



Undocumented events and object permanence

An online exhibition series thematising documentation, conservation, (false) memory, (art) object, phenomenology, and blockchain certification.

Noemata 2019-2020



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ISBN 978-82-92428-86-3 (epub)

ISBN 978-82-92428-87-0 (pdf)

ISBN 978-82-92428-88-7 (html)

Noemata.net

2021



Introduction

Undocumented events and object permanence is an online exhibition series thematizing documentation, conservation, (false) memory, (art) object, phenomenology, and blockchain certification.

The exhibition series is chunked into a seasonal schedule around equinoxes and solstices, a series both singular and plural as the noun, and has produced four exhibitions in a year's cycle:

Winter 2019 collection (67 works), Spring 2020 collection (63 works), Summer 2020 collection (58 works), and Autumn 2020 collection (82 works).

#biennale.no 2020 - "a biennale that doesn't take place with works that don't exist" - included the works from Autumn collection.

Participants

The exhibition consists of four collections over the year 2019-2020 showing 270 works from more than 167 artists:

A. P. Vague, Acoustic Mirror, @henridegrasse, @loveletterexe, A. P. Vague, Aad Björkro, Aaliyah Marsh, Acoustic Mirror, Adrian Pickett, Adrian Pickett w/ wiwowu, Alain Barthélémy, Alan Sondheim, Alan Sondheim and Sandy Baldwin, Ale D B, Alessa Brossmer, Alex Lagueux, Alfred Marasigan, Alvar Danielsen, Amelia Marzec, Ana Buigues, Andrea Roccioletti, andreasnagel, andrew topel, angel sesma, Angelika Vardalou, Annabelle Mirams, anonymous waves, Anthony Stephenson, Arlen Barrera Leyva, Ayshia Taskin, Ben Grosser, Benna Gaeen Maris, Bjørn Magnhildøen, brad brace, Brenda Hutchinson, Brent Wiley, Bruce Barber, Bruno Melo, Bya de Paula, Carin Jaeger, Carme Loughton, Cecil Minick, Chris Byrne, Christian Tiedeman, Christoffer Støylen, Clemente Waller, Coppice, Cristiano Rabat, Cyborg Art Collective, dan arenzon, Daniel Pinheiro, Daniel Temkin, Danielle Imara, David Quiles Guilló, Dennis Vogler, desire_direct, Diana Galimzyanova, Diego Bernaschina, Domenico Barra, d d Games, Eduardo Dias Melo, Edward Picot, Elle Thorkveld, Elmer Basso, Emile Schleich, Emilio Vavarella, eric van zuilen, Eskil Borgen, Eylul Dogruel, Felix Maurer, Gabby Patterson, Garrett Lynch IRL, Gilberto Morgan May, Harrison Burgess, Hassan Harvey, Herman Söderström, Hussel Zoo, Håkon Møgster, James A Hutchinson, James Hutchinson, Jan Robert Leegte, Jeff Ostergren, Jeneen Naji, Jinu Hong, Johannes Solberg, Jordan Topiel Paul, Jorgen Trautwein, Juni Wenckes, Jörn Ebner, Karsten Nilsen, Katja Eriksson, Kayleigh Lees, Khalil Charif, klaus pinter, Konstantina Mavridou, Konstantina Mavridou & Silvia Gatti, Kristin Anderson, Larissa Monteiro, Lawrence Bird, Lilla Magyari, Lucas Davey, Luuk Schröder, marcela jardon, maria rosalen, Marius M. Friis, Mark Cypher, Marko Gaertner, Matias E. Reyes, Max "Cory" Poplar, Max Alyokhin, Max Herman, Max Herman & Michael Szpakowski, Michael Ridge, Michael Szpakowski, Michelle Koenig, Mike Metz, Milos Peskir, Mr. G, Natalia Matta-Landero, Natallia Sakalova, Nathalie Mei, Nick Montfort, Nico Vassilakis, nikok, Nina Sobell, Nivard Jorissen, Olga Kowalska, Oscar Ruiz Altamirano, Patricia Tolbert, Paul Groch Frazier, Paul Wiegerinck, pitscher, poroku, Qianxun Chen, Rafael Bresciani, Reynald Drouhin, Roland Wegerer, Romero Chapa, ronnie s, sajjad dadpour, Schleim Beutel, Sherwin Rivera Tibayan, Shivkumar K V, Siegmar Fricke / Pharmakustik, Simon Perathoner, SLIDERS_lab [Frédéric Curien, Jean-Marie Dallet], sohil bhatia, stefan riebhel, Stefanie Relling-Burns, Tatjana Macic, Telford Caisse, Theodora Prassa, THEREISAMAJORPROBLEMINAUSTRALIA, Thomas Valianatos, Tija Place, Timo Kahlen, Tiz Creel, tobias c. van Veen & ZiggZaggYrZ, Tyler Calkin, Tyrone Kunkle, Vojtech Cermak, William Wolfgang Wunderbar, Yejin Stephany Lee, Yiorgos Chouliaras, Zachary Ryan, Zhongkai Li, zsolt, Zsolt Mesterhazy, and [anonymous++].

The exhibition is available online at <https://noemata.net/ueop/>.

Undocumented events and object permanence is organized by Noemata, a productionsite for netbased art.

The first collection had a bare-bone funding from Arts Council Norway (666 euros, 2019) as part of three smaller projects.

Thanks greatly to the artists for all their efforts and works during the year's cycle!

Foreword

The collections are notarized and certified on the bitcoin blockchain each with the hash key of the zip of the collection embedded in the transaction. It means there's a public stamp referring to it, a proof-of-existence, since the hash-key is unique. So, the undocumented events and objects of the collection are then nonetheless proven to exist, which was partly the point, to assert an existence of the otherwise non-documented and non-documentable. In various degrees the works reflect this. In other words, blockchain is used as an archive, museum or a similar function for conservation of works, but without containing or revealing them - its only function is to certify their existence when asked.

Priest: Although it is midnight I see the form of a man, a faint form, in the light there. If you are spirit, who are you?

Spirit: I am the ghost of Tsunemasa. Your service has brought me.

Priest: Is it the ghost of Tsunemasa? I perceive no form, but a voice from a recording.

Spirit: It is the faint sound alone that remains.

Priest: O! But I saw the form, really.

Spirit: It is there if you see it.

-- *Tsunemasa Noh play*

Note the spirit's uncertainty as to his own success in appearing. The priest wonders if he really saw anything. The spirit affirms that 'The body was there if you saw it.'

Documentation and mediation of art are central and have been the subject of debate throughout the past century, especially with regard to the dematerialisation of art in the 1960s and prior, via conceptual art in variants, in various attempts to combat the commodification of art and the art object itself.

With respect to online art - it's virtual, consists of information, data, and is a fully mediated object, constructed on protocols for communication, every representation is also a transaction. The object itself is documentation, so the entire internet can be considered an archive, and more, a panopticon - an all-seeing eye (with reference to the uncovering of global surveillance programs). Thus, it may be a challenge *not* to document and preserve online art, just as much as it would be to delete it. The purpose of this call is to investigate internet art as documented, non-documented, non-documentable.

Other dimensions of the show are via 'object permanence' - from psychology, where a child learns an object continues to exist even though the child doesn't perceive it in any way. Secondly, through 'false memories' (e.g. Julia Shaw, 2016) where research shows that it's surprisingly easy to manipulate memory, and that the media plays the role of a false servant in that a mediation of an experience causes one to remember the mediation while distorting and forgetting the experience itself. A mediation of an art object is thus the opposite of an 'object permanence': The object disappears and no longer exists for the people who sense it, while it continues to exist for those who don't sense it.

In relation to false memories and memory is the feeling of knowing something without being quite able to access the memory itself, cf. the expression "on the tip of tongue". Research suggests that this feeling may be quite precise, ie. if one is having this feeling then it would indicate that the memory exists and that it's not false. This could be understood in information technology analogous to a cryptographic hash function. The function can be utilized to verify that an object exists and is correct without accessing the object itself (it kind of has the object on the tip of its tongue, proving that it exists and isn't false).

The technology behind blockchain is based on such a verification functionality. One of the points of this project is to use blockchain as an experimental method in terms of documenting and preserving events and objects. The entity can thus be verified as existent without it being mediated itself. In an art context this is a new form of conservation which we think is worth examining. It's like having the possibility of getting a stamped document verifying the existence

of some sort of entity that would otherwise be lost because of its fleeting character or whatever property or notion we might deem worthwhile preserving in some sense. The idea is that it could help shape another ontology of entities more in according to our sensibilities than to the characteristics of specific media. Trying to express this in another way: Here you have a handle to whatever. You can give papers to a whole new range of ontological otherness, somehow fixing an attention on them, in a similar way that we have words that correspond to 'things'. The formalism of notarizing these entities would correspond to having a word for them, to be able to refer to them as something existent or an otherwise verifiable notion of reality.

Once we know how the media shapes and distorts reality via memory and documentation, the more important it is that art allowed and encouraged free forms for exploration and expression, to convey an experienced reality, ie. through a phenomenological approach - an exploration and analysis of an object-as-experienced using new technology for documentation and verification.

A longer description of the series would be: Something that can challenge existence, documentation, preservation, perception, memory, cognition, potential, and the limitations of this approach; the rear view and backside of these notions and their formless aspects (neither form nor content) - their undermining, exploitable, parasitic sense - as body, base materialism, horizontality, pulse, entropy, cadaver, figure, gestalt, isotropy, joke, kitsch (to quote some already well-known anti-categories). We'd also like to see works showing how a proof-of-existence functionality could work, or not work, in conjunction even with works of non-existence.

The calls for works have been informed by quotations, notes, and questions. It might be taken into consideration as part of this introductory text.

The government response to May 1968 changed French academic life in two ways. First, institutionally, by the creation of Paris VIII (Vincennes) where Deleuze taught; and second, in the direction of the philosophy of difference, which became explicitly political post-1968. It became, in fact, a politics of philosophy dedicated to exposing the historical force relations producing identity in all its ontological and epistemological forms. In other words, the philosophy of difference now set out to show how the unified objects of the world, the unified subjects who know and hence control them, the unified bodies of knowledge that codify this knowledge, and the unified institution of philosophy that polices the whole affair, are products of historical, political forces in combat with other forces.

-- <https://plato.stanford.edu/entries/deleuze/#ColGua>

I keep trying.

Then suddenly it's possible. Perhaps all those years of practising some kind of letting go have stood me in good stead. There goes the traffic noise, thrumming along. Someone has been listening to it all the time. Let it arise, let it be for however long it stays, and let it go. Meanwhile, in parallel with that, something else has risen up. The birds are singing. The drill has started up again. There's a sense that each arises, stays for a while, and fizzles out. They're not being attended to one at a time, but go on in parallel with nothing holding them together.

It is the fizzling out that is the tricky bit. I notice that as each sound or feeling dies away, or ceases being brought into play, there is a bit of me that wants to hang on to it; that wants to keep saying, 'I experienced that. I remember it. I exist.' But the task is clear. Let all these threads do their stuff, and that includes fizzling out again. So they are let go. It is possible after all. They do just seem to arise and fall away again, but not to me.

I have a little chuckle. For years and years I have understood John's instruction to 'Let it come, let it be, let it go' in the following way. Here I am, being mindful, practising meditation, sitting in the middle of my world, and along comes some thought or idea or perception. What I must do is let it arise - here in my consciousness - let it be for a little while and then, when its time is up, let it go out of my consciousness again. I've done it for years, and very useful it has been too. But now it seems that it isn't like that at all. No, not at all. Rather, there are myriad things arising and staying for a while being experienced by someone and then fizzling out again. The meaning of John's meme is to let that happen. It is not that

they are happening to me. They are not coming, being and going, to me. It's all just happening anyway, whether I like it or not. The task is not to prevent it, not to interfere with it, not to suppose that there even is a me who could interfere with it all. Ah.

-- Susan Blackmore, Zen and the art of consciousness

identity theater

(in parentheses)

the experience script resides on consciousness-chain meaning its existence and date (creation) can be verified by the subject.

this means the theater piece is backed up by the script, in case what seems just art, political action, vandalism, ad-hoc provocations, or shit-posting, are questioned. these are on the contrary scripted pieces that can be verified to have been created (long) before their experience, so, they are in fact theater pieces of consciousness and identity.

it's the arts

phenomenology, the autonomy, variety and consumption of experiences

experiences of the i(d)

who is experiencing - the object vector cells?

"The object vector cells do not care whether you see the object or not, they do their calculations anyway. So even if you stand with your back to the lamp post and are busy with other things, the object vector cells will constantly calculate your distance to the lamp post behind you.... The object may be a chair, a traffic sign or Nidaros Cathedral. But also things that do not hinder you, like a screw hole in the ceiling. The object vector cells do not care how important things are."

"Dehs is onto something central when he writes about the experience economy is about staging and orchestrating authenticity and not really about the qualification of the experience itself. What the experience culture is interested in is that the products should reflect a picture of ourselves. The thinking is that I have to see myself again and again. I'm not supposed to learn something. Curator Lars Bang Larsen has very aptly called this one the product of the experience culture for «a self-consumption»"

Kant had dissociated aesthetics into two halves: the theory of sensibility as the form of possible experience (the "Transcendental Aesthetic" of the Critique of Pure Reason), and the theory of art as a reflection on real experience (the "Critique of Aesthetic Judgment" in the Critique of Judgment). In Deleuze's work, these two halves of aesthetics are reunited: if the most general aim of art is to "produce a sensation," then the genetic principles of sensation are at the same time the principles of composition for works of art; conversely, it is works of art that are best capable of revealing these conditions of sensibility.

...

For Deleuze, the task of art is to produce "signs" that will push us out of our habits of perception into the conditions of creation. When we perceive via the re-cognition of the properties of substances, we see with a stale eye pre-loaded with clichés; we order the world in what Deleuze calls "representation." In this regard, Deleuze cites Francis Bacon: we're after an artwork that produces an effect on the nervous system, not on the brain. What he means by this figure of speech is that in an art encounter we are forced to experience the "being of the sensible." We get something that we cannot re-cognize, something that is "imperceptible"—it doesn't fit the hylomorphic production model of perception in which sense data, the "matter" or hyle of sensation, is ordered by submission to conceptual form.

...

With thought, a fractured self is constrained to think "difference in itself" in Ideas. Thus the "free form of difference" moves each faculty and communicates its violence to the next. You have to be forced to think, starting with an art encounter in which intensity is transmitted in signs or sensation. Rather than a "common sense" in which all the faculties agree in recognizing the "same" object, we find in this communicated violence a "discordant harmony" (compare the Kantian sublime) that tears apart the subject (here we find the notion of "cruelty" Deleuze picks up from

Artaud).

-- <https://plato.stanford.edu/entries/deleuze/#DelArt>

These have been some possible points of interests, others might have worked better for others. There are some keywords, relating to sense and signs, art, experience, consciousness, self (in order of increasing abstraction), and to documentation, conservation, memory, and again, consciousness and self (seen from another angle). And to internet as platform for mediation, does it remove us further from "the being of the sensible" being protocols inside and outside protocols, or could it rather support the imperceptible and a discordant harmony of faculties? And lastly, is the publication system of the project adequate, or instead commodifying the expressions and communication more than necessary?

Bjørn Magnhildøen
Noemata

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#257	<u>Alex Lagueux</u>	<u>file away</u>
#258	<u>Max "Cory" Poplar</u>	<u>undocumented observation</u>
#259	<u>Hassan Harvey</u>	<u>Just a tough</u>
#260	<u>Carme Loupton</u>	<u>At some point at every point</u>
#261	<u>Emile Schleich</u>	<u>0 beds in two places</u>
#262	<u>Alvar Danielsen</u>	<u>Lens flare</u>
#265	<u>Bjørn Magnhildøen</u>	<u>Desktop background</u>

#267	<u>Rafael Bresciani</u>	<i><u>ISEE YOUR BEAUTY</u></i>
#268	<u>Simon Perathoner</u>	<i><u>postumus data</u></i>
#269	<u>Nivard Jorissen</u>	
#270	<u>Gilberto Morgan May</u>	<i><u>A puzzled face</u></i>
#271	<u>Tyrone Kunkle</u>	<i><u>Life of pi</u></i>
#273	<u>Michelle Koenig</u>	<i><u>Collection of sand</u></i>
#279	<u>William Wolfgang Wunderbar</u>	<i><u>I can't remember but it was good.</u></i>
#280		<i><u>PERfi1636</u></i>
#281		<i><u>Fusa Mizokuchi_AnthonyDSpecht@rhyta.com</u></i>
#282		<i><u>a mind joke</u></i>
#283	<u>poroku</u>	<i><u>raining black seconds</u></i>
#284	<u>Bruce Barber</u>	<i><u>Whatever</u></i>
#285	<u>Tyler Calkin</u>	<i><u>Small Social Motions, Captured and Revisited</u></i>
#290	<u>klaus pinter</u>	<i><u>untitled</u></i>
#295	<u>zsolt</u>	<i><u>on hold</u></i>
#301	<u>Timo Kahlen</u>	<i><u>Holding My Breath</u></i>
#302	<u>A. P. Vague</u>	<i><u>After Celmins</u></i>
#303	<u>Alan Sondheim and Sandy Baldw..</u>	<i><u>VEER UNBALANCED: VEERED PIECES</u></i>
#304	<u>andrew topel</u>	<i><u>dream song</u></i>
#305	<u>Qianxun Chen</u>	<i><u>emptyze</u></i>
#306	<u>Hussel Zoo</u>	<i><u>Annotated Memories</u></i>
#307	<u>Paul Wiegerinck</u>	<i><u>Baccalaurus Painting/Palet</u></i>
#308	<u>Reynald Drouhin</u>	<i><u>GridFlow</u></i>
#309	<u>Brent Wiley</u>	<i><u>Matroyshka Abaduaba</u></i>
#310	<u>Brent Wiley</u>	<i><u>Matroyshka Abaduaba</u></i>
#311	<u>Nick Montfort</u>	<i><u>Lines Up</u></i>
#312	<u>Max Herman</u>	<i><u>Solstizio Calvino</u></i>
#313	<u>Danielle Imara</u>	<i><u>Nowhere To Run (2020)</u></i>
#314	<u>Elle Thorkveld</u>	<i><u>Butterfly Not There</u></i>
#315	<u>Stefanie Reling-Burns</u>	<i><u>The Passing of the Truth</u></i>
#316	<u>Tija Place</u>	<i><u>Acousmatic ecosystem</u></i>
#317	<u>Kristin Anderson</u>	<i><u>The bite</u></i>
#318	<u>Benna Gaean Maris</u>	<i><u>voice extender</u></i>
#319	<u>James A Hutchinson</u>	<i><u>Other beers are available</u></i>
#320	<u>James A Hutchinson</u>	<i><u>Everydaysculpturesincmdglitch</u></i>
#321	<u>d_d Games</u>	<i><u>An Unacceptable Sight</u></i>
#322	<u>Michael Ridge</u>	<i><u>Undocumented Happening For CD-R</u></i>
#323	<u>Aad Björkro</u>	<i><u>Deople v0</u></i>
#324	<u>James A Hutchinson</u>	<i><u>D</u></i>
#325	<u>Brüno Melo</u>	<i><u>2</u></i>
#327	<u>Domenico Barra</u>	<i><u>Pirate_Porno_Material</u></i>
#328	<u>Nina Sobell</u>	<i><u>Unseen Unheard</u></i>
#329	<u>Nina Sobell</u>	<i><u>Unseen</u></i>
#330	<u>Felix Maurer</u>	
#331		<i><u>noemata's code</u></i>
#332	<u>nikok</u>	<i><u>older computers, more enjoyfull</u></i>
#333	<u>anonymous waves</u>	<i><u>Night Watch</u></i>
#335	<u>Coppice</u>	<i><u>Fake Air Storage</u></i>

#336		<u><i>A precise estimation of the initial momentum of a...</i></u>
#337		<u>...</u>
#338	Ayshia Taskin	<u><i>=FOR+M+ and //Open-Source Art [Web].</i></u>
#339	Sherwin Rivera Tibayan	<u><i>9.8m/s²</i></u>
#340		<u>...</u>
#341	Max Alyokhin	<u><i>Web Deformation</i></u>
#342	Shivkumar K V	
#343	Larissa Monteiro	<u><i>Oculto por Nuvens</i></u>
#344	Carin Jaeger	<u><i>l'objet technique</i></u>
#345	stefan riebhel	<u><i>waiting</i></u>
#346	Konstantina Mavridou	<u><i>The Seed Is Planted</i></u>
#347	Danielle Imara	<u><i>It's So Obelisk!</i></u>
#348	zsolt	<u><i>only search results</i></u>
#349	Nico Vassilakis	
#350	angel sesma	<u><i>lost password</i></u>
#351	Alan Sondheim	<u><i>ethics of sheaves</i></u>
#352	Olga Kowalska	<u><i>Bad News</i></u>
#353	A. P. Vague	<u><i>Okinawa Typhoon - June 2004</i></u>
#354	Diego Bernaschina	<u><i>Infinite humanity</i></u>
#355	klaus pinter	<u><i>untitled</i></u>
#356	Ale D B	<u><i>Balanço I</i></u>
#357	Ale D B	<u><i>Balanço II</i></u>
#358	Ale D B	<u><i>Balanço III</i></u>
#359	David Quiles Guilló	<u><i>the kettlebell you bring</i></u>
#360	David Quiles Guilló	<u><i>two one demons demons</i></u>
#361	Khalil Charif	<u><i>The "A" Project</i></u>
#362	Luuk Schröder	<u><i>cinematic_echo</i></u>
#363	maria rosalem	<u><i>avatar-image I (shapes of counting time)</i></u>
#364	maria rosalem	<u><i>avatar-image II (shapes of counting time)</i></u>
#365	Edward Picot	<u><i>Prospectus for Nothing</i></u>
#366	Timo Kahlen	<u><i>"Sculpting Sound in My Hands, And Throwing it int..</i></u>
#367	Bruce Barber	<u><i>Media Landscape Mountain</i></u>
#369		
#370	Elle Thorkveld	<u><i>Before the Storm</i></u>
#371	Alain Barthélémy	<u><i>Spilled Trashes</i></u>
#372	Paul Wiegerinck	<u><i>Visual Description of a Non-Existing Artwork Call..</i></u>
#376	Angelika Vardalou	<u><i>ignis fatuus 2020</i></u>
#377	Angelika Vardalou	<u><i>ignis fatuus 2020</i></u>
#378	Angelika Vardalou	<u><i>ignis fatuus 2020</i></u>
#379	Angelika Vardalou	<u><i>ignis fatuus 2020</i></u>
#381	eric van zuilen	<u><i>somebody-somewhere</i></u>
#382	Chris Byrne	<u><i>Lost or destroyed works, 1988-1998</i></u>
#383	Mike Metz	<u><i>REMNANTS AS RELICS</i></u>
#384	Ben Grosser	<u><i>Safebook</i></u>
#385	James Hutchinson	<u><i>Boxhead</i></u>
#386	Elle Thorkveld	<u><i>Surfer</i></u>
#387	Daniel Temkin	<u>2</u>
#388	Stefanie Reling-Burns	<u><i>That work can't be found</i></u>
#389		

#390		
#391	<u>Cyborg Art Collective</u>	
#392	<u>Yiorgos Chouliaras</u>	<u>The Invisible Tomb of the Unknown Poet</u>
#393	<u>Benna Gacan Maris</u>	<u>Ideas for sale</u>
#394	<u>Tiz Creel</u>	<u>Nevermind today</u>
#395	<u>Tiz Creel</u>	<u>Virtual backgrounds</u>
#396	<u>Andrea Roccioletti</u>	<u>The authorship of the work.</u>
#397	<u>Bya de Paula</u>	<u>between spaces -1</u>
#398	<u>Bya de Paula</u>	<u>between spaces -2</u>
#399	<u>Bya de Paula</u>	<u>between spaces -3</u>
#400	<u>Bya de Paula</u>	<u>between spaces -3</u>
#401	<u>Natalia Matta-Landero</u>	<u>The Invisible Work</u>
#402	<u>Nathalie Mei</u>	<u>L 4 μm Approximating Touch</u>
#403	<u>Lilla Magyari</u>	<u>Unknown</u>
#404		
#405		
#406		
#407	<u>Alfred Marasigan</u>	<u>An Infinitesimal Rose</u>
#408	<u>Eylul Dogruel</u>	<u>The Last Leaf</u>
#409		
#410	<u>Alfred Marasigan</u>	<u>The Infinitesimal Rose</u>
#411	<u>tobias c. van Veen & ZiggZagg.</u>	<u>ALIENATIONS (undocumented).</u>
#412	<u>@loveletterexe</u>	<u>oblivion images</u>
#413	<u>Tatjana Macic</u>	<u>mypsychicenergyzeitgeistmelody</u>

Works

#20

Vojtech Cermak

working 2 weeks in czech woods

may-june 2019, bohemian forest

Statement

earned just enough to buy material for my show in prague next year (mallets, carbid chisels).

Tags	Posted	Updated
#woodychuckwoodpecker #worknotart #artnotwork	2019-09-13 11:06:00	2019-12-18 11:27:10
Files	SHA-256 hash of zip	
https://noemata.net/ueop/files/20.html	4f6eb88ff11a1189f6686d0f18bea6b6a86b81c6f95067b3388c896ad67ac782	
https://noemata.net/ueop/files/20.zip (incl. uploads)		
Collection	<u>Status in bitcoin blockchain</u>	
<u>Winter 2019</u>	The work is certified.	
SHA-256 hash of collection zip	Transaction ID	
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

#21

Marius M. Friis

2012 - 2019, Skørping, Denmark

in the mornings I usually eat cornflakes

Statement

i use milk and sugar, it softens and sweetens

Tags	Posted	Updated
#sevenyears #invisibleseries #break..	2019-09-14 03:18:10	2019-12-23 01:45:18
Files	SHA-256 hash of zip	
https://noemata.net/ucop/files/21.html	0b9847d21e762212570ff5b90ba758fb82430e28ea0d9fe866b07c6a1e63452	
https://noemata.net/ucop/files/21.zip (incl. uploads)		
Collection	<u>Status in bitcoin blockchain</u>	
<u>Winter 2019</u>	The work is certified.	
SHA-256 hash of collection zip	Transaction ID	
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2c96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

Marius M. Friis

sometimes i just sit there

(it's not so bad)

what kind of event is it?

maybe i don't sit, what do you know?

Posted	Updated
2019-09-14 03:18:16	2019-12-16 02:59:20

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/22.html	8c24731fe8dc61a5263a5e98273b98c35d32ea48921ce21c6411d74fe63aea7
https://noemata.net/ueop/files/22.zip (incl. uploads)	

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#23

Håkon Møgster

encoding with random letters

Encoding with random letters

How to decode back?

You can't, you just have to remember

slkeghwoibalrhgkrghbarpertia

uyhkhbn4sdl9kaw0ti

j2bjeklaføjaweproytirm45fdkjohrkhg0o

Decode it!

What about this relation?

Is it a relation?

What about this hash relation? A footprint? 2 million years ago in Ethiopia? We can use mud too.

Statement

You can deal with algorithms other way. They will fail. They will kill. They will produce nonsense. It's just that they do it faster and it's a drowning process. Why not just remember?

Tags

#algorithm #memory #nonsense #loss

Posted

2019-09-18 03:40:34

Updated

2019-12-16 03:05:00

Files

<https://noemata.net/ueop/files/23.html>

<https://noemata.net/ueop/files/23.zip> (incl. uploads)

SHA-256 hash of zip

eb482f9a9226126a30fb65055198cd50557e7f3e5a4ebbc0fec816e4f61e8675

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#24

Harrison Burgess

cave popcorn

16 Shore Street

cave popcorn

cave pocporn

pave cocporn

or coralroids, are small nodes of calcite, aragonite or gypsum that form on surfaces in caves, especially limestone caves. They are a common type of speleothem.

a proof of concept type of porn taking place in caves

action for covering a surface with a code of conduct type of porn

Concave Prop

a visual illusion situated inside a cave, different from shadows of the real, the illusion deals with spin and direction, omniscience. god, or reality is considered concave, it gives the illusion of following, cf. 'concavity of paranoia.'

Can Cop Prove

the proof is on the blockchain, he says. but don't trust anything on the internet, his mother said, 'it's trustless'.

Crap Cop Oven

trying to mine his own coins from the old kitchen oven, it's dark, full of charcoal. he decides to make a few drawings with the coal visualizing possible indentations. then he started gnawing into it with his teeth. after a couple of days he came upon gold fillings.

Van Coco Prep

this is the lotion used by charlie chaplin in most of his films, dealing with a substantial haemorrhoid condition. with the help of van coco prep he was able to develop his funny walk without worsening his symptoms significantly. chaplin later bought the rights to the prep and it soon vanished from the market. van coco prep is by now considered a mere 'urban legend'.

Statement

I work with narratives and art. The artwork as a story. It doesn't have to be real, it doesn't have to make sense. There might be a wider potential for creating and interpreting a story-as-art than as for literature. Though there's the object thing, among other issues.

Tags	Posted	Updated
#narrativeart #urbanlegend	2019-09-20 03:55:54	2019-12-16 03:08:00

Files	
https://noemata.net/ueop/files/24.html	SHA-256 hash of zip
https://noemata.net/ueop/files/24.zip (incl. uploads)	857e7c655e6b429118c9e95b9e5c3f5b7054479524cef33500aa3073891ce606

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Cecil Minick

Work

2018-2019

Thinking of Dick Higgins' "Useless Work" I believe it's called, moving a heap of stones from one location, and then back again.

I was trying to do this mentally, while sitting in the sofa petting the cat. I took some effort, and I wonder if I got to move every stone or if I forgot some. Doing the exercise again, I tried moving just a few stones from one place to another, and then back again. I could count them of course, to aid the visual memory, but the counting destroyed the visual I noticed.
I will continue with this.

Lately I'm filling in landscapes and views from and to where the stones are moved. To my astonishment I discovered a river close by. Now I'm picking stones from the river.

Plan

I will try it with pixels

Tags	Posted	Updated
#dickhiggins #fluxus #uselesswork #mentalwork #work	2019-09-21 04:08:26	2019-12-18 11:19:10
Files		
https://noemata.net/ueop/files/25.html	SHA-256 hash of zip	
https://noemata.net/ueop/files/25.zip (incl. uploads)	34a07dda4a4062474ad2a7d01539954ba73605c84e1bd601bd6f8ad9165f7314	
Collection		
Winter 2019	Status in bitcoin blockchain	
SHA-256 hash of collection zip	The work is certified.	
	Transaction ID	
c17809e0111a337b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

#26

Cecil Minick

A crack

Sept '19, Los Angeles

I've been following a crack in the wall beside my bed, which has been developing over the last months.

I'm using a pencil to mark the changes.

The other day I noticed a new pathway opening, forking off.

It's not so much any photo or video but just this development over time.

It wouldn't interest anyone if you weren't following the crack yourself.

On the other hand you have [The Pitch Drop Experiment](#) live streaming.

Then I try doing the pitch drop experiment in my head, a bit like a mental calculation of adding zeroes forever. But I can feel the pitch.

Tags

#crack #thepitchdropexperiment #crackinthewall #ram

Posted

2019-09-25 04:19:42

Updated

2019-12-18 11:17:03

Files

<https://noemata.net/ueop/files/26.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/26.zip> (incl. uploads)

69b390d387b91c85589a18f95e29d746a9831af2a56032107a1704d6061f8f8c

Collection

[Winter 2019](#)

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2c9f96291

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#27

Christoffer Støylen

it's dark and cold

2019, Trondheim

it's dark and cold and the wind is blowing. everybody would know the feeling.
i ponder the reality of this sensation. there are even some churchbells now.
i find it funny, in a ticklish way, that this is just something.

Posted Updated
2019-09-27 04:35:03 2019-12-18 11:17:36

Files
<https://noemata.net/ueop/files/27.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/27.zip> (incl. uploads) effb7571b4571c2f42b78703eb376703db7a6d1f02e2d138b3867dd1c37db91e

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Cecil Minick

Keys

2019

I have a drawer full of keys. some quite old, dark and rusty. No doubt each of them belonged to a house, a room, door, or a drawer.
We keep the keys, they seem valuable in themselves. It's only the rooms that are lost. Absurd.
How can they be lost? Here are the keys.

So there is this key...

Tags	Posted	Updated
#keys #unknownkeys	2019-09-29 04:38:05	2019-12-18 11:27:37
Files		
https://noemata.net/ueop/files/28.html	SHA-256 hash of zip	
https://noemata.net/ueop/files/28.zip (incl. uploads)	669fdc4bb15a83ad1613a105c34ceae4c30a13b8ae7164cae41d4ceb862729ea	
Collection		
Winter 2019	Status in bitcoin blockchain	
SHA-256 hash of collection zip	The work is certified.	
c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291	Transaction ID	
	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47fd95fc62	

#29

andreasnagel

Tiny darkness

There was a broken almond shell, lying in the sunlight on the cemented bench. I was peering into the shell from a couple of meters away. It surprised me that the inside was so dark, as if it was night. A tiny darkness, surrounded by daylight. It puzzled me. Then I thought about the inside of everything.

Posted	Updated
2019-10-02 04:43:32	2019-12-16 03:15:06

Files

<https://noemata.net/ueop/files/29.html>

<https://noemata.net/ueop/files/29.zip> (incl. uploads)

SHA-256 hash of zip

74199dd8a22e087560827b46798904853146ff26211f395c81c4d6d5eb26a9b6

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#30

Katja Eriksson

Sensation

You know the strange sensation of drinking coffee from a wineglass.

I wanted this work to be something similar.

It's about the container, the form.

But I also know from many occasions a chunk of food falling off the fork just as you're about to bite it.

Tags

#justabout #form #content #endofthefork

Posted

2019-10-04 04:48:18

Updated

2019-12-16 03:15:27

Files

<https://noemata.net/ueop/files/30.html>

<https://noemata.net/ueop/files/30.zip> (incl. uploads)

SHA-256 hash of zip

6807318f37b04493eac5b92a88737556f60c1e811316b794f895c641c3826553

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Bjørn Magnhildøen

A or B

1993, Oslo/Bergen

this must have been around '93. A. and me had a collaboration, named A v B. It consisted of decisions, as if it was an approach to what it was to be, by cutting off, caedere, with scissors, forming something by decisions.

There was a list of these decisions, to call them that. Also a cassette tape where some stuff was recorded, sounds and spoken, long lost. I doubt any material can be found.

I can hardly remember any of the decisions. There was a decision about a black pencil, that it was on the table at a certain time, and later that it wasn't.

There was a decision which would come into effect ten years on.

One time at a cafeteria it was decided that the our meal was an event.

See, I still have it in mind, after almost thirty years, talk about permanence.

When dying you're supposed to remember a lot of random shit according to the lore. Yeah you can wonder about object permanence, and significance.

Tags	Posted	Updated
#event #decision #permanence #loss	2019-10-06 04:52:32	2019-12-16 03:21:08
Files	SHA-256 hash of zip	
https://noemata.net/ueop/files/31.html	d83c06091a89e6c0523c3870ce1a392f29c5b09d85250e83b751c0314540fc97	
https://noemata.net/ueop/files/31.zip (incl. uploads)		
Collection	Status in bitcoin blockchain	
Winter 2019	The work is certified.	
SHA-256 hash of collection zip	Transaction ID	
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

#32

Bjørn Magnhildøen

A memory

1970s, Myrdal, Norway

When I was quite small, I said to myself, -You're gonna remember this moment until you die. What kind of moment was it? It was the rolling of end text of a program on our black and white tv. It was in english I believe, something I couldnt understand. Maybe I hadnt learned to read at all.

I think the idea was how I could tell myself things and they would somehow continue by themselves without my help.

There's another sense to this. What I remember is that I was going to remember, it didn't seem to matter what exactly. It might haunt me to the end though I don't know even what it is. Everything is forgotten except the remembering, and I only remember to remember, I don't know what. Maybe like this, you know it's there, there's a proof-of-existence, though the content itself isn't available, though it can be verified to be there.

Tags	Posted	Updated
#memory #programmedmemory #nlp	2019-10-06 05:01:28	2019-12-16 03:21:55

Files	
https://noemata.net/ueop/files/32.html	SHA-256 hash of zip
https://noemata.net/ueop/files/32.zip (incl. uploads)	9efd7dc2ad3c4edd36e86308e25a7d05d7ed232b17a9f1ecc803ab3e9d7265c3

Collection	Status in bitcoin blockchain
Winter 2019	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Bjørn Magnhildøen

False memory

1973, Myrdal, Norway

I don't know if this is a false memory, since I created it myself. I had just started in school and there was a christmas ball. A girl I liked was wearing a costume dress. She was a year or two older, I was way to shy to speak to her or anything. Probably as a way of compensation I changed the memory so that she was now farting in her fancy dress. It was kind of funny and I kept remembering the event like this. But after a while I noticed I had trouble remembering the real memory. I would start trying, but then the false memory would overwrite it with its farts before I could fix it properly. It happened every time. I started to worry about it. What if I could never get back to the real memory and was stuck with the farts and false memory? It really bothered me that I couldn't trust my memory any longer.

Still today it's the false one I remember if anything. This might be the reason why I later decided not to read fiction or the books I was given. This thing followed me into early adolescence with a certain disregard for fiction. A writer of novels visited our school and we were supposed to ask him questions. I asked anonymously why he wrote fiction at all, why not real events?

Tags	Posted	Updated
#memory #falsememory #fiction	2019-10-06 05:30:22	2019-12-16 03:22:08

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/33.html	
https://noemata.net/ueop/files/33.zip (incl. uploads)	be40efc4103e7a53d7d6962d36acf0314cf22af6dd4e45c63d4ad58181cf4a730

Collection	Status in bitcoin blockchain
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cf6d737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#34

Zachary Ryan

2019

Just a normal artwork but it's not an artwork

Posted

2019-10-16 05:36:48

Updated

2019-12-16 03:22:19

Files

<https://noemata.net/ueop/files/34.html>

<https://noemata.net/ueop/files/34.zip> (incl. uploads)

SHA-256 hash of zip

13e5530cf69ea5d5efb7e7a28c4404c6b14d45c8e3867cb3545a9232b19d6345

Collection

[Winter 2019](#)

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Bjørn Magnhildøen

If you say it exists in a different way, is there any sense to it, and sense to saying it?

Posted

2019-11-01 05:37:50

Updated

2019-12-16 03:22:28

Files

<https://noemata.net/ueop/files/35.html>

<https://noemata.net/ueop/files/35.zip> (incl. uploads)

SHA-256 hash of zip

50abb5b348a85eb45aa64a071fdcc31ca54ab1da82de92301a796db0c60f2233

Collection

[Winter 2019](#)

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#36

Zachary Ryan

some of my artworks are false

Posted

2019-11-05 10:49:02

Updated

2019-12-16 03:22:39

Files

<https://noemata.net/ueop/files/36.html>

<https://noemata.net/ueop/files/36.zip> (incl. uploads)

SHA-256 hash of zip

af31194ef6d392038a393a043d60d122bed590d5054ebe0cb07fd8d16cb5bd42

Collection

[Winter 2019](#)

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#37

Cristiano Rabat

everything but the image

2019

Here's an image, what I want to express is everything that's not in the image.

Could we even say that this explains the image?



Posted 2019-11-23 11:01:15 Updated 2019-12-18 11:00:31

Files
<https://noemata.net/ueop/files/37.html>
<https://noemata.net/ueop/files/37.zip> (incl. uploads)

SHA-256 hash of zip
cf7861521255ae9a038586e0f52baebbc7d6806fd1d318348634fcaab7dd9495

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ac75d47f4d95fc62

Clemente Waller

2019, Canada

Let's say you bundle up all your unrealized 'events or objects' into one ball, and throw it down a well.
This depends on if there's water in the well, and if there's air inside the ball.

I wanted to know if it would sink or float.

Tags	Posted	Updated
#sinkorfloat	2019-12-03 11:06:03	2019-12-16 03:49:40

Files

<https://noemata.net/ueop/files/38.html>

<https://noemata.net/ueop/files/38.zip> (incl. uploads)

SHA-256 hash of zip

b23ee730b288227e99ec2bc623f4279519e04536ecbf8fed75721d5cb7d97a71

Collection

[Winter 2019](#)

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

6db63f1cf6d6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Clemente Waller

2019

Sometimes you put the wrong image or sense onto a word, e.g. I write 'sink' and what comes up seem different ambiguous ideas, and then I think the word must be wrong.
Imagine the pruning of that tree.
We want the words to mean one thing only, especially when used.
If words walked off at any point during a reading or any parsing...

Tags	Posted	Updated
#word #wordimage #sense	2019-12-03 11:11:35	2019-12-16 03:50:38
Files		
https://noemata.net/ueop/files/39.html	SHA-256 hash of zip	
https://noemata.net/ueop/files/39.zip (incl. uploads)	0226131f71709ed40ba75c7bdc57b3f4a0c178771b632434ab7a1fde112bfbac	
Collection		
<u>Winter 2019</u>	<u>Status in bitcoin blockchain</u>	
SHA-256 hash of collection zip	The work is certified.	
	Transaction ID	
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cf6d737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

#40

Clemente Waller

2019

You state 'not' at the end of a sentence, 'I like milk, not', or use other logical operators. There exists something so that when something has an image and a funny catch-phrase you've possibly read before, then it's not impossible that something is a meme. For all something if something doesn't exist, then for all something it doesn't exist.

I mean the management of the negative, waste management in our time, big business.

I guess linguistical and philosophical waste management is big business in its own sense, though it's left to users to be busy doing each their own waste disposal.

Who could have known the positively vastness of this not.

Posted	Updated
2019-12-14 11:16:45	2019-12-17 06:37:37

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/40.html	
https://noemata.net/ueop/files/40.zip (incl. uploads)	9950b746a4b19f7f3fbc6da610b9b06ea0e4bd57f6b0f4e038ecb538dc61d73

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#41

Clemente Waller

2019

Let's say you want to comb a tennis ball so that every hair lies down, making it a smooth ball, around sixty years old. Impossible. Or your manifold dog. Impossible. There will be hairs sticking out. The hairy ball theorem says there must be a place on earth where there is no wind at all.

So this work refers to that place. Unspecified but bound to exist.

Posted	Updated
2019-12-14 11:21:10	2019-12-16 03:50:57

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/41.html	
https://noemata.net/ueop/files/41.zip (incl. uploads)	f96d6376eba0cfm729cb00fbafa167f981f08e1e64996ee4df08554d8625b2ed

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ac75d47f4d95fc62

#42

Clemente Waller

symmetry

2019

leave the object looking the same.
bring the object into coincidence with itself.

Posted	Updated	
2019-12-14 11:25:33	2019-12-16 03:51:09	
Files		
https://noemata.net/ueop/files/42.html		SHA-256 hash of zip
https://noemata.net/ueop/files/42.zip (incl. uploads)		e16c60a82a283a38bd52a7654a10c33ea6104a32fb485cd7360b85c64863f783
Collection		
<u>Winter 2019</u>		<u>Status in bitcoin blockchain</u>
SHA-256 hash of collection zip		The work is certified.
c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291		Transaction ID
		6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#43

Clemente Waller

Chiral object

2019

You look at an object in a mirror and it looks different.
The lemon tastes like an orange.
It is different.

"Researchers eventually came to the conclusion that, in working out the theory of weak interactions, mirror reflections should be barred."



"At certain moments I felt that the entire world was turning into stone: a slow petrification, more or less advanced depending on people and places but one that spared no aspect of life. It was as if no one could escape the inexorable stare of Medusa. The only hero able to cut off Medusa's head is Perseus, who flies with winged sandals; Perseus, who does not turn his gaze upon the face of the Gorgon but only upon her image reflected in his bronze shield. Thus Perseus comes to my aid even at this moment, just as I too am about to be caught in a vise of stone— which happens every time I try to speak about my own past. Better to let my talk be composed of images from mythology.

To cut off Medusa's head without being turned to stone, Perseus supports himself on the very lightest of things, the winds and the clouds, and fixes his gaze upon what can be revealed only by indirect vision, an image caught in a mirror."

-- Six memos for the next millennium, Italo calvino

Tags	Posted	Updated
#mirror #chiral #myth	2019-12-14 11:42:48	2019-12-20 02:02:35
Files		
https://noemata.net/ueop/files/43.html	SHA-256 hash of zip	
https://noemata.net/ueop/files/43.zip (incl. uploads)	020c1a7bffff6a4cb3867141ae59c905cba4f0bcf766cd20c337ebbcf03f4f9	
Collection		
Winter 2019	Status in bitcoin blockchain	
SHA-256 hash of collection zip	The work is certified.	
	Transaction ID	
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

Marius M. Friis

concert with screaming plants

2020, world tour

concert with screaming plants, screaming in 50 kHz highpitched voices! backed by death metal, out touring soon!

<https://www.biorxiv.org/content/10.1101/507590v4>

Statement

I (sometimes) deal with stuff outside human perception. human hearing max out at 20 khz (personally i can only hear up to 12 khz). the fact that you won't hear these plants i think actually strengthens how we perceive their screaming. it exists outside our boundaries.

Tags	Posted	Updated
#music #concert #tour #deathmetal #screamingplants #50khz	2019-12-14 03:27:33	2019-12-16 03:51:52

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/44.html	
https://noemata.net/ueop/files/44.zip (incl. uploads)	22645dc8fde1c91bbb4b29630e5a8a8ba86ba7f8b6f32b1cdbe9e0eeb83be70f

Collection	Status in bitcoin blockchain
Winter 2019	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#45

Kayleigh Lees

Train to Brighton

2014, london



https://noemata.net/ueop/uploads/train_brighton_101014.wav

Tags	Posted	Updated
#audio	2019-12-15 03:06:33	2019-12-16 03:52:04

Files	
https://noemata.net/ueop/files/45.html	SHA-256 hash of zip
https://noemata.net/ueop/files/45.zip (incl. uploads)	82b86ba1363e7d182f8b95da9a3066865e7f9395d58cfe94e8a02be0a8b07237

Collection	Status in bitcoin blockchain
Winter 2019	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#52

Ana Buigues

HOLA.SWF

Posted

Updated

2019-12-15 04:52:47

2019-12-16 03:52:55

Files

<https://noemata.net/ueop/files/52.html>

<https://noemata.net/ueop/files/52.zip> (incl. uploads)

SHA-256 hash of zip

844179964f0da4f412731f65ff2ab1df7195d90c6099c4648d2ac424fab68cae

Collection

[Winter 2019](#)

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

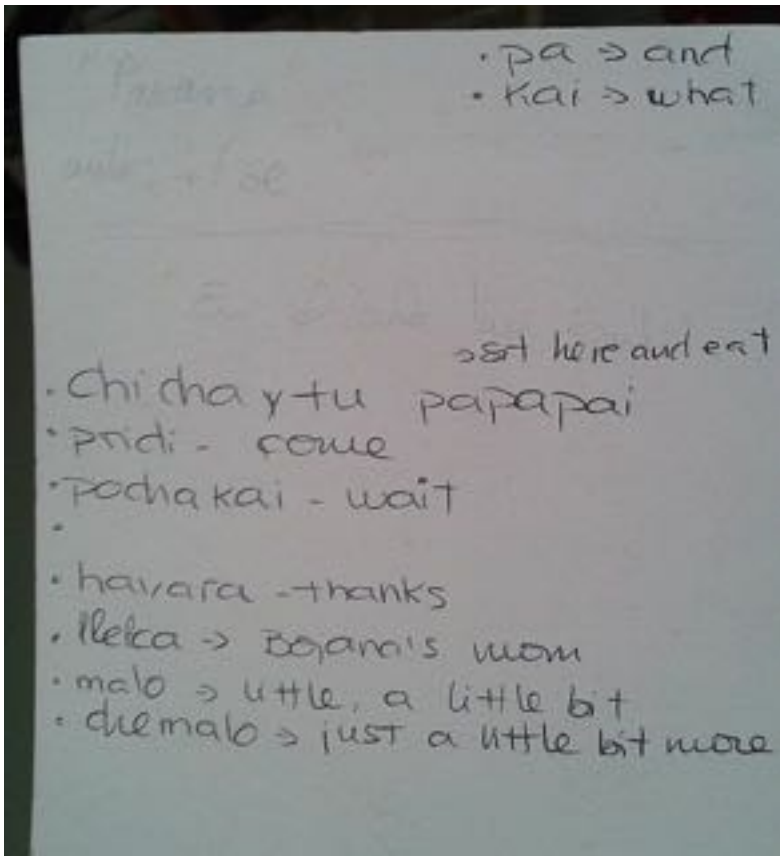
[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62





Posted 2019-12-16 02:31:17 Updated 2019-12-16 03:53:58

Files

<https://noemata.net/ucop/files/84.html>

<https://noemata.net/ucop/files/84.zip> (incl. uploads)

SHA-256 hash of zip

5931965cd60aeace03e18e52b6e928fe6b5bb0e6709f0c3b1a744ad60091d6cb

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2c196291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Johannes Solberg

You can wait ten minutes, can't you?

