



OF ZERO PARTS, TO ONE, TO MANY.

research and waves [1.5,y,0.5]

Take, for instance, an overhead projector. It is a point in a sequence of action (in a lecture, say), a silent and mute intermediary, taken for granted, completely determined by its function. Now, suppose the projector breaks down. The crisis reminds us of the projector's existence. As the repairmen swarm around it, adjusting this lens, tightening that bulb, we remember that the projector is made of several parts, each with its role and function and its relatively independent goals. Whereas a moment before, the projector scarcely existed, now even its parts have individual existence, each its own "black box." In an instant, our "projector" grew from being composed of zero parts, to one, to many.¹

In Latour's quote, the parts(, or actors, or layers) are revealed by a crisis, the moment where the projector breaks down and its function is taken away. For this exhibition, we will try to create what could be called a positive crisis. We are not taking anything away from the projector(s), but we are using them to add something, in hope of revealing other parts(, or actors, or layers).

We asked the exhibiting artists each for a single word and image, in any way related to their presented work. And, for one evening, we are sequentially adding this content to the experience of the exhibition. The overhead projector, moving through the exhibition space, projects each artists chosen image onto their work, while the digital projector in the center is going through an automated online research process for the corresponding words.

In Latour's Zitat werden die Bestandteile(, oder Akteure, oder Ebenen) durch eine Krise, den Moment in dem der Projektor ausfällt und ihm damit seine Funktion genommen wird, enthüllt. Für diese Ausstellung werden wir versuchen etwas zu schaffen, was eine positive Krise genannt werden könnte. Wir nehmen dem Projektor nicht seine Funktion, sondern nutzen sie, um der Ausstellung etwas hinzuzufügen, in der Hoffnung dadurch andere Bestandteile(, oder Akteure, oder Ebenen) zu enthüllen.

Wir haben jeden der ausstellenden Künstler um eine Abbildung und einem Begriff gebeten, die für sie mit ihrer Arbeit in Verbindung stehen. Und für einen Abend fügen wir diese Inhalte, zeitlich aufeinanderfolgend, der Erfahrbarkeit der Ausstellung hinzu. Der Overhead Projektor bewegt sich durch den Raum und projiziert die von den Künstlern gewählten Abbildungen auf ihre künstlerische Arbeit, während der digitale Projektor in der Mitte des Ausstellungsraumes eine automatisierte Internetsuche des dazugehörigen Begriffes zeigt.

www.researchandwaves.net

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research and waves is a networked online and real world curatorial project by Gustavo Méndez Lopez, Norman Neumann and Henrik Nieratschker. Our group aims to explore current movements and states in art and society, by taking the notion of waves as a point of departure for a spectrum of curatorial activities.

We intend to build a network of connections between different modes of research and cultural production, and work with a wide variety of people and objects from different artistic, scientific and sociopolitical backgrounds.

The single connections, such as experiments with exhibition formats, scientific presentations, record releases or performances, become coordinates in a topography that maps, and allows to explore and evaluate, the diversity of approaches and subjects we explore through our work with this project.

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