

kim? Contemporary Art Centre
 Sporta iela 2, LV-1013, Riga, Latvia
 kim@kim.lv / www.kim.lv

Working hours:
 Wed., Thu., Fri., Sat., Sun. 12:00–18:00 – admission 3 EUR / 1.50 EUR
 Tue. 12:00–20:00 / Opening (20.–22.10.) and Closing (26.–28.11.) days – admission free
 Saturdays, at 12.00 – guided tours.

Tuesdays, Thursdays – guided tours for school groups (admission free),
 please book the tours in advance rixc@rixc.org, +371 67228478.

Exhibition is produced by RIXC Center for New Media Culture

Partners: EU Creative Europe's project RISK CHANGE

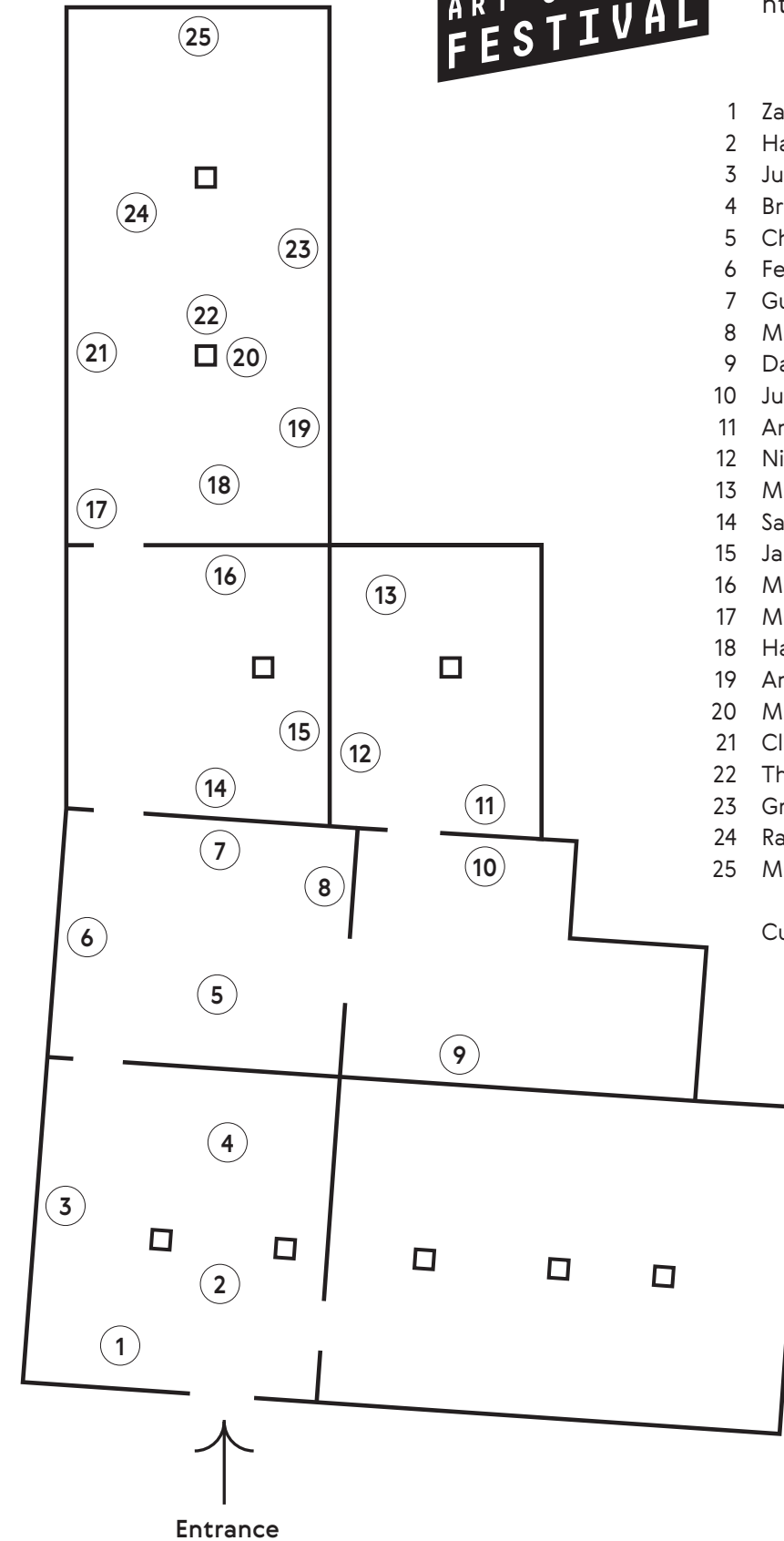
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20.10.–28.11.2017.

