MOMENTUM gallery

Traces of the future, international exhibition

24.11.–8.12.2021.

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Exhibition participants:

Santiago Colombo, Yese Astarloa (Argentina)
Allison Roberts (USA)
Raji Jagadeesan (New York)
Ubu Kung – Simon Coates, Nour Sokhon (UK/Liban)

Patrick Jenkins (Canada)
Justyna Jakóbowska (Poland)
Roberto Voorbij (Netherlands)

Zander Porter (LA/Berlin)
Arash Akbari (Iran)
Kailum Graves (Australia)

Beata Malinowska-Petelenz (Poland)
Artem Humilevskyi (Ukraine)
Mariana Bicudo Cunha (Portugal)
Kam Yew Chee (Malaysia)

Dot Zerosix
Dimitris Tsironis (Greece)
Justyna Stopnicka-June (Poland)
Jerry Galle (Switzerland)

Exhibition producers:
Franciszek Araszkiewicz
Małgorzata Petelenz

Curator:
Anna Petelenz

Official opening – 24.11. 2021., 7-9pm. Due to covid situation later visiting possible by appointment. Please contact us via fundacja@apkunstart.org

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Traces of the Future

18 stories from around the world. Different languages, narratives and forms of expression. Video art, photography, sound art. Collage? Patchwork? Cacophony? The international exhibition *Traces of the Future* is an invitation to enter the space of the Tower of Babel, a world that is no longer in order (or was there ever any order?), vibrating and impatient. It is a space of artistic statements about a world that worries, but has not yet been tagged, tamed neither capitalized.

The question of the future is always legitimate. Giving an answer – usually misses the point.

Traces of the future asks but does not give answers. Artists from 15 countries look at their own impressions, fears and hopes. They challenge the meanings and try to change what is obvious, or on the contrary – they are only in search for a different form. They change singular pieces of the stories to create new qualities. Isolation, climate catastrophe, political and technological threats and a sense of loss – these are the themes that appear among the presented works. From Venice 2020, through desert landscapes, housing– and public spaces, to the narratives of the virtual world – the search for the clues of the future is still surprisingly strongly connected with the untamed present.

Feel invited to join this artistic journey, both at the exhibition and with this booklet. We give space for artists so they can speak for themselves and their work, intentions and goals.

Curator: Anna Petelenz

- Santiago Colombo, Yese Astarloa (Argentina), *All rooms were taken*, 5:30 min

In 2020 we had planned to carry out the AADK Spain Residence located in Blanca, Murcia [Spain]. Due to the pandemic, the travel date had to be rescheduled to 2021. From this context comes the video 'All the rooms were occupied'. A situated production, which works with a multiple view of the territory by putting into dialogue a virtual drift through the city of Blanca, which is hybridized with a set of digital archives. The video amalgamates both records extracted from the space where we were physically, and fictions that we construct in that context. In the proposal these contents are intertwined, they seek to highlight the confluence between space, the body and the technological; digitize the physical and derive through virtuality. Dissimilar and fluctuating spaces, with layers that overlap and coexist, are launched in search of a situated, plural and heterogeneous cartography.

- Allison Roberts (USA), *Naming, Not Knowing*, 2:04 min

Naming, Not Knowing is a performative piece that speaks to the effort resilience requires, with repeated attempts to shape the elusive through control and manipulation. Digital projections of my walks through natural areas temporarily flit on the moving screen, a translucentmaterial that is hape while filming. Through a progression of "chapters" or scenes, the fluid forms gradually resemble the concrete, only to dissolve into a series of fragmented moments. *Naming,Not Knowing* reflects both our fears and hopes for the future. While we face loss of land forms and rising temperatures through climate change, and we struggle to find structure or order while standing on shifting sands, our determination and resilience offer a glimmer of hope. The repeated actions and manipulations performed in this piece also speak to frustration-trying to reconstruct the lost. Layering the fluid forms over the concrete rocks reflects this desire for stability, hoping to glimpse the permanent within the transient.

