

peer to space

Non-Stop Infinity

Exhibition by peer to space
in cooperation with the Future Gallery, Berlin

Munich (peer to space):

Opening: 11 October 2011 at 7 pm
Duration: 12 - 15 October 2011 (daily, from 4-7pm)
Location: Sonnenstraße 22, 1 st floor (at Boque auf Croque), Munich
www.peertospace.eu

Berlin (The Future Gallery):

Opening: 23 September 2011 at 7 pm
Duration: 24 September – 1 October 2011
Location: The Future Gallery, Mansteinstraße 3, Berlin
www.thefuturegallery.org

Artists:

Lance Wakeling
Lindsay Lawson
Niko Princen
Rafaël Rozendaal
Spiros Hadjidjanos
Swyndle & Hawks

Supported by:

outset.



Non-Stop Infinity

Infinity is often perceived as an overwhelming, abstract and intangible extent without any borders. It plays an important role in mathematics, physics and philosophy. When it comes to daily life, infinity is somehow divided into segments of space and time which provides a viable system for human existence and progress. Going beyond that system and start thinking about infinity often causes a doubtful irritation followed by questions about sense and meaning of individual activities or even life itself. In various ways, several contemporary artists approach this wide and hardly comprehensible topic of infinity with its options and limits. The exhibition *Non-Stop Infinity* features some of these positions and approaches.

Lindsay Lawson's two-channel video installation *Double Helix* features a circular conversation between two women about individual life and death as part of an infinite circle of life as such. This conversation is bound visually with archaic-looking videos of plants being washed constantly by waves.

Lance Wakeling takes up the formal language of Constantin Brancusi's *Infinite Column* and - by using contemporary means - translates it into a virtual, infinite column which rotates around its own axis spirally.

The work *The Eagle has stranded* by Swyndle & Hawks is made of several components and focuses on the astronaut's experience and perception of the infinite space from their tiny space capsule during the Apollo 11 Mission. Neil Armstrong and Buzz Aldrin landed on the moon in the *Eagle* landing craft. The sculptural part of *The Eagle has stranded* examines the tiny space of this landing craft. Additional paper works, which are based on NASA's documentation of the communication on board the Apollo 11 Mission, expresses the astronauts' stunning perception of the infinite space.

With his installation *Network Time*, Spiros Hadjidjanos attempts to create a new Internet-based time unit system, which takes individual Web activity as its basis. With his installation consisting of WLAN routers and fibreglass cables, he also reaches a very physical approach towards the virtual Web and network: invisible waves become visible by being united with the routers and cables which provide infinite virtual (time)frames.

The interactive, Web-based works of Rafaël Rozendaal involve the visitors and, thanks to the computer mouse, allow them to become "users" of the works because they are forced to actively control the work within a spatial-aesthetic arrangement designed by Rozendaal. In *Color Flip* for example, users can tear off sheets of paper from a virtual pad. Initially, this activity appears playful and exciting, but soon the user realizes that it could be continued infinitely without any change or pursuing a particular goal, as in a computer game. At this moment, a doubtful irritation comes up, which confronts the user with the question about the sense and meaning of their own activity.

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Niko Princen's Web-based work *Infinite Line* shows a small green line, which is supposed to extend itself endlessly throughout the screen. But it reaches the maximum extension a browser can provide.

For Lance Wakeling, infinity plays a role in his occupation with spatiality, whereby infinity could only be depicted in a virtual model. Lindsay Lawson reflects about individual death to make a statement about the circle of life itself. Rafaël Rozendaal's interactive works can be used infinitely and therefore throw its users back to themselves. Spiros Hadjidjanos lets the visitors participate in his work because he visualises their activity using the routers with their smartphones; he provides a certain tangibility and concreteness towards the endless possibilities of the virtual Web. Niko Princen questions the limits of infinity within the internet, which is supposed to offer unboundedness. For Swyndle & Hawks, the focus is on the individual-subjective human experience with the infinity of space.

