BEEP ELECTRONIC ART COLLECTION @ ARS ELECTRONICA FESTIVAL

Location: Gallery Space – PostCity – Linz (Austria)
Dates: September 5-9, 2019

The **BEEP ELECTRONIC ART COLLECTION** will participate as a guest collection at the **ARS ELECTRONICA FESTIVAL** in Linz, the most important event of the year dedicated to media art and the most experimental and innovative expressions of contemporary art and creativity, celebrating its 40th anniversary.

A **swarm of electronic fireflies**, a sound installation controlled by a **community of jellyfish** and an approach to the concept of portrait through a system of **representation of the face** based on the observer's gaze are some of the most outstanding works which the BEEP Collection will present at the Festival, within the framework of an exhibition which poses an unprecedented concept of **expanded bioart**.

In addition, the BEEP Collection will exhibit its most recent additions: **3 new works by emerging artists**, results of the first production program carried out in collaboration with the **HANGAR** Centre for art research and production and the **NewArt Foundation** of **Barcelona**.

(*Aurelia 1+Hz proto viva generator* by Robertina Sebjanic – Photo: Hana Jošić)

For the second consecutive year, the **BEEP Electronic Art Collection** will be the guest collection at the **Ars Electronica Festival**, held in Linz from 5th to 9th September, during which the most prestigious awards in the sector, the Ars Electronica Prix, are awarded.

The Festival celebrates its 40th anniversary with the largest edition in its history, titled *OUT OF THE BOX. The midlife crisis of the digital revolution*, which offers over 5 days, more than 500 proposals among exhibitions, workshops and events of all kinds, distributed in 16 spaces, around the nerve center, the mythical POSTCITY, the ancient and gigantic post office building, vestige of a world which no longer exists.

And it is precisely in the Gallery Spaces of the PostCity, the pulsating heart of the Festival, where the BEEP Collection will exhibit its works.

After the success of last year, when it premiered in Ars Electronica with four pieces by internationally renowned artists (Eugenio Ampudia, Daniel Canogar, Paul Friedlander and Julius von Bismarck & Benjamin Maus), the BEEP Collection lands with a wider and more articulated exhibition, to the height of the 40th anniversary of the Festival.

As Vicente Matallana, director of the BEEP Electronic Art Collection explains, "our exhibition proposal establishes an expanded concept of bioart, which questions the role of the human being on the planet and its interaction with the environment, both near and far, terrestrial, aquatic and cosmic".

Made with the collaboration of NewArtFoundation, the BEEP presentation consists of two parts: a selection of works from the Collection and the new pieces resulting from the first production program, developed in collaboration with the Hangar Centre in Barcelona, directed by Lluís Nacenta.

The **BEEP Collection** is represented by 4 works: one of the most emblematic pieces of the fund*Luci, sin nombre y sin memoria* by the Catalan José Manuel Berenguer and the three most recent acquisitions: *Aurelia 1 +Hz / proto viva generator* by Slovenian artist Robertina Šebjanič, *The Wall of Gazes* by the Argentinians Mariano Sardón and Mariano Sigman, winner of the ARCO-BEEP Electronic Art Award2019 and *Eclipse II* of the Greek Félicie d'Estienne d'Orves.

The collaboration with the **HANGAR Centre for art research and production** is represented by three new pieces, which become part of the Collection: *PsyCHO TRance//K-Hole by* the German Kenneth Dow, *Paintball Techniques* by the Argentine Patricio Rivera and *post-window* by the Colombian Lina Bautista and the Mexican Ivan Paz.

The presence of the BEEP Collection at the Ars Electronica Festival is completed with the participation of its director, **Vicente Matallana**, at the discussion table *Paradoxes and obstacles in maintaining and staging alive biomedia art*, which will take place Sunday 8th September at 1 pm and will also feature Jo Wei, a researcher at Fudan University (Shanghai, China), the artists Paul Vanouse, Marta de Menezes

and Robertina Šebjanič, and the researcher on the interactions between hybrid art, technology and aesthetics Jens Hauser (France/Denmark), as moderator.