- Raji Jagadeesan (New York), *Plague*, 8:15min

Having found myself in Venice when the coronavirus outbreak first hit Italy in late February 2020, I chose to use my interests in both fictional and documentary approaches to dialogue and the visual image to create the short film *Plague*. My audio research process focused on the World Health Organization's coronavirus press briefings, which began in January 2020 and have continued through the global pandemic. While the future of the pandemic remains unclear, it undoubtedly marks an era that will shape all of our fears and dreams for many years to come.

- Ubu Kung – Simon Coates, Nour Sokhon (London/Beirut), *Justice Disguised As Help*, 4:40 min

Justice Disguised As Help is a video and sound artwork reflecting the litany of replies that existence has demanded during times of international unrest. Do we need to destroy to rebuild?
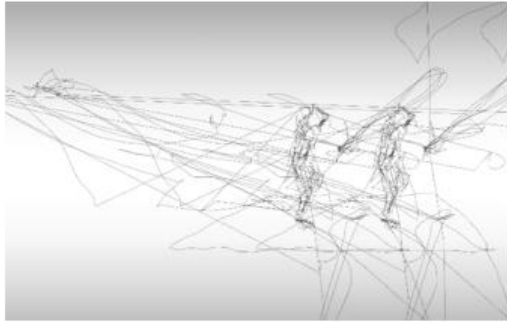
Video art., part 2

- Patrick Jenkins (Canada), *Emanations: a visual poem*,

An abstract movie about the relentless cycle of life, including growth and decay, and wonder and awe. This film explores the idea that contemporary urban cityscapes are replacing the natural environment, for example skyscrapers and buildings have taken the place of mountains, and that man has been very successful in taming nature, for good and bad, and what this might mean for our future here on earth. The film is a reflection on what man has done to the planet. In this way my film meets the topic of *Traces of the Future*. The film was created with paint on glass animation

- Justyna Jakóbowska (Poland), *Multi – reality*, 2:38 min

The world is becoming more advanced and complicated on so many levels that it is difficult to imagine how it will exactly look like in the future. But even now we can witness some traces of the future world. What I'm interested in is parallel reality or realities: the virtual world is becoming relevant part of our lives, in some cases interacting strongly with the off-line world, in some even replacing it. In my opinion it is also related to the blending of work, private and free time. The on- line and off-line realities are mixing. The multiple channels of online activities are mixing as well. What we observe is a huge, colorful cocktail of information, communication, activities, screens and sounds. And there will be just more variations to come. With all the windows popping up on your computer screen, will you still be able to see what's outside the actual window in your room? The multiple images, blending with each other, layered, moving, twinkling in the video represent the trend of the multi realities so strongly integrated into our lives, that we can loose the ability to separate them at some point. On the top of that: when does the private begin and end when you are advertising your online classes on social media while talking to your child? This is my and many other people's experience nowadays. Perhaps the future world will offer even much more complicated and faster ways of mixing the online/offline layers. Will people adapt or will they seek some plain, simple offline areas of their lives even stronger than today? Like going for a walk and watching the waves? Without your smartphone. Or maybe that will be extremely rare activity prescribed by future doctors: "go for a walk!" Other though of mine somehow visible in the video work is connected with education. I imagine that in further future coding will become an equally common knowledge as is reading and writing today, the signs

of that can be observed in growing interest in coding classes for little children (Mark Zuckerberg boasted of teaching his child coding when it was three). I use the documentation of my own online (!) coding classes in Scratch which I was leading for kids from 8 years old up. The other layer of my work relevant in this context is my cooperation with the musician who has created sound for the video. We did a fully online team work and it's not the first time we have worked in this way. It is not a new way of working and many galleries practice online cooperation, and I think it will just develop much further in the future. We were sending each other video and sound material via platforms, emails, communicating via social media chats without a single world spoken on the phone or in person. Perhaps, if I cooperated with a music-producing AI, I wouldn't be able to tell the difference?

