90 each. Framed

Unique

Courtesy of the artist and Transfer Gallery, New York

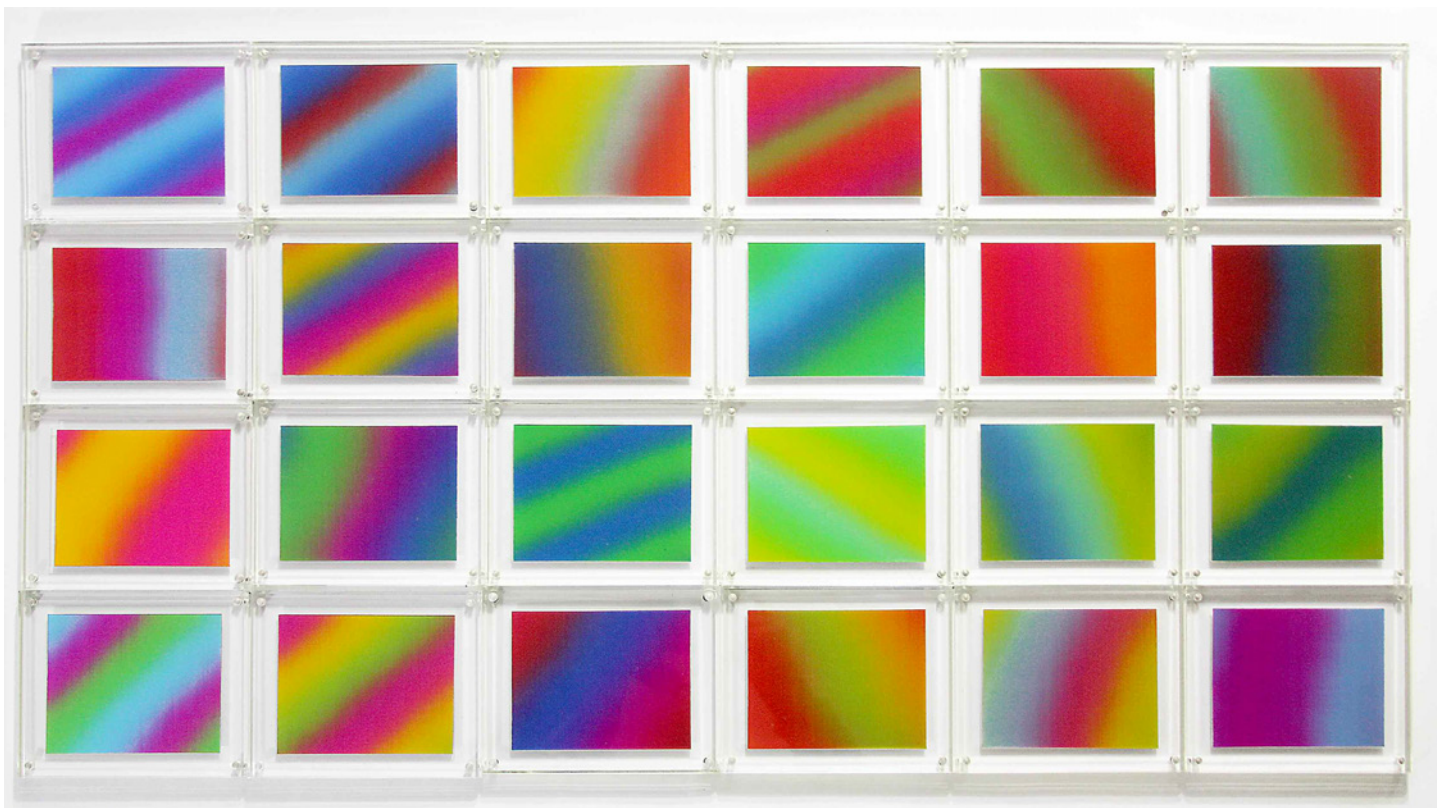
Estimate €3.000 - €6.000

CMYRGB is a series of 24 gradient color combinations which exist simultaneously as digital files and physical objects. The digital versions are looping 3 second GIF animations, while these physical counterparts are lenticular prints suspended in Lucite enclosures.

The gradient palette is based on the subtractive and additive color systems cyan-magenta-yellow and red-green-blue.

More info: <http://anthonyantonellis.com/cmyrgb>





Aram Bartholl

Are you human?

2012
Aluminium
33 x 75 cm (12.99 x 29.53 in)
Unique
Courtesy of DAM Gallery, Berlin
Signed on the back

Estimate €2.500 - €4.200

Are You Human? (2012) is part of a series started in 2009 as an urban intervention, based on CAPTCHA codes. CAPTCHA codes are small images we encounter on the internet almost every day. To prove to the server that we are human we have to decode the distorted random letter-number word. CAPTCHA codes are generated by a script in the very moment a website is requested. In fact each code is unique but forgotten in digital nirvana very quickly. Once used (or failed) it will never appear as alike again. While many other files on the Internet are being copied and multiplied CAPTCHA codes stay in an ephemeral blind spot. They seem light, sometimes like a micro poem but they ask us the very existential question in an era of digital life.



Erik Berglin

Surrounding Camouflage - Ursus Arctos

2013
Inkjetprint on archival paper
45 x 60 cm (17.72 x 23.62 in)
1 of 3 + 1 AP
Courtesy of the artist
Signed

Estimate €660 - €950

Surrounding Camouflage is a series of appropriated and re-worked images of hunters with their trophies. In an act of naïvistic vengeance, Erik Berglin has removed the hunters from the images with digital retouch, leaving behind only a shadow of their existence. The result is portraits of wild animals resting peacefully in pastoral landscapes, images that reject the validation of this gruesome sport and deny the hunters of their trophies.

Erik Berglin, Clement Valla

Iconoclash # 24

2013
Inkjetprint on archival paper
92 x 110 cm (36.22 x 43.31 in)
1 of 1 + 2 AP
Courtesy of the artist

Estimate €3.300 - €4.350

It is well known for art historians and theologians, that many sacred icons that have been celebrated and worshipped in different religions, are claimed to not have been made by any human hand. *Iconoclashes* (in collaboration with Clement Valla) are made using images from the Metropolitan Museums public web archive that are tagged with the keyword 'God' or 'Religion.' These source images were randomly grouped and digitally merged with the Photomerge script in Adobe Photoshop. This script is supposed to be used to stitch separate images together into longer panoramas. In the case of *Iconoclashes* the algorithm is customized to randomly blend and create mashups of deities, talismans, stellas, gods, scribes and statues. At first the images seem to depict typical museum objects, easy to parse and forget, but then you realize you have no idea what you're really seeing, because it's an algorithm and not a human that has created the image of this new and virtual artifact.





Enrico Boccioletti

Bipolar

2013

Aquafresh® toothpaste on Morato® American bread

16 x 16 x 1 cm (6.3 x 6.3 x 0.39 in)

Unique

Courtesy of the artist

Estimate €3.000 - €3.600

Bipolar is a small piece of sculpture made only to be photographed and digitally distributed through the Jogging, a popular Tumblr blog that blurs the distinction between art and other kinds of images, and between documentation and simulation.

First exhibited as an object at the Swiss Cultural Institute in Milan, *Bipolar* is the unstable, ephemeral artifact beyond a viral image.

Enrico Boccioletti

Sphinx (Retina Sculpture)

2012

Digital print on paper

240 x 160 cm (94.49 x 62.99 in)

1 of 3 + 1 AP

Courtesy of the artist

Estimate €1.000 - €1.900

Sphinx (Retina Sculpture) belongs to a series of prints displaying software interface patterns printed on pvc, eventually arranged as sculptures with other objects, with the sole purpose to make work based on digitally altered images of their documentation. Retina Display is a brand name used by Apple for liquid crystal displays which they claim have a high enough pixel density that the human eye is unable to notice pixelation at a typical viewing distance. The term is used for several Apple products, including the iPhone, iPod Touch, iPad, and MacBook Pro. As the typical viewing distance would be different depending on each device's usage, the pixels per inch claimed to be of retina quality can be different for each device. Apple has applied to register the term "Retina" as a trademark, and Retina® is now a registered trademark.



Installation view





Heath Bunting

Bath To Bristol Travel Log

2010

A4 black and white laser print with black pen ink

297 x 210 cm (116.93 x 82.68 in)

Unique

Courtesy of the artist

Estimate €610 - €1.800

Bath To Bristol Travel Log (2010) belongs to a series called *Travel Jogs*, records of travels had by Heath Bunting between 2010 and 2011, described by the artist as “evidences of deviation from determinance”. Traveling – with its biopolitical implications – has always had a central role in Bunting’s life and work, inspiring some of his best known projects, from *Visitors Guide to London to Borderxing Guide* (2001 - 2011), commissioned by the Tate Gallery.

Heath Bunting

Liberty One Off-the-shelf Anonymous Corporation

2014

Small plastic box containing: A0 flow chart (a1140), highlighter pens, writing pen, mobile phone sim card, maestro debit card, signature stamp, receipts

6 x 14 x 20 cm (2.36 x 5.51 x 7.87 in)

Unique

Courtesy of the artist

Estimate €6.000 - €13.000

Liberty One Off-the-shelf Anonymous Corporation (2014) is the prototype of an off-the-shelf (OTS) British anonymous corporation. The work is a spin-off of the *Status Project*, an ongoing research project exploring the way in which human beings are converted into legal entities by the system, and how this changes according to the social class we belong to. Far from being a simple analysis of the status quo, the *Status Project* can also be described as a social hack, and an attempt to produce a model for a vertically compartmentalised individual to protect against the system itself.



Marco Cadioli

Necessary Line # 3

2013

Digital print, Hahnemuhle paper, 100% cotton

60 x 60 cm (23.62 x 23.62 in)

1 of 3

Courtesy of the artist

Estimate €850 - €1.350

In *Necessary Lines*, Marco Cadioli looks to the earth adopting the point of view of satellites, to focus his attention on the lines that man traces on the planet's surface along his never-ending effort of appropriation of the natural landscape: "necessary" lines, according to the inspired definition coined by Carl Andre to describe Frank Stella's paintings in a text from 1959 that has been seminal for Cadioli's project: "Art excludes the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting." Frank Stella's modernist faith finds an impressive analogy in the satellite images of the plowed fields, where the tractor insists on the "necessary" lines of the field's borders in the same way in which Stella's brush followed the rectangular perimeter and the grid of the canvas: signs traced by man without thinking about their symbolic or aesthetic potential, but only following the internal economy of a monotonous, repetitive gesture, typical of the Fordist model of work.

Marco Cadioli

Mojave Desert

2013

Digital print, Hahnemuhle paper, 100% cotton

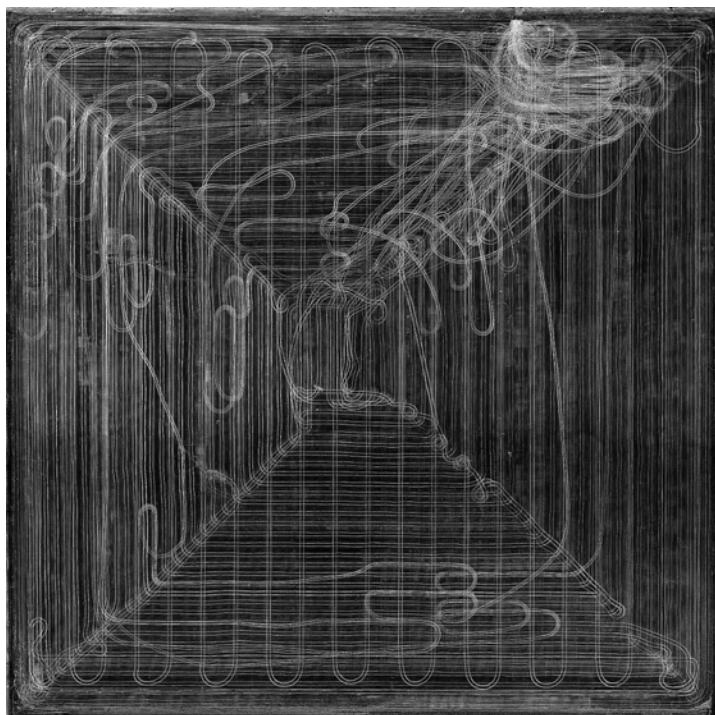
120 x 100 cm (47.24 x 39.37 in)

1 of 3

Courtesy of the artist

Estimate €2.000 - €3.000

Mojave Desert (2013) features a satellite image of its subject shot in Google Earth and printed on paper. The image situates itself at the intersection between the modernist tradition of abstract painting and the exploration of new ways of traveling introduced by new technologies. Since 2009, the map is the territory of Marco Cadioli's explorations, whose work focused on the documentation of simulations since the very beginning. Anticipating a now widespread feeling, Cadioli stated the reality of the "virtual" and the necessity to document it with the analytical eye of the photographic medium since the early 2000s, sneaking in the first graphic chat environments, visiting war simulations as an "embedded" photographer, shooting reportages in virtual worlds and finally focusing his attention on the ambitious effort of 1 to 1 reproduction of the world – and of the universe we can map – started by the Google Corporation with projects like Google Maps and Google Earth.





Martin John Callanan

Certificate of Existence (14.05.40)

2013

Legal document with embossed stamp, Digital print

29 x 21 cm (11.42 x 8.27 in)

Unique

Courtesy of the artist and noshowspace, London

Estimate €110 - €190

Certificate of Existence, 2013 is a unique work in series published in October 2013. *Certificate of Existence* is a self-portrait by the artist in the form of an original legal document that certifies that Martin John Callanan appeared before a notary on the 16th October 2013, identified himself as Martin John Callanan and was pronounced in existence at this time. The work is a unique legal document in a series of 20, differing by the time each document was witnessed.

Martin John Callanan

The Fundamental Units (Myanmar)

2013

Digital print mounted on di-bond

120 x 120 cm (47.24 x 47.24 in)

2 of 3

Courtesy of the artist

Estimate €3.100 - €4.800

The Fundamental Units is a series of high quality prints depicting the lowest denomination coin from each of the world's 166 active currencies imaged, using an infinite focus 3D optical microscope, to vast scale. Printed at the human size of 1.2 by 1.2 metres from files with over 400 million pixels. The hyper real level of detail, beyond normal vision, reveals the material construction and makeup of the circulated coin, marks and traces from their use as tokens of exchange. The work has been imaged in collaboration with the Advanced Engineered Materials Group at the National Physical Laboratory, using an Alicona InfiniteFocus 3D optical microscope.



Installation view





Gregory Chatonsky

L'enclave

2012

Network sculpture

47 x 23 x 18 cm (18.5 x 9.06 x 7.09 in)

2 of 3 + 2 AP

Courtesy of XPO Gallery, Paris

Estimate €2.800 - €3.750

The enclave is a sculpture whose shape is based on a calculator of the 80's. This sculpture is connected to a PC and listen to his flow of informations (sniff UDP packets). It translates these flows in geometrical figures on a LED panel. Unlike classical captures that send information to a central server, the Enclave does nothing other than to translate abstract data. The original message is with no representation.



Adam Cruces

Ad-am

2013
Stickers on digital print
30 x 20 cm (11.81 x 7.87 in)
30 x 20 cm each (30 x 60 cm approx when installed as a dyptich)
Framed
Unique
Courtesy of the artist

Estimate €2.800 - €3.750

Adam Cruces' work makes a consistent use of vernacular material appropriated from the web, and of concepts, images, aesthetics and practices that, introduced by the most common and popular interfaces, ended up populating our imaginary, and our subconscious.