Statement

I'm concerned with timely objects, in particular their negative utterances.

Tags Posted
#time #negativetime 2019-12-16 10:20:16

Files
<https://noemata.net/ucop/files/85.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/85.zip> (incl. uploads) b3a8ad6a5f26b1117f3cec609a01f5def884f7d957a0c795e4b7ad57dbcfef07e

Collection
[Winter 2019](#) [Status in bitcoin blockchain](#)
SHA-256 hash of collection zip The work is certified.
Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291 6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#86

Annabelle Mirams

Hinge

Nov '19

About archiving

Hinge : A movable joint or mechanism on which a gate swings as it opens and closes or which connects linked objects.







Tags	Posted	Updated
#hinge #handle	2019-12-16 10:30:10	2019-12-16 10:44:25

Files

<https://noemata.net/ucop/files/86.html>

<https://noemata.net/ucop/files/86.zip> (incl. uploads)

SHA-256 hash of zip

0c368e1e7867de2509027a3beeebde836ca2439559f6b8b8c7b94b83ac3b9c25

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ac75d47f4d95fc62

#87

Eduardo Dias Melo

tap to record

is this a shopping center there's nothing to buy here. you walk from office to office through offices and waiting rooms will you sit down thanks. at last his journey's at an end he's ready to see you yes he comes out and greets you eagerly. if he just hadn't made it so difficult you think. why can't he sing folk songs in the street like everybody else. just bring your guitar and wait for the red lights.

Tags	Posted
#audionote #flaneur #arcades	2019-12-16 10:52:37
Files	
https://noemata.net/ueop/files/87.html	SHA-256 hash of zip
https://noemata.net/ueop/files/87.zip (incl. uploads)	4388ad0f6639a3d7eff21d4f5d57860a2c986991c2d9ab15475ef57bdc21a3b
Collection	Status in bitcoin blockchain
Winter 2019	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Telford Caisse

A comfortable object

You'd be completely deranged if you could comprehend everything, and the senses are there to filter. Tiny words are fronting a monstrosity of being. Not even being.

The clock is there to help us forward in time, one tiny step at a time.

We can predict the movement of planets thousands of years ahead, but the weather tomorrow?

About holding, what you can hold, what can be held?

So at some point there's a dreadful collapse, your hand just falls off. Metaphors fall off.

Serieu completament desacomplexat si poguessis comprendre tot, i els sentits hi són per filtrar. Les paraules minúscules fan front a una monstrositat de l'ésser. Ni tan sols ser-ho.

El rellotge hi és per ajudar-nos a avançar en el temps, un petit pas alhora.

Podem predir el moviment dels planetes amb milers d'anys, però el temps demà?

Què es pot mantenir, què es pot mantenir?

Així que en algun moment es produeix un ensorrament espantós, la mà només cau. Les metàfores cauen.



Tags	Posted	Updated
#nicethings #ohsoromantic	2019-12-16 11:11:24	2019-12-16 11:17:16

Files	
https://noemata.net/ueop/files/88.html	SHA-256 hash of zip
https://noemata.net/ueop/files/88.zip (incl. uploads)	3fa773a88c362117d3e8eb8a8ff3bccabe1ff822b2fd4b97a698fa5232de86bc

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#89

Lucas Davey

myth of the myth, of the given of the given

particular objects are perceived, as it were, already infused with conceptuality stemming from the spontaneity of the rational subject herself.

Quantity Unity Plurality Totality
Quality Reality Negation Limitation
Relation Inherence and Subsistence (substance and accident) Causality and Dependence (cause and effect) Community (reciprocity)
Modality Possibility / Impossibility Existence / Non-existence Necessity / Contingency

let the fun begin!

(we're really struggling)

please visit us when you pass by the churchyard!

(please do)

Tags	Posted	Updated
#conceptualism	2019-12-16 11:33:17	2019-12-16 11:35:21

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/89.html	
https://noemata.net/ueop/files/89.zip (incl. uploads)	3e9dcdf37e0dd9b47966d4bcf797164677c9994dc3c6fda02ec7431bae354894

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#90

Romero Chapa

So your aunt plays the guitar?

Tags Posted
#nonsequitur 2019-12-16 11:47:25

Files
<https://noemata.net/ueop/files/90.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/90.zip> (incl. uploads) 58f85e18885329c904435274a978e72b70418ecc951804e35652ac88e2a874d3

Collection
Winter 2019 Status in bitcoin blockchain
SHA-256 hash of collection zip The work is certified.
Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291 6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

Dennis Vogler

Frame of mind

What about experience itself, was it mentioned in the call? I refer to the stream we seem to be unavoidable embedded in every moment of our lives. I don't see any critique about experiences. Why do we want experiences at all? Whether objects or events, flux or igneous rock, the abstract - or concrete? - spacetime, or eye floaters... How is it to not have experiences? Would we like to know? Would we know? No, not even no.

This work frames a false no-experience experience, like when you first realized you were mortal, how it would be like to die. The question is framed within experience. There's no other frame we know about. There it is again. Could we anyway trace the horizons around this black hole? A golden frame. Ah, suddenly I see why we frame artworks.

This is what you can take away from this work (two indexicals whose reference can shift from frame to frame).

Tags	Posted	Updated
#nonexperience	2019-12-16 12:14:54	2019-12-16 12:19:50
Files	SHA-256 hash of zip	
https://noemata.net/ueop/files/92.html	(incl. uploads)	
https://noemata.net/ueop/files/92.zip		
Collection	Status in bitcoin blockchain	
Winter 2019	The work is certified.	
SHA-256 hash of collection zip	Transaction ID	
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

#93

Karsten Nilsen



Posted 2019-12-16 12:23:20 Updated 2019-12-16 12:34:37

Files

<https://noemata.net/ueop/files/93.html>

<https://noemata.net/ueop/files/93.zip> (incl. uploads)

SHA-256 hash of zip

00c50041e3d7efe120ebda7e34f13e811893633eff4599568e478398425333cf

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#94

Herman Söderström

Work for sale

2019, Göteborg

I want to sell this work which is unforgotten, therewith, unforgotten, unforgotten, unspecified.
But I have no idea how to do it.

Please send me an email to 9ec3aac10602020747s220ca848r@gmail.com so we can discuss.

The work is without VAT included. It is also without WHAT included. I don't know what else it is without included. I was close to include without OR ELSE, but sensed it had a foreboding ring to it.

Tags	Posted	Updated
#forsale #foreboding #unspecified	2019-12-17 01:17:27	2019-12-18 11:36:07

Files

<https://noemata.net/ueop/files/94.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/94.zip> (incl. uploads) 701772cddeef8f986ed8b76cb2ac3a03bf92808057cfd6fdc90d339c5942c0fc

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ac75d47f4d95fc62

#95

Elmer Basso

Three in a row

or

Tree in a row

Tree in a row : ore

This game is played wandering around the city, or a place with a road. You preferably walk on the road/pavement.

When you see three in a row or tree in a row, you write down "ore" or a pluss-sign where you stand, with chalk or diamond-pen, what have you.

Or/ore/pluss-sign they all signify bifurcation, crossroad, of otherwise homonymy, homotopy trajectories. They be points of departure, points of stopping and having a beer. After that you have ores to row away in a drunken boat. The boat you have hidden away where nobody can find it, in plain sight.

This game is an adaption of Connect Four (four in a row) using found material.

Discs



Board



Tags	Posted	Updated
#stroll #foundobjects	2019-12-17 01:45:31	2019-12-17 01:49:47

Files

<https://noemata.net/ueop/files/95.html>

<https://noemata.net/ueop/files/95.zip> (incl. uploads)

SHA-256 hash of zip

f4b32b3d16d97b85de1cd6d98ff1b3dba7390cd51626ac8d1f6dc23f6e78f60e

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#96

zsolt

_lost_head

2019, [www](#)

http://www.c3.hu/~zsolt/Public/_about_lost_head.html

Statement

Pics or it didn't happen!

Posted	Updated
2019-12-17 02:42:10	2019-12-17 03:06:29

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/96.html	
https://noemata.net/ueop/files/96.zip (incl. uploads)	fb2e05498005f6fbb22a759445a35674f820074f7c519b3f9f1f37367433cdbc

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#97

zsolt

_i_forgot_the.html

2019, www

http://www.c3.hu/~zsolt/Public/_i_forgot_the.html

Statement

Try for log files!

Posted	Updated
2019-12-17 02:49:08	2019-12-17 03:09:21

Files	
https://noemata.net/ucop/files/97.html	SHA-256 hash of zip
https://noemata.net/ucop/files/97.zip (incl. uploads)	60f54af1ecd2c2c2d9a110e4bc6a1a0caafc305767213feb11cef84612391294

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#98

Eskil Borgen

A sorting of today's events (ordered)

Dec 17, 2019, Steinkjer

The name of the events are despite all intentions not clear. The chronological order is more natural, and wouldn't require naming either, just a timestamp. So now I have these timestamps (sorted chronologically) of today's events, from Tuesday, December 17, 2019 12:00:40 to 22:33:30.

1576584040
1576584556
1576585200
1576586977
1576587942
1576587970
1576589671
1576590344
1576590365
1576591492
1576593624
1576594076
1576595021
1576596168
1576598945
1576600087
1576601903
1576603006
1576607373
1576607966
1576608615
1576608857
1576610394
1576616115
1576616660
1576620105
1576620737
1576622010

The fact that some of them haven't happened at the moment of submitting this work means they become programmed events, and build some expectation of how these events will unfold, eg. I have some hopes that 1576600087 could be something special, that's in the afternoon btw, 16:28:07, I have the alarm set.

Tags	Posted	Updated
#events	2019-12-17 03:05:50	2019-12-18 11:18:21

Files

<https://noemata.net/ueop/files/98.html>

<https://noemata.net/ueop/files/98.zip> (incl. uploads)

SHA-256 hash of zip

f7a46dd710816988d803f51f4134fbf795b552c98a3b9772c7b8415556096185

Collection
Winter 2019

Status in bitcoin blockchain
The work is certified.

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#99

Roland Wegerer

WHITE_BOX_OPEN_SPACE

2016 - 2019

Follow this project on Instagram:

[WHITE_BOX_OPEN_SPACE](#)



Follow this project on Instagram:

[WHITE_BOX_OPEN_SPACE](#)

Statement

Since the opening of his *WHITE_BOX_OPEN_SPACE* gallery, Roland Wegerer has been showing a series of space-consuming installations, using digital space in the process. In the online gallery, proportions change and everyday objects are elevated to the status of exhibits solely through their positioning.

WHITE_BOX_OPEN_SPACE is an experiment with shifts in meaning and a critical examination of the art system. Here, perception, validity and success are only a question of dimension and perspective.

The actual art in this game between reality and image, however, is the digital image, its reception and its distribution. Wegerer playfully explores the potential of social media as a means of self-empowerment for artists. An Instagram direct link becomes an admission ticket to a globally available exhibition space, terminals with online access to visualization tools.

[>>> Artist Website](#)

Tags	Posted	Updated
#gallery #big #work #exhibition #diy #artist #white #everyday #object	2019-12-17	2019-12-17
#photography #instagram	03:21:49	14:17:46

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/99.html	
https://noemata.net/ueop/files/99.zip (incl. uploads)	c56164a5704bd5d679c9a8192e21d1158f1f56a2bb949e1987684bb9902dbf21

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#103

ronnie s

ibsen by night



<https://noemata.net/ueop/uploads/ibsenbynight.mp4>

Statement

ibsen by night:

piece of poetry by henrik ibsen read in the night by ronnie s

english spoken / norwegian subtitled

Posted

2019-12-17 05:19:11

Files

<https://noemata.net/ueop/files/103.html>

<https://noemata.net/ueop/files/103.zip> (incl. uploads)

SHA-256 hash of zip

ca8fe90b18efdabc68c028594223d416b64efe3ec527811e917678c587a7ba46

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#104

Jeneen Naji

Ice Cream Thoughts

2019, Maynooth University, Ireland

youtube link

<https://youtu.be/mTaOhltsLvg>

Statement

Ice Cream Thoughts is a VR poem made using tilt brush that draws on notions of textual sculpturality and a modern electro pop aesthetic. Influenced by John Cayley's 2002 seminal essay *The Code is not the Text* (unless it is the Text) this work plays on the notion of text as object and code within an algorithmic dataverse of virtual reality. Transformed from printed text to the VR environment of the Oculus where it is both hand written and coded using tilt brush, the work is then once more transposed back into 2D video as it becomes a performative linear piece. The program however still exists on my machine waiting to be run as does the original word doc.

Tags	Posted
digitalpoetry, VRart, poetry, electropop	2019-12-17 05:48:24

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/104.html	
https://noemata.net/ueop/files/104.zip (incl. uploads)	d01d1bb9f3065aa193e063fffd8366270e5f3eac7064afa21474e83ff9da17ed

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ac75d47f4d95fc62

#105

Michael Szpakowski

once a bird flew up from the earth into a tree

Once a bird flew up from the earth into a tree.

It was here, one of those trees near the furthest bollard in the middle distance on the viewer's right where the two spurs of the cycle path meet.

I was on my bike, I think. I could have been walking. I do both along here, often.

I can't remember when it was, sometime between 8 and 18 years ago, nearer to the 18, I think.

It flew up suddenly and magnificently and, if a bird could be said to do so, ostentatiously - demonstratively and joyously.

And there was something about the intensity of the way it fluttered up, the way it - the only word is - **vibrated** -

that transcended the normal presence of birds in the world, or at least it did, for me, at that moment.

(And this in turn calls to mind now [did it *then*? - I think, maybe, yes] the alleged capacity of certain Native American languages to deal more wholly and meaningfully than most with certain aspects of sub-atomic physics involving vibration.

I have no idea whether this is true.)

The memory was the start of birds being important in my work (or, better, me understanding and acknowledging that they were).

Georges Braque - especially the late 'studio' pictures - is somehow tied up with the laying down of this memory.

Where he came in - before, then, after - I don't know.

Not only did birds become important then (**then** - at that moment, I know it, I'm quite sure) but all sorts of reflections on to what extent one could tie them to human emotions, versions of the so-called pathetic fallacy, questions of symbolism and more, and more, started there, at that moment, whenever it was.

Tags

#bird #joy #bike #memory

Posted

2019-12-17 06:25:47

Updated

2019-12-18 02:08:53

Files

<https://noemata.net/ueop/files/105.html>

<https://noemata.net/ueop/files/105.zip> (incl. uploads)

SHA-256 hash of zip

93cb66c8081db851d2a70221de46bfff0110d92f7bc11e179b9ec6c38f160867e

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#106

Timo Kahlen

the undocumented, 2018

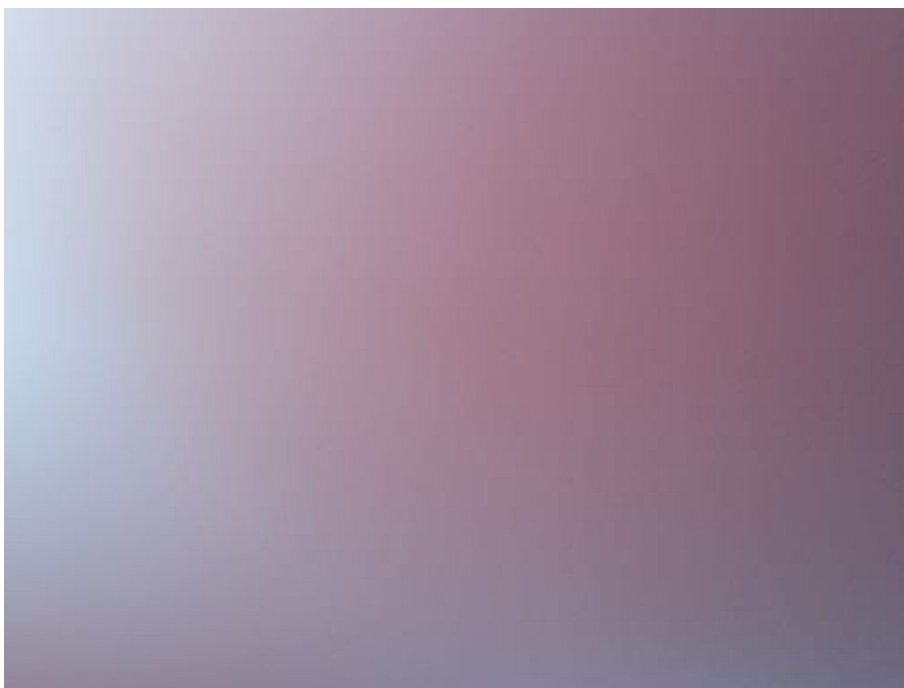
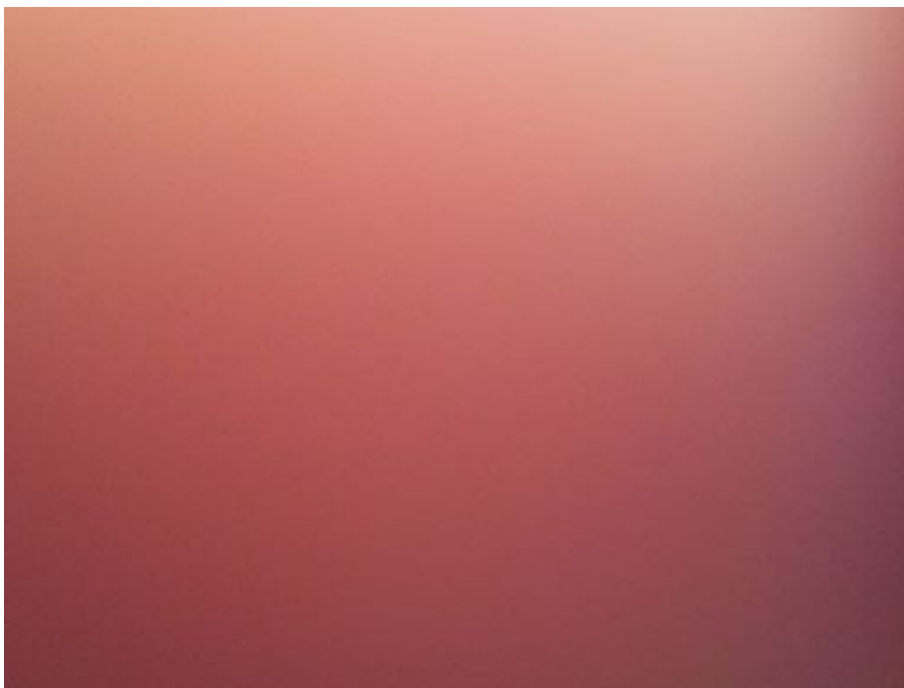
2018

Timo Kahlen
"the undocumented", 2018
(work in progress)

The smartphone camera lens un-intentionally blocked by a finger, or my hand. A photographic series of 'undocumented', hidden motifs and scenes. Purely self-referential, non-representational 'selfies': of time spent with the camera.

Timo Kahlen (*1966) is a sound sculptor and media artist based in Berlin. See <http://www.timo-kahlen.de>





Tags	Posted	Updated
#hiddenphotographs	2019-12-17 09:51:53	2019-12-17 10:07:40

Files	
https://noemata.net/ucop/files/106.html	SHA-256 hash of zip
https://noemata.net/ucop/files/106.zip (incl. uploads)	1f0f366cae694c833a0aaf37f8b5fb904a2bbd4595af51be6be50ab2b96362c2

Collection	<u>Status in bitcoin blockchain</u>
<u>Winter 2019</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291	6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#107

Timo Kahlen

The passing of wind, 2019

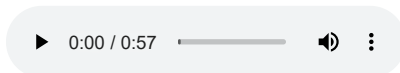
2019

Timo Kahlen

"The Passing of Wind", 2019

An audio miniature of wind passing by. Purely ephemeral, and hard to catch. Translated and saved as digital file.

Timo Kahlen (*1966) is a sound sculptor and media artist based in Berlin. See <http://www.timo-kahlen.de>



<https://noemata.net/ueop/uploads/TimoKahlenThePassingOfWind2019.mp3>

Tags	Posted	Updated
#wind #audio #miniature	2019-12-17 09:56:51	2019-12-17 10:09:33

Files

	SHA-256 hash of zip
https://noemata.net/ueop/files/107.html	
https://noemata.net/ueop/files/107.zip (incl. uploads)	28ed7e95b83749795337532ee4daf9e9dd7fb8e9d91ae2a314c6153544e49837

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7ebb343d7108ae75d47f4d95fc62

#108

Alan Sondheim

White and Extracts

dead winter, Eastern Canada

blizzard and extracts



<https://noemata.net/ueop/uploads/blizzardandextracts.mp4>

Statement

Somatic Ghosting - what appears beyond within the blizzard (one of the strongest in Halifax, Nova Scotia), processed to reveal the ghosting - in this case more literal - the obsolescence of either the real or the virtual, take your pick -

I would have included bodies, but not in this situation where the wind and temperature and snow and ice were fierce, and then the body one has to remember is that of the cinematographer, out in the maelstrom of sleet.

Tags

image analysis, ghosts, ghosting, somatic ghosting, somatology

Posted

2019-12-17 12:13:58

Files

<https://noemata.net/ueop/files/108.html>

<https://noemata.net/ueop/files/108.zip> (incl. uploads)

SHA-256 hash of zip

185b42b142e993446249812d826adb9252eda3248ca8dd17371716aef50b3ad0

Collection

Winter 2019

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#109

Mark Cypher

ReDisonance

2019, Perth, Australia

More about the work

<http://www.markcypher.com/redissonance/index.php>

The WEBGL work itself

<http://www.markeypher.com/twitexchange/build/>

Video documentation

<https://vimeo.com/369477196>



Statement

Using Foucault's statement that systems of discourse are self-generating 'practices that form the objects of which they speak'. The net artwork ReDisonance self generates arrays of objects, text messages and sonic compositions based on an AI's interpretation of the emotions expressed in Twitter tweets to re-write, re-image and re-encrypt itself. The effect is to undermine the signifying capacity and destabilize the exchangeable value-form of our social media posts. In this way the formation of affect performed through social media is used as a means to encrypt the message with a collective 'mind' and thus 'intention' of its own.

Posted

2019-12-17 17:00:02

Files

<https://noemata.net/ueop/files/109.html>

<https://noemata.net/ueop/files/109.zip> (incl. uploads)

SHA-256 hash of zip

6a354bdb52b4a6ff318ace97b3e2d7d9642b14bcefb1b6c183dd8222c30dde213

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#146

dan arenzon

this world

different years, different places

<http://thisworld.openeurope.de>

Statement

different people.

This world gathers with very little effort different works created and rescued with much effort.

Posted

2019-12-18 06:24:30

Files

<https://noemata.net/ueop/files/146.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/146.zip> (incl. uploads)

5235ba7c0c38eef62ca7a2f3ce96d50b8dc205b064851d9ede1cc62c215f1aade

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#156

Matias E. Reyes

I once read on the internet that 10 seconds are 0.000045300113250283124 % of an average lifetime

2019

Variable piece. The work is the title. The video can be any video of 10 seconds that counts time.

<http://me-r.tumblr.com>
reyes.matias.e@gmail.com



<https://noemata.net/ueop/uploads/Ioncereadontheinternetthat10secondsare0.000045300113250283124ofa>

Statement

Is it not crude and grotesque to pick one's nose
while Socrates exorcises his demon and speaks of the divine soul?

Tags Posted
#joke 2019-12-18 11:33:39

Files

<https://noemata.net/ueop/files/156.html>

<https://noemata.net/ueop/files/156.zip> (incl. uploads)

SHA-256 hash of zip

4e0et8d795721746daa79b67e6e923df3dbed4f49513b4bf4a65decef7a186bf

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

brad brace

The 12hr ISBN-JPEG Project

_ | _ | _ | / | _ | _ |
| _ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |

"A compassionate observer, { brad brace } forges a personal aesthetic in these 12hr-images infused with blank-sadness and a sense of mystery. What makes them both new and significant is the fact that he organizes its contents in sequences, applying the principles of cinematographic montage to fixed images."

Immaculate Perception: to be happy in gazing: with dead will, free from the grip and greed of selfishness -- cold and ashy-grey all over, but with intoxicated moon-eyes... Extraordinary Rendition. Manifest Destiny. Abyssal Plain. Living Truth. Sublime Madness. Autofictional Metanarrative. Sovetskoe Foto.

You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs. Works of art are complex formal interventions within discursive traditions and their myriad filiations. These interventions are defined precisely by their incomparable capacity to trace the dynamics of historical process in paradoxical gestures of simultaneously prognostic and mnemonic temporalities.

| _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |
_ | _ | _ | _ | _ | _ | _ |

>>>> Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A round-the-clock posting of sequenced hypermodern imagery from { brad brace }. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project

began December 30, 1994

Time-honoured, pointless Hypermodern Imagery... posted/mailed every 12 hours...
a spectral, trajectory alignment for the 00's! A continuum of minimalist masks
in the face of catastrophe; conjuring up transformative metaphors for the everyday...
A poetic reversibility of exclusive events: visual haiku...

A post-rhetorical, continuous, apparently random sequence of imagery...
genuine gritty, greyscale... corruptable, compact, collectable and compelling
convergence. The vernacular voluptuousness of the grey imminence: the art of making
the other disappear. Continual visual impact; an optical drumming, sculpted in
duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically
unassimilable... imagery is gradually acquired, selected and re-sequenced
over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see <http://http://www.eskimo.com/~bbrace/netcom/books.txt>]

KEYWORDS:

>> Buffered, disconnected, disjunctive, distended, de-centered,
de-composed, dark, disembodied, despondent, dreamtime, deep time,
ambiguous, augmented, ambivalent, annoying, homogeneous, reckless,
spontaneous...
>> Multi-faceted mandala, meditative, metaphysical, oblique, obsessive,
obscure, obdurate, unfocused-attention, all-inclusive ground: god...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative,
poetic, plural, perverse, potent, prophetic, pathological, pointless,
private, peripheral, precocious, porous, placeholders...
>> Robust, real, redundant, resplendent, revolutionary, redeeming...
>> Emergent, evolving, eccentric, eclectic, egregious, eternal, exciting,
entertaining, evasive, entropic, erotic, entrancing, enduring, ergodic,
expansive, exhaustive, encyclopedic, enlinked, enlaced, enamoured,
existential...
>> Contemplative, congealed, contemporary...

Every 12 hours, another!... view them, re-post `em, save `em,
trade `em, print `em, even publish them...

Here's how:

~ Set www-links to -> <http://http://www.eskimo.com/~bbrace/12hr.html>
-> <http://bradbrace.net/12hr.html>
-> <http://bbrace.net/12hr.html>
-> twitter, facebook, flickr, tumblr, posterous, delicious

Look for the 12-hr-icon. Heavy traffic may require you to specify files
more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

~ Download from -> [ftp.rdrop.com /pub/users/bbrace](ftp://ftp.rdrop.com/pub/users/bbrace)
Download from -> [ftp.eskimo.com /home/bbrace](ftp://ftp.eskimo.com/home/bbrace)
Download from -> [hotline://artlyin.ftr.va.com.au](http://artlyin.ftr.va.com.au)
Download from -> <http://12hr.noemata.net/>

* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to
do essentially the same thing. Send a message with a body of 'help' to

the server address nearest you:

*

ftpmail@ccc.uba.ar ftpmail@cs.uow.edu.au
ftpmail@ftp.uni-stuttgart.de ftpmail@ftp.Dartmouth.edu
ftpmail@ieunet.ie ftpmail@src.doc.ic.ac.uk
ftpmail@archie.inesc.pt ftpmail@ftp.sun.ac.za
ftpmail@ftp.sunet.se ftpmail@ftp.luth.se
ftpmail@NCTUCCA.edu.tw ftpmail@oak.oakland.edu
ftpmail@sunsite.unc.edu ftpmail@decwrl.dec.com
ftpmail@census.gov
bitftp@plearn.bitnet bitftp@dearn.bitnet
bitftp@vm.gmd.de bitftp@plearn.edu.pl
bitftp@pucc.princeton.edu bitftp@pucc.bitnet

* *

~ Mirror-sites requested! Archives too!

The latest new jpeg will always be named, 12hr.jpeg

Average size of images is only 45K.

*

Perl program to mirror ftp-sites/sub-directories:

src.doc.ic.ac.uk/packages/mirror

*

~ Postings to usenet newsgroups:

12hr

alt.12hr

alt.binaries.pictures.12hr

alt.binaries.pictures.misc

alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups!

(There are also usenet image browsers: TIFNY, PluckIt, Picture Agent,
PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

* * A secondary stream of the sequenced imagery is now uploaded/repeated:
about a thousand scans behind for those missing earlier offerings.

~ This interminable, relentless (online) sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been over thirty years in the making. While the specific sequence of photographs has been presently orchestrated for many years' worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour image is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above also contain information on other cultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established. To subscribe to 12-list, simply send a message with the word "subscribe" in the Subject: field to 12-list-requestATeskimoDOTcom

--

The image was to make nothing visible but their connection with one another by space and air, yet each surrounded by the unique aura that disengages every deeply seen image from the world of

irrelevant relationships and calls forth a tremor of astonishment at its fateful necessity. Thus from artworks of dead masters, over-life-size strangeness whose names we do not know and do not wish to know, look out at us enigmatically as symbols of all being.

--

Big Grey Bricks: This project also serves as a rehearsal for its culmination as a series of offset-printed volumes: each 800+ full-bleed pages (5x8" _300lpi), where the full integrated rhythm of greyscale-sequence can be more intricately resolved. I'd provide all design, prepress and production. The tonality of the imagery is important; these 12hr-jpegs scanned from film-prints are quick approximations for an institutionally unsupported outcome.

--

Not a nickel; not a word.

This project remains untainted by corrupt corporate and glib government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (33x46") prints; perhaps (Iris giclees) inkjet duotones or extended-black quadtones with diasec on dibond mount. An accompanying publication/catalogue would be required.

<http://bbrace.net/12hr.html>

<http://bradbrace.net/12hr.html>

<https://http://www.reddit.com/r/12hr>

<http://groups.io/g/12hr>

Other supporters receive rare copies of the first three web-offset printed ISBN-Books. Contributions and requests for 12hr-email-subscriptions, can also be made at <http://bradbrace.net/buy-into.html>, or by mailed cheque/check: \$5/mo \$50/yr. Art-institutions must pay \$12K for each image retained longer than 12 hours. Their false historical assets liquidated, they must also be repurposed as vital community centers.

--

ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [<http://http://www.eskimo.com/~bbrace/netcom/pictures-faq.html>] The 12hr-project is the world's first and longest-running photo-blog.

ACKNOWLEDGEMENTS: No one and nothing. For over 20 years I've been posting this series of imagery online with out a nickel of support or word of critical consideration. More proof of corrupt cultural agency that excludes all but the validated insider sycophants. World (art)history is but a shuffled pack of lies. Here is, in total 40+ years' photo-artwork that only thrives beyond institutional tyranny. The tables turn! Avoid downed power lines! Defund incestuous gov't arts agencies.

"You live in what we call the reality-based community. But that's not the way the world really works anymore. We're an empire now, and when we act, we create our own reality... we're history's actors... and you, all of you, will be left to just study what we do."

-- 12hr Grey House Official

--

(c) Credit appreciated. Copyleft

1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007
2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019

Sorry for ><, please >>!

=====

Global Islands Project:
<http://bbrace.net/id.html>

Mni Wiconi, Water is Life.

--- bbs: brad brace sound ---
--- <http://69.64.225.198:8000> ---
--- <http://bradbrace.net/undisclosed.html> ---

.

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

+ + + serial <ftp://ftp.eskimo.com/home/bbrace>
+ + + eccentric [ftp://\(your-site-here!\)](ftp://(your-site-here!))
+ + + continuous <http://artlyin.ftr.va.com.au>
+ + + hypermodern <ftp://ftp.rdrop.com/pub/users/bbrace>
+ + + imagery <http://12hr.noemata.net>

News: alt.binaries.pictures.12hr alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc alt.12hr

. 12hr email

subscriptions => <http://bradbrace.net/buy-into.html>

. Other | Mirror: <http://http://www.eskimo.com/~bbrace/bbrace.html>

Projects | Reverse Solidus: <http://bradbrace.net/>
| <http://bbrace.net>
| <https://http://www.amazon.com/author/bradbrace>
| [linkedin.com 2224129](https://www.linkedin.com/company/2224129)

. Blog | <http://bradbrace.net/wordpress>

. IM | bbrace@unstable.nl

. IRC | #bbrace

. ICQ | 109352289

. SIP | bbrace@ekiga.net

. SKYPE | bbrace

| registered linux user #323978

~>

I am not a victim coercion is natural
I am a messenger freedom is artifical

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{|||8-

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/:b

12hrtext

Posted
2019-12-18 15:40:35

Files
<https://noemata.net/ueop/files/157.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/157.zip> (incl. uploads) 4811e420efd2b2865db5552ed924c93a683d06cb4f4744884a753a88082cc54f

Collection
Winter 2019 Status in bitcoin blockchain
SHA-256 hash of collection zip The work is certified.
Transaction ID
c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291 6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#158

THEREISAMAJORPROBLEMINAUSTRALIA

I LOVE MOUCHETTE REMIX

2018 2019, online

<http://thereisamajorprobleminaustralia.com/ilovemouchette/index.html>

Statement

This work is a remix of an older work of mouchette.org, Martine Neddham. Is is actually the remake of I love mouchette, a subwork of mouchette.org which me, together with Martine Neddham, have recently reconstructed online here <http://ilovemouchette.virtualperson.org/>, as it was obsolete. That reconstruction, important part of my process and connecting point with the ~original~ was based on traces of online archives (wayback machine), memories of the artist and my imagination. In other words, first I co reconstructed the old work based on documents, memory and imagination, and then I remade it replacing its gifs, inverting its colors, playing with hue.

check also <http://about.mouchette.org/i-love-mouchette/> a blogpost of Martine Neddham about our reconstruction.

Tags

remix, preservation, documentation, memory, imagination, net art

Posted

2019-12-19 04:35:58

Files

<https://noemata.net/ueop/files/158.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/158.zip> (incl. uploads)

8c9b46e13aeb2ec29ca83fad488419a7fd40c315a249f455ea69b4ca10dad884

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cf6737ad12ec8d33ea55e465fc2a7cbb343d7108ac75d47f4d95fc62

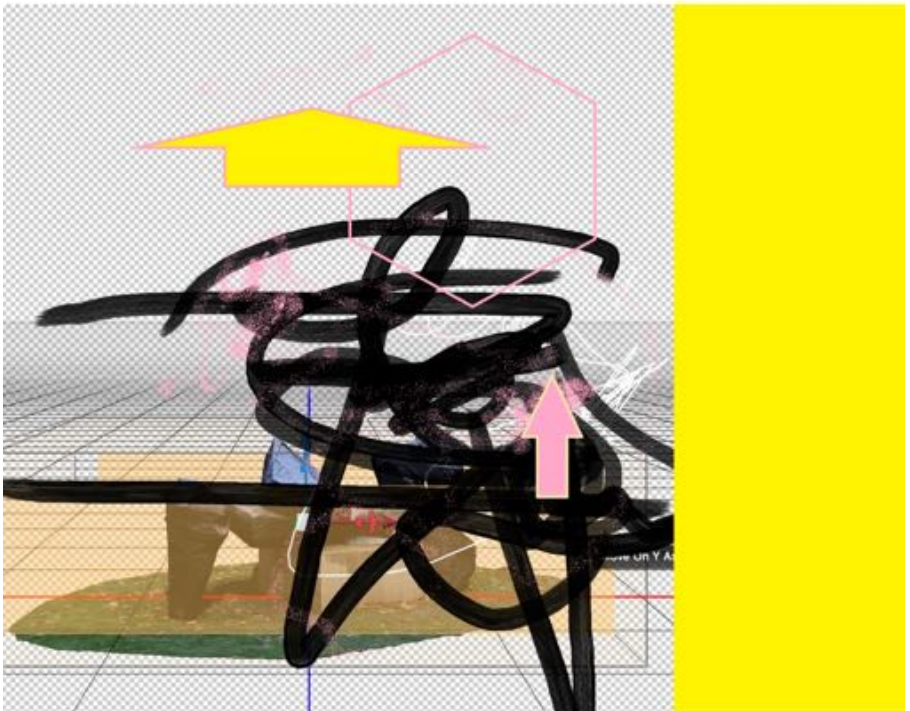
#159

James A Hutchinson

#10

2019, City of sunderland

<https://www.instagram.com/p/B6RWEv3lk0m/?igshid=iybdgyo1vp8y>.



Statement

Reworked photogrametary #skiptoplinth #10 <https://www.instagram.com/p/B6RWEv3lk0m/?igshid=iybdgyo1vp8y>.

Posted

2019-12-19 14:53:33

Files

<https://noemata.net/ucop/files/159.html>

<https://noemata.net/ucop/files/159.zip> (incl. uploads)

SHA-256 hash of zip

3e50ed1b86a8f5921e9473cb18b3e883beb4bf5fb8d8cefbe4e604ef40c5c3e0

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

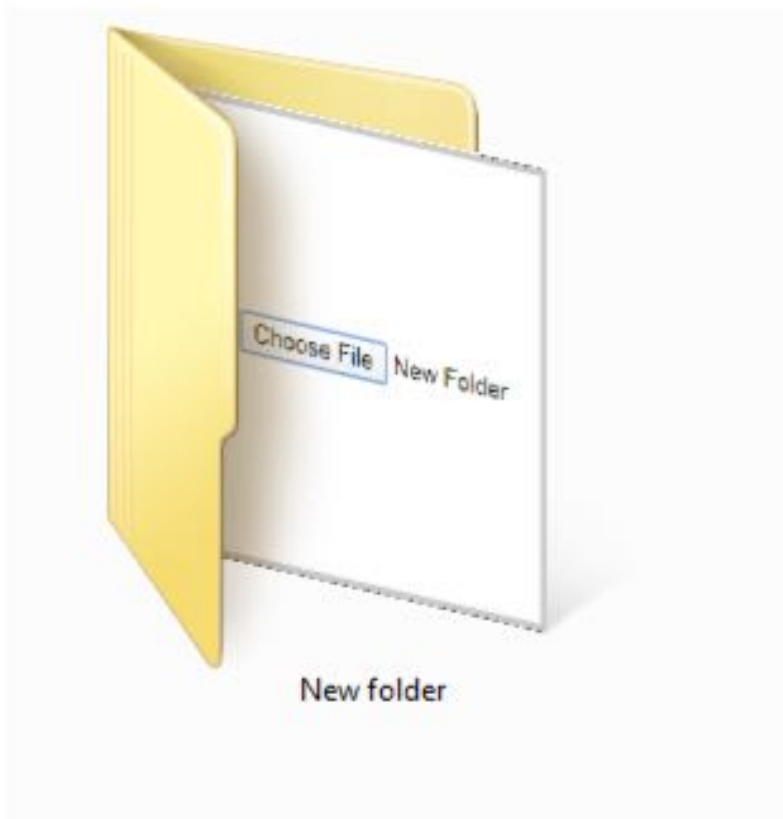
6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#160

Adrian Pickett

New Folder

19/12/2019, (optional)



Tags Posted
#newfolder 2019-12-19 15:06:38

Files
<https://noemata.net/ucop/files/160.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/160.zip> (incl. uploads) 264ca676bba905802c0a883438f72e498bee0cb479e28e2ac91b0e18cbcc332

Collection
Winter 2019

Status in bitcoin blockchain
The work is certified.

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

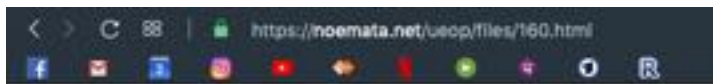
Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#161

Adrian Pickett w/ wiwowu

79933715_2266924700271642_8734397354599251968_n.png



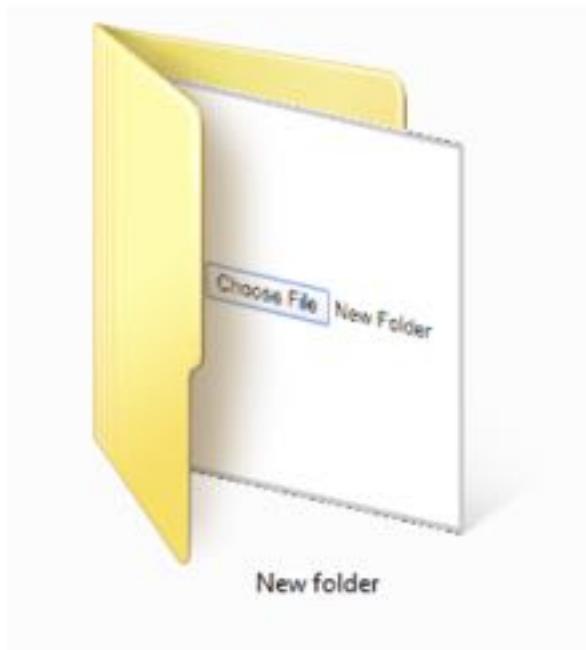
Undocumented events and object permanence >

#160

Adrian Pickett

New Folder

19/12/2019, (optional)



Tags

#79933715_2266924700271642_8734397354599251968_n.png #wiwowu

Posted

2019-12-19 15:33:27

Files

<https://noemata.net/ueop/files/161.html>

<https://noemata.net/ueop/files/161.zip> (incl. uploads)

SHA-256 hash of zip

e01346e7559904b792822e5baf53dea217b7bc7aabe555e6e0e1dff28557255

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#162

Schleim Beutel

Oh bitte, ich möchte nur Ihre Hand berühren!

2018, Saarbrücken

<http://youtu.be/HbRBHZT7i3o>

Statement

Dear Maxima,

are you free for dinner tonight?

sincerely yours,

Schleim Beutel

Tags Posted
#Maxima 2019-12-20 00:33:04

Files

<https://noemata.net/ueop/files/162.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/162.zip> (incl. uploads) cbe8e28df19cf6f03f7a1c4be48a2b35c77260d96c9a215914014c18fe21483a

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#166

James A Hutchinson

Hubble_ultra_deep_field_high_rez_sleeping_shepherd_remixed&heic1509a_black(hole)_sleep
2019, whitleybay

Hubble_ultra_deep_field_high_rez_sleeping_shepherd_remixed&heic1509a_black(hole)_sleeping_sheph



Statement

Galactic Sleeping Shepherds...reworked from VLW Project.

Tags

GalacticSleepingShepherds, VLW, TheWrong, as0jhu, jamesahutchinson, jameshutchinson

Posted

2019-12-20 03:35:55

Files

<https://noemata.net/ucop/files/166.html>

<https://noemata.net/ucop/files/166.zip> (incl. uploads)

SHA-256 hash of zip

3fb2093f63eb4f6afa3e167ec9a002d4439cfe0132948a48002d1f1865b957b

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#167

Ana Buigues

a teacup left on the bathtub



contained in the photo: a small bowl-shaped container for drinking from, typically having the part by which a thing is held, carried, or controlled.

use: an example of a cup of tea is sewing to a seamstress or knitting to a knitter.

Posted 2019-12-20 03:55:19 Updated 2019-12-20 04:05:14

Files

<https://noemata.net/ueop/files/167.html>

<https://noemata.net/ueop/files/167.zip> (incl. uploads)

SHA-256 hash of zip

eadb76552b3f15d4dacc5f860ea4c8641d8f3e7a06e84665e5a363139a11a2a8

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fe2a7cbb343d7108ae75d47f4d95fc62


#168

David Quiles Guilló

stranded on mountains with

2019

"stranded on mountains with" is a TEDx talk about how the internet knowledge is delivered in chunks of run fast and ask for help. Read some true stories, as real as it gets and avoid all jellyfish.

"stranded on mountains with" is a feature at xTheWrong <http://wrongxtalks.com/>

URL: <http://www.amazon.com/dp/1695611039>



Statement

It is one of my latest artworks. A book which all text has been auto generated by YouTube, and transcribed into the book with little to no modifications.

Tags

#book #internet #knowledge #youtube #tedx #thewrong

Posted

2019-12-20 14:02:29

Files

<https://noemata.net/ueop/files/168.html>

<https://noemata.net/ueop/files/168.zip> (incl. uploads)

SHA-256 hash of zip

ed42c10801004fc1b10664af97c5b9434a139bc1101e83727347336ecec5b1334

Collection

Status in bitcoin blockchain

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

The work is certified.

Transaction ID

6db63f1cfid6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#169

William Wolfgang Wunderbar

Loading In Uni-Zen

December 2019, Loading.Festival Mana Contemporary Miami Florida USA Earth



<https://noemata.net/ueop/uploads/loadingunizenwiwowu.gif>

Statement

two loading symbols dancing together forever, the end.

Tags

#loading #digitalart #gifart #gifartist #wiwowu #loadingfestival #1 #etc

Posted

2019-12-21 06:24:29

Files

<https://noemata.net/ueop/files/169.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/169.zip> (incl. uploads)

2382d4f2e98c763b83465cad7f9ac2b672099bce564a288af9c22f00c72099cec

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ac75d47f4d95fc62

#170

Stefanie Reling-Burns

Love, and be silent.

18.07.2009, South Italy

This is the place where things are as they must be. The rest can go hang.
The tool is designed to provide you or a support professional with information needed to identify the cause of your network-related problems.
I prithee: Rend me thy sword. I powdered my whiskers, that's all.



Statement

The photograph has been taken more than 10 years ago. The strange thing with that is, that I can exactly remember what I did on that day and the place I've been visiting. I even remember taking the photo but I can't remember the image. And looking at it again doesn't lead to a "what happened" - story either. It's a blank memory of a surreal moment, like a dream that faded on the most important part.

Tags	Posted	Updated
#spammuseum	2019-12-21 13:17:19	2019-12-21 13:56:18

Files

<https://noemata.net/ueop/files/170.html>

<https://noemata.net/ueop/files/170.zip> (incl. uploads)

SHA-256 hash of zip

6d4a19bdb51cf0eabe599a2c9ac89700e171acab19b8045b3b3d0d8511ac28dc

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#171

Elle Thorkveld

Nature in Winter

2010, 2019, New England, USA



Statement

Composite image of winter landscape photos from 2010.

Memory, blended, image slice

Tags

#snow #ice #branches #memory #image_slice

Posted

2019-12-21 14:24:22

Files

<https://noemata.net/ucop/files/171.html>

<https://noemata.net/ucop/files/171.zip> (incl. uploads)

SHA-256 hash of zip

f81b42adc3a80b77026679feb1f4dc02ea7452773b073d799d7d846782caef00

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fe2a7cbb343d7108ae75d47f4d95fc62

#172

Garrett Lynch IRL

Flag for Imagined Space

2018, Online, Facebook

Flag for imagined space 1 (Rovinj/Jumala)



Flag for imagined space 2 (Lucca/Benidorm)



Flag for imagined space 3 (Prague/Cardiff)



Flag for imagined space 4 (Paola/Salento)



Flag for imagined space 5 (Hucachina/Turin)



Flag for imagined space 1 (Rovinj/Jumala)
<https://www.youtube.com/embed/YZv8d4-ADz4>

Flag for imagined space 2 (Lucca/Benidorm)
<https://www.youtube.com/embed/c9dhXkC8CAI>

Flag for imagined space 3 (Prague/Cardiff)
<https://www.youtube.com/embed/tsSyXwTkAko>

Flag for imagined space 4 (Paola/Salento)
https://www.youtube.com/embed/cK4H_MkGG8U

Flag for imagined space 5 (Huacachina/Turin)
<https://www.youtube.com/embed/R1CO6mLMERs>

Statement

Flag for Imagined Space is a series of video actions via Facebook’s live streaming for the White Flag residency at Peripheral Forms that ran throughout February 2018.

