



[3.2,y,1.5]

Floating Points

Fri 06.10. 19:00 Opening with Timon Mürer and Juliana Lindenhofer

Sat 07.10. 14:00 - 19:00 | 19:00 Salon with Paul Michael von Ganski / Michael Rieken

Sun 08.10.14:00 - 18:00

Research and Waves is a curatorial art collective experimenting at the intersections of curatorial work and artistic production.

We examine the wave as a concept of constant movement, a shifting of modes and perspectives, that can almost universally be found and applied. Through different formats such as exhibitions, guest appearances or record releases we intend to highlight this idea of a continuing back-and-forth and explore its potential to create new and unforeseen connections. By looking at the wave not only as a way of approaching content and meaning, but also a mode of collaboration and production, we aim to develop a way of working that expands and questions common practices in the field of contemporary art and beyond.

For our second full-scale exhibition project we present a number of artworks, artefacts and events under the title [3.2,y,1.5] *Floating Points* at Raum für Drastische Maßnahmen in Berlin.

Halfway a retrospective effort, halfway a look into the future, the exhibition features work of previously and newly collaborating artists, as well as artefacts from our past appearances, including hints at projects to come.

By focussing on existing and new relationships with artists, as well as practitioners from other fields, we are looking to take the first steps in building a loose network of solidarity that enables alternative opportunities for curation, research and artistic production between all of its participants. Many of the contributions to the exhibition directly respond to, or complement, these efforts, not only through their themes and content, but also through their use of media, modes of presentation and contexts of production.

This includes a black book, a tutorial for a reverb, a video about water, multiple exhibitions on vinyl and text about them, a tea ceremony with gramophones, spoken text, a research tool, a new online service, a sugar sculpture, an exhibition soundtrack, a tattoo and its blueprint.

Contributions by Hannes Deters, Paul Michael von Ganski / Michael Rieken, Sandra Hampe, Juliana Lindenhofer, Hannes Middelberg & Soe Sezuki, Timon Mürer, Sebastian Reuschel, Neda Saeedi and Ted Targett

www.rpunkt.org

www.researchandwaves.net

1) 1 Liter Donation (Hannes Deters)

The video loop shows Nestle’s water filling plant in Guelph, Ontario, Canada. The artist performatively presents one of the company’s water bottles to the camera. He then reaches across the fence and empties the bottle onto the property. The water is donated to the company. The work points out emerging conflicts concerning the privatisation of water in a critical and precise way. The city of Guelph has now voted against further permission for ground water extraction through Nestle.

Hannes has previously shown this work alongside Research and Waves in the exhibition Von Seitenlinien at Gesellschaft für Aktuelle Kunst Bremen, where we projected text and images considering the theme of “consumption” onto his work.

2) T= 0.16*V / A (Stefan Kaak & Research and Waves)

Stefan Kaak is an acoustician who works with sound and recording techniques to analyse the sonic properties of spaces. In a lecture and demonstration format, he acoustically measured the space of the exhibition Heavy Listening at Galerie Herold in Bremen and explained basic principles and applications of acoustics. Using his measurement, it is possible to create a custom filter that simulates the acoustic of the exhibition space and can be adapted for many audio softwares. For Floating Points we make this filter publically available online. A PDF tutorial allows everyone to virtually place his own sound into the exhibition at Galerie Herold.

3) Displacement (Hannes Middelberg / Soe Sezuki)

RAW[0.2,y,0.75] *Displacement by Hannes Middelberg* is a single sided vinyl record that contains the amplified sound of a circular drawing machine. For the record release event we invited tattooer Soe Sezuki to permantly apply a similarly produced machine drawing onto Hannes Middelberg’s leg. We are now exhibiting the original drawing, a copy on transfer paper and a photo of the tattoo.

4) Of Zero Parts, to one, to many. (Research and Waves)

Of Zero Parts, to one, to many. is an an automated research tool, developed by Research and Waves that projects random text, image and video from a predetermined database into a manually chosen space. We have used it in existing exhibitions, adding layers of research material onto the present artwork, following a set of keywords chosen by the artists. For Floating Points we compiled a database of all previously used material, including input from many artists, as well as documentation of the tools earlier use. This time we present the media not as a temporary addition, but as a contextual background layer to the exhibition.

5) FUCFF (Sebastian Reuschel)

Sebastian Reuschel has been collaborating with Research and Waves through his label ZCKR Records as well as an individual artist, featured on our first release RAW[0.1,y,0.75] *Blank Out*. For this exhibition we are showing his book *FUCFF* that features a collection of photos documenting the price tags found on record sleeves. As Sebastian says, a significant marker before the purchase, it becomes an unnecessary, even annoying leftover later on.

6) Candied Tribe (Neda Saeedi)

For *Floating Points* Neda shows a new work in-progress that responds to notions of liquidity, movement and transformation between materialities.

The work “candied tribe” (in progress/working title) focuses on the topics of forced sedentism of nomads in general as a 20th century phenomena and particularly in the city of Shooshtar-e Noe (meaning New Shooshtar) in southern Iran, as well as industrialisation and twisted agricultural policies. The city of Shooshtar-e Noe was planned and built as part of a complex development project during the 1970s in Iran.

This project included three different sub-constructions:

- 1. A sugarcane farm.
- 2. A sugar refinery factory (Karoon Agroindustry)
- 3. The Shooshtar New Town (Shooshtar-e Noe)

The construction projects of Karoon Agroindustry, the sugar cane farm and Shooshtar-e Noe, should be understood as a political heritage which Shah Pahlavi has received from his father Reza Shah, as well as symbol of the fight against the Bakhtiari’s: and ultimately an example of institutional predetermination of ways of living and the