How does our life on screen affect the way we think, imagine, dream and make art? How does our increasing familiarity with softwares, interfaces and technological gadgets change our visual and sound scape? These are some of the questions raised by Adam Cruces' work. Additionally, his interest in software defaults – the operations, languages and styles embedded in software and used in their most basic settings – brought him to explore the same concept outside of the screen - using casts, conventional shapes and readymade objects from daily life.

Adam Cruces

Relief

2013
Fishing rods, mounts, loofahs, shower curtain, spray paint
380 x 150 x 100 cm (149.61 x 59.06 x 39.37 in)
Unique
Courtesy of the artist

Estimate €2.500 - €3.800





Caroline Delieutraz

Untitled (The Tower of Babel)

2013
Wood, 3136 pieces
27 x 37 x 1.7 cm (10.63 x 14.57 x 0.67 in)
Unique
Courtesy of gallery 22,48m²

Estimate €4.200 - €5.400

The work Untitled (The Tower of Babel) is made of seven layers of jigsaw puzzles. The first layer shows The Tower of Babel as painted by Brueghel. The pieces that are missing reveal the lower layers which in turn show enlarged scenes of the initial picture. At first, the work looks like a visual enigma. Although the image seems familiar, it doesn't lend itself immediately to a full understanding. The superimposition of layers with different degrees of enlargement creates a composite image, a analog glitch while evoking the strata which are at work in the construction of a myth. The seven layers also refer to the tower of Babel with its seven floors unfolding, like a telescope, towards the sky. The new viewing devices alter our portrayal of the world. They allow for both panoramas (satellite pictures) and highly detailed close-ups (HD, drones). Does such an enhanced perception allow for a better understanding of the world or does it, on the contrary, lead to an illusion of omniscience liable to generate confusion?



Caroline Delieutraz

300 Default Avatars

2011
Video, loop on Ipod, sound
4 of 5
Courtesy of Gallery 22,48m²

Estimate €800 - €1.300

300 Default Avatars is a video compilation of 300 images representing a user in different online social tools, when the user itself didn't replace them yet with a personal image. Since customization online is both a social and a system requirement, people keeping these avatars are either perceived as newbies, non regular users or people willing to stay anonymous for various reasons. Collecting them, Delieutraz gives relevance to these transitory artifacts, inviting us to think about their aesthetic and social implications. See the video at:
<http://www.delieutraz.net/en/300-avatars-par-default/>

Detail



Detail





Harm Van Den Dorpel

Strategies

2010
Computer animation, HD 720p, distributed on engraved SSD
1 of 5
Courtesy of the artist

Estimate €2.400 - €3.200

Strategies is a pseudo-generative film documenting the process of making two collages. Screenshots, Tumblr images and other found footage were collected over the course of two months and combined with rewritten phrases of advice given by business experts, martial arts gurus, software developers and Jacques Derrida.

The background track was made in 2002 and was never used before for anything particular.

Harm Van Den Dorpel

Untitled

2013
Digital print
104 x 104 cm (40.94 x 40.94 in)
Framed
1 of 3 + 1 AP
Courtesy of the artist

Estimate €1.200 - €1.900

Untitled (2013) belongs to a series of works produced through different analogue and digital processes, from digital manipulation to drawing and painting, from Photoshop to collage. They live in between the wall and the screen, consciously inhabiting both these environments and pretending from each the awareness of the other. In this image, the recurring presence of an image bank watermark questions the nature of the image itself, that at a first glance would rather seem the output of a completely analogue process.





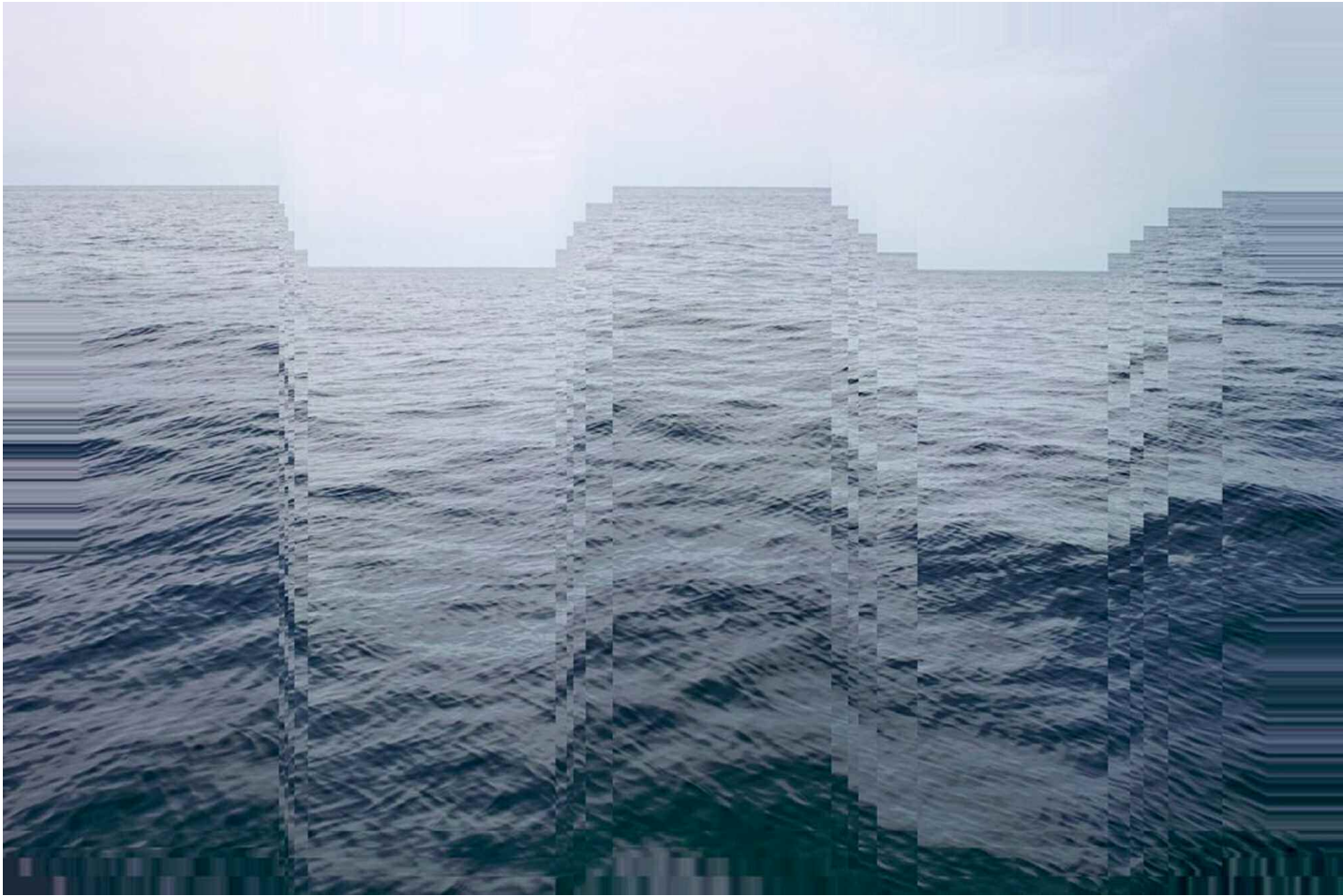
Constant Dullaart

Square Waves

2009
Digital print
120 x 160 cm (47.24 x 62.99 in)
Unique
Courtesy of the artist

Estimate €1.400 - €3.000

Dullaart often plays with subverting and reverting the traditional relationship between the screen and reality, and between software defaults and what they pretend to emulate. *Square Waves* plays with the relationship between the continuity of the real and the discontinuity of the digital, based on bits and pixels, making the latter visible as if from under a magnifying glass.



Electroboutique

Out of Control

2008

Video installation, damaged 32" screen

Dimensions Variable - Dimensions Variable, based on 32

Edition of 5

Courtesy of the artists

Estimate €8.000 - €14.000

The work explores the aesthetics of signal error, techno-ludditism, and glitch. A half-destroyed TV constantly produces visual and audio glitches and shows a viewer's image processed through them. The screen scrolls, gets distorted and filled with colorful artifacts produced by damaged electronics. The shock of seeing a new expensive commodity destroyed reinforces already deep impression coming from immersing inside the malfunctioning system.



Herbert W. Franke

Analoggraphics

1970
Silkscreen
70 x 50 cm (27.56 x 19.69 in)
84 of 100
Courtesy of DAM Gallery, Berlin

Estimate €500 - €1.200

Herbert H. Franke started working as a visual artist in the mid-1950s, when he used oscilloscope and camera to generate patterns of groups of continuous lines (“analog” graphics). He first exhibited these in 1956, only a few years after Ben F. Laposky had experimented in a similar way.



87/105

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Elisa Giardina Papa

Drawing From Life

2013
Digital drawing printed on paper
20.32 x 30.48 cm (8 x 12 in)
Triptich, 20.32 x 30.48 cm, each
1 of 1 + 2 AP
Courtesy of the artist

Estimate €1.000 - €1.800

Drawing From Life is a series of 120 digital drawings printed on paper, and based on casual encounters occurred online. More specifically, the drawings were made in the online chat website Chatroulette, that pairs strangers from around the world together for webcam-based conversations. The system also provides a drawing tool that allows you to interact with your random partner via manual writing or drawing. Elisa Giardina Papa decided to employ this tool to turn her presence on Chatroulette into a long, silent, enduring drawing performance. Any time a new partner connected to the chat, she started drawing what she saw on the screen, refusing any other form of communication. A live record of an uncanny interpersonal experience – now available to everybody – *Drawing From Life* is also an archive of memories, a transfiguration of reality as it is experienced on the web, and the re-enactment of a popular way of interacting online – Giardina Papa is, of course, not alone in drawing people in online chatrooms: all strategies often explored in her recent body of work.

Elisa Giardina Papa

Brush Stroke - Bunny

2012
Digital print on laser cut PVC
Dimensions Variable
Unique + 1 AP
Courtesy of the artist

Estimate €4.800 - €7.800

Brush Stroke - Bunny is a minimalistic flat sculpture printed with a white and grey grid on the front side. Seen (and photographed) from a specific point of view, however, it is perceived as a brush stroke through an image, that makes the underlying transparent level emerge as it happens in Adobe Photoshop, the most popular image editing software. Reality is both questioned and re-affirmed, while other questions emerge as well: does this work exist as an object in space, or as an online image? Does this distinction make any sense at all?





Matteo Giordano

8GB - Advanced Combat Helmet (ACH)

2011

Materials: m1 helmet, cotton nets, silkscreen

Dimensions Variable

Unique

Courtesy of the artist

Estimate €1.500 - €3.200

Matteo Giordano's interest in branding, commercial aesthetics and consumerist culture is at the core of *8GB - Advanced Combat Helmet* and *8GB - 3 Modular Tactical Vest*, both covered with logos, symbols and other visual elements removed from technology products. The works were produced for the show "make.believe", an analysis of how technology corporations are conditioning and colonizing our visual landscape, as well as appropriating and patenting our language.

Matteo Giordano

8GB - 3 Modular Tactical Vest (MTV)

2011

Materials: 3 black tactical s.w.a.t. vest, silkscreen, ballistic cordura, nylon, dupont

Dimensions Variable

Unique

Courtesy of the artist

Estimate €5.000 - €12.000





Emilio Gomariz

SPH3R3

2014
Animated GIF
Unique
Courtesy of the artist

Estimate €850 - €1.500

Created in January 2014, *SPH3R3* is a moire visual exploration through of a three-dimensional spherical form, which keeps static while describes its own volume by animating backwards its pixel and transparent based texture. It is seen from a frontal view camera which removes the entire depth from the three-dimensional environment and makes the texture equals its size in front and rear, which overlaps opposite animated directions and causes several moire visual effects because of the transparency of the texture.

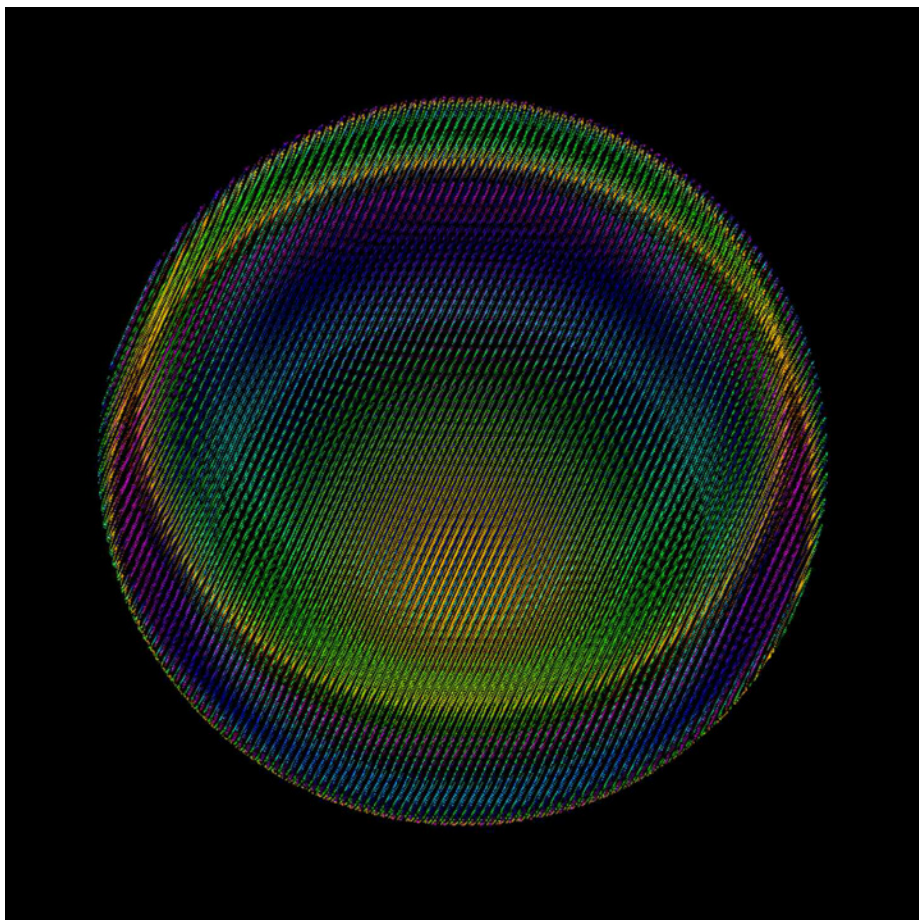
Emilio Gomariz

FLUIDS

2013
Video loop
Unique
Courtesy of the artist

Estimate €3.100 - €4.000

Created in January 2013, *FLUIDS* is a colorful and glossy liquid based loop animation where organic and viscous textures flow randomly creating an arrhythmic fluid state of metallic colors. This piece was first time exhibited at Idlescreens.com for a two weeks solo show in February 2013.





IOCOSE

Game Arthritis - 3D Optical Disorder

2011
C-Print
50 x 66 cm (19.69 x 25.98 in)
1 of 10 + 2 AP
Courtesy of the artists

Estimate €3.100 - €4.000

Game Arthritis is a photographic documentation of video games induced diseases. Produced in collaboration with Matteo Bittanti, *Game Arthritis* interrogates the effects of video games on the human body (and mind), and the boundary between scientific knowledge and socially shared phobias.

More info:

http://www.iocose.org/works/game_arthritis

IOCOSE

Sokkomb

2009
Wooden guillotine, blade, rope
210 x 150 x 60 cm (82.68 x 59.06 x 23.62 in)
1 of 3 + 2 AP
Courtesy of the artists

Estimate €7.000 - €9.000

Sokkomb is an IKEA-style guillotine that ironically realizes the dream of a do-it-yourself justice, mixing together personal freedom debates, punishment with no jury trial and industrial design.

The group built and designed the guillotine and put it in several IKEA store in Europe.