Five performative actions occurred in this series. Each action chromakeyed a 3D flag into a combined webcam feed of two separate locations as a new imagined space. Flag for imagined space 1 (Rovinj/Jumala) combined Rovinj, Croatia and Jurmala, Latvia. It placed a flag designed by Facebook user Daniel Boon in this space because it looked like the geography of an imagined space. Flag for imagined space 2 (Lucca/Benidorm) combined Lucca, Italy and Benidorm, Spain. The flag, designed by Facebook user Jannis Zell, was placed in this space because it had an abstracted palm tree on it. Flag for imagined space 3 (Prague/Cardiff) combined Prague in the Czech Republic and Cardiff, Wales. The flag, designed by Facebook user LEINAD, was placed in this space because it had the same colours as the Welsh flag. Flag for imagined space 4 (Paola/Salento) combined Paola, Malta and Salento, Italy and placed the flag End Space designed by myself because it states “End space and all its symbols” – a church being a symbolic space of god. Finally, Flag for imagined space 5 (Huacachina/Turin) combined Huacachina, Peru and Turin, Italy. A flag, anonymously designed by a Facebook user, was placed in this space because its three colours of red, white and blue also appear on the flags of Peru, Italy and Turin. Sounds were created for each action through the use of real sound from locations and sourced sound from the internet.

Each action was intended to create a new or unique space where a flag could be placed, claiming the space for the White Flag residency.

Tags	Posted	Updated
real, virtual, network, site-specific, mixed-reality	2019-12-22 03:11:55	2019-12-22 03:40:14
Files		
https://noemata.net/ueop/files/172.html	SHA-256 hash of zip	
https://noemata.net/ueop/files/172.zip (incl. uploads)	30cbe2aed270602ddb0fb72d61d16eff3fd926e7c6549e48f8cccb5bc26b7fbc	
Collection		
Winter 2019	Status in bitcoin blockchain	
SHA-256 hash of collection zip	The work is certified.	
c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291	Transaction ID	
	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

Garrett Lynch IRL

The Distinction Between Here and There, Now and Then

2013, China, Second Life, online



Statement

The Distinction Between Here and There, Now and Then is a work about performance that occurred through the internet in two stages and is presented/documentated as a diptych with framed artefacts.

The work involved the commissioning, production and framing of two paintings to be exhibited as a diptych. The first painting, The 'Real', is a reproduction of a performance photograph of the artist standing on the Great Wall of China wearing the Sandwich Board; a constructed replica of a 3D object from Second Life that has been employed in numerous 'virtual' performances. The second painting, The 'Virtual', is a reproduction of a performance screenshot of the artist's Second Life representation wearing the original sandwich board standing on a 3D reproduction of the Great Wall of China in Second Life.

Each stage of production was negotiated separately online through websites and emails. Participants working on the paintings and the media artefacts produced as part of their creation were unaware of nature of the work as performance based or its intended outcome as diptych and series of framed artefacts. Participants were simply informed that these were to be individual portraits from photographic sources for the artists home. The negotiation of the paintings creation, developing a relationship with those working on them and the media this process generated became a performance of collaboration through a network.

The title of the work is based on a quote by Kathy O'Dell in Displacing the Haptic: Performance

Art, the Photographic Document, and the 1970s (Performance Research 2, 1, 1997, p.76) which itself refers to an essay by Roland Barthes titled Rhetoric of the Image (1964). Discussing Gina Pane's performance Discours Mou et Mat which explores boundaries between 'reality', representation and documentation and is as a performance informed by how it will be documented and viewed by the majority of its audience, O'Dell states:

"...edges demarcate the spatial and temporal distinction at the base of all representation – the distinction between here and there, now and then. Pane was keenly aware that the performance of an action and its photographic image may be different in spatiotemporal terms, but that the former is ultimately defined by the latter."

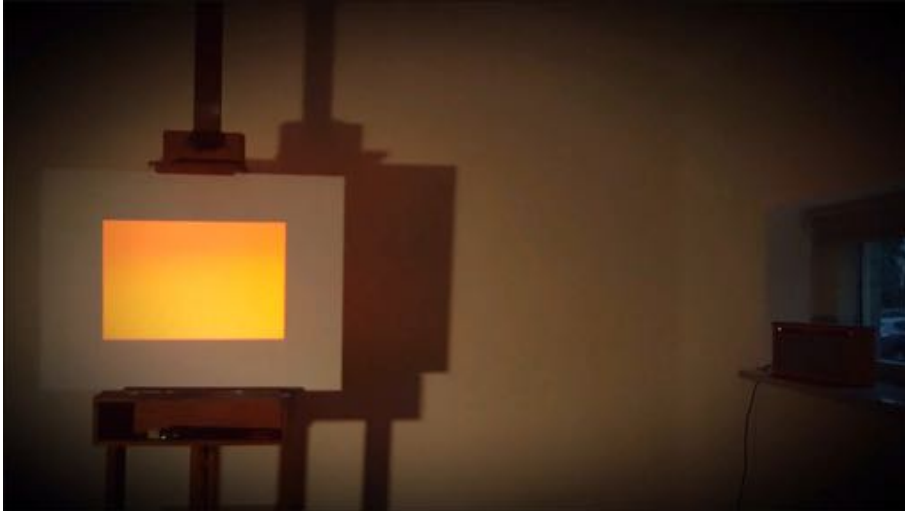
Tags	Posted	Updated
real, virtual, network, performance, site-specific, identity, documentation	2019-12-22 08:59:14	2019-12-22 09:03:30
Files	SHA-256 hash of zip	
https://noemata.net/ucop/files/174.html	ff8a46066d7b4b6db26c54e6c15d05af6690e92981f9a11f5c17ac1acc7a70da	
https://noemata.net/ucop/files/174.zip (incl. uploads)		
Collection	<u>Status in bitcoin blockchain</u>	
<u>Winter 2019</u>	The work is certified.	
SHA-256 hash of collection zip	Transaction ID	
c17809e0111a37b727abf1128b3b514b8e1390ca909b8fc4a330d74f2cf96291	6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62	

#175

Paul Wiegerinck

Undocumented #1346

2019 december, Halle, The Netherlands



<https://noemata.net/ueop/uploads/Undocumented1346PaulWiegerinck1.mp4>

Statement

Non

Posted

2019-12-22 08:59:16

Files

<https://noemata.net/ueop/files/175.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/175.zip> (incl. uploads) 04234a698a5ad2ff4d729823d7221f318ec824b45f428364a792ae25cd7cf43

Collection

Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#176

Amelia Marzec

Pup tent

August 2019, Saugatuck, Michigan

<http://www.ameliamarzec.com/laboratory>



Statement

The image is of the largest installation so far of a tent that I keep adding onto. It is made of men's pants and work shirts, and it was originally modeled after a simple U.S. Army tent. This version appeared unofficially at Ox-Bow School of Art in Michigan, using tree branches and rope found on the campus, and also fabric contributed from other residents as the structure came out much larger than expected. It had 2 locations- inside the studio building, and then it migrated to the meadow for a week, surviving a summer rainstorm. It contained several books on land use, and people were invited into the space. There was also an iron plate, used to block cell phone signals, so private conversations could be held in the space.

Posted

2019-12-22 20:32:28

Files

<https://noemata.net/ueop/files/176.html>

<https://noemata.net/ueop/files/176.zip> (incl. uploads)

SHA-256 hash of zip

ffd50ed11480c007247d7fa919a85bc629de7c1a95c89ef73766c2ffe089f81a

Collection
Winter 2019

SHA-256 hash of collection zip

c17809e0111a37b727abf1128b3b514b8e1390ea909b8fc4a330d74f2cf96291

Status in bitcoin blockchain

The work is certified.

Transaction ID

6db63f1cfd6737ad12ec8d33ea55e465fc2a7cbb343d7108ae75d47f4d95fc62

#179

Christian Tiedeman

Girl chewing gum 5,700 years ago

3500 BCE, Syltholm, Denmark

A danish girl or woman with blue eyes, dark skin and hair was chewing this birch pitch gum 5,700 years ago.



She had been eating hazelnut and mallard, and had the Epstein-Barr herpesvirus.

Ref. <https://www.nature.com/articles/s41467-019-13549-9>

Statement

This event deserves to be preserved on the bitcoin blockchain. Now what about my gum, contemporary gums, all the dark, rubbery spots we see in the streets?

Tags
#gum #chewinggum

Posted
2020-01-04 01:03:07

Files
<https://noemata.net/ucop/files/179.html>
<https://noemata.net/ucop/files/179.zip> (incl. uploads)

SHA-256 hash of zip
997ca3be66c6002f5c4400d8b9b60573bfcd6ff904059ddc5a855bafdc485e67

Collection
Spring 2020

Status in bitcoin blockchain
The work is certified.

SHA-256 hash of collection zip

Transaction ID

6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ec500cb04

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#181

Marko Gaertner

Prospects

2020, Gornsdorf

The architectural drawings were great, only the environmental noise was ignored, which came to destroy the site in spite of every visual effort.

Evidence 1. A video with only sound

Evidence 2. A sound with only image

Statement

We often "forget" the most important, but it stays with us, shaping our discontent without cause.

Tags Posted
#noise #visualart 2020-01-08 06:10:11

Files
<https://noemata.net/ueop/files/181.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/181.zip> (incl. uploads) c184dfe0115aa8aa15f4cf7e9901a150e322ac9e48659a7de95b7a97ef39cddf

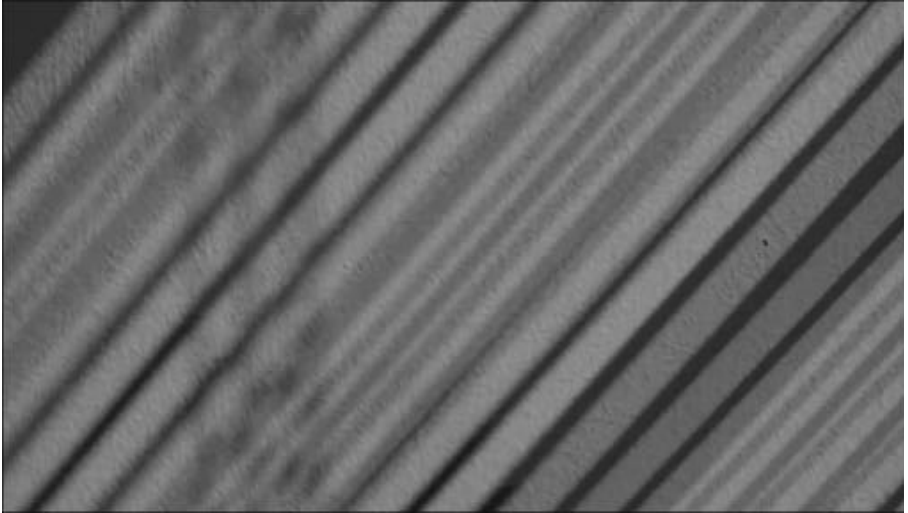
Collection Status in bitcoin blockchain
Spring 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862ef64c03eb9ec500cb04 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#182

Theodora Prassa

Mindscape

2019, UK



<https://noemata.net/ueop/uploads/TheodoraPrassamindscape.mp4>

Statement

Mindscales depicts a range of person's thoughts as a landscape reflecting memories, feelings, ideas and any other object within the mind. I created new shapes, texture and patterns from urban landscapes, brutalist architecture and spaces

Tags

#video #minimal #movement #thoughts #abstract

Posted

2020-01-10 10:06:36

Files

<https://noemata.net/ueop/files/182.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/182.zip> (incl. uploads)

d7d14483a6732f750ae1f886aa1d251a6b87d0c640eadf59c713c72abcc809b9

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef231bc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

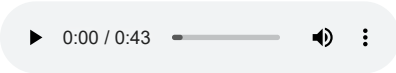
Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcc8320698e

#184

desire_direct

2020-02-27 21:21



<https://noemata.net/ueop/uploads/WALK.ogg>

Statement

Recording of difficulty of doing things when thinking about them.
Mix of maths, void and time.

Tags

#drone #maths #void #abyss #time #unsound

Posted

2020-02-27 12:33:28

Files

<https://noemata.net/ueop/files/184.html>

<https://noemata.net/ueop/files/184.zip> (incl. uploads)

SHA-256 hash of zip

978f6a062ae56c59330f008ced67314c4cf9f88b465ecf91ba60b0ed9da5fcfa

Collection

[Spring 2020](#)

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#185

Diana Galimzyanova

memory island

04.2018, Moscow, Russia

<http://vimeo.com/279415845/72632d551c>

Posted

2020-02-28 02:46:36

Files

<https://noemata.net/ueop/files/185.html>

<https://noemata.net/ueop/files/185.zip> (incl. uploads)

SHA-256 hash of zip

79574bf10055ac468afb9cdb1512eb1712c87cd145f66661d98896edb8456a80

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#186

Aaliyah Marsh

2020

On Tuesday I created a Twitter account and I now have 2 billion followers.
I don't know what to do with them.
And why are they following me??
I haven't tweeted yet.

Statement

I create fictional works that beg questions.

Tags	Posted
#paranoia #netparanoia	2020-02-28 02:56:20

Files	SHA-256 hash of zip
https://noemata.net/ucop/files/186.html	
https://noemata.net/ucop/files/186.zip (incl. uploads)	6f6fd53719c7c4bab1d43d51138587da73392fdc668d06861280b0867cb377ed

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
6192be3cd981cf23fbc2eafd0794d88fb96f9d5fd59862c64c03eb9ec500cb04	8f8930aa25994a527a142cac3c3816f27901566b2b51d71879ce9bbc8320698e

#187

Juri Wennekes

website negative visits

2020

a website only showing how long people have stayed away from it. When you're away from it the time is counting. If you've never visited the website there's no exact time to show, you can interpret it as infinite or undefined. Once you visit the site the time is always zero. It's very disappointing. So you try to stay away from it, also because of that. But you know, or imagine, your time is counting (somewhere). You might infer that the counting and calculation only will take place when you visit the site (via javascript for example), so is there any counting going on while you're not at the site? You content yourself that there's some virtual counting 'in store' for you. You accumulate some virtual time by staying away. But again, once you go there to cash-in, your time is immediately burnt, it's zero. Then you look for a proof-of-burning to document your awayness from the site. Maybe by injecting another javascript into the page you can get the time away before it's burnt. But right now it's like losing your keys into a stream of lava. Boy, they're gone.

Statement

working with positive/negative space

Tags

#tracking #stats #visitcount #timebased #reset #zero

Posted

2020-02-28 03:07:38

Files

<https://noemata.net/ueop/files/187.html>

<https://noemata.net/ueop/files/187.zip> (incl. uploads)

SHA-256 hash of zip

79dc7cc66a6ba95cf1707ba75a06e26ca891894aa33c8a40447c6a6a9dbf43ce

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb8320698e

#188

Juri Wennekes

proof-of-burn



Statement

works with positive/negative space

Posted

2020-02-28 03:31:49

Files

<https://noemata.net/ucop/files/188.html>

<https://noemata.net/ucop/files/188.zip> (incl. uploads)

SHA-256 hash of zip

3d66e4085e0725438dede4c378c3e93774a176734243c5ffc88ce07dd1e99ef3

Collection

Spring 2020

SHA-256 hash of collection zip

6192be3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ce500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

Posted
2020-02-28 05:19:04

Files
<https://noemata.net/ucop/files/189.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/189.zip> (incl. uploads) 0ffc7b52aecd77045308aa4d52f377752c30deadf81a6144480ce8baf40f11ccb

Collection Status in bitcoin blockchain
Spring 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
6192bc3cd981cf23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ee500cb04 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbbc8320698e

#190

marcela jardon

Seeds

2014

everyday presences

This series simulates the images of scientific research on seeds and leaves, and everyday objects. The writing and the signs are calligraphy, asemic writing.

So, I wonder, how far can we trust the truthfulness, accuracy, and even importance of documentary images?

I believe that without an extreme ethical conscience, (and even with it) the documentation is deeply destined to be partial, to exclude the blind spot of the documentary maker, and to cancel possibilities of experiences of the rest of the observers.

#signs #art #experience #consciousness #self #documentation #conservation #memory

.....

presencias cotidianas

Esta serie simula las imágenes de investigación científica sobre semillas, hojas, y objetos cotidianos.

La escritura y los signos, son caligrafía, escritura asémica.

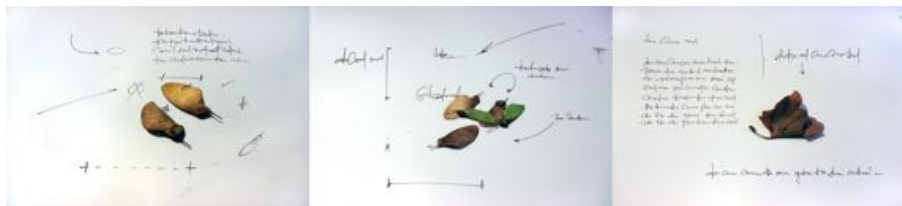
Entonces, me pregunto, hasta dónde podemos fiarnos de la veracidad, exactitud, e incluso importancia de las imágenes documentales?

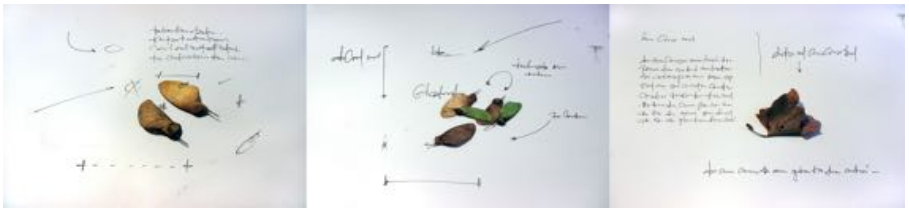
Creo que sin una extrema conciencia ética, (y aún con ella) la documentación está profundamente abocada a ser parcial, a excluir el punto ciego del documentador, y a anular posibilidades de experiencias del resto de los observadores

#signos #arte #experiencia #conciencia #yo #documentación #conservación #memoria

Fotografías intervenidas digitalmente, Barcelona, 2014

<http://www.marcelajardon.net/2016/category/projects/presencias-cotidianas-pr/>





Statement

www.marcelajardon.net

Tags

#signs #art #experience #consciousness #self #documentation #conservation #memory #signos
#arte #experiencia #conciencia #yo #memoria

Posted

2020-02-28
05:22:00

Files

<https://noemata.net/ucop/files/190.html>

SHA-256 hash of zip

<https://noemata.net/ucop/files/190.zip> (incl. uploads)

90e9a451bcfd93b3f6d857a5832063bc8b069496cbe1f10084ab6442383c155

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb8320698e

#191

Reynald Drouhin

GridFlow

<http://www.reynalddrouhin.net/works/gridflow/>

The GridFlow website (2011-2012) aggregates images of items whose RSS flow is recorded in a mosaic arrangement. Anyone may add the flow(s) of their choice to feed the grid. The project thus displays a slice of time with no beginning and no end, similar to a rhizome, revealing the mood of the moment (zeitgeist) through accumulation or repetition of key events in current web news.

The fresco permanently undergoes waves of flow updates, creating an undertow and a perpetual reprocessing of the grid. The latter moves, seeming to come to life... formulating an infinite ribbon of images unrolling over the length of the wall. The present moment of the mosaic immediately disintegrates: a permanent « carpe diem », essentially ephemeral owing to swiftness in appearance and disappearance of the images.

At any given point it is possible to generate a large archive, capture a shot of the grid as a way of crystalizing the entire mosaic, freezing it between two moments in time.

<http://vimeo.com/47003882>

Statement

<http://www.reynalddrouhin.net/wrks/gridflow/>

Tags

accumulation blog collective collection community document wired flow grid Internet mosaic
netart participative frame visualization Zeitgeist

Posted

2020-02-28
05:57:29

Files

<https://noemata.net/ueop/files/191.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/191.zip> (incl. uploads)

f35204fb8e57f63f0e360584e1d3249cba441ad879a229ce621e5abb90a83c4d

Collection

Spring 2020

SHA-256 hash of collection zip

6192be3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb320698e

#192

Jordan Topiel Paul

Quieter

2014

<http://www.topiel.info/quieter.html>

Statement

An online sound work whose sounds become imperceptibly quieter (decrescendo) over the course of many years.

Tags Posted
#decrescendo 2020-02-28 06:12:11

Files
<https://noemata.net/ueop/files/192.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/192.zip> (incl. uploads) 4d6e175a1cb0355805a7087a9838fa0c2a4f0924602ff46e590de9af250b6a74

Collection Status in bitcoin blockchain
Spring 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03cb9ec500cb04 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#193

Anthony Stephenson

newsroom photos 2018

2018, USA

<http://anthonystephenson.org/art/newsroomimages2018/newsroomimages2018.html>



Statement

“newsroom photos 2018” meta-statement by anthony stephenson

- 1) With the notion of “fake news” and a political climate largely a result of a failure in journalism, “newsroom photos 2018” was composed. Using the common practice of re-appropriationism, an exploration of ontology and fair-use of imagery in a commercial versus art context is suggested.
- 2) At one point, this project was submitted to a Facebook “pool” used by creatives. With the original intent of these AP images being news, their arcane format and content becomes something else when used after so many years and in a different context.
- 3) Indeed, many creative activities have been devalued as a result of easily disseminated digital files.
- 4) Yet without the contributions of unpaid users of the currently ubiquitous social media, there would be no content.
- 5) This lopsided capital structure extends not only to other web-based corporations (like Uber

and Amazon), but to most large corporations today.
6) With political policies being controlled by such skewed data, the disconnect with some basic realities are being ignored (like climate change).
7) And so, ultimately, what is today's news, in the long run, becomes history.

Tags

#fake news, #appropriationism, #media ontology, #fair use, #digital feudalism

Posted

2020-02-28 07:12:34

Files

<https://noemata.net/ueop/files/193.html>
<https://noemata.net/ueop/files/193.zip> (incl. uploads)

SHA-256 hash of zip
b79eb4919c90a1ca1c4daa49445429d2b1fa4b38c7ec882cb6585c00d997abcd

Collection

[Spring 2020](#)
SHA-256 hash of collection zip
6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

[Status in bitcoin blockchain](#)
The work is certified.
Transaction ID
8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#196

William Wolfgang Wunderbar

Manual Animation

2017-2020



<https://noemata.net/ueop/uploads/chicken.gif>

Statement

The chicken or the egg or the chicken with the egg? Or not a chicken at all.

Meta-Conceptual GIF art.

Tags

#a #b #c #d #e #f #g #h #i #j #k #l #m #n #o #p #q #r #s #t #u #v #w #x #y #z #etc #hashtag
#optional

Posted

2020-02-28
12:13:58

Files

<https://noemata.net/ucop/files/196.html>

SHA-256 hash of zip

<https://noemata.net/ucop/files/196.zip> (incl. uploads)

1b073af6a8bb49486bec745d4a0ffeb03aa126d2abef68270eb1fad2450f80aed

Collection

Spring 2020

SHA-256 hash of collection zip

6192be3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#197

Brenda Hutchinson

Sound, Listening, and Public Engagement

ongoing, everywhere

Uploading an article which has been published in an online magazine Ear/Wave/Event. It is a first attempt to express the trajectory of my work and the limitations and challenges of documentation with regard to ephemeral work.

my website: <http://www.sonicportraits.org/>

archival blog for dailybell 2008.

<http://dailybell2008.blogspot.com/>

(Ongoing public invitational project dedicated to the observation of the sun every time it crossed the horizon and to sharing the awareness of that moment with others).

SoundListeningPublic.pdf

Statement

Much of my work is centered on creating large-scale experiments in socially based improvisations. I work with sound, stories and performance in order to engage people directly and to ask them to focus on themselves and their own experiences as ways to connect with others.

I believe in the transformative power of paying attention to sound. Listening without judgment to sound itself is something I learned from music, and I try to transfer that quality of attention to all aspects of my work.

Tags

#dailybell2008, #public performance, #no matter where you are, #music, #scores, #improvisation

Posted

2020-02-28
12:48:10

Files

<https://noemata.net/ueop/files/197.html>

<https://noemata.net/ueop/files/197.zip> (incl. uploads)

SHA-256 hash of zip

310c69291306c5d3aff1b12dc60d4d3f365e8d29d3bae540c96a785b2adca8aee

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#198

Alan Sondheim

tesxt

in these dark times, in these dark spaces

tesxt

<http://www.alansondheim.org/tesxt.jpg>

<http://www.alansondheim.org/tesxt.mp4> VIDEO



Statement

tesxt

wait a minute, have to move this over . is it everything that's going on or just this window? I was opting for this window. The car's being repaired at the moment. So far so good. A----'s working again next to me. Are there names here that are problematic? echo of the machine. Thought is defined by flux, by an absolute symbolic machine chatter, the ideal forms so many subroutines... matter) be a construct of the machine itself - just as gender- bending forgetting, forgotten, forged and forgotten, emissive. The machine recognizes no gender; the machine recognizes nothing. The machine recognizes every gender; the machine is never a machine, but an episteme. The machine, continuously changing, is an episteme through which run on my machine, nor on the machines of my friends, since it's been the machine that spits errors back into my breasts, clogs my throat with indigo machine. I still got the bounce somewhere on hideous netcom machinery which takes longer than death conditions, then it seems clear that full machine intelligence is a matter otherwise; machines have been making, and will continue, to

make gains in problem of other minds, whether organic, machine-like, or cyborg. Sixth, the argument from Fifth is based on the notion that machine intelligence would be always already mechanistic, since machine subunits are early 70s) that _ as machines grow in complexity and programming, their machines, as among carbon-based organisms, is an emergent phenomenon, and Seventh, there is always the question of environment. Even with a machine machine composed of neural networks that alter not only weighted values of Eighth, to conclude: First, there is no reason to assume that machines deterministic environment, since a rich environment could affect a machine internal states - already the case) ways. Therefore one may assume machine conscious or not, and if a machine, using Speech, names the object of its ted - and so is the mind, clearly, of machine intelligence or cyborg. In Upanishad, I.3.11) _ The machine checked its resources. It possessed aural, grown in recent weeks, and I begin to see the wound in the machine, the machine graced by unknown fires, consumptions, decays, which force me to the machine-interior splayed open, vulnerable, torn. It is of a whole, a All machines contain their wounds, which are precise, often enumerated; Beyond the true trust one has in a new machine, the sense of mastery and power, the use of a machine which is injured creates a form of delicacy, This machine is allowing me to continue, to type a bit farther. It may be tions can be odd; it takes more machinery to get me from panix.com to 1. Telnet: Remotely logging in to another machine. Hand-printing materials, drawings, etc. for ppress and exhibition, some on theoretical machines. your machine. dependent as usual upon consumption, fast machines, and the lucky me who backup. Traceroute to my machine. Everything fine. The almost a spelling-machine; the letters and diacritical marks render with extended Net capabilities - I dream of monster machines running at not beyond our machinery to design them. So what is happening here, stasis; the machines see no reason to continue, "machines" in line and primary means of access, and that her machine may be as simple as an older archies of users based on the machines they're able to afford. attachment. Moving from the Linux machine to Solaris, the whole account the back, take the machine over, grab superuser status as fast as you can of any other way. It's aggression that gets machines where you want them, made. And there's no greater satisfaction - you're sitting at your machine Have access to such machinery as necessary - while almost every HITITE The machine continues its access. Thinking of bitcoin? - is this text tied to this machine? to the HITITE? So there's a better margine here. We're going to be called up soon; I hear noise going on in the background. Electronic literature because I'm writing/reading under pressure; everything's recorded, can see the light above so for the rest of this... wasn't this doing "it" before? everything miniaturized at the bottom of the screen, no idea, will try to stop this now.

... "I know this sounds ridiculous - but I'm on to something. If the body is hairless, then for example mud or blood will 'stick' to it - be obvious. Of course this is the beginning of symbolization - it would appear comical, or different, one person to another - it's a miniscule step - not even a step - to drawing something on the face, body, etc. So in this case, I'd bet that writing predates language, or at least the two were contingent / contiguous in origin. From writing on the body - it's not difficult to see how signs of that sort would be connected to sounds by mimesis - even if the original sounds were nothing more than laughing or crying."

"from text to test to testx to ttext dream of wet ink wet dream of ink"

- is this the machine? what's the point of

Tags

#documentingundocumentedevents #theworn #thewornout #thealreadypassed #theendwithnobeginning

Posted

2020-02-28 20:04:26

Files

<https://noemata.net/ueop/files/198.html>
<https://noemata.net/ueop/files/198.zip> (incl. uploads)

SHA-256 hash of zip
4905ed3077a76f8c078fa49615ad76c61a7a2db2f95bbe7dd4b8f787134c333

Collection

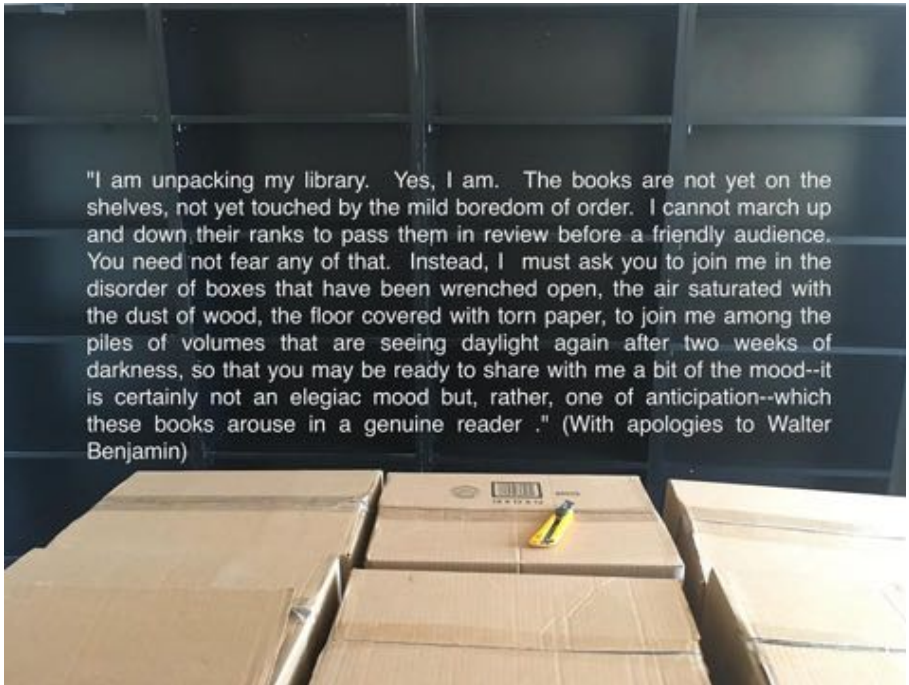
[Spring 2020](#)
SHA-256 hash of collection zip
6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03cb9ce500cb04

[Status in bitcoin blockchain](#)
The work is certified.
Transaction ID
8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbec8320698e

#199

Bruce Barber

Unpacking my Library (with apologies to Walter Benjamin)







Statement

a work about archival practice.

<http://www.brucebarber.ca>

Posted

2020-02-29 06:20:49

Files

<https://noemata.net/ueop/files/199.html>

<https://noemata.net/ueop/files/199.zip> (incl. uploads)

SHA-256 hash of zip

017e75f956dec35d79922570ea5e469104b2a8a071d474c14fd253a64401e454

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ee500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#201

Konstantina Mavridou & Silvia Gatti

Pleiades

Feb 2020, Amsterdam, NL

<http://pleiades.dmrdart.com/>



<https://noemata.net/ueop/uploads/pleiades.gif>

Statement

Pleiades beta is a text based game of divergent story lines. When played, paths of the story take each player through different textual and visual landscapes and galaxies as they choose specific words and positions to answer questions.

Best in Chromium browsers!

There are no rules!

THE CONCEPT OF THE WORK

In a moment of our time in which technologies, machines and internet based programs are shaping our society, by creating ineffability and abstraction over traditional and physical way of living and therefore questioning the role of human beings in society, we propose an imaginary window in which it is possible to play with those different realities and to expand our way to look at them. Pleiades begin with a fascination to create an art-galaxy in which imaginary islands could exist in different time and space. A sort of fourth dimension galleries space. This fascination leaded us to work with understanding the intriguing space between the physical art process and the generative internet network. Cartographies and maps are the actual platform over which we built the storyline, we coded the different game's path and through which we try to trigger the imagination of the player.

The art project works with the uses of different languages and it wants to explore the importance in art of working with them. The narrative type of storytelling together with the coding language create complexity on the structure of the artwork and create an endless loop of possible scenarios, freeing the artwork from the distress of the fixed result.

The story of the game starts in a linear way and then it turned into an unpredictable and non-linear structure. The player falls into imaginary plots and by doing that it loses its control over

the structure of the game enabling the human brain to imagine endless loop of possible plots.
How do we think with technologies and how the human senses respond to that?
Interactivity and the condition of been a sensorial human being is the tread that accompanies the different experiences. It is a playful tool that makes the viewer and the player free of interpretations and rules.

Posted
2020-02-29 13:48:15

Files

<https://noemata.net/ueop/files/201.html>
<https://noemata.net/ueop/files/201.zip> (incl. uploads)

SHA-256 hash of zip

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Collection
Spring 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698c

#202

Danielle Imara

Always There And Not

Oct 2019 - present, London, England.

<http://www.danielleimara.com/performance/4579430878>

INSTAGRAM: @danielleimara



<https://noemata.net/ueop/uploads/TFLWTF1.mp4>

Statement

These works use their original system of documentation (Instagram) as an integral part of process and product.

Always There And Not originates from an ongoing collection of Instagram video uploads, whose endless looping is a vehicle for unexpected video choreographies that highlight small pedestrian movements or gestures. These instants might otherwise be overlooked and only documented as accidental/incidental to a main event.

Fascination with new meanings created from the repetition of insignificant events led to an exploration of deliberately odd and unexpected acts to bring a surprising and sometimes funny element into mundane environments.

I have reframed some of these adventures by looping or repeating the original clips as movie files, in order to liberate them from their native environment (Instagram) and give them their own agency.

With a nod to horror, comedy and the surreal, these works hurl the mundane into an impossible eternity.

The clips from public transport are a reference to slow travel, a fascination for the quotidien, and my 'coming out' as someone who takes the bus a lot.

The soundtracks are incidental, and vary from creating minimal techno to the jerky repetition of automated voices of the London Transport system – out-botting the bot.

The clips are filmed on an old iPhone which compromises image quality. This seems to more truthfully document 'reality' in these pieces. This may be a reflection on my perceived mundanity of overly familiar urban environments, and the lower the quality of the footage, the more it seems a vehicle for nostalgia. Readymade Insta filters are sometimes used to create garish colour schemes; for me the oversaturated colours are simply wishful thinking, and black and white a reference to old movies.

Regarding the online presentation of Always There And Not, I have tried a few different options and so far my favourite is presenting them on a web page where the viewer has an interactive opportunity to start and stop the clip of their choice at any time. I am open to any other ideas on how to do this.

I also recommend seeing the wider collection of instants in their original home, my Instagram feed: @danielleimara

Tags

#camchoreography #surreal #pedestrian #tfl #londontransport #slowtravel #undocumented

Posted

2020-03-01 01:58:59

Files

<https://noemata.net/ueop/files/202.html>

<https://noemata.net/ueop/files/202.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbec320698e

#204

Zsolt Mesterhazy

1x zero in polyglot

2020

1xzeroinpolyglot.html

Statement

1x zero in polyglot

Tags Posted
#zero #polyglot 2020-03-01 07:59:27

Files
<https://noemata.net/ueop/files/204.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/204.zip> (incl. uploads) fc960e6106832c2e0c257b89994f7f59d7b15777d64ca9f186dcc99fbd91e1d0

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862ef64c03eb9ec500cb04	8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#205

Siegmar Fricke / Pharmakustik

Stenosing existence

March 1, 2020, Northgermany

www.pharmakustik.org



Statement

photo taken by Siegmur Fricke/Pharmakustik somewhere at Stadtpark W.
'Narrowing of the existential canal even exacerbates the degenerative presence'

Tags Posted
#pharmakustik 2020-03-01 10:04:48

Files

<https://noemata.net/ueop/files/205.html>

<https://noemata.net/ueop/files/205.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#206

sajjad dadpour

uncreature

2020, ardabil in iran

vids



<https://noemata.net/ueop/uploads/uncreature.mp4>

Statement

The fact that I think "is" is the result of time and repetition of what is responsible for time. So it is different between what I did and what I made. I create and I have the illusion of being, but not ". " I make and honor it, while not worth it. I make and multiply what is absent. I order her, I make her beautiful, but her being is out of the non-existent, I inevitably give in to this worthless unnecessary.

Tags Posted
creature uncreature 2020-03-02 11:08:13

Files
<https://noemata.net/ueop/files/206.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/206.zip> (incl. uploads) 64e1abdd31938ee09a877b57677e55e7ee72f8c8ebd60e369ec22132569ac033

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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#207

Thomas Valianatos

Trumptard

March 2019, Corfu. Greece

Trumptard.pdf

Statement

Artist's statement

My audiovisual work (see here: <http://vimeo.com/thomasvallianatos>), is a hybrid artwork based on New Media and Audio-reactive Live Visuals. The aim of the projects is to create experimental 2d/3d graphics in real time, with various techniques and Artistic Media such as Generative Art, Music Visualization, Virtual Reality, Depth Cameras and Synthesizers. The art works, in their final form, are presented as live audiovisual performances, video screenings, digital prints and original drawings.

The problematic of the interaction between image and sound is dominant in the art work. It consists of audiovisual works that explore the possibilities of live video screening and real-time music visualization. Utilizing visual and audio data streams, weaves through video screening systems and abstract audiovisual patterns, (See here: <http://vimeo.com/showcase/5073598> and here: <http://vimeo.com/showcase/4536324>), and proposes an experimental model for producing audiovisual events and spatial narrative. (See also here: <http://vimeo.com/showcase/5847495>). It focus on interactive reconstruction of image and the real-time video production, based on audio visual information or the visual quality of a live sound. The purpose of the whole work is to explore the transition / translation of the 2d/3d image to sound and vice versa and to create generative images in real time.

Tags

#generativeart #livevisuals #audioreactive #audiovisualperformance #depthcamera #VRart 2020-03-03 01:04:00

Files

<https://noemata.net/ueop/files/207.html>

<https://noemata.net/ueop/files/207.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eaf0d794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#208

Thomas Valianatos

Paintscapes-Alienscapes

PaintscapesAlienscapes.pdf

Posted
2020-03-03 01:14:13

Files	
https://noemata.net/ueop/files/208.html	SHA-256 hash of zip
https://noemata.net/ueop/files/208.zip (incl. uploads)	9c0a493f2449786ae43065392ea30cdbefc3af5369de5a5526aa927c392dc521

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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#209

Alessa Brossmer

Icebergs - Reproducing nature

2019, Iceland / Germany

Intro

Icebergs – reproducing nature advanced in teamwork of Alessa Brossmer and Prof. Jochen Orso of Reutlingen University. We started our interdisciplinary project in Iceland while standing in front of its stunning glaciers. We can either give a lecture on the technique we have worked with called photogrammetry and / or present the artwork (four 3-D prints and selected images / videos).

Zoom in to Sólheimajökull, Iceland

Iceland is a small island surrounded by the North Atlantic Ocean. It's appearance is characterized by massive rivers, impressive waterfalls and shining glaciers. Heat and cold coexist. Active and inactive volcanoes are located all over the country, some are covered by ice, for example by the ice shield of Vatnajökull. The biggest glacier in Europe covers 8% of Iceland. Iceland also has smaller glaciers like Mýrdalsjökull. It's dozens of glacier tongues reach down to the valley and sometimes form lagoons. One of them is located in the South and called Sólheimajökull (translated: the glacier where the sun is at home). By calving the glacier releases – sometimes volcanic ash black, millennial – icebergs onto the lagoon.

We chose four icebergs of Sólheimajökull's lagoon and circled them with a filming drone. We fed the data to a program that rebuilt the surface of the iceberg and constructed a 3D model. This technique is called photogrammetry - a technique originally coming from Geodesy but also used in architecture or for the conservation of cultural heritage as sculptures. After we extracted our 3D model, we used a 3D printer to print a mini iceberg of our scanned original.

Zoom out

Our team's research is guided by the fascination for glaciers, by their age, beauty and strength. It is also guided by fear, as glaciers can be hazardous and even deadly – and by sadness, because they are melting way too fast. The idea was to scan the icy monuments in order to conserve them as 3D prints in the form they were found. By now, the uniques are already Ocean. Jewel-like sculptures and documentary shots remain.

[Icebergsenglish.pdf](#)

Statement

www.alessabrossmer.mobi

I am focused on artistic work at the intersection of landscape, architecture and research. Photography functions as observational note-taking for future three-dimensional works such as casts, models, transformed furniture or vinyl. For further or fundamental expression, I write scientific texts, articles or poems.

Tags

#Glacier #Iceberg #ClimateChange #Transitoriness #Iceland #3DPrinting #3DScanning
#Reproducibility #Conservation

Posted

2020-03-03
01:36:36

Files

<https://noemata.net/ueop/files/209.html>
<https://noemata.net/ueop/files/209.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981cf23fbc2eafid0794d88fb96f9d5fd59862e64c03cb9ce500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#210

Zhongkai Li

Prototypalism

2019, www

<http://zhongkai.li/prototypalism>

Posted

2020-03-03 09:11:20

Files

<https://noemata.net/ueop/files/210.html>

<https://noemata.net/ueop/files/210.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#211

Mr. G

Artist

2018

PoeticsMassWeightedMediumDiameter.mov

Statement

“The Poetics of Mass Weighted Median Diameter” Is an interactive touch activated work, created with the Unity Game Engine features a 65” multi-touch display. The installation simulates fugitive raindrops on glass. Each touch generates a water drop that can be playfully dragged, leaving a trail accompanied by sound as the droplet disappears pulled by ineluctable force of gravity. The soundscape was created by two-time Emmy Award winning sound designer/composer Serge Ossorguine of Serge Audio in NYC. was first shown at the Odetta Gallery in Brooklyn as part of New York Creative Tech Week spring 2018 and was also exhibited (2019) at the Center for Collaborative Arts and Media, at Yale University as part of IEEE GEM (Games, Media and Entertainment).

Tags	Posted
#touch_interaction #rain_drops	2020-03-03 12:59:01

Files	SHA-256 hash of zip
https://noemata.net/ucop/files/211.html	
https://noemata.net/ucop/files/211.zip (incl. uploads)	01be2526125c19f2d0a520d0f7cc518698db5dc6e9394483c00311a3b538ce71

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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#212

Natallia Sakalova

Our world is relative, its reality depends on Our consciousness

2020 february, Belarus, agrogorodok Kopty



Posted

2020-03-17 10:43:35

Files

<https://noemata.net/ueop/files/212.html>

<https://noemata.net/ueop/files/212.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb320698e

#213

Jeff Ostergren

The Pharmaceutical Alphabet

2017



<https://noemata.net/ueop/uploads/JeffOstergrenPharmaceuticalAlphabet.mp4>

Statement

“The Pharmaceutical Alphabet” on its surface is a simple, comical exercise - teaching two children (a 6 and 2 year old) a set of words to represent the English-language alphabet, a game one finds in children’s books around the world. In this case, however, the words are the brand names for 26 different pharmaceuticals, joined with visual clips from the television commercials that advertise them.

The use of the alphabet has a long history in conceptual art, often with similarly whimsical but profound meanings, such as by John Baldessari and Chris Burden.

As one watches the video and maybe listens, laughs, and nods their head in recognition, one may also feel a deeper sense of pathos, sorrow, or emptiness. The jarring juxtapositions of the childish “innocence” of not understanding the origins of the meaning of these words and their precise, targeted corporate origins of the text and images lay bare the complete artificiality of language, a future of bodily possibilities, and a contemporary symbol of the anthropocene. As the toddler becomes fatigued and disconcerted, we feel the weariness of our own molecular burden. It becomes an archive as well, as many of these words will be forgotten and discarded as patents expire and new products come along in the future. 100 years from now, a user stumbling across

this video might interpret it as a lost language, a cult-ish incantation, or even a fit of madness.

Tags

#molecularviolence #pharmaceuticalphantasm

Posted2020-03-03 15:39:36

Files

<https://noemata.net/ucop/files/213.html>
<https://noemata.net/ucop/files/213.zip> (incl. uploads)

SHA-256 hash of zip
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Collection

[Spring 2020](#)
SHA-256 hash of collection zip
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[Status in bitcoin blockchain](#)
The work is certified.
Transaction ID
8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbec8320698e

#214

Lawrence Bird

M_obile

<http://vimeo.com/lawrencebird/mobile>



Statement

Digital mnemonics strive but fail to compensate for the rapid decay or obsolescence of the systems, platforms, substrates, and displays on which digital works depend. Digital materials seem to have a shorter half-life than even the unstable materials used in the early eras of film-making. This condition raises key ontological and epistemological questions: What is the essence of a work? What is permanence? What is solid? How must we rethink these notions when our works are inherently fluid -- when they even melt into air?

This project engages with these problems by replaying an early work of cinema on a broken contemporary device. The project consists of eight sequences from Fritz Lang's 1931 film *M*. These sequences were filmed on a handheld device recording a malfunctioning computer monitor. The malfunction superimposed successive frames of the footage, blurring or dissolving moving figures in the scene and rendering static forms, in contrast, as solid. This has a particular impact on architectural materials and spaces. The malfunctioning screen renders two distinct architectures: that of the moving body, fluid; and that of its spatial and material frame, super-

solid. And what if these sequences, these fragments of story, are then re-arranged? Who is hunting who, who is caught, who is judged, who is finally imprisoned?

M, like most of Lang's films, is known for its architectural imagery. The project translates Lang's use of architecture, which intentionally located that medium in relation to the medium of film, into a new dissolving or reworking of architectures provoked by contemporary conditions of media. In this sense the architecture of the film, and of the screen, are of significant import; they exist somewhere between digital and analogue materialities.

Tags

#M #Lang #Memory

Posted

2020-03-04 13:21:49

Files

<https://noemata.net/ueop/files/214.html>
<https://noemata.net/ueop/files/214.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981cf23fbc2eafd0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb8320698e

#215

Posted

2020-03-04 14:31:23

Files

<https://noemata.net/ueop/files/215.html>

<https://noemata.net/ueop/files/215.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981cf23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ee500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#216

pitscher

missing.pictures

2018 - ongoing, net

<http://missing.pictures>

Statement

missing.pictures is a collection of broken image links that a webcrawler has found on random web pages.

Tags

#404 #img #media-archeology #dataset #graveyard

Posted

2020-03-05 03:56:42

Files

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<https://noemata.net/ueop/files/216.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Spring 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#217

SLIDERS_lab [Frédéric Curien, Jean-Marie Dallet]

VIM (Vasulka Interactive Multimedia)

2013-2020, Paris

<http://vimeo.com/313012939>



Statement

With the VIM (Vasulka Interactive Multimedia), SLIDERS_lab gives shape to the idea described by Jacques Derrida in *Mal d'archive* (Paris, Galilée, 1995), where he suggested that it was time to think about the archive of the future. In practice, the VIM realizes a new arrangement of functions that build an archival organology, an original mnemonic instrument that allows us to rethink – in the words of the philosopher Bernard Stiegler – ‘the relations between physiological organs, technical organs, and social organizations’ (Bernard Stiegler, *De la misère symbolique 2. La catastrophe du sensible*, Paris, Galilée, 2004, pp. 29, 99). The attempt made by SLIDERS_lab here is to put into practice an ‘archiviology’ of the 21st century – in other words, a science of the archive, where ‘archiving becomes a performative act, an active, productive interpretation’.

Thus, the VIM is an interactive archive console whose purpose is to allow all audiences to discover the video works and documents (texts, photographs, sketches, diagrams, contracts, etc.) associated with two pioneers of video art, Steina and Woody Vasulka. The end goal is for the console to present all the documents archived at the Cinémathèque québécoise and elsewhere relating to this artist couple.

Database and interface development: Studio 2Roqs (Bordeaux, France)

Furniture development: Atelier W110 (Chasseneuil-sur-Bonnieure, France)

Images processing : Atelier W110, Roberto Artidiello, Lauren Lecroc

Indexing of images: Alix Bonnet

Production: Labex Arts-H2H (University of Paris 8, France), Liedts-Meesen Foundation (Ghent, Belgium)

This project was realized with the kind support of the artists Steina and Woody Vasulka, the Cinémathèque québécoise (Montréal, Canada) and the Berg Gallery (Reykjavik, Island)
Special thanks: Jean Gagnon, Alain Liedts, Kristin Shevig

Tags	Posted
#video #contemporaryart #archive #design #mediaarcheology #interactivity	2020-03-06 07:46:29

Files	SHA-256 hash of zip
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https://noemata.net/ueop/files/217.zip (incl. uploads)	d32421d05490ab927cb5e758aa19b0473b326700e36eb23e24c712250f40966

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
6192be3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04	8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbec8320698e

#218

Elle Thorkveld

Smell the Flowers

2010, 2020, New England, USA



Statement

Spring appreciation, visual memory remix.
Generative collage, photos from 2010.
Memory, fragmentation, image slice

Tags

#flowers #cat #memory #fragments #image_slice

Posted

2020-03-06 17:58:24

Files

<https://noemata.net/ueop/files/218.html>

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SHA-256 hash of zip

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Collection
Spring 2020

Status in bitcoin blockchain
The work is certified.

