

emap perspective #2

gnration

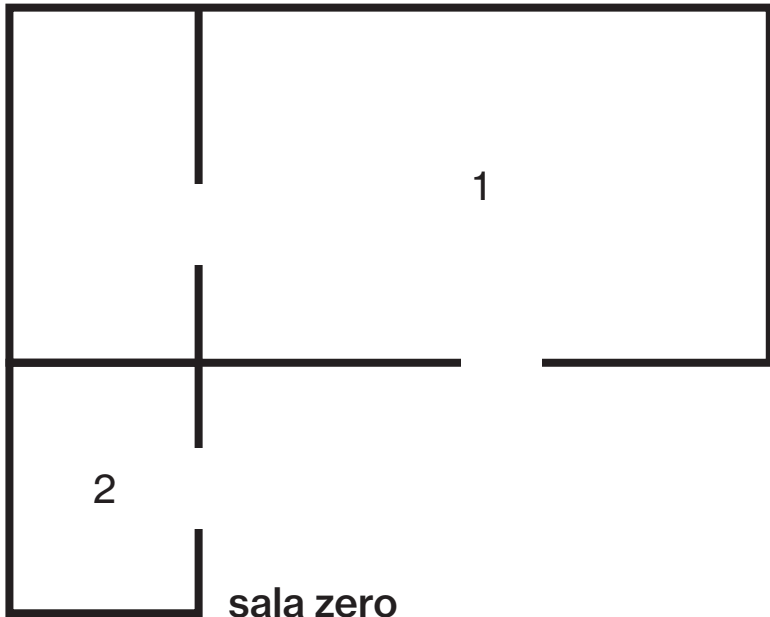
bethan hughes, dasha ilina, kat austen,
nicolas gourault, total refusal

Over the years, the EMAP - European Media Art Platform residencies have given rise to highly acclaimed works created in various member institutions of the platform. *EMAP Perspective* is series of group exhibitions organised by gnration that bring together artistic pieces developed under this program, seeking to expose the work of emerging artists working in Media Art in Europe.

The second group exhibition features *Hevea act 6: An Elastic Continuum*, by Bethan Hughes, *Advice well taken*, by Dasha Ilina, *Stranger to the trees*, by Kat Austen, *Unknown label*, by Nicolas Gourault and *Hardly Working*, by Total Refusal.

EMAP Perspective #2 is part of the INDEX 2024 art and technology biennial programme, promoted by Braga Media Arts.

9 mai - 17 ago
exposição

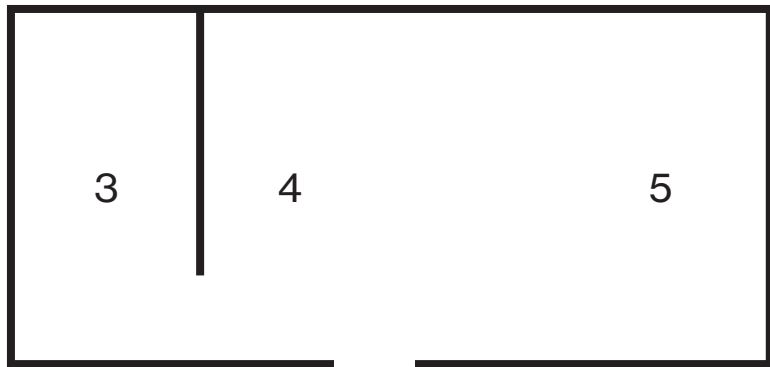


**galeria
zero**

1

2

sala zero



**galeria
um**

3

4

5

1. *hevea act 6: an elastic continuum,*
by bethan hughes
2. *advice well taken,*
by dasha ilina

3. *stranger to the trees,*
by kat austen
4. *unknown label,*
by nicolas gourault
5. *hardly working,*
by total refusal

hevea act 6: an elastic continuum

by bethan hughes

glass, steel, rubber quadrophonic audio + eight-channel generative áudio · single-channel video, 27 min.

An Elastic Continuum is an artistic research project developed by artist Bethan Hughes. It forms the sixth chapter of her Hevea series, which she has been developing since 2020.