More info and documentation:

<http://www.iocose.org/works/sokkomb>





Janez Janša Janez Janša, Janez Janša

I Love Germany

2013
Digital print on paper
48 x 32 cm (18.9 x 12.6 in)
1 of 10 + 2 AP
Courtesy of Aksioma Project Space

Estimate €600 - €1.000

I Love Germany belongs to a series of photographs documenting micro interventions and performances in which Janez Janša, Janez Janša and Janez Janša, sometimes alone, sometimes together, are posing in different situations and scenarios wearing an "I Love Germany" t-shirt. In all these images, an empty signifier – the "I love" t-shirt – is re-activated by a powerful combination of subject (the artists, all using the name of the Slovenian former prime minister and right wing leader), context (the Greek Parliament, the Royal Palace in London, etc.) and message. More info:
<http://www.aksioma.org/i.love.germany>



Janez Janša Janez Janša, Janez Janša

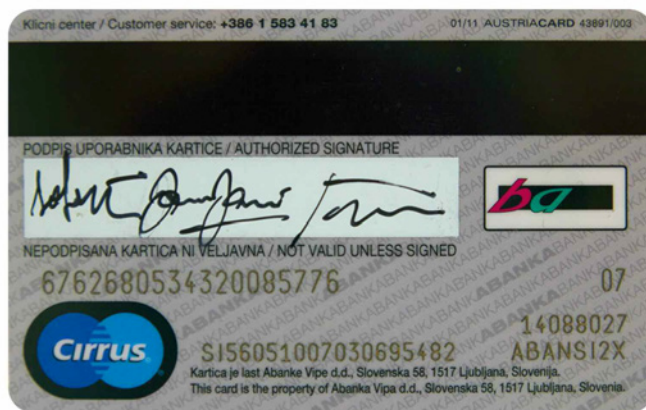
Signatures on Maestro

2013
Print on plastic
5 x 8 cm (1.97 x 3.15 in) - 5 x 8 cm each
approx. 20 x 100 when framed and installed
Unique
Courtesy of Aksioma Project Space

Signatures on Maestro / Triptych / part of CREDITS series (6762680534320841921 (Janez Janša / part of Janez Janša Janez Janša, Janez Janša triptych / part of SIGNATURE series by Janez Janša, Janez Janša, Janez Janša (2010 / acrylic on canvas / 50 x 70 cm / courtesy of: Aksioma)), (6762680534321123154 (Janez Janša / part of Janez Janša, Janez Janša, Janez Janša triptych / part of SIGNATURE series by Janez Janša, Janez Janša and Janez Janša (2010 / acrylic on canvas / 50 x 70 cm / courtesy of: Aksioma)), (6762680534320085776 (Janez Janša / part of Janez Janša, Janez Janša, Janez Janša Triptych / part of SIGNATURE series by Janez Janša, Janez Janša, Janez Janša (2010 / acrylic on canvas / 50 x 70 cm / courtesy: Aksioma)), 2013, print on plastic, 5,4 x 8,5 cm each

Estimate €6.000 - €12.000

Signatures on Maestro belongs to an ongoing series of customized credit & debit cards featuring works by Janez Janša, Janez Janša and Janez Janša, including documents, paintings from the series "Signature", and other works related to the name change. They are artworks born out of an active collaboration between the artists and institutions / corporations, and bearing the double status of artwork and functional object submitted to specific rules. Bank and credit cards are a medium of trust. Trust is the basic relation of the entire financial sector, which is essentially virtual. It is upheld by unconditional trust, by blind faith, so to speak, in the functioning of this virtuality. Once the basic pact of trust is broken, the entire system can collapse in a moment. Nowadays, financialisation is an extremely complex system, in which as little as possible is left to trust and financial stakes are ever more insured, but credit remains at the heart of it all: somebody gives us something hoping we would give it back one day. The creditor shows trust while we spend our future.



JODI

%20NetWorked

2013
HTML on customised USB-stick
1 of 5 + 2 AP
Courtesy of the artist

Estimate €290 - €800

JODI

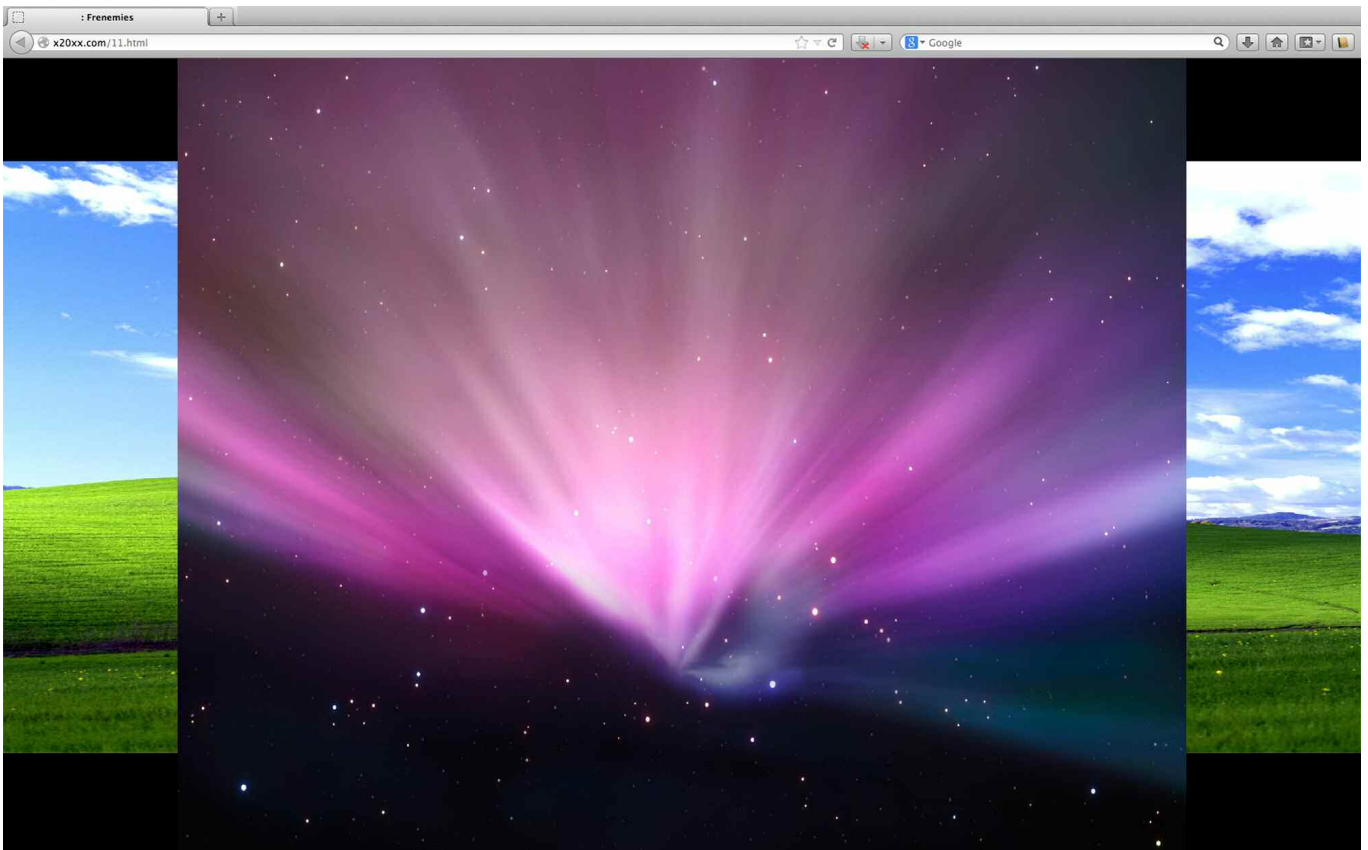
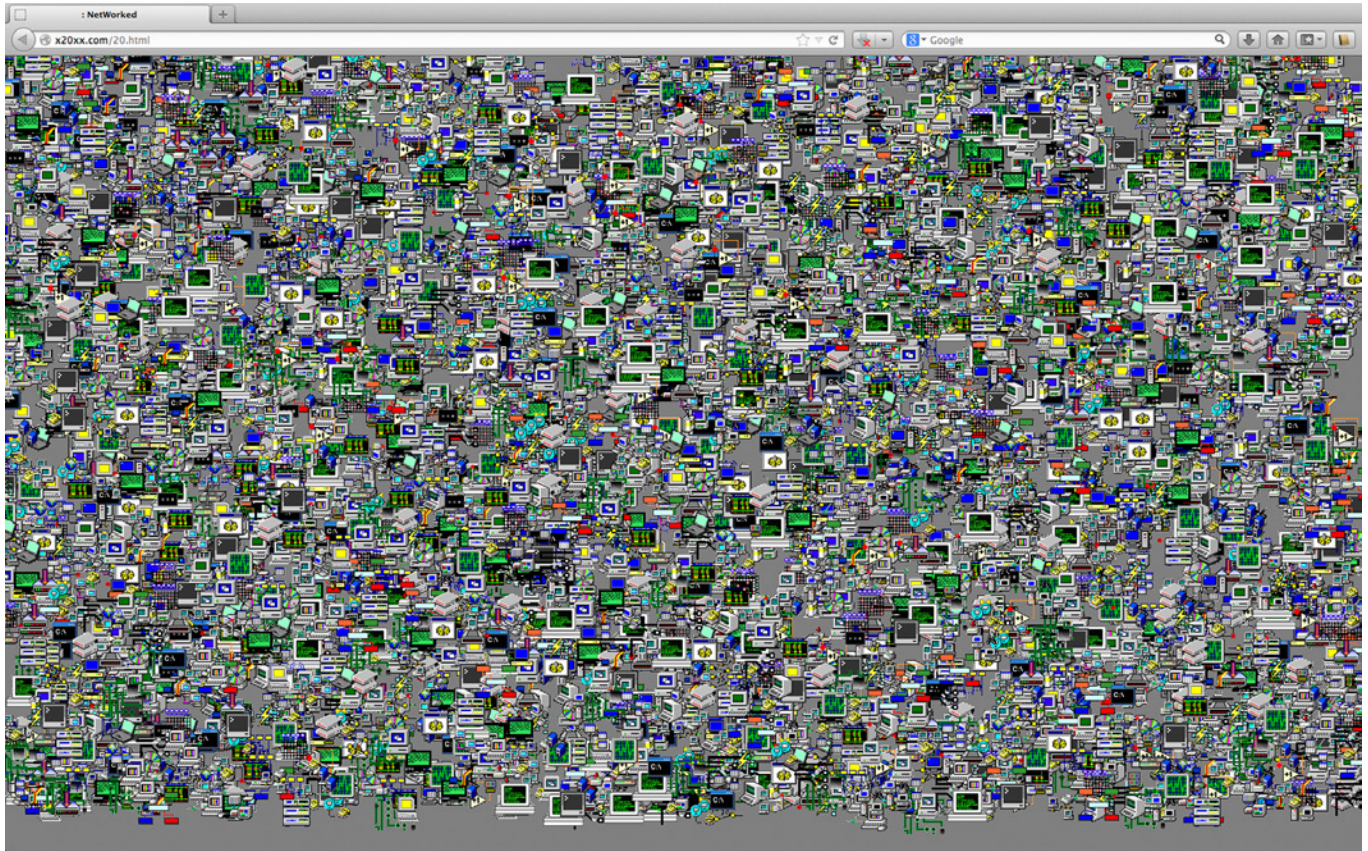
div.[property]

2013
HTML on customised USB-stick
1 of 5 + 2 AP
Courtesy of the artists

Estimate €290 - €800

div.[property] and *%20NetWorked* belong to a recent series of html sketches in which specific effects, mistakes and designs used and abused to comment on specific aspects of the relationship between man and technology.

While: *div.[property]* (<http://x20xx.com/11.html>) visually presents the staged conflict between the two most used operative systems (Windows and Mac OS), *%20NetWorked* (<http://x20xx.com/20.html>) is a lively collage of icons and animated gifs of computers at work.



Joan Leandre

THE WILD LIFE PERMUTATIONS set 1. Lonely Render Sessions series, kbsk.bz

2012

100 composed sequences of 4 elements each + interpretation map.

All of them signed with cypher text.

