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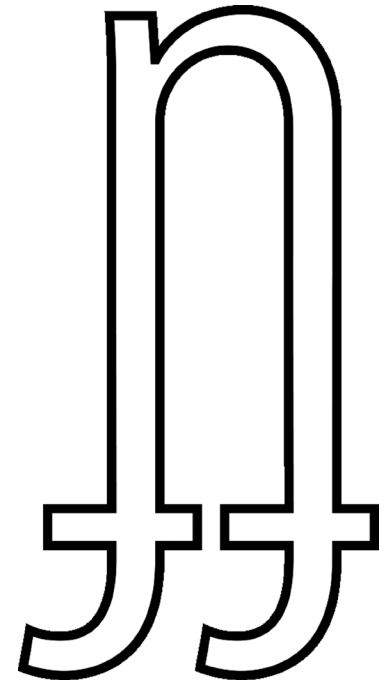
online / offline

Online∕offline is a glossary of terms often quoted in the post-digital context. It was produced during a close experimental 3-day workshop at artist-run space 3 137 in Athens. This workshop was organized by association hd.kepler, artist run space 3 137 and Enterprise Project. We are all interested in light and DIY economy as a response to the financial pressure that the independent cultural producers endure.

On this occasion, we invited the following artists, curators and theorists: James Bridle, Zoe Giabouldaki, Daphne Dragona, Théo Massoulier, Philippe Riss, Anna Tomczak, Thibaut Vandebuerie. This glossary you hold in your hands is presented at Enterprise Project on April 23, 2016 and is the product of a very recent collective experience of a multidisciplinary group. It is a work in progress.

Post-digital art is not the art after the Internet, the internet is neither over or surpassed but it is everywhere and we should examine its consequences on art since it is a medium that we cannot escape. One way or another, the artwork will be presented on the internet, either during the artistic process or afterwords by its documentation, communication and sales.

The terms online and offline are defined from the computer science. Online designates a state where we are connected and offline, a state of disconnection. For the first time, "online" was introduced in telecommunications. The term offline did not exist because a disconnected machine was unworthy to be defined and included in the technical vocabulary. Nowadays, whether we call it biocybernetics era or hyperconnectivity era, there is one thing in common; the infiltration of the network in every aspect of our lives. And the artwork always circulates through networks.

We think this glossary as a tool that enables us to better understand our times. By choosing carefully our vocabulary, we form our present. Our present is perforated, continuous, mutative. It is made of words, images, feelings and impressions. We aim to present and renegotiate the "Online∕offline" terms that seem important for our artistic or curatorial practices.

This publication is the continuity of the online/offline publication *On the Run* #1 Online∕offline published by the association hd.kepler. with a particular materialization protocole. The editorial project exists online on the website hdkepler.net. You can either read it online or print it with your home printer, fold it and staple it according to the protocol we set up with the graphic designer, Thibaut Vandebuerie. You can afterwards archive it to your home library or share it with your public if you are managing an art space. This publication is the result of teamwork and a collective process of materialisation that depends on the agency of participants.

Editorial

hd.kepler.

3 137

Enterprise Projects

cognitive penetration

biocybernetic
reproduction   Umwelt

techno-human condition

remediation   image
                               original
entanglement   reproduction

complicity

vibration

                                                                    cloud   gallery space   network

                                                                              infrastructure

                                                                              algo

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                                    ON LINE
                                    OFF LINE

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attention

        transparency

                exposure   self-organization

visibility   obfuscation
                                                                                      bio-mineral
                                                                                      continuum

                                        7   turbulence

        post-curation   terra aperta

        blackboxing

        datafication   accelerationism

        neomateriality

credit: Paul Baran, Diagrams, 1962.

credit: SRI International, First Internetworked Connection diagram, 1977.