In the debate, focused on the preservation of bioart, Matallana will raise a question about the most appropriate collection model to leave a legacy of works of this type, based on the finding that living matter, except in rare cases, is perishable.

"In this approach my reference point is the *Grapefruit* by Yoko Ono and the scores of the performances. Carlos López Otín, Professor of Biochemistry and Molecular Biology at the University of Oviedo, has said that immortality exists, based on a jellyfish which is technically immortal. We are committed to ecological catastrophe, although the human being disappearing is not so serious, since technically we are a plague", observes Matallana, remembering that jellyfish are the protagonists of the work of Robertina Šebjanič which, after receiving an Honorable Mention In the Ars Electronica Prix 2016, is now presented in an expanded and improved version.

THE BEEP ELECTRONIC ART COLLECTION (https://www.coleccionbeep.org) is the result of the artistic patronage and foresight of Andreu Rodríguez, president of the TICNOVA Group of Reus (Tarragona, Catalonia). In its 14 years of existence the primary objective of the Collection has been a witness to,and agent of the transgression created from the intersection between art, science and technology. Linked since its inception to the ARCOmadrid Contemporary Art Fair, through the ARCO-BEEP Electronic Art Award, it has gathered a set of electronic and digital works of art, extremely important and significant worldwide, which summarizesthe trends and evolution of the artistic practices related to the new technological means.

The BEEP Collection develops an intense lending activity and its works have been required by important international museums.

It also provides technological support to artists for research and production purposes and develops several parallel programs of technological sponsorship. These include the research program on the conservation of Technological Art, carried out with the Faculty of Fine Arts of the Polytechnic University of Valencia and the ATA program of training and artistic production in advanced technologies, convened in collaboration with the NewArtFoundation and Eurecat, the main technological center of Catalonia.

"The collaboration with **Hangar** which materializes in the Festival is precisely the result of this **new form of collecting, active and militant**," says Matallana.

HIGHLIGHTS BEEP COLLECTION

(FACES. A dialogue between the Es Baluard Collection and the BEEP Electronic Art Collection)

Until 6th October, a significant part of the Collection can be seen in the framework of the **FACES exhibition. A dialogue between the Es Baluard Collection and the BEEP Electronic Art Collection**, in Es Baluard, the modern and contemporary art museum of Palma de Mallorca.

The exhibition, curated by Roberta Bosco and Stefano Caldana, proposes a constructive and cross-sectional reading of the creative processes of different generations of artists and their research on the concept of portrait with the aim of finding common ground and unexpected reading of works between them which are often very different.

FACES, which was inaugurated on 30th January, has reaped an extraordinary media impact, accounting for almost 49,000 visitors (with 40 days to close), a figure which places it among the most-visited exhibitions of the 10-year history of Es Baluard.

In addition, only in the last year, BEEP has been a guest collection at the Biennial of Moving Image in Frankfurt and at the exhibition *Our simple relationship with technology*, which **Mobile Week Barcelona 2019**organized as the star of the cultural program parallel to the fair.

Its background has pioneering works, true military cornerstones of the history of digital art, such as *Mano térmica de artista*by Lugán and *M3X3* by Analivi Cordeiro, both from 1973; pieces by renowned international electronic artists such as Rafael Lozano-Hemmer, Marcel.lí Antúnez, Daniel Canogar, Christa Sommerer and Laurent Mignonneau, Chico MacMurtrie, Eduardo Kac and Fakeshop and projects by emerging young artists such as Anaisa Franco and Paolo Cirio.

