

Florian Tuercke (DE)

Florian Tuercke (1977) lives and works in Nuernberg, Germany. He has received various art-prizes and grants and takes part in international exhibitions and projects. His field of work is sound art in public space. With his project *urban audio*, with which he made a tour across the USA in 2008 and a tour through 16 German cities in 2010, he will be guest in the European Capital of Culture Turku in July 2011.

1. Do you consider yourself a digital person or an analog one?

2. In which way can we see it in this artwork?

"I believe that the internet is the digital extension to the human brain.

I believe in the global online nation of which I consider myself a citizen.

I believe that the internet will have a radical impact on human evolution.

Nevertheless believing itself remains a bio-chemical process in my analog brain."



HuMobisten (NL)

HuMobisten are Rufus Ketting and Gyz La Rivière from Rotterdam.

1. Do you consider yourself a digital person or an analog one?

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"One of the things we find interesting about being in a digital surroundings (this society of ours), is that we can experience it as both digital and analog creatures. As soon as we turn digital, it seems all we care about is the future. 'What's going on tomorrow?', 'What are you going to do?', 'what and when is the new update?', the rest is 'memory', only consulted when explicitly commanded to. When we are experiencing life as analog creatures however (when cycling, making love, walking, talking (although talking can also be a digital activity), joking around, sleeping) passed, present and future are all to be experienced like a sort of 'bowl of endless continuity' going in all directions simultaneously.

Christian Rupp (AT)

Lives and works from Vienna, Austria. Frequent activities and exhibitions abroad, mostly in Finland, Sweden and Greece. Studies in Vienna: University of Applied Arts, Physics at the Technical University, Interdisciplinary Studies at the University of Vienna. Projects and exhibitions in .at.ar.cz.de.fi.gr.il.it.mx.net.no.pl.ro.se.th.tr.us

Invasion

from 2008

Photographic Panoramas and

Troop-Portraits

Dimensions go from 300cmx60cm to 20x30cm

The Monobloc chairs are injection-molded in one piece from plastic, almost always in the color white. Due to being the cheapest possible pieces of furniture they populate our planet in probably higher numbers than the species that invented them.

They are economically a story of success, an aesthetic anaesthetic and found in almost all places in the world where leisure or vacation are consumed on a low budget. Not made to last and cheap to replace they are replaced frequently — their infunfunctional leftovers populate nature, landfills or the oceans when ending up after a process of degradation as plastic granulate-material.

In the photographic series *Invasion* they are the actors in an absurd mise-en-scene.

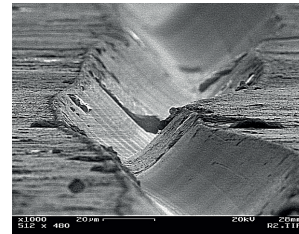
1. Do you consider yourself a digital person or an analog one?

2. In which way can we see it in this artwork?

"Being human, I think I cannot 'be' digital, and I dont want to be. So I would consider myself analog with good interfaces to the digital



world. In my work it is me 'the analog' making use of 'the digital' as a tool. I love the possibilities of digital tools like undegraded limitless copies and the working-processes where I can track back, branch out, cancel and do parallel operations without loss of quality — theoretically. Practically, like I have the impression most of the people currently, frustrations by the far from perfect implementations of digital tools eat up a lot of energy.



Tuomo Väänänen & Rasmus Hedlund (FI)

Rasmus Hedlund and Tuomo Väänänen are two musicians /visual artists working mainly in the electronic domain. Their works are suitable for both contemporary club and gallery environments.

(dis)Integrator is an interactive installation running on an analog platform. It lets the audience experience the deterioration of sound through repetition and physical wear. It plays also with the contrast between portable digital entertainment with endless possibilities and an unique physical artefact.

1. Do you consider yourself a digital person or an analog one?

"We'd like to think we're both."

