

ARS ELECTRONICA  
GALLERY  
SPACES

The Ars Electronica Gallery Spaces were coined in response to growing mutual interest on the part of media artists, collectors and galleries as a setting for protagonists to compare experiences and to discuss, among other topics, such core issues as the long-term maintenance and conservation of media-art projects and the many new formats and business models manifesting themselves on the growing online art market.

## CONTENT

Gallery Spaces at Ars Electronica 2017	3
Media Art and the Art Market Symposium	4
Conference	5
Round Tables	5
Ars Electronica Gallery Spaces	6
The Artists' Development Agency	8
AROTIN & SERGHEI - in cooperation with	
WGK - Wienerroither & Kohlbacher	9
Art & Science Gallery Lab AXIOM	10
Anita Beckers Gallery	11
Ruth Benzacar Gallery	12
Galerie Charlot	13
galerie gerken	14
Felix Ringel Gallery	15
MAM MARIO MAURONER	
CONTEMPORARY ART VIENNA + SALZBURG	16
Galerie Mazzoli	17
Niio	18
GV Art	19
Harlan Levey Projects	20
Markus Riebe	21
Triumph Gallery	22
Frederik de Wilde	23
White Circle	24
Gluon Session	25

# GALLERY SPACES

## AT ARS ELECTRONICA 2017

For a long time, gallerists and collectors have been looking rather skeptically at media art—for many quite different reasons, like its novelty and highly experimental approach, the large number of technical aspects, the virtual and ephemeral nature, the difficulties of preservation and maintenance and so on. But meanwhile many of these problems are no longer particular but have become our everyday problems, and we are increasingly getting used to dealing with them.

Media art in its many forms has a long tradition, and while works based on digital code, using the internet or virtual reality are still young we can look way back to the early days of film and photography, to kinetic sculptures, op art, video art or also radio drama, *musique concrète* and electronic music. And it becomes more and more clear that digitally based art is a major part of the cultural heritage of our century and will play an even larger role in the coming decades—not instead of any of the other forms of artistic expression but in addition, side by side.

This confronts us with exciting developments but also with very difficult challenges. What kind of skills are necessary to create this art, to evaluate and to appreciate it, to preserve it and to keep it alive? But the art market itself is also experiencing a big digital transformation; online art magazines, online galleries and Internet auctions are booming, new hybrid business models are being explored—some successfully, some with spectacular failures.

These dynamics and questions will be the focus of a new initiative for the annual Ars Electronica Festival. Driven by a group of international experts such as Bozar's media art curator Christophe de Jaeger, Rosina Gomez Baeza (long-time director of Arco, and founding director of LABoral), renowned media artist Prof. Christa Sommerer and Ars Electronica director Gerfried Stocker, this initiative aims to provide a platform for the encounter and exchange between the art market and media artists.

The kick-off-program at this year's Ars Electronica Festival will feature an expert symposium, artists' talks and presentations in a dedicated, approximately 1000-sq.m. gallery space, and special guided tours for collectors and gallerists.

Connected to this program is also the Gluon Initiative, which aims to establish a new approach to art and science by bringing together interested artists, scientists and collectors for a new type of collaboration at this nexus. Selected artists will be introduced to scientists from various fields and can select one scientist as a "scientist-in-residence" at the artist's studio. Collectors get the chance to become patrons for this residence and to finance it and the production of a new project. The Gluon Initiative is a collaboration between Ars Electronica, the Serpentine Gallery and Bozar.

# MEDIA ART AND THE ART MARKET II

## SYMPOSIUM

Acknowledging the newly emerging forms and displacements of the media-art economy, Media Art and the Art Market II symposium faces the criticalities and strengths of the art market, seen as a resource for supporting artists' activity and the development of this cultural field. The economic sources that support media art have evolved within several contexts and involve different formats. As a result, alternative strategies for enhancing the economic sustainability of this kind of art have been proposed over time. Moreover, some practices that are contingent to media art have attracted the attention of the traditional art market in the last decade, setting a precedent for the development of media art and its recognition. Because of this, it has become necessary to investigate the dynamics involved in the relationship that binds art practice to the market and its economy. Many concerns about the market for media art may have arisen as a result of the difficulties involved in its production, presentation and preservation. Besides, there is a great deal of interest in the formulation of new economic models that are adapted to the specificity of the artistic practice and dissemination of media art. Attention is also focused on the reconsideration and re-adaptation of the whole ecosystem of economies that sustain media art. It is also necessary to resume and update some of the artistic investigations that have analyzed the art environment and to re-establish an "institutional critique." The aim of these endeavors is to integrate the function of art into the global economic context in all its complexity. The second edition of the Media Art and the Art Market symposium, introduced here, intends to extend these discussions, which were already formulated during the first edition at the LENTOS Museum in Linz in October 2016. This previous event brought together a number of prominent artists, theoreticians, curators and gallerists: Reinhard Kannonier, Stella Rollig, Gerfried Stocker, Christa Sommerer, Steve Fletcher, Christiane Paul, Annette Doms, Pau Waelder and Wolf Lieser. The presentations revealed a wide variety of perspectives on the current situation of the art market and art economy of media art. However, there are still many issues that need to be discussed and acknowledged, in order to enhance the opportunities this discussion can provide. For this reason Media Art and the Art Market II arises from the necessity of keeping the attention on the complex dynamics that surround the economics of art. This new edition will concentrate especially on the modes of conservation of media-art pieces, and it will also expose the experiences of traditional and novel formats of the primary market and the gallery system. In addition, particular attention will be given to the new methods and platforms that use the Internet for the distribution and promotion of art.