VIRTUALITIES AND REALITIES

RIXC Art Science Festival Exhibition
<http://virtualitiesandrealities.rixc.org>



- 1 Zane Zelmene (LV)
- 2 Hans Breder (US)
- 3 Juuke Schoorl (NL)
- 4 Brenna Murphy (US)
- 5 Christopher Manzione and Seth Cluett (US)
- 6 Felipe Cucker and Hector Rodriguez (HK)
- 7 Gunta Dombrovska (LV)
- 8 Michal Kindernay (CZ)
- 9 Danielle Zorbas (AU/GR)
- 10 Julia Sokolnicka (PL/NL)
- 11 Annie Berman (US)
- 12 Nina Fischer and Maroan el Sani (DE)
- 13 Mélodie Mousset and Naëm Baron (CH/FR)
- 14 Santa France (LV)
- 15 Jacques Perconte (FR)
- 16 Marc Lee (CH)
- 17 Martin John Callanan (UK/IE)
- 18 Hanns Holger Rutz (AT)
- 19 Andrew McWilliams (UK)
- 20 Matteo Zamagni and Daniel Ben-Hur (UK/IT)
- 21 Clement Valla (US)
- 22 The Swan Collective / Felix Kraus (DE)
- 23 Greta Hauer (UK)
- 24 Raphael Kim (UK)
- 25 Martin Hesselmeier and Andreas Muxel (DE/AT)

Curator: Raitis Smits / RIXC



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1 Microcosmos
Zane Zelmene (LV)

Virtual reality installation, rock fragments, 2017

The aim of the project is to use image processing algorithms with digital photogrammetry techniques to create virtual reality model of microscopic rock surface. The virtual reality installation consists of 8 different rock specimens found in geological expeditions in Hanja upland which is located in northern part of Latvia and 360° videos exploring dynamic perspectives in virtual reality space. The viewer in virtual space is situated on the surface of the rock sample, creating a sense that it is reduced to the size of a grain of sand, thus looking at the stone crystals much larger scale of the unprecedented perspective. The rock specimens consists of collection of parts of fossils dated back 300 million years ago from Paleozoic era found in sequences of shale, limestone, dolostone, and sandstone.

Zane Zelmene (1990) is multimedia artist with a Master of Arts (MA) from Art Academy of Latvia and Faculty of Fine Arts of the University of Lisbon specialised in communication design and new media. Working in the fields of video art, audiovisual performance and land art, her diverse work examine the intersection between technology and nature, antiquity and modernity, opposites and their coexistence in space.
<http://zanezelmene.me>

2 Opsis
Hans Breder (US)

Digital painting, 2017

Breder's work envisions an aesthetics of renewal; explores liminality and the concept of threshold consciousness. He studied painting at the Hochschule für bildende Künste Hamburg and was awarded the Studienstiftung des deutschen Volkes to study art in New York in 1964. His work was shown three times at the Whitney Biennial Exhibitions. Influenced by Malevich, Mondrian, and Kandinsky, Mr. Breder's work follows this lineage of transcendental abstraction. In the Opsis series, the kinesis – the movement – is generated within the eye of the observer. The canvas is fixed and rigid – but its image is caused to move and to change hues by the movement of molecules and ions in and out of cells in the observer's retinas.

German-born artist Hans Breder (1935–2017) founded the University of Iowa's Intermedia and Video Art Program in 1968 and directed it until 2000. Breder's photographs from 1969–73 were exhibited in New York, Paris Photo 2015, and Photo London 2016 by Danziger Galleries. Breder's program was recognized in a 2013 exhibition and book, "Anti-Academy."
<http://hansbreder.com>

3 Rek
Juuke Schoorl (NL)

Digital prints, 2014

With "Rek" ("stretch" in Dutch) Juuke Schoorl explores the aesthetic possibilities of the human skin through a mixture of image capturing techniques. By manipulating this curious stretchable material with various low budget materials like

nylon thread and cello tape she is able to temporarily shape it into surprising textures and shapes. Highlighting not only it's flexibility and adaptability but also it's function as our own biological upholstery. That aside from it's protective capabilities could also serve as a medium for aesthetic expression, maybe even in the form of a dress less fashion.

Juuke Schoorl (1989) graduated from the Royal College of Arts in The Hague (NL) in 2014. With her photography Juuke tries to translate the things around us that we normally take for granted into something visually new and exciting. Her work is usually based on a hands-on process of experimentation. She likes to challenge the physical abilities of her subjects and tries to surprise the audience without the use of digital manipulation.
<http://juuke.nl>

4 LatticeDomain_Visualize
Brenna Murphy (US)

Virtual reality installation, 2017

This piece is a meditation labyrinth, existing across physical and virtual dimensions. The pathway unfolds on the floor, with a collaged scape that is mimicked in the virtual space. Through the headset, the visitor can perceive the vertical dimensions of the scape by circumnavigating the cubical and eventually reaching the center of the labyrinth, which reveals an undulating upward channel.

