

20/07/2009
Season18 – Episode 11
“Thanks for the add”
Recap

Introduction

The project “Thanks for the add” was conceived as an answer to the appeal “Let's live together” (in the French version). This phrase is basically a *lettre de château*, meaning “thank you for accepting me as a member of your contacts/friends list”.

Season 18 decided to consider this injunction as a way to dissolve itself in a wider networking. As a curatorial team, we no longer address this to Mr Hou but to the artists who will accept to join any of the different parts of our project.

Episode 11

Being in touch over Skype and by mail, we decided to divide the work in the following different parts:

- The display of the room itself, brought as a relay-station to different kinds of online projects.
- A blog being a reflection on the Biennale as a format, being itself an individual curatorial work.
- A micro-blogging experiment proposed to the participants of “living together”.
- The project “Archive-Practice”, adapted to the most famous social network, Facebook.

Note: Each part is under the responsibility of one or two participants, who is available for more details over Skype or Mail.

The display (resp. Elodie and Marlène)

A relay-station

After having worked with architects from Grenoble for Episode 10, we decided here to collaborate with designers. Whereas the display for the 10th episode was conceived in order to materialize the transition from the research on screens to the screens themselves as artworks (roughly summarized as a passage between “virtual” and “physical”), the goal of this new collaboration is reversed: the room is a relay-station, where the biggest challenge is precisely to avoid any basic presence of our online projects as screens inside of a space.

Designers

Session 18 called upon designers to display a room where no artwork can be seen but links to projects involving these artists and artworks. Designers were chosen for their skills in representing concretely thoughts, concepts or even intentions, taking care of functional, structural, esthetic and didactic constraints.

Atelier BL119 (<http://atelier.bl119.free.fr/>)

We decided to work with Atelier BL119 (Grégory Blain et Hervé Dixneuf).

Currently selected for the competition of the young designers at the Villa Noailles (<http://tiny.cc/CZUEs>), they accepted to work with us on adapting the internal and external connections between our four “online” projects inside of the space.

Atelier BL119 is based in Saint-Etienne. Indeed, working with non international people was the only way to make it happen: our delays and budget are way too tight to allow us to work with some people who could not be available and come to Lyon during the phase of production.

Each of us accepted to get out of our small group and its system to work on a common visibility.

Nature of the collaboration

Atelier BL119 were asked to realize, together with the responsible of each individual project and on a common level, the different levels of this “relay-station”.

Following the position of the room inside of the MAC and the positions of the doors inside of the room, the difficulty is first to address to passers-by who would not sit directly in front of computers, inside of the room (though, the presence of a few screens is still in discussion).

We should favor them to check the projects on Internet when back home, having a first efficient overview of the projects from their passage in this room.

NOTE:

Following Elodie's previous propositions for sound pieces, argued with the dialogue it brings with networks, she and Diane figured out to put in the room a work by Locus Sonus (<http://locusonus.org/>), as an alternative to figure out the design of networks by sound.

Locus Sonus Lab 2007/2009 : Julien Clauss, Alejandro Duque, Scott Fitzgerald, Jérôme Joy, Anne Roquigny, Peter Sinclair.

“Since it was launched in 2004, the research group Locus Sonus has been working on artistic possibilities arising from the intersection of networked and acoustic or local audio spaces. Today their research is grouped under two main headings Field Spatialization and Networked Sonic Spaces. Within the research group these systems are articulated in different ways, between installations and performances, between online interfaces and physical spaces, between manipulation and audition, interrogating relationships between form and practice.”

www.mybiennialisbetterthanyours.com (Tolga)

My milkshake brings all the boys to the yard / And they're like / It's better than yours / Damn right it's better than yours / I can teach you / But I have to charge - Kelis, Milkshake (<http://bit.ly/swNiA>), 2003.

Surface net art is net art made by artistic net surfers who attempt to modulate the network by staying on the surface of the network and tweaking in amongst the images, animations, human languages, and other readymade media that travel across its surface. - Curt Cloninger, *Commodify Your Consumption: Tactical Surfing / Wakes of Resistance* (<http://bit.ly/uYEFg>), 2009.

The Internet points directly towards Gustave Courbet: art's strange relationship with the world outside of the art world, with "reality". - Jon Aman, *Padiglione Internet, Some simple starting points* (<http://bit.ly/RHZFq>), 2009.

The aim of [mybiennialisbetterthanyours.com](http://www.mybiennialisbetterthanyours.com) is to provide a potential online context/container/device to display the work of 48 contributors (the same number as in the forthcoming Biennale de Lyon). As you can guess, the two conceptual mainstays supporting the project are "The Society of the Spectacle" by Guy Debord and "The Practice of Everyday Life" by Michel de Certeau. Even though De Certeau's contributions in the conception and the distinction of ideas such as resistance/strategy/tactics fit with the previous research-frame of *Tactical Networks & Simulations*, I will not be exclusive. Indeed, I will take into account other contemporary concepts/notions/reverberations/spin-offs drifting from these major works (*Microhistory/Surface Net Art/...*) as well.

The title of the project is simultaneously a critic and an homage. First, a critic of the Internet Pavilion (<http://www.biennale.net/>) currently displayed at Biennale di Venezia - even though it is an interesting proposition, it tries to validate the "global village" position of the Internet in a problematic way in my opinion, especially when the curators tend to compare physical versus virtual (see the first paragraph in the introduction about Vatican versus the Internet) - and at last, an homage to contemporary culture through popular music (see Kelis' lyrics above).