The installation narrates the story of *Taraxacum Kok Saghyz*, a rubber-containing plant better known as the Kazakh or Russian dandelion, from the perspective of the women whose labour relates to its cultivation, transformation and exploitation. Bethan Hughes traces the journey of this humble “weed” from the Tien Shan mountains in Kazakhstan to collective farms across the Soviet Union, greenhouses at Auschwitz to the laboratories of multinational tyre corporations in Europe. The installation revolves around a single-channel video, constructed from fragments of archival film alongside contemporary footage, and extends beyond the screen, taking the form of a series of glass, rubber and steel sculptures that act as instruments through which audio, the work of Hughes’s collaborator Diego Flórez, resonates.

Bethan Hughes is an artist and researcher. Born in Wigan, UK, she studied Fine Art at the Glasgow School of Art (UK) and Media Art at the Bauhaus-Universität Weimar (Germany). In 20220, she was awarded a PhD from the University of Leeds for her dissertation *Against Immateriality: 3D CGI and Contemporary Art*. Her work has been shown in solo exhibitions mainly in Berlin, at Centrum Berlin and HAUNT/frontviews, and in the group exhibition *Mutual Matters: Goldrausch 2021* at the Haubrok Foundation, also in Berlin. In 2019-20 Hughes was a fellow of Braunschweig Projects, and in 2021 she received a fine art research scholarship from the city of Berlin.

developed in 2023 as part of a european media art platform (emap) residency at laboral centro de arte y creación industrial in gijón (spain).

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archival material courtesy of
arquivo federal alemão,
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documentos fotográficos e gravações sonoras da república do cazaquistão, arquivo estatal de filme, fotografia e som da ucrânia, arquivo lore shelley no holocaust centre, são francisco

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advice well taken

by dasha ilina

documentary video and publication

Dasha Iлина documents what she calls techlore – “folk knowledge” about the complex and opaque functionalities of the modern technologies that surround us. The artist touches on issues affecting our data and privacy, the shortcuts we use to fix our devices and the explanations we find for technological mysteries. In this project, which consists of a publication and a video, Iлина has collected “folk tales” of digital salvation: everyday stories of anthropomorphisation, hacking and corner-cutting. These stories show how ordinary people do what they can to assert control over technology.

collaboration
supisara burapachaisri

This work was developed in 2023 as part of a European Media Art Platform (EMAP) residency at IMPAKT in Utrecht (Netherlands) in collaboration with the artist and designer Supisara Burapachaisri.

Dasha Iлина is a Russian techno-critical artist based in Paris, France. Through the employment of low-tech and DIY approaches, her work questions the desire to incorporate modern technology into our daily lives. Her practice engages the public in order to facilitate a space for the development of critical thought about the social imperatives of caring for oneself and others, privacy in the digital age, and the reflexive contemporary urge to turn to technology for answers.

Iлина is the founder of the Center for Technological Pain, a project that proposes DIY solutions to health problems caused by digital technologies for which she has received an Honorary Mention at Ars Electronica (Linz, Austria). Her work has been exhibited at institutions such as the Centre Pompidou (Paris, France), MU Hybrid Art House (Eindhoven, Netherlands) and Hartware Medienkunstverein Dortmund (Germany).

developed in 2023 as part of a european media art platform (emap) residency
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stranger to the trees

by kat austen

Stranger to the Trees is based on extensive interdisciplinary research that examines the incorporation and rejection between plastics and trees. The work has resulted in a peer-reviewed scientific article showing that microplastics cross from the soil into tree roots. This was the first publication to report this phenomenon in trees, which are important carbon sinks in the context of global human-induced pollution. Forests constitute a new materiality in the time of ubiquitous plastic pollution. Plastics have been found to be present even at the outskirts of human reach: at the bottom of the Mariana Trench, the deepest part of the ocean, in the rain, clouds and the atmosphere. Combining video, interactive sound and sculpture, *Stranger to the Trees* is a multimedia work that queries the response of forest ecosystems to the ubiquitous and irrevocable dispersal of microplastics across the planet.