Brenna Murphy weaves trans-dimensional labyrinths using personal recording devices, computer graphics programs and digital fabrication. Her work is an ongoing meditation on the psychedelic composition of embodied experience across physical and virtual realms. She also works collaboratively with Birch Cooper under the collective name MSHR, producing interactive sound installations and ceremonial performances. Her work is represented by Upfor and American Medium.
<http://bmruernpnhay.com>

5 World and Place Evaporating
Christopher Manzione and Seth Cluett (US)

Virtual reality installation, 2017

Philosopher and Ecologist Timothy Morton wrote that "ecological awareness consists precisely in concepts such as world and place evaporating, leaving behind real entities that are far closer than they appear in the mirror of human conceptuality". The framing of "the world" and of "place" as grand unifying ideas that define communities is idealized, distancing humans from the inhabited planet and it's eroding resources. World and Place Evaporating examines layers of reality that both dissipate and reveal, shifting orientations that become incursions on our comfort, and the ever shifting framing of our point of reference that highlight the narratives we tell ourselves about what we've done.

Christopher Manzione is the founder and director of the Virtual Public Art Project, an organization that uses Augmented Reality to produce original artist works in public space. His work has been shown nationally and internationally at venues such as the Boston ICA, Abington Arts Center, Alt Art Space Istanbul, Philadelphia International Festival of the Arts, the Surry Hills Festival in Melbourne, and Gurzenich Koln Museum in Cologne. He is currently an Assistant Professor in Visual Arts and Technology at Stevens Institute of Technology.
<http://christophermanzione.com>

The Swan Collective is the pseudonym of the artist Felix Kraus. He embodies five different artist figures created by him, each using his/her own technique. This results in multimedia works using 3D animation, painting, paper embossment, literature, photography and performance.
<http://swancollective.com>

23 Proximity of the Enemy
Greta Hauer (UK)

Object, print, 2016–2017

In 2013 volcanic eruption caused the appearance of a new island in the Pacific Ocean – maritime set of an ongoing dispute between neighbouring nations. The rise of Nishinoshima caused the expansion of Japans Exclusive Economic Zone (EEZ) – an area which stretches 200 nautical miles of a national coastline, allowing individual countries to exercise sovereign and jurisdictional rights such as the exploitation of resources. The Volcano Island catalyses the ongoing economic and geopolitical conflict of the East China Sea and its undefined borders. "Proximity of the Enemy" uses various artefacts to reenact the sudden rise of the Island and its political and environmental implication. Outcomes are not contained objects, but rather a point of departure replicating the ridiculousness of a maritime dispute and the past and future of the island.

Greta Hauer (1984, Germany) lives and works in London. Her works crosses reality and the fiction by observing and reenacting environmental, cultural and political systems. Through an extensive research into a place, condition and history projects result in the fabrication of narratives often presented in form of simulations, objects and films. Next to her practice she is teaching at Goldsmiths University.
<http://gretahauer.com>

24 Reviving Drachma
Raphael Kim (UK)

Installation, 2017

A fictional proposal to bring back the Drachma, one of the world's oldest yet 'dead' national currency of Greece: Bacteria living on the surface of the old banknote is collected and altered, to function as a sensor of Greek economy. The bacteria respond to series of electrical stimulations generated from the rise and the fall of Greek stock market, known as Athens General Index. At a brink of financial crash, bacteria glow brightly as a warning signal to an impending crisis. During recession, the bacteria release enzymes that degrade cotton fibres of the banknote, rendering the currency useless again. The banknote effectively transforms into God Zeus, throwing lightning at its bacterial citizens, and foretelling country's fortunes and tragedies.

Raphael Kim is a bio-designer and researcher, who uses molecular biology as design material, process and narrative outcomes. A graduate and a former visiting lecturer from Design Interactions at the Royal College of Art, and currently undertaking PhD at Media and Arts Technology, Queen Mary, University of London. Interests lie in the social and cultural implications of biotechnology, narrated through a combination of speculative design and hands-on bio-digital experimentation.
<http://biohackanddesign.com>

25 the weight of light
Martin Hesselmeier and Andreas Muxel (DE/AT)

Installation, 2015

Light, as we usually interpret it, is an element without mass and gravity. For "the weight of light" dots of light appear to have mass, momentum and kinetic energy on physical paths. One simulates the expected behaviour while the counterpart inverts gravity, causing us to experience a fictional space of light. The installation plays with our sense of reality and emphasizes the materiality of immaterial elements in a revolving reality which overcomes the dualism of "virtual" and "real". Therefore "the weight of light" goes beyond expected behaviour. Thus the matter of light traverses a re-interpretation of our known reality. Each moving light dot is underlined by an auditive representation in the range of low frequencies. Phenomena of standing sound waves and frequency interferences support the shape waved structure. Thereby an immersive space is created where the movement of light is also represented by vibrational patterns of oscillating sound waves.

Martin Hesselmeier's focus is on reactive installations with the limits of human perception. The questioning of the credibility of mediated content and the blurring of boundaries between reality and virtuality. His work has been shown in many institutes and international festivals of media art. He lives and works in Cologne.
<http://martinhesselmeier.com>

Andreas Muxel creates artifacts and spaces for all senses blurring the boundaries between the analog and the digital, the physical and the non-physical. He has been working in the fields of design, art and technology for over a decade establishing new possibilities through the tools he make. He lives and works in Cologne and Augsburg.
<http://andreasmuxel.com>