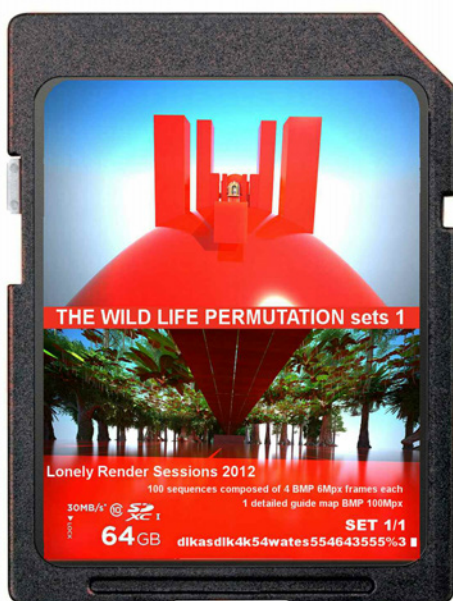
Unique

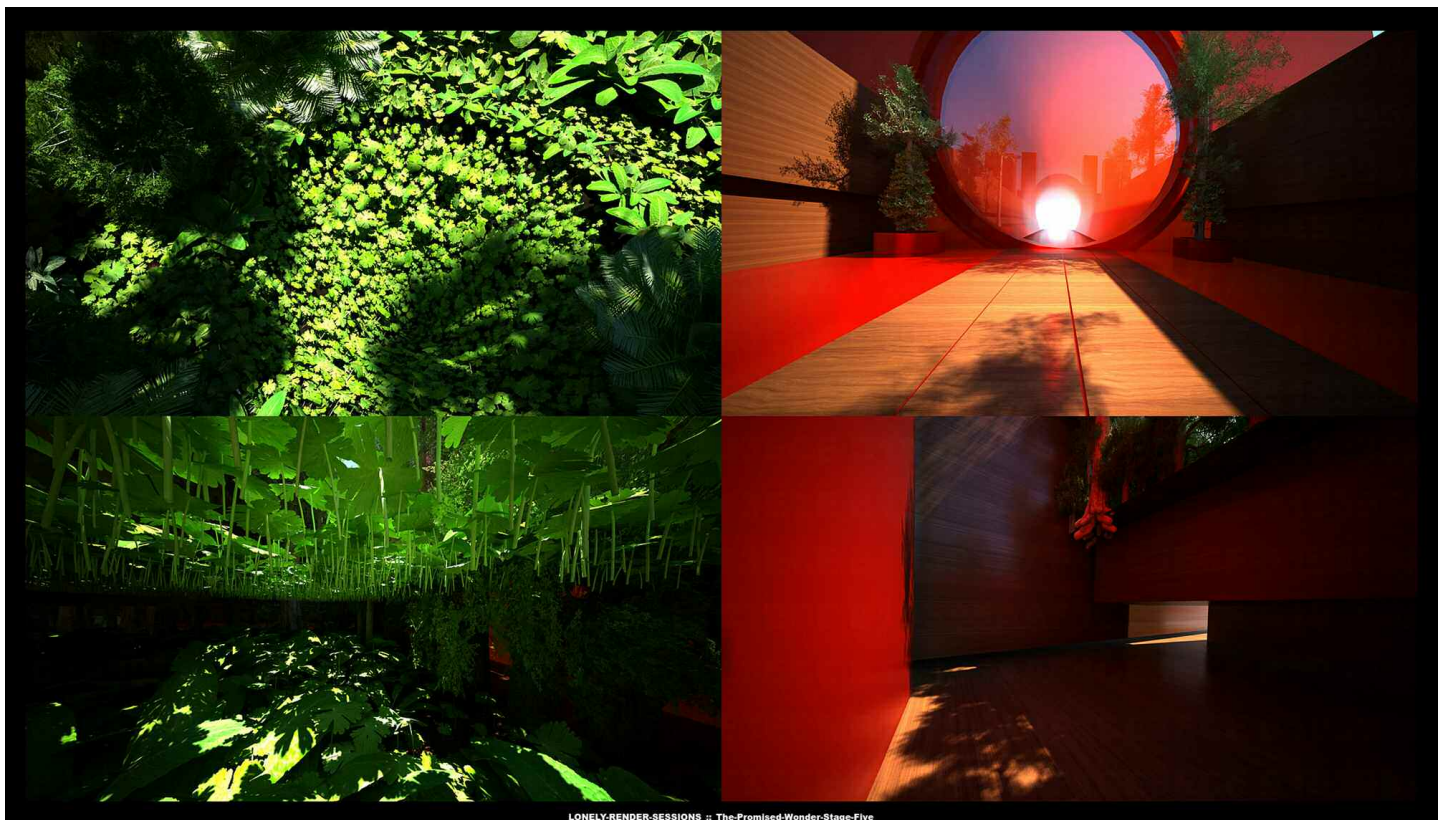
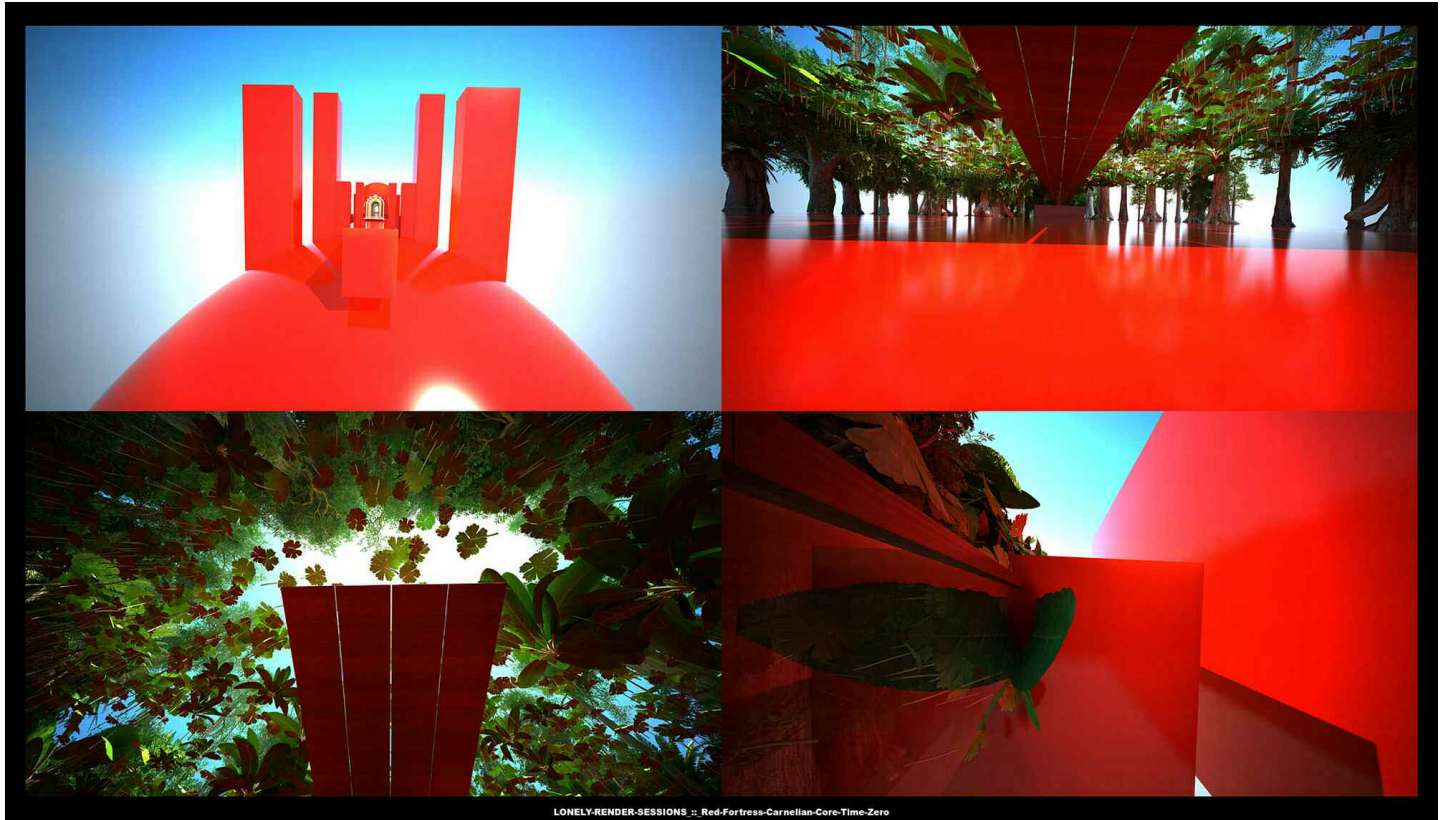
Courtesy of the artist

Estimate €4.000 - €9.000

Between 2010-2011 I collected ready made 3d objects and scenes from several internet sources, some private some public, some opensource and many of them commercial.

In early 2012 I started the manual standard permutation process of the collected geometries until they became unrecognisable, equidistant and intangible, cozy and uncanny: supernatural and contradictory. From these prefab universe of mirage geometries and personal daydreams it was rendered a very large set of high quality bmp files, all of them describing aerial synthetic wilderness in standard gibberish architectures. "The Wild Life Permutations set 1" is a puzzle without solution in a world infested of imagery. "The Wild Life Permutations set 1" was rendered in physical Global Illumination using the Polar Window Renderer through around three thousand hours. It contains one hundred 6mpx sequences each composed of four individual frames. The set comes with one larger 100mpx custom interpretation print: "The Wild Life Translation set 1", a random fable using an equally permuted ready made text, a sort of map to unveil a perhaps non existent meaning.





Jan Robert Leegte

Mountain and Dropshadow

2014

Epson Premium UltraChrome Print mounted on aluminium with aluminium frame

45 x 60 cm (17.72 x 23.62 in)

1 of 3 + 1 AP

Courtesy of the artist

Estimate €700 - €2.000

Mountain and Dropshadow translates in the print format one of the many outputs of the online project with the same name (2013), a website that takes a random photograph of mountains from Flickr and superimposes a rectangular, movable transparent shape on it. As in other recent works, Leegte plays with the shifting relationship between the conventions of the screen and more traditional forms of representation.

To check out the online work, visit

<http://www.mountainsanddropshadows.com/>.

Jan Robert Leegte

Scrollbar Composition 2005 / 2011

2005 / 2011

HTML / JavaScript / computer projection / wooden construction / paint

285 x 390 x 245 cm (112.2 x 153.54 x 96.46 in)

Dimensions do not include projector setup

1 of 3 + 1 AP

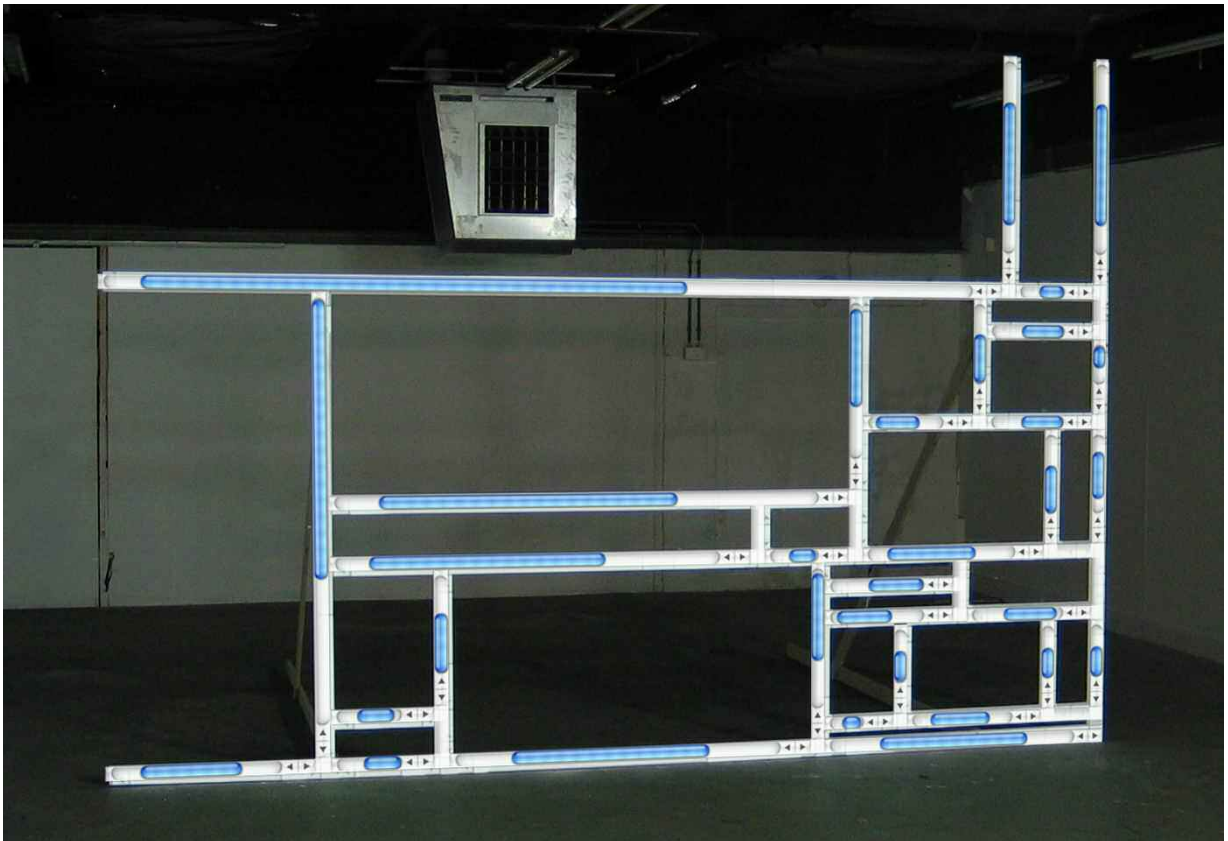
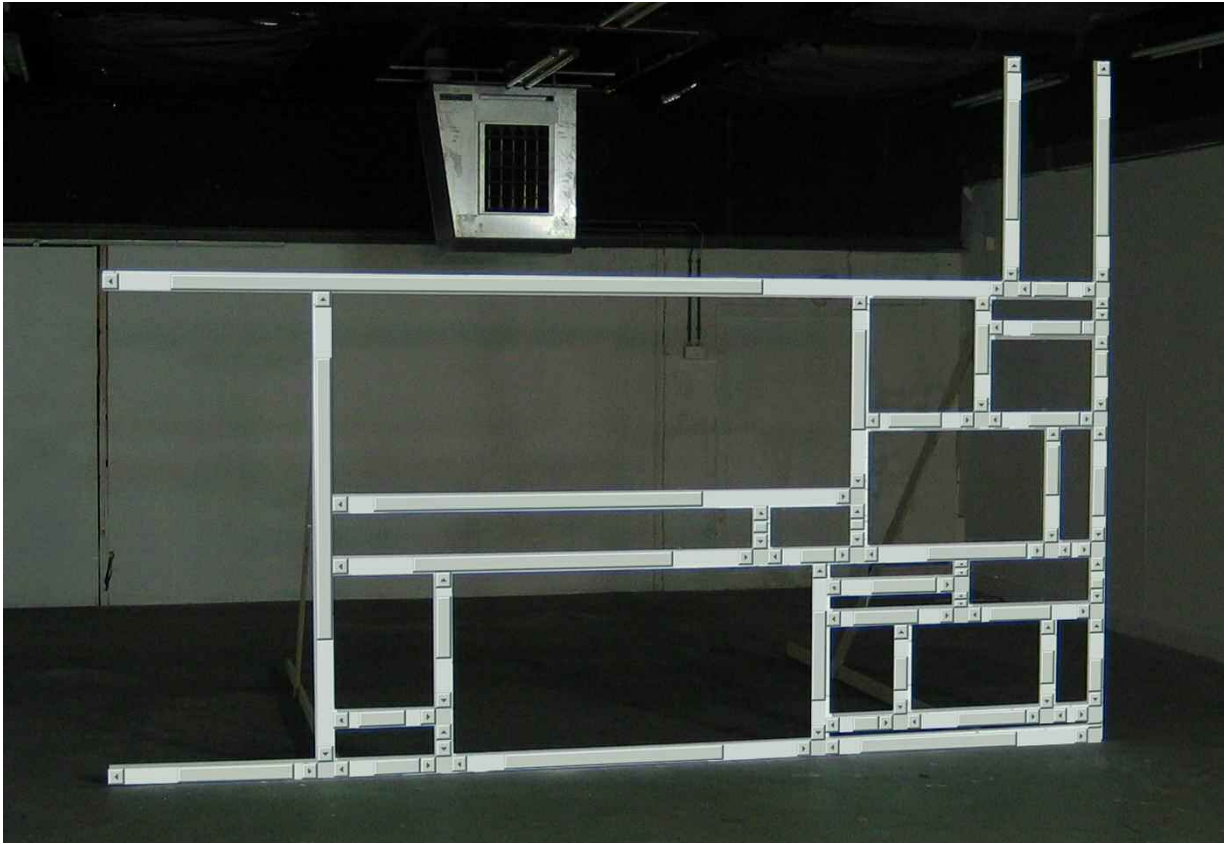
Courtesy of the artist

Estimate €15.000 - €24.000

Scrollbar Composition (2005) consists of a linear wooden structure standing in a gallery space and a projected image. Leegte has meticulously adjusted the projector so that it overlaps the image with the architectural structure which acts as a screen. The result is a physical experience of a room and installation that would not be possible through the computer screen. The whole body moves and constantly alters the perspective of vision; resulting in a different, multi-sensory interpretation of the piece.

– Silvia Baumgart / Varoom Magazine





Jonas Lund

The NSA hasn't been here yet (watch closely for the removal of this sign)

2013
Inkjet Print
40 x 50 cm (15.75 x 19.69 in)
Framed
1 of 3 + 2 AP
Courtesy of the artist

Estimate €1.100 - €2.500

The NSA hasn't been here yet (2013) has been produced for *The Fear of Missing Out*, Lund's recent solo show at MAMA, Rotterdam. Like all the works on show, *The NSA hasn't been here yet* has been developed using a controversial software developed by the artist, that processing biographical and contextual data, responds with a detailed set of instructions about the work to be produced, including title, materials and price.