- Roberto Voorbij (Netherlands), *Amsterdam, Central Station (Tram Stop)*, 2:25 min

In this short animation, rendered with 3D Software, the disappearing of spirituality and enchantment from public space forms the focal point. In the Netherlands religions are still, and increasingly kept behind its citizens' front door, myths seem to have lost their place in our daily life. It appears there's less and less room for coincidence or poetry, the useless or mystery. We are living in a technological controlled world of efficiency and measurable units. Where is the magic, where are the miracles?

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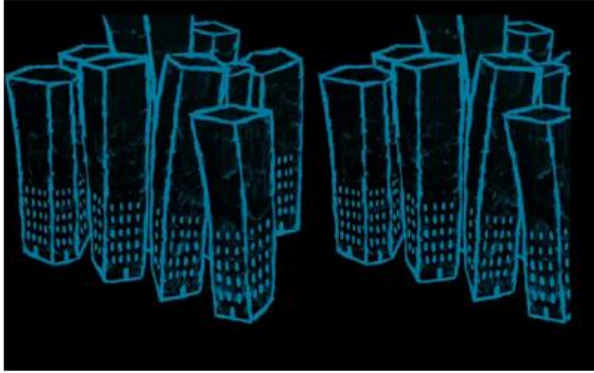
Video art., part 3

- Zander Porter (LA/Berlin), *I am your pixelpleasure*, 6:54 min

Installed between hanging and grounded inflatable seats and brightly tanging paraphernalia, five sculpturally isolated television screens become interconnected around a fountain's pink liquid dripping in I'm your pixelpleasure. Declarative by its title, the work confuses pleasure sources by its being composed of various subjects: I, the artist, or I, five Vizio screens, or I, seven Beagle puppies frowning above a screen shrine, or I-you, you watching Zander Porter move between monitors by way of blue-pink vinyl licorice webs, performing as self or as 14 reality TV masc.-fem.-moms-dads-winners-losers.

I'm your pixelpleasure strives for deep reach into the thin surface of Google search, over-realized desktop backgrounds, and pop cultural-sonic YouTube (re-)remixes, internet events with similar mass-production and artificiality to plastic wigs, children's blankets, and AstroTurf. The work's self-motivated narrative desires to know what it means that the winner of RuPaul's Big Brother Survivor Race hosted in thin internet receives a flesh baby as her grand prize, having been birth-concocted initially as a plastic-bagged collection of domestic toys by her own queer parents and sponsor-donated by ASMR Mom, rooting for her success through the eyes of their MacBook Pro and VIXIA camcorder.

- Arash Akbari (Iran), *Dromo*, 6:07min

Surveillance tracking technologies have become an inseparable part of our surroundings added new dimensions to the physical space. Our movements, actions, decisions are being tracked by a network of surveillance systems and are being used as fuel for creating automated decision-making machines to control and change different aspects of our individuality and society in a feedback control system. The Beholders is a series of artworks that explores surveillance tracking algorithms as a creation tool by generating forms and compositions from the movements of tracked points in the video frames. It reveals the autonomous, generative and spatiotemporal system of speed, human movements, and activities from the perspective of technology, machines, and AI. The sounds were generated in real-time using the same extracted data to create a synchronized and parallel score that matches the movements to sounds to

create a multi-modal audio-visual system. As a part of The Beholders, *DROMO* is a metaphorical take on P. Virilio's concept of speed and accident in a technological post-modern society. He noted that the speed at which something happens may change its essential nature. So the speed of transmission and computation has changed our perception of politics, the economy, our cities, and ourselves.

- Kailum Graves (Australia), *Heavy-Eyed Tyrants and Boring Machine Operators*, 2020 *

"Democracy was once a word of the people, a critical word, a revolutionary word. It has been stolen by those who rule… to add legitimacy to their rule. It is time to take it back, to restore it to its critical and radical power." – C. Douglas Lummis.