Concerning the display of the project in Lyon, a framed poster (118,5 x 175 cm.) will be the exclusive component exhibited in the space, which we have previously defined as a "relay station". It will feature the link to the online project and a complete list of participants. In addition, all the contributors will receive a t-shirt reading "I have participated to Xth Biennale de Lyon and all I got was this lousy t-shirt" - a reward for contributions acting as another curatorial proposition - which will underline my position in regards of the economy generated by large-scale art events such as Biennale de Lyon.

Right now, I am reading a lot in order to be more precise in the articulation of different ideas. Once I am ready, I will start the writing of a statement which will be the backbone of the project. Based on the statement, an invitation letter will be sent to different contributors. I keep in mind I need to have a definitive list of contributors before the 15th of August - I will do my best. Concerning the production, the estimated cost will certainly be between 500€ - 800€ so the fifth of our global budget dedicated to production would be enough.

Twitter (Diane)

Twitter's specificity is its offer of a platform where you are limited in your exchange with others by the use of a maximum of 140 letters by message.

For "Thanks for the add", Session18 will invite the artists of the biennale who share the 1st floor of the MAC to follow each other from August 10th 2009 to January 3rd 2010. (The list of the artists invited could evolve in regards of answers). Put in regard, in one side artworks physically together in one space but separate by walls and "artists" physically separate but virtually connected and together. Test the potential or not for social connections.

This project is conceptualized both in the continuity of our previous researches inside season 18 where the work in progress defined basis of our curatorial position, but also in the perspective of the work begin around the dialog between collective and individual (notably through our weekly group discussions).

The specific choice of twitter comes from two observations. Twitter wishes to link, as most of the online networks, people who are physically separated by distance, who not systematically know before each other but have common interests. By this tool they built on length a new relationship but they also use it as a public place for promotion of their privacy.

On the other hand, twitter appeared recently as an alternative against political censorship, especially in Iran, as it was the case few time ago with youtube.

The display of this project is not yet defined. Few ways are actually explored from a screen, to visit cards, to sms systemically sent or a place on the Lyon Biennial Website.

Artists (list define by the Lyon Biennale's invitation) : Jompert Kuswidananto (Indonesia) - Robert Milin (France) - Carlos Motta (USA) - Oliver Ressler (Austria) - Katerina Seda (Czech Republic) – Bik Van der Pol (Netherlands) - Hoy Cheong Wong (Malaysia).

After researches on each practice of work of these artists, it was clearly point that this proposition feet with their own process of work.

In addition to this part, Diane plans to add on the blog Season18, a compilation of projects already made by international artists based on twitter's concept with interviews.

Artists (first list) : We Love The Net (www.we-love-the.net/Stweet) (Paris) - Nick Fortunato (<http://www.brooklynmuseum.org/community/blogosphere/bloggers/2009/05/28/1stfans-twitter-art-feed-artist-for-june-2009-nick-fortunato/>) (USA) - Jens Wunderling (<http://defaulttopublic.net/>) (Berlin) - An Xiao (<http://www.anxiaostudio.com/>) (New York).

Archive-Practice (Marianna)

- Short Intro

Marianna will continue working on the Archive-Practice operating now between different contexts and networks, shifting on her separate blog space (but this considers also to find a way to be linked with Season 18.com), which will point out an active platform where different artistic and curatorial practices meet. The materials will have a short representation form, collected and gathered on the way before and during the Lyon Biennale. The main goal will be to create different communities/groups through the practice, different social and cultural situations might have a chance to be linked to each other only because of that particular time and encounters as in the everyday life.

-Methodology

As a working method to shape discussions and dialogues the project will move on Facebook (FB), playing with the phrase “thanks for the add”. Keeping certain identity and motivations of the first phase of "Archive-Practice" (interlinked past and present, transitional histories with the relation to educational work, establishment of the network through the ongoing art practices etc), from the name of "Archive-Practice" there will be sent an invitation to three people (based in Tbilisi, Warsaw and Budapest-Paris) as a first group to discuss the objects which have been chosen for the first collection but now crossing the borders between "common" past and present which has formed many different similarities and differences in the contemporary art situations of those countries. The objects will be observed as a discussion opportunity bringing new directories to develop a practice with the following network by giving feedbacks and reflection through new objects.

It considers an exchange based on two different understandings for “thanks for the add”, first from "Archive-Practice" side and second from the new group/s giving the "objects", thanks them for adding.

- *The possible realization (for now considering screen and publication)*

The realization or “production part” considers songs (a connection to everyday life, popular culture, mass media) as new objects mapped out from the dialogues. For Lyon Biennale (as a position) the second phase will turn into the gained network and argued choices (here I consider to try to form a position towards the organizational part and main concept of this year Biennale). For the final presentation, perhaps there will be edited tracks list showing the system of network works and added by work in progress or everyday relations. Everything will be archived and presented on the blog online.

- Working group

-First group, from [International Summer School for Art Curators in Yerevan](#), 2009

-Second group: either people from the first group invite people forming the second one (to operate a social network and keep the notion of everyday relation)

or Marianna will choose from our experience in Lyon.

even session 18 with its experience of being/not being as a group

A follow up of our collaboration is now in progress in Yerevan (first deadline: Facebook-work will start from July 27 to June 05)