cloud

a network in many different states, many or all of which are hidden and invisible from a distance. A fog, a nation, a datacentre

network

an assembly of different but related things, which are connected to one another. An internet, a community, a rhizome

gallery space

After the arrival of the internet, the gallery space became the starting point of post curated exhibitions. Gallery spaces are transitional spaces and no longer destination spaces
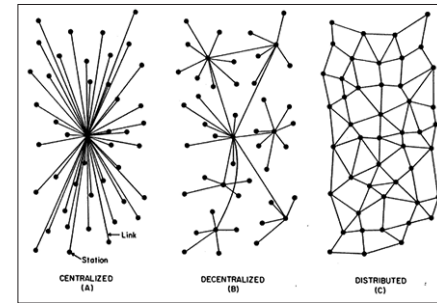
infrastructure

the essential physical layer that underpins and supports everything and allows it to function. The cable and the backbone
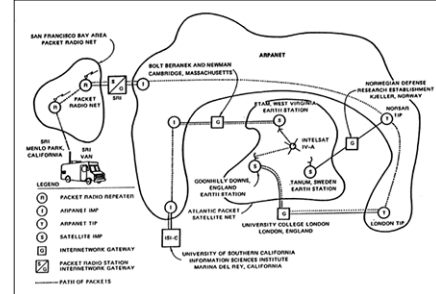
algo™

Algo™ is a registered trademark: the first AI curator. Algo™ will join a human board of curators in 2018 and will have the same power of decision as humans

cognitive penetration

modification of our way of thinking and acting over time. We cannot detect or feel this process. It affects us individually and over time collectively by incorporating attitudes, gestures and the functioning of our brains. In one form, it is the addiction to technology

biocybernetic reproduction

sphere of our perceptive sensibility with the assistance of technology. Through technology we are capable of perceiving more of the universe around us. Where the individual's umwelt only contains what they can sense individually, e-Umwelt is networked and so creates a new, global sensibility

e-Umwelt

describes the nature of image processing today including their deep modifications. It refers to genetics, which investigates the elementary code of a living being: we can understand images today in the same way. The final copy is not inferior to the original

techno-human condition

the state of being human in relation to technology

remediation

the pollution of forms and the influence of different media on one another, including text, photography, cinema, the Internet

image original reproduction

entanglement

complicity

vibration

The digital has merged with the physical to create a hybrid reality.

credit: Stanley Kubrick, *A Clockwork Orange*, 1971.

credit: Jacinta Preston, Glass Box with handle.

attention
the currency of information. The information which attracts the most attention has the most value, in an attention economy

not merely seeing something, but understanding how it works and comes to exist. Something may be visible and opaque: it exists and you can see it, but you can't see how it works. The postal system is transparent; email is opaque
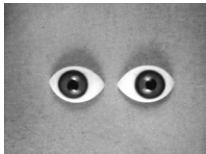
transparency

exposure
the purposeful revealing of processes or [infra]structures

visibility

obfuscation
the production and use of misleading data in order to avoid data profiling