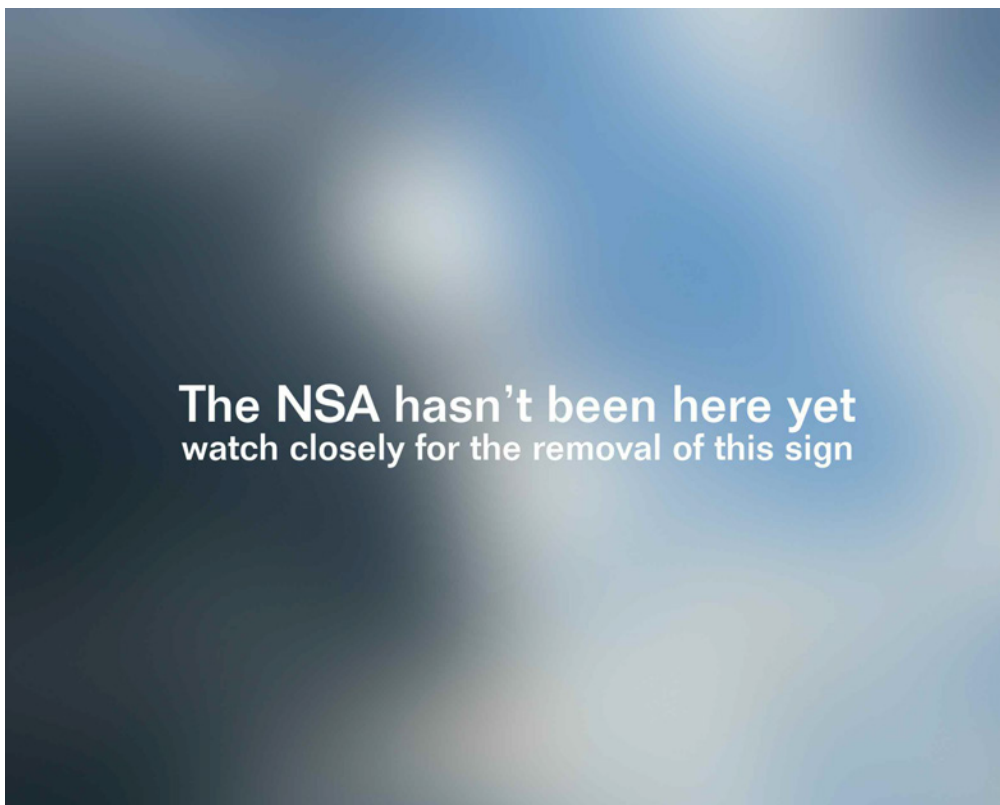
Jonas Lund

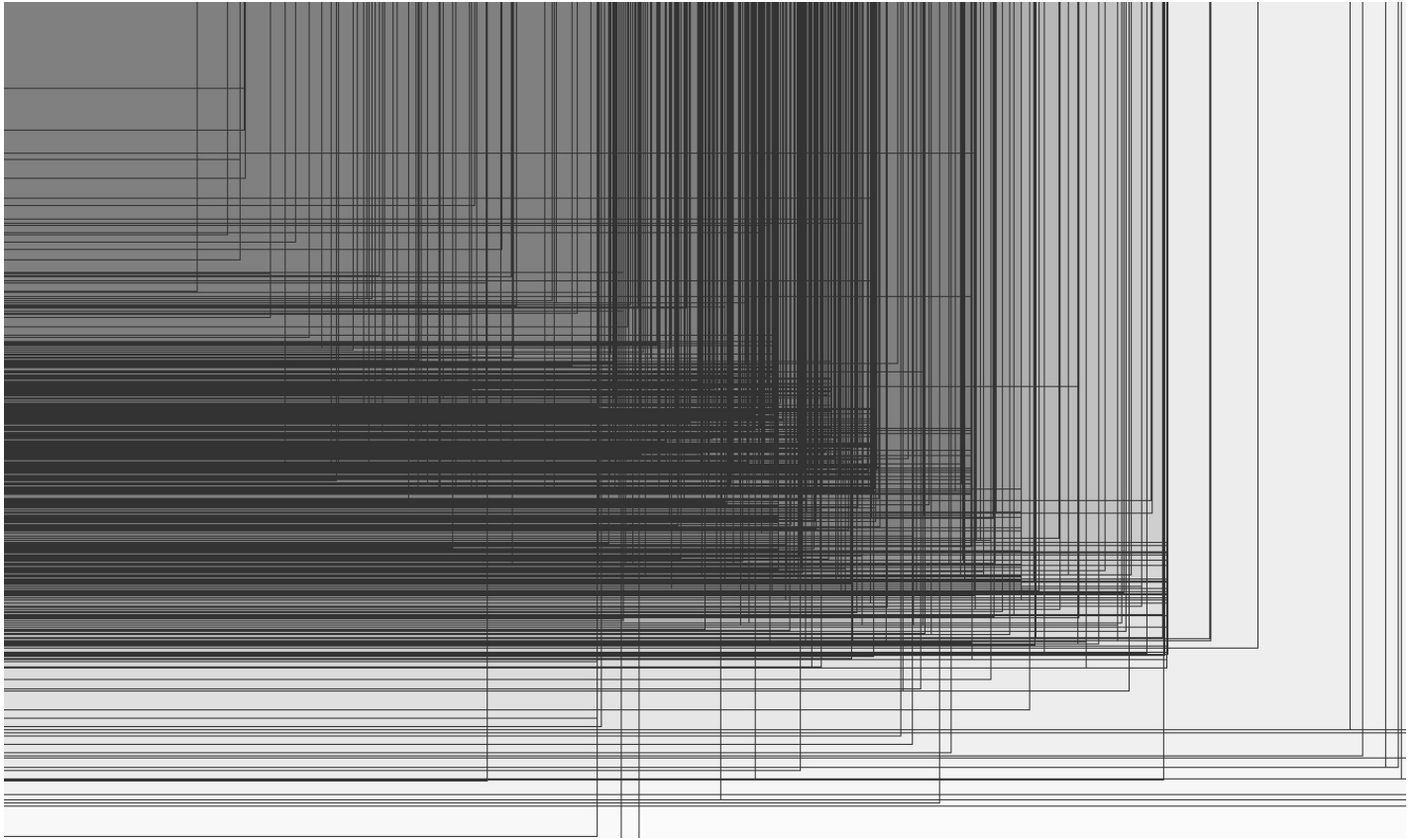
What You See Is What You Get

2012
Website (html, css, javascript, php, mysql)
Unique
Courtesy of the artist

Estimate €3.200 - €4.800

What You See Is What You Get (2012) is a website displaying every visitor to the website's browser size, collected, and played back sequentially, ending with the last visitor's one. Its clean, abstract aesthetics ironically play with the deeper implications of the project, that reveals to the visitor how easy it is, for a script, to extract data about him / her when online, thus showing the pervasiveness of dataveillance.





Rosa Menkman

Vernacular of File Formats 2010-2011

2011
Digital print on dibond
30 x 40 cm (11.81 x 15.75 in) - Series of 3, 30 x 40 cm each
1 of 3 + 1 AP
Courtesy of the artist

Estimate €1.200 - €5.000

The Vernacular of File Formats is a series of corrupted self portraits. By implementing the same error into each image file, but choosing another compression language per photo, Menkman exhibits the otherwise invisible compression languages of the image. What is on display are the most used, never seen and ever hidden languages of file compression.

Rosa Menkman

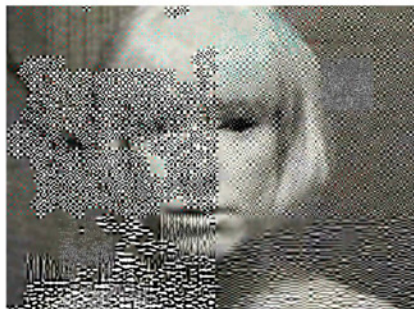
The Collapse of PAL

2010
Video
2 of 3
Courtesy of the artist

Estimate €900 - €2.000

In *The Collapse of PAL* (Eulogy, Obsequies and Requiem for the planes of blue phosphor), the Angel of History (as described by Walter Benjamin) reflects on the PAL signal and its termination. This death sentence, although executed in silence, was a brutally violent act that left PAL disregarded and obsolete. While it might be argued that the PAL signal is dead, it still exists as a trace left upon the new, 'better' digital technologies. PAL can, even though the technology is terminated, be found here as a historical form that newer technologies build upon, inherit or have appropriated from. Besides this, the Angel also realizes that the new DVB signal that has been chosen over PAL is different, but at the same time also inherently flawed as PAL.

A preview of the video is available here:
<http://vimeo.com/12199201>





Filippo Minelli

Shape C/Z

2013
Fine-art print on Hahnemühle photorag paper
40 x 60 cm (15.75 x 23.62 in)
1 of 75
Courtesy of the artist

Estimate €750 - €900

Filippo Minelli

Shape13

2010
Fine-art print on Hahnemühle photorag paper
110 x 165 cm (43.31 x 64.96 in)
1 of 3 + 1 AP
Courtesy of the artist

Estimate €5.400 - €6.500

Filippo Minelli started the ongoing series *Silence/Shapes* in early 2010 to give a physical shape to the intangible. As medium to realize the idea he chose eco-friendly chemicals to create smoke bombs, a medium traditionally devoted to generate chaos in political demonstrations, and to juxtapose it with the romantic idea of beauty of the natural landscapes. The aim was to show that beauty can be found in clashing visions, making visible what is invisible for its own nature. Besides the deepening on the religious aspects concerning what most of the religions call the “hidden manifest”, that is considering intangible holy-aspects as physical presences living around our existence, the choice of using a violent medium to create something close to beauty leaves the discussion open to political interpretations.





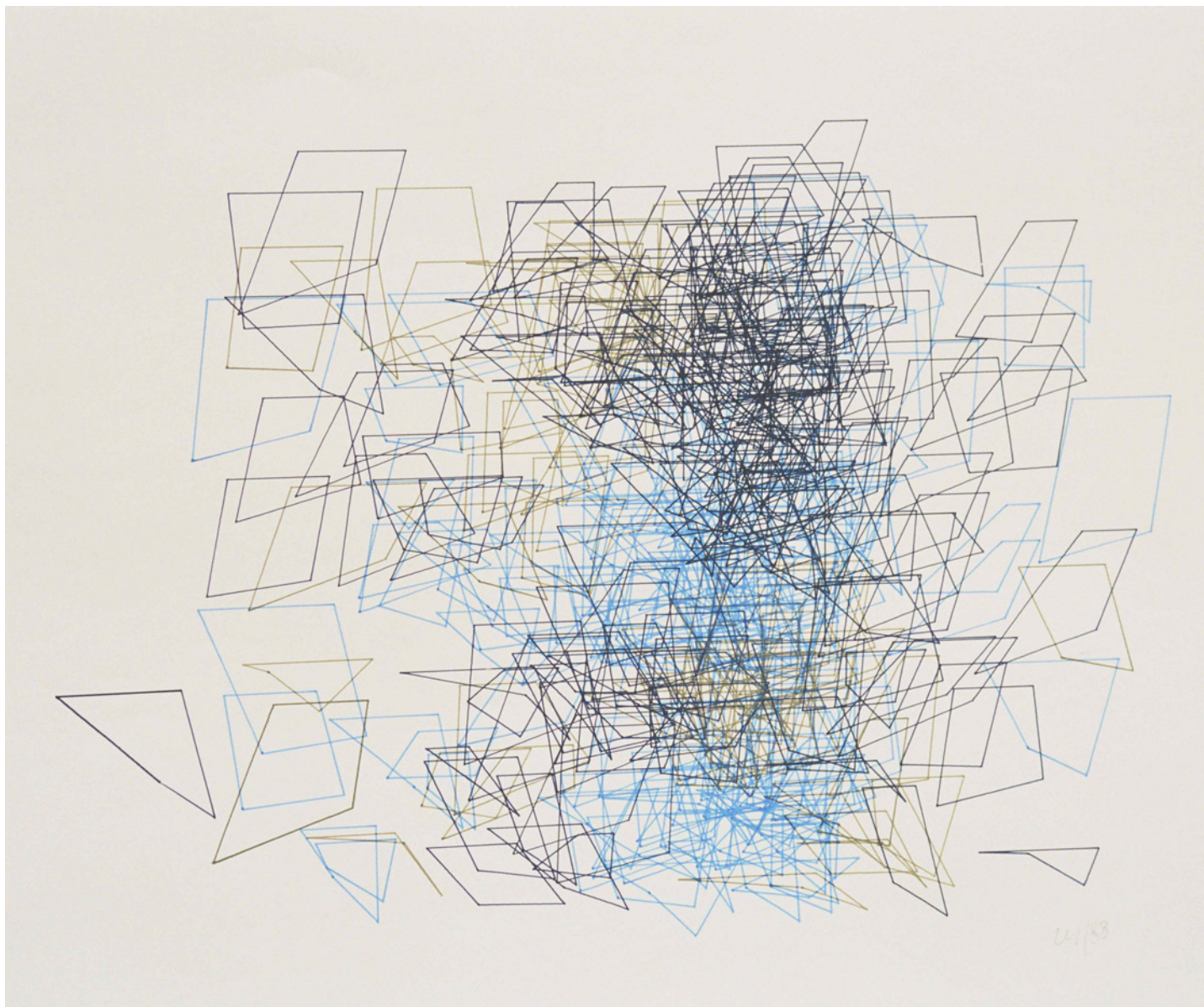
Vera Molnar

Square Structures

1989
Vintage plotter drawing
20 x 30 cm (7.87 x 11.81 in) Framed
Unique
Courtesy of DAM Gallery, Berlin
Signed and dated.

Estimate €750 - €900

An iconic piece of algorithmically generated art from the 80's, *Square Structures* is a good example of the abstract research developed by Molnar with rigor and continuity along her life. Focusing on the square shape and using a reduced palette, Molnar explores the analytic potential of software.



Jaakko Pallasvuo

Utopia

2013
HD Video
1 of 3 + 1 AP
Courtesy of the artist

Estimate €750 - €900

Utopia is a single channel video made at Lake & Only (<http://www.lakeonly.com>) in Trin-Mulin, Switzerland.

The work deals with trying hard, all these feels, romantic landscape and embarrassment.