The art market is a topic with manifold perspectives; in addition, it opens to deontological issues. For this reason, it is seen as necessary to acknowledge its structure and potentials in order to understand its sustainability. It is even reasonable to question whether an art market for media art is really needed. However, it is important to recognize the needs of an economy that can sustain the activities that surround media art. This might be achieved by the definition of new models, or by enhancing the understanding of the potentials of the classical economic formats. In this sense, the Media Art and the Art Market II symposium intends to set the starting point for conversations that integrate cultural practice and cultural management in this field. This event is promoted and organized by the Department of Interface Culture at the University of Art and Design Linz, in collaboration with Ars Electronica and supported by the Federal Ministry of Science, Research and Economy within the grant under the Higher-Education Structural Fund.

# Media Art and the Art Market II Conference

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**THU, Sept. 7, 12 AM – 3:30 PM, POSTCITY, Lecture Stage**

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## Conservation and Collecting

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- 12:00 AM Steve Fletcher (UK), The Artists' Development Agency  
12:25 PM Minoru Hatanaka (JP), NTT InterCommunication Center (ICC)  
12:50 PM Anita Beckers (DE), Anita Beckers Gallery
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## New Methods and Formats

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- 1:15 PM Ashley Lee Wong (CA), City University of Hong Kong  
1:40 PM Oren Moshe (IL), Niio  
2:05 PM Elizabeth Markevitch (CH), Ikono TV
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# Media Art and the Art Market II Round Tables

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**FRI, Sept. 8, 2 PM, POSTCITY, Gallery Spaces Säulenhalle**

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## About the existing / not-existing market of Media Art

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### Participants:

Valérie Hasson-Benillouche, Galerie Charlot, Paris (FR)  
Anita Beckers, Anita Beckers Gallery, Frankfurt (DE)  
Steve Fletcher, The Artists' Development Agency, London (UK)  
Eduardo Kaz, media artist (US)  
Franz Wojda, collector (AT)  
Sabine Himmelsbach, House of Electronic Arts, Basel (CH)  
Conny Ellersdorfer, art insurance, Allianz Vienna (AT)

### Moderation:

Christa Sommerer, Interface Cultures University of Art and Design Linz (AT)

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**SAT, Sept. 9, 2 PM, POSTCITY, Gallery Spaces Säulenhalle**

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## New technologies for presenting, collecting and storing media art

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### Participants:

Henning Lohner, Lohnerranger GmbH (DE)  
Kou Ishishara, Art & Science Gallery Lab AXIOM (JP)  
Oren Moshe, Niio (IL)

### Moderation:

Andreas J. Hirsch, Curator, Publicist, Writer (AT)



Credit: Ars Electronica / Vanessa Draf

## ARS ELECTRONICA

## GALLERY SPACES

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**POSTCITY, Gallery Spaces Säulenhalle & Paketspeicher**

**THU Sept. 7 - SUN Sept. 10, 2017, 10 AM – 7:30 PM**

**MON Sept. 11, 2017, 10 AM – 6 PM**

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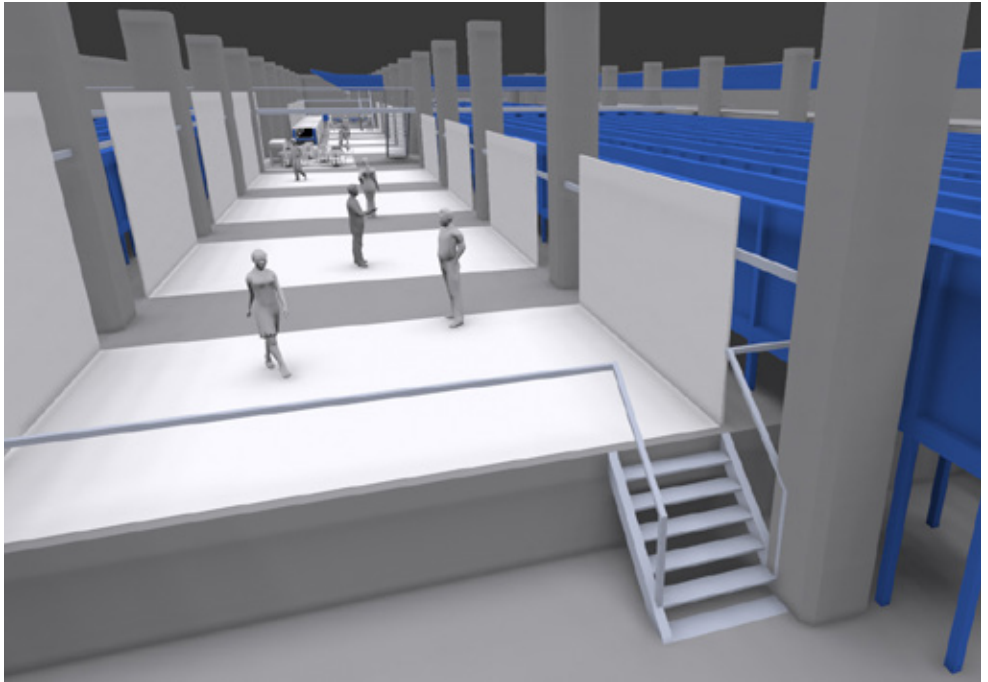
At this year's Ars Electronica Festival, an exhibition space of more than 1000 sqm is dedicated to galleries, who represent media artists.