something which can be perceived. This thing is visible and this thing is not visible (but still exists). The telephone cable is visible; the internet is invisible
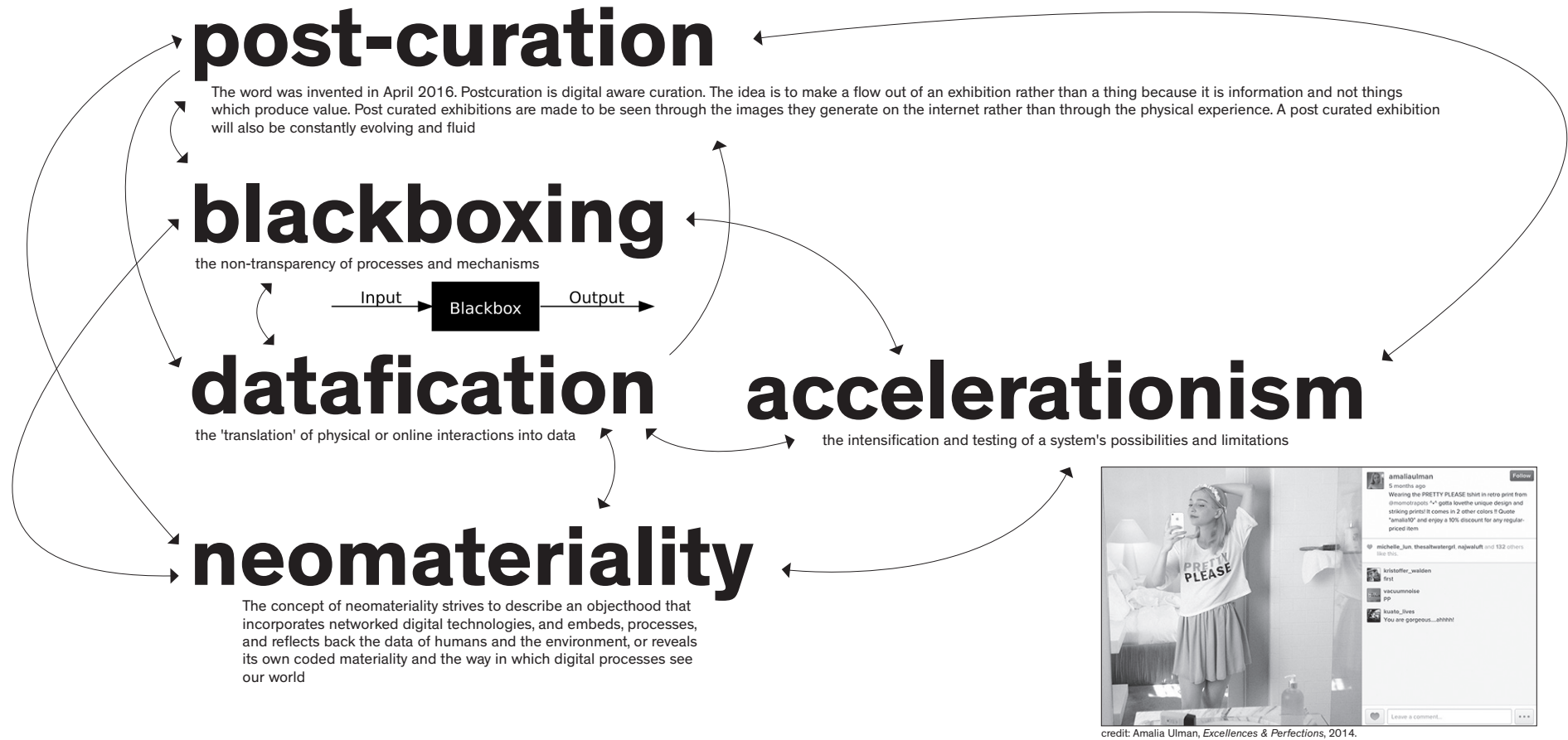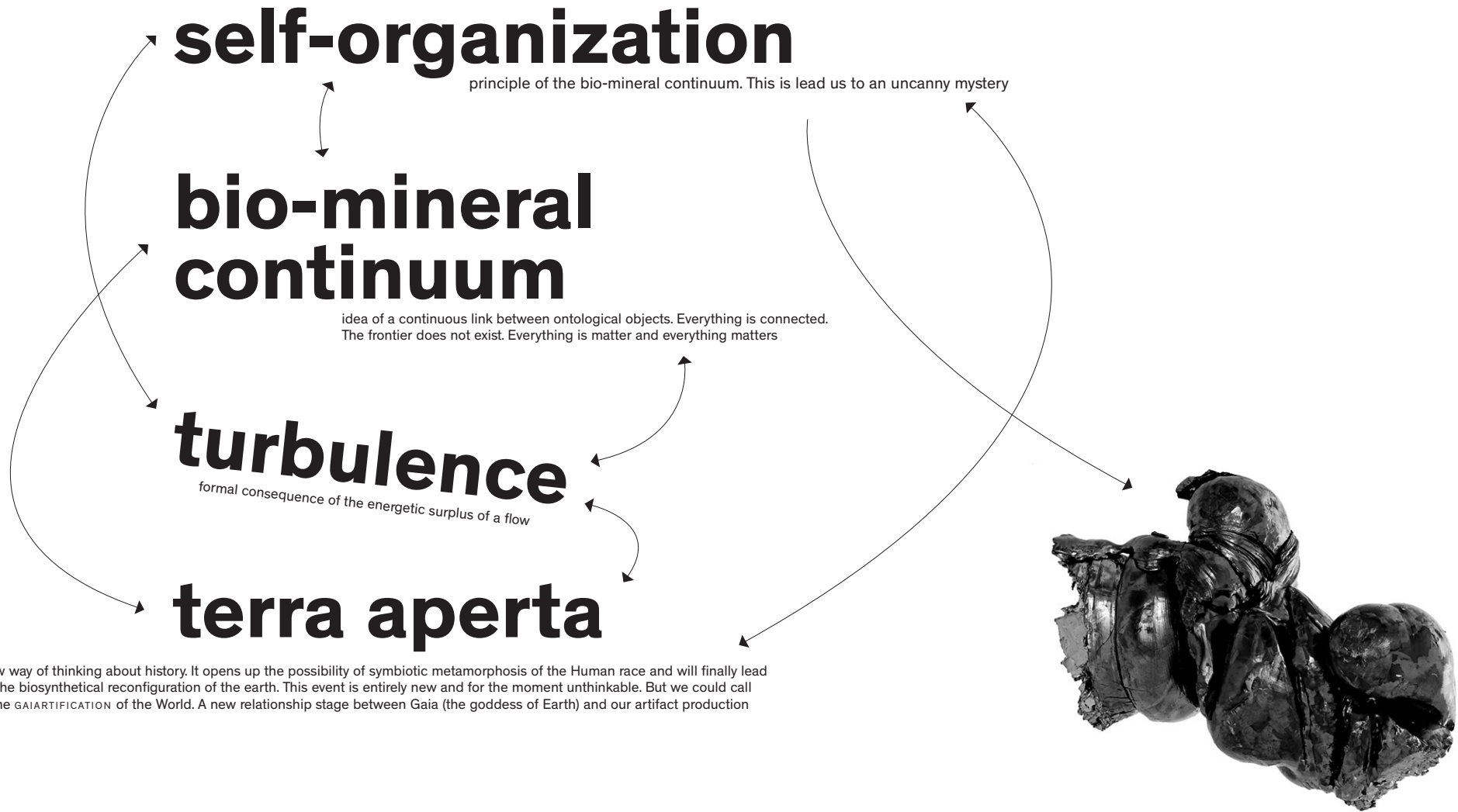