A preview of the video is available here:
<http://youtu.be/uz5gOV8dyeI>

Jaakko Pallasvuo

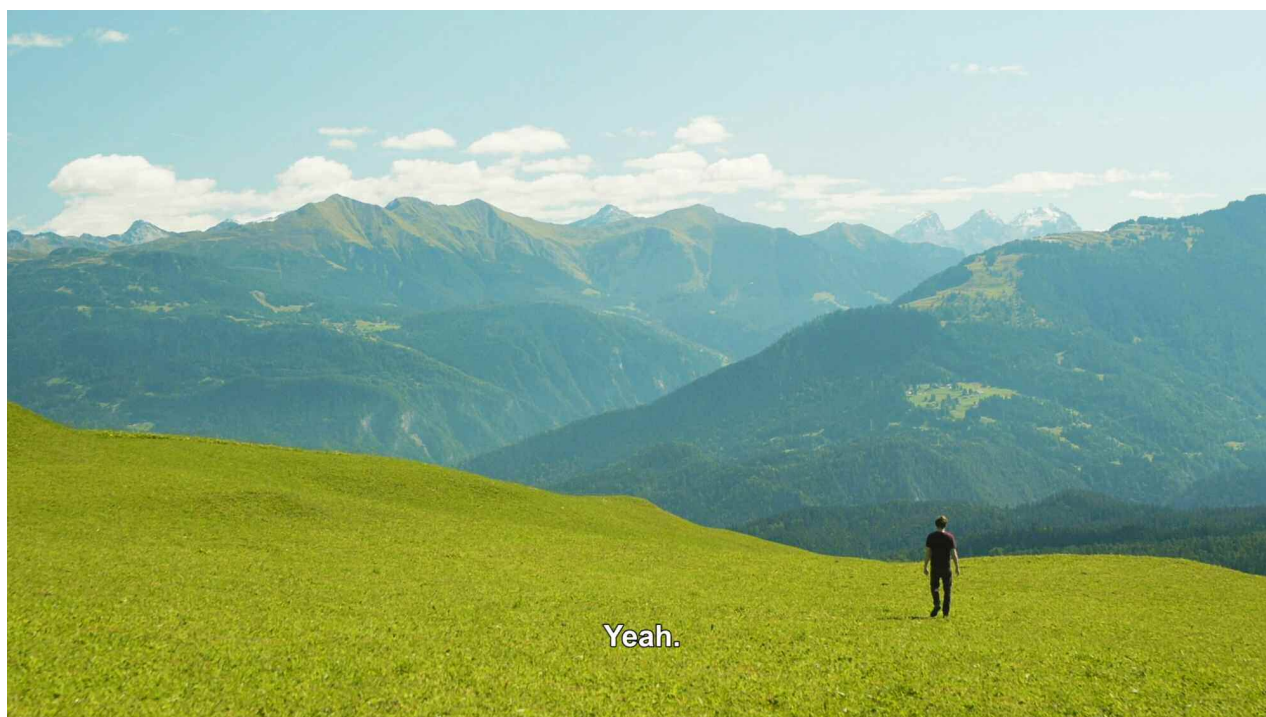
Self-Portrait (Socratic)

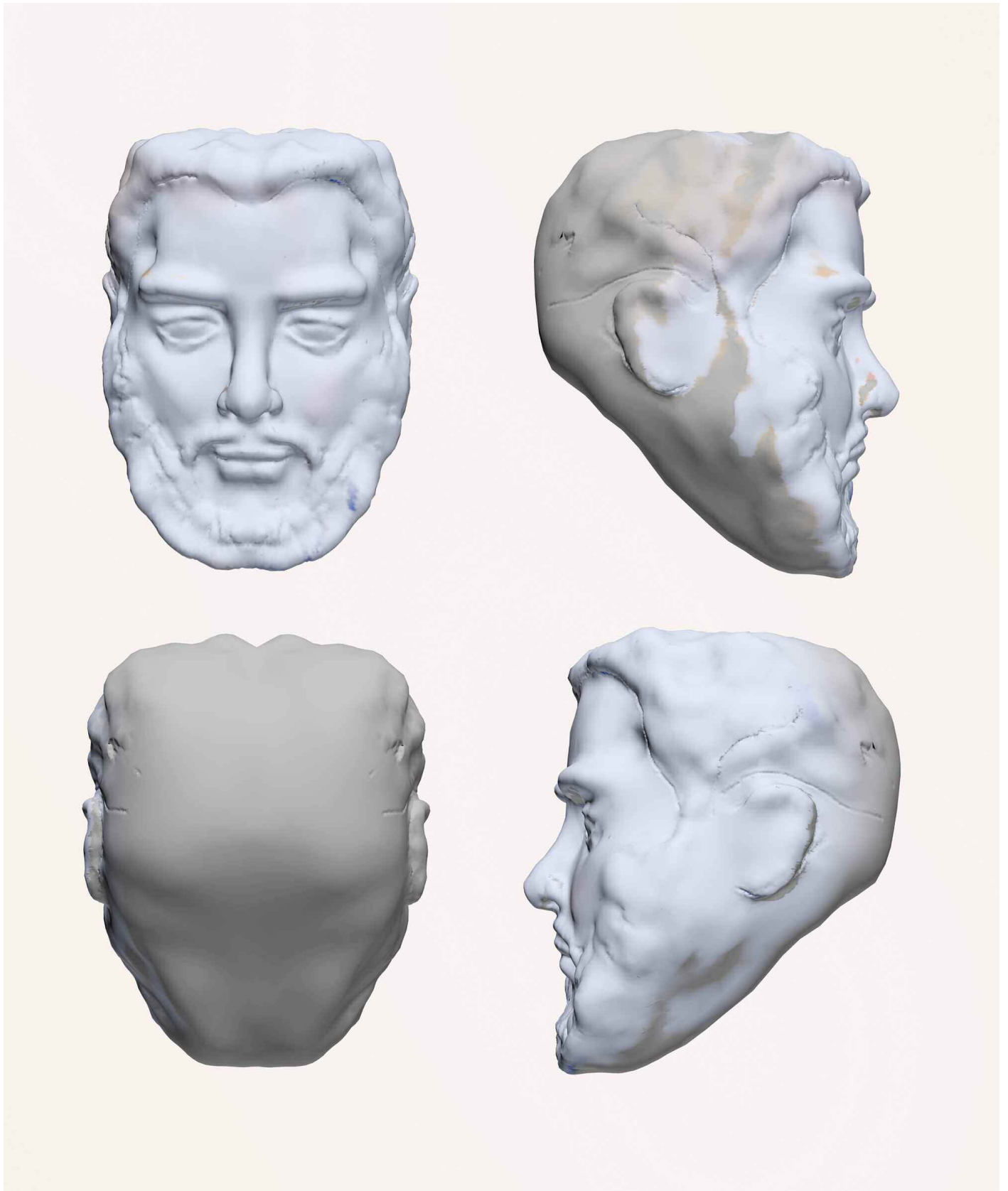
2014
Printable 3D file (.obj file, 1.7mb)
Unique
Courtesy of the artist

Estimate €1.000 - €2.000

Self-Portrait (Socratic) is a 3D model of the artist's head, made available as a unique .obj file that the buyer can 3D print at will.

While the file is unique property of the buyer, the prints can be multiple and in different sizes.





Angelo Plessas

Monument to Re-TwitteringMachine.com

2012

Framed giclée print mounted on artboard

24 x 31 cm (9.45 x 12.2 in) Framed

1 of 3

Courtesy of the artist

Estimate €650 - €1.800

Monument to Re-TwitteringMachine.com is part of a series of images made using Google Street View, known as "Every Website is A Monument". After choosing the location/image from Google, Plessas "places" elements of his websites as monuments where he finds a conceptual connection to the place. In this case, he took the face from re-tweetingmachine.com and he placed it in this square in London where Occupy protests happened.

Angelo Plessas

Re-TwitteringMachine.com

2012

Website (internet domain+flash animation+twitter api)

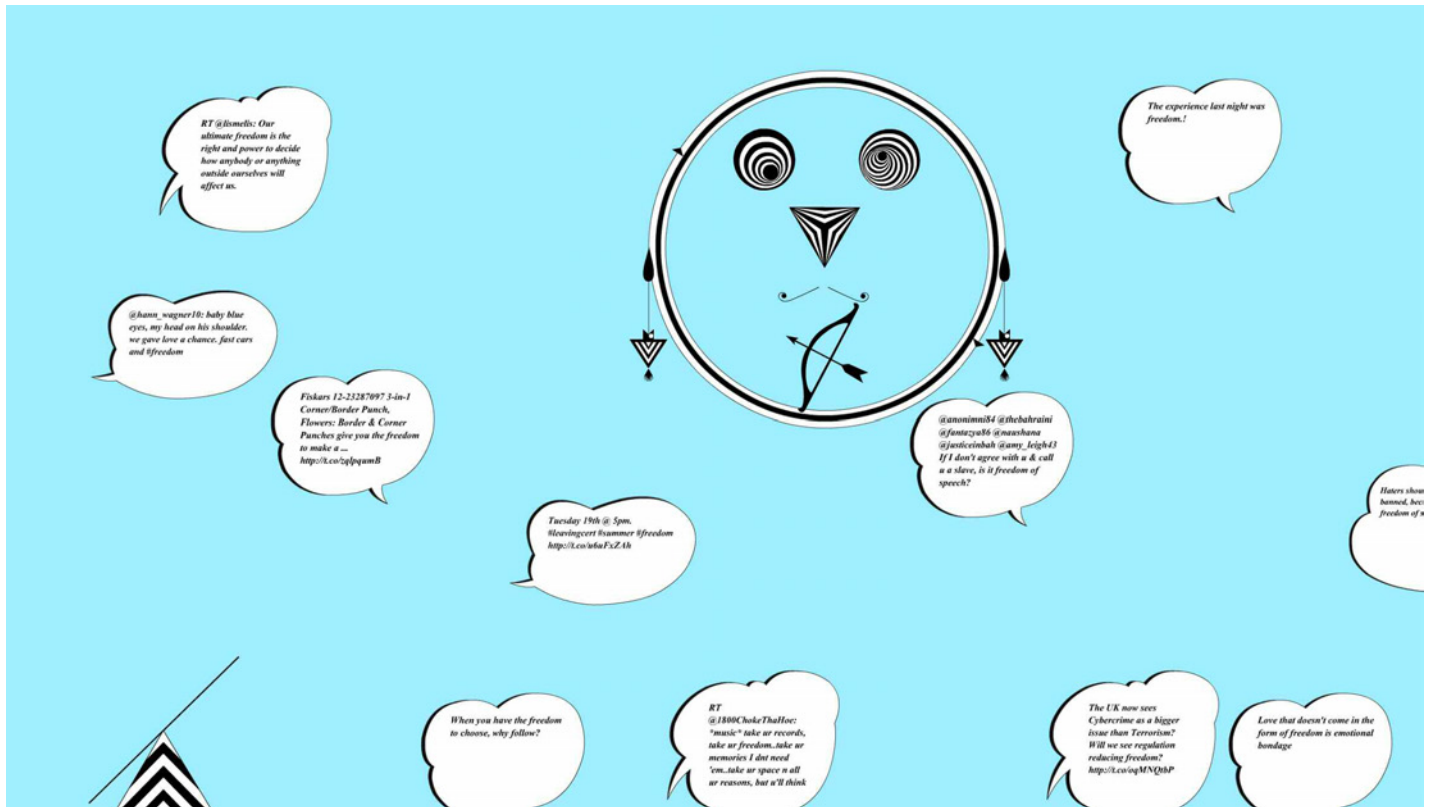
Unique

Courtesy of the artist

Estimate €4.000 - €7.500

Re-TwitteringMachine.com is a portrait of an internet machine with a mission for freedom. Plessas got the title for the piece from Paul Klee's *Twittering Machine*, a painting that shows little birds on wires spreading the news. In *Re-TwitteringMachine.com* a software Bot which lives on the screen and is programmed to collect tweets with the word "freedom", from the internet in real time. He plays cupid with those freedom tweets, shooting arrows to re-tweet, making sounds and clouds.





Evan Roth

Female, 34, NASA Research Meteorologist, College Park, MD (March 2013)

2014

Lambda prints face mounted on acrylic, dibond backing

90 x 90 cm (35.43 x 35.43 in) Framed

Unique

Courtesy of the artist

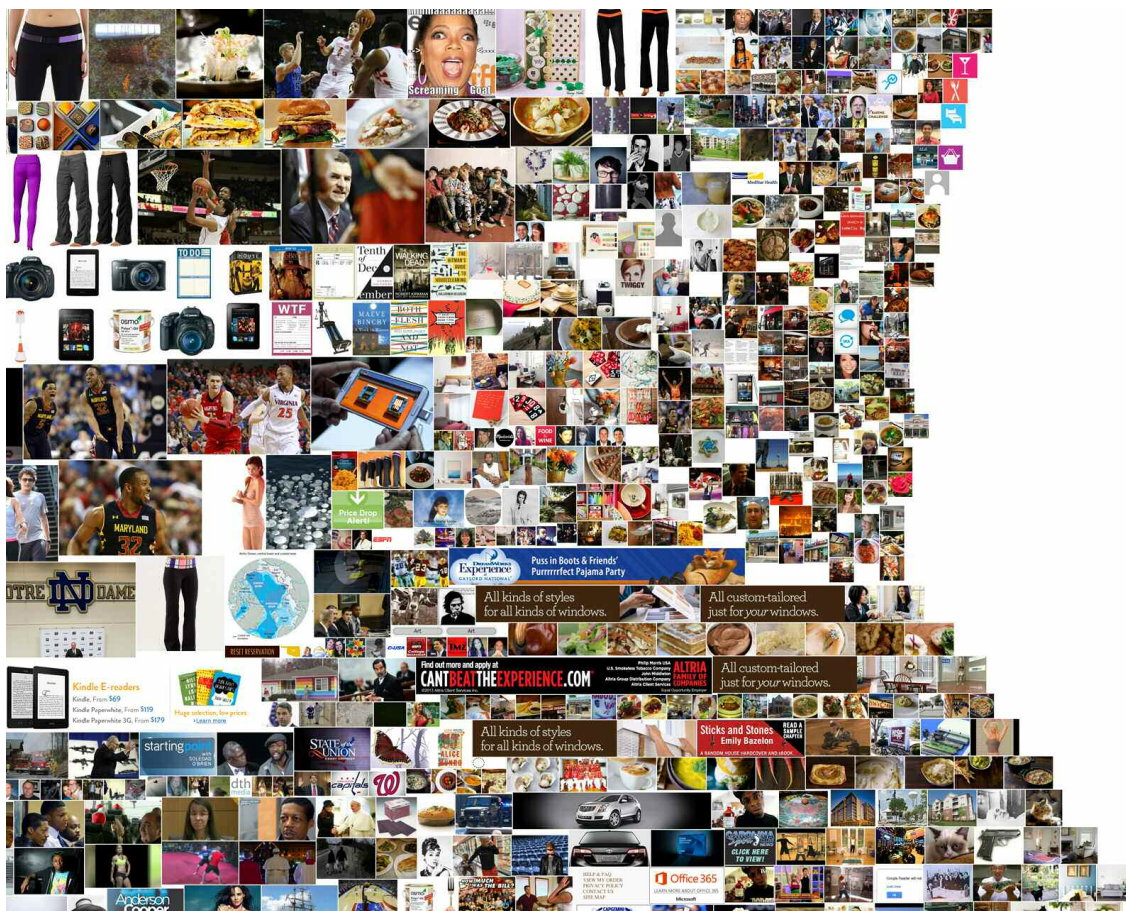
Estimate €3,500 - €9,800

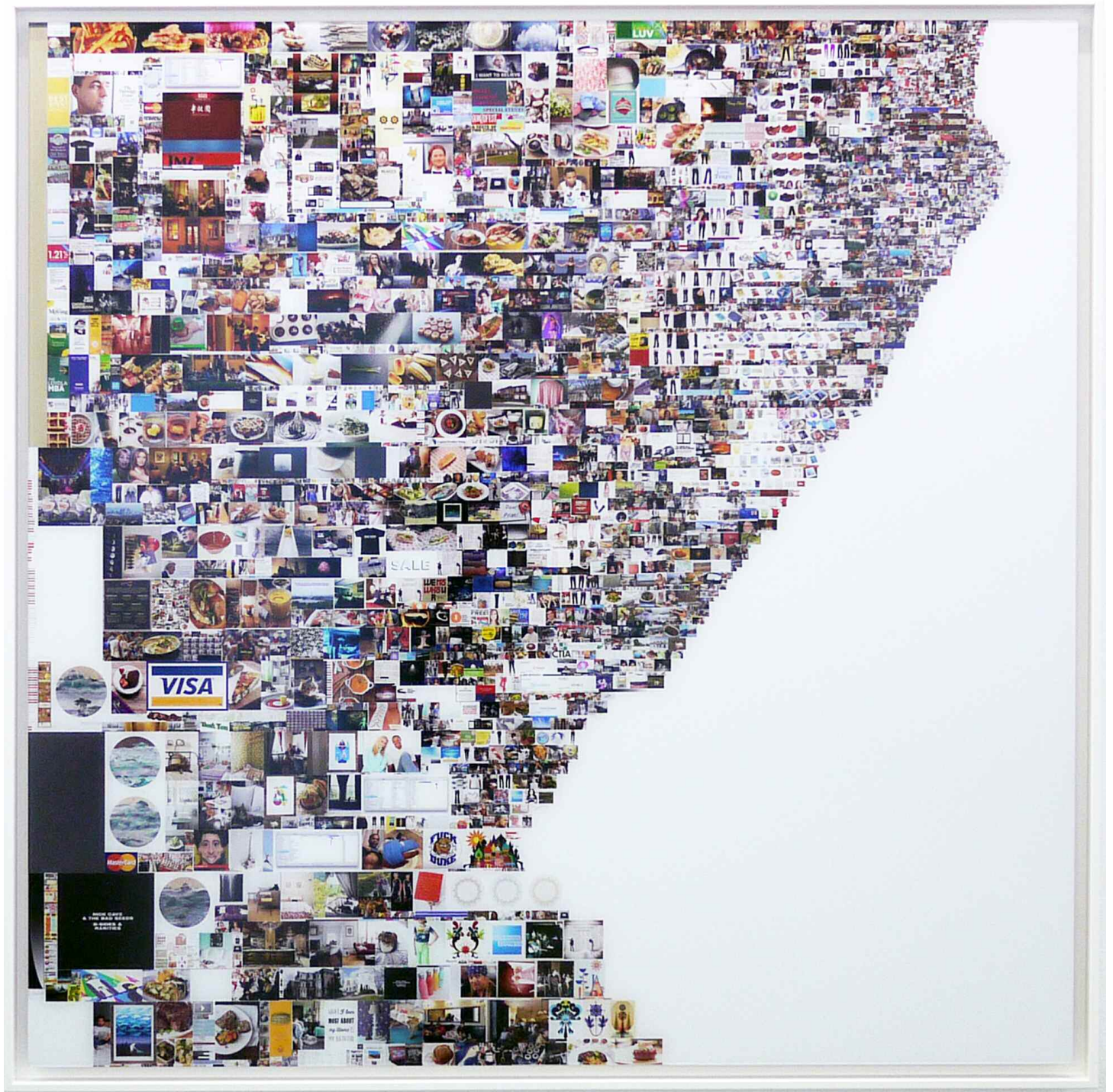
This work belongs to a series of internet cache portraits, made asking people to offer the artist free access to the information – in this case, images – automatically stored in their browser: an attempt to portray people using the information they access on a daily basis.