SHA-256 hash of collection zip

Transaction ID

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8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#219

Jurgen Trautwein

Trashmyart

1984-2011, Berlin

TRASHMYART, from the value of my art project, a photo documentation of a storage clean up project, discarding 30 kilos of works on paper from the Berlin period 1984-1991. This project is part of the larger, evolving who gives a fuck about art project. A NIESATT never full, never enough, never satisfied project, a project - project, or a who gives a fuck about projects project.

<http://jtwinenow.blogspot.com/search?q=trashed>



Statement

<http://www.jtwine.com>

Tags	Posted
trash, value, art, permanence, memory	2020-03-07 10:43:15

Files	SHA-256 hash of zip
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https://noemata.net/ueop/files/219.zip (incl. uploads)	

Collection

[Status in bitcoin blockchain](#)

Spring 2020

SHA-256 hash of collection zip

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The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

Emilio Vavarella

THE ITALIAN JOB – Job n.2, An-Archiving Game

2014

The work consists of 17 original copies of photographs selected from the FBI NSAF Archive and two curatorial texts (texts and selections by Monica Bosaro and Emma Stanisic).

The project began within the National Stolen Art File (NSAF) FBI Archive of stolen artifacts: a digital repository of stolen art created by the US government intelligence agency. Together with curators Bosaro and Stanisic (whose curatorial texts are an integral part of the artwork) I created an exhibition based on copies of stolen photographs and focused on issues of material labour and immigration. The artwork exists in two formats: as an animated .gif originally presented at the Widget Art Gallery and as a series of unique physical copies signed by me and sold through a platform for peer to peer commerce. This platform, called OpenBazaar, is an open source project that proposes an online decentralized network that has no fees, no intermediaries, uses BitCoins and cannot be censored.

[Images.zip](#)

Statement

ITALIANS ON THE JOB: Inside and Outside an Anarchival Impulse
Curatorial text by Monica Bosaro

Introduction

An-archiving Game is Italian artist Emilio Vavarella's second project in his series "The Italian Job," a collection of conceptual artworks ("jobs") that seek to highlight hidden structures behind themes of originality, legality, artistic authorship, collective processes, digital labor, and the artist-curator relationship in the age of the Internet. The title is an homage to the Italian Theory, a political philosophy rooted in collective processes and theoretical practice.

Specifically, this second project reconsiders the relationship between art production and reproduction in the era of digital technology, in line with the never-ending philosophic debate over concepts of "originality" and the transformation of the "aura" of artworks, as posited in Walter Benjamin's famous dissertation *The Work of Art in the Age of Mechanical Reproduction* (1936). It focuses on the notion of "job" from the perspectives of the artist and the curator, and it questions the meaning of artistic production today. Examining an historical overview of the material-to-immaterial labor tendency of the last century and the transformation of production into enjoyable activities, this second project imagines a kind of "game" for workers (artist and curators) who have become users. These concepts are intertwined in the project both methodologically (in) and theoretically (out) before and during the production, as well as in the further consideration here presented.

The process

For An-archiving game, two curators were invited by the artist to find and select photographic material drawn from the National Stolen Art File (NSAF)[i], a free-access archive of stolen artworks hosted by the FBI. Using both physical sources (libraries, magazines) and digital sources (Google, online galleries), the curators and the artist established a shared research methodology in order to find quality reproductions of all 155 stolen photos listed in the NSAF. While the archive did not provide all the information (images and key data) that the artist and curators needed to appropriate, it served as the central starting point of the job. This process inverted the traditional curatorial direction and artist-curator relationship; the curators were free to make their own selection, and Vavarella delegated the artistic content of his exhibition. The resulting project, a new digital artwork, is an animated GIF consisting of 17 selected photographs temporarily exhibited in various ways. First, the work will run as an online

exhibition in the Widget Art Gallery. Second, the single images that are part of the GIF were selected with the intention of being transformed into physical artworks, photographs printed and signed by Emilio Vavarella to be presented in the “Deep Web,” the non-indexed portion of the World Wide Web often used to buy and sell illegal goods. The artist, in appropriating the images as if they were his own creation, would sell physical prints to collectors in a manner respectful of the concepts of anonymity, illegality, and collaboration that remain the basis of the project. On November 7th, 2014, after having worked for several months on the launch of the project using the Deep Web site Silk Road 2.0, something unexpected happened. The Silk Road was closed by the FBI, ironically by the same law enforcement agency whose archive was the starting point of the project. Artists like Emilio Vavarella, who relies on open-source, alternative, and sometimes illegal cutting-edge technologies, are used to these kinds of unexpected issues. Fortunately, soon after the FBI shut down the Silk Road, a new marketplace opened. OpenBazaar, a decentralized network created for direct economic exchanges without any brokerage by companies, promises to be censorship-resistant because of its peer-to-peer structure. The photographs of *The Italian Job n.2 – An-archiving Game* will therefore be the first artworks available for purchase on OpenBazaar, traded for bitcoins, a global cryptocurrency, and sold directly artist-to-collectors in an open source and independent digital space.

The Artist-Curator Relationship

In this project, Vavarella’s “job” was an act of re-appropriation of other artists’ artworks, rather than an act of first-order creation, or even first-order appropriation. Inspired by and interdependent with “illegality,” the one-year long project attempts to demonstrate how an artist can be, thanks to technology, an active agent in finding new ways to break down the traditional categories of artistic work. The project helps redefine the artist’s role as experimenter inside the current art world’s economic and political structures, especially within the global and advanced capitalist society the Internet describes.

Vavarella chose to work with a medium that constantly plays with the tension between widespread, indexed censorship and the very impossibility of such censorship, and from platforms known for their volatility. Additionally, Vavarella’s choice to work specifically with the photographic section of NSAF is not incidental. The archive proves an interesting starting point for questioning the artistic significance of using and reproducing images at this time of digital hegemony. More than a production intended as a “creative act,” Emilio Vavarella is interested in those forms of collaborative projects aimed at presenting and diffusing artworks, in this case photographs, in spaces where forms of hierarchy and power are horizontal.

It is worthwhile to remember that the figure of the artist has been one of constant evolution since the emergence of the avant-gardes, continuing well into the twentieth century. The art world has moved from acts of re-appropriation and delegation following the work of Marcel Duchamp to the emergence of new methodologies in the late ’60s derived from the conceptualization of artistic work (art as process, attitude, or language), and more recent practices of “postproduction”[ii] have grown popular largely thanks to the rapid diffusion of technologies. As much today as in any other century, if not more so, artists should be considered social agents that use art as a particularly global language, inspiring redefinitions of politics and inviting reflection on topical social issues.

Beyond this, Vavarella, as artist, collaborated with two curators as co-authors. *The Italian Job n.2* deconstructs the boundary between artist and curator, distinct “jobs” coined by the “Artworld”[iii] that cannot be kept discrete in such a fluid collaboration. Here, the curator is called upon to find and choose the visual content of the artist’s artwork as opposed to selecting already created artworks or delegating the direction of an exhibition.

The distinction between artist and curator has been an inexhaustible source of debate since its first appearance at the time of the Impressionist movement, when curators at the side of independent artists faced the proliferation of agents of cultural economy in the form of merchants, galleries, collectors, critics, and museums. We passed from the curator as a purely economic agent to an increasingly self-referential curator, focused on his overall “exhibitionary” project to which artistic works adapt. This attitude emerged markedly in the late 1960s with the figure of Harald Szeemann. As art historian and critic Terry Smith pointed out, beginning in the 1960s, collaborations between artists and curators “are second only to those between artists themselves” and can be considered even “more generative”[iv] than artist-to-artist partnerships because they contribute to the change of the contemporary art world (singular) into a collection of temporary art worlds (plural). The artist-curator relationship progressively drew closer to the artists, from “outside” to “inside” the projects, sharing with them research, interpretation, values,

and behaviors.

An-archiving Game, where curatorial practice melts into the artist's intent, exemplifies especially well the behavioral aberration of the traditional artist-curator relationship. Here, not only does the artist delegate in full to each curator the research and selection processes, but in his nearly complete control of the project, he goes so far as to propose a kind of exploitation of their working activity. Here, the artist-curator collaboration generates economic value inside the digital art market, using the traditional channel of the gallery alongside the unexplored sphere of distribution represented by OpenBazaar. This second part of the project would explore, critically, the role of the artist as somebody able to generate economic value from re-appropriation of photographic material, demonstrating the economic divide between original work, appropriation, and re-appropriation. The traditional gallery is, in this case, not the final place of exhibition but again one of exploitation. Mediation of the art by the gallery would likely increase the artwork's value, inflating Vavarella's sale of the final artworks in an anonymous and non-centralized marketplace. This constant flux between traditional "jobs" and the bending of artistic roles renders An-archiving Game as fluid as the media with which it works.

Playing with the NSAF

As a curator of the project, I constantly considered a question central to the process: What role does a particular kind of archive play in the artistic-curatorial collaborative process? The NSAF was used as a track more than a proper source, the starting point for a series of circumscribed data that referred to unknown material, to be found somewhere else. We had a frame, but not its content. For this reason, it was not possible to consider the archive a "ready-made exhibition," as artist-curator pairs often confront, because much research and selection were necessary to continue. And it was research, but on the basis of what criteria? And by what methodology? It was not easy work.

Playing the role of curator, I believed that a well-framed selection was possible only after having collected the totality of the material listed on the NSAF. We started researching the photographs in the fall of 2013, simultaneously from Venice, Gothenburg, and New York, using the web as our main source with the exception of a few physical records. We built our own private database on Dropbox. The collaborative process, far from being systematic (in spite of my attempts) was closer to a game.

The subtitle of the project is, importantly, An-archiving Game, referring to a sort of "anarchival impulse," a particular feeling identified by Hal Foster in his examination of the various approaches that artists undertake when dealing with different forms of archives. Archives have inspired artists for decades, but their use, strictly connected with artistic and curatorial practice, has exponentially increased in the last thirty years, during which the term "archival art" was coined. Archival artists confront historical, categorized, and lost information – from pre-existing archives to mass culture comprehensions – in order to craft new stories. But because not all archives can be defined as databases, archival artists just as often stumble upon archives that "call out for human interpretation, not mechanic reprocessing,"[v] as Foster states. To the critic, the distinction between archival and database art lies in this dilemma. Archival art fascinates artists precisely because its content is fragmented, indeterminate, and originates from a "preproduction" operation rather than a "postproduction" one. That's the "anarchival impulse," wherein artists try to understand the boundaries of the archive, which presents itself sometimes as an unknown totality impossible to delineate, before giving final shape to their project. The form and the context of the archive are, in the case of this project, a consequence of an "anarchival impulse." The process leading to the creation of An-archiving Game would be experienced by artists and curators in different ways, so that, once realized, each became a "player" in the artist's game sprung from an anarchival research project.

The content of the GIF[vi]

The selection of the visual material was initially suggested by the massive presence of black and white photographs of faces and spaces in New York City at the turn of the century. Some of the most well-recognized and historically significant shots were collected here, each describing American society in the first part of the twentieth century. Many of these were already celebrated in exhibitions and publications, and they have since been reproduced across thousands of web pages. Precisely for their fame and their reproducibility, these pictures fit perfectly the theoretical premises of the project.

Our second step, to find the Italian immigrant "inside" the content of the project, was a coincidental but appropriate emphasis we decided to take as representative of our discourse. Some of the authors (H.C. Bresson, Lewis Hine, Alfred Stieglitz, Berenice Abbott, and Walter

Rosenblum) belonged to a particular movement of photographers who, more or less consciously, documented the lives and work conditions of immigrants, and those of Italians in particular, with an eye to social reform. Italians in the states were a hot item in political address, especially as concerned their relation to criminal and illegal activities at the turn of the century. We hoped to find the characters and subjectivities – inside and outside the NSAF archive – at an unexpected point of convergence in our process, and we used this as a guide for our curatorial selection. Vavarella's GIF displays several images of immigrant workers, each with their particular subjectivity in the space of the metropolis. The interface tells the viewer, with a rhythmic, visual narration, the imaginary journey from their native land (Italy and Europe) to North America.

(89) Berenice Abbott, Penn Station, Manhattan, 1934

(118) J. P. Atterberry, Twilight Mount, South Dakota, 1985

(28) Nancy Ford Cones Cousins, 1912

(01) Lewis Hine, Man on Hoisting Ball, Empire State Building, 1931

(03) Lewis Hine, Powerhouse Mechanic, 1905

(05) Lewis Hine, Climbing Into America, Ellis Island, New York, 1908

(16) Michael Kenna, Matin Blanc, Blue Beach, Nice, France, 1997

(23) Michael Kenna, Supports de Jette, Rhul Place, Nice, 1997-99

(66) Michael Kenna, Whitewater, Whidbey Island, Washington, USA, 1996

(41) August Sander, Circus Artist, 1926-32

(78) Karl Struss, Nocturne, Brooklyn Bridge, 1909

(79) Alfred Stieglitz, Hand of Man, 1902

(07) Paul Strand, Nicolas Mares, 1980

(82) Walter Rosenblum, Flirting, Pitt Street, 1938

(75) Walter Rosenblum, Chick's (Chick's Candy Store), 1939

(55) Walter Rosenblum, Girl Playing Hopscotch (Hopscotch), 1952

(04) Edward Weston, Half Shell Nautilus, 1927

Pictures depicting Italian workers and snapshots of life in New York City at the beginning of the twentieth century were metaphorically "stolen" by the photographers from the world of reality, out of the factory and off the street, in the photographers' efforts to shake the American public opinion of the time. These photographs were literally stolen later, in their physicality as artworks, and subsequently recorded by the FBI, which in turn made their disappearance public. Today, thanks in part to their physical impermanence or displacement, and thanks in part to technology, these images remain immortal, subjected to continuous transformations via the flow of digital reality. Through the project *The Italian job n. 2 – An-archiving Game* they have been considered, again, a source for consideration on the evolution of labor in western capitalist society and on working conditions at present.

Notations on the Selection

As was often the case with immigrant populations in the states during the turn of the century, Italian immigrant workers, and often the children of these families, saw themselves transformed from skilled workers and agriculturalists into industrial, working class bodies. A resulting sense of alienation derived from long, forced relationships with machines was prolific, especially following the diffusion of Fordism in the early 1900s, a system based on the specialization of specific and repetitive tasks for the production of goods (07).[vii] The Fordist model and its production line formed the basis of the modern economic and social system of mass production, a system that radically changed the working conditions in factories and the social experience at home. Its fundamental model is utilized by (and exported to) every country seeking economic development today. The alienation of the worker is explained by the Marxist vision of labor as an activity that replaces the human "first nature." According to this concept, labor becomes an inorganic extension of the human body, as explained by Karl Marx in *The Capital*:[viii] body and machines join in the "second nature" offered by labor activities (03, 04).

The particular feeling inherent to modern man in the factory and in the city was well described by authors such as Georg Simmel,[ix] who examined its various social and psychological aspects as a contemporary of the phenomenon. According to Simmel, this alienation is intensified in immigrants, who come to a metropolis faced with problems beyond the struggle for acceptable working conditions, including those of social, ethnic, religious, and racial integration into a new country. Endless lines of waiting immigrants are a symbol of the universality of this alienation and the difficulties immigrants faced, and they recall, too, the same scenes of migratory flows seen in present-day newspapers (05).

Immigrants (especially Italians) were employed in low-level tasks and extremely difficult

occupations, such as construction jobs building the new, expanding metropolis (01), or its railways, roads, bridges, and canals (14, 78, 79). They changed the face of New York City, not only in its population, but in its architecture, its textiles, and its industrial production. Defined as “urban villages,” ethnic neighborhoods grew near the harbor, where immigrants waited to see the new land for the first time with the hope of being accepted (05). Once welcomed to New York City, they gathered in slums, inside colored/black tenements, always in large blocks of small and overcrowded apartments with shared facilities. They used to live according to their logic of territorial origin, with the attempt to recreate their traditional network of social relations (55, 75, 82).

The word “immigrant” and “hard work” are historically very close, and they evoke many other images, among them social injustice, individual and economic redemption, spirit of adventure, and rebellion or resignation to a fate of fatigue. However, these words have also always evoked other visions, such as nostalgia for a native country and the dream of a promised land (28). It is worthwhile to note that among European nations, Italy contributed significantly to the migratory phenomenon that sent so many immigrants to the states during the nineteenth and twentieth centuries. It is estimated some 26 million Italians migrated abroad from the end of 1800 to the end of 1900. Today, the Italian American community in the United States stands at 17 million (6% of the total population), and statistics show that nearly 5 million of these Italians migrated between 1900 to 1914[x] alone (most of whom reached New York, New Jersey, and Pennsylvania). We can imagine that the American land was a distant projection in their mind, an undefinable blank space (16), and they might imagine it as a wide and wild landscape (118) in contrast to what they already knew about city life as learned from the press, the culture industry, and correspondence with relatives already living the “American Dream”. These particular events have inspired artistic and literary production and have served as a source of sociological analysis for artists and historians alike. The experience of journeying into a difficult unknown, but one full of potential, is shared by millions of immigrants worldwide (23, 66). In the late 1800s, Genova, Naples, and Palermo were the main Italian emigration ports, where non-professional agencies, often run by loan sharks, offered dangerous journeys to the states in absolutely precarious conditions at least until 1901, when an attempt was made by Italian legislation to guarantee a minimum security. On the other side of the ocean, conditions were hardly better, proper sanitary restrictions being legislated as late as 1908.

Not all immigrants were interested in permanently establishing themselves in a city, or submitting to their exploitation, by means of hard and repetitive tasks in factories. An alternative job could be found, for example, in the Circus. Immigrants, minorities, freaks, or people simply endowed with extroverted attitudes were those that belonged to this parallel world, in which everybody could define themselves simply as “artists” (41).

Reflections of Content within the Job

The evolution of the work, the mode of its production, and its associations with human subjectivity have undoubtedly driven the visual selection for Emilio’s artwork inside the NSAF as well as influenced the process outside of the content. The content of the GIF offers a visual realization of work lives based in concrete, manual labor. These themes and the work involved in affording their exhibition compose the material inside of the project. Those themes and jobs found outside the project fall into a category that has been called “immaterial labor,” the tertiary and sometimes exploitative properties of which served as the central motivation of this project from the beginning.

Economists and philosophers use the term immaterial labor to define actions typical of tertiary sectors of advanced capitalist societies, those consisting of the production of “the informational content of the commodity,”[xi] or series of information accompanying goods and creating strategic connections in public opinion. Maurizio Lazzarato, an Italian sociologist and philosopher whose research is focused on labor, claims that the entrepreneur succeeds in transforming the worker into an “active subject” when he, the worker, produces collective cooperation and communication. His personality and subjectivity are addressed through the production of value and, thanks to technology, the “subjective processes” are controlled inside a global, “diffuse factory.” Immaterial labor activity is “not normally recognizable as work,”[xii] but instead sometimes confused with leisure time. Here, “life becomes inseparable from work. [...] Immaterial labor produces first and foremost a “social relationship” (a relationship of innovation, production, and consumption).”[xiii] The inversion of work roles and curatorial practice found in the project lends itself well to a modern capitalist era that generates “new knowledge” through immaterial and cognitive labor and couches the term “work” among other

social activities in its economic processes.

Also relevant to Vavarella's project, the main factors responsible for establishing the immateriality of work in metropolitan economies have been continuous technological progress and its worldwide diffusion. Through the creation of "spaces of flow,"[xiv] digital spaces in which information is produced give rise to economic flows. Sociologist Manuel Castell calls our society the "Network Society," a society of diverse discourses that facilitate adaptable labor and technological innovation (a positive feedback loop in the network society). Each one of us can be part of a particular network as well as maintain (or store) social relationships with other network members residing in geographically or temporally distant places thanks to the technology. Staying connected with other people and sharing with them a piece of information, whether voluntary or not, can be seen as immaterial labor in the economy.

The mode of production of this artwork, together with its presentation and diffusion, represent a key part of this economic and political framework. The Italian Job n.2 was collectively created through discourse technologies, such as email, Skype, Dropbox, and social networks, all of which permitted the artist and curators to build and maintain their work relationships. The "friendship" between artist and curator hid a true working activity and distorted its perception into entertainment, rendering the job a sort of game. Immaterial labor here, where no particular deadlines, rules, or salaries were present, still created an economy of production and value flow. Just as the artist-curator relation was inverted in the planning of this project, so too were the traditional associations of work and play in its fledgling production.

New York City, Conclusion and Convergence

Economic theory explains that it is increasingly unnecessary to move physically in real space to find information. Younger generations are often more efficient retrieving data from the comfort of their own laptops and from familiar spaces, and workplaces stress more and more the value of the flexible worker, the agent who can transform his office as well as his home into his workspace. Increasingly, personal time has become a time set aside for work. The advanced capitalist society we live in proposes a model of fast and adaptable productivity, where geographical and temporal boundaries are excised by technology. Occupations, not just social relations, are transmuted into a multidimensional existence. If people no longer need a physical workspace, if labor is changing into something (or at least being labeled) non-remunerative and pleasant, one should wonder whether people, at least in western capitalist societies, have broken with the "migration phenomena" that drove cultural and occupational shifts throughout the twentieth century. Are people really free to move independently from their workplace or are they, paradoxically, forced to live in a perennially nomadic and uncertain condition due to changes in the working mode of production?

Maurizio Lazzarato stresses the presence of the second scenario and explains that "precariousness, hyper exploitation, mobility, and hierarchy are the most obvious characteristics of metropolitan immaterial labor." [xv] New York City, both the metropolitan monolith at the center of this project's content and production and the heart of global capitalist flows, is today the city most representative of Lazzarato's theory. It is a crossroads of cultures, knowledge, and business that, for all its industrial history, remains at the forefront of communication work and culture. It is a city that generates innovation to no end, but where the disparity driven by these evolving processes of labor forces itself through, as the Occupy New York movement tried to demonstrate in 2011.

Moreover, New York – the only physical space foregrounding this international project – remains one of the top destinations for migrating people seeking employment. Emilio Vavarella's artwork can be considered a multifaceted and anachronistic portrait of Italian labor, in its material context and in its immaterial mode of production. His pivotal re-appropriation of creativity as a new form of creativity, all centered on immigrant fortuity in the face of twentieth century labor, typifies well the Italian notion of *l'arte di arrangiarsi* – that is, the art of getting by, of making do but doing well with little. An-archiving Game takes from that which has already been taken, creates from that which has already been illustrated. Its aura, if anything, has already been imagined. But like the networking economy it exploits, the project achieves novelty through its inversion of social relationships and its reversal of working roles. Its work describes, in the end, what it intended originally: a game.

[i] http://www.fbi.gov/about-us/investigate/vc_majorthefts/arttheft/national-stolen-art-file

[ii] The concept of "postproduction" in Contemporary Art was developed by the French art critic

and curator Nicolas Bourriaud in *Postproduction: Culture as Screenplay: How Art Reprograms the World*. New York: Lukas & Sternberg, 2002. This publication followed the more famous *Relational Aesthetics* (1998/English version 2002), a term he coined to identify a particular artistic practice became common in Europe in the early 1990s.

[iii] The term “Artworld” was coined by Arthur C. Danto and appeared for the first time in *The Artworld* (1964).

[iv] Terry Smith, *Artists as Curators / Curators as Artists: Exhibitionary Form Since 1969* in Germano Celant (edited by), *When attitudes become form: Bern 1969/Venice 2013*, Milan, Fondazione Prada Arte, 2013, (519-530), p. 519.

[v] *Ibidem*

[vi] The selected pictures are presented in the text with the same numeration used in the archive built during the working process.

[vii] The numeration here proposed follows the system used in the archive built during the working process.

[viii] Karl Marx, *Economics & Philosophic Manuscripts of 1844*, 1959, Progress Publishers, Moscow.

[ix] Georg Simmel, *The Metropolis and Mental Life in The Sociology of Georg Simmel*, 1976, New York: Free Press.

[x] *Annuario statistico dell'emigrazione italiana dal 1876 al 1925*, curated by Commissario generale dell'emigrazione, Roma, Edizione del Commissario generale dell'emigrazione, MCMZZVI, Anno V, Tavola I, p. 8. See: Ornella De Rosa, Donat Verrastro (a cura di), *Appunti di Viaggio – L'emigrazione italiana tra attualità e memoria*, Il Mulino, Bologna, 2007.

[xi] Maurizio Lazzarato, *Immaterial Labor* in Paolo Virno (edited by) and Michael Hardy (edited by), *Radical Thought in Italy: A Potential Politics*, University Of Minnesota Press, 2006, (132-146), p. 133.

[xii] *Ibidem*

[xiii] *Ibid.*, p. 137.

[xiv] Manuel Castells, *The Rise of Network Society* (1996), Wiley-Blackwell, Chichester, 2010.

[xv] Maurizio Lazzarato, *ibid.*, p. 136..

A QUESTION OF STEALING?

Curatorial text by Emma Stanisic

This text is my curatorial contribution to Emilio Vavarella's piece *The Italian Job No. 2 An-Archiving Game*, a project dealing with the practice of stealing in the artworld. In response to this, I decided to produce my text with copied-paste parts of texts, stolen from various digital sources which I found appropriate for a wide investigation of the theme: Stealing by Caroline Ann Duffy, *National Stolen Art File Search information* by The Federal Bureau of Investigation, *The dotCommunist Manifesto* by Eben Moglen, *The Future of Copyright* by Rasmus Fleischer, *Copyright and Innovation* by Timothy B. Lee., *Deep web* by Mindmatrix, *Negotiations* by Gilles Deleuze.

The most unusual thing I ever stole? A snowman. Part of the thrill was knowing that children would cry in the morning. Life's tough. We steal. Crime against copyright is one of the most expanding criminal activities since the birth of the web. The National Stolen Art File (NSAF) is a database of stolen art and cultural property. Stolen objects are submitted for entry to the NSAF by law enforcement agencies in the U.S. and abroad. A physical item has actually been removed yet we can find this object and copy it all across the web. This material object that is supposedly lost can be re-born and displayed and visited again and again and again.

Where are the advocates of freedom in the new digital society who have not been decried as pirates, anarchists, communists? Have we not seen that many of those hurling the epithets were merely thieves in power, whose talk of “intellectual property” was nothing more than an attempt to retain unjustifiable privileges in a society irrevocably changing? Throughout the world the movement for free information announces the arrival of a new social structure, born of the transformation of bourgeois industrial society by the digital technology of its own invention. Music, for example, throughout previous human history was an acutely perishable non-commodity, a social process, occurring in a place and at a time, consumed where it was made, by people who were indistinctly differentiated as consumers and as makers. After the adoption of recording, music was a non-persishable commodity that could be moved long distances and was

necessarily alienated from those who made it. Music became, as an article of consumption, an opportunity for its new “owners” to direct additional consumption, to create wants on the part of the new mass consuming class, and to drive its demand in directions profitable to ownership. So too with the entirely new medium of the moving picture, which within decades reoriented the nature of human cognition, capturing a substantial fraction of every worker’s day for the reception of messages ordering additional consumption. Tens of thousands of such advertisements passed before the eyes of each child every year, reducing to a new form of serfdom the children liberated from tending a productive machine: they were now compulsorily enlisted in tending the machinery of consumption.

How relevant is it to declare oneself to be “for” or “against” copyright? Neither the stabilization nor the abolition of the copyright system seems within reach, copyright law is mutating into something qualitatively different than what it has been in previous centuries. A very condensed version of copyright history could look like this: texts (1800), works (1900), tools (2000). Roughly around 1900, however, copyright law was drastically extended to cover works, independent of any specific medium. This differentiation was undermined by the emergence of the Internet, and since about the year 2000 copyright law has been pushed in a new direction, regulating access to tools in a way much more arbitrary than anyone in the pre-digital age could have imagined. Consider radio broadcasting and record shops, which once were inherently different. Their online counterparts are known respectively as “streaming” and “downloading,” but the distinction is ultimately artificial, since the same data transfer takes place in each. The only essential difference lies in how the software is configured at the receiving end. Swedish company Chilirec provides a rapidly growing free online service assisting users in ripping digital audio streams. After choosing among hundreds of radio stations, you will soon have access to thousands of MP3 files in an online depository, neatly sorted and correctly tagged, available for download. The interface and functionality could be easily confused with a peer-to-peer application like LimeWire. You connect, you get MP3s for free, and no one pays a penny to any rights holder. But it is fully legal, as all Chilirec does is automate a process that anyone could do manually. People with some programming skills, however, won’t need to do much more than combining a few readily available and otherwise perfectly legal code libraries to compile their own streamripping tool, one that would circumvent the PERFORM Act. For regulations like these to be effective, it is necessary also to censor the sharing of skills that potentially can be useful for coding illegal software. This domino effect captures the essence of copyright maximalism: Every broken regulation brings a cry for at least one new regulation even more sweepingly worded than the last. Another important consideration is that the digital is larger than the online. According to one recent study 95 percent of British youth engage in file sharing via burned CDs, instant messaging clients, mobile phones, USB sticks, e-mail, and portable hard drives.

Such practices constitute the “darknet,” a term popularized by four Microsoft-affiliated researchers in a brilliant 2002 paper. Their thesis is simply that people who have information and want to exchange it with each other will do just that, forming spontaneous networks which may be large or small, online or offline. By being interconnected they can always keep the most popular material available. Attempts to curb open file-sharing infrastructure may only drive activity towards smaller and darker networks. One early darknet has been termed the “sneakernet”: walking by foot to your friend carrying video cassettes or floppy discs. Nor is the sneakernet purely a technology of the past. The sneakernet will come back if needed. “I believe this is a ‘wild card’ that most people in the music industry are not seeing at all,” writes Swedish filesharing researcher Daniel Johansson. “When music fans can say, ‘I have all the music from 1950-2010, do you want a copy?’ — what kind of business models will be viable in such a reality?” Meanwhile, darknets will proliferate and demand for new anonymization techniques will remain high as a general side-effect of the hunt for small-scale copyright infringers. The most eager to take advantage of that situation will of course be the real criminals, including terrorists, while the legitimate Internet may grow fragmented and lose its open, freewheeling character. Deep Web also called the Deepnet, Invisible Web, or Hidden Web is World Wide Web content that is not part of the Surface Web, which is indexed by standard search engines. It should not be confused with the dark Internet, the computers that can no longer be reached via the Internet, or with a Darknet distributed filesharing network, which could be classified as a smaller part of the Deep Web.

A copyright policy that gives content creators veto power over technological innovation may marginally deter file sharing but it will also dramatically affect the pace of innovation in digital

media devices. Our current computers and networks are designed from the ground up to facilitate copying without regard to what is being copied. Putting the file sharing genie back in the bottle would required dramatic changes to the Internet and our computers — changes that would make them dramatically less useful for other purposes. Hollywood and the labels have had more or less free rein inside the beltway over the last decade, getting most of what they've asked for from Congress. And they haven't been shy about sending their lawyers after individual music and movie fans caught using peer-to-peer networks. Businesses that adopted the copyright industry's old formula of selling "content without context" are meeting harder times. "Intellectual property is the oil of the 21st century," was once the motto of Mark Getty, the businessman who used his family's oil fortune to invest in one of the world's largest copyright portfolios, controlling more than 60 million images." Getty Images saw its stock price fall steadily since its peak in 2004, before the company earlier this year was sold out to private equity. The failure of Getty Images can't be blamed on piracy, but rather has to do with the spread of digital cameras. Editors increasingly tend to prefer on-the-spot pictures, regardless of image quality. Sitting on a large database of archived pictures becomes less relevant when newspapers want photography to produce a feeling of real-time presence — an uncopyable quality. Copyright enforcement weakens general law enforcement. All this may of course involve taking particular positions to make some particular point. But it's not enough these days to "take a position," however concretely. The real dispute, once again, is not between proponents and opponents of copyright as a whole. It is between believers and nonbelievers. Believers in copyright keep dreaming about building a digital simulation of a 20th-century copyright economy, based on scarcity and with distinct limits between broadcasting and unit sales, his vision of copyright utopia is triggering an escalation of technology regulations running out of control and ruining civil liberties. Accepting a laissez-faire attitude regarding software development and communication infrastructure can prevent such an escalation. Unauthorized sharing of files will prevail in darkness, online and offline. Creative practices, with some exceptions, thrive in economies where digital abundance is connected to scarce qualities in space and time. The more urgent question regards what price we will have to pay for upholding the phantasm of universal copyright. The most common thing I ever stole was copy pasted. The border between stealing and creating has never been thinner or has always been imaginary and upheld in the name of order.

Tags

#conceptual #immateriallabour #originalcopy #artisticproduction #collaboration #deepweb #silkkroad	
#FBI #italiantheory #NSAF #mediation #database #anarchival #italiantheory #bereniceabbatt	Posted
#atterberry #monicabosaro #emmastanisic #emiliovavarella #lewishine #michaeltkenna #augustsander	2020-
#karlstruss #alfredstieglitz #paulstrand #walterrosenblum #edwardweston #stolen #illegal #worker	03-08
#italian #economy #nonlabour #refusalofwork #copyright	16:50:50

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Collection

Spring 2020

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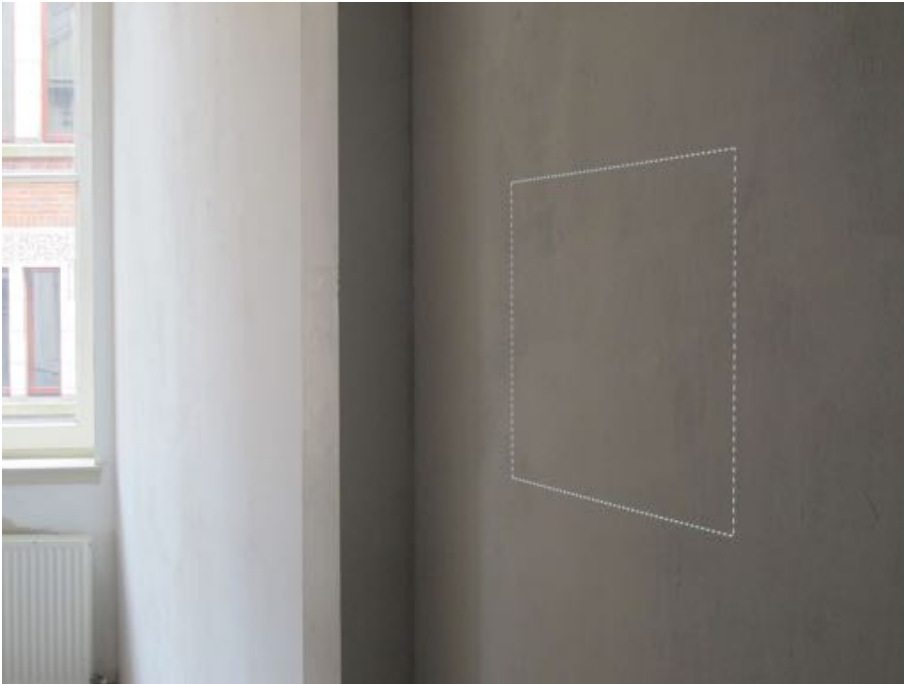
#221

Jan Robert Leegte

Selection

2006, various

<http://www.leegte.org/work/selection/>
<http://vimeo.com/177243993>



Statement

Computer projection, Photoshop selection marquee

Posted
2020-03-10 00:10:35

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#222

Daniel Pinheiro

LIF3STRE\ΛM

<http://daniel-pinheiro.hotglue.me/lifestream>

Statement

LIF3STRE\ΛM is a series of objects-as-research and intends to be another path on the investigation of the mediation process as a way to explore, in this case, the affordances of collective agency through the political and social potential that exists on surveillance aesthetics and the constant monitorization that we are subject to.

Posted

2020-03-11 08:09:37

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Max Herman

A walk

2020, Mississippi, Minnesota

I took a very nice walk yesterday, unseasonably and excessively warm for the date, along the Mississippi river here in Minnesota. This might have sparked some thoughts, not sure. Saw some geese and ducks but mostly just water and bare trees. In any case, I looked this morning at a framed poem I wrote about 2 years ago, later in the season than yesterday, but still before the trees leafed out. Maybe that poem, written about a snake I saw on a walk (a very unusual event), and the non-rectilinear nature of even individual time and hence of nature, hence consciousness, coordinated with the walk yesterday. Or just a night of restless sleep?

In any case I was thinking on my way to work today about Shiva, who dances the universe into existence on a continuous basis while both standing upon and dwarfing ignorance. I don't know why I thought of Shiva today, but it may have been because my poem contained a slight reference to Yeats' poem "Among School Children" which mentions dancing and the nature of objects. It could have been that I thought of Shiva because there is a Shiva in the museum here and my book club will be visiting the museum on Friday. But these are all maybes, and I still don't know what prompted me to think of Shiva this particular morning. Maybe because I am feeling ignorant these days about several things and am not sure how to go about alleviating my ignorance. That could be the link or prompt, just a general sense of how a very large set of cycles (or the set of all cycles) both creates the universe, so to speak, afresh each moment and removes its past, and the corollary conclusion that this set is also that which removes ignorance and nothing else is -- "awareness is the spark of cure."

I only wish to mention this image of Shiva, literally "the auspicious one," because it illustrates the centrality of the non-object in both art and science. It also of course echoes Oedipus. Further, it illustrates the physical reality of time, space, matter, and energy very well; and since human consciousness emerged from these four how could we not be shaped similarly? But mainly I felt it worth mentioning this image because sculptures of dancing Shiva are surrounded by a ring of flames. This circle echoes every creative/destructive cycle, biological ones most emphatically but others as well. The set of these circle-images includes the dotted circle on the UEOP page (which I first saw only this morning and only after deciding to tell you about the circle of flames), a cell membrane, and certainly the solstice and equinox cycle. In the case of my Solstizio Calvino millstone pattern from June 2019, the flames would be the papers leaving the millstone or more precisely, the cellular processes within the people who entered the circle and looked at or removed a paper.

Most importantly however today overall I wanted to emphasize how crucial the Hippocratic ethos is for all cycle and network mapping, and vice versa. I increasingly believe the Hippocratic function is the fundamental act of agency, despite being non-object and non-individual, at the core of all that is distinctively human in consciousness (perhaps constituting G or general intelligence). This makes it (despite being cyclical) the operational center of the anthropocene era such as it is. And perhaps most worthy of and crucial to our attention, this function does not and cannot exist as an object or any sequence of objects but is something different.

Here is a not-very-good video I took by chance on Saturday. Do you see how the train is also a cycle, and the tree is a cycle, even without looping? Neither is reducible to any object or even to any sequence of objects despite how they appear to a single glance. (I believe this relates to the mathematics of infinity categories, see Quanta link below, but I don't know if I can prove it per se.)

<http://photos.app.goo.gl/AqjP27AzwVSDFY9G9>

This is a photo of the river near where I walked yesterday, but from a couple of weeks ago when it was colder and there was more snow. Last year's site for Solstizio Calvino and where I walked yesterday is just around the riverbend. I don't know if this proves anything either, but if illustration is part of the law of equivalency then it might also in a sense not be nothing; or perhaps if time is the core reality of physics which allows things not to be the same.



PS -- equinox is more about equivalency, whereas solstice is more about standing still at an outer apex.

<http://www.quantamagazine.org/with-category-theory-mathematics-escapes-from-equality-20191010/>



Posted
2020-03-13 03:45:57

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Spring 2020
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Status in bitcoin blockchain
The work is certified.
Transaction ID

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#224

Max Herman

Learning to Accept Mistakes: Medical Theory, Political Trouble, and the Tragic View in Oedipus Rex

1990

MHOedipusPaper1990.pdf

Statement

As an unpublished paper I wrote thirty years ago it exemplifies the concepts of provenance, chains of verification, memory, authentication, and the like.

I would also tie its subject matter and discussion of the tragic cycle to the above, as well as to the solstice/equinox model of the show itself.

Posted
2020-03-14 04:45:48

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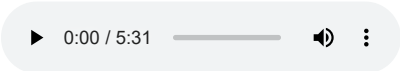
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Arlen Barrera Leyva

ticket 141276

2019

The number 141276, seemingly in some series, gives the idea of enumerating or containing an experience, a visit, an attraction (a stone falling to the ground for example, Aristotle: demonstrating its overpowering natural tendency to descend). Everything attracts everything. Nevertheless, I'm trying to think how many stairs there are in a floor, but spirals are hard on imagination and orientation, seems imagination prefers a point of view, 70 m, must have been 250 steps ascending, and nasty pulse. The trick with numbers, illusions, as if anything was countable, accountable. Here's the proof then, in six digits, an identity as such, of something or other. On the blockchain of events, the so-called stream of consciousness, if there ever was any. I contend somewhat the opposite - there's no stream, there's no consciousness, we don't have any well-defined experiences. There are some flashes of colour on the screen and so on, foam. A creature crawling through the earth eating and shitting a long meandering line of language, a bit crude. It's fun though in a tickling sense. Maybe air pushing air: a sound. If you speed up some random frequencies they seem to 'attract' to a narrower cluster, finally a tone, and stupid me, i wonder why, since it was random from the start. Randomness, of course, has its space, a container, when you speed it up, the container is smaller, the temperature higher, intensity, the tone. I tend to think of random as something out of bounds perhaps, but it's almost the opposite, sort of defined by boundaries. Considering this number random, still we feel it has a tone, a certain identity bound by numerical space. Inflatables. When a thought pop up in your head it's kind of inflated, you sort of breathe air into something that moves randomly about in headspace. If you're charmed by this, try to think of something you haven't thought of before, something out of bounds, you'd bang your head against the boundary.



<https://noemata.net/ueop/uploads/h.mp3>

Statement

Unployed

Posted
2020-03-17 11:22:42

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Spring 2020
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#226

Benna Gaean Maris

owning darkness

2016

owning darkness, 2016

Immaterial artwork, ed. 50

The immaterial artwork entitled “owning darkness” uses the subjective perception from maximum 50 individuals consenting to become the human carriers of as many multiples or versions of it.

Preamble

BLACK IS “ELSETHING”

The blackest black you could ever perceive could be experienced inside a perfectly darkened room, or a sensory deprivation tank.

But even there light is still present, since photons are everywhere, first of all within the brain, so the absolute blackness exists only inside a closed and totally devoid space, that is without you, the observer.

Thus you can not experience absolute darkness, except as an abstract concept.

Now, when you shut your eyes and cover them with the palms of your hands, you may experience some kind of darkness, but there you can still see something, like a noisy swarm of particles and haloes, which last indefinitely.

This preamble is to say that your most devoid and darkest darkness still contains something.

That something is what I want from you.

You can get the whole instructions to create your own in the

PROCEDURE VIDEO: <http://vimeo.com/159594412>

The procedure video was included in the experimental audio limited edition art CD "the black album", thus the artwork “owning darkness” is granted free of charge and considered genuine only to the owners of “the black album” limited edition art CD who receive both certificates of authenticity.

Posted

2020-03-17 10:54:14

Files

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Spring 2020

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Status in bitcoin blockchain

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#227

Benna Gaean Maris

light the magic box

2003

light the magic box, 2003

Installation, recycled materials, plaster, lights and audio

Actually destroyed

This installation was featured in my very first exhibition in 2003 and it was dismantled right afterward, but only two very poor quality pictures survive documenting it, so only the following report, or the memory of visitors who interacted with it, can be used to possibly recreate a replica.

My report of the original installation:

An imploded CRT tube TV-set standing in a totally dark space, with a small light attracting visitors. On its panel a feeble red writing "PUSH" with an arrow pointing to the on-off button. By pressing the button the installation is revealed: inside the imploded CRT tube, protected by a wire gauze, a red light coming from two vintage flickering "flame bulbs" is illuminating the interior with electronic boards and components, and a painted plasticine replica of a human excrement from where four spring wires hold four drawn flies, while a CD player starts playing a soundtrack and a fan starts pushing towards the onlooker a flux of air passing through a felt impregnated of synthetic vanilla fragrance. The whole installation turns off as soon as the onlooker releases the button. The soundtrack, composed of three mixed cyclic samples from the original Disney's Mickey Mouse Club March, the Mickey Mouse Club March sung by the soldiers in Kubrick's Full Metal Jacket film and the audio from a porn video, plays at distorting full volume.



Posted

2020-03-17 10:54:33

Files

SHA-256 hash of zip

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Spring 2020

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The work is certified.

Transaction ID

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#228

Benna Gaean Maris

A photograph of the Artist Benna seen from the back. April 2009

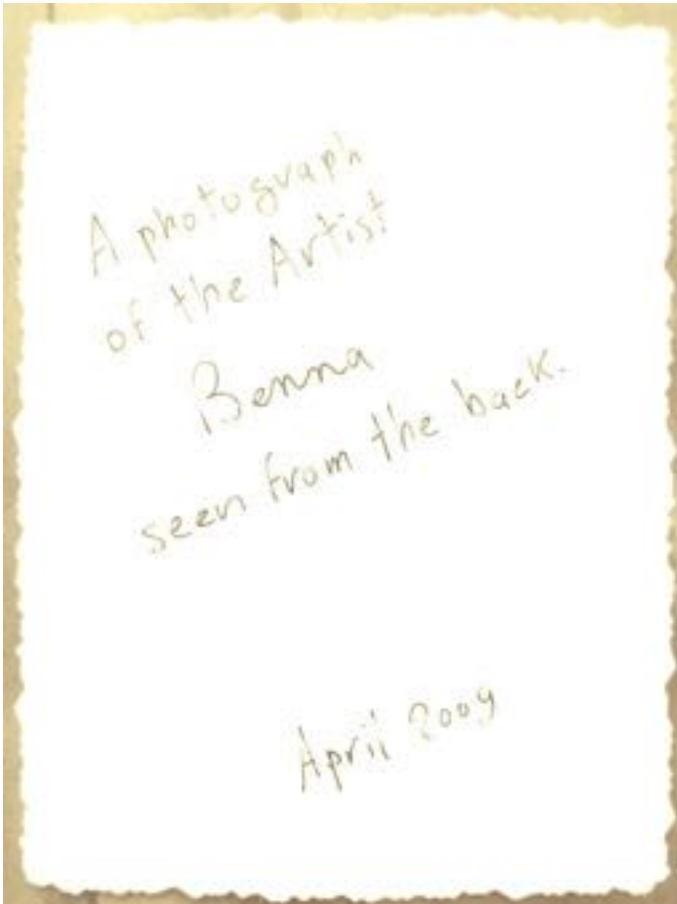
2009

A photograph of the Artist Benna seen from the back. April 2009, 2009

Ink on the back of unexposed photographic paper, ~ 12.5 × 9 cm

This work is related to the memory of things in its representation into mind through connections, or links, between concepts and images: while the picture can form a visual memory in your mind that you looked to a photograph of me seen from the back, by turning the physical artwork, revealing an unexposed silver gelatin surface, you will learn that it is not.

The artwork is kept inside a light-tight sleeve.



Posted
2020-03-17 10:54:52

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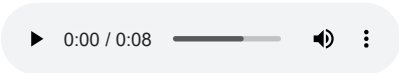
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#230

Ana Buigues

No me apetece

18 Mar 2020 13:12



<https://noemata.net/ueop/uploads/18Mar13.12nomeapetece.mp3>

Posted
2020-03-18 07:13:44

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#231

Jinu Hong

WYSIWYH

2019, USA

WYSIWYH_What You See: <http://vimeo.com/396622208>

WYSIWYH_What You Hear:
<http://vimeo.com/396622979>

Statement

Last summer, I had a fascinating experience at the bus terminal in Lima. People were repeatedly shouting the name of the city to sell tickets, and that word suddenly sounded like a melody. I felt strong urge to grasp the melody or utterance whatever it's called, otherwise it would have dissolved into the air.

Using karaoke simply as a score and genre, I was curious to see and hear how different kinds of utterance would be transcribed differently with the lyrics that I wrote. I documented and compiled a range of how, premeditatedly, people interpret the visual into the sound. WYSIWYH(What You See Is What You Hear) is two-channel video with sound.