Located in the POSTCITY, the Gallery Spaces comprise two halls - the packet repository and the portico. The packet repository, two levels underground and filled with convey belts, gives you a cool, technoid and - at the same time - mysterious feeling.

The term Gallery Spaces focuses on the fact, that today's art market is in transition. According to this, also presentations of online-platforms, artists collectives and art and science collaborations take place here.

Considered to be a platform for information and exchange between the different players, the Gallery Spaces are aimed to create a more qualified approach to both directions, the galleries and collectors but also the artists by hosting guided tours, a round table and a special collectors' program that introduce collectors to the world of media arts.

Architectonically, the Gallery Spaces represent an extended white-cube situation that refers to and integrates the cool and patinated atmosphere of the industrial environment.



Credit: anytime (Jürgen Haller & Christoph Weidinger)

## The Artists' Development Agency

The Artists' Development Agency is a newly established, London-based not-for-profit organisation that provides sustained intellectual and practical support and advice to artists during transitional stages in their development. Whilst, the Agency has a focus on working with artists during the five to seven years following their formal education, it also undertakes projects with artists at other stages in their career.

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Jake Elwes, *DaDaDa Ta*, 2016, digital video file played on a 19 min 30 sec loop with low level ambient sound.



Credit: The artist and The Artists' Development Agency, London

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Libby Heaney, *Lady Chatterly's Tinderbot*, 2016/17, interactive audio/visual installation, accompanied by a book.



Credit: The artist and The Artists' Development Agency, London

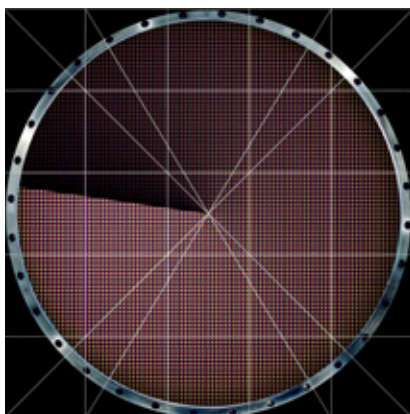


# AROTIN & SERGHEI – contemporary art research & creation in cooperation with W&K – Wienerroither & Kohlbacher, Gallery Vienna

The Gallery W&K specialized in Modern Art, Vienna 1900, Klimt, Schiele and Kokoschka, German Expressionism and the artists of the Bauhaus Movement. Art Fairs: TEFAF/Maastricht & New York, Frieze Masters/London. Partnership: Shepherd W&K Galleries New York. Large-format exhibitions (art after 1945) at Palais Schönborn Vienna. Solo exhibition of AROTIN & SERGHEI planned for 2018. AROTIN & SERGHEI create and present intermedial interdisciplinary art projects in a direct cooperation with institutions as La Biennale di Venezia, Fondation Beyeler Basel, Kunsthistorisches Museum Wien, Ircam-Centre Pompidou Paris, Ars Electronica, museum in progress and Artcurial Auction House. Major works: Infinite Screen, 1200m2 large scale installation, White Point / Prometheus; painting cycles: White Screen (homage to Malevich), Logical Structure of Colour (Wittgenstein's philosophy).

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**AROTIN & SERGHEI,**  
*Infinite Screen*, 2016,  
digital animation, Active  
Image Technology,  
56 x 56 cm.



Credit: The artist and W&K – Wienerroither & Kohlbacher, Gallery Vienna

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**AROTIN & SERGHEI,**  
*Logical Structure of Colour*,  
2016, water pigment,  
prism, light frame  
185 x 245 cm.



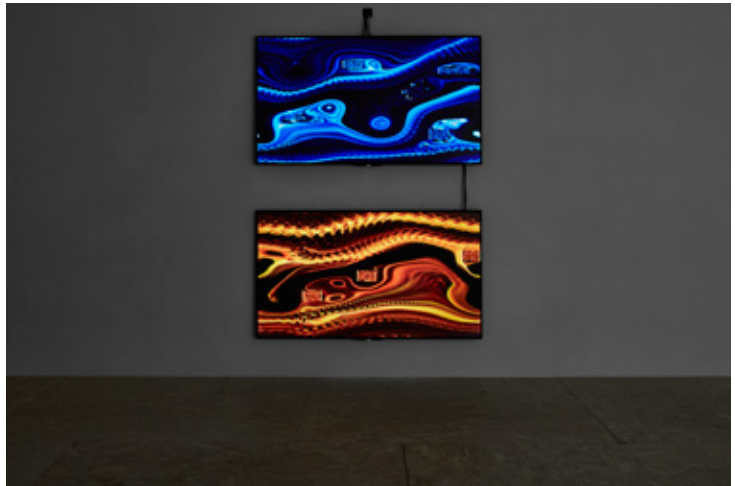
Credit: The artist and W&K – Wienerroither & Kohlbacher, Gallery Vienna