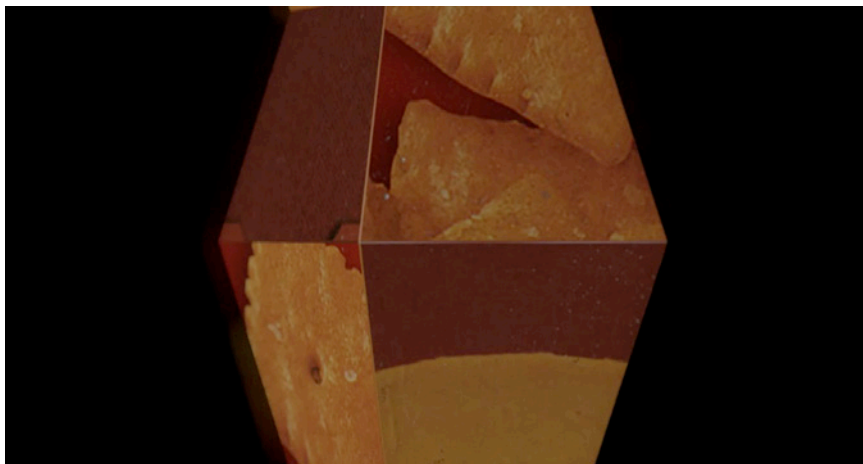
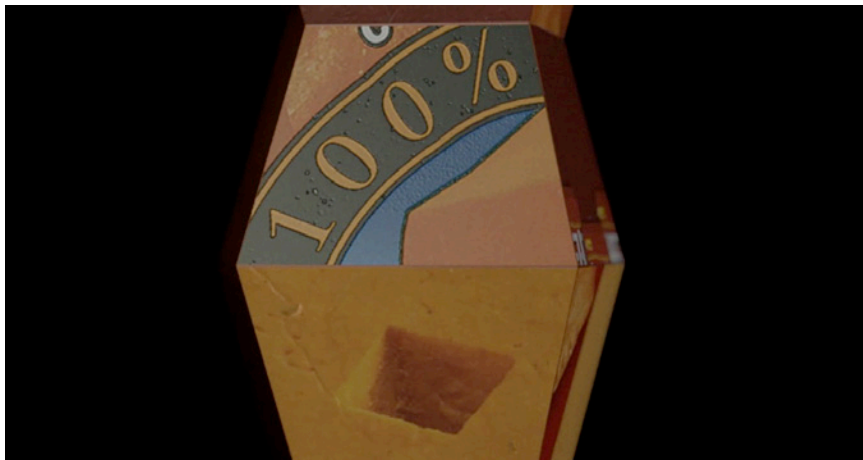
The works featured in *Non-Stop Infinity* built the aspect of endlessness into their architecture, whether it be in the form of a loop, a randomized algorithm, sorting endless user input, or they visualise the perception of spatial infinity. They all deal in certain ways with the possibilities and limits of infinity. Therefore they may enable the visitors to experience spatial and temporal infinity and to start questioning about human perception and frames of reference of infinity.

Lance Wakeling – Infinite-Column.tv (2011)

Lance Wakeling (*1980, lives and works in Brooklyn, New York) considers the internet as platform for his artistic activity. In his works, he examines, among other things, the works of artists such as Claude Monet and Daniel Spoerri. The work *Infinite-column.tv* creates a new version of the *Infinite Column* by Constantin Brancusi. Apparently without end, the column rotates around its own axis spirally. In the beginning, Lance Wakeling experimented with a physical model made of Cheez-it packages until he decided on a virtual 3D model because it seemed more real to him.

www.lancewakeling.com

www.infinite-column.tv



Lindsay Lawson

Lindsay Lawson graduated from UCLA (MFA) in 2007 and was a guest student at Städelschule in Frankfurt am Main in 2009. Her sculptures, video works, and performances focus on human perception and topics from philosophy and physics.

www.lindsaylawson.com

www.lindsaylawson.com/work/double-helix

Double Helix (2006)

Two-channel video, loop

2 voices engage in a circular conversation about the limits of knowledge and what happens after death. After they cycle through the conversation once they switch lines thereby taking up the other's previous argument. The video shows underwater plants washing back and forth in a wavepool constructed to look like the North Atlantic ocean. The video and audio loop continuously.

"The infinite something would be infinitely inclusive." "Like a timeline that folds back on itself to make a loop." "A circle." "No, a sphere."



Niko Princen

Niko Princen (* 1979 in Amsterdam) lives and works in Berlin and Amsterdam and studied at HKU Utrecht School of the Arts (2001-2007) and School of the Art Institute Chicago (2005).

www.nikoprincen.com
www.nikoprincen.com/infinetline.html

Infinite Line (2009 -)

Niko Princen's *Infinite Line* is a web-based work initiated on the 9th of October 2009 at 15:46:12 CET DST. Since then the line has been growing one pixel every second testing the limits of various browsers, the graphical user interfaces of the Internet. On Wednesday, February 10, 2010 Internet Explorer's limit was reached: 10737418 pixels. On Tuesday, May 4, 2010 Firefox's limit was reached: 17895698 pixels. The line is still growing in Safari and Chrome although it is experiencing some difficulties.