ARTISTS AND WORKS @ ARS ELECTRONICA
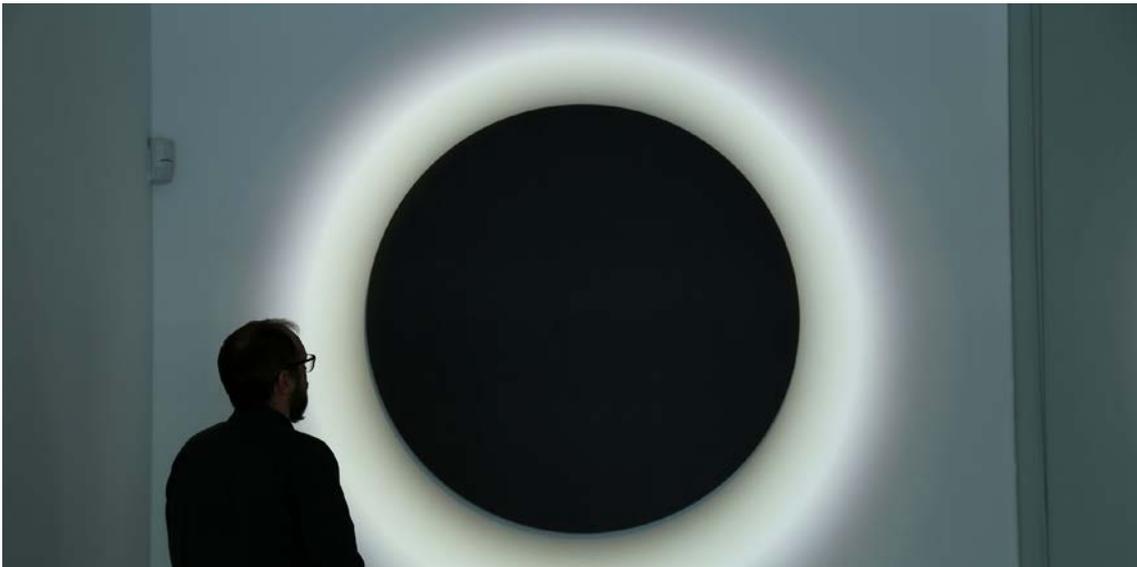
(*Eclipse II* - Félicie d'Estienne d'Orves – Photo: Cibrian Gallery)

BEEP Collection Works

Aurelia 1 + Hz / proto viva generator - Robertina Šebjanič - 2019
It is the most recent production made by the BEEP Collection. It consists of an interactive and sound installation which addresses the possibilities of coexistence between humans, animals and machines. In the era of the Sixth Extinction of species, after pressing through the seas and oceans of the world for more than 500 million years, jellyfish have become a species which is considered immortal, which has fed all kinds of human thoughts about eternal life. On the one hand the installation generates sounds in relation to the movements of jellyfish in the liquid medium, and on the other it combines the activity of living organisms with that of electronic devices, giving life to a new bio-cybernetic organism, which aims at the atavistic question: could I live forever?

*The Wall of Gazes* - Mariano Sardón and Mariano Sigman - 2011
It is the winning work of the ARCO-BEEP Electronic Art Prize 2019, the 14th edition of the acquisition prize which has been responsible for keeping the electronic and digital art scene alive at the most important contemporary art fair in Spain, ARCOmadrid. Sardón investigates the mutations of the contemporary look from an investigation of the portrait in the digital era, based on an eye tracker device, a tool for measuring the position and movement of the eyes. Each subject who looks at the work establishes a route with their vision which generates lines and flashes until they form the face which appears on the screen.

Eclipse II - Félicie d'Estienne d'Orves - 2012/2019
This is a light installation formed by a circular screen suspended in space which recreates a series of cyclic and progressive rotations, as several hypnotic luminous states progressively develop, inspired by astrophysical phenomena. The work is part of the *Cosmos* series, whose objective is to question the instinctive and mythical understanding which induces the natural manifestations of light.