## Art & Science Gallery Lab AXIOM, Tokyo

Art & Science Gallery Lab AXIOM was established in 2016 as the first private art gallery in Japan that specifically explores and expands the nexus between Art & Science. Located in the heart of Tokyo, which anticipates the 2020 Olympics, the gallery boasts a myriad of world-class exhibits, cross-talks, workshops, in addition to providing a forum for discussion on cutting-edge creativity in all art forms. The gallery aims to be at the forefront of imminent technological and socio-economic changes that would shape the way art and science converge in the age of truly trans-disciplinary society. Visionary scientific-artists exhibited hitherto include; “FLUID/Akira Wakita”, “AXIOM Selection01”, “Second Annunciation/Ai Hasegawa”, “Imago et Materia/Yoichi Ochiai”, “BLACK BOX/Nakano Hitoyo”, and “Parting the Waves/Semiconductor”.

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**Akira Wakita, *Ryoanji / Parking*, 2016, custom software.**



Credit: The artist and AXIOM, Tokyo.

## Anita Beckers Gallery, Frankfurt

Gallery Anita Beckers was established in 1998 along with an additional space dedicated solely to video art. Since the beginning, the gallery has continuously exhibited time based media art. One of the main focuses of the gallery has always been to show how the moving image has influenced contemporary art and art production. Through presenting and selling at international art fairs, the gallery has been able to positively influence many young artists' careers. In 2011, Anita Beckers co-founded the research platform BLINKVIDEO.DE with Julia Soekeland.

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**Federico Solmi, *A Song of Tyranny*, 2012, single channel video, color and sound, running time: 5:52 minutes - edition of 10, *Chinese Democracy and the Last Day on Earth*, 2012, single channel video, color and sound, running time: 9:51 minutes - edition of 10, *The Return Of the Prodigal Son*, 2014, single channel video, color and sound running time: 7:34 minutes - edition of 10.**



Credit: The artist and Galerie Anita Beckers, Frankfurt

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**Federico Solmi, *The Glamorous Swindlers*, 2017, acrylic paint, gold and silver leaf on plexiglass, LED screen, video loop, 86 x 91 cm. Unique Piece.**



Credit: The artist and Galerie Anita Beckers, Frankfurt

## Ruth Benzacar Gallery, Buenos Aires

Founded in Buenos Aires in 1965 by Ruth Benzacar, the gallery is currently directed by Orly Benzacar and Mora Bacal. Since its inception, the gallery has been committed to contemporary art, paying special attention to the work produced by Argentinian artists. The gallery's annual program includes five exhibitions by both established and emerging artists.

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**Mariano Sardón in  
collaboration with Mariano  
Sigman, *The Wall of Gazes*,  
2017, 4K video loop.**



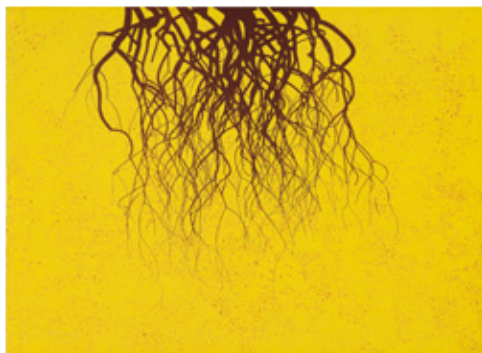
Credit: Mariano Sardón

## Galerie Charlot, Paris/Tel Aviv-Yafo

Galerie Charlot was created by Valérie Hasson-Benillouche in 2010 in order to promote innovative contemporary art practices. Particularly sensitive to emerging art forms, Galerie Charlot focuses on the relation between art, technology and science. Every year, the work of its artists is shown in some exhibitions and contemporary art fairs. Collaborations with international art galleries and institutions foster the gallery's reputation. The gallery is a reference for a clientele which ranges from young to leading art collectors appreciating its challenging vision for today's and tomorrow's talents.

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**Eduardo Kac, *Edunia Seed Pack Studies I* from the *Natural History of the Enigma* series, 2006, lithograph, 22 x 30 in.**



Credit: Eduardo Kac

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**Eduardo Kac, *Inner Telescope*, 2017, single-channel video, sound, 12 min. Stills from the video.**



Credit: Thomas Pesquet

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**Laurent Mignonneau & Christa Sommerer *People on the Fly*, 2016, interactive Installation, computer, specific program, 8 copies + 2 AP.**



Credit: The artists and Galerie Charlot, Paris.