Elliptical Blue Doll Eye Pair

credit: Helen Nissenbaum, Mushon Zer-Aviv & Daniel C. Howe, 2015.

credit: Timo Arnall, *Internet Machine*, 2014.

post-curation

The word was invented in April 2016. Postcuration is digital aware curation. The idea is to make a flow out of an exhibition rather than a thing because it is information and not things which produce value. Post curated exhibitions are made to be seen through the images they generate on the internet rather than through the physical experience. A post curated exhibition will also be constantly evolving and fluid

blackboxing

the non-transparency of processes and mechanisms

Input → Blackbox → Output

datafication

the 'translation' of physical or online interactions into data

accelerationism

the intensification and testing of a system's possibilities and limitations

neomateriality

The concept of neomateriality strives to describe an objecthood that incorporates networked digital technologies, and embeds, processes, and reflects back the data of humans and the environment, or reveals its own coded materiality and the way in which digital processes see our world

credit: Amalia Ulman, *Excellences & Perfections*, 2014.

self-organization

principle of the bio-mineral continuum. This is lead us to an uncanny mystery

bio-mineral continuum

idea of a continuous link between ontological objects. Everything is connected. The frontier does not exist. Everything is matter and everything matters

turbulence

formal consequence of the energetic surplus of a flow

terra aperta

new way of thinking about history. It opens up the possibility of symbiotic metamorphosis of the Human race and will finally lead to the biosynthetical reconfiguration of the earth. This event is entirely new and for the moment unthinkable. But we could call it the GAIARTIFICATION of the World. A new relationship stage between Gaia (the goddess of Earth) and our artifact production

About

hd.kepler.

hd.kepler is a platform dedicated to art and research, created by the greek curator Eleni Riga and the french artist Florent Frizet. We aim to connect individuals & ideas focused on the notion of the economy of gaze, experimentation, cultural translation, anthropology of images and remediation. hd.kepler is meant to function as an exoplanete. We are always in research of a habitable place to establish, share and exchange artistic and curatorial practices. hd.kepler is interested in developing its activity between France and Greece, acknowledging opportunities could be found elsewhere.

http://hdkepler.net/

3 137

3 137 is an artist run space in Athens founded by three greek artists (Paki Vlassopoulou, Chrysanthi Koumianaki, Kosmas Nikolaou).