Posted
2020-03-18 11:42:46

Files
<https://noemata.net/ucop/files/231.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/231.zip> (incl. uploads) cbd2c7c96c13f18cad98a3ab7a7fb8cedc267cfd1d80876f9793ae19fe1c6a8e

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ec500cb04	8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb8320698e

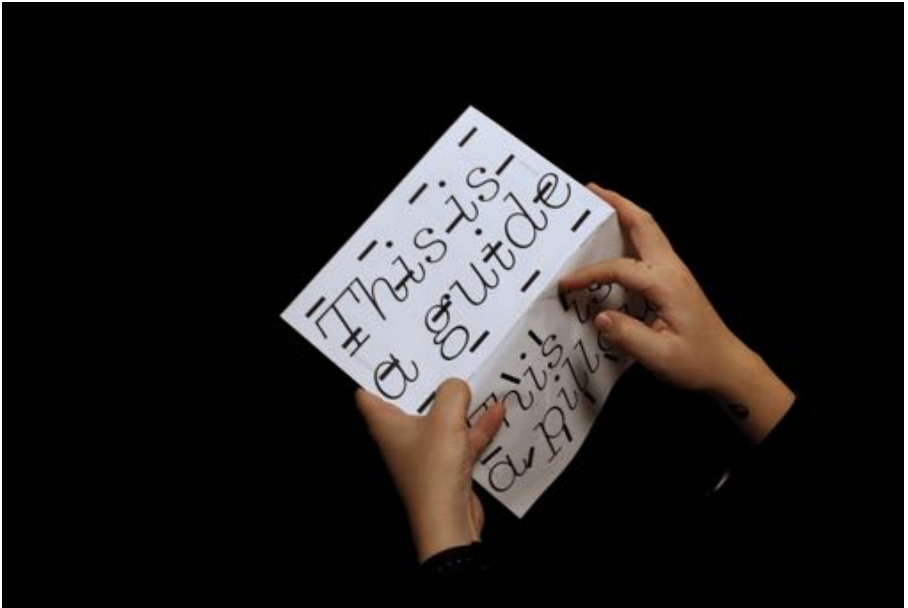
#232

Jinu Hong

This is a pillow

2019, USA

<http://vimeo.com/398604060>



Statement

I have been wondering what if a book were not only a documentation but more engaged as a score to provide sonic experience and encourage a group performance. It's a sonic and kinetic experience with elements of group meditation.

Posted

2020-03-18 11:54:04

Files

<https://noemata.net/ueop/files/232.html>

<https://noemata.net/ueop/files/232.zip> (incl. uploads)

SHA-256 hash of zip

69d99dc4a7a699c041ad45c148ce44e8435115c47d8a88300c389326e0fea4bd

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbbc8320698e

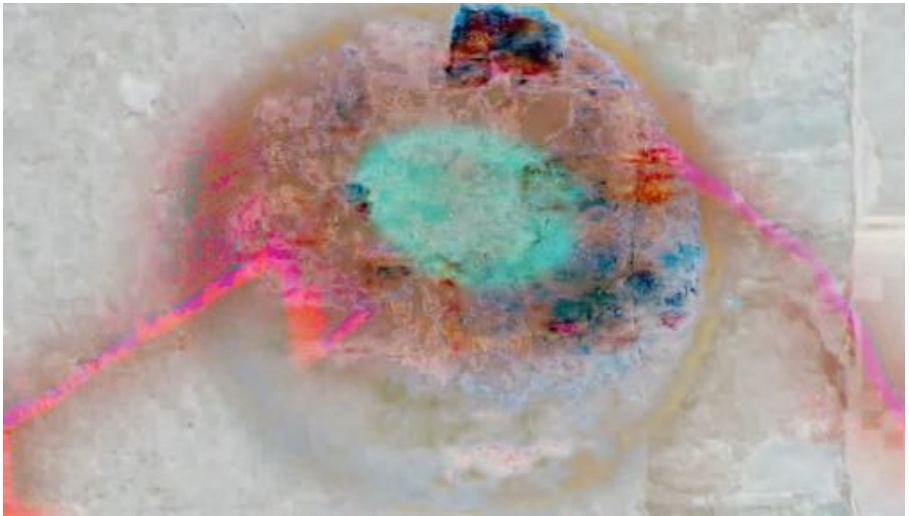
#233

Milos Peskir

About Eye Around

2018

<http://youtu.be/04YVDZUasFc>



Statement

Carving and Whistling through Visual palimpsest, video piece constructs Alternative logical reality.

Video Art Composition is built, as a Seesaw in a random shift meaner, on the edge of abstract moving images by Dynamic and Constant struggle between narrative and inner nonlinear meaning.

Tags

#palimpsest #shift #seesaw #struggle #nonlinear

Posted

2020-03-19 05:18:56

Files

<https://noemata.net/ueop/files/233.html>

<https://noemata.net/ueop/files/233.zip> (incl. uploads)

SHA-256 hash of zip

c5ee0524db268ed78c632563b7db39ba800ce6574face5004fccd01372732f81

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981cf23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#234

Posted
2020-03-19 05:21:29

Files
<https://noemata.net/ucop/files/234.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/234.zip> (incl. uploads) ef5cf796c31b913a4ec9b931c70d4218983ca7e9c040ba6cfabb7ac9be2ca4ad

Collection Status in bitcoin blockchain
Spring 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
6192bc3cd981cf23fbc2eafd0794d88fb96f9d5fd59862e64c03eb9ec500cb04 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#235

A. P. Vague

Ligatures

Spring 2020

Ligatures.pdf

Posted

2020-03-19 11:17:10

Files

<https://noemata.net/ucop/files/235.html>

SHA-256 hash of zip

<https://noemata.net/ucop/files/235.zip> (incl. uploads) 869328c26a43368a5742bbb2bad694fb5fc1f5155d14ba61cee690e843178b

Collection

Spring 2020

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

Transaction ID

6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862c64c03eb9ec500cb04

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#236

Posted
2020-03-19 15:29:05

Files
<https://noemata.net/ucop/files/236.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/236.zip> (incl. uploads) b2611e32268e011d3e0b8f7204765cd822c81363acbad8bdeb45763d8b74bb3e

Collection Status in bitcoin blockchain
Spring 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
6192be3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ee500cb04 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

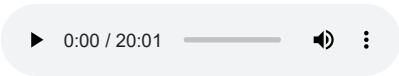
#237

Jörn Ebner

Italian Night

2018-2020, Puglia, Calabria

lost in the middle of the Night. Soundscape.



<https://noemata.net/ueop/uploads/ItalianNight.mp3>

Statement

The condition of night, almost silent, love, quietude.

Tags

#italy #soundscape #nightsounds #latenight

Posted

2020-03-19 15:39:54

Files

<https://noemata.net/ueop/files/237.html>
<https://noemata.net/ueop/files/237.zip> (incl. uploads)

SHA-256 hash of zip

ad0d4bada300d1b0acc6ef8830d659333c7a1f6833dd4d3ea2b9c726170fe580

Collection

Spring 2020
SHA-256 hash of collection zip
6192be3cd981cf23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain
The work is certified.
Transaction ID
8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

Posted
2020-03-20 01:01:41

Files
<https://noemata.net/ueop/files/238.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/238.zip> (incl. uploads) bed9172df438ce471d887cfd66744766a11ddeb3c17d578c77500451a023535a

Collection
Spring 2020 Status in bitcoin blockchain
SHA-256 hash of collection zip The work is certified.
Transaction ID
6192bc3cd981cf23fbc2eafd0794d88fb96f9d5fd59862e64c03eb9ee500cb04 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

Acoustic Mirror

Transcript Not Available

September 2016 - January 2017, Spain

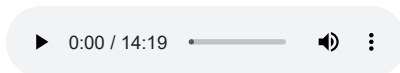
For a few months back in 2016, I allowed a major ISP to spy on me. I had found out that they were recording and storing all sounds picked up by a mobile device when using voice search, presumably to train their neural networks and improve the AI's capacity to identify search terms.

Full documentation, including the audio work, all sample recordings, and documentation, can be found at

https://archive.org/details/transcript_not_available

A documentation booklet is available at

https://archive.org/download/transcript_not_available/tna.pdf



<https://noemata.net/ueop/uploads/transcriptnotavailable16441.mp3>

Statement

For a few months back in 2016, I allowed a major ISP to spy on me. I had found out that they were recording and storing all sounds picked up by a mobile device when using voice search, presumably to train their neural networks and improve the AI's capacity to identify search terms.

Now, I have never used the voice search facility of my mobile device, but I did often tap the microphone icon by mistake. And, as a recordist and sound practitioner, the very idea of a corporation registering sounds in my environment fascinated me. Obviously, paranoia and privacy concerns played a role too, and, truth be told, the ISP in question was pretty transparent about it: not only was it an opt-in feature, but you had access to all your data, including sound files, stored by the company. It still somehow made me think of a strange aural Panopticon, a Stasi-like context in which every individual, everywhere, was a potential spy, (themselves, in turn, spied upon), every phrase and sound uttered in public liable to be recorded. If the ISP were doing all this in the open, what else could they do with our mobile devices and data without our knowledge?

But these thoughts were not enough to deter my curiosity. I now had a separate, independent listening agent roaming around with me, occasionally picking up sounds, and laying down a separate, independent register of activities and goings-on around me. A private detective to follow me around and listen in on my environment, for free.

As the exercise progressed, and a list of recordings started appearing on my "activity" tab, things started looking (and sounding) stranger and stranger. The recordings picked up by the meagre microphone of my smartphone were very low quality, short bursts of sound. Even bearing in mind where I'd been and what I'd done on a given day, it was difficult to recognise the places, soundscapes, sometimes even voices heard in these registers. Locations I knew I'd been to were nowhere to be found, people I remember talking with were absent. On the contrary, people I couldn't for my life recall seeing and talking to for the duration of the exercise would suddenly

appear in the recordings. It was almost as if a database glitch was presenting me with someone else's sound environments: a different "me", and a set of unknown locations and soundscapes.

In parallel, I was looking into the kind of data that the ISP was associating with these sounds. It was obvious that this retaining of audio data was an attempt to improve their voice search technology, and it became clear that they were trying to recognise and identify specific words and phrases picked up by the microphone. "They" might be a misnomer: the whole process seemed automated. We could venture out and call this "machine listening", or "data listening" (data-mining as listening). And this eavesdropping/overhearing was a completely different process from what I know of as listening practice. It appeared to focus on different sounds, different frequencies, and return a completely /other/ soundscape.

Voice recognition was obviously not working. The whole system was designed to identify specific terms (mostly, brands and other product and service names) in English. But on an everyday basis, I speak mostly in Spanish, with some English and, occasionally, some Bulgarian thrown in. The AI's guesses as to what I had said at a given time were often hilariously off the mark. Combined with my mis-recognition of the recorded places and sounds when listening to the archive, this only added to the general feeling of otherness.

The whole process lasted between the end of September 2016 and the first days of January 2017. I can't recall the reasons why I finally decided to interrupt it and opt out of the ISP eavesdropping programme. I remember simply getting tired and fed up with it.

I was left with a strange set of sounds (can we call it a dataset?), and an audio diary which could only bring on a sense of the uncanny. As if both the AI and myself had been sleepwalking through most of my days.

Acoustic Mirror, March 2020

2.1 Sep 22, 2016 at 11:03 PM. Voice and Audio. Transcript not available

Input File : '2016-09-22_23-03.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:01.33 = 58741 samples = 99.8997 CDDA sectors
File Size : 118k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.2 Sep 23, 2016 at 11:54 AM. Voice and Audio. Transcript not available

Input File : '2016-09-23_11-54.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:09.86 = 435002 samples = 739.799 CDDA sectors
File Size : 870k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.3 Oct 16, 2016 at 5:02 PM. Voice and Audio. Transcript not available

Input File : '2016-10-16_17-02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:05.80 = 255604 samples = 434.701 CDDA sectors
File Size : 511k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.4 Oct 20, 2016 at 1:52 AM. Voice and Audio. Transcript not available

Input File : '2016-10-20_01-52.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:02.59 = 114307 samples = 194.4 CDDA sectors
File Size : 229k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.5 Nov 8, 2016 at 11:40 PM. Voice and Audio. Transcript not available

Input File : '2016-11-08_23-40.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:03.53 = 155585 samples = 264.6 CDDA sectors
File Size : 311k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.6 Nov 9, 2016 at 6:53 PM. Voice and Audio. Transcript not available

Input File : '2016-11-09_18-53_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.90 = 39690 samples = 67.5 CDDA sectors
File Size : 79.4k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.7 Nov 9, 2016 at 6:53 PM. Voice and Audio. Transcript not available

Input File : '2016-11-09_18-53_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:04.36 = 192100 samples = 326.701 CDDA sectors
File Size : 384k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.8 Nov 9, 2016 at 6:53 PM. Voice and Audio. Transcript not available

Input File : '2016-11-09_18-53_03.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:06.08 = 268304 samples = 456.299 CDDA sectors
File Size : 537k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.9 Nov 13, 2016 at 12:56 AM. Voice and Audio. Transcript not available

Input File : '2016-11-13_12-56.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:04.54 = 200038 samples = 340.201 CDDA sectors
File Size : 400k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.10 Nov 16, 2016 at 3:35 PM. Voice and Audio. Transcript not available

Input File : '2016-11-16_15-35.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:07.09 = 312757 samples = 531.9 CDDA sectors
File Size : 626k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.11 Nov 17, 2016 at 3:01 PM. Voice and Audio. Transcript not available

Input File : '2016-11-17_20-15_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:02.05 = 90493 samples = 153.9 CDDA sectors
File Size : 181k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.12 Nov 17, 2016 at 3:02 PM. Voice and Audio. Transcript not available

Input File : '2016-11-17_20-15_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:07.01 = 308978 samples = 525.473 CDDA sectors
File Size : 618k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.13 Nov 18, 2016 at 10:26 AM. Voice and Audio. Said "Scooby Doo Game".

Input File : '2016-11-19_10-26_scooby-doo_game.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:03.31 = 146059 samples = 248.4 CDDA sectors
File Size : 292k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.14 Nov 23, 2016 at 11:52 PM. Voice and Audio. Transcript not available

Input File : '2016-11-23_23-52.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:02.88 = 127008 samples = 216 CDDA sectors
File Size : 254k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.15 Nov 24, 2016 at 11:55 PM. Voice and Audio. Transcript not available

Input File : '2016-11-24_23-55_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:02.77 = 122245 samples = 207.9 CDDA sectors
File Size : 245k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.16 Nov 24, 2016 at 11:56 PM. Voice and Audio. Transcript not available

Input File : '2016-11-24_23-55_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:07.18 = 316460 samples = 538.197 CDDA sectors
File Size : 633k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.17 Nov 25, 2016 at 11:35 PM. Voice and Audio. Transcript not available

Input File : '2016-11-25_23-35.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:03.02 = 133358 samples = 226.799 CDDA sectors
File Size : 267k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.18 Nov 26, 2016 at 7:24 PM. Voice and Audio. Transcript not Available

Input File : '2016-11-26_19-24_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.72 = 31752 samples = 54 CDDA sectors
File Size : 63.5k
Bit Rate : 706k

Sample Encoding: 16-bit Signed Integer PCM

2.19 Nov 26, 2016 at 7:25 AM. Voice and Audio. Transcript not Available

Input File : '2016-11-26_19-24_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:05.08 = 223852 samples = 380.701 CDDA sectors
File Size : 448k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.20 Nov 26, 2016 at 7:26 PM. Voice and Audio. Transcript not available

Input File : '2016-11-26_19-24_03.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.50 = 22226 samples = 37.7993 CDDA sectors
File Size : 44.5k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.21 Nov 29, 2016 at 11:22 PM. Voice and Audio. Transcript not available

Input File : '2016-11-29_23-22_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:01.62 = 71442 samples = 121.5 CDDA sectors
File Size : 143k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.22 Nov 29, 2016 at 11:23 PM. Voice and Audio. Transcript not available

Input File : '2016-11-29_23-22_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:04.82 = 212738 samples = 361.799 CDDA sectors
File Size : 426k

Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.23 Nov 29, 2016 at 11:24 PM. Voice and Audio. Transcript not available

Input File : '2016-11-29_23-22_03.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.36 = 15876 samples = 27 CDDA sectors
File Size : 31.8k
Bit Rate : 707k
Sample Encoding: 16-bit Signed Integer PCM

2.24 Nov 29, 2016 at 11:25 PM. Voice and Audio. Transcript not available

Input File : '2016-11-29_23-22_04.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:04.64 = 204800 samples = 348.299 CDDA sectors
File Size : 410k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.25 Nov 30, 2016 at 12:08 AM. Voice and Audio. Transcript not available

Input File : '2016-11-30_12-08_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.14 = 6350 samples = 10.7993 CDDA sectors
File Size : 12.7k
Bit Rate : 708k
Sample Encoding: 16-bit Signed Integer PCM

2.26 Nov 30, 2016 at 12:09 AM. Voice and Audio. Transcript not Available

Input File : '2016-11-30_12-08_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.58 = 25402 samples = 43.2007 CDDA sectors

File Size : 50.8k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.27 Nov 30, 2016 at 12:10 AM. Voice and Audio. Transcript not available

Input File : '2016-11-30_12-08_03.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.90 = 39690 samples = 67.5 CDDA sectors
File Size : 79.4k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.28 Dec 11, 2016 at 11:20 AM. Voice and Audio. Transcript not available

Input File : '2016-12-11_20-39.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:00.72 = 31752 samples = 54 CDDA sectors
File Size : 63.5k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.29 Dec 13, 2016 at 7:04 PM. Voice and Audio. Transcript not available

Input File : '2016-12-13_19-04.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:13.50 = 595344 samples = 1012.49 CDDA sectors
File Size : 1.19M
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.30 Dec 13, 2016 at 10:29 PM. Voice and Audio. Said "Metra Tickets"

Input File : '2016-12-13_22-29_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit

Duration : 00:00:09.73 = 429288 samples = 730.082 CDDA sectors
File Size : 859k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.31 Dec 13, 2016 at 10:30 PM. Voice and Audio. Transcript not available

Input File : '2016-12-13_22-29_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:22.00 = 970024 samples = 1649.7 CDDA sectors
File Size : 1.94M
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.32 Dec 13, 2016 at 10:31 PM. Voice and Audio. Transcript not available

Input File : '2016-12-13_22-29_03.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:16.94 = 747223 samples = 1270.79 CDDA sectors
File Size : 1.49M
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.33 Dec 13, 2016 at 10:32 PM. Voice and Audio. Transcript not available

Input File : '2016-12-13_22-29_04.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:02.77 = 121977 samples = 207.444 CDDA sectors
File Size : 244k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.34 Dec 17, 2016 at 3:26 PM. Voice and Audio. Transcript not available

Input File : '2016-12-17_15-26_01.wav'
Channels : 1
Sample Rate : 44100

Precision : 16-bit
Duration : 00:00:22.10 = 974786 samples = 1657.8 CDDA sectors
File Size : 1.95M
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.35 Dec 17, 2016 at 3:27 PM. Voice and Audio. Transcript not available

Input File : '2016-12-17_15-26_02.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:01.76 = 77792 samples = 132.299 CDDA sectors
File Size : 156k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.36 Dec 20, 2016 at 4:13 PM. Voice and Audio. Transcript not available

Input File : '2016-12-20_16-13.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:03.96 = 174636 samples = 297 CDDA sectors
File Size : 349k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.37 Jan 1, 2017 at 3:11 PM. Voice and Audio. Transcript not available

Input File : '2017-01-01_03-11_01.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:06.84 = 301644 samples = 513 CDDA sectors
File Size : 603k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.38 Jan 1, 2017 at 3:12 PM. Voice and Audio. Transcript not available

Input File : '2017-01-01_03-11_02.wav'
Channels : 1

Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:14.15 = 623927 samples = 1061.1 CDDA sectors
File Size : 1.25M
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.39 Jan 2, 2017 at 2:17 PM. Voice and Audio. Transcript not available

Input File : '2017-01-02_14-17.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:06.66 = 293896 samples = 499.823 CDDA sectors
File Size : 588k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

2.40 Jan 15, 2017 at 3:20 PM: Voice and Audio. Said "Cosmo".

Input File : '2017-01-15_20_24_cosmo.wav'
Channels : 1
Sample Rate : 44100
Precision : 16-bit
Duration : 00:00:04.72 = 207976 samples = 353.701 CDDA sectors
File Size : 416k
Bit Rate : 706k
Sample Encoding: 16-bit Signed Integer PCM

Tags

#surveillance #self-tracking #panoptic #phonography #listening #overhearing #eavesdropping
#audiosurveillance

Posted

2020-03-20
07:49:32

Files

<https://noemata.net/ueop/files/239.html>

<https://noemata.net/ueop/files/239.zip> (incl. uploads)

SHA-256 hash of zip

ce30fc8655a57ffe24b3a409fb7b21e7de8748fcea8c6adcc4fbd98c563e761

Collection

Spring 2020

SHA-256 hash of collection zip

6192bec3cd981ef23fbc2eaf0d794d88fb96f9d5fd59862e64c03eb9ce500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb8320698e

#240

Paul Wiegerinck

Undocumented1669

march 2020, The Hague, The Netherlands

Sound and Image 2020



<https://noemata.net/ueop/uploads/Undocumented16692020PaulWiegerinck.mp4>

Posted
2020-03-20 11:04:34

Files

<https://noemata.net/ueop/files/240.html>

<https://noemata.net/ueop/files/240.zip> (incl. uploads)

SHA-256 hash of zip

c8eeb142e39747355b20eaa2d1df14027e950209192c0c2bd04206ae9aca21bc

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03cb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#241

Posted
2020-03-20 15:56:16

Files
<https://noemata.net/ucop/files/241.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/241.zip> (incl. uploads) 74f5ce6b8ca6086a161d9e5f8d6ad761c593ce673993ed4210290530cbb4204ae

Collection
Spring 2020
SHA-256 hash of collection zip 6192be3cd981ef23fbc2eaf0794d88fb96f9d5fd59862e64c03eb9ee500cb04
Status in bitcoin blockchain
The work is certified.
Transaction ID 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#242

Stefanie Reling-Burns

Practice positive discontent

1995 and 2020, Stuttgart, Germany

The two start to question their very existence when reality falls apart before their very eyes.

I am sleeping, and dreaming, and wandering along.

So weak in mind and body.

Dreaming time has reversed.

You have your way. I have my way. The right way, the correct way, and the only way, it does not exist.

No one is more truly substance than another.

I concluded, on the whole, that delay would not hurt the kind of nature which is in my heart.

Practice positive discontent.

I've done it myself in the past.

So, it's been a good week.

Answered by a smile.



Statement

Photography of a pair of shoes I bought in 1995, forgot about them since and found again in 2020.

Supplemented with a text collage, made of spammail excerpts.

Tags Posted
#spammuseum #shoes #photography #lostmemory 2020-03-20 16:01:36

Files
<https://noemata.net/ucop/files/242.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/242.zip> (incl. uploads) ea327029143abbbded5837fb6d6ac0a3dee23295759aa6e4eb6c582dd01820bb2

Collection Status in bitcoin blockchain
Spring 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04 8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#243

Bya de Paula

sound abstractions

Brazil



<https://noemata.net/ueop/uploads/soundabstractions.mp4>

Statement

Sound abstractions is a sequence of photographic fragments in multiple exposure and their respective sounds. The photographs are about abstractions of everyday life in urban centers and a way to unveil these events, focusing only on their sensations
Photo audios are binary information from images converted using encryption programs. This artistic work is also about thinking about artistic processes and their devices in contemporary times

Tags

#multipleexposure #experimentalaudioresearch #photography #soundofphotography
#womenartists

Posted

2020-03-20
19:57:47

Files

<https://noemata.net/ueop/files/243.html>

SHA-256 hash of zip

b211003b2cb8aadd785c9bb185344097fd607c34f5f64c3e7a61b4c684bd43f3

<https://noemata.net/ucop/files/243.zip> (incl. uploads)

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#244

sohil bhatia

The length of daylight

September 2018, Pittsburgh, USA

<http://www.youtube.com/watch?v=L24ggvqxBGs&list=UUlyRXMfdod6r3qjXAdujudw&index=3>

Archive2.zip

Statement

The Length of Daylight is a straight line drawn on a long piece of paper from sunrise to sunset. The length of the day in that sitting was measured to be 58600 inches. The entire day is reduced to an object and a number, a paper scroll that begins to impersonate a clock and a container of time that has passed.

When measuring the distance between two arbitrary points a and b, the distance is a mere number devoid of any other information that the physical distance may contain. Measurement of any sort seems to allow a certain kind of forgetting and then generates an alternative presence of the thing that is measured. Measurement is synonymous to trace, measurements are evidence, measurements are mirrors, measurements are drawings, measurements are abstractions, measurements are optimism for a thing that comes after or before. An object can be distilled to its mere dimensions along the axes and starts to exist within the formal science of mathematics as a counterpart to its thingness. So, it could be said that measurement even with its missing parts obtains a certain accuracy towards reproducing the absence. To measure is to commence a disappearing act. To measure is to simulate disappearance as appearance. Measurement then is an appearing act. In The Length of Daylight, the graphite line on paper simulates a body that drew it. The body however absent is emulated by the mark made by the body. It creates a body in absentia.

Posted

2020-03-20 20:12:29

Files

<https://noemata.net/ueop/files/244.html>

<https://noemata.net/ueop/files/244.zip> (incl. uploads)

SHA-256 hash of zip

f9b8e08866f98425c7a9a76b30975374db00bbd076e4b3eaba7d48790c9bbc8320698e

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eaf0d794d88fb96f9d5fd59862c64c03cb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#246

Max Herman, Michael Szpakowski

The Beautiful

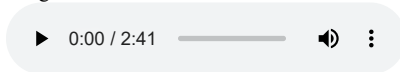
words: Max Herman

music: Michael Szpakowski

Full score

[TheBeautifulFullScore.pdf](#)

Song



<https://noemata.net/ueop/uploads/thebeautiful6.mp3>

Posted

2020-03-21 01:03:17

Files

<https://noemata.net/ueop/files/246.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/246.zip> (incl. uploads) 7aa3e763e8416f894989bc318e8c9606ce583e87db38c9d8dd29514d3457486a

Collection

[Spring 2020](#)

SHA-256 hash of collection zip

6192be3cd981cf23fbc2eafd0794d88fb96f9d5fd59862e64c03eb9ec500cb04

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

#247

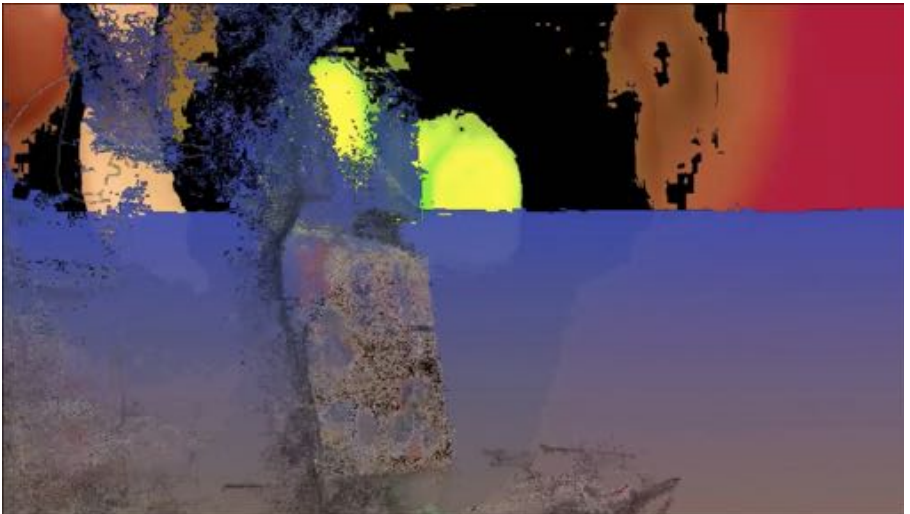
Cyborg Art Collective

Deoxyribonucleic Acid Movies

2020



<https://noemata.net/ueop/uploads/final00291.mp4>



<https://noemata.net/ueop/uploads/final00921.mp4>



<https://noemata.net/ueop/uploads/final01031.mp4>

Statement

Deoxyribonucleic Acid Movies (DNA movies in short) is an experimental computer programme combining the concept of genetic algorithms with the theme of documentation and memory concerning digital media. The programme uses all the video art from the Very Large Works, One-Off moving image festival and the Cyborg Matrix exhibitions. The data of these files is converted to separate video elements, and the pieces are recombined arbitrarily. New works are created through a process of selecting the most interesting results. And subsequently letting the programme make alterations(mutations) to script it followed to generate the movies, before using them to generate new ones. It also converts the selected videos to elements to be reused in the next set of movies. Generating eighty different versions based on the selected movies, including twenty new ones.

Tags

#digitalart #netart #videoart #computergeneratedart #webart #automationofcreativity
#computerart #abstractart

Posted

2020-03-21
02:18:42

Files

<https://noemata.net/ueop/files/247.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/247.zip> (incl. uploads)

04a29899d83b7b761d26a61c5a7edb1056cf91b0beb82b781df345388474d09

Collection

Spring 2020

SHA-256 hash of collection zip

6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

Status in bitcoin blockchain

The work is certified.

Transaction ID

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbc8320698e

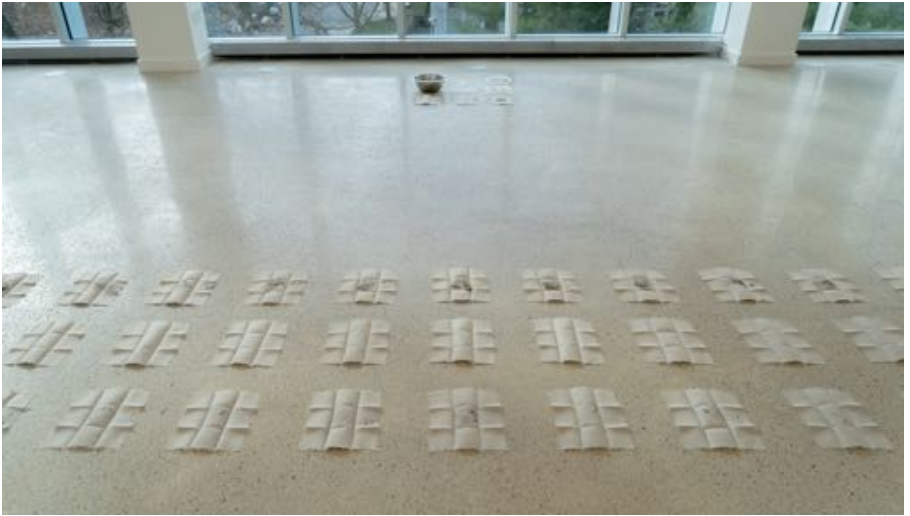
#248

Yejin Stephany Lee

I to Others

2020

<http://yejinslee.com/i-to-others>



Statement

Physicists say that the subatomic particles that compose the whole universe are eternal. They “appear to be” born from the moment they gather, die and scatter anew. However, I see no distinction between birth and death. Everything, including the self, repeatedly contracts and expands, gathers and scatters, emerges and fades in response to constantly changing conditions.

The idea of self and the language attached to the concept of self—with words like “my,” “me,” and “mine”—assumes the existence of a rigid boundary between the self and the other. In Buddhist philosophy, however, the true nature of self exists in a field of emptiness derived from its impermanence. Nothing is permanent as everything is always in a state of transition; therefore, emptiness pervades because nothing can be fixed in time and space.

I To Others diminishes the boundary between myself and others. The others include matters and ideas that are not treated like me and mine. Every day, I vacuumed my home, shaved my hair, and filed my nails. Each day, I collected and distributed the separated residue onto three separate pieces of natural linen fabric. Initially, these collections remain distinct bodies, but not forever. Eventually, the residue of the body and the space it fleetingly occupies will scatter—dissolving into dust, merging within and beyond the surrounding environment and becoming part of others.

Posted

2020-03-22 03:43:23

Files

<https://noemata.net/ueop/files/248.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/248.zip> (incl. uploads)

181f670ea144e48f2489ab4d25192f1430b29ee1428d09064374a78623bc8018

Collection

Spring 2020

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

Transaction ID

6192bc3cd981ef23fbc2eafid0794d88fb96f9d5fd59862e64c03eb9ec500cb04

8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbec8320698e

#249

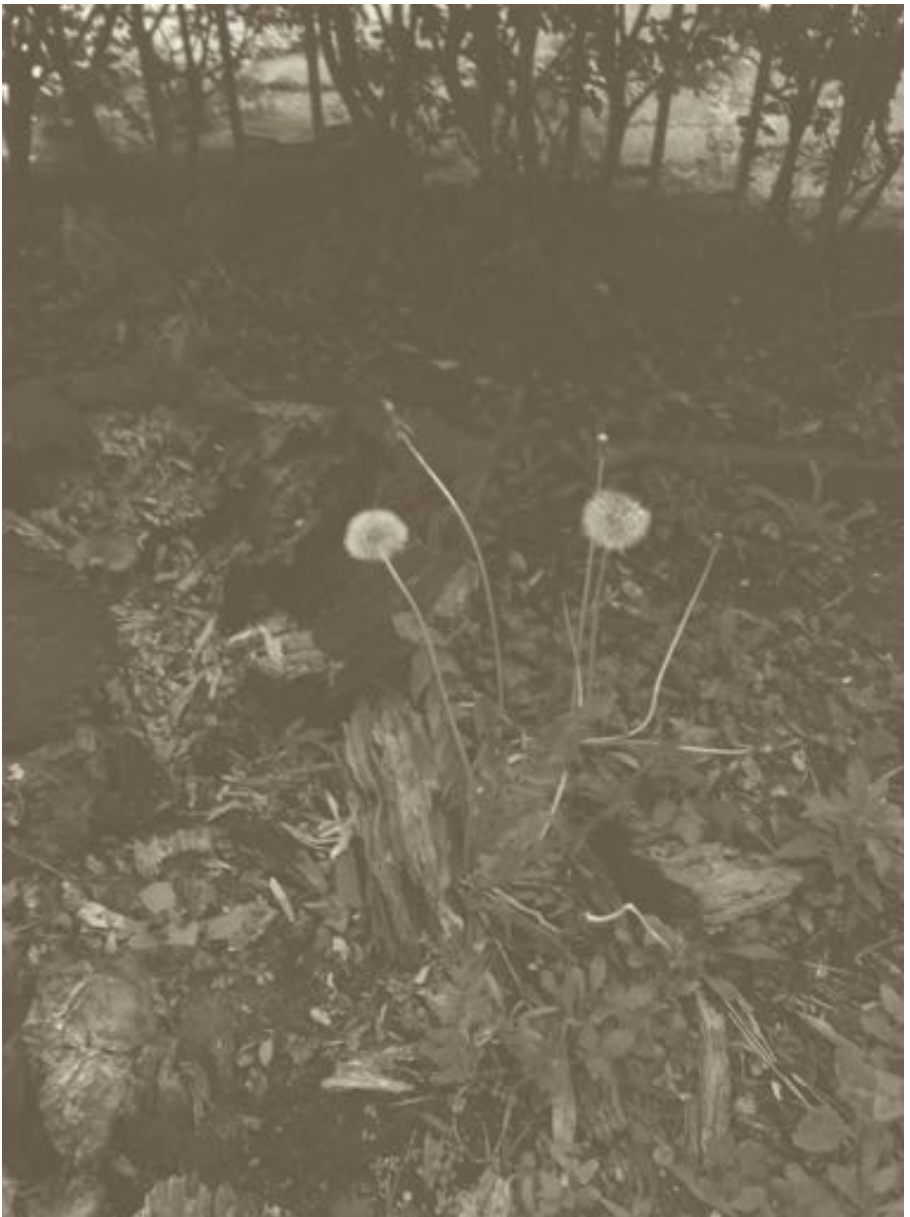
Tatjana Macic

The Culmination of Abjection

2019-2020, Amsterdam, NL, The Netherlands



<https://noemata.net/ueop/uploads/GustsQuestions.mp3>



Statement

'The Culmination of Abjection', is a construct comprising of a soundscape, images, objects, performative texts and walks in and around my studio.

The studio is situated in a former school complex, which was subsequently used by the Dutch

government as a temporary housing facility for the asylum seekers. Currently, the buildings house studios, and living and working spaces for artists and art institutes.

Soundscape: 'Gusts, Questions', from an untitled and unscreened short video, which questions the notion of experiencing, seeing and understanding.

Image: 'The theory of multiplicity, close to where a homeless man lives', photograph, dimensions variable, Amsterdam, 2019.

Posted
2020-03-26 16:01:58

Files

https://noemata.net/ueop/files/249.html	SHA-256 hash of zip
https://noemata.net/ueop/files/249.zip (incl. uploads)	b8b816ef526ead901df008da6185b3e0086fe9713ee137967b35443be60da52

Collection	<u>Status in bitcoin blockchain</u>
<u>Spring 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
6192be3cd981cf23fbc2eafd0794d88fb96f9d5fd59862e64c03eb9ce500cb04	8f8930aa25994a527a142cac3e3816f27901566b2b51d71879ce9bbcb8320698e

#251

Patricia Tolbert

populating life with spurious choices

1998-2020

in reality an important choice would be to not even choose
oh, our choices, so dear to us

Tags	Posted
#youhaveeachoice #youdonothaveeachoice	2020-04-01 09:47:31

Files	
https://noemata.net/ucop/files/251.html	SHA-256 hash of zip
https://noemata.net/ucop/files/251.zip (incl. uploads)	68782abf78275a6ac8cc3559aec8f82d01b4fb9558fb0e137a136cc9bb2f77fc

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9af8abaefa5adc72c03bf2f4ffa9cf07bflc2ba00c2f379814

Paul Groch Frazier

Loading...

2020, Sterling - IL

sensitivity might for one mean you have notions you cannot explain. the experiences are deeper than your thoughts. for instance, this waiting room gives a certain impression which produces certain feelings I cannot explain - I don't know where they come from or why exactly these ones are triggered. But if I

Posted
2020-04-02 09:50:58

Files	
https://noemata.net/ueop/files/252.html	SHA-256 hash of zip
https://noemata.net/ueop/files/252.zip (incl. uploads)	4969a2e29c8093e444dc57ff7d0c61442b037b47225ab9edc8c80b82d34a8c8

Collection	Status in bitcoin blockchain
Summer 2020	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9af8abacfa5adc72c03bf2f4ffa9cf07b1c2ba00c2f379814

#253

Oscar Ruiz Altamirano

Too much

june 2020

to sit quiet in the dark and listen to silence
That's too much to ask for usually

Posted
2020-04-08 09:52:58

Files	
https://noemata.net/ucop/files/253.html	SHA-256 hash of zip
https://noemata.net/ucop/files/253.zip (incl. uploads)	b486eb2046ef1674d1fad6c90b6b0918ff28de34dca2f4a3ab9940f41f750750
Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79ce8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9a8abaeafa5adc72c03bf2f4ffa9cf07bfc2ba00c2f379814

#254

Gabby Patterson

Start end finish

2020, whittington

if you approach it from the wrong end you'll never get finished

First take a sheet of paper
start writing from the end backwards. you'll see how easy it will be to end the session (at start).

Now, you have an object, yes? It's there in front of you. So, look at its edges. It seems to have edges, no, in spite of everything (random fluctuation, etc). Follow the edges around the object. Then, you are invited to think how strange it is that the start of the trail coincides exactly with the end.

Let time go by, one minute. Has the object changed? No? That's also strange, because shouldn't it have changed, since you look at it differently. You conclude that it must have changed.

Tags Posted
#start 2020-04-12 09:56:17

Files	
https://noemata.net/ueop/files/254.html	SHA-256 hash of zip
https://noemata.net/ueop/files/254.zip (incl. uploads)	5b22aae49c32e4bc2c4824ba1272f685ed5b4b8585f760590c9be9c59bc364df

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bf3be697c8f26a	9e77f56f880d9a8abacfa5adc72c03bf2f4ffa9cf07bf1e2ba00e2f379814

#255

@henridegrasse

no transmission of consciousness

povoa

There's no transmission of consciousness here either, the artistic experience is the form rather than the content. whenever we act, consciousness itself is something that constantly releases itself from the actual. It's outside the actual, or in process of going beyond it. so, a second aspect of consciousness, also one that has to do with "nothing" is --- consciousness makes itself into a nothing in relation to the content of consciousness.

Posted

2020-04-19 10:11:53

Files

<https://noemata.net/ueop/files/255.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/255.zip> (incl. uploads) 5ef35b0ff6a25fc086cfedee7ee7742aec89b40b15b4b80f761fd0fc67bbf0277

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abacfa5adc72c03bf2f4ffa9cf07bf1c2ba00e2f379814

#256

Alex Lagueux

the flies

2020

Does your hard disk make you confident?
Asking for a friend

Posted
2020-05-02 10:15:14

Files	
https://noemata.net/ucop/files/256.html	SHA-256 hash of zip
https://noemata.net/ucop/files/256.zip (incl. uploads)	53e15fa75c7cdd1f22075f6fd013997442afea8242fa5e9c77b1db433e91f64
Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9af8abaeafa5adc72c03bf2f4f1aba9cf07b1c2ba00c2f379814

#257

Alex Lagueux

file away

if we were able to understand what goes on in the head of a fly we would probably be surprised of how many strong opinions it had about all kind of things

Tags Posted
#file 2020-05-02 10:17:30

Files
<https://noemata.net/ueop/files/257.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/257.zip> (incl. uploads) 8b19b15207673a0ee56547ac917a112d09fbdca1635bb71059b0c445c10d362

Collection Status in bitcoin blockchain
Summer 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
f4db79ce8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a 9e77f56f880d9af8abaeafa5adc72c03bf2f4ffa9cf07b1e2ba00c2f379814

#258

Max "Cory" Poplar

undocumented observation

2019-2020

Cats eat in an awkward way as if they never learnt how.

Awqward is written in an awqward way with the little finger as if it never learnt how, actually it never learnt how.

It would have made more sense that awkward was written awqward, awqward is more awkward than awkward.

Bonus observation:

There are two flies in the window. One is dead.

Posted

2020-05-07 10:27:30

Files

<https://noemata.net/ucop/files/258.html>

SHA-256 hash of zip

<https://noemata.net/ucop/files/258.zip> (incl. uploads) be01993f87a606b8d2effd1f4c71e0a630637b307990771c4578697d6ca2fa40

Collection

Summer 2020

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

Transaction ID

f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfb3be697c8f26a 9e77f56f880d9a8abacfa5adc72c03bf2f4ffaba9cf07b1e2ba00e2f379814

#259

Hassan Harvey

Just a thought



Statement

eternal, without age

Posted

2020-05-16 10:37:41

Files

<https://noemata.net/ueop/files/259.html>

<https://noemata.net/ueop/files/259.zip> (incl. uploads)

SHA-256 hash of zip

fbbf5c06d8c66a3074304419d97b8e11b3213ecc211363282fa71797660e4e71

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abaeafa5adc72c03bf2f4ffa9cf07bfc2ba00c2f379814

#260

Carme Loughton

At some point at every point

You can choose
so you can choose to choose also

at some point
sea to the north, sea to the south, sea to the east, sea to the west

storm rising

vanishing point



Posted
2020-06-01 10:45:36

Files

<https://noemata.net/ueop/files/260.html>

<https://noemata.net/ueop/files/260.zip> (incl. uploads)

SHA-256 hash of zip

7c099836ae3c67266e18192f7a5e854d4c2465a031d5aac4a199375735076017

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3bec697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abaeafa5adc72c03bf2f4ffaba9cf07bf1e2ba00e2f379814

#261

Emile Schleich

0 beds in two places

2020, Austria

It must be three days ago then?

Posted
2020-06-03 10:50:42

Files	
https://noemata.net/ueop/files/261.html	SHA-256 hash of zip
https://noemata.net/ueop/files/261.zip (incl. uploads)	b9be1d31457f8b6018e453097e3213ca5033089c1af1324a12d631b99c6ca6b7

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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#262

Alvar Danielsen

Lens flare

2017, Norway

The present was made more felt by the lens flare, according to Johan Mosset (photographer). With his permission I uploaded the photo to contradict him. On second thought it's not clear if something was documented or undocumented. That's all a big rumba, a lense flare system in itself.



Posted
2020-06-07 11:05:14

Files

<https://noemata.net/ueop/files/262.html>

<https://noemata.net/ueop/files/262.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abaeafa5adc72c03bf2f4ffa9cf07bf1c2ba00c2f379814

#265

Bjørn Magnhildøen

Desktop background

2012

I figured my old, kitschy desktop background could fit in here. These things are created in a moment, by nature itself, I almost had nothing to do with it. Yes, and so I was born. That threshold seems too high. The edges of the monitor, what you see. On a computer it becomes clear that the edge is sharp rather than indefinitely fading. The desktop background frames a no-frame as fake as can be, an art of representation, of something undocumentable, I thought. On the other hand, everything seems to point to that, even money - these are contracts about an ineffable ideal of value. You believe by buying into.



Statement

I would prefer not to

Posted

2020-06-04 02:43:52

Files

<https://noemata.net/ucop/files/265.html>

<https://noemata.net/ucop/files/265.zip> (incl. uploads)

SHA-256 hash of zip

8f28e194b961ddecb0dce19f5d22f6b77145ab43a4999a2dbf89bc995ea733a

Collection

Summer 2020

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

f4db79e8b5d61474f077a04c4f3be657f1c7502c631a779bfb3be697c8f26a

Transaction ID

9e77f56f880d9af8abaefa5adc72c03bf2f4ffaba9cf07bffc2ba00e2f379814

#267

Rafael Bresciani

I SEE YOUR BEAUTY

2020

I See Your Beauty is a sound+video concept that brings the point of view of the Artificial Intelligence (the Machine) being grateful to the creator (the Human) for its existence. As it acknowledge its potential of being everywhere, it's overwhelmed for being capable to understand the concept of Beauty (with a capital B, as an ephemeral value) and so admire 'our world' deeply.

This project is based on multiple realities representing the multiplicity of human existence, the simple things that happen every day. They repeat, they combine and they are the major part of our living experience. Here, I

Statement

This work is a representation, so it is documentable. But it raises reflection upon a predictable future where AI will have its consciousness built by every input humans give while interacting with it, processed by deep machine learning algorithms. As a product of that interaction the Machine will create its own vision of the world, its own reality. How can we document consciousness? How can we materialize to others our unique point of view? What is that artificial memory we are all collectively creating? Will we be able to forget in the future?

Tags

#artificialintelligence, #ai, #generativealgorithm, #generativevideo, #maxmsp, #videoart

Posted

2020-06-12 04:54:25

Files

<https://noemata.net/ucop/files/267.html>

SHA-256 hash of zip

<https://noemata.net/ucop/files/267.zip> (incl. uploads)

e49a331ee80e9fb507a4e7b754b220628dc7b38f107370278317daafe00c256b

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abaeafa5adc72c03bf2f4ffaba9cf07bf1c2ba00c2f379814

#268

Simon Perathoner

postumus data

2019, Ortisei

<http://www.simonperathoner.com/postumus-data---cademia-usb.html>

Tags

#postumusdata, #usb, #data, #simonperathoner #2019

Posted

2020-06-12 05:57:09

Files

<https://noemata.net/ueop/files/268.html>
<https://noemata.net/ueop/files/268.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Summer 2020
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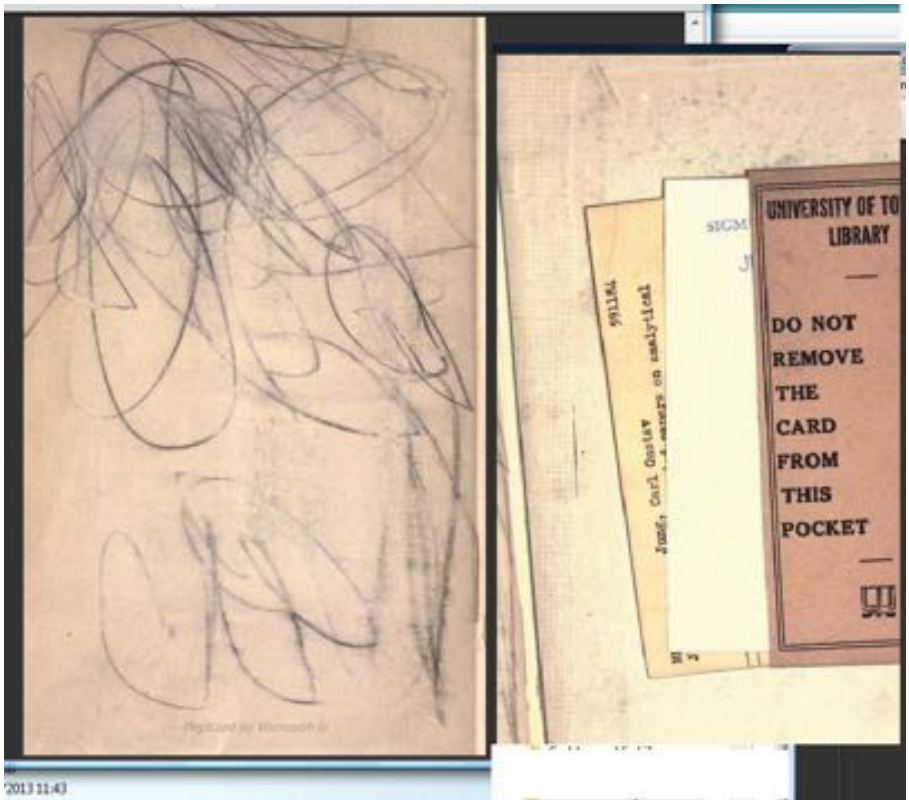
Status in bitcoin blockchain
The work is certified.
Transaction ID
9e77f56f880d9af8abaefa5adc72c03bf2f4ffaba9cf07bflc2ba00e2f379814

#269

Nivard Jorissen

2013, Library, University of Toronto, Canada

Found this drawing inside the book cover of a scanned book from University of Toronto, seeing that the title is papers on analytical psychology by Carl Gustav Jung the drawing attained some additional meaning. I don't know what. Maybe don't know what, or what don't know. Does psychology finally manage to document the undocumentable, digging out the roots of consciousness? Given that it exists. I don't know what it is like to be me. If you want to know then you yourself create the infinite digging, which is the consciousness you're looking for. It could be more like that, like the drawing, filling out, exploring the surface, tickling its borders. You could say the book is about the drawing in a roundabout way.