## galerie gerken, Berlin

In 2004, Tanja Gerken opened galerie gerken in Auguststraße; 2013, after having been successfully established for nine years, the gallery moved to Linienstraße 217 in Berlin-Mitte. The main curatorial aim is an equal mix of contemporary paintings, sculptures and installations trying to find a balanced ratio between classical genres and new media. Young positions and already established artists are equally present in the exhibition's program. Individually conceived events take place during the exhibition period, which offer a deeper insight into the artists' works.

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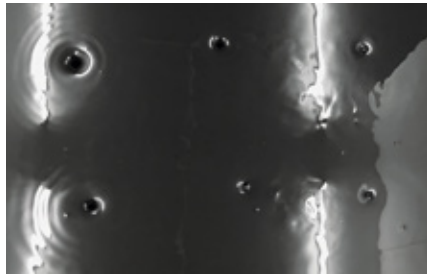
**Jan Bernstein, *destroy line*, 2016, kinetec artwork, aluminium, steel, div. mechanical parts, motor electronic, 100 x 20 x 12 cm.**



Credit: The artist and galerie gerken, Berlin.

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**Thibault Brevet, *untitled (64 vortices)*, 2017, acrylic glass, steel, black ink, magnetic stirres, electronics, power supply, 100 x 100 x 100 cm.**



Credit: The artist and galerie gerken, Berlin.

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**Stefan Tiefengraber, *delivery graphic*, drawing machine, 2013/ongoing.**



Credit: The artist and galerie gerken, Berlin.

## Felix Ringel Gallery, Düsseldorf

Felix Ringel Galerie was established in 2001 focussing on international contemporary art. The gallery shows established and emerging painters, sculptors and photographers. Instead of a typical artist roster the gallery aims to present coherent solo exhibitions and curated projects.

Felix Ringel Gallery also offers an acclaimed art advisory and secondary market service for collectors and institutions.

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**Lohner Carlson (Henning Lohner & Van Carlson / Max Carlson), *Silence (Active Images)***  
Active Image & Digital Canvas.



Credit: Henning Lohner 2017



Credit: Henning Lohner 2017

## MAM MARIO MAURONER CONTEMPORARY ART VIENNA + SALZBURG

Mario Mauroner Contemporary Art is 45 years of international experience and realisation of more than 600 exhibitions in Salzburg and Vienna as well as participations in international art fairs such as Basel, Brussels, Chicago, Cologne, Dubai, Madrid, Miami, Paris and Vienna. The gallery program is especially focused on multidimensional works from artists, whose common ground is a steady progression of their respective creative work, developed independently of current trends.

Our „RoomnumberOne“ at Vienna gallery is exclusively dedicated to young emerging artists such as the artist collective:

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**RaumZeitPiraten,  
*InstruMentalGespinst*,  
2017, Musical Instruments,  
analog circuits, sensors,  
kinetic parts, LEDs,  
200 x 200 x 200 cm.**



Credit: The artist and Galerie Mario Mauroner, Salzburg/Vienna.



## Galerie Mazzoli, Berlin/Modena

Since 2009, Galerie Mario Mazzoli has established itself as a place strongly oriented towards exploring and promoting the different ways in which sound can be used as an artistic medium.

Quite soon we began to extend our program to kinetic art and video art: an expansion stemming directly from our interest in time-based practices. Naturally, our artists' practice often deals with issues concerning science and technology, both from a technical and from a sociological point of view, and therefore these form an important liaison between the different approaches to be found in the gallery program.

While concentrating on emerging artists, we have also been in collaboration with several figures well known in multimedia arts, such as Céleste Boursier-Mougenot and Christina Kubisch.

In late 2016, the gallery has changed its name from Galerie Mario Mazzoli to Galerie Mazzoli, in an effort to establish a closer collaboration with Galleria Mazzoli in Modena (Italy), founded in the 1970's by Mario Mazzoli's father.

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**Douglas Henderson,**  
*Summer of Love*, 2015,  
carbon fiber, fiberglass,  
kevlar, 22K gold, acrylic,  
speakers, aluminium,  
steel. 16 channel audio,  
23 minute loop. Size  
variable.



Credit: The artist and Galerie Mazzoli, Berlin/Modena.

# Niio, Tel Aviv

## Niio: Art For A Digital Age

Niio connects with our digital culture by enabling and stimulating the market for new media artworks, with a proprietary management, distribution and display platform for video art, 4K film, computational works, AR and VR. Artists, galleries, collectors and institutions are using Niio's professional tools to securely store and preserve original artwork, manage collections, privately transfer works between entities and professionally display them at exhibitions and art events.

In addition, our curated distribution platform enables collectors, art enthusiasts and public installations multiple options for accessing and displaying a broad range of curated art collections from world's leading artists and galleries.



Credit: Niio



Credit: Niio

# GV Art, London

## Producers, Agents & Consultants

GV Art London is a hub for interdisciplinary art+science collaborations. Its core mission is to pave the way for the development of new aesthetic sensibilities, and to act as a catalyst for the exchange of ideas at those intersections where artists engage with other disciplines, especially science and technology.

GV Art has curated and produced over one hundred and fifty exhibitions and events. It places great emphasis on public education and engagement, inviting the artistic and scientific communities to initiate conversations about the ethical limits and intellectual parameters of future experiments.