Kat Austen's artistic practice focuses on environmental issues. She melds disciplines and media, creating sculptural and new media installations, performances and participatory work. Austen's practice is underpinned by extensive research and theory, and driven by a motivation to explore how to move towards a more socially and environmentally just future. Based in Seoul (South Korea) and Berlin (Germany), she is Artist in Residence at the Faculty of Maths and Physical Sciences at the University College London (UK) and Senior Teaching Fellow at UCL Arts and Sciences. Austen's field research has included a voyage around the Canadian High Arctic (as Artist in the Arctic 2017 for Friends of Scott Polar Research Institute, University of Cambridge) for her project *The Matter of the Soul*.

experts

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developed in 2022 as part of a european media art platform (emap) residency at the wro art center in wroclaw (poland).

unknown label

by nicolas gourault

video, 17 min. loop

Unknown Label reveals the hidden people who help shape how machines see the world. It all started with a curious coincidence: in 2018, German car manufacturers, taken aback by the advent of Google and Tesla, invested a lot of money in researching autonomous vehicles. They collected an immense amount of images from car sensors, which they then had to process. That same year, Venezuela was hit by a terrible economic crisis that put thousands of workers out of work. Many of them turned to online micro-work platforms, where they joined people from Kenya and the Philippines to annotate images that were arriving by the thousands from Germany and the US. *Unknown Label* explores the everyday realities of micro-workers from the Global South who annotate images that will be used for self-driving cars. It examines the power asymmetries and neo-colonialist exploitation involved in the human labour required to train AI systems.

Nicolas Gourault is an artist and filmmaker based in Paris with a background in visual arts and visual studies. He has worked with Forensic Architecture before graduating from Le Fresnoy, Studio national des arts. Imbued with this double training, Gourault navigates between online open-source investigations and the critical use of new media as documentary tools. His films and video installations explore the power relations embedded in technologies and try to construct counter-narratives through the use of situated testimony and experimental image-making. His work has been exhibited in venues such as the Centre Pompidou (Paris, France), the ZKM | Zentrum für Kunst und Medien (Karlsruhe, Germany), gnration (Braga, Portugal) and Ars Electronica (Linz, Austria), as well as at film festivals such as Cinéma du Réel (Paris, France), Festival dei Popoli (Florence, Italy) ou IndieLisboa (Portugal).

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hardly working

by total refusal

video, 20:29 min.

This film is a political appropriation of video game media. *Hardly Working* is based on the universe of the game *Red Dead Redemption 2*, which features countless AI-controlled extras that are often overlooked by players. These non-player characters (NPC) populate the digital world as mere extras, creating a sense of normalcy and everyday life in the game world. *Hardly Working* observes four such NPC – a laundress, a stable boy, a street sweeper and a carpenter – with ethnographic precision, approaching them as what the philosopher Hannah Arendt termed *animal laborans*. That is, a working individual whose work reinforces the status quo rather than changing it. Activities such as sweeping a floor or sinking nails into wood become an inconclusive and absurd performance. NPC are Sisyphean machines, programmed to get stuck in the routines of everyday life without results.

Total Refusal describe themselves as a pseudo-marxist media guerrilla. They are a collective of artists, researchers, and filmmakers who upcycle the resources of mainstream video games to create political narratives in the form of videos, interventions, performances, and lectures. Susanna Flock lives and works in Vienna (Austria) in the field of video and video installation, focusing on internet phenomena. Adrian Jonas Haim does film and politics in Vienna. Jona Kleinlein lives and works in Vienna and focuses on various aspects of film, video games and installations. Robin Klengel is an artist and cultural anthropologist living and working in Vienna and Graz. Leonhard Müllner is a visual artist and media researcher based in Vienna. Michael Stumpf is a researcher whose works interlaces phenomenology and semiotics of media and culture.

director,
cinematographer,
sound recording,
editor
total refusal / susanna
flock, robin klengel,
leonhard müllner,
michael stumpf

sound design
bernhard zorzi

composer
adrian haim

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robin klengel,
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michael stumpf

translation
michael stumpf

modding
rcpisawesome

scenery
rockstar games

support
kunstraum
steiermark stipend
(land steiermark),
kunsthauz graz

this work was developed in 2022 as part of a european media art platform (emap) residency at werkleitz - centre for media art, berlin (germany).

apoio institucional

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obras desenvolvidas em

as obras de nicolas gourault e dasha ilina têm o apoio
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