Rafaël Rozendaal

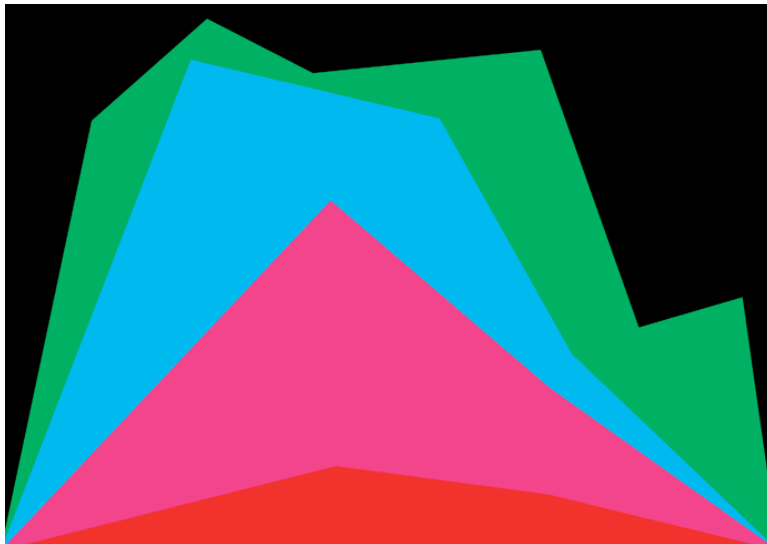
Born 1980, Dutch – Brazilian, lives and works everywhere.

Rafaël Rozendaal is a visual artist who uses the internet as his canvas. His artistic practice consists of websites, installations, drawings, and writing. Spread out over a vast network of domain names, he attracts a large online audience, over 12 million unique visits per year. His work researches the screen as a pictorial space, reverse engineering reality into condensed bits, in a space somewhere between animated cartoons and paintings. His installations involve moving light and reflections, taking online works and transforming them into a spatial experience.

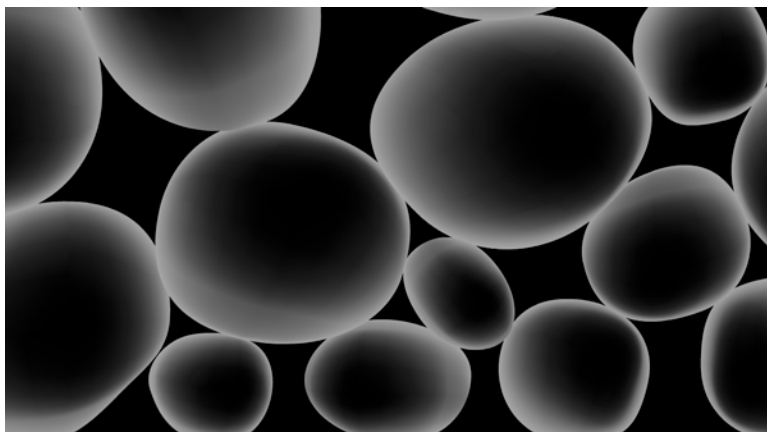
www.newrafael.com

www.newrafael.com/press.zip

www.falling falling .com, 2011



www.thepersistenceofsadness.com, 2010



www.peertospace.eu

Spiros Hadjidjanos

Spiros Hadjidjanos works with technology and the internet. In his works, he concentrates on a few starting materials referring to approaches and positions of conceptual art next to computer science and the internet. He is interested in the actual and conceptual attributes of networks, he uses the internet to manifest his concepts and he claims that time can be measured in information units. His works, although mostly physical all share a common ground, they encompass digital code and whether stored or flowing, the digital information is an essential element of every work. Spiros Hadjidjanos studied at the UdK, Berlin with a DAAD scholarship where he was awarded the Meisterschülerpreis des Präsidenten.

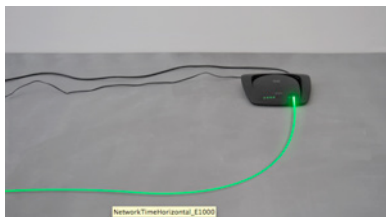
www.spiroshadjidjanos.net

Network Time (2011)

Wireless router, custom router firmware, fiberoptic cables, electronics

Dimensions variable

Spiros Hadjidjanos' *Network Time* visualises data traffic and involves the visitors of the exhibition: With their smartphones visitors can send emails via the routers of the installation; this process illuminates the router's LED and the connected fiberoptic cables.



Swyndle & Hawks - The Eagle has stranded (2011)

Nowadays everyone can cross any border in virtual reality. On google earth we can look down upon our blue planet and we could easily simulate a space flight. Almost 50 years ago, the Apollo 11 astronauts set first foot on the moon - mankind was still about to cross real borders. Many of the nowadays technical solutions are based on the one's invented or used for the Apollo Program. Even the green movement all over the world is based on the first pictures astronauts made from our fragile blue planet.

With *the Eagle has stranded*, Swyndle & Hawks take a look at the human side of the Apollo 11 Mission and the personal experiences the astronauts Neil Armstrong, Buz Aldrin and Michael Collins gathered especially about infinity contrasting the small capsule of the Eagle. Preparing *the Eagle has stranded*, the two artists felt being divided like the astronauts in the space and the earth station: Each one at his own home or studio, working separately and communicating by phone, mail and skype for months - and finally met for a 24 hour mission to build the 8 panel work *Eagle* and several paperworks (*Confidentials*) based on the Apollo 11 onboard transcript.

www.swyndleandhawks.com