GV Art works with artists to ensure their ideas occupy a place at the forefront of contemporary debate about art, science and technology. It also works with institutions such as the Tate and V&A to place artworks in collections so that future generations understand the meaningful creative collaborations shaping the interdisciplinary artistic and scientific developments.

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**Dragan Ilić, *my current self-portrait with a modification*, 60x70 cm and *Untitled, my artificial future brain*, 2009, pencil on paper and liquid, 120x120 cm.**



Courtesy of the artist & GV Art London.

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**William Latham, *Mutator VR*, Computer Generated in Real-Time, Software: Stephen Todd and Lance Putnam.**



Courtesy of the artist & GV Art London.

## Harlan Levey Projects, Brussels

Harlan Levey Projects works closely with a small group of artists, tending for narrative driven multi-media works that explore boundaries between personal/public, art/activism, trans-disciplinary production and various contemporary social and technological phenomena. In addition to its core program, the gallery has run The Penthouse Art Residency since 2015, leads a 4 year public art project for the City and Region of Brussels and hosts a series of educational events annually. Harlan Levey is a member of the Brussels Gallery Week-end Committee, an external expert and project evaluator for the European Commission and a regular guest lecturer at the Higher Institute for Fine Arts in Ghent, Belgium. In 2017, Harlan Levey Projects won the “Discovery Prize” for best presentation in the “Discovery” section of Art Brussels.

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**Emmanuel Van der Auwera, *VideoSculpture XXII (Everything Now is Measured by After)*, 3 screen, 10-tripod installation with a 46 min video collage.**



Credit: The artist and Harlan Levey Projects, Brussels

## Markus Riebe (AT)

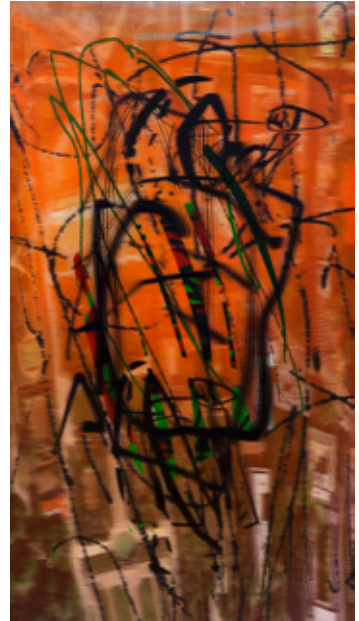
Markus Riebe (AT) was born in 1955 in Gmunden, Upper Austria, and studied at Linz Art University. Since 1986, he has maintained an atelier for computer-supported art and digital media in Gallneukirchen near Linz. His artistic productions in the series entitled "digital/analog," "D/A-Wandler," "Avatare," "Territorien" and "Form/Code/Maps" have appeared at the Siggraph ArtShow/Chicago, TISEA/Sydney, ComputerArt/Broadcast and the Ars Electronica Festival. He has been featured in solo exhibitions and contributed to group shows in Austria and abroad.

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***Landmarks District 1*, 2016,  
160x90 cm, pigment print  
on lenticular disc, 20 lpi  
laminated. Unique Piece.**

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***Landmarks District 3*, 2016,  
160x90 cm, pigment print  
on lenticular disc, 20 lpi  
laminated. Unique Piece.**



Credit: Markus Riebe

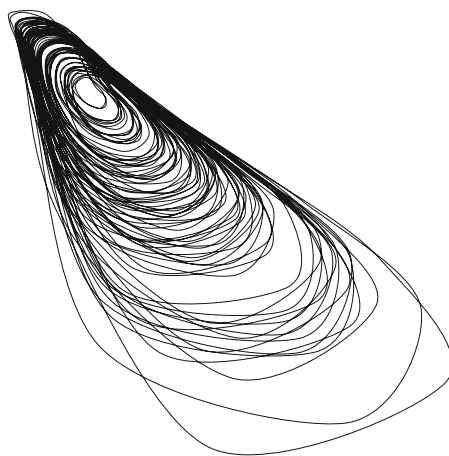
## Triumph Gallery, Moscow

Triumph Gallery was founded in 2006 by Emelyan Zakharov and Dmitry Khankin. The gallery focuses on contemporary art and works with major Russian and international artists. Among well-known Russian artists with whom the gallery works are AES+F, Alexander Brodsky, Vladimir Dubossarsky and Alexander Vinogradov, Alexei Beliaev-Guintovt and Recycle. In 2006 Triumph showed the work of one of today's most famous artists, Damien Hirst, for the first time in Moscow. This was followed a year later by a solo show by Jake and Dinos Chapman.

Triumph Gallery supports young artists through its Launchpad project. Project Triumph to shows work by photographers three times a year and the seasonal project Method brings together artists working in the same medium or with similar artistic approaches.

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**Voldemars Johansons,**  
*Untitled (Attractors series),*  
2013, 5 silk screen prints,  
unframed, 30 x 30 cm  
each.



Credit: The artist and Triumph Gallery, Moscow

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**Voldemars Johansons,**  
*Op. 34 (Emissions),* 2014,  
granite, electronics wiring,  
80 x 80 x 60 cm.