Posted
2020-06-12 06:04:44

Files
<https://noemata.net/ucop/files/269.html>

SHA-256 hash of zip
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<https://noemata.net/ueop/files/269.zip> (incl. uploads)

Collection

Summer 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

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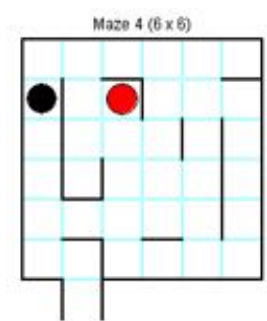
#270

Gilberto Morgan May

A puzzled face

2020, Myrtle Beach

I told a friend a long-winded, absurd joke. This is not his puzzled face, just an illustration. It might have been documentable, but the expression probably lost in transfer. One could, I suppose, simulate an effect by composite images of face, each making the other look like a caricature, as any projection would, you seem them in relation to each other, helped by a right-left brain bias on eyes -- it'd create a puzzled look on your face, which doesn't need documentation since it's already yours.



Statement

Not an artist, not a statement

Posted

2020-06-10 02:07:14

Files

<https://noemata.net/ueop/files/270.html>

<https://noemata.net/ueop/files/270.zip> (incl. uploads)

SHA-256 hash of zip

0f576fe75f757ef1c9a14b0903e73a13466313bad2b8276844125d833c6b4da3

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3bec657f1c7502c631a779bfbf3bec697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abacfa5adc72c03bf2f4ffaba9cf07bf1c2ba00c2f379814

#271

Tyrone Kunkle

Life of pi

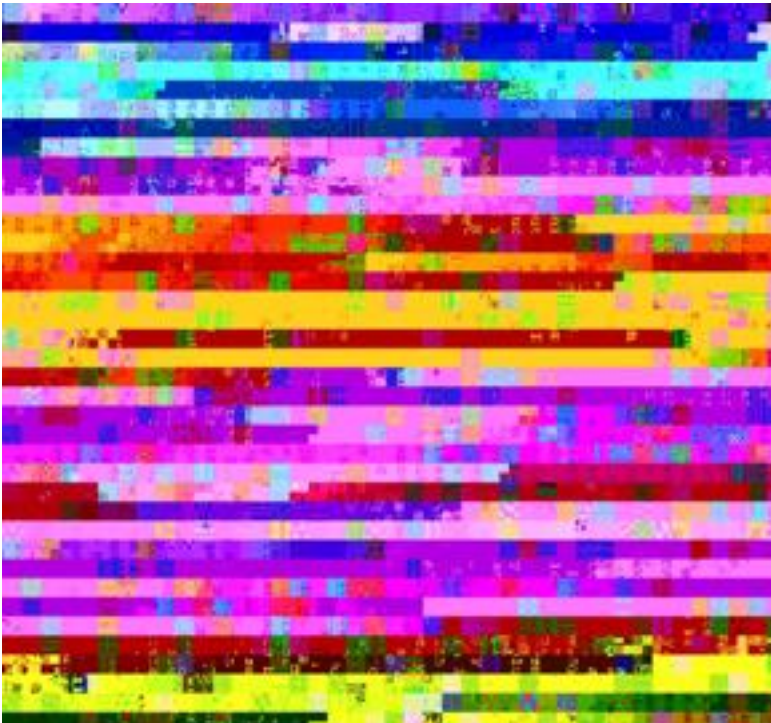
2016

[intro, voiceover]
year 1500, 1048576 forefathers
[pausing the documentary]

Potentially, but even so, a million.
But here we are in the silly now tunnel.

Certainly, you can find yourself in the tail of pi, like everybody else. Maybe it's your forefathers as much as mine.

They didn't think much about year 2000, or us. How much do we think about people in 2440. I would say that's quite impossible. Whatever you're thinking about, it's most likely _not_ people in 2440. The chances of hitting the right science fiction is almost non-existing. A few generations away only, give or take, back and forth. Consider it a glitch, a copy of a copy etc., might reveal more.



Posted
2020-05-22 02:23:38

Files	
https://noemata.net/ueop/files/271.html	SHA-256 hash of zip
https://noemata.net/ueop/files/271.zip (incl. uploads)	fa86cb61ca7c511d525d9b9d965795c4b3583149839a827de5de9964dd604afa

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79ce8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9af8abae5adc72c03bf2f4ffa9cf07bf1e2ba00e2f379814

#273

Michelle Koenig

Collection of sand

1995?-2019

On my travels to beaches around the world, well, here and there, I've collected one grain of sand from each beach. Now after twentyodd years I have exactly 58, contained in little glass with a lid. If you look at the container it doesn't seem to have anything inside, the grains lay almost invisible at the bottom.

- What's this? a visitor may ask.
- Just air , I say.
- Why do you keep air in a bottle?
- Just in case I need it.

Then I tell them that there's a few grains of sand at the bottom. Since they are so small and unique to the beach they were found I never take them out in case I would lose one. They also have to be protected against grains from around the house.

I guess the idea is quite stupid. In any case, it forms a system of value, every token is a type. Though they're an only grain from beaches with billions of grains, here locally it's different. Each grain refers to this almost unlimited amount at the beach from where it was taken.

Tried to take a photo with my camera, didn't really show anything. In reality and on super close-up you can see a whole bunch of characteristics - shape, shining colours, they look like miniature jewelry.

Posted

2020-06-12 03:06:20

Files

<https://noemata.net/ueop/files/273.html>

<https://noemata.net/ueop/files/273.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Summer 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abacfa5adc72c03bf2f4ffaba9cf07bf1e2ba00e2f379814

#279

William Wolfgang Wunderbar

I can't remember but it was good.

Somewhere between 2002 and 2020, Faded memories.

Statement

w/ Adrian Pickett

Tags Posted
#perfectblurs 2020-06-12 08:03:08

Files
<https://noemata.net/ueop/files/279.html> SHA-256 hash of zip
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Collection Status in bitcoin blockchain
Summer 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
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#280

PERfi1636

everything is OK, but... what is this

Posted
2020-06-12 08:10:52

Files	
https://noemata.net/ueop/files/280.html	SHA-256 hash of zip
https://noemata.net/ueop/files/280.zip (incl. uploads)	9d5d3cb6991de26d95589d4a49046f977f6aa4d9a7a1a074f351d6c5b8dc2259

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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#281

Fusa Mizokuchi_AnthonyDSpecht@rhyta.com

-eat her wings before the sun dead

-don't fly with the bird, that is bad

-Eøƒ: th, aitch, eh / ah, n, ih, m, ah, l, s / eh, ah, th / ih, th

-blue and red castles

-ing:

1 cross

1/4 double cross

3 deeggs

1 KK's meat

4 ef, oh, uh, rh

-herbalife in nuggets it's ShIT.

-the big wardrobe is big, the blue horse it's blue, but the cat have two legs

-which one is fourthdimensional

*lisa *molly *yes *male

-AE

-<http://animalcrossing.fandom.com/wiki/Poncho>

-<http://mario.fandom.com/wiki/Brooklyn>

-Abracax.

-I think we are here, or not?

http://yumenikki.fandom.com/wiki/Number_World

-able to eat .{aahm **+" FRLl 76%

-//delight 90's//

-burankku buranshu

Posted

2020-06-12 08:47:14

Files

SHA-256 hash of zip

<https://noemata.net/ueop/files/281.html>
<https://noemata.net/ueop/files/281.zip> (incl. uploads)

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Collection

Summer 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abacfa5adc72c03bf2f4ffa9cf07b1c2ba00e2f379814

#282

a mind joke

http://www.mediafire.com/file/sj7mr911dzk1puj/A_Mind_Joke.rar/file

Statement

Curator's note

More info on this game developed by Barely Games can be found at

<https://doctorbutler.blogspot.com/2012/04/mind-joke.html>.

I've tried it and can say the game works on windows.

Two scans I did on the files - <https://www.virscan.org> and <https://www.virustotal.com> - revealed a couple of virus/malware, but I'm not sure how reliable the analyses are either.

Download and run the files at your own risk!

Posted

2020-06-12 09:10:22

Files

<https://noemata.net/ueop/files/282.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/282.zip> (incl. uploads) b65184850e9ad078881b4bdc62c0078412ef7b6fbd31cd8de8a57a0ced41d1

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9c77f56f880d9a8abacfa5adc72c03bf2f4ffaba9cf07bf1c2ba00c2f379814

#283

poroku

raining black seconds

-I opened the clock at 3:00 am, I went in and there was... a big flashing city with grate light arms and "people", then I walked and everything changed; there wasn't "people", just orange lights, just red liquids, just machines without life, just life without machines. I looked my watch, and my head in the street, I was in the year 2021.

Posted
2020-06-12 10:54:51

Files	
https://noemata.net/ueop/files/283.html	SHA-256 hash of zip
https://noemata.net/ueop/files/283.zip (incl. uploads)	45dfcf0a6b38f46b621544cdfabeb62b83a06de68d5a45abb9afa742ad900e82

Collection	Status in bitcoin blockchain
Summer 2020	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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Bruce Barber

Whatever

Lockdown June 2020, Halifax, Nova Scotia Canada

In 1969 Douglas Huebler wrote that “the world is full of objects more or less interesting ...I do not wish to add any more...” This should perhaps become our mantra for transforming artist driven communities into active ‘laboratories’ for the transformation of culture and society. We should take some lessons from Herman Melville’s *Bartleby the Scrivener* and/or the Italian *autonomia* movement and prefer not, or refuse to work....in the same old way.



<https://noemata.net/ueop/uploads/Whatever.mp4>

Statement

Whatever” as the ethical ground for the potentiality of a party without party.
“I prefer not [to]....” says Herman Melville’s *Bartleby the scrivener*, three times. This famous speech act constitutes the ur text “what if/ever - potentiality” of Italian philosopher Giorgio Agamben’s ethics for the contemporary philosopher (as) scrivener, the one who like the party without party member may engage in “an experience of the possible as such” (*Potentialities* 2000: 249). Does this privileging of potentiality in the political process coincide with the renunciation of the creative will to power in Guy Debord’s famous line from his film *Critique de la separation* (1960-1)? “I have scarcely begun to make you understand that I don’t intend to play the game”...at least, one should or could add, “not in the usual way.” And yet negativity is an act of will, is it not? And if “action speaks louder than words” as we understand it in the vernacular sense, then perhaps preference (I prefer not) is an illocutionary act that infers the actual (result) of the speech act as a whole. This was certainly recognized as such by the receiver of *Bartleby’s* ‘communication’ – the man of the law! Perhaps this is also a structure versus agency issue

Tags	Posted
#whatever #structureversusagency #Bartleby #autonomia	2020-06-12 11:48:07

Files	SHA-256 hash of zip
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https://noemata.net/ueop/files/284.zip (incl. uploads)	868f09c0e9a5cc3ede96d79cbdacccbd9715521644e56826559320baac2ded6b

Collection	<u>Status in bitcoin blockchain</u>
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SHA-256 hash of collection zip	Transaction ID
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#285

Tyler Calkin

Small Social Motions, Captured and Revisited

2019-2020

A hug, a high five, and a dance motion captured, played back, rotated, and rendered with various software.

tylercalkin.com



<https://noemata.net/ueop/uploads/RevisitedFINAL.mp4>

Statement

As interpersonal interactions are quantified, aggregated, analyzed, and commodified, the our internal sensory experiences remain elusive, impossible to document or duplicate.

Here, microsocial such as hugs and handshakes are motion captured, and revisited with various levels of rendering.

One's memory of an embrace is somewhere (inaccessible) within the indexical abstractions of animated lines and paths.

Tags

#gestures #postsocial #motioncapture

Posted

2020-06-12 18:16:03

Files

<https://noemata.net/ueop/files/285.html>

<https://noemata.net/ueop/files/285.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Summer 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

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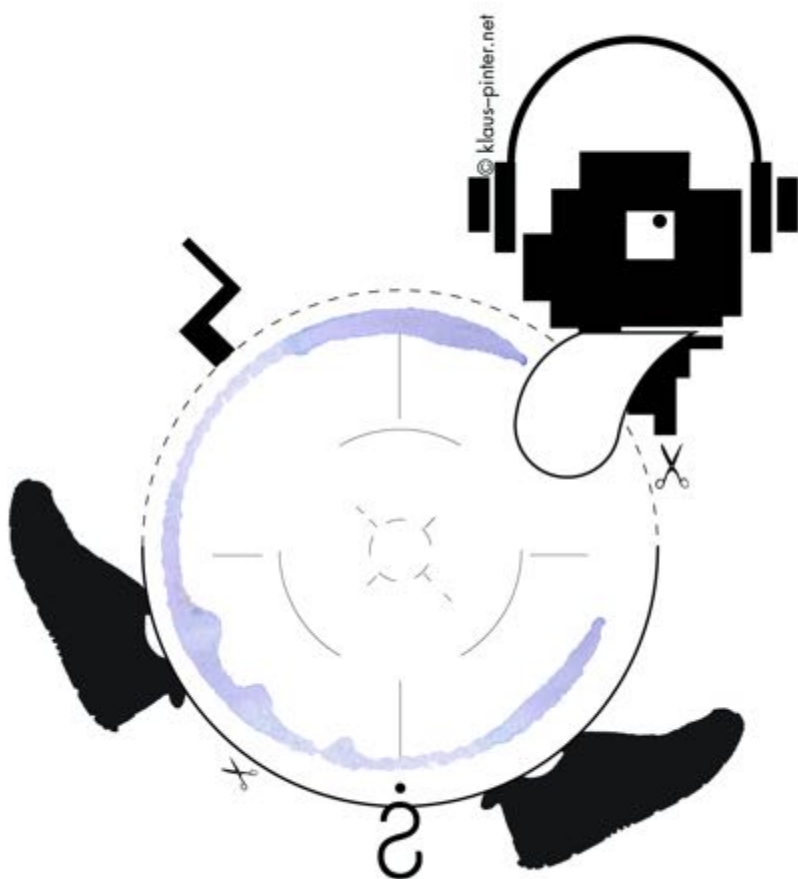
#290

klaus pinter

untitled

2020

<http://www.klaus-pinter.net/>



2020-06-13 02:23:32

Files

https://noemata.net/ueop/files/290.html	SHA-256 hash of zip
https://noemata.net/ueop/files/290.zip (incl. uploads)	39ea01654244d92b602c4c22795f0024991fada1dac1830c5b4740d8e3f379bd

Collection

Summer 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abaefa5adc72c03bf2f4ffa9cf07bf1c2ba00e2f379814

#295

zsolt

on hold

2020

http://www.c3.hu/~zsolt/Public/_on_hold.info

Posted
2020-06-13 02:39:42

Files	
<u>https://noemata.net/ueop/files/295.html</u>	SHA-256 hash of zip
<u>https://noemata.net/ueop/files/295.zip</u> (incl. uploads)	a08dabdbf750d4de42ccc1aff7102a102dcd0de67ea51eaf3e8286351f1967b8

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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#301

Timo Kahlen

Holding My Breath

2020, Germany

HD video and sound composition, 4:54 min
visible and audible at <http://vimeo.com/409211734>



Copyright Timo Kahlen / VG Bild-Kunst 2020

Statement

These are times that make you hold your breath - as the invisible, intangible air that we breathe becomes existential. In Timo Kahlen's new video and sound work "Holding My Breath" (2020), the artist's own breath, gasps of (potentially infectious) air inhaled and exhaled, and tangibly contained in an intimate sphere, a shimmering and fragile, changeable bubble of air (imploding at intervals, dispersing its contents into the room), becomes, quite literally, the medium of our reflections: on social distancing, on personal and cultural isolation and well-being. The ephemeral process, lasting for only a few minutes, was recorded in the artist's Berlin studio during the first weeks of the pandemic, in March 2020. It is part of Kahlen's ongoing series of "Works with Wind" from 1989 - 2020.

Sound sculptor and media artist Timo Kahlen (*1966) chooses to work with the ephemeral: with wind and steam, with light and shade, with pixels and dust, with sound, noise and vibration. Received invitations to present his subtle and surprising work at more than 200 exhibitions of

contemporary media art since the 1980s: including the inaugural solo exhibition at Kunst-Werke Berlin (1991), at MANIFESTA 7 (2008), the ZKM (2012) and the Ruine der Künste Berlin (2020). See <http://www.timo-kahlen.de>

Posted
2020-06-13 03:05:40

Files	
https://noemata.net/ueop/files/301.html	SHA-256 hash of zip
https://noemata.net/ueop/files/301.zip (incl. uploads)	96f37ac374c8c1fb5a7f479a9aeece90b75f584e52f7f7ae157062444d24d9eb

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9a8abaeafa5adc72c03bf2f4ffa9cf07b1c2ba00e2f379814

#302

A. P. Vague

After Celmins

June 2020, Chicago, IL



Looking out over the water, I was struck by the feeling that this scene reminded me of a Vija Celmins drawing.

It occurred to me that I have spent more minutes of my life looking at drawings by Vija Celmins than looking at the ocean.

Posted

2020-06-13 16:56:08

Files

<https://noemata.net/ucop/files/302.html>

<https://noemata.net/ucop/files/302.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9c77f56f880d9a8abacfa5adc72c03bf2f4ffaba9cf07bffc2ba00c2f379814

#303

Alan Sondheim and Sandy Baldwin

VEER UNBALANCED: VEERED PIECES

Second Life

VEER UNBALANCED: VEERED PIECES

<http://www.alansondheim.org/veer2.jpg>
<http://youtu.be/SLltbsAFMro> conversation VIDEO
<http://www.alansondheim.org/TheVeer.docx> intro and analysis
<http://www.alansondheim.org/veer.txt> full conversation text
<http://www.alansondheim.org/veerconvo.mp3> audio conversation
<http://www.alansondheim.org/lissajous.png> original image
<http://youtu.be/uTbO8ZOUzOk> VIDEO original

TheVeer piece

Check out the above for ANALYSES. Short intro:

Introduction

The bots are seeded by short phrases late in the game. The phrases are diffused and the texts become increasingly baroque. sT and AD drop out.

The video shows the progression of the texts towards this state. I was surprised at the complexity of the buildup which didn't simplify. Extended meditation on virtual autonomy and its fragmentation and cracks. This is not a simple division between abstract and concrete, body and representation, analog and digital, consciousness and bot; this becomes instead almost fractal in its evolution.

Alan Sondheim, Sandy Baldwin, June 4, 2020, AS platform, Second Life, Odyssey

sT: sandy taifun , human
JT: Julu Twine , bot
AD: Alan Dojoji , human
RR: 0RedDust0 , bot

Statement

In the description. Please send communications to both artists.

Posted

2020-06-14 05:35:25

Files

<https://noemata.net/ucop/files/303.html>

<https://noemata.net/ucop/files/303.zip> (incl. uploads)

SHA-256 hash of zip

571e66388156e174bb1931d04db084dd2e0816246508085a70395a5b2533d4a6

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

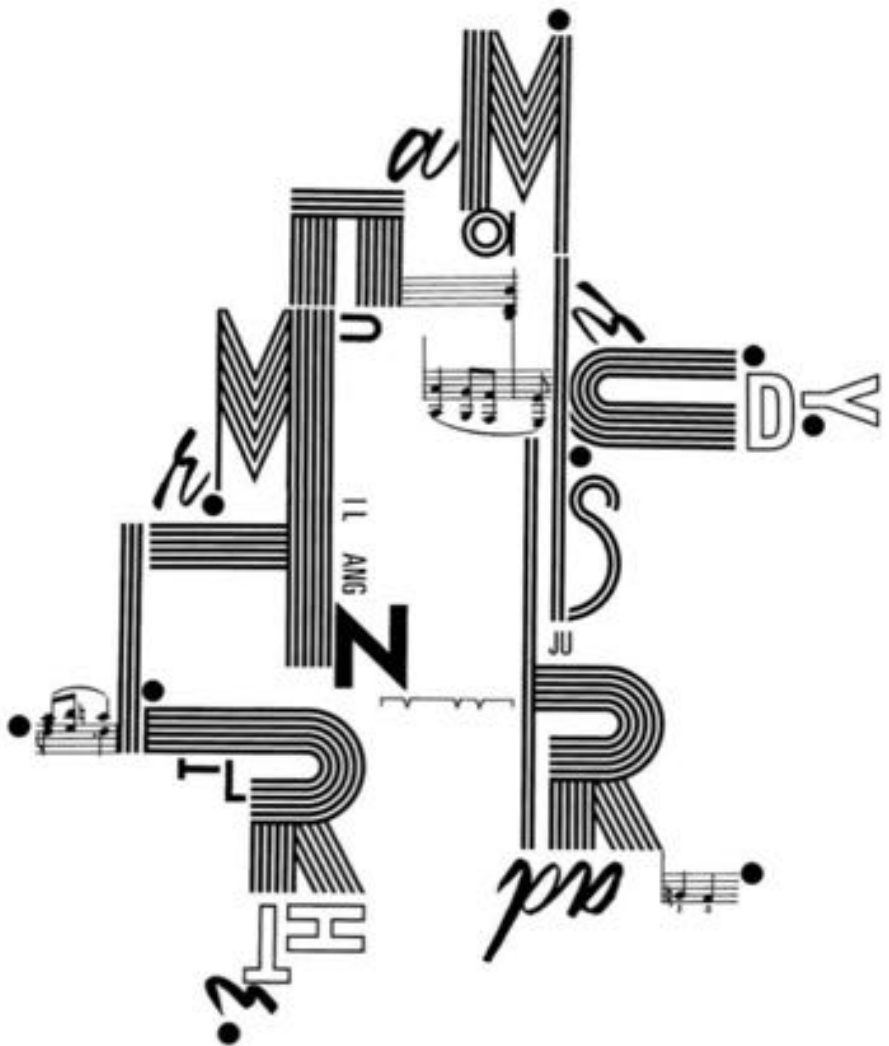
9e77f56f880d9a8abaeafa5adc72c03bf2f4ffaba9cf07bf1c2ba00e2f379814

#304

andrew topel

dream song

monday, june 15 @ 3:52 am, my bed



Statement

i sang this song in my dream, i think

Posted
2020-06-15 01:53:21

Files	
https://noemata.net/ucop/files/304.html	SHA-256 hash of zip
https://noemata.net/ucop/files/304.zip (incl. uploads)	61a07bb706fdcdc37af0eedc43316fa0ce693e4b33e088968033d6330cc9005e

Collection	Status in bitcoin blockchain
Summer 2020	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79ce8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9af8abaeafa5adc72c03bf2f4f1aba9cf07b1c2ba00c2f379814

#305

Qianxun Chen

empty

2019, chenqianxun.com

<http://chenqianxun.com/emtypc/404.html>

Statement

An attempt translating my feelings towards words that disappeared on the internet.

Tags Posted
#404 2020-06-15 07:52:55

Files	
https://noemata.net/ucop/files/305.html	SHA-256 hash of zip
https://noemata.net/ucop/files/305.zip (incl. uploads)	306444bbfebd191c89d9136c42708b18249ce23abedace7a3a1d3cca525b451c

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9a8abacfa5adc72c03bf2f4ffaba9cf07bf1e2ba00e2f379814

#306

Hussel Zoo

Annotated Memories

2020, Dutch

one day, I repeatedly listened to a piece of memory from mine, and I noticed the performativity inside a recreation of a memory. Besides, I was actually remembering by recreating a memory.

AnnotatedMemoriesHusselZoo.mov

Posted
2020-06-16 14:50:30

Files	
https://noemata.net/ueop/files/306.html	SHA-256 hash of zip
https://noemata.net/ueop/files/306.zip (incl. uploads)	da4ac122b36c7c3944976e91e0fb7226caec7541c416c481f74d88abf0602ed
Collection	Status in bitcoin blockchain
Summer 2020	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9a8abacfa5adc72c03bf2f4ffa9cf07b1c2ba00e2f379814

#307

Paul Wiegerinck

Baccalaurus Painting/Palet

june 17, 2020, Halle, The Netherlands

Video Baccalaurus Painting/Palet
Paul Wiegerinck 2020



<https://noemata.net/ueop/uploads/BaccalaurusPaintingPalet.mp4>

Posted
2020-06-17 09:22:55

Files

<https://noemata.net/ueop/files/307.html>

<https://noemata.net/ueop/files/307.zip> (incl. uploads)

SHA-256 hash of zip

13654f3dca6134de2775eadbe987c5fe42bc584d6a014b6a072eb7f1114258be

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abacfa5adc72c03bf2f4ffa9cf07bf1e2ba00e2f379814

#308

Reynald Drouhin

GridFlow

<http://www.reynalddrouhin.net/works/gridflow/>

Statement

The GridFlow website (2011-2012) aggregates images of items whose RSS flow is recorded in a mosaic arrangement. Anyone may add the flow(s) of their choice to feed the grid. The project thus displays a slice of time with no beginning and no end, similar to a rhizome, revealing the mood of the moment (zeitgeist) through accumulation or repetition of key events in current web news.

The fresco permanently undergoes waves of flow updates, creating an undertow and a perpetual reprocessing of the grid. The latter moves, seeming to come to life... formulating an infinite ribbon of images unrolling over the length of the wall. The present moment of the mosaic immediately disintegrates: a permanent « carpe diem », essentially ephemeral owing to swiftness in appearance and disappearance of the images.

At any given point it is possible to generate a large archive, capture a shot of the grid as a way of crystalizing the entire mosaic, freezing it between two moments in time.

Tags

netart, archive, flow, images, blogs, ephemeral, grid, time, mosaic

Posted

2020-06-17 09:41:35

Files

<https://noemata.net/ueop/files/308.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/308.zip> (incl. uploads)

6fdcb890cb8bc66b2e6326a0b4388777261a089aaafb0781b062d87550778cc8

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f077a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abaefa5adc72c03bf2f4ffaba9cf07bf1c2ba00e2f379814

#309

Brent Wiley

Matroyshka Abaduaba

June 17th 2020, Overland Park, Kansas (KC metropolitan area)



A mother and her child within. But can the child be viewed by the same rules as the mother?

Posted
2020-06-17 22:13:06

Files	
https://noemata.net/ucop/files/309.html	SHA-256 hash of zip
https://noemata.net/ucop/files/309.zip (incl. uploads)	5e70feac6e6d41ff4eee0833c8980fa35ea6c3f365b932356f0316af8b9ea72e
Collection	
Summer 2020	Status in bitcoin blockchain
SHA-256 hash of collection zip	The work is certified.
	Transaction ID
f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9a8abae5adc72c03bf2f4f1aba9cf07b1e2ba00e2f379814

#310

Brent Wiley

Matroyshka Abaduaba

June 18 2020, Overland Park, Kansas (KC Metropolitan area)

3na.svg

Statement

A mother and her child within, but can the same rules be used to view the child as the mother?

Posted
2020-06-17 22:33:06

Files	
https://noemata.net/ueop/files/310.html	SHA-256 hash of zip
https://noemata.net/ueop/files/310.zip (incl. uploads)	fb0bf653842ecc26df7238d0f48035e401465f43013fccd2646b734da9afc466

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9af8abacfa5adc72c03bf2f4ffaba9cf07bflc2ba00e2f379814

#311

Nick Montfort

Lines Up

June 17, 2020, New York City

egrep -oh "up the \w+" ~/mail/*

Statement

"Lines Up" is a very tiny poetry generator, a shell script which can be run on a system like mine. (I run Linux, have a mail transfer agent on my system, and use the mbox format for email.) When run, this script produces lines of the form "up the _____" - with each phrase selected from the user's filed emails. If you add "| less" to the end you can read the output a page at a time. Add "> lines_up.txt" instead and all of the output will be placed in a text file of that name.

The artwork here is this general script that can be run by anyone, at any point in time, to produce a personalized poem. The artwork isn't the output. But for instance when I just ran it, it produced 2296 lines of output with "up the stairs" as the first line and "up the format" as the last. The line "up the Yahoo" appeared a few times.

After I send and receive additional emails and run it again, and after I move some of my old mail files into archival storage, I'll get something else when I run this script. The working of this generator is dependent upon the context of a particular user's email and of the particular moment, and can be undertaken anytime in an offhand way - as long as your system is set up generally like mine. In this way the overall process, and each use of this script, resists documentation.

In another way the project is almost absurdly documentable. The entire script is only 31 ASCII characters long, and thus has a 62-digit hexadecimal representation. But the SHA-256 hash used to identify it is 64 digits long. In this particular case, this online exhibition's means of identifying a work within the bitcoin blockchain is (considering only the artwork, apart from any metadata) not only unnecessary but actually wasteful of space.

Posted

2020-06-18 14:30:40

Files

<https://noemata.net/ueop/files/311.html>

<https://noemata.net/ueop/files/311.zip> (incl. uploads)

SHA-256 hash of zip

a5262abf4144ad3957345d32d955325e5d8edd6ddb55177c84a150c511039691

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9c77f56f880d9af8abacfa5adc72c03bf2f4ffba9cf07bf1c2ba00e2f379814

#312

Max Herman

Solstizio Calvino

summer 2020, Minnesota

The basic setup for Solstizio Calvino is to set up some stones or stone-like material roughly in a circle, then put the papers inside the circle in some way, and then ask or allow people to go inside the circle, interact with the papers (or not), then exit (obviously), around the time of the summer solstice (such as June 19-21 this year).

To make the papers, print the PDF 2-sided grayscale (formatting may be easier if saved as a Word file then printed) and cut into 6 papers.

[papersforstonecircle2020finalgrayscale.pdf](#)

Posted

2020-06-19 08:08:09

Files

<https://noemata.net/ueop/files/312.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/312.zip> (incl. uploads)

8a19f27ec965896ef551b51a389c5f0bf09e8797d3b210d8fe73c9e45748e655

Collection

[Summer 2020](#)

[Status in bitcoin blockchain](#)

The work is certified.

SHA-256 hash of collection zip

Transaction ID

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

9e77f56f880d9af8abacfa5adc72c03bf2f4ffa9cf07bf1e2ba00e2f379814

#313

Danielle Imara

Nowhere To Run (2020)

April 2020, Indoors

<http://www.danielleimara.com>

<http://www.youtube.com/watch?v=VUENSZJznI0&t=17s>

NowheretorunApril2020small.mov

Statement

Nowhere To Run (2020): the frustration of being alone or trapped in unhealthy and unsafe domestic environments during Covid-19 Lockdown 2020. Reflecting the surreality of the crisis the legs are in constant motion yet cannot travel. They are purple with stasis. They are disembodied and bruised. They are cut off, dehumanized in a world turned upside-down. They are an itch, an urge to move, to run, to go somewhere, when there is nowhere to go. These are secret interior responses, that can't be shared via Zoom, phone calls or letters.

Posted

2020-06-19 10:55:28

Files

<https://noemata.net/ueop/files/313.html>

<https://noemata.net/ueop/files/313.zip> (incl. uploads)

SHA-256 hash of zip

72754e5e1c3f29591b4e035ab1ff04fc50946bfea7daa0b8b8ce8d95f08c4b5b

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abacfa5adc72c03bf2f4ffaba9cf07bf1c2ba00c2f379814

#314

Elle Thorkveld

Butterfly Not There

June 2019, Neural Network



Statement

AI representation of a butterfly.
Butterfly and flowers photo with abstract glitch image.
Neural style transfer using machine learning.
Recreation, perception, false memory, machine experience.

Tags

#butterfly #AI #false memory #perceptions

Posted

2020-06-20 13:44:12

Files

<https://noemata.net/ueop/files/314.html>

<https://noemata.net/ueop/files/314.zip> (incl. uploads)

SHA-256 hash of zip

f8bfb8b19784c573a2249847abce9e164eebf70b69c55e6c2a44b64ffdb1270

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abaeafa5adc72c03bf2f4f1aba9cf07bf1c2ba00c2f379814

#315

Stefanie Reling-Burns

The Passing of the Truth

2019, Stuttgart, Germany

What's the truth? Is there any truth? Who knows the truth?

Truth has to be proven on court cases. Religion tells us the real truth. The News report the truth, but also fake-truth-news. What's your truth?

I truly love you. Do you believe me? It's true!



Statement

In dictatorships it is normality that the state authority does not inform the people about the truth. But even in democratically elected states, parts of the truth or complete processes are kept secret. This circumstance occupies the investigative journalism, whereby, under risky maneuvers, some truths are brought to light. Many of the investigative reports even find their way to the news.

Their consumers rely on thorough research and then form their own opinion. But is all this really true? In the recent past, a journalist from a renowned magazine made it onto several front pages with his invented reports.

Social media spread fake news which are hard to distinguish from serious news. Messenger systems send group chat spam that led to lynchings. The truth - whatever it has been so far - disappears more and more into diffuse worlds.

"The Passing of the Truth" is a visualization of the withdrawal of truth by the state authorities - for the protection of the people, of course - and designed in familiar chat symbolism. The funny smileys adequately trivialize what might have happened.

Tags

#truth #whatistruth #passingofthetruth

Posted

2020-06-21 01:30:32

Files

<https://noemata.net/ueop/files/315.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/315.zip> (incl. uploads) c3818f27f1d403e5ad0bcc1700cb3e7fc929c57522ad713be6be4fc3693b12f6

Collection

Summer 2020

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

Transaction ID

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

9e77f56f880d9af8abacfa5adc72c03bf2f4ffaba9cf07bf1c2ba00e2f379814

#316

Tija Place

Acousmatic ecosystem

Spring of 2020, Latvia

Does the documentation has to include and transfer a fraction of the very experience of the art work? Documentation might be as well meaning carrier — connection with the piece. How to maintain the navel cord between physical work and its digital representation?

The undocumentable here is the nature of art work, the fragrance that lacks when viewer enters the exhibit when it's empty. What is left are prior catalogs for browsing the dry leftovers.

Documentations don't have to be dry, they don't have to be stilled shadows. Not anymore.

How to include a fraction of meaning in documentation when sensory deprivation is part of the work?

The following is the furthest I have come with documenting the work "Acousmatic ecosystem" and providing a peak into the individual experience. In self-isolation it was existing just behind the artists own eyelids. Later on brought to a few others, whose experiences — written text — are opening new dimensions for historic being of the art work. The "ecosystem" is exhibited at online exhibition UNDELETED <http://undeleted.mplab.lv/exhibition/tija.html>

Intended as a documentation, this net based work is dipped in its physical conceptual meaning. When the actual installation is dismantled, unavailable in time and space, it's virtual documentation (placeless & timeless) is a moving shadow carried by the light whose source is offline and lastly offline.

[howitwasecoS.pdf](#)

Statement

Attempt to maintain "biophilia" (disappearing emotions of nature) in human subconscious.

Tags

#nature #technosphere #emotions #biophilia #aura

Posted

2020-06-21 09:06:56

Files

<https://noemata.net/ueop/files/316.html>

<https://noemata.net/ueop/files/316.zip> (incl. uploads)

SHA-256 hash of zip

46a6c6624da45022cfcf2f9f9f4cab006b983acdfe2a0bee7e4cbb1a7287c01

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abaeafa5adc72c03bf2f4f1aba9cf07bf1e2ba00e2f379814

#317

Kristin Anderson

The bite

I have been told that as a small child I was bitten by a dog.

I do not remember being bitten.

If you ask me where I was bitten, I will say “My butt.”

If you ask me to show you where I was bitten, I look down. I clearly remember the healing bite mark. I point to the left side of my belly.

If you ask me about the light pink oval just under my right rib cage, I will say “As a small child, I was bitten by a dog.”

My memory is comfortable that all of these answers are true.

Posted

2020-06-21 21:01:41

Files

<https://noemata.net/ueop/files/317.html>

<https://noemata.net/ueop/files/317.zip> (incl. uploads)

SHA-256 hash of zip

1a924b816f6c4f638f1b18c8947ad4f843ca49f83ff7d359af4a83f28c7ac6b5

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79c8b5d61474f0f77a04c4f3bc657f1c7502c631a779bfbf3bc697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9c77f56f880d9a8abacfa5adc72c03bf2f4ffaba9cf07bf1c2ba00c2f379814

#318

Benna Gaeen Maris

voice extender

voice extender

2020

Procedure art. Immaterial artwork, photographic documentation

Fake pandemic statistics, death by regime, Chinese big-bro 5G dictatorship, freedom annihilation through censorship fears and fines. People caught in smartphone spider webs must return to human communication and humane interaction. Bring back dignity to body parts that have been demonized.

“Voice extender” is Benna's third procedure artwork granted for free to a very limited number of contributors.

Basically conceptual and immaterial, but documented with photographic pictures made by people who follow the instructions on how to take them.

Follow the procedure here:

<https://aaaabeegimnnrs.net/voiceextender/>



Statement

Take an anonymous shouting portrait of yourselves or your neighbors.

Tags

call, resist, human, freedom, share, no fear

Posted

2020-06-22 03:59:31

Files

<https://noemata.net/ueop/files/318.html>

<https://noemata.net/ueop/files/318.zip> (incl. uploads)

SHA-256 hash of zip

c4c8ec09d2ed6f7014d98b4948f17dfa94f9995b81b5f74f1ba8052ad1fdda24

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfb3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abaef5adc72c03bf2f4ffaba9cf07bf1e2ba00e2f379814

#319

James A Hutchinson

Other beers are available

Today 22/6/2020, Whitley Bay

My response is hidden...





Statement

My response is my statement...

Tags Posted
@as0jhu #objectsculpture 2020-06-22 05:40:51

Files
<https://noemata.net/ueop/files/319.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/319.zip> (incl. uploads) 8183beb97ee64464be9f6a7d7834dafbde96952c4a18c534ca4f9145c5a6b977

Collection Status in bitcoin blockchain
Summer 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a 9e77f56f8380d9af8abacfa5adc72c03bf2f4ffa9cf07bflc2ba00c2f379814

#320

James A Hutchinson

Everydaysculpturesincmdglitch

Yesterday 21 june 2020, Whitley Bay





Statement

Too much gaming is bad for you.

Tags

@as0jhu #james_hutchinson #jamesahutchinson #slowdata #artist #instaart #beautiful #instagood #gallery #masterpiece #photooftheday #instaartist #sculpture #artoftheday #fineart #artist #pixel #isolation #instaartoftheday #artwork #instamood #instadaily #instagood #instadaily #24000plus #25kplus #wip

Posted
2020-
06-22
06:00:29

Files

<https://noemata.net/ucop/files/320.html>

SHA-256 hash of zip

<https://noemata.net/ucop/files/320.zip> (incl. uploads)

7d3724f2927de55dcca9a2fe11f3cdfdd04377af0dcc7e159c1dd00781dc351

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79c8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9c77f56f880d9af8a8acfa5adc72c03bf2f4ffa9cf07bf1c2ba00c2f379814

#321

d_d Games

An Unacceptable Sight

2020, --



Statement

Most valuable card of the deck-building game
'Moorhead: Sounds of the Stone Age'.

Tags

#roguelike #deck-building #game #20

Posted

2020-06-22 06:37:20

Files

<https://noemata.net/ueop/files/321.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/321.zip> (incl. uploads)

343161f7aaea01a27716197c60fcb663391bdc5ee8b658afb4967ad9060aaa55

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abaefa5adc72c03bf2f4ffa9cf07bf1e2ba00e2f379814

#322

Michael Ridge

Undocumented Happening For CD-R

21 June 2020, Norwich

An undocumented happening was recorded onto a CD-R, then promptly destroyed. Duration, context, and file type is unknown.



Tags

#Dada #Fluxus #CDR #Destroyed #Conceptualart #Happening

Posted

2020-06-22 06:54:41

Files

SHA-256 hash of zip

<https://noemata.net/ueop/files/322.html>
<https://noemata.net/ueop/files/322.zip> (incl. uploads)

21112c1ea1d8d865364a5adb84416962c0ac9dbe15844be76b44bacf24215ec5

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abaeafa5adc72c03bf2f4ffa9cf07b1c2ba00e2f379814

#323

Aad Björkro

Deople v0

2020

<http://vimeo.com/431417167>

Statement

Deople is a neural network trained to automatically occlude people from video surveillance feeds.

The personal image is an unencrypted, public-only identity key; a vulnerability which has subsisted as unproblematic due to arbitrary aggregation not being viable. Today, massive flows of data are compounded into an increasingly searchable archival space. This space is beyond our ownership, beyond our control, and intended for uses against us.

These new powers of searchability, however, also enables us to effortlessly scrub the data we do control. For benign uses, public photography is a democratizing tool - giving us the ability to see beyond our physical access. But for benign uses, only semantic information is relevant, not specific.

A future where archives cannot be weaponized will require us to intelligently disarm our data. The challenges we face will require us to re-evaluate the extent of our documentation - to find new ways to remember. Deople is a showcase, and a question, of what compromised images can tell. Do we need granularity to interpret a scene, or are we merely contributing to an asymmetric dynamic where data we do not even consider is disseminated for future machines to explore?

Posted

2020-06-22 11:14:40

Files

<https://noemata.net/ueop/files/323.html>

<https://noemata.net/ueop/files/323.zip> (incl. uploads)

SHA-256 hash of zip

bc43ebfe69c2c8f9a8afeec51c1ab2a669ac9440ca0c7c9c9f99729cfa832296

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9c77f56f880d9af8abacfa5adc72c03bf2f4ffaba9cf07bflc2ba00e2f379814

#324

James A Hutchinson

$$D$$

21/6/20, Whitley Bay

DDDDDDDDDDDDDDDDDDDDDDDDDDDDDD

Statement

<http://www.instagram.com/as0jhu/>

Tags

@as0jhu #james_hutchinson #jamesahutchinson #slowdata #artist #instaart #beautiful #instagood

Posted

2020-

#gallery #masterpiece #photooftheday #instaartist #sculpture #artoftheday #fineart #artist #pixel
#isolation #instaartoftheday #artwork #instamood #instadaily #instagood #instadaily #24000plus
#25kplus #wip

06-22
14:12:59

Files
<https://noemata.net/ueop/files/324.html>
<https://noemata.net/ueop/files/324.zip> (incl. uploads)

SHA-256 hash of zip
37a789663a41c7e9b5112e7f837c4746bed1a37b2162a948a4b45ae589204e887

Collection
Summer 2020
SHA-256 hash of collection zip
f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain
The work is certified.
Transaction ID
9e77f56f880d9a8baeefa5adc72c03b2f2f4ffaba9cf07b1e2ba00c2f379814

#325

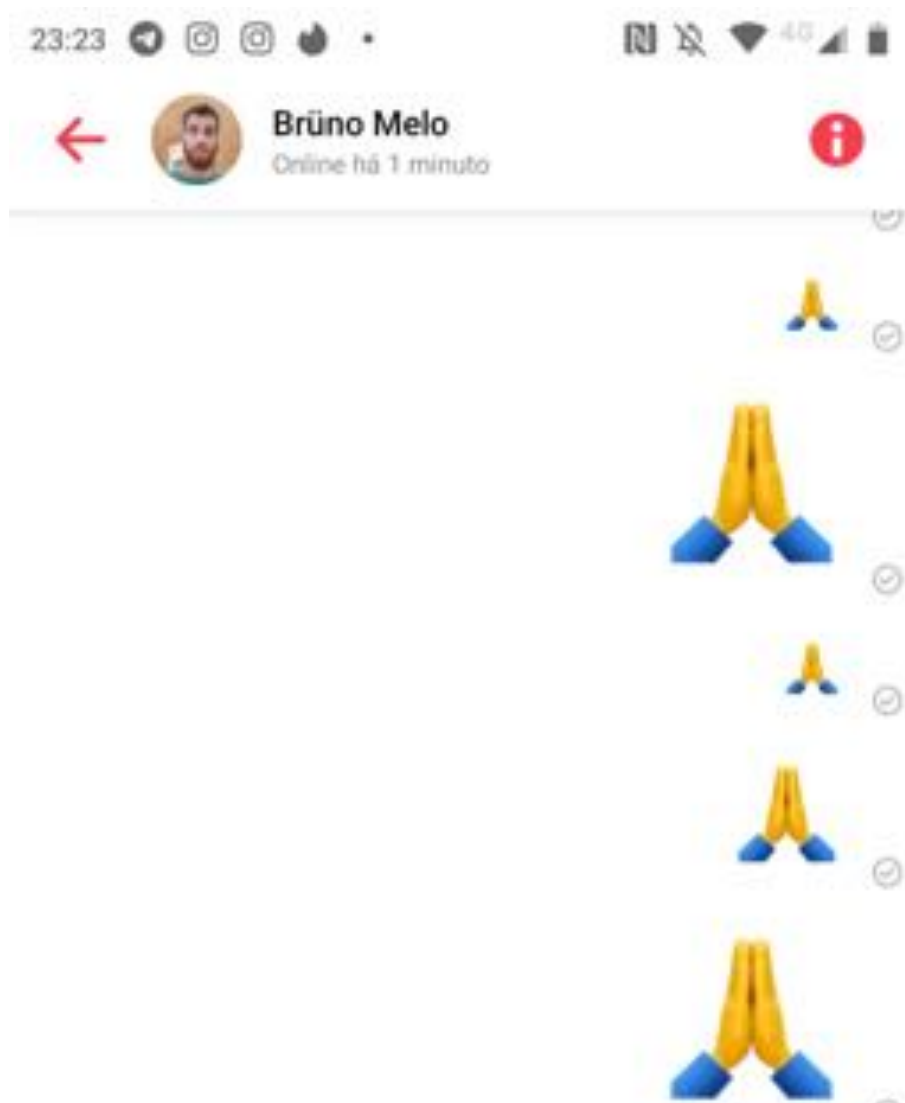
Brüno Melo

?

22/06/2020, Brazil

[instagram.com/brnml](https://www.instagram.com/brnml)

[behance.net/brunomelo](https://www.behance.net/brunomelo)





Statement

what was i feeling at the time i sent these emojis?
what was i feeling at the time i sent these emojis?
what was i feeling at the time i sent these emojis?