2. In which way can we see it in this artwork?

"All the sounds have been recorded and processed digitally, but the finished artwork is fully analog (as well as the mastering and manufacturing of the vinyl records)."



Eshu Etaeb

28.4.–22.5.2011

Christian Rupp (AT),
Stefan Otto (SE),
HuMobisten (NL),
John Court (FI/UK),
Susanne Schär &
Peter Spillmann (CH),
Volker Schreiner (DE),
Florian Tuercke (DE),
Banu Cennetoglu (TR),
Tuomo Väänänen &
Rasmus Hedlund (FI)

kuratorer / kuraattorit

Marcus Lerviks &
Albert Braun (FI)

John Court (FI/UK)

John Court was born in 1969 in Bromley, in the county of Kent in England. He graduated from Camberwell School of Art and Design in 1994 and Norwich School of Art and Design in 1997. John Court moved to Finland in 1997. He lives and works in the far North, near the Arctic Circle. His work has been exhibited throughout Scandinavia and featured at several prestigious events in Europe including the Venice Biennale (2005) and the Liverpool Biennale (2004).

ART IS ART

5 x 120 cm by 80 cm and 4 x 80 cm by 120 cm aluminium sheets with black board paint

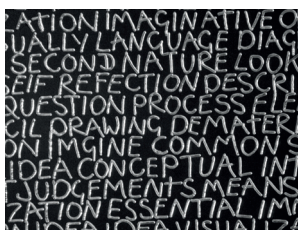
ART IS ART tests the validity of the question "What is art?" When we invest so much time and value into the process of thinking and making the artwork and the only result seen is the art work. I have no answers as to what art is — I only have questions because art is everything and nothing — and everyone has their own interpretation.

1. Do you consider yourself a digital person or an analog one?

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"In the work *ART IS ART* and all of the engraved works, the basic idea or writing comes out analog in the one way single idea. But through the making of the work with the hands and the viewer it becomes more 'digital wise' with the contact and negation with other ways process, experiences, creativity, luck, and the now.

This for me how I see a 'digital' more than one meaning (but I must say that I am not sure what digital means) and that is a very interesting point."



Stefan Otto (SE)

was born in 1969 and lives and works in Stockholm, Sweden. He has exhibited frequently both in Sweden and internationally for example in *Obscure* at Sorlandet Kunstmuseum in Norway, *The Swedish Experience* at Independent Filmcenter in N.Y, USA, and at Peter Bergman Gallery in Stockholm.

"I'm showing three documentations (photographs) of paintings that no longer exist and a sculpture of a sequence in the life of a VW-bus."

1. Do you consider yourself a digital person or an analog one?

"...don't know really..."

2. In which way can we see it in this artwork?

"Ha!, you can't."



Volker Schreiner (DE)

Volker Schreiner, born 1957 / lives and works in Hannover, Germany / since 1988 video works / presentations at festivals in Berlin, Oberhausen, Rotterdam, Vila do Conde, Paris, Brussels, Madrid, Rome, New York, Montréal, Tokyo, Sydney, Buenos Aires / grants a.o. Villa Massimo Rome, Cité des Arts Paris, Kunstfonds Bonn / lectureships at the HfG Karlsruhe and the HBK Braunschweig, visiting professor at the HBK Braunschweig and the Johannes Gutenberg-University Mainz / lectures, workshops and seminars Goethe institutes Rome, Istanbul, Casablanca, Jerusalem, Bangkok; ODTÜ Ankara; Bezalel Art Academy Jerusalem; Neuer Berliner Kunstverein; Kunstmuseum Wolfsburg; Bahcesehir University Istanbul / works owned by the Neuer Berliner Kunstverein, the Mediathek of the ZKM Karlsruhe, the Ludwig Museum Cologne, the Museum für Neue Kunst Karlsruhe, the Netherlands Film Museum Amsterdam.

"You can make any boring Hollywood film interesting, if you cut the movie several many times and splice it again ..."