Credit: The artist and Triumph Gallery, Moscow

## Frederik de Wilde (BE)

Frederik De Wilde (BE) works at the interstice of the art, science and technology. De Wilde studied fine arts, media arts and philosophy. The conceptual crux of his artistic praxis are the notions of the inaudible, intangible and invisible, dark ecologies and invisible territories. An excellent example is the conceptualisation, and creation, of the Blackest-Black Art made in collaboration with American universities and NASA. The project received the Ars Electronica Next Idea Award and the Best European Collaboration Award between an artist and scientist, extensively covered (e.g. Huffington Post, Creators Project, TED). Frederik is currently preparing a residency at the MOODY Center For The arts in Houston, the Max Planck Institute and finalising his first short film supported by the Flemish Audiovisual Fund.

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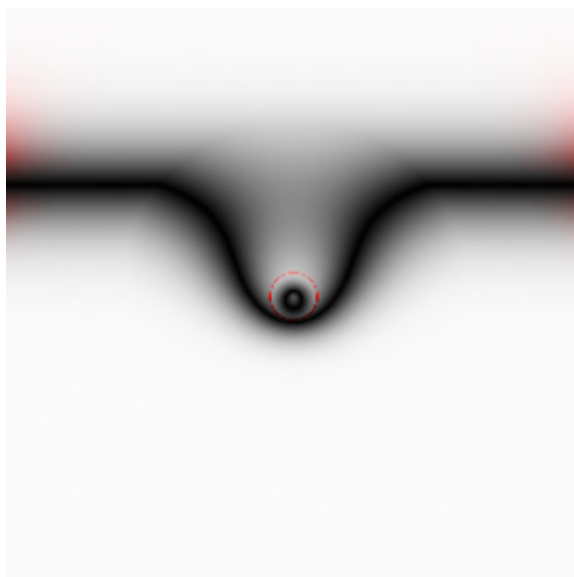
***HYPERTHINKER#2 -  
TheRight2Silence - , 2017,  
3D print Transparent Resin  
TuskXC2700T, 237.68  
x 169.04 x 400.00 mm,  
Custom code -  
esp8266\_deauther  
GPS jammer, Raspberry  
Pi Touch Display, YAGI  
antennas, Transparant  
optical cable.***



Credit: Frederik De Wilde

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***Deep Neural Paintings,  
2015, 110 x 110 x 5 cm,  
framed,  
Deep Neural Painting  
[DNP]\_ringneck\_snake#1***



Credit: Frederik De Wilde



## White Circle, Brussels

Established by Philippe Palaz and Nicolas Wierinck, White Circle aims to challenge traditional approaches of Contemporary Art by supporting emerging and established artists circling around the trinity of nature, technology and humanity.

The time-based vision of the art office addresses the relationship of our society with the Information Age and the upcoming Homo Evolutis Age. White Circle takes an active role in financing projects, establishing a relationship between the artists and scientific institutions, managing the production and delivery of exhibitions and commissioned works, organizing group and solo shows, publishing artist monographs and developing the artist career.

White Circle provides since 2017 a new location in Brussels for international galleries, curators and art institutions. Affiliates have access to offices, art storage and exhibition spaces varying in size from 20sqm to 300sqm.

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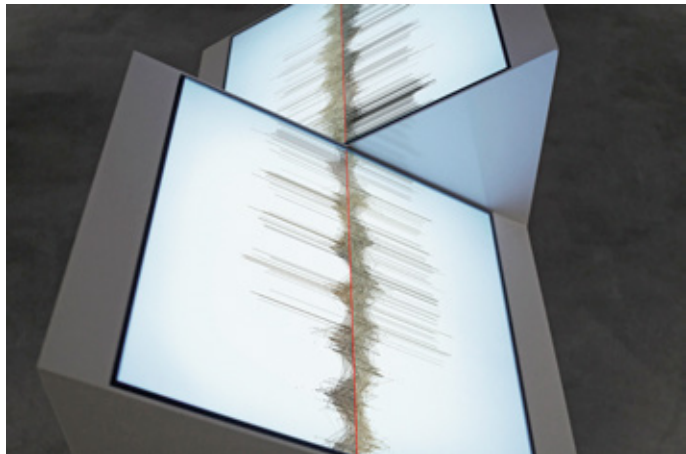
**Frédéric Fourdinier,**  
*Terraformation*, 2016,  
cardboard, acrylic  
plexiglas, corian, variable  
sizes.  
Unique Edition.



Credit: The artist and White Circle, Brussels

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**Ryoichi Kurokawa,**  
*oscillating continuum*,  
2013, dyptich HD displays,  
2ch sound, aluminium,  
electronics, custom  
software, 00:08:00 loop,  
80 x 92,4 x 42,2 cm.  
Edition of 2/6 + 2 AP.



Credit: The artist and White Circle, Brussels



## Scientist-in-Residence program: a new approach to art and science

The GLUON Scientist-in-Residence program is designed for a new generation of scientists interested in collaborating with artists.