The series is a spin-off of the project “Internet Cache Self Portraits”, an ongoing study of archived images collected passively through the artist’s everyday Internet usage.

Each print is a unique archive of cached images from a specific date.

Detail





Alexei Shulgin

386dx - II

1998 - 2013

Computer multimedia installation

Dimensions Variable

Edition of 10

Courtesy of the artist

Estimate €8.000 - €16.000

A replica of the legendary *386 DX* - a cyberpunk rock computer-performer. This computer is operated by Windows 3.1 and sings a-la HAL from Space Odyssey 2001. It is accompanied by ancient sound card which generates MIDI sounds of guitars, drums, etc. *386 DX*'s repertoire includes, among others, songs by Jimi Hendrix, Kurt Cobain, Bob Marley and Jim Morrison. "Although on the surface the music of *386 DX* is undeniably humorous, the project uncovers a series of deeper questions about the complexities of authorship in the digital age. *386 DX* was invented and developed by Alexei Shulgin in 1998. The "band" has "performed"... in various locations throughout Europe and the U.S., and also "plays" in public spaces as a street musician. Who, exactly, is *386 DX*? *386 DX* is a computer, built by a hardware manufacturer, who plays songs written by famous groups, using software created by a third party company. So to what extent can Shulgin claim ownership of *386 DX*? Does this project make him a musician or merely a technician? Is there a difference? Based on the evidence, it seems that Shulgin prefers to keep things ambiguous. He lists himself in the liner notes as "Operator" and includes software on... The songs are just so plain absurd that they are sure to bring a smile to even the surliest of faces." – Noel Morrison, Epitonic.com



Photo courtesy Rosa Menkman

Carlo Zanni

The Sandman

2013
ViBo (Video Book)
Unlimited edition
Courtesy of the artist

Estimate €120 - €200

The Sandman consists of a close up of the artist's hands scraping the dirt collected by the bottom surface of his computer mouse. This dirt – a mixture of sweat, dust and fragments of skin – is then collected in a transparent container, labeled and tested with a Euro Tester, a marker to check the veracity of Euro paper. If the ink is visible with light purplish hues it means the tested paper isn't money. This video is a metaphor for the life of an avant-garde artist working with bytes. Unimaginable is the amount of invisible labor, research and risk behind every project. These type of projects sprinkling culture and new ideas like magical sand. The video is released as a "video book", a small LCD screen mounted into a classic book cover.



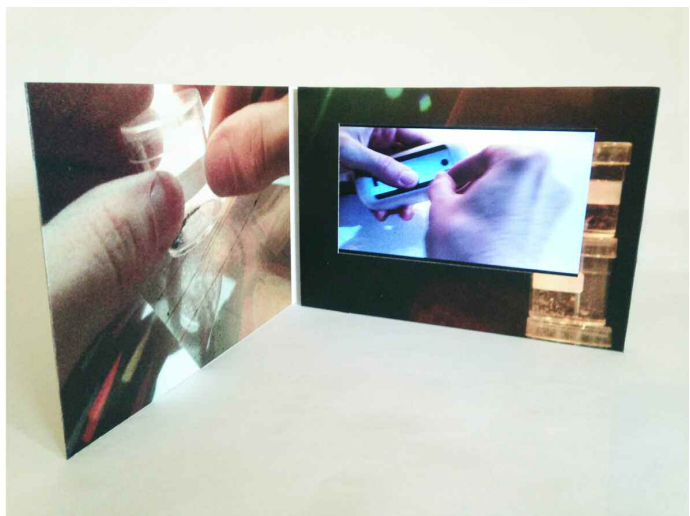
Carlo Zanni

The Possible Ties Between Illness and Success

2006 - 2007
Ipod sculpture
10 x 6 x 5 cm (3.94 x 2.36 x 1.97 in)
2 of 3 + 2 AP
Courtesy of the artist

Estimate €7.000 - €10.000

The Possible Ties Between Illness and Success (2006-07) is a short movie transformed by an Internet data flux and re-edited server-side when web statistics (Google Analytics) are available: the public can watch a new movie every day. The core idea of "The Possible Ties ..." is the relationship between manic-depressive illness forms and success at large, a theme it symbolically tracks through the filming of an ill man and his partner. The man's body progressively fills with stains: quantity and position depend on the number of users (and country of origin) visiting the website. The more users, the more stains, thus causing the "illness" to spread all over the body.





Artists Biographies

Alterazioni Video (IT / DE / US)

Alterazioni Video is an artist collective born in Milan in 2004, and currently based in New York and Berlin. Members are: Paololuca Barbieri Marchi, Alberto Caffarelli, Matteo Erenbourg, Andrea Masu and Giacomo Porfiri. They have been featured in a number of solo and group exhibitions, including: FREAK OUT, Greene Naftali Gallery, New York, USA 2013 (group); Collect the WWWorld, The Artist as Archivist in the Internet Age, 319 Scholes, New York, USA 2012 (group); Olbania, Viafarini DOCVA, Fabbbrica del Vapore, Milan, Italy 2012 (solo); "a painting show", Autocenter, Berlin, Germany 2011 (group); Violent Paintings, Fabio Paris Art Gallery, Brescia, Italy 2010 (solo); 12th International Architecture Exhibition - Ailati, Italian Pavilion Venice Biennial, curated by Luca Molinari, Venice, Italy 2010 (group); 21x21, 21 Artisti per il 21° secolo, Fondazione Sandretto Re Rebaudengo, curated by Francesco Bonami, Torino, Italy 2010 (group); I would prefer not to, Prometeo Gallery, Milan, Italy 2009 (solo); PERFORMA 09 (in collaboration with Ragnar Kjartansson), Performance Space, New York, USA 2009 (group); Night talk of the forbidden city, DDM Warehouse Gallery, Shanghai, China 2007 (solo); 52 International Art Exhibition, Think with the senses - Feel with the mind, Venice Biennial, curated by Robert Storr, Venice, Italy 2007 (group); Forms of Resistance, Artists and the desire for social change from 1871 to the present, Van Abbemuseum, Eindhoven, Netherlands (group).
More info: <http://www.alterazionivideo.com/>

Anthony Antonellis (DE)

Anthony Antonellis (b. 1981) lives and works on the internet. He holds an MFA in Public Art and New Artistic Strategies from the Bauhaus-Universität in Weimar, Germany. Since 2010, his work was featured in many solo and group exhibitions, both online and offline. A selected list includes: Internet of my dreams, Transfer Gallery, Brooklyn, New York (2014); PHATT-B, Pratt Institute, Brooklyn, New York (2013); Photoshop Skillz, The Photographers' Gallery, London, UK (2013); Moving The Still: A Gif Festival, Miami Art Week, Miami, Florida (2012); Gifpumper Group Show, Eyebeam, New York, New York (2012).
More info: <http://www.anthonyanantonellis.com/>

Aram Bartholl (DE)

Aram Bartholl (b. 1972) lives and works in Berlin. His work creates an interplay between internet, culture and reality. The versatile communication channels are taken for granted these days, but how

do they influence us? According to the paradigm change of media research Bartholl not just asks what man is doing with the media, but what media does with man. The tension between public and private, online and offline, technology infatuation and everyday life creates the core of his producing. In public interventions and public installations Bartholl examines which and how parts of the digital world can reach back into reality. Aram Bartholl is a member of the Internet based artist group Free, Art & Technology Lab - F.A.T. Lab. Net politics, the DIY movement and the Internet development in general do play an important role in his work. Beside numerous lectures, workshops and performances he exhibited at MoMA Museum of Modern Art NY, The Pace Gallery NY and [DAM] Berlin.
More info: <http://datenform.de/>

Erik Berglin (S)

Erik Berglin (b. 1980) is a Swedish artist with an MFA from the University of Photography in Gothenburg, Sweden, 2010. His practice spans from interventions in urban environments to fact/fictional storytelling about forgotten stories to appropriation of images found online. Recent works have been exploring the possibilities to generate images with the help of computer algorithms. His work has been shown in Berlin, Tirana, Poznan, Dublin, Buenos Aires, Reykjavik, Toronto, New York and widely around Sweden and can be found in the collections of various Swedish institutions. He was recently published in Dazed & Confused, Paletten Art Journal, Hyperallergic and in Art and Theory's new book about Contemporary Swedish Photography.
More info: <http://www.erikberglin.com/>

Enrico Boccioletti (IT)

Enrico Boccioletti (1984) lives and works in Milano. He holds an MFA in Multimedia from the Accademia di Brera, Milan. His work has been shown in various venues, including: Viafarini, Milan 2014 (residency and group show); Fondazione Pastificio Cerere, Rome 2013 (solo show); Istituto Svizzero di Roma, Milan 2012 (solo show with Adam Cruces); Museo MADRE, Naples 2013 (as Death in Plains); The Wrong. New Digital Art Biennale, São Paulo, Brazil 2013 (group show); 319 Scholes, Brooklyn, NY 2013 (group show); Museo Pecci, Milan 2012 (group show).
More info: <http://www.spcnvdr.org/>

Heath Bunting (UK)

Heath Bunting (b. 1966) is a contemporary British

artist. Based in Bristol, he is the founder of the site irrational.org (with Daniel García Andújar, Rachel Baker and Minerva Cuevas) and was one of the early practitioners in the 1990s of Net.art. Bunting's work is based on creating open and democratic systems by modifying communications technologies and social systems. His work often explores the porosity of borders, both in physical space and online. In 1997, his online work Visitors Guide to London was included in the 10th documenta exhibition in Kassel. An activist, he created a dummy site for the European Lab for Network Collision (CERN) and works to maintain a list of pirate radio stations in London. He is banned for life from entering the USA for his anti genetic and border crossing work.
More info: <http://irrational.org/heath/>

Marco Cadioli (IT)

Marco Cadioli lives and works in Milan, where he is a lecturer at the Accademia di Comunicazione. Selected solo shows include Der Neue Wanderer (Overfoto, Napoli 2009) and Abstract Journeys (Gloriamaria Gallery, Milan 2012). Since 2004 he participated in festivals and group exhibitions nationally and internationally, including: Superneen, Milan 2006; Netspace, MAXXI, Rome 2007; Atopic Festival, Paris 2009 and 2010; FotoGrafia, Macro Testaccio, Roma 2010; Neoludica, Biennale di Venezia 2011; AFK, Casino Luxembourg 2011; BYOB, Museo Pecci Milan 2012; InterAccess Electronic Media Arts Centre, Toronto 2013.
More info: <http://www.marcocadioli.com/>

Martin John Callanan (UK)

Martin John Callanan (b. 1982) is an artist researching an individual's place within systems. He lives and works between London and Berlin. Recent exhibitions include 'Open Cube', White Cube, Mason's Yard, London (2013); 'Along Some Sympathetic Lines', Or Gallery, Berlin (2013); Whitstable Biennale (2012); Harrach Moya Gallery, Palma (2012) and 'Deed Poll', a performance at Whitechapel Gallery London (2012). Callanan graduated from The Slade School of Fine Art in 2005 and is currently a Teaching Fellow in Fine Art Media at the Slade School of Fine Art, University College London.
More info: <http://greysisgood.eu/>

Gregory Chatonsky (FR)

Gregory Chatonsky was born in Paris in 1971. While studying philosophy at Paris I and digital art at the National School of Fine Arts (Paris), he founded Incident.net (1994), one of the first netart platforms.

He develops during these early years variables fictions that intertwine affects and technologies by diverting flow from the network. Internet quickly became the main medium of his artistic activity, as broadcast medium but also as a source of inspiration that fits after other media, that they be digital or analog.

He collaborates with designers such as Ruedi Baur, designs the website of the Centre Pompidou, the MAC / VAL and different cultural structures. He also teaches at CESI, Paris IV, Fresnoy National Studio of Contemporary Arts, and at UQAM.

For several years, Chatonsky explores flows that they are physical, body or technology, seeking an indistinguishable area between humans and technology. Several books and solo exhibitions have been devoted to his work in Paris, Brussels, Montreal, Taipei, etc. He is represented by the XPO gallery (Paris).

More info: <http://chatonsky.net/>

Adam Cruces (US / CH)

Adam Cruces (b. 1985 - Houston, Texas) currently lives and works between Paris, FR and Zürich, CH. He received his BFA in Interdisciplinary Arts from the Kansas City Art Institute in 2008 and finished his MFA in Kunst und Medien at Zürcher Hochschule der Künste in 2013. Cruces' work has recently been exhibited at Istituto Svizzero di Roma, Milano, IT; Kunsthalle Baselland, Basel, CH; Museum of Fine Arts, Houston, USA; IMO Projects, Copenhagen, DK; and Plymouth Rock, Zürich, CH. More info: <http://www.adamcruces.com/>

Caroline Delieutraz (FR)

Caroline Delieutraz spends most of her time surfing the web. When she was two, she played the baby in a horror movie. She now collects visual materials in her immediate environment, remaking and playing with them so as if to reveal their familiar but questionable aspect. The resulting constructions and deconstructions remind us of the profound nature of the image, whatever its use is, online and elsewhere: a fiction.

More info: <http://www.delieutraz.net>

Harm Van Den Dorpel (NL / DE)

Harm van den Dorpel (b. 1981 Zaandam, the Netherlands) lives in Berlin. He has had recent solo shows at the Abrons Art Center, New York City; at the Wilkinson Gallery, London, Grouphabit in Berlin, and the Mews Project Space, London. He has participated in group shows including "Analogital," Utah Museum of Contemporary Art, Salt Lake City, "Plants vs Zombies," Boetzelaer/Nispen,

Amsterdam, "Against Interpretation," Onomatopoe Projects, Eindhoven, "Deep Space (insides)," Joe Sheftel, New York City, "The Greater Cloud," Dutch Institute for Media Art, Amsterdam, "Maps & Legends," Museum of Contemporary Art, Rome, and "Free," New Museum, New York.