Nam June Paik, "film scenario"

1. Do you consider yourself a digital person or an analog one?

2. In which way can we see it in this artwork?

"The world is analog, as perception is analog. Similarity and comparison, equivalence and relation, equality and difference: Analogy is the central term to describe the filmic montage in my work."

Banu Cennetoglu (TR)

Banu Cennetoglu works with photography, installation and printed matter. After having a B.A. in psychology, she studied photography in Paris. Between 2002–03 she was an artist in residence at the Rijksakademie, Amsterdam. In 2006 she initiated BAS, a project space in Istanbul focusing on collection and production of artists' books and printed matter. Recent exhibitions include *Guilty feet have got no rhythm.* / Kunsthalle Basel, Manifesta 8, *Sample Sale – 2010 BC / Rodeo*, Istanbul, 53rd Venice Biennial, The Pavilion of Turkey (with Ahmet Ogut), 10th Istanbul Biennial and 1st Athens Biennial. She lives and works in Istanbul.

Artist's book *CATALOG 2009*

912 pages / 21 cm x 28 cm / offset printing. Edition: 150.

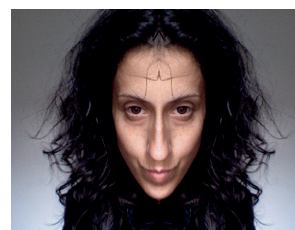
CATALOG 2009 was originally conceived to function as a mail-order catalog available for six months in the Pavilion of Turkey at the 2009 Venice Biennale. *CATALOG 2009* contains 450 photographs by the artist. They are classified under 15 categories. The viewer could download for free any of the photographs by taking a form home and marking a code, which could be found on each photograph. This exclusive offer was only valid until the last day of the Biennale. Tracing or statistics of the downloads were not executed intentionally. Due to circumstances, all copies of *CATALOG 2009* are stamped by the artist as either saturated or slightly wet.

1. Do you consider yourself a digital person or an analog one?

"A full time analog, a part time digital..."

2. In which way can we see it in this artwork?

"It comes out from the spine... 'slightly wet' and / or 'saturated'"



Susanne Schär & Peter Spillmann (CH)

Susanne Schär (1967) & Peter Spillmann (1964) live and work together mainly in Basel since 2000. They have exhibited in solo- and group shows mostly in Switzerland, and also in other countries. They have been involved in different artists-initiative-projects.

"Our work is often based on observations of inconsiderable and considerable negligibilities / coincidences we find in our memories, desires and traces of life. This basic material is inspiration for our conceptual and associative work, which we transfer into installations, video-works and photographs. Our work tries to connect different levels of perception, which we cannot experience, record and sample at the same moment — such as spacial, spatio-temporal, physical and mental comparisons. The locations we choose for settings build the basis for our concepts, but we aim to quit the level of architecture by choosing different medias to purpose and create an extended space of perception. Our installations allows us to express and show a social or secret life, which creates a further dimension of associations and thoughts for the recipients."

never-never land

Dimension variable

Material: used mattresses fixed to the ceiling with roof-laths / timber-battens (painted white glazed)

1. Do you consider yourself a digital person or an analog one?

2. In which way can we see it in this artwork?

"come in,..... come in,..... it's beautiful,.... driving fast,.... eating designed,.... drinking digital,.... working – mechanical independent,.... hearing – mobilphonic translations, ... speaking – coincidental democratic,.... dreaming – satellite transmissions,.... walking – individual sensoric lines,.... sleeping – emotion universal,.... watching – authentic natural TV,.... making – serial love transfers,.... feeling – artificial native,.... living – unspiritual religions,.... thinking – global local,..... come in,..... come in,..... a biological masterpiece,.... pure emotions,.... imitation of life,.... factory life,.... and jumping the shark."

Sometimes we really feel lost in both world (digital and analog), but we still like 'analog chats'."