The program encourages renowned contemporary artists to host a scientist or researcher in the independent and inspiring environment of their studios, reversing the usual approach whereby artists are invited to work at R&D departments of universities or companies.

Our intention is to challenge the hierarchy between the arts and the empirical sciences predominant in the twentieth century, and challenge technological and scientific determinism by enabling artists to input experimentally creative, critical and societal ideas.

The residency program will benefit both the scientist and the artist. The artist's unexpected world views and working processes will lead to the generation of alternative ideas, attitudes and methodologies in the world of research, while at the same time the researchers will be encouraged to assist the artist in the creation of projects that reflect upon new scientific and technological developments.

It is a sign of the times that an ever growing number of artists and institutions are interested in the latest technological and scientific developments that are accelerating change in the world at an ever-increasing speed. This high-speed evolution requires new initiatives to establish better connections between the worlds of media art and fine art, as well as between cultural and research institutions. We are therefore inviting artists to participate who are well integrated into the contemporary arts scene and who show a strong interest in science and technology.

The GLUON Scientist-in-Residence program is a collaboration between Ars Electronica, Bozar, the Serpentine Gallery and several universities and research institutions. Hans Ulrich Obrist has been invited as the lead curator for the 2017/18 edition of the program, along with invited artists Rachel Rose, Manthia Diawara, Jan De Cock and Damian Ortega.

The initiative will be accompanied by two exhibitions: a poster show with slogans and statements from the participating researchers, as well as a historical exhibition highlighting arts and technology organizations that have added significantly to shaping the future of interdisciplinary collaborations.

## Gluon Session

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**THU, Sept. 7, 3:30 PM - 5:30 PM, POSTCITY, Lecture Stage**

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**Panelists:**

Directors: Hans Ulrich Obrist (CH), Gerfried Stocker (AT), Paul Dujardin (BE)

Artists: Rachel Rose (US), Manthia Diawara (US), Damian Ortega (MX),

Jan de Cock (BE)

Scientist: Beatrice De Gelder (NL)

## Scientist-In-Residence Program: Poster Exhibition

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**THU Sept. 7, 7 PM - 8 PM, POSTCITY, Gallery Spaces Säulenhalle**

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**Researchers:**

Raoul Frese, Symmeyer Yar, Korneel Rabaey, Steven Devleminck, Gianni Corino,

Vanessa Era, Beatrice De Gelder, Yasser Omar, Yasuaki Kakehi, Yoichi Ochiai,

Joao Gaspar, Alexander Efremov, Ken Goldberg, Tarek Besold, Manfred Hild,

Frank Raes



***There is always an option***

(Raoul Frese // Bio physics & bionanotechnology, University of Amsterdam)

***It takes a village to fabricate living issues***

(Symmeye Yar // Molecular Biology SynBio, Biodesign & Biofabrication // Postdoctoral fellow at Northwestern University Cardiovascular Research Center)

***Are 'Friends' Electric?***

(Steven Devleminck // Digital Media & Information Design (Cartography/Artistic Mapping) // Director of the Transmedia Advanced Master Programme in arts, media and design, Luca School of Arts)

***Activating the Physical***

(Yasuaki Takehi, PhD in Interdisciplinary Information Studies, Associate Professor of Human Computer Interaction, VR & Augmented Reality, Keio University)

***We are props - system, process and behavior – the a/symmetrical society***

(Gianni Corino // Internet of Things (IoT), Programme Leader for MRes Digital Art and Technology, University of Plymouth)

***From implicit agony, to explicit ecstasy***

(Vanessa Era // PhD in Cognitive Psychology, Neuropsychology, Cognitive Science, Social and Cognitive Neuroscience Lab, Department of Psychology, "Sapienza" University of Rome)

***Walk on wobbly bridges***

(Beatrice De Gelder, Professor of Cognitive Neuroscience in Maastricht University)

***Information is physical!***

(Yasser Omar, Physics of Information & Quantum Technologies, University of Lisbon)

***The less complex, the more robust***

(Manfred Hild, Neurorobotics & Mathematics, Professor of Digital Systems at the Beuth University of Applied Sciences in Berlin)

***Re-composition of Human Presence***

(Yoichi Ochiai, PhD in Applied Computer Science, Assistant Professor at University of Tsukuba, Head of Digital Nature Group)

***Scale Matters***

(Joao Gaspar, Head of the Department on Micro and Nanofabrication of INL)

***All Robots Are Mirrors***

(Ken Goldberg, AI and Robotics Professor, UC Berkeley)

***One has to appreciate the absurd whenever one encounters it***

(Tarek Besold, Artificial Creativity & Cognitive Systems, Digital Media Lab of the University of Bremen)

***Life is electricity***

(Korneel Rabaey, Professor at the Center for Microbial Ecology and Technology (CMET) at Ghent University)

***COMPLEXITY? LIGHTNESS, MULTIPLICITY! (Italo Calvino)***

(Frank Raes, Former Head of the Climate Change Unit at the Joint Research Center of the European Commission)

**GLUON**

**SERPE  NTINE**  
GALLERIES

**BO  
ZAR**

 **ARS ELECTRONICA**