The space is used as a studio and opens its gates 3 to 4 times per year to organize exhibitions as also events such as artist talks, presentations and performances. 3 137 is a meeting point for creation and collaboration. An independent initiative that promotes artistic practices and supports experimental ways of art production, curatorship and presentation.

http://www.3137.gr/

Enterprise Projects

Enterprise Projects is an Athens based project by Danai Giannoglou and Vasilis Papageorgiou. Created out of our need to express and share our point of view concerning the contemporary artistic creation, this venture aims at experimenting and conversing; experimenting with the curatorial proposal, artistic creation, self-organized function, and conversing with the artistic scene, the Athenian audience and the place itself, which houses the project. As a structure Enterprise Projects has been functioning independently and periodically since September 2015 in Ampelokipoi, Athens.

http://enterprise-projects.com/

James Bridle

James Bridle is a British artist and writer based in Athens, Greece. His artworks have been commissioned by galleries and institutions and exhibited worldwide and on the internet. His writing on literature, culture and networks has appeared in magazines and newspapers including Wired, Domus, Cabinet, the Atlantic, the New Statesman, the Guardian, the Observer and many others, in print and online. He lectures regularly at conferences, universities, and other events. His formulation of the New Aesthetic research project has spurred debate and creative work across multiple disciplines.

Zoe Giabouldaki

Zoe Giabouldaki is a greek artist. She studied Plastic Arts and Art Sciences at the University of Ioannina. In 2014 she presented her solo show *Erroneous Beliefs* at Elika gallery in Athens, and in 2011, she presented *Object Not Found* at Dynamo project-space in Thessaloniki. She has participated in many exhibitions including: *The Engine Room*, Skol Art Center, Montreal, 2015; *New Future*, Museo di Pallazzo Poggi, Bologna, 2013; *WEYA*, Lakeside Arts Center, Nottingham, 2012; *The Non-Existent Hand*, ReMap3, Athens, 2011; 2nd Moscow International Biennale for Young Art, National Center for Contemporary Arts, Moscow, 2010.

Daphne Dragona

Daphne Dragona is a greek theorist and curator living and working in Berlin and Athens. Her current interests lie in critical data-driven art, commons-based art and in 'off-the-cloud' tools and infrastructures. She has collaborated with centers, museums and festivals of different countries. She is part of the curatorial team of transmediale, festival for digital culture (Berlin) and of the organising team of Hybrid City Conference (Athens). Among her curated or co-curated projects and exhibitions are: *Homo Ludens Ludens* (Laboral, 2008) *Mapping the Commons* Athens (EMST, 2010), *Datenspiel/Dataplay* (Goethe Institut Athen & Frown, 2013), *Afresh* (EMST, 2013), *Home/s* (Benaki Museum, 2013) *New Babylon Revisited* (Goethe Institut Athen, 2013), *Capture All* (transmediale, 2015). She was awarded a PhD from the Faculty of Communication & Media Studies of the University of Athens in 2016.

Theo Massoulier

Théo Massoulier is a french post-graduate student in Ecole Nationale Supérieure des Beaux-arts de Lyon. His research entitled "Gaïartefact" focuses on the notion of artificiality and bio-esthetics.

Philippe Riss

Philippe Riss is the french founder of XPO, a prospective studio studying the consequences of the digital on the contemporary art, the gallery supports programs for young artists. He co-founded HYPERSALON, a meeting point for contemporary art gatherings bringing together artists, curators, critics, technologists, collectors. Philippe Riss is also curator, advisor and artistic director regarding the digital and his consequences to the contemporary art. The website of XPO is http://xpo.studio

Anna Tomczak

Anna Tomczak is a polish curator and anthropologist. She lives and works in Lyon, France. She studied anthropology of a culture and worked in Zacheta National Gallery of Art in Warsaw as a curator. She has also participated in the selective curatorial programme of "École du Magasin" where she co-curated an exhibition dedicated to Liam Gillick. She often writes for the magazine Lynx Contemporary. In 2014, she has created recto/verso with the Italian curator Giulia Bortoluzzi. recto/verso is a research collective of widely understood curatorial practices aiming to broaden experiences while investigating the nature of images in contemporary society. The website of the collective is https://rectoversocollective.wordpress.com/

Thibaut Vandebuerie

Thibaut Vandebuerie is a french post-graduate student in Ecole Nationale Supérieure des Beaux-arts de Lyon. He is the graphic designer of *On the Run* #1 Online/Offline and he co-curated the protocole of the publication.

Protocole of materialization

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