Heavy-Eyed Tyrants and Boring Machine Operators is a medley of current and preceding heads of state of the Group of Twenty (G20) turning a blind eye on the will of the people. While the abstraction of 'the will of the people' relies on a mythical ideal of participatory democracy (in most of the depicted member states), a political system that disempowers its constituents in favour of markets, production, competition, privatisation, commodification, and profit above all else, including social issues, it was nonetheless the best starting point for me to initiate the project. In my mind, the fabled 'world leaders' are the boring machine operators of a monotonous political machine (a machine built on enduring primeval myths and ancient dreams). The operators are disinterested, banal, mundane, oblivious, and dull: looking without seeing, taking no notice, paying no attention, tuning out, ignoring, evading, misconstruing, and burying their heads in the proverbial sand. I used both current and preceding heads of state because I wanted to capture both sides of the political spectrum, as it has become increasingly clear that politicians on both sides are thoroughly committed to the status quo. They don't represent the people who elected them; rather, they bow to the commands of the superwealthy—the financial institutions, the multinational corporations with their powerful lobbies, and the ostentatious elite—and to their own (self-interested and greedy) ambitions. Those in charge—namely, those with money—are (calculatingly) blind to the will of the people. Nonetheless, while politics is a heated area of debate, I didn't want to engage in this despairing exchange; instead, I wanted to question the assumptions and the prophecies of our relentless commitment to the past and present forms of political systems being treated as ends in themselves. To do this, I pumped the mundane

machine operators through my own (imaginary) machine. A montage machine that condensed space, time, and information to blur all preconceived notions. Besides, I don't think it's surprising to see that capitalist democracy is facing a profound crisis—citizens around the world are disenchanted with politics and have little faith in their governments doing the right thing by them. However, real power still resides with the people, if they choose to exercise it. It is we, the people, who are asleep at the wheel (a super cheesy concluding sentence, I know).

*warning: this video may potentially trigger seizures for people with photosensitive epilepsy

Photography

- Beata Malinowska-Petelenz (Poland), *Iron Lady*

Iron Lady – Eiffel Tower. Essence of modernism and hopes. Visions that had come to past. Once an example of the future and dreams, today Eiffel Tower is a part of touristic machine and a symbolic image of consumptionism – used on tshirts, instagram filters, jewellery etc. And yet – she still stands. Glorious, independent, moody and still ready to shape and inspire next generations of dreamers.
Beata lives and works (Faculty of Architecture, Cracow University of Technology) in Krakow.

- Artem Humilevskyi (Ukraine), *Giant*

March 2020 has become significant for world history. After all, not only the states closed the borders, we were forced to close the door of our house from the inside. Each person has become a bearer of potential danger to others, regardless of social status, psychotype, race, gender, age. Accustomed to seeing the world as accessible, tangible, consumable and so small, now they had the opportunity only to observe their usual life from afar through a computer monitor. It was no longer necessary to go to a retreat to meet ourselves against the backdrop of picturesque mountain slopes, we were in for a brutal encounter with our own ego in real conditions. For some, this meeting has become a painful discovery of inner emptiness, and for others, an amazing adventure of knowledge.
It was in the process of getting to know oneself that the *Giant* series appeared. During the quarantine period, I began to create staged self-portraits at home. In the photo, which was the beginning of the series, I seem to be hiding behind house plants in the corner, symbolically and succinctly denoting the existing dead-end state of each person during a pandemic. In my subsequent works, although I turn to self-irony, nevertheless, photographing myself in the nude, I live moments of self-acceptance. Over time, the series of self-portraits went beyond the fun of self-isolation and became a personal diary, where each picture can be associated with important events, thoughts or intimate feelings. The giant awakens empathy with his spontaneity and openness. And if the portrait of a person is his story, then the space around the object builds its meaning.

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- Mariana Bicudo Cunha (Portugal), *Nature Morte*

With this photograph I depicit moments of the future which is reminiscent of the past, because life is a repetitive cycle. A metaphor of life and death, the weigh of evolution in a fossil stone and the ephemerous passion fruit, hollowed by hunger. The future is written in the past, we are who we once were. This is *Nature Morte*. I see this glimpses of the future not like some unknown mystery, but one more chapter of this planet's long existence. Death will come, for we cannot stop it, but after death we are reborn. The eart is our mother and our grave.