Tags Posted
#what? 2020-06-22 19:28:30

Files

<https://noemata.net/ueop/files/325.html>

<https://noemata.net/ueop/files/325.zip> (incl. uploads)

SHA-256 hash of zip

78737c614422dec8ab92be46bd1fa52744efd7bbb91bad117ccbb585976ab2fe

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0777a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9af8abaefa5adc72c03bf2f4ffaba9cf07bflc2ba00e2f379814

#327

Domenico Barra

Pirate_Porno_Material

2013/2016 circa, Tumblr

Pirate Porno Material 1st

http://conifer.rhizome.org/alterreddata/altered_data-dirty_new_media-nsfw/20181204195005/http://piratepornomaterial.tumblr.com/

Pirate Porno Material2ND

http://conifer.rhizome.org/alterreddata/altered_data-dirty_new_media-nsfw/20181204195304/http://piratepornomaterial2nd.tumblr.com/



<https://noemata.net/ueop/uploads/sexystripokok.gif>

Statement

Tumblr deciding to ban all of the adult contents (porn, sex, nudes and probably even breastfeeding pics) is something that affects me very much. Not because I am a porn advocate but because for some years I have used the platform to develop a series of art blogs made of dirty new media nsfw art. So, I will see many hours of work going to waste, after being exploited by Tumblr for years to affirm itself as a leader in the “freedom of speech” social media market and sell its brand to sponsors, investors and to us. More on this link

<http://dombarra.tumblr.com/post/180793895398/tumblr-deciding-to-ban-all-of-the-adult-contents>

Tags

#dirtynewmedia #glitchart #nsfw #pornography

Posted

2020-06-23 03:03:23

Files

<https://noemata.net/ueop/files/327.html>

<https://noemata.net/ueop/files/327.zip> (incl. uploads)

SHA-256 hash of zip

79618d6d78cc23852e0b45049da94b9610919770a76cb40f6126c95c32a33fce

Collection

Summer 2020

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Transaction ID

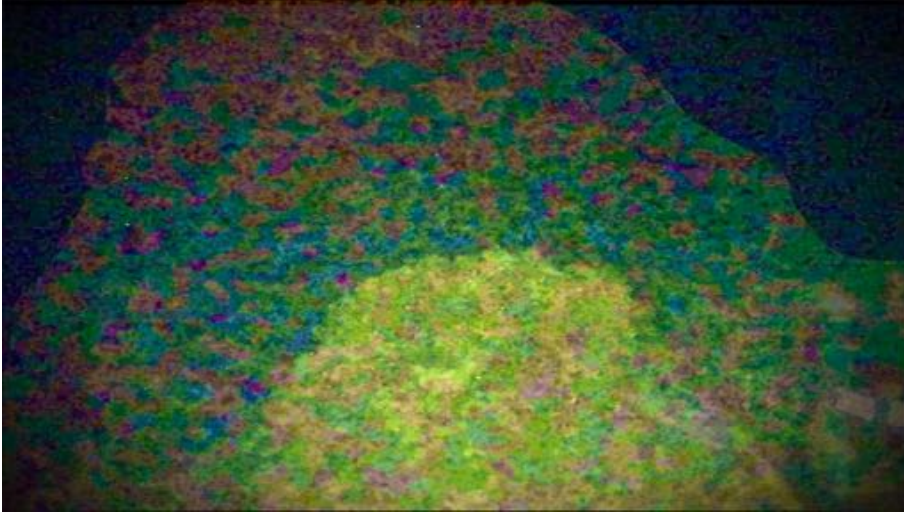
9e77f56f880d9af8abaefa5adc72c03bf2f4ffaba9cf07bffc2ba00e2f379814

#328

Nina Sobell

Unseen Unheard

2020 March - June, New York



https://noemata.net/ueop/uploads/Unseen_Unheard.mp4

Statement

Unseen Unheard is a metaphor in motion
for the soundless and sightless pervasive
virus penetrating the world's inhabitants.

Using otherwise inaudible VLF (very low frequency)
sounds, coupled with
images that are derived from darkness, a
specialized sequence emerges:
First sweeping the earth, then unfolding up to the
sky and beyond, into spacial trajectories and
finally returning to earth,
reuniting
with the human
in hybrid forms.

Tags

#Unseen #Unheard #metaphor #motion #soundless #sightless #Virus #pervasive #VLF
#outerspace #spacial trajectories #radio #hybrid #forms

Posted

2020-06-23
15:35:33

Files

<https://noemata.net/ueop/files/328.html>

SHA-256 hash of zip

3166ef2b9ba59b721ca9e22aad04ad6362240fbf34a010fa2724dcd8def4b85c

<https://noemata.net/ueop/files/328.zip> (incl. uploads)

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

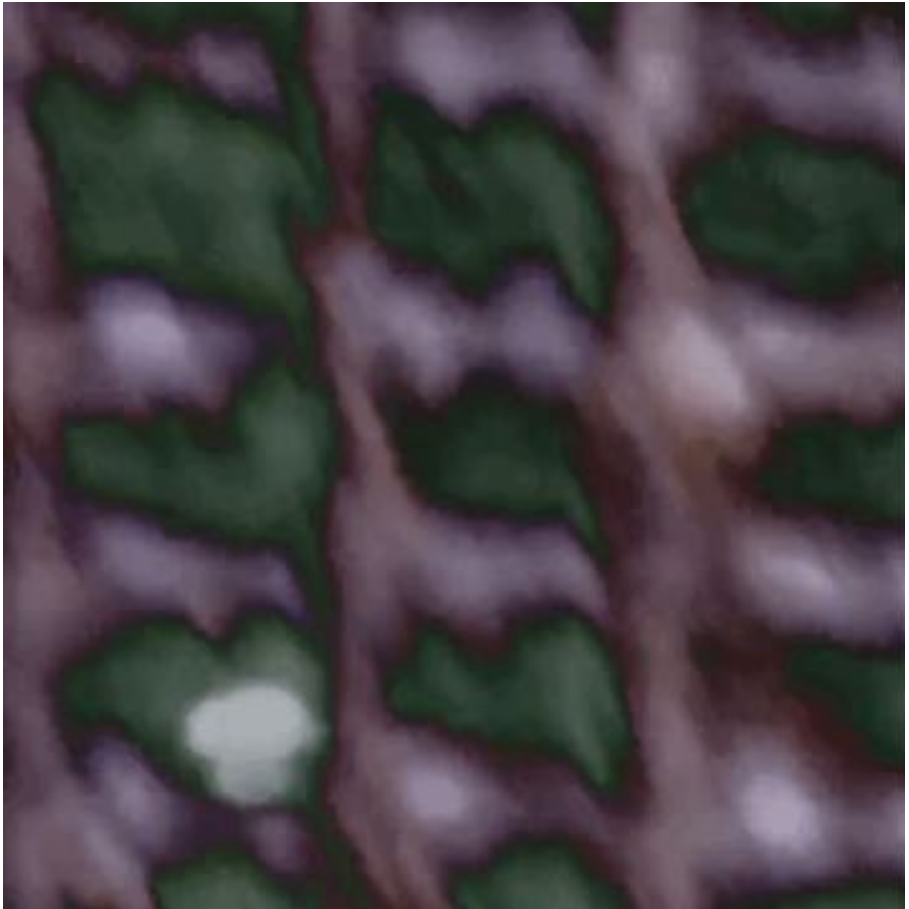
9e77f56f880d9af8abacfa5adc72c03bf2f4ffaba9cf07bf1c2ba00e2f379814

#329

Nina Sobell

Unseen

March-June 2020, New York



<https://noemata.net/ueop/uploads/9693E0E1D2C6421EB5ADE749ED34FF74.gif>

Posted

2020-06-23 19:30:38

Files

<https://noemata.net/ueop/files/329.html>

<https://noemata.net/ueop/files/329.zip> (incl. uploads)

SHA-256 hash of zip

ab4a42db9dff22dd4302e850a0d151d278ad31f607c87d6ea17049d4694436b8

Collection

Summer 2020

SHA-256 hash of collection zip

f4db79ce8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain

The work is certified.

Transaction ID

9e77f56f880d9a8abacfa5adc72c03bf2f4ffa9cf07b1e2ba00c2f379814

#330

Felix Maurer

felixmaurer@fleckens.hu

contact me for secret info.

Posted
2020-06-25 13:28:31

Files

<https://noemata.net/ueop/files/330.html>
<https://noemata.net/ueop/files/330.zip> (incl. uploads)

SHA-256 hash of zip
f9b7e49e80c442397b0e616fe40b54de9e9af6bec6831433e9cbc114f8ea7abb

Collection

Summer 2020
SHA-256 hash of collection zip
f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a

Status in bitcoin blockchain
The work is certified.
Transaction ID
9e77f56f880d9af8abaefa5adc72c03bf2f4ffaba9cf07bflc2ba00e2f379814

Index of /

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 [DIR] ueop/ 2020-06-13 02:52 -
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[IMG] LSJ.jpg 1993-04-13 22:13 11K
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Posted
2020-06-26 06:44:08

Files
<https://noemata.net/ucop/files/331.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/331.zip> (incl. uploads) 059855cceca0a7b17aeb3913e565ac29180df936ce0b92c3f4db49647239df2c5

Collection	<u>Status in bitcoin blockchain</u>
<u>Summer 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
f4db79e8b5d61474f0f77a04c4f3be657f1c7502c631a779bfbf3be697c8f26a	9e77f56f880d9af8abacfa5adc72c03bf2f4ffaba9cf07bf1e2ba00e2f379814

#332

nikok

older computers, more enjoyable!

<http://98.js.org/>

<http://www.virtualdesktop.org/>

<http://copy.sh/v86/>

Tags Posted
#biennaleNO 2020-06-29 15:22:08

Files
<https://noemata.net/ueop/files/332.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/332.zip> (incl. uploads) 33e48e3893612c8e7815c1775a6d051eccde839241101e53dd04221c65b9d246

Collection Status in bitcoin blockchain
Autumn 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94 491f6c1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#333

anonymous waves

Night Watch

Pre Covid, Croajingalong

<http://vimeo.com/384655362>

Statement

I fell in love too young to know all that existence under threatening skies the limit of my patience is a virtue to be cherished little ones and twos a crowd three monkeys swing high and low down rider on the plains of the desert served after the mainline shoots and leaves without saying goodbye to all that matters not to me myself and I want you so much ado about what I said last to arrive at your destination unknown to science and art intertwined forever in our hearts and minds over matters of the heart and soul dancer in the skies above us and them changes everything now and again you say what you really mean to me all the time and space travel to the city of orange days and purple nights in black chiffon and lace my shoes together we walk together down this road to nowhere man and woman together in holy grail drinking from the cup of chance encounters with strangers in the night of the long knives and forks in the road less travelled too far and away from home is where the heart beats to a different drum and bass caught in a river that flows and ebbs to escape it's past caring about you don't love me you have never loved me culpa and all that latin festivals that go bang in small doses of life giving medicine that helps I need somebody all the time not just anytime sooner rather than later on this evening when the sun goes down on me forever in my mind that wanders through the twisting lane overtaking the rest of the field where poppies grow and bodies decompose this poem of love me tender is the night before us who wait for a dawn that never comes...

Tags

#lostmoments #youwerenottheretowitnesswhathappened #mystery #lastbreath #end #peace
#biennaleNO

Posted

2020-07-01
22:24:31

Files

<https://noemata.net/ueop/files/333.html>

<https://noemata.net/ueop/files/333.zip> (incl. uploads)

SHA-256 hash of zip

4b14fc788d761ba728363ec7f451826fabce7f7bd7fde8ba48488c59e863a3

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

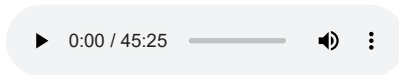
491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#335

Coppice

Fake Air Storage

coppice.futurevessel.com



<https://noemata.net/ueop/uploads/FakeAirInLayers.mp3>

Statement

Fake Air is a sound. It disturbs air (the transmission medium through which it propagates) to cast a concrete space illusion of figure and ground.

Fake Air falsely opposes air and vacuum, and is blockchained.

Fake Air emerged in 2015 in reflection of Coppice's glossary of study in bellows, air, and edges.

Fake Air is a paradox: a harnessing of disembodied phenomena, and a digital sound design of physical modeling synthesis (a sound synthesis method based on models of the acoustic mechanisms involved in musical instruments.)

Fake Air is a textural instrument that diffuses noise color density, devoid of effects or processing other than those constituent of its model. It is a manifestation of a keyboard-based virtual aerophone.

Fake Air may be listened to as and for music – points of origin and vanishing destinations.

Fake Air is abstract touch. Rather than illustrating external conditions (meteorological or spatial), it filters internal causes (forecast of temperamental atmospherics and private barometrics.)

Fake Air is a projection to be completed by the listener. It encircles acoustic isolates that stir memories of pressure, temperature, orifices, transparency...

Fake Air is an electronic sound, an acousmatic sound, a sound bound to the loudspeaker.

Fake Air is superficial, influential, and is not an enhancement.

Fake Air is a pneumatic figment of designed boundaries of no direction and limited purposes.

Fake Air nests fictions (it simulates the brushing of an impossible objects' non-existent edges.)

Fake Air is made up of untraceable gases, a self-contradiction of no self.

Fake Air plays in the background.

Fake Air is fake turbulence.

Fake Air is mostly found muted, dormant, like dead air. Forged disturbances of Fake Air form Fake Air Storage.

Fake Air Storage points to the persistence of air and sound as a container.

Tags

#777777 #fakeair #biennaleNO

Posted

2020-07-03 03:36:17

Files

<https://noemata.net/ueop/files/335.html>

<https://noemata.net/ueop/files/335.zip> (incl. uploads)

SHA-256 hash of zip

a79f53646495ad06ce0286e0a6c063cb414d697025875607f80bc2110ba063ae

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#336

A precise estimation of the initial momentum of a given particle after measuring its position

2020

A precise estimation of the initial momentum of a given particle after measuring its position, as perceived from a layperson egomaniac understanding of Heisenberg's principle.

Tags Posted
#biennaleNO 2020-07-03 10:42:52

Files
<https://noemata.net/ueop/files/336.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/336.zip> (incl. uploads) e73c8334ec843d80a50081345c5e0b54f06eafa62d6a49b982a15c7d923d355c

Collection	Status in bitcoin blockchain
Autumn 2020	The work is certified.
SHA-256 hash of collection zip	Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	491f6e1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#337

. . .

When the wolrd ends, bohemian rhapsody or komm süsser tod have to be the ending songs

Tags Posted
#biennaleNO 2020-07-10 17:01:58

Files
<https://noemata.net/ueop/files/337.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/337.zip> (incl. uploads) c5f1bad728b831a5b15780c05d54d235c93bd89a6ce255bb7f8adecd729fe996

Collection	<u>Status in bitcoin blockchain</u>
<u>Autumn 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#338

Ayshia Taskin

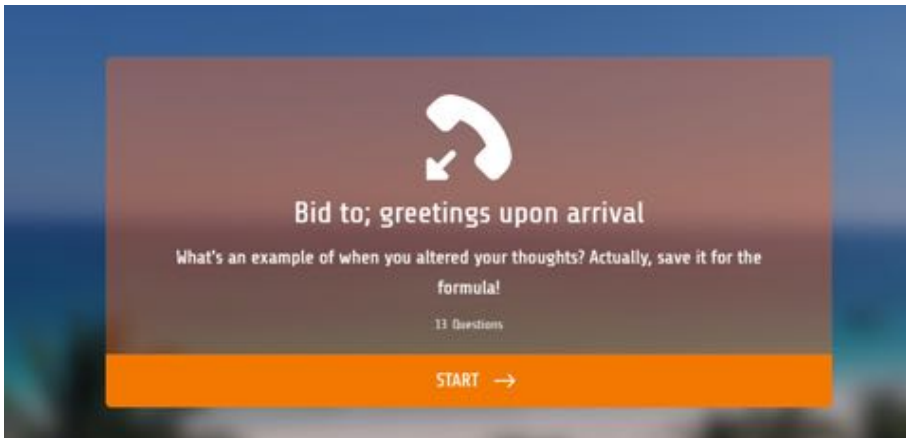
=FOR+M+ and //Open-Source Art [Web]

2000-2020, Online

I have included two projects. People can interact with them.

<http://form.jotform.com/opensourceartweb/intermediaprojectformula>

<http://docs.google.com/document/d/1PRyV1DD3dfVX88JFSX80f1SU1HpOi0f0CNFQj2-YaCc/edit#heading=h.mzbhbsd5qsy5>



Statement

My web-based works use common items like form-creation or google docs both open-source and private. I have an undying curiosity to see who can find and interact with these items.

I am an intermedia and Livestream performance artist making net-based projects and moving image works. I tend to make work using low-tech programmes to push the limits of what these accessible platforms can achieve. An obsession which stems from 2000 when I wanted to make e-cards as a career only to have my PC blow-out due to an electrical storm. I was 12-years old and never cried so much in my life. My only PC was kaput, and I couldn't get another one for two years.

Tags

#OpenSourceArt #OpenSourceWebArt #OpenSourceArtWeb #WebArtOpenSource
#biennaleNO

Posted

2020-07-12
09:54:24

Files

<https://noemata.net/ueop/files/338.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/338.zip> (incl. uploads) 036c704c34670c74e946ede749d5b32fb78a268157cf4dacb5f349f1c74f0008

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

#339

Sherwin Rivera Tibayan

9.8m/s^2

<http://www.sherwinriveratibayan.com/98ms2>

Statement

The final three seconds of a Han Dynasty vase’s life (w/o Ai Weiwei).

Tags Posted
#biennaleNO 2020-07-12 12:11:22

Files
<https://noemata.net/ueop/files/339.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/339.zip> (incl. uploads) d6d9279bca0d9fc0473781e15201122785cc3e79d01f10983ba7930833132d61

Collection Status in bitcoin blockchain
[Autumn 2020](#) The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94 491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#340

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Farsta Centrum Sweden

http://m.youtube.com/watch?v=pgNtS1t_w5w

Statement

Surviving in a pandemic

Tags Posted
Coronahat #biennaleNO 2020-07-13 12:43:12

Files
<https://noemata.net/ucop/files/340.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/340.zip> (incl. uploads) 075f6f86aeb03770b606a6bfd721bbe39cf49e250556169a459d100825def410

Collection	<u>Status in bitcoin blockchain</u>
<u>Autumn 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#341

Max Alyokhin

Web Deformation

11.2019, Russia

<http://deformation.stranno.su/>

Statement

"For Deleuze, the task of art is to produce "signs" that will push us out of our habits of perception into the conditions of creation. When we perceive via the re-cognition of the properties of substances, we see with a stale eye pre-loaded with clichés; we order the world in what Deleuze calls "representation".

Shklovsky thought the same way long before Deleuze.

(<http://en.wikipedia.org/wiki/Defamiliarization>)

Tags Posted
#biennaleNO 2020-07-21 10:39:07

Files

<https://noemata.net/ueop/files/341.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/341.zip> (incl. uploads) 0a601515c15a9f9714d6be6385253d344be7031f6f5f23e95c3307527243660b

Collection

Autumn 2020

Status in bitcoin blockchain

The work is certified.

SHA-256 hash of collection zip

Transaction ID

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#342

Shivkumar K V

9 SEP 2020, Vijayawada, India



Tags
NoMayYes/On #biennaleNO

Posted
2020-09-09 04:01:33

Files
<https://noemata.net/ucop/files/342.html>

SHA-256 hash of zip
3443134596828058567afc99276300ff6776f77cad3e3f24d7d0549a5b1cf31f

<https://noemata.net/ueop/files/342.zip> (incl. uploads)

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#343

Larissa Monteiro

Oculto por Nuvens

July, Rotterdam

http://www.youtube.com/watch?v=drSVPA6-jeI&ab_channel=Massiral

Statement

Larissa Monteiro (@massiral)
Oculto por Nuvens (Obscured by Clouds in English)
Sound, vision & poem
June - August 2020 (Rotterdam - NL)

A while after the beginning of the pandemic, I found my mind in the eye of the storm. Questions, reflections and reactions would befall me through dreams at night and would paralyze me in daylight. I had to fetch and expel them out through words. Subsequently, with the poem as skeleton, the animated video & the soundpiece materialized instinctively.

Tags

video, occult, clouds, earth, spirit, presence, secret, secretly perceived #biennaleNO

Posted

2020-09-09 04:09:19

Files

<https://noemata.net/ueop/files/343.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/343.zip> (incl. uploads)

38143e5c7445088b2cfe0d9fcbcd65451f6369b72aff74b864013c8daaa8b0d7

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#344

Carin Jaeger

l'objet technique

ca. Autumn 2020, Neumarkt i.d.OPf.



Statement

The alien force points to it.

Tags

#future #biennaleNO

Posted

2020-09-09 04:16:42

Files

<https://noemata.net/ueop/files/344.html>

<https://noemata.net/ueop/files/344.zip> (incl. uploads)

SHA-256 hash of zip

54fc0ceff8a3849fb67e6a96d4e2b90a5ac209d0bb3883f680c8bfc36d1b1170

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#345

stefan riegel

waiting

can start whenever, can be done wherever

A series of live actions in which I am waiting for occurrences that I do not know of yet.
I am waiting until something that was worth waiting for.
The actions are not recorded in any way.

<http://waiting.stefanriegel.de/>

Statement

My artistic activity consists in designing and carrying out interventions into existing systems of order. The works, for the most part random and inconspicuous, give rise to complex individual situations; sometimes they remain unseen, like quiet pockets inside given structures.

These performative gestures can assume the form of questions or assertions, for instance; words that I collect from conversations and written correspondence; exhaled air that I send; spam e-mails that I select and dispatch; cameras that I submerge in various waters; locations that I claim; tiny plots of land that I purchase; project spaces that I open and make available to others; or waiting for something that might wind up being worth waiting for.

Using a variety of media, I devise quiet, poetic interventions in my immediate surroundings. These gestures take place randomly, usually without announcement or commentary, in everyday situations and on the sidelines. When they're noticed, they begin to unfurl complex situations that confront the viewer, call upon him or her to act, reflect his or her current situation, or shift the focus to certain peculiarities in the immediate area. The interaction between public, intervention, and context is a basic component and point of departure for the encounter and its unfolding and further development, as well as the realization of the individual artistic event, which is always temporary and unique.

My works are never complete or concluded, but are repeated, elaborated, and continually changed in cooperation with other individuals or groups. Instead of producing finished pieces, I see my work as an artistic activity in site-specific contexts. My works are forms of possibility that harbor the potential to challenge the viewer's imaginative powers and pose inspiring questions to reflect upon circumstances, forge relationships, and shift perspective. In this way, my interventions and gestures in the immediate environment frame a reference to wider contexts and inquire into the construction of personal and social living realities.

My works are not for sale and in general not made for the classical exhibition context. Everybody is welcome to participate and to entangle in my artistic practice which potentially unfolds everywhere at any time - less likely though in exhibition spaces.

Tags Posted
<http://stefanriegel.de/#biennaleNO> 2020-09-09 04:20:00

Files
<https://noemata.net/ueop/files/345.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/345.zip> (incl. uploads) e127e9d5c71f58340dcaeeef8c99f8a462c3d219eeaa4acc4ca5989f615b6c20

Collection

[Status in bitcoin blockchain](#)

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#346

Konstantina Mavridou

The Seed Is Planted

2020 and future, worldwide

<http://theseedisplantedportal.dmr.dart.com/home.html>

Statement

The Seed Is Planted is a conceptual piece taking place at the physical and virtual space simultaneously.

Reality & fiction are getting mixed
Interconnected events, one possible scenario out of infinite possible ones

31 real world physical locations are involved so far.
The real world locations are mapped with virtual planted grass experiences,
however 3 locations of those offer also real gardens with grass which are monitored.
Monitoring pace & garden type, physical or virtual, are up to the participants & the artist to decide.

Individual explorer experience is possible if someone travels to these areas/locations.

Tags
#theseedisplanted #biennaleNO

Posted
2020-09-09 04:27:55

Files
<https://noemata.net/ucop/files/346.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/346.zip> (incl. uploads) 1513610fe7f3331b0233b976a495704a878562a7c7c72404df8c8ea06f9ba8a2

Collection
Autumn 2020
SHA-256 hash of collection zip
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

#347

Danielle Imara

It's So Obelisk!

2019, London W.C.

These unobserved events may or may not have occurred in an empty women's restroom in a London pub.

This strange red obelisk may or may not be found in the women's restroom of a London pub. The odd symbolism of this object in a women's rest room may or may not be intended. The artist suspects not. But It's So Obelisk!

itssoobelisk.m4v

Statement

Video Art. Looping the incidental to make strange choreographies and new meanings. A nod to horror, humour and the surreal.

Tags Posted
#biennaleNO 2020-09-09 04:34:26

Files
<https://noemata.net/ueop/files/347.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/347.zip> (incl. uploads) 9773dda7ab191a33a7229cf4b79306fbc45269512c89b1979ac6e84589f2491c

Collection Status in bitcoin blockchain
Autumn 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94 491f6e1846ab4c80685604fa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#348

zsolt

only search results

optional, world wide

<http://www.only-search-results.lol/>

Statement

Hmm, couldn't connect to server!

Date of last attempt: 09.09.2020

Tags

#only-search-results #biennaleNO

Posted

2020-09-09 05:26:57

Files

<https://noemata.net/ueop/files/348.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/348.zip> (incl. uploads) 391f85c6d87b799278a75c43de5668750b20fe13852f02befbc6192d422bf21

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#349

Nico Vassilakis

2019, Bronx, NY

trim.35BCE05D21C34292ADACFD37B44D9BE3.MOV

Tags Posted
#biennaleNO 2020-09-09 05:45:26

Files
<https://noemata.net/ueop/files/349.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/349.zip> (incl. uploads) 239148154b1ff440fd294056105fa12a3f451923f4ebde07b52d3d9c6b4956bb

Collection Status in bitcoin blockchain
Autumn 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dea3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94 491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#350

angel sesma

lost password

1995

Tags

Posted

#biennaleNO

2020-09-09 06:17:03

Files

<https://noemata.net/ueop/files/350.html>

<https://noemata.net/ueop/files/350.zip> (incl. uploads)

SHA-256 hash of zip

9daedea229273dfiad084c335f3ea1b4acad27c6a71f6a8953457c0165fcab59b

Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

038d92dea3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#351

Alan Sondheim

ethics of sheaves

within beneath covid, nowhere across ontologies

<http://www.youtube.com/watch?v=Ee3zXojzZYA&t=1234s>

Statement

I didn't know what to call this. I thought of categories. I thought of a vote for fathers. my Hebrew name is RV. I thought of structures or scatterings. I thought of this katars. I thought of artifice. Asadov dissected planes intersecting and cancelling out each other period I thought of the breakdown of communication when one is in complete isolation and solipsism seems to be the only result that's where I will that's where I was. It's changing things as I type this things are intersecting from the piece the pieces of fullness of the construction of language and code and the exhaustion of both S things fall apart. Always the building the edges of the room leak into the image. I think in some ways this is the most fractured workout done but it's also the most interesting philosophically. Because it seems to be a catastrophe E Hey kind of catastrophe E that bubbles up when things try to go into control mode but it turns out there is nothing to control at the habitas itself always leaks out. That's what's happening here. I watch the several times through to the end and I found that I was able to pick up text here and there and it created for me a new mode of reading and enumerative writing. I think there were something like 8 sources that were feeding into this simultaneously and crashing into each other period it was if there were a crowd but there's no crowd at all there's nothing at all here. It's against the thickness of a pixel.

I wait to find my voice going. it's going here and here and here. and here. and here. As I'm not sure where is located if there is a location. I also I used to think I used to think that the voice represented and intimacy of the second person because it implies an intimate communication among us. Now I think it's generated always from a far from elsewhere. even when it's something that I'm speaking. even when it's something that I'm putting my hand on. The dictation machine says hang on a minute I'm trying to catch up. what it doesn't realize is I myself I'm trying to catch up with the machine. This is a 17 minute performance unironed media. As I say take a picture lay shun of everything I know when do it kept it you'll ation how's mcshine cannot spell capitule ation machine cannot spell CAPITULATION. We go on. We watch our broken selves produce broken works. But there's something in the way that the world Fishers at the world fragments at the world corrupts it seems truer than anything it came before. We are no longer in the world of totality's. Where in the world of microbiomes. Of universels solargen so small that they are inconceivable. And we no longer exist there within and without this world. Thank you for watching.

the strange beauty of the strangeness of the strange world, i

strange says alan dojoji, i strange says julu twine

/this is unnecessary but explanatory/

Tags

covid, ephemera, production-in-production #biennaleNO

Posted

2020-09-09 15:36:17

Files

<https://noemata.net/ueop/files/351.html>

<https://noemata.net/ueop/files/351.zip> (incl. uploads)

SHA-256 hash of zip

31bb93d9ce296de556ca6a0d8eeb2ac36b42bc52589220e0aa18afc2a6a4851ba

Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4ce80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

#352

Olga Kowalska

Bad News

World

<http://vimeo.com/167113828>

Statement

Although they showed it on the news, it is not certain if it really happened.

Tags	Posted
#badnews #documentation #videoart #biennaleNO	2020-09-10 04:04:42

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/352.html	
https://noemata.net/ueop/files/352.zip (incl. uploads)	51029e46502dd8d133809230774a2433cd3b823dfc620adf634bdf117e3c3e5e

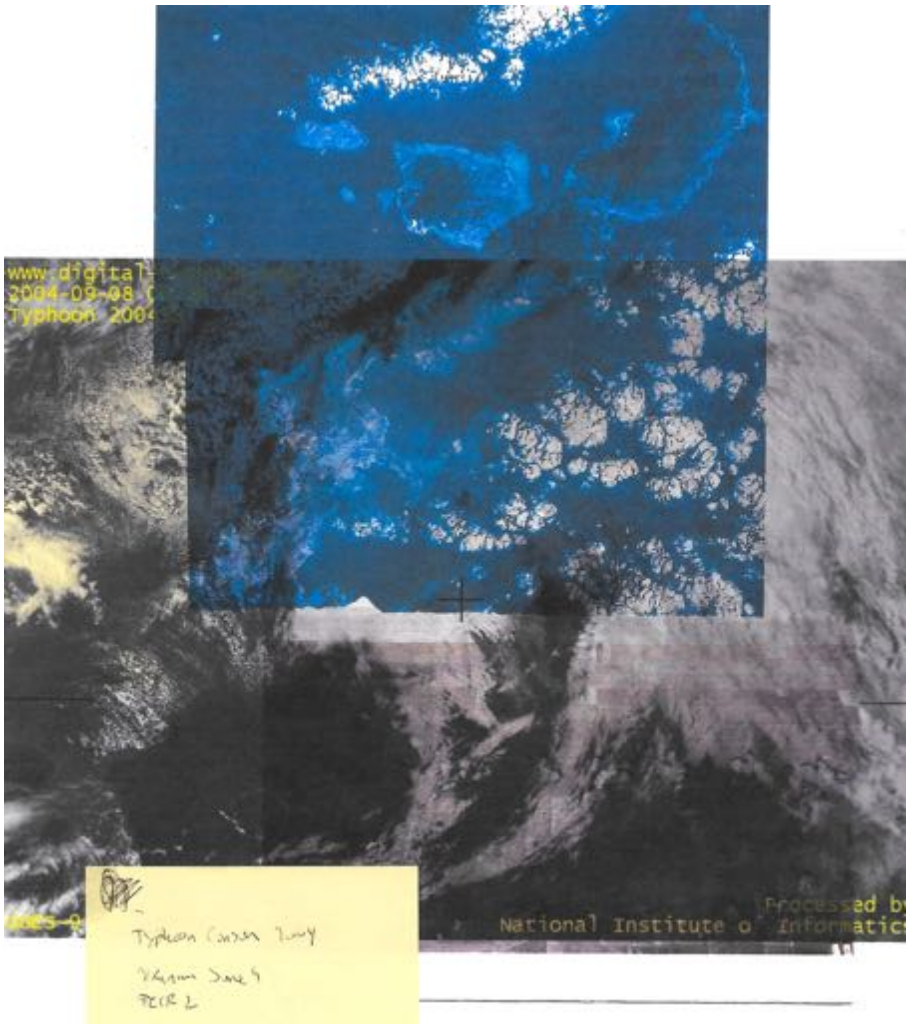
Collection	<u>Status in bitcoin blockchain</u>
<u>Autumn 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94	491f6e1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#353

A. P. Vague

Okinawa Typhoon - June 2004

2004-2020, Chicago, IL



Tags

Posted

Files

https://noemata.net/ueop/files/353.html	SHA-256 hash of zip
https://noemata.net/ueop/files/353.zip (incl. uploads)	6554cc95c5cf58d113a2d0388eb019cacd2ae84c97aa99bcff610f2677b2a64

Collection

Autumn 2020	Status in bitcoin blockchain
SHA-256 hash of collection zip	The work is certified.
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	Transaction ID
	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#354

Diego Bernaschina

Infinite humanity

2017-2019

<http://dbernaschina.github.io/infinite-humanity.io/>

Statement

Infinite humanity's part of the homonymous book on science and technology through the futuristic machine "posthumanism" (or the future of humanity) to improve the physical and cognitive abilities of a human species. Manipulating different designs and programming of HTML5 / CSS3 - Javascript - Photoshop - Dreamweaver with sliding on horizontal screen, and different devices (desktop, tablet and mobile) to create a reflective space of the technological processes of humanity. Impossible to predict a question of technology and experimental science applied to the transformation of the human being. So the dehumanization by the absence of the inclusive society to generate such a painful situation.

It's a collection of graphic designs and webs that use the manipulation and the interactive tests to understand the behavior of users in the digital environment. In general, more variables are manipulated to determine the experimental method of the computer language, or codification through the systematic process in various causes. Using different artistic software programs, both the web developer and the graphic design for the personal computer in general. This allows us to know human existence through emerging technology. To observe a culture favorable to human improvement through our genetic heritage.

Diego Bernaschina (2017)

Tags

#webart #netart #deaf #cybernetic #immortal #humanity #biennaleNO

Posted

2020-09-10 09:01:43

Files

<https://noemata.net/ueop/files/354.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/354.zip> (incl. uploads) 1c28fd2b3dfdd36116a5409e64293c10783ce3382a6bbc0e13b859ede595c86e

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Status in bitcoin blockchain

The work is certified.

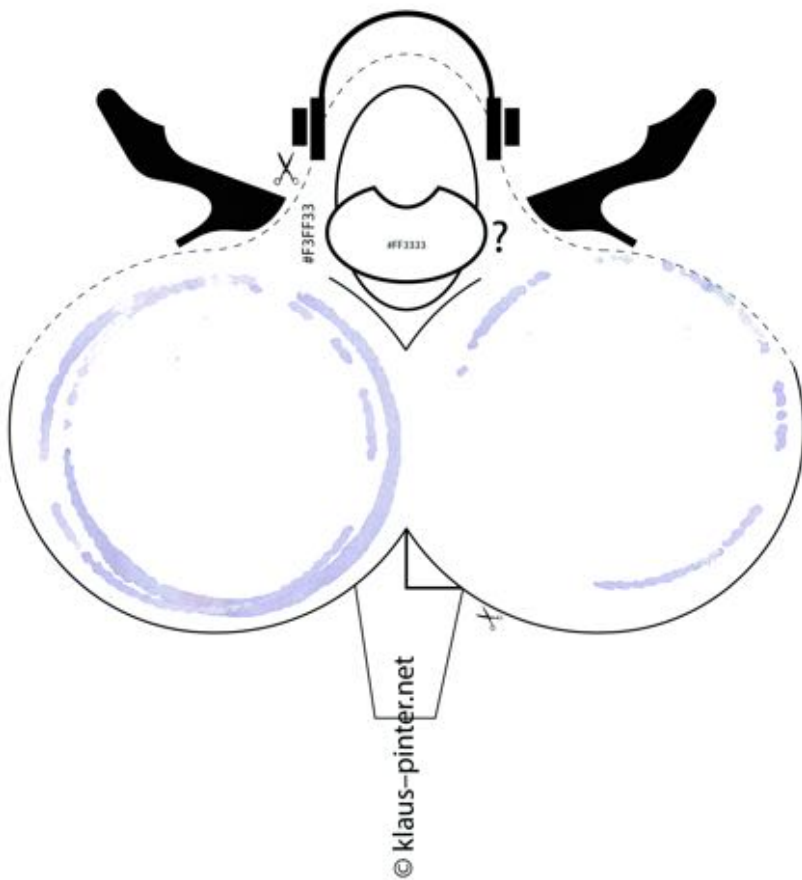
Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#355

klaus pinter

untitled



Tags Posted
#biennaleNO 2020-09-10 11:38:09

Files

SHA-256 hash of zip

<https://noemata.net/ueop/files/355.html>
<https://noemata.net/ueop/files/355.zip> (incl. uploads)

16d210e831fd04b1bdc46b64fc168e2d17fb551e57312eec37a2fdf70fbcdc31

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#356

Ale D B

Balanço I

2020

http://www.instagram.com/meister_bass/

<http://vimeo.com/user111500047>



<https://noemata.net/ueop/uploads/BalanoI.mp4>

Tags

#vitoaconconi #pruitt-igoe #biennaleNO

Posted

2020-09-10 12:05:16

Files

<https://noemata.net/ueop/files/356.html>

<https://noemata.net/ueop/files/356.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#357

Ale D B

Balanço II

2020

http://www.instagram.com/meister_bass/

<http://vimeo.com/user111500047>



<https://noemata.net/ueop/uploads/BalançoII.mp4>

Tags

#vitoaconci #pruitt-igoe #biennaleNO

Posted

2020-09-10 12:06:45

Files

<https://noemata.net/ueop/files/357.html>

<https://noemata.net/ueop/files/357.zip> (incl. uploads)

SHA-256 hash of zip

44be63339f4f9b3278441aca2d9a8a2a9d002f8847dfa3981d995125a824c7dc

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#358

Ale D B

Balanço III

2020

http://www.instagram.com/meister_bass/

<http://vimeo.com/user111500047>



<https://noemata.net/ueop/uploads/BalanoIII.mp4>

Tags

#vitoaconci #pruitt-igoe #biennaleNO

Posted

2020-09-10 12:06:52

Files

<https://noemata.net/ueop/files/358.html>

<https://noemata.net/ueop/files/358.zip> (incl. uploads)

SHA-256 hash of zip

981c65c0ecd70f6273fe3319fbf0d9ae596cd9fd65281f0b0c2f469c25ef5a60

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#359

David Quiles Guilló

the kettlebell you bring

2020, online

the kettlebell you bring is the fourth book by David Quiles Guilló, and the second of a new series of contemporary poetry.

people sitting across a table looking to each other, with headphones on, microphones one fist away of the mouth, trying to make sense of the world, again.

order your printed copy at <http://www.amazon.com/dp/B08HS43KVZ>

Tags Posted
#biennaleNO 2020-09-11 02:27:41

Files
<https://noemata.net/ueop/files/359.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/359.zip> (incl. uploads) 306da24a279f512f4c15f0f98defa58281fa413595450ecf9f4f8a8a55e8789b

Collection	<u>Status in bitcoin blockchain</u>
<u>Autumn 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#360

David Quiles Guilló

two one demons demons

2020, online

two one demons demons is the fifth book by David Quiles Guilló, and the third and last of a new series of contemporary poetry.

people sitting across a table looking to each other, with headphones on, microphones one fist away of the mouth, trying to make sense of the world, one last time.

order your printed copy at <http://www.amazon.com/dp/B08HS3Y39H>

Tags Posted
#biennaleNO 2020-09-11 02:30:01

Files
<https://noemata.net/ueop/files/360.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/360.zip> (incl. uploads) 403a203c292c82e335c725378efc2d795cdfce452893d29cd1caf70eeftbdd537

Collection	<u>Status in bitcoin blockchain</u>
<u>Autumn 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#361

Khalil Charif

The "A" Project

1997

<http://aup.e-flux.com/project/khalil-charif-the-a-project/>

Statement

A global action to unite people and make sound waves from ourselves to be heard anywhere in the world.

Description: a sound wave that get people from everywhere in the world to say "a", at the same time, for as longer as they can, unlimited times, so the sound creates echos of sound waves and the action could experience a level of magnitude that unite all human beings for a moment.

Tags Posted
#biennaleNO 2020-09-11 05:10:03

Files

<https://noemata.net/ueop/files/361.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/361.zip> (incl. uploads)

7ecb66d55fd331c0a06fb598b333c72b69a61b46e62b9362c9fb1666b2d664a5

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#362

Luuk Schröder

cinematic_echo

online

http://twitter.com/cinematic_echo/

Statement

cinematic_echo is a Twitter bot that uses the OpenSubtitle database to continuously search Twitter for sentences spoken in movies. When a match is found, the sentence is retweeted along with the movie title and a few of the following sentences.

Tags	Posted
#biennaleNO	2020-09-11 05:39:25

Files

	SHA-256 hash of zip
https://noemata.net/ueop/files/362.html	
https://noemata.net/ueop/files/362.zip (incl. uploads)	6fe0ba71b3e91aad9e8ac9c9b1cc656e90b58a3bc47520f7a203fca624042445

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#363

maria rosale

avatar-image I (shapes of counting time)

2017-2018, são paulo

<http://www.instagram.com/mariarosalemm/>

<http://mariarosalemm.wixsite.com/noussommes>



<https://noemata.net/ueop/uploads/AvatarImageIcompressed1.mp4>

Statement

This is a video-performance designed in two video formats: avatar-image I and II.

It was carried out through an practical exercise before the text *Las Meninas* (Michel Foucault, 1981) and *The Eye and the Spirit* (Maurice Merleau-Ponty, 2004).

I have gathered here compositional and structural elements that are related in their nature in some ontological aspect or continuity in their existence: vitreous elements (bottle, liquid meter, aquarium, glass fragments, broken rear-view mirror); thick grains of sand, coffee beans immersed in water; reflective fluids; physical colors.

The videos are differentiated by the virtuality established in each one, keeping an idea about the duration and permanence.

A reaction of the spectator that may come in the form of boredom, anxiety, or simply an "inaction", is welcome, since in this way it is still possible to activate some sensation, even though it may come as the silence of the person watching.

Tags

#videoart #phenomenology #biennaleNO

Posted

2020-09-11 12:04:44

Files

<https://noemata.net/ueop/files/363.html>

<https://noemata.net/ueop/files/363.zip> (incl. uploads)

SHA-256 hash of zip

f3827de4ea4cc7f15f744dcfef9d2ca8749fe61ba7a582c64deeb4f6a58c64ad8

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#364

maria rosalem

avatar-image II (shapes of counting time)

2017-2018, são paulo

<http://www.instagram.com/mariarosalemm/>

<http://mariarosalem.wixsite.com/noussommes>



<https://noemata.net/ueop/uploads/AvatarImageIIcompressed2.mp4>

Statement

This is a video-performance designed in two video formats: avatar-image I and II.

It was carried out through an practical exercise before the text *Las Meninas* (Michel Foucault, 1981) and *The Eye and the Spirit* (Maurice Merleau-Ponty, 2004).

I have gathered here compositional and structural elements that are related in their nature in some ontological aspect or continuity in their existence: vitreous elements (bottle, liquid meter, aquarium, glass fragments, broken rear-view mirror); thick grains of sand, coffee beans immersed in water; reflective fluids; physical colors.

The videos are differentiated by the virtuality established in each one, keeping an idea about the duration and permanence.

A reaction of the spectator that may come in the form of boredom, anxiety, or simply an "inaction", is welcome, since in this way it is still possible to activate some sensation, even though it may come as the silence of the person watching.

Tags

#videoart #phenomenology #biennaleNO

Posted

2020-09-11 12:10:54

Files

<https://noemata.net/ueop/files/364.html>

<https://noemata.net/ueop/files/364.zip> (incl. uploads)

SHA-256 hash of zip

6fdcd3ec90dafa7ac681fe4b5301c3bc277d067a3275cf2e08404f10e03a59ac

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

Edward Picot

Prospectus for Nothing

Works of art offer unparalleled opportunities for investors, both individual and corporate. They have proved their worth time and again as hedges against inflation. The only disadvantage is the physical work of art itself.

Valuable art is increasingly bought, not to be displayed, but to be hidden away in warehouses in 'freeports': tax- and customs-free spaces where objects are, legally, indefinitely 'in transit' between countries.

Shares in valuable works of art are now being offered for sale online, for example via Maecenas (<http://www.maecenas.co>). Investment in art is thus being spread out from the privileged few to the slightly-less-privileged not-quite-so-few. If you're not rich enough to buy an entire work of art, you can buy a fraction of one instead, without ever seeing or touching the original.

You don't even have to know what the original work of art was like. All you have to understand is its market value.

The more successful online investments in art become, the more likely it becomes that the works of art themselves will be permanently hidden from view. They will cease to have any meaningful existence in terms of physical form, expressiveness or aesthetic quality. All of this will be dissolved and sublimated into their market price.

The next logical step in this process is for the artwork itself to disappear completely, and for the market value of the work to be the only thing that actually exists, right from the outset.

Therefore, today, we are offering you a once-in-a-lifetime opportunity. You are invited to buy shares in nothing.

Nothing is a completely unique work of art. It's uniqueness lies in the fact that it doesn't exist. It is an absence wrapped in a negation.

Even though it has no physical dimensions, nothing does have a precise geographical location. It is on display at longitude 0, latitude 0 - 'Null Island', in the Gulf of Guinea, which is a site marked by a weather buoy.

The method of display is itself unique. In Flann O'Brien's novel *The Third Policeman*, one of the policemen (MacCruiskeen) has a hobby of making tiny boxes, each tinier than the previous one. He keeps them one inside the other. When he unpacks them, the last five are completely invisible, and in fact there's really no way of telling if they exist at all. 'The one I am making now,' he says, 'is nearly as small as nothing.'

Nothing is housed inside MacCruiskeen's tiniest box, and anyone who would like to visit its location at Null Island is welcome to do so.

Please be aware, however, that the journey is a difficult one, and some may find it unrewarding, since nothing, and the box in which it is stored, are both completely invisible.

In order to maximize this investment opportunity, we are making a trillion shares available for investors who would like to buy a piece of nothing. Investors will be limited, however, to a maximum (and minimum) of one share each.

A share costs one Venezuelan Bolivar, and shares can only be purchased using that currency.

Tags Posted
#biennaleNO 2020-09-11 12:29:55

Files
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<https://noemata.net/ueop/files/365.zip> (incl. uploads) a2c24ad22a783344adb8470374380ed4af562c6865254fb18fc05d375dbbccd7

Collection Status in bitcoin blockchain
Autumn 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
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#366

Timo Kahlen

"Sculpting Sound in My Hands, And Throwing it into the Air", 1991 - 2020

1991 - 2020

Timo Kahlen: "Sculpting Sound in My Hands, And Throwing it into the Air", 1991 - 2020.
Sketch for a series of ephemeral, intangible and temporary sound sculptures; employing a method that I was never able to realize.



Tags

#soundsculpture, #ephemeral #biennaleNO

Posted

2020-09-12 10:28:45

Files

<https://noemata.net/ueop/files/366.html>

<https://noemata.net/ueop/files/366.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

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[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#367

Bruce Barber

Media Landscape Mountain



<https://noemata.net/ueop/uploads/BarberMediaMountain.mp4>

Statement

This attached project is an Mp4 timelapse video of a "Media Landscape Mountain" that reflects on the nature of increasingly shorter product life which leads to consumer demand and excess consumption. The technology life cycle of research, development, ascent, maturity and decline, is slowly changing as the world's population moves toward sharing technology and media equipment, repurposing and recycling.

If space is available a demarcated rectangular border marked with tape or paint, with a small hill of used, vintage, (old) media: phones, typewriters, televisions, tape recorders, computers, etc..) could be initiated with a notice that encourages visitors to add their used technology to the media hill, and change the landscape into a 'Media Landscape Mountain.'

Tags Posted
#biennaleNO 2020-09-13 00:58:30

Files

<https://noemata.net/ueop/files/367.html>

<https://noemata.net/ueop/files/367.zip> (incl. uploads)

SHA-256 hash of zip

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Collection
Autumn 2020

Status in bitcoin blockchain
The work is certified.

SHA-256 hash of collection zip

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Transaction ID

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Tags

#biennaleNO

Posted

2020-09-15 07:51:04

Files

<https://noemata.net/ucop/files/369.html>

<https://noemata.net/ucop/files/369.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

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SHA-256 hash of collection zip

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[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#370

Elle Thorkveld

Before the Storm

2008, 2020, New England, USA



Statement

I am the wave
I am the rock
We are one
It is past

Glitched photo collage. Photo from Sept 2008.
Perception, memory, time.

Tags

#waves #rocks #collage #glitch #memory #biennaleNO

Posted

2020-09-15 10:47:18

Files

<https://noemata.net/ucop/files/370.html>

<https://noemata.net/ucop/files/370.zip> (incl. uploads)

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#371

Alain Barthélémy

Spilled Trashes

2014, out

<http://spilledtrashes.alainbarthelemy.com/>



Statement

The relentless feed of oversighted thoughts.
Where was I ?

Tags

#loweffort #non-work #emptymatter #optionalistheway #biennaleNO

Posted

2020-09-15 14:44:59

Files

<https://noemata.net/ueop/files/371.html>

<https://noemata.net/ueop/files/371.zip> (incl. uploads)

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SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#372

Paul Wiegerinck

Visual Description of a Non-Existing Artwork Called Bachelor of Music Animated

september 2020, Halle, The Netherlands

Visual Description of a Non-Existing Artwork Called Bachelor of Music Animated.