More info: <http://harmvandendorpel.com>

Constant Dullaart (NL / DE)

Constant Dullaart (NL 1979), former resident of the Rijksakademie in Amsterdam, lives and works in Berlin. With a practice focused on visualizing internet vernaculars and software dialects, a political approach critical to corporate systems influencing these contemporary semantics becomes clear through his minimal and sometimes bricolaged gestures. Editing online forms of representation, and the user's access to it, he creates installations and performances online and offline. Rather than seeking merely to write a book to be placed on a library shelf, so to speak, Dullaart is interested in animating the very concept of the library itself. His work has been published internationally in print and online, and exhibited at venues such as MassMOCA, UMOCA the New Museum in New York, Polytechnic Museum in Moscow, Autocenter in Berlin, and de Appel, W139, and the Stedelijk Museum in the Netherlands. Dullaart has curated several exhibitions and lectured at universities throughout Europe, most currently at the Rietveld Academy in Amsterdam. More info: <http://www.constantdullaart.com>

Electroboutique (RU)

Electroboutique is a unique creative electronics production company, a media art gallery and an artist collective. Their products are developed in modern technological forms, - user-friendly electronic devices and computer programs, which at the same time are the artworks. Their products exist beyond national and cultural borders; they could be seen in trendy interiors, as well as at contemporary art exhibitions and art fairs. They are born where cool aesthetics meets information technologies, modern design, pop-art and real-time data processing. Their techniques amalgamate open source and proprietary solutions with best media art inventions of past decades. They make up-to-date market-friendly art, following recent critical discourses.

More info: <http://www.electroboutique.com/>

Herbert W. Franke (AT)

Born in Vienna in 1927, Herbert H. Franke is an Austrian scientist and writer. He is considered one

of the most important science fiction authors in the German language. He is also active in the fields of future research, speleology as well as computer graphics and digital art. Franke worked from 1973 - 1997 at the University of Munich, lecturing in computer graphics and computer art. His pioneering electronic abstractions paralleled those of Ben Laposky, leading however to his own personal and varied oeuvre. Franke has also written widely on computer art and his first book Computer Graphics - Computer Art was the earliest comprehensive text on the subject. Franke has collaborated with colleague Horst Helbig in some artworks and essays.

Elisa Giardina Papa (IT / US)

Elisa Giardina Papa is an Italian artist whose work concerns the role of collective image production, and dissemination in contemporary society. She often works with experimental film formats that merge Internet searching with montage. Her work has been exhibited and screened at the 54th Venice Biennial - Internet Pavilion, MoMA (New York), Haus für elektronische Künste (Basel), 319 Scholes (New York), New Gallery (London), and Link Center for the Art (Brescia), among others. She currently teaches at Brown University, and Rhode Island School of Design. Giardina Papa received an MFA from RISD, and a BA from Politecnico of Milan. <http://www.elisagiardinapapa.com/>

Matteo Giordano (IT / DE)

Matteo Giordano (b. 1985) lives and works in Berlin. Association and dissociation of thought and action, as well as contemporary culture distortions, are at the center of his work. He investigates the tensions between the contemporary individual and the consumerist image in the context of the materiality of globalised society. His work focuses on the decline and decay of the culture he observes, in an effort to highlight this decline as a magnificent failure.

Giordano was a member of the web collective R-U-In?S. His work has been shown in the solo exhibition make.believe (Atelierhof Kreuzberg, Berlin 2011) and featured in various group shows and publications, including the Post Internet Survival Guide.

More info: <http://www.giordanomatteo.com>

Emilio Gomariz (ES)

Born in Spain, Emilio Gomariz works in a large area into the digital field by exploring different behaviours of computer graphics and digital aesthetics through abstraction created using a variety of processes and concepts. He participated

in a number of group exhibitions, screenings and publications, including: Emoji Art & Design Show, Eyebeam, NY 2013; Selfie: not all selfies are art selfies, Museum of Internet 2013; YOUR BANNER HERE, Fach & Asendorf Gallery 2013; DIGITART, Centre Pompidou, Paris 2013; External / Internal at Domain Gallery, 2012; BORN IN 1987: The animated GIF / The Photographers Gallery, London 2012; SPEED SHOW - Awareness of Everything, Brooklyn, NY 2011; BYOB at Matadero Madrid, Madrid 2011. More info: <http://emiliogomariz.net/>

IOCOSE (IT / DE / UK)

The group IOCOSE has been working in Italy and Europe since 2006. It organizes actions in order to subvert ideologies, practices and processes of identification and production of meanings. It uses pranks and hoaxes as tactical means, as joyful and sound tools. IOCOSE thinks about the streets, internet and word of mouth as a battlefield. Tactics such as mimesis and trickery are used to lead and delude the audience into a semantic pitfall. More info: <http://www.iocose.org/>

Janez Janša, Janez Janša, Janez Janša (SI)

Janez Janša (Emil Hrvatin, born 06.02.1964 in Rijeka, Croatia), Janez Janša (Davide Grassi, born 07.12.1970 in Bergamo, Italy), Janez Janša (Žiga Kariž, born 28.05.1973 in Ljubljana, Slovenia) are three artists based in Ljubljana that, after developing consistent careers in different fields independently, in the summer of 2007 legally changed their names into Janez Janša, the name of Slovenia's former economic-liberal, conservative prime minister, officially and with all the papers and stamps required for an official name change. All of their works, their private affairs, in a word their whole life has been conducted under this name ever since. More info: <http://www.janezjansa.si/>

JODI (BE / NL)

Based in The Netherlands, JODI (Joan Heemskerk and Dirk Paesmans) were among the first artists to investigate and subvert conventions of the Internet, computer programs, and video and computer games. Radically disrupting the very language of these systems, including interfaces, commands, errors and code, JODI stages extreme digital interventions that destabilize the relationship between computer technology and its users.

JODI was formed in 1994. Joan Heemskerk was born in 1968 in Kaatsheue, The Netherlands. Dirk Paesmans was born in 1965 in Brussels, Belgium.

Heemskerk and Paesmans both attended Silicon Valley's electronic arts laboratory CADRE at San Jose State University in California; Paesmans also studied with Nam June Paik at the Kunstakademie in Dusseldorf. JODI's works are typically seen online. Their solo exhibitions include INSTALL.EXE at Eyebeam, New York, which toured to [plug-in], Basel, and BüroFriedrich, Berlin; and Computing 101B at FACT Centre, Liverpool, England. Their works have also been exhibited at Centre for Contemporary Art, Glasgow; Kunstverein Bonn; Stedelijk Museum, Amsterdam; Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, and Documenta X, Kassel, Germany, among others. Heemskerk and Paesmans live and work in The Netherlands. All of their works are published on the website <http://www.jodi.org>

Joan Leandre (ES / PL)

Joan Leandre, media translator and interpreter, has been a member of the OVNI Archives since 1992. In 1999 he developed some software reversing techniques using commercial digital-distraction products such as computer games resulting in the series retroyou RC Fuck the Gravity Code, retroyou RC Butterfly Overflow and retroyou nostalg(G) phoenix West. Some unfinished projects are Deep Boot and the long ongoing series retroyou nostalg2. Other collective projects include the Babylon Archives and Velvet Strike. His works have been exhibited in numerous international museums and festivals, amongst them the Centre Georges Pompidou, Paris, El Museo Nacional Centro de Arte Reina Sofia, Madrid, the ZKM, Karlsruhe, the Whitney Biennale and Ars Electronica. Recent solo projects are published on the website <http://kubasik.biz/>

Jan Robert Leegte (NL)

Jan Robert Leegte started working as an artist on the internet in 1997. As from 2002 he started taking his newly found materials to the gallery space to explore the offline context. The last years he has returned to the web as medium, in response to the changed conditions in the artistic and technological fields. As self proclaimed, tongue in cheek, Internet based conceptual sculptor or hypermaterialist he tries to explore the position of the new material put forward by the (networked) computer. Selection marquees, scrollbars, code, google maps, API's are GUI elements are dissected for their sculptural properties. Jan Robert Leegte lives and works in Amsterdam, the Netherlands. More info: <http://www.leegte.org/>

Jonas Lund (S / NL)

Jonas Lund is a Swedish artist currently based in Amsterdam (NL). He makes use of a wide variety of media, combining software-based works with performance, installation, video and photography. His practice explores the mechanisms that constitute our shared online experiences: by combining software-based works with media and exhibition strategies not associated with online environments, Lund's work reveals that the changes determined by the dominant medium of our age affect more than what solely takes place within the medium itself. Jonas Lund obtained a BFA in Photography at the Gerrit Rietveld Academie in Amsterdam in 2009, and recently finished his MA at the Piet Zwart Institute in Rotterdam. His work has been widely exhibited at art institutes, museums and on digital exhibition platforms, including Tent (Rotterdam, NL), New Museum (New York, US), Van Abbemuseum (Eindhoven, NL), Eyebeam (New York, US), W139 (Amsterdam, NL), the Rhizome Download (online) and Temporary Stedelijk 7 (online) amongst others. More info: <http://jonaslund.biz/>

Rosa Menkman (NL)

Rosa Menkman is a Dutch visualist, theorist and curator, working with glitches, compressions, feedback and other forms of noise artifacts, aiming to contribute to the development of a discourse of glitch art and culture. In 2011 she published The Glitch Moment/um with the Institute of Network Cultures, Amsterdam, and she co-curated the GLI.TC/H festivals in Chicago and Amsterdam. In 2012 she curated the Aesthetics symposium of Transmediale 2012. She is also pursuing a PhD at Goldsmiths, London under the supervision of Matthew Fuller and Geert Lovink. More info: <http://rosa-menkman.blogspot.it/>

Filippo Minelli (IT)

Filippo Minelli (1983) makes art in public spaces since the end of the Nineties. Since 2005 he presented his work in many group and solo exhibitions, including: Silence/Shapes, Fondazione Loewe, Madrid 2014 (solo); Utopian Days, Total Museum for Contemporary Arts, Seoul 2014; Rise of Populism in Europe, LX Factory, Lisbona 2012; ITLIA DI MRD, learn to hate and then to write, ROJO ArtSpace, Milan 2011 (solo); 54° Biennale di Venezia, Padiglione Italia, Milan 2011; ACT/OUT, Onomatopée Foundation, Eindhoven 2011; FOTOGRAFIA, Festival Internazionale di Fotografia, MACRO, Rome 2010. His works have been published in magazines and books, including The Art Of Rebellion (Gestalten, 2003 – 2004). The upcoming

monography FILIPPO MINELLI: Playing Activism
Somehow, will be published soon by Onomatopée,
the Netherlands (2014).
More info: <http://www.filippominelli.com/>

Vera Molnar (HU / FR)

Vera Molnar (b. 1924 in Hungary) lives and works in Paris and Normandy. In 1960, she was a co-founder of the Groupe de Recherche d'Art Visuel (GRAV). In the late Sixties she co-founded the Group Art et Informatique at the Parisian Institut d'Esthétique et des Sciences de l'Art, and she started creating the first computer graphics. She is recognized as one of the pioneers of computer art, and her works have been shown and published worldwide.

Jaakko Pallasvuo (S / DE)

Jaakko Pallasvuo is a Wi-Fi based artist dealing with social hierarchies, divine trends and the task of performing oneself online. Pallasvuo's work has been exhibited internationally at venues such as Kunsthalle Sankt Gallen, Kiasma Museum Of Contemporary Art (Helsinki), Higher Pictures (NYC), W139 (Amsterdam), Saamlung (Hong Kong) and Future Gallery (Berlin).
More info: <http://www.jaakkopallasvuo.com/>

Angelo Plessas (GR)

Angelo Plessas lives and works in Athens, Greece. His work investigates the changing role of art and social practice in the time of internet. His main oeuvre constitutes of interactive websites, something he practices since the late 90's, made in a stark graphic style of either bold geometric forms or surrealist abstractions. His practice extends into the real world through performance, drawing, installation, workshops and self-publishing. Solo exhibitions include at Jeu de Paume Cell Projects, Emst Athens, Triennale Bovisa, Berkeley Art Museum and group exhibitions in venues such as Frieze Projects London, Centre Pompidou, Athens Biennale. Since 2012 he curates annually the Eternal Internet Brotherhood.
More info: <http://www.angeloplessas.com>

Evan Roth (US / FR)

Evan Roth is an American artist based in Paris whose work explores the relationship between misuse and empowerment. Creating prints, sculptures, videos and websites, the work is defined less by medium and genre than by its appropriation of popular culture. Roth's work is informed by the misuse of seemingly rigid

structures and the effect that philosophies from hacker communities can have when applied to non-digital systems. Roth's work is in the permanent collection of the Museum of Modern Art NYC and has been exhibited at various institutions, including the Centre Pompidou, the Kunsthalle Wien, the Tate and the front page of Youtube. He has received numerous awards, including the Golden Nica from Prix Ars Electronica, Rhizome/The New Museum commissions and the Smithsonian's Cooper-Hewitt National Design Award. Roth is also co-founder of the Graffiti Research Lab and the Free Art & Technology Lab (F.A.T. Lab), a web based, open source research and development lab.
More info: <http://www.evan-roth.com/>

Alexei Shulgin (RU)

Alexei Shulgin (born in 1963 in Moscow) has been working in the fields of photography, media and contemporary arts since mid 80's. In the 90's he was one of the pioneers of Net Art. His cyberpunk rock band, 386 DX has toured extensively all over the world. Alexei has participated in numerous exhibitions, media art and music festivals in Russia and internationally. He was teaching at Proarte Institute in St. Petersburg in 2000-2001 and performed as a guest teacher at a number of art schools in Europe and the US. Alexei has curated several exhibitions; in 2001-2004 he was a co-organizer of Readme software art festival (Moscow-Helsinki-Aarhus-Dortmund). He is a co-admin of Runme.org software art repository on the Internet. In 2004 he has co-founded Electroboutique gallery in Moscow. At present, he teaches at Rodchenko school of Photography and Media Art in Moscow. Alexei Shulgin lives and works in Moscow.
More info: <http://www.easylife.org/>

Clement Valla (US)

Clement Valla is Brooklyn based artist. His recent solo show 'Iconoclashes' was exhibited at Mulherin + Pollard Projects in New York, and his work was included in the "Paddles On!" auction at Phillips, organized by Lindsay Howard. His work has also been exhibited at The Indianapolis Museum of Art, Indianapolis; Museum of the Moving Image, New York; Thommassen Galleri, Gothenburg; Bitforms Gallery, New York; DAAP Galleries, University of Cincinnati; 319 Scholes, New York; and the Villa Terrace Decorative Arts Museum, Milwaukee. His work has been cited in The Guardian, Wall Street Journal, TIME Magazine, El País, Huffington Post, Rhizome, Domus, Wired, The Brooklyn Rail, Liberation, and on BBC television. Valla received a BA in Architecture from Columbia University and an

MFA from the Rhode Island School of Design in Digital+Media. He is currently an associate professor of Graphic Design at RISD.
More info: <http://clementvalla.com>

Carlo Zanni (IT)

Carlo Zanni was born in La Spezia (Italy) in 1975. Since the early 2000's his practice involves the use of Internet data to create time based social consciousness experiences investigating our life. Zanni's practice finds its roots in Sol Lewitt's artist statement, "The idea becomes a machine that makes the art", which he translates into a contemporary adaptation, "The idea becomes the code that renders the art." Carlo Zanni has shown worldwide in galleries and museums including: Hammer Museum, Los Angeles; New Museum, New York; Tent, Rotterdam; MAXXI, Rome; P.S.1, New York; Borusan Center, Istanbul; ACAF Space, Alexandria; PERFORMA 09, NY; ICA, London; Wood Street Galleries, Pittsburgh; Science Museum, London. He founded PeopleFromMars.org to experiment new distribution models for video art and new media projects.
More info: <http://www.zanni.org/>