- Kam Yew Chee (Malaysia), *Ribbon Dancing*

As the world plunged into the depth of the pandemic, a phenomenon unbeknown to human is brewing, increasing in mass. Used face mask (UFM), a waste so trivial yet impactful if not curbed immediately. Where do we dispose it? How do we deal with it? Is it a vector to spread the disease? My artworks were digitally collaged to explore the possibilities of this problem as we take a sneak peak into the future. What lies ahead may not be a pretty sight. Piece *Ribbon Dancing* portrayed a performer practicing her act on a deserted street due to state lockdown. The UFMs scattered on the street was enough for her to form a ribbon for her act. Thus massive campaigning against unscrupulous waste disposals gave birth to the upcycle of UFMs into everyday wear.
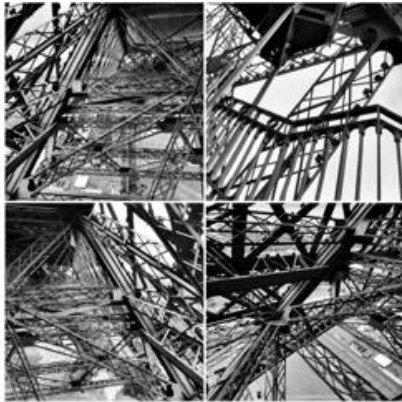
Sound art

- Dot Zerosix, *55N1000T*, 5:28 min

The current crisis has caused a breakdown at many different levels. The closedown of meeting spaces has forced us to modify our routiQes, relationships and interests. These conditions have led us to feel isolated and to seek new ways to generate connections. These connections can happen in ways that don't necessarily include physical or virtual interaction. We can empathize with others through relatability. Even though the boundaries are present for us today, we have the chance to integrate these new possibilities throughout our affective and sensitive world. *55N1000T* aims to sensibilize the listener setting off from a common element: breathing. Trying to create an interpersonal bond from becoming conscious of ourshared nature. As our bodies are subjected to repetition and immobility, we must become aware of the possibilities of transcending the boundaries and transforming our ways of life.

- Dimitris Tsironis (Greece), *Stars die, tonight*, 4:44 min

From the stars to the soil of a single planet. Here comes the dust, here comes the end of small points of a huge universe. The stars die and become sounds. Dimitris Tsironis is inspired by the end of the world which is often announced by various groups of people who are looking for a few seconds of fame. This fame lasts as long as are post in social media channels. While most stars quietly fade away, some supergiants destroy themselves in a huge explosion in just a minute or 4 minutes and 44 seconds. The death of massive stars can trigger the birth of other stars. Usually the death of a fake prophecy can give birth to others as a continuous loop, these are the traces of the future, identified everyday around us. Musical work of electronic music on the daily life of false prophecies and their penetration to the masses.

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- Justyna Stopnicka-June, *Time is now*, 3:55 min

Composition deals with emotions and experiences that create a human soul. What is to be done next depends mostly on ourselves....today is the future. Everything we're about to do now, creates our fate and future.

- Jerry Galle, *Power and bytes*, 7:12 min *

The piece deals with the question: 'What is to be done?' which relates to exhibition topic. I have been working with a 'personally trained' AI for years that I trained with data that I find interesting or challenging. The data ranges from ecology to psychology and politics. I asked this AI the above-mentioned question repeatedly and sampled its replies into a video. 'But there has also been a growing recognition of another response through coalition - affinity, not identity.' Cyborg Manifesto, Donna Haraway. This film bundles statements that were partly realised with an artificial algorithm, to which the question was repeatedly asked: "What is to be done?". The film tells an ambiguous story through a multitude of 'personalities' who seek affinities between very different perspectives. Not a single voice but many voices making what they want from the material they are placed upon, taking meanings in their own direction. The images refer to the false intimacy we develop with digital devices and the self-correcting behaviour that sometimes results from this. The shapes that appear behind the sentences are generated with visual feedback systems.

*Jerry's Galle work is obviously a video art, but presented via devices with sound art pieces during exhibition

Momentum Gallery by AP KunstArt Fund

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