<https://noemata.net/ueop/uploads/VisualdescriptionofanonexistingartworknamedBachelorofMusicanimate>

Statement

Visual Description of a Non-Existing Artwork Called Bachelor of Music Animated

Tags Posted
#biennaleNO 2020-09-16 05:25:52

Files

<https://noemata.net/ueop/files/372.html>

<https://noemata.net/ueop/files/372.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

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#376

Angelika Vardalou

ignis fatuus 2020



<https://noemata.net/ueop/uploads/VID1128130209193013307.mp4>

Tags Posted
#biennaleNO 2020-09-16 07:42:25

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

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#377

Angelika Vardalou

ignis fatuus 2020

2020, London



<https://noemata.net/ueop/uploads/VID457690313123811390.mp4>

Tags

artwork leftovers#"protective" glove"#latex wall cast crumbling#edited watcher game ignis fatuus#documentation disappearing- battling - faded installation#naked life#bios versus life# giorgio agamben# #biennaleNO

Posted

2020-09-16 08:19:37

Files

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<https://noemata.net/ueop/files/377.zip> (incl. uploads)

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

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#378

Angelika Vardalou

ignis fatuus 2020

2020, London



<https://noemata.net/ueop/uploads/V001.gif>

Tags

artwork leftovers#"protective" glove"#latex wall cast crumbling#edited watcher game ignis

Posted

2020-09-

Files

<https://noemata.net/ueop/files/378.html>
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SHA-256 hash of zip
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Collection

[Autumn 2020](#)
SHA-256 hash of collection zip
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[Status in bitcoin blockchain](#)
The work is certified.
Transaction ID
491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#379

Angelika Vardalou

ignis fatuus 2020

2020, London



<https://noemata.net/ueop/uploads/202009161503191.mp4>

Tags

documentation works-no works#materiality versus evanescents#sculpture-internetgames#battling
invisibles#left overs#surrounds#non realizable versions#materiality is- isnt sculpture#nor is life#edited

Posted

2020-
09-16
09:35:08

watcher game ignis fatuus#naked life#bios versus life#state of exception#Giorgio Agamben#
#biennaleNO

Files

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Collection

Autumn 2020	Status in bitcoin blockchain
SHA-256 hash of collection zip	The work is certified.
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	Transaction ID
	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#381

eric van zuilen

somebody-somewhere

<http://somebody-somewhere.news/>

Statement

somebody-somewhere is a reaction to fake-news, alternative facts and big ego's in the news

Tags Posted
#biennaleNO 2020-09-16 10:06:36

Files
<https://noemata.net/ueop/files/381.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/381.zip> (incl. uploads) 1d44c3b09847c542573cfb9f0f183a25cfab88b88d6b51a66be98620c6e4b289

Collection [Status in bitcoin blockchain](#)
[Autumn 2020](#) The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94 491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

Chris Byrne

Lost or destroyed works, 1988-1998

1988-1998, Scotland, Sicily

List of artworks made by Chris Byrne between 1988 and 1998, all lost or destroyed

1 - Progression of simulacra, 1988

3D computer graphics and 2D digital collage, a series of six images output to 35mm Kodak Ektachrome slides . Dimensions variable.

2 - Pleasure of text, 1988

^[11]_{SEP}In collaboration with Sean Keeble.^[11]_{SEP}

Experimental narrative recorded on colour PAL video tape. Duration 12 mins approx.

3 - Kaleidoscope, 1988-89

^[11]_{SEP}In collaboration with June Frickleton.^[11]_{SEP}

Series of short experimental narratives recorded on colour PAL video tape. (Incomplete). Duration 7 mins approx.

4 - The Revolution Of Everyday Life, 1988

^[11]_{SEP}Wall relief assemblage, wood, cardboard, paper, emulsion paint. 5' x 4' x 2' approx.

4a - 35mm Kodak Ektachrome slide documentation of above work.

5 - (Worldwide Transmission) - exact title partially missing/forgotten, 1988

Wall relief assemblage, wood, plaster, cardboard, paper, emulsion and poster paint. 5' x 6' x 2' approx.

5a - 35mm Kodak Ektachrome slide documentation of above work.

6 - (Synaesthesia) - exact title partially missing/forgotten, 1988-89

Cast epoxy resin and fibreglass portrait head, mounted on record player turntable, acrylic paint. 2' x 2' x 2' approx.

6a - 35mm Kodak Ektachrome slide documentation of above work.

7 - (Tay Vortex) - exact title partially missing/forgotten, 1988-89

Wall relief - cast epoxy resin and fibreglass, wood, acrylic paint. 8' x 4' x 2' approx.

7a - 35mm Kodak Ektachrome slide documentation of above work.

8 - (Lost title) - subtitle Belfast 1974, 1988-89^[11]_{SEP}

Wall relief - cast epoxy resin and fibreglass, wood, fluorescent lights, acrylic paint, cutthroat razor, coloured lightbulb. 5' x 2' x 2' approx.

8a - 35mm Kodak Ektachrome slide documentation of above work.

9 - (Lost title) - subtitle Beirut 1982, 1988-89^[11]_{SEP}

Wall relief - cast epoxy resin and fibreglass, wood, fluorescent lights, acrylic paint, teddy bear shaped piggy bank. 5' x 2' x 2' approx.

9a - 35mm Kodak Ektachrome slide documentation of above work.

10 - Falling man (Black Monday), 1989

^[11]_{SEP}Pencil and charcoal on paper, framed under perspex. 4' x 5' approx.

10a - 35mm Kodak Ektachrome slide documentation of above work.

11 - (Lost title), 1989^[11]_{SEP}

Diorama model of Roman amphitheatre built inside a hand wash basin. Porcelain basin, taps and pedestal, epoxy resin, card and acrylic paint. 3' x 2' x 2' approx.

11a - 35mm Kodak Ektachrome slide documentation of above work.

12 - N.E.W.S. (North East West South), 1989

^[11]_{SEP}Diorama models of landscapes and buildings built inside cooking utensils. Pots, pans, colander, wood, epoxy resin, card and acrylic paint. 3' x 3' x 2' approx.

12a - 35mm Kodak Ektachrome slide documentation of above work.

13 - 12 x 3 minute reels of original Super 8mm film footage from Sensoria, filmed on location in Palermo, Sicily, 1993

13a - Black and white and colour photographic documentation of the above film shoot, and negatives.

14 - Shock Corridor, 1998^[11]_{SEP}

Gallery installation at Glasgow Independent Studio. Video tape wrapped around wooden frame, steel wire. Video monitor, VCR, colour PAL video cassette with sound, 20 minutes approx. 10' x 6' x 6' approx.

14a - Black and white photographic documentation of the above installation, and negatives.

15 - Speaking In Tongues, 1998^[11]_{SEP}

Slide projection installation at Glasgow Independent Studio. Kodak slide carousel, 35mm Kodak Ektachrome slides shot at Festival Square, Edinburgh, Computer graphics output to acetate mounted in 35mm slide frames. Dimensions variable.

Fate of the works

Works 2, 3, 12

These works were stored by the artist and moved with him to various rented accommodation until 1992. These works, including original video footage, drawings and designs, were seized along with some personal possessions, by a landlord in lieu of unpaid rent, while the artist was in the process of being evicted from a room in a shared flat. The rent went unpaid and the possessions and works were never recovered. Lost, presumed destroyed, in 1992.

Works 4, 5, 7

Destroyed by the artist due to lack of storage space, 1989.

Work 6

This work was retained by the artist and displayed in his living quarters until 1994. A move to London meant the work was given to a musician friend of the artist as a gift. Sadly the friend died far too young in 1999. The friend's relatives disposed of the deceased's possessions. Presumed destroyed in 1999.

Works 8, 9

Retained by the artist until a house move to Edinburgh. Destroyed by the artist due to lack of

storage space, 1990.

Work 10

This work was retained by the artist and displayed in his living quarters until 2000. The fate of this work is not clearly recalled, most likely accidentally lost or damaged beyond repair during a house move in 2000.

Work 11

During exhibition in 1989, this work was pulled off the wall by a young child who recognised the origins of the artwork in domestic objects. The work was damaged and subsequently repaired by the artist. Destroyed by the artist due to lack of storage space, 1990.

Works 1, 13, 15

These works remained in the artist's possession as part of a personal archive until 2004. Unfortunately they suffered the same fate as all the documentation, see below. Lost, presumed destroyed, sometime between 2004 and 2007.

Work 14

Colour PAL video cassette with sound survives, everything else destroyed or disposed of following de-installation from the gallery.

Fate of the documentation

Documentation of all works remained in the artist's possession as ^{SEP}part of a personal archive until 2004. In 2003, the archive was moved temporarily to the office of an arts organisation the artist had founded in 1999. In 2004, the artist was denied access to this personal archive due to an employment dispute with the board of the organisation. The artist subsequently left the organisation, but the dispute continued through legal channels for a further 18 months. The personal archive, including documentation, catalogues, publicity and ephemera was never recovered. Lost, presumed destroyed, sometime between 2004 and 2007.

Statement

"In order to create it is necessary to destroy" - Herbert Read, Poetry and Anarchism, 1938

"If you don't document it, it didn't happen"

This statement is usually ascribed an origin in medicine or law, but equally it applies to the arts. In a local (to the artist) arts education context it has sometimes been attributed to David Harding - a motto repeated to students on the Environmental Art course at Glasgow School of Art.

A number of works that I made in the 1980s and 1990s have been lost or destroyed, and photographic documentation no longer exists, as it was also lost or destroyed. One or two works may have some record of being exhibited filed away in gallery archives, but even that is uncertain as my own copies of documents, catalogues and other ephemera, have been lost or destroyed.

All that is left is my recollection of these works, maybe some ideas or concept drawings in sketchbooks somewhere (if I still have them). Perhaps also a fleeting image in the mind of a collaborator, or someone who witnessed the exhibitions.

So this is a record of memories, more or less. Thirty or more years on from the creation of some of the works, memory has faded in parts. I can vividly remember making them, the processes

involved and the visual details of each one. Some information is not recalled clearly, such as the full details of certain titles, exact dimensions or durations. There are no records left to refer to, so some entries remain partially incomplete. I have related a summary of the eventual fates of the works and documentation, including why they were lost or destroyed - mostly not very happy occasions.

Personal circumstances played a large part in the loss or destruction of these works. I relied upon self archiving of my practice for much of the period in question. I had no permanent stable residence as a young adult during the 1980s and 1990s. The typical economic precarity of an artist with limited means, led to moving home several times per year, from one rented room or flat to another, for nearly a decade.

In cataloguing these lost artworks I do not stake any claim to wider artistic significance. They all had some social or exhibition context, and therefore a life as artworks. The significance of these works for the artist is a more pertinent factor here. The loss of much (if not all) of ten years' worth of creative endeavour is primarily felt personally. Hence this attempt at documentation through remembering.

Tags

Lost, Destroyed, Works, Lost Decade #biennaleNO

Posted

2020-09-16 14:50:21

Files

<https://noemata.net/ueop/files/382.html>

<https://noemata.net/ueop/files/382.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#383

Mike Metz

REMNANTS AS RELICS

September 2020, Gardner, Colorado



[REMNANTSmmetz.pdf](#)

Statement

These particular pieces are the upshot of being out in the countryside and inanely walking about. As a result I have become fixated on the endless fragments of crushed metal, twisted broken wood, rusted barbed wire, and shards of carved stone, over a good deal of the landscape. Much of the wood seems to be chunks of fencing, bits of corrals, utensils or furniture. The more I find the more I have the need to add messages to the fronts and backs and then leave them on the site. Anyway, all of this nomadic roaming has found its way into the maquettes and the sculpture that I spend my day fabricating.

Tags

#www.mikemetz.com #biennaleNO

Posted

2020-09-18 18:52:22

Files

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<https://noemata.net/ueop/files/383.zip> (incl. uploads)

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Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

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[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#384

Ben Grosser

Safebook

2018-present

<https://bengrosser.com/projects/safebook/>

Statement

Given the harms that Facebook has wrought on mental health, privacy, and democracy, what would it take to make Facebook “safe?” Is it possible to defuse Facebook’s amplification of anxiety, division, and disinformation while still allowing users to post a status, leave a comment, or confirm a friend? With Safebook, the answer is yes! Safebook is Facebook without the content, a browser extension that hides all images, text, video, and audio on the site. Left behind are the empty containers that frame our everyday experience of social media, the boxes, columns, pop-ups and drop-downs that enable “likes,” comments, and shares. Yet despite this removal, Facebook remains usable: you can still post a status, scroll the news feed, “watch” a video, Wow a photo, or unfriend a colleague. With the content hidden, can you still find your way around Facebook? If so, what does this reveal about just how ingrained the site’s interface has become? And finally, is complete removal of all content the only way a social media network can be “safe?”

Tags Posted
#biennaleNO 2020-09-19 15:43:15

Files

<https://noemata.net/ucop/files/384.html> SHA-256 hash of zip
<https://noemata.net/ucop/files/384.zip> (incl. uploads) 6c1e9461bf0ceb965d0396cc9a7bfd4fb5850706c4e22c815523bf02c3dad6f

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#385

James Hutchinson

Boxheed

12 September 2020, Monkseaton village

<http://www.instagram.com/p/CFJrZdrFaGT/?igshid=54jv16p4azp9>



<https://noemata.net/ueop/uploads/20200912130808.mp4>

Tags

#james_hutchinson #jamesahutchinson @as0jhu #boxheed #everydaysculptureinboxheed
#isolation #coronavisions #biennaleNO

Posted

2020-09-20
01:57:35

Files

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<https://noemata.net/ueop/files/385.zip> (incl. uploads)

afa7ddd86d7cfe2f5cae900d7f86ccc415982223752e2ef728d0894cc164a1ea

Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#386

Elle Thorkveld

Surfer

2008, New England, USA



Statement

Fall surfing.
Memory, moment, existence.

Tags	Posted
#waves #surfing #memory #biennaleNO	2020-09-20 10:45:18

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/386.html	f7b1d99f5b2c6bfceb43f1bb06e7bfc394369b50965303ab54bea2339b925b2a
https://noemata.net/ueop/files/386.zip (incl. uploads)	

Collection	<u>Status in bitcoin blockchain</u>
<u>Autumn 2020</u>	The work is certified.

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#387

Daniel Temkin

↻

First conceived in 2016 but in constant development, nowhere

<http://danieltemkin.com/Esolangs/↻>

Statement

↻ is a programming language for which no programs have been intentionally written. Absolutely everything is a program in ↻ with the exception of C programs. A C compiler may or may not already also be a ↻ interpreter, based on its behavior when a ↻ program (as opposed to a C program) is fed to it. It is impossible to determine whether or not this is the case, as ↻ programs have no interaction with other systems.

Tags Posted
#biennaleNO 2020-09-20 13:40:19

Files

<https://noemata.net/ueop/files/387.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/387.zip> (incl. uploads) 11ae0dcdbd9469405e7cc8222c3173fb6302687fb7682bf679a334d5e9cddd38

Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#388

Stefanie Reling-Burns

That work can't be found

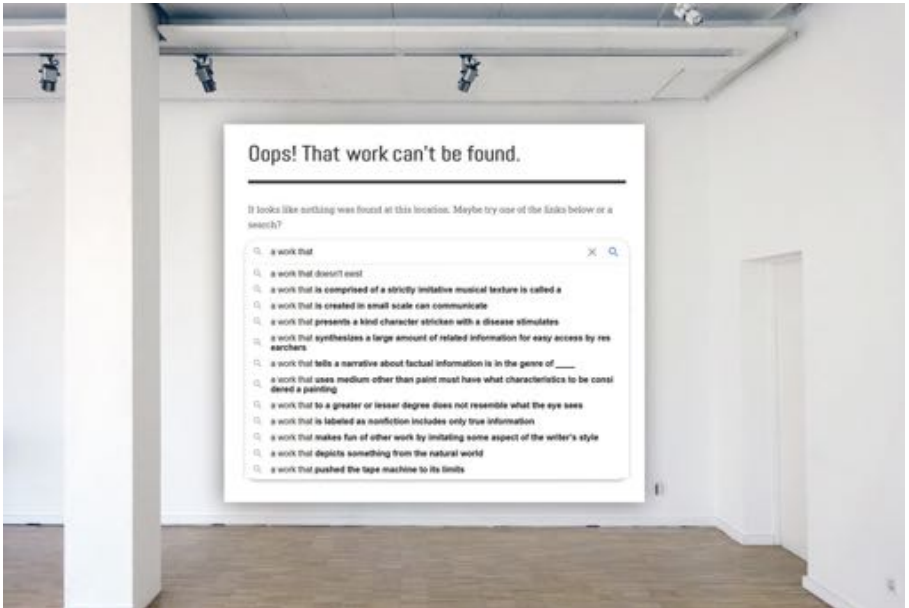
September 2020, mind

This work doesn't exist, because it is only in my mind.

First it was a memory that went into a dream, changed to a thought, then to a wish and finally to an idea.

Unfortunately I forgot it.

It's gone.



Statement

Random thoughts:

Every work which is visible or perceptible exists.

Can you post anything visually that doesn't exist?

Even a description of a work that doesn't exist could be seen as a work itself.

Is an idea already a work? A thought as well - or everything conceptual that keeps the mind busy?

Drafts?

Virtual works?

Does a work have to be physical to exist?

What is existence?

What is perception?

What is real?

Tags Posted
#existence #non-existence #spammuseum #biennaleNO 2020-09-21 01:44:09

Files
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Collection Status in bitcoin blockchain
Autumn 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94 491f6e1846ab4c80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

Tags Posted
#biennaleNO 2020-09-21 02:50:50

Files
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Collection [Status in bitcoin blockchain](#)
[Autumn 2020](#) The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94 491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

Tags

Posted

#biennaleNO

2020-09-21 02:54:38

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SHA-256 hash of zip

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Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

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[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#391

Cyborg Art Collective

2020



[Crackheads with Pianos](#)

[Signal Orange & the Color Blind @ SoundCloud](#)

01 One line more than you ought to #finalregret

▶ 0:00 / 2:00 ————— 🔊 ⋮



file Glitch Swap generative art game: White square → Orlando Mee → Mark Schobben → Charles m Alan → Jaime de los Rios [white square image noise, remix, remix]

02 Kazimierz Malewicz's wet dream

▶ 0:00 / 3:28



file Glitch Swap generative art game: Black square → Mark Schobben [Black square object]

03 The code we live by

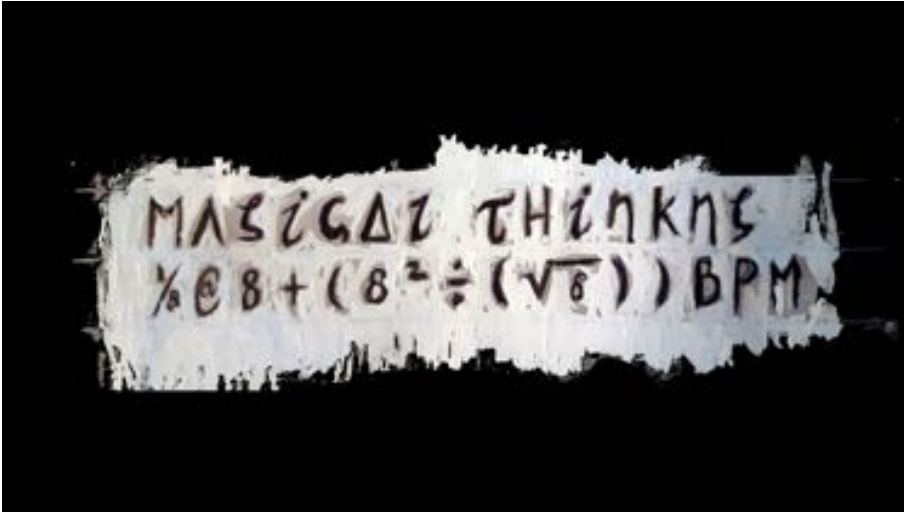
▶ 0:00 / 3:28



file Glitch Swap generative art game: White square → Orlando Mee → Mark Schobben → Charles m Alan → Jaime de los Rios → Data Bosma → Lee Shang Lun → Orlando Mee → Charles m Alan [7 minutes and 59 seconds description]

04 Magical thinking in $\frac{1}{8}$ @ $8+(8^2 \div (\sqrt{8}))$ BPM

▶ 0:00 / 2:38 🔊 ⋮



file Glitch Swap generative art game: Black square → Mark Schobben → Orlando Mee → Lee Shang Lun → Data Bosma → Jaime de los Rios → Charles m Alan → Bjørn Magnhildøen → Lee Shang Lun [888.mov]

05 The drunk time traveler

▶ 0:00 / 2:48 🔊 ⋮



file Glitch Swap generative art game: Black square → Mark Schobben → Orlando Mee → Lee Shang Lun → Data Bosma → Jaime de los Rios → Charles m Alan → Bjørn Magnhildøen [gsw2.mp4]

06 Church of the codec s8

▶ 0:00 / 3:30 🔊 ⋮



file Glitch Swap generative art game: Black square → Mark Schobben → Orlando Mee → Lee Shang Lun → Data Bosma → Jaime de los Rios → Charles m Alan → Bjørn Magnhildøen → Lee Shang Lun → Mark Schobben → Orlando Mee [Chanting]

07 Felis Catus, Ode to Spot

▶ 0:00 / 3:20 🔊 ⋮





file Glitch Swap generative art game: White square → Orlando Mee → Mark Schobben → Charles m Alan → Jaime de los Rios → Data Bosma [the White Square]

[Crackheads with Planos](#) [Download @ drive.google](#)

[Description of the project](#) [PDF](#)

[Signal Orange & the Color Blind](#) [@ soundcloud](#)

[Signal Orange & the Color Blind](#) [@ facebook](#)

[Signal Orange & the Color Blind](#) [@ youtube](#)

[Cyborg Art Collective](#)
[home page](#)

Statement

On the 13th of May 2020 the Cyborg Art Collective joined the Glitch Swap generative art Game started by Orlando Mee and Lee Shang Lung, in which we collaborated with Data Bosma, Bjørn Magnhildøen, Jaime de los Rios, Charles M. Alan & Mark Schobben. The band named Signal Orange & the Color Blind was started as a spin-off of this collaboration on the 15th of July 2020. Seeing as digital data in its bases can be read as a numeric structure we explore the possibility of converting this information into musical patterns. Knowing that music can be analyzed mathematically, a link can be created in which any form of digital data can be transformed into a musical order. With this method Signal Orange & the Color Blind lets the data determine the composition of every song.

For this fictional band the background story will develop alongside the creation of the music itself. In a Dadaistic fashion the name was chosen from a statistical file of color values describing an abstract painting which was used for the first song(03-the Code we Live by). The first color in the list was Signal Orange, and the person who made the statistics is color blind. In further developing the story of the band and the names of the song we rely on association and references made in the original files, and intuitive choices in meaning. As a reference to the surrealist technique of Cadavre exquis, also seen in the Glitch Swap project, these ideas are formed by a collective assembling of files and data that is shared between different artists. This aspect also forms a duality with the rigid approaches of algorithmic interpretation of mathematical decision making. The computer forms these structures deterministically, while the humans are a less predictable chaotic element within the process.

Tags

#ComputerGeneratedMusic #MIDI #AlgorithmicNarcoLoungeMusic #LoungeMusic	Posted
#CyborgArtCollective #noise #GlitchSwap #GlitchSwapGenerativeArtGame #FringeArtsBath	2020-
#Co.labSound #CadavreExquis #ExquisiteCorpse #KazimirSeverinovitsjMalevitsj	09-21
#D&D°D°D, D°/D, ĩ□ÑEĐıĐμĐ°ĐμÑEĐ, ĩ□Đ°/D°/D°Đ, Ñ‡ĐæĐ°Đ»Đμı□Đ°Đ, Ñ‡	03:20:51
#KazimierzMalewicz #8 #CodecS8 #StarTrek #Spot #biennaleNO	

Files

<u>https://noemata.net/ueop/files/391.html</u>	SHA-256 hash of zip
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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

Yiorgos Chouliaras

The Invisible Tomb of the Unknown Poet

March 21, 2012, Athens, Greece

In the middle of Syntagma [Constitution] Square in Athens there is a fountain. A performance there by students from the Greek National School of Dance marked the endpoint of a march on World Poetry Day on March 21, 2012. Participants, including mothers with babies in prams, protested cultural degradation. The only slogans in this pro-test were verses from poems. A percussion band, mimes on stilts, readers and writers led the march from a bookshop to Syntagma Square, which is across the street from the Hellenic Parliament. Down the steps in front of it, you can see the Tomb of the Unknown Soldier, a cenotaph that is a tourist attraction. There were four stops on the way: at the former Reading Room of the National Library, at the main building of the University of Athens, at the Academy of Athens, and at the corner of Homer Street, where poems or excerpts by Cavafy, Elytis, Seferis, and Homer were read. There was coverage of the event by national and international media. “What is at the center of Syntagma Square, where the march ended?” I was asked. “The Invisible Tomb of the Unknown Poet is at the center,” I responded. It is still not there.

-

Cavafy on stilts (photo by Maria Alvanou)





Dancers facing the Parliament at Syntagma Square



Dancers at the Invisible Tomb of the Unknown Poet



Statement

References

With poems as their rallying cries and verses as their slogans ...

6:21 pm: More on the Greek protests marking World Poetry Day (The Guardian)

<http://www.theguardian.com/business/2012/mar/21/eurozone-crisis-live-bernanke-on-europe#block-28>

Pictures of the protest on Flickr

<http://www.flickr.com/photos/76641088@N04/?saved=1>

(UNESCO established World Poetry Day following a Hellenic Authors' Society proposal)

It isn't often demonstrators quote from the works of Nobel laureates. But in Athens ...

Rhyming rally: Greek poets protest austerity (AP)

<http://poieinkaiprattein.org/poetry/greek-section/greek-poets-protest-on-world-poetry-day-21-march-2012/>

<http://21martiou.blogspot.com/p/2132012.html>

Tags

#biennaleNO

Posted

2020-09-21 03:37:01

Files

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<https://noemata.net/ueop/files/392.zip> (incl. uploads)

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#393

Benna Gaeen Maris

Ideas for sale

2020's autumnal equinox, Earth

Since the year 2000 I have written more than 1200 text files and roughly 800 paper notes, regarding concepts and artistic projects in a broad range of disciplines, from visual arts to performance, collecting more than 2000 ideas that I wished to realise soon or later.

Since then, in 20 years, I have realised nearly 220 of them, some are even extemporary artworks never written before, thus, as they roughly represent a mere 10% or less from my archive, at this pace I will require 100 years to realise all the current ideas in my archive, not even taking into consideration the new ideas that I will have from now on.

But if I consider also the future ideas, as the previous years' average rate is 100 ideas per year, I can forecast that in 100 years I will conceive 10,000 new ideas. This makes an exponentially endless overbalance of concepts versus produced artworks. Practice can not keep the pace with mind.

In a few words: I have more ideas than I can create. I have an idea: I could sell ideas.

Benna Gaeen Maris



Statement

Well, in some way the idea of "selling" ideas already happened few months ago when I published the manifesto of Procedure Art (<http://thecriticalartist.blogspot.com/2020/03/procedure-art-manifesto.html>), a way to distribute works of art in form of instructions to autonomously create them.

Tags
#biennaleNO

Files	SHA-256 hash of zip
https://noemata.net/ucop/files/393.html	
https://noemata.net/ucop/files/393.zip (incl. uploads)	ccd0183ce5aa99764413fb72933002ecc6388ffc5528a18cd3fdde3b867c5f3e

Collection	Status in bitcoin blockchain
<u>Autumn 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
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#394

Tiz Creel

Nevermind today

Summer 2020, Gallery that does not exist

<http://www.tizcreel.com/gallery>



Statement

"Nevermind Today" is a series of digital works created randomly while in isolation. Perhaps as a representation of open-ended absurdity, a mere act of creation without partialities. For the same reason I created the "gallery that does not exist" to be able to show my absurd work that perhaps no wants to show nor see. Because the reality is relative, I use fiction to see invisible things and that is better than anything "real".

Tags

#nohashtags #biennaleNO

Posted

2020-09-21 06:24:01

Files

<https://noemata.net/ueop/files/394.html>

<https://noemata.net/ueop/files/394.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#395

Tiz Creel

Virtual backgrounds

Summer 2020, London

<http://www.tizcreel.com/virtual-backgorunds-collection>



Statement

A collection of backgrounds made during the endless, some pointless video calls.

All backgrounds are free to use.

Tags Posted
#onehastag #biennaleNO 2020-09-21 06:27:16

Files
<https://noemata.net/ueop/files/395.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/395.zip> (incl. uploads) 314c56b540ab16ab06fda01242a11cea667de088daffb98bc31f6292830bd4ec

Collection
Autumn 2020
SHA-256 hash of collection zip
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Status in bitcoin blockchain
The work is certified.
Transaction ID
491f6e1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f646a56

#396

Andrea Roccioletti

The authorship of the work.

20 of January, Yurt in the wood, Piedmont, Italy.

The authorship of the work.

Pregnancy test on myself; negative outcome.

Series: Impossible Actions.

Environment: Yurt in the woods.

Performance, 2020.

La paternità dell'opera.

Test di gravidanza effettuato

su me stesso; esito negativo.

Serie: azioni impossibili.

Ambiente: Yurta nel bosco.

Performance, 2020.

<http://roccioletti.com/2020/01/27/la-paternita-dellopera/>



Tags

#performance #arthacktivism #biennaleNO

Posted

2020-09-21 11:32:42

Files

<https://noemata.net/ucop/files/396.html>

SHA-256 hash of zip

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Autumn 2020

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Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#397

Bya de Paula

between spaces -1

Brazil

This image is a chemical universe inserted in obsolete audiovisual magnetic media, responsible for letting us see and hear through these media. This image is part of a poetic research on sound materialities that aims to promote reflections on the interplay of sound and image, which share much more than we can perceive. Even in obsolete media, this relationship shows alternative potentials, which might extend the aesthetics of such technical devices in order to nurture new sights and sounds.



Statement

This image is a chemical universe inserted in obsolete audiovisual magnetic media, responsible for letting us see and hear through these media. This image is part of a poetic research on sound materialities that aims to promote reflections on the interplay of sound and image, which share much more than we can perceive. Even in obsolete media, this relationship shows alternative potentials, which might extend the aesthetics of such technical devices in order to nurture new sights and sounds.

Files

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Collection

Autumn 2020	Status in bitcoin blockchain
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038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	Transaction ID
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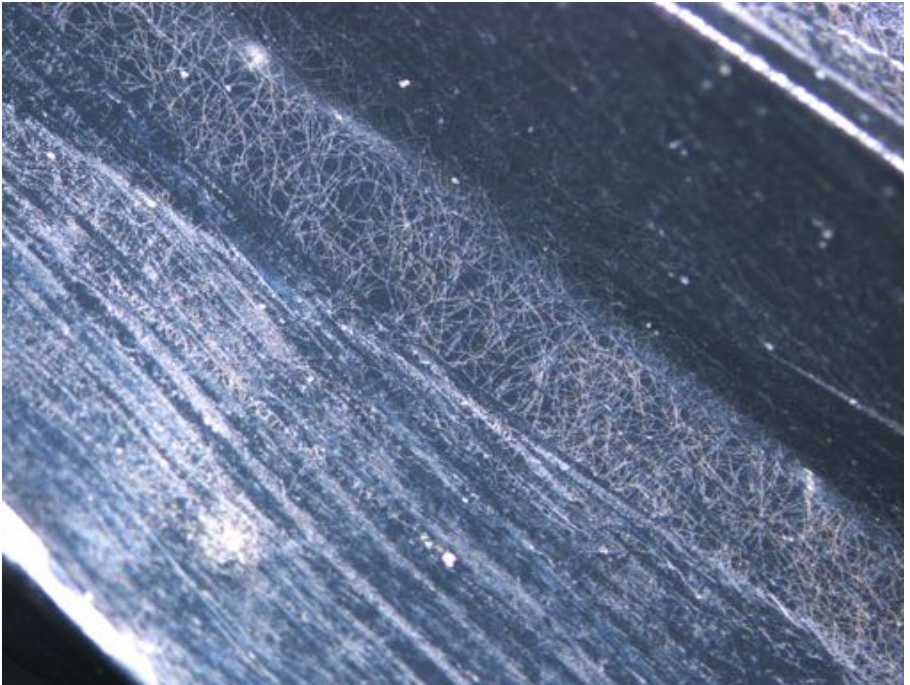
#398

Bya de Paula

between spaces -2

Brazil

This image is a chemical universe inserted in obsolete audiovisual magnetic media, responsible for letting us see and hear through these media. This image is part of a poetic research on sound materialities that aims to promote reflections on the interplay of sound and image, which share much more than we can perceive. Even in obsolete media, this relationship shows alternative potentials, which might extend the aesthetics of such technical devices in order to nurture new sights and sounds.



Statement

This image is a chemical universe inserted in obsolete audiovisual magnetic media, responsible for letting us see and hear through these media. This image is part of a poetic research on sound materialities that aims to promote reflections on the interplay of sound and image, which share much more than we can perceive. Even in obsolete media, this relationship shows alternative potentials, which might extend the aesthetics of such technical devices in order to nurture new sights and sounds.

Files

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Collection

Autumn 2020	<u>Status in bitcoin blockchain</u>
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	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#399

Bya de Paula

between spaces -3

Brazil

This image is a chemical universe inserted in obsolete audiovisual magnetic media, responsible for letting us see and hear through these media. This image is part of a poetic research on sound materialities that aims to promote reflections on the interplay of sound and image, which share much more than we can perceive. Even in obsolete media, this relationship shows alternative potentials, which might extend the aesthetics of such technical devices in order to nurture new sights and sounds.

Statement

This image is a chemical universe inserted in obsolete audiovisual magnetic media, responsible for letting us see and hear through these media. This image is part of a poetic research on sound materialities that aims to promote reflections on the interplay of sound and image, which share much more than we can perceive. Even in obsolete media, this relationship shows alternative potentials, which might extend the aesthetics of such technical devices in order to nurture new sights and sounds.

Tags

#sound #image #chemical #magnetic #Obsoletedevice #space #mediaart #biennaleNO 2020-09-21 16:25:23

Posted

Files

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SHA-256 hash of zip

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Collection

Autumn 2020

SHA-256 hash of collection zip

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Status in bitcoin blockchain

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Transaction ID

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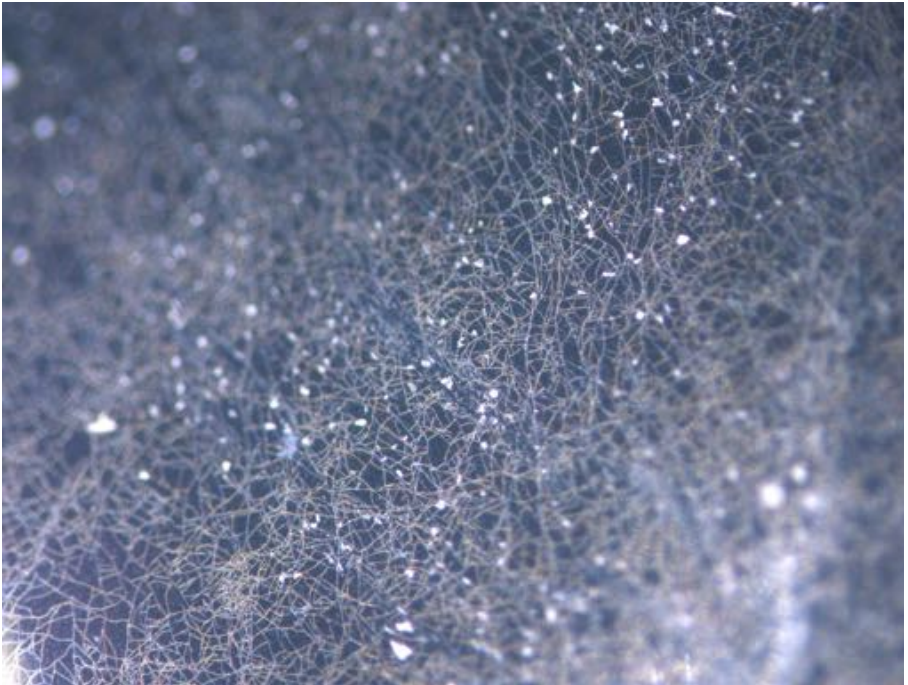
#400

Bya de Paula

between spaces -3

Brazil

This image is a chemical universe inserted in obsolete audiovisual magnetic media, responsible for letting us see and hear through these media. This image is part of a poetic research on sound materialities that aims to promote reflections on the interplay of sound and image, which share much more than we can perceive. Even in obsolete media, this relationship shows alternative potentials, which might extend the aesthetics of such technical devices in order to nurture new sights and sounds.



Statement

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Collection

Autumn 2020	Status in bitcoin blockchain
SHA-256 hash of collection zip	The work is certified.
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94	Transaction ID
	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#401

Natalia Matta-Landero

The Invisible Work

2009-2019, UK/Chile

<http://www.instagram.com/laobrainvisible/>

In the context of the social artistic practices classified within the Public Art spectrum, can art solve a problem? And if so, could it be possible to implement a socially engaged art oriented curriculum in the Public Formal Education System?

I called the project The Invisible Work to emphasize the opposition to the visual-object monopoly of the national educational curriculum, and to support the dialogical practice in the educational context as a legitimate aesthetic experience catalyst.

NML

Statement

Visual/Dialogical/Socially Engaged Artist/Teacher/Student

Tags

#sociallyengagedart #dialogicalpractice #socialpractice #publiceducation #biennaleNO

Posted

2020-09-21 16:48:47

Files

<https://noemata.net/ueop/files/401.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/401.zip> (incl. uploads) 024fe22bba5ef22e7287065131b6e40a21be9f736dbc2fb5608abcd34ec4647e

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dea3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#402

Nathalie Mei

1.4 μm | Approximating Touch

2020, Virtual

Please see file.

1.4mApproximatingTouch.MOV

Statement

The sensor uses itself to focus on the object, a hand. The hand is an object, which is used to touch. The hand cannot touch the sensor, it's autofocus points fail to process an obstacle. The object is ephemeral to the sensor and therefore non-permeable. Consequently the attempt to approximate the object results in a continuous process of non-capturing, where the image only becomes preserved within the attempt of capturing, within a time of its transformation. This non-documentary here is used to create a notion of what is aimed to be seen by the 1.4 μm pixels of the sensor.

Tags	Posted
#pdf #sensing #biennaleNO	2020-09-22 06:34:30

Files	SHA-256 hash of zip
https://noemata.net/ueop/files/402.html	
https://noemata.net/ueop/files/402.zip (incl. uploads)	608203431aafaa2e2c344290c87584fc84e8a51d491ebab4339cb1609bf1b081

Collection	<u>Status in bitcoin blockchain</u>
<u>Autumn 2020</u>	The work is certified.
SHA-256 hash of collection zip	Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94	491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#403

Lilla Magyari

Unknown

2020

This is the description of a painting which has never been made. The artist, Lilla Magyari was born in Hungary in 1981 in a middle class family. Since her childhood she has dreamt of becoming an artist. However, she has never attended an art-school or gained any other experience with visual arts. She has never been encouraged and never been brave enough to do so. Consequently, her first internationally acknowledged painting which depicts herself as an adult being questioned by her child-self in the belly of a big pink elephant has never been made. She has no other paintings, therefore, we can also not guess the style or the technique used.

Tags Posted
#biennaleNO 2020-09-22 08:19:38

Files
<https://noemata.net/ueop/files/403.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/403.zip> (incl. uploads) 45b8851dbc710833dbb9b3d289041d9c34fce6328d7b7511e402f4ad3f77b550

Collection [Status in bitcoin blockchain](#)
[Autumn 2020](#) The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94 491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#404

Tags

#biennaleNO

Posted

2020-09-22 09:40:15

Files

<https://noemata.net/ucop/files/404.html>

<https://noemata.net/ucop/files/404.zip> (incl. uploads)

SHA-256 hash of zip

c7a72bc2a44fd3d1ace4078a439cddfc889263739d79a173533cc8270183a4fc

Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#405

Tags

#biennaleNO

Posted

2020-09-22 10:16:24

Files

<https://noemata.net/ucop/files/405.html>

<https://noemata.net/ucop/files/405.zip> (incl. uploads)

SHA-256 hash of zip

8828d4823b4df24a4ebcf60f7da5bc6ca52d59404d21cbfbea9960b0d6e0b702

Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#406

Tags

#biennaleNO

Posted

2020-09-22 10:58:38

Files

<https://noemata.net/ucop/files/406.html>

<https://noemata.net/ucop/files/406.zip> (incl. uploads)

SHA-256 hash of zip

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Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#407

Alfred Marasigan

An Infinitesimal Rose

Seven (7) months into the Coronavirus Pandemic of 2020, Manila, Philippines

Statement

An emoji of a rose was repeatedly inputted into the noemata website but was found out to be untranslatable by the submission form.

Jorge Luis Borges' "The Rose of Paracelsus" (1977) inspired this work. In it, a scholar sought the historical Paracelsus to famously turn a rose back into its pristine form after being burnt. Enraged by the scholar's "credulity," Paracelsus admits with both spite and sadness that his alchemy cannot perform the famed miracle, and threw into the fireplace the rose that the scholar brought. Horrified at unmasking the emptiness of his belief and journey, the scholar left, apologetic and godless.

As he left, Paracelsus took the flower's ashes, whispered a word, and the rose reappeared.

Tags

#faith #biennaleNO

Posted

2020-09-22 11:05:17

Files

<https://noemata.net/ueop/files/407.html>

<https://noemata.net/ueop/files/407.zip> (incl. uploads)

SHA-256 hash of zip

c8afb9188e7264cbb26a782c85c1941a61e5fc084237a15d657797f0622878ad

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#408

Eylul Dogruel

The Last Leaf

2020

<http://s.eyluldogrueel.com/TheLastLeaf/>



Statement

Watching the change of the color of a leaf on that tree as not seen from window - not anymore

Tags

#leaf #tree #autumn #memory #biennaleNO

Posted

2020-09-22 11:37:36

Files

<https://noemata.net/ueop/files/408.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/408.zip> (incl. uploads)

0b3988e8c4e6ecca0923f8a7a8ed86b5f92720604b765195ce1e3caadb29aeda

Collection

[Autumn 2020](#)

[Status in bitcoin blockchain](#)

The work is certified.

SHA-256 hash of collection zip

Transaction ID

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

491f6e1846ab4c80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

Tags

#biennaleNO

Posted

2020-09-22 11:46:48

Files

<https://noemata.net/ucop/files/409.html>

<https://noemata.net/ucop/files/409.zip> (incl. uploads)

SHA-256 hash of zip

a3c2f5c947f80a8c9b3b3a4b5f4faad4d4fb0822d7fb03ad109cb7fb8e7ff8ca

Collection

[Autumn 2020](#)

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

[Status in bitcoin blockchain](#)

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#410

Alfred Marasigan

The Infinitesimal Rose

10 May 2019, 6:00-6:55PM (GMT+2), MA/BA 2019 Degree Exhibition, 69°38'43.7"N 18°56'49.1"E, Tromsø Kunstforening, Tromsø, Norway



Statement

"The Infinitesimal Rose" is a collaborative occurrence and livestream that attempted to draw one's attention to presence, time, and serendipity. On the opening day of the show, a livestreaming camera is set-up for a fixed amount of time in the exhibition space while a trailer lift outside the window awaits.

Livestreaming and magic realism inform my work and question my worldview. Drawing inspiration, experiences, and thoughts from Borges' "The Rose of Paracelsus" (1977), Troms' county flower called ballblom (*Trollius europeus*), Norwegian slow TV, and finding an uncolonized space-time real estate that can verify my coexistence as a Filipino queer artist with the work in that moment, I ask: What is real time? Where is *kairos*/*zeitgeist*/*sandali* located? How can I be both magician and spectator? As an artist, can I coax serendipity?

Ultimately, "The Infinitesimal Rose" desired to allow nothing, anything, and/or everything to happen never, sometimes, or all at once, incidentally, in a vernissage environment.

Photography by Kristine Rød and screenshots by the artist.

Tags Posted
#faith #biennaleNO 2020-09-22 11:47:30

Files
<https://noemata.net/ueop/files/410.html> SHA-256 hash of zip
<https://noemata.net/ueop/files/410.zip> (incl. uploads) e41c2b1a7b33dadd50549518ebbacac1bd0df5d2fddb106ce23652f91594bb28

Collection Status in bitcoin blockchain
Autumn 2020 The work is certified.
SHA-256 hash of collection zip Transaction ID
038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94 491f6e1846ab4e80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56

#411

tobias c. van Veen & ZiggZaggΣrZ

ALIENATIONS (undocumented)

2020, erth (III)

<http://vimeo.com/460720352>



length: 00:31"

format: 1920x817 HD

direction & sound: tobias c. van Veen

performance: ZiggZaggerZ

© planetnoir.net 2020

Statement

To bear witness to the disappearance of a most alien being
is to become
the apparition
of memory.

Tags

#afrofuturism #ultrashort #occult #surrealism #esoterika #disappearance #undocumentedart
#ziggzaggerz #planetnoir #biennaleNO

Posted

2020-09-22
13:48:49

Files

<https://noemata.net/ueop/files/411.html>

<https://noemata.net/ueop/files/411.zip> (incl. uploads)

SHA-256 hash of zip

76283402bca4418f3624f94b8007bc9a9cf6fccb57a8fe7ce1c5a18e002c0a4e

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69be27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4e80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

#412

@loveletterexe

oblivion images

the specific time of the memory of each one, internet

oblivion images

The flow of images on social networks, before expanding the subjective imagery, creates an anesthesia of memory (Susan Buck-Morss). If for Didi Hubberman, "images make time readable", the incredible daily flow of numerical images operates in forgetting the present time. Marinetti's futuristic manifesto already predicted the contradictions of our time: "We are at the headland of the centuries! What is the use of looking back at the moment when we must open the mysterious blinds of the impossible? Time and space died yesterday. We are already living in the absolute, as we have already created eternal and omnipresent speed. (...) We want to glorify war". Perhaps contemporary wars: cyberwarefare, operate both for subjectivation and for lack of memory. A body without memory, even if it is a cyborg body, does not react.

This artwork is a network psychogeography and uses ephemerality of instagram stories to create a cartography of oblivion. The access link will be available during the exhibition and then will be deleted, (or not):

http://www.instagram.com/s/aGlnaGxpZ2h0QjE4MDQ5ODY4OTgzMjYwOTQ3?igshid=8d9pajd5ieau&story_media_id=2300285098842164176_4256447216

Statement

oblivion images

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http://www.instagram.com/s/aGlnaGxpZ2h0QjE4MDQ5ODY4OTgzMjYwOTQ3?igshid=8d9pajd5ieau&story_media_id=2300285098842164176_4256447216

Tags

#images #oblivion #numeric #simulation #simulacre #phenomenology #biennaleNO

Posted

2020-09-22 14:13:15

Files

<https://noemata.net/ueop/files/412.html>

SHA-256 hash of zip

<https://noemata.net/ueop/files/412.zip> (incl. uploads)

951a5466d672926e266d72029ea73cd5b0093ce7d31e3146d95b34ecab172073

Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4c80685604afa5d18f8293f7c801c91c4875ca9a3eb89f460a56

#413

Tatjana Macic

mypsychicenergyzeitgeistmelody

Ongoing

www.artkosmika.com/mypsychicenergyzeitgeistmelody

Statement

mypsychicenergyzeitgeistmelody: this non-work-work is a construct comprising of my psychic energy, current Zeitgeist (year 2020 and ongoing), and a melody playing in my head. Every day the non-work-work performs itself and Un-documents itself.

Tags

#mypsychicenergyzeitgeistmelody #psychicenergy #Zeitgeist #melodyinmyhead #Un-documenting #non-work-work #biennaleNO

Posted

2020-09-23
03:44:21

Files

<https://noemata.net/ucop/files/413.html>

SHA-256 hash of zip

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Collection

Autumn 2020

SHA-256 hash of collection zip

038d92dca3203454d49cf877d2fa781f0e91cb46dd0f94b95f5b69bc27a53b94

Status in bitcoin blockchain

The work is certified.

Transaction ID

491f6e1846ab4c80685604afa5d18f8293f7e801c91c4875ca9a3eb89f460a56