Luci, sin nombre y sin memoria - José Manuel Berenguer - 2007
This is an installation which represents the light dynamics of the fireflies of Southeast Asia, where the flash of a single specimen is able to condition and control the rhythm of the entire colony. *Luci* reinterprets this visual harmony through a swarm of 64 electronic artificial fireflies, created by the artist with artisan techniques. The evolution of the system is unpredictable, since its behavior is conditioned by the light variations of the environment, such as the entry of the public into the dark space which houses the work.
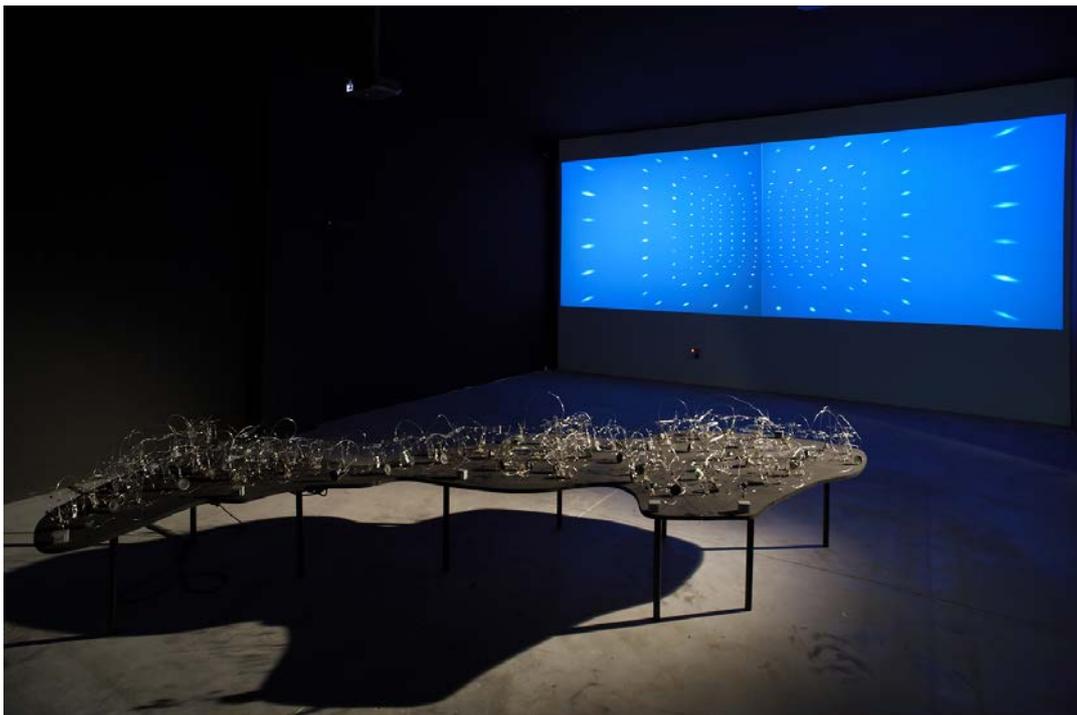
(*Luci, sin nombre y sin memoria* - José Manuel Berenguer)

New BEEP/Hangar productions

PsyCHO TRance // K-Hole - Kenneth Dow - 2019
This is a set of parts which proposes a usage limit for technology, as demonstrated by *OfoStep*, a bicycle lock turned into a sequencer. The buttons which allow you to program it are the same ones which were used to open it: it is the same device, turned into a musical instrument which is both rudimentary and complex. With his way of working with technology, and of questioning its purposes and limits, Dow, who lives and works between Hamburg and Shanghai, questions the common places of the confrontation between the digital culture of the East and the West.

(PsyCHO TRance // K-Hole - Kenneth Dow)

Ageism Paintball Techniques - Patricio Rivera - 2019
This is a *paintball* gun which, thanks to an articulated robotic support, writes the word "ageism" on the wall of the exhibition space, firing a mixture of paint and horse manure. Rivera investigates the relationships between society, means of production and technology, investigating their mutations and constant displacements. His work is developed through the deconstruction and questioning of the technological framework, recreating a system of relationships in which speculations and allegories coexist with work, added value, capital and consumption.

post-window -TopLap (Lina Bautista and Ivan Paz) - 2019
Is it possible to write the code of a piece of music in words? This work, which explores the possibility of extending the writing of computer code to the level of human writing, has the appearance of a primitive computer, with an alphanumeric keyboard. What the visitor writes generates and modifies the musical piece which the device creates in real time. The work, which unites artificial and human intelligence, is based on the computational technique of *sentiment analysis*, which allows the reading of any word or phrase as a musical instruction.

More information:
Roberta Bosco ro.bosco@gmail.com tel. +34 629718604

PRESS PHOTOS: Download
https://arteedadsilicio.com/aef2019/

Press Contact Ars Electronica:
Joan Bairam Joan.Bairam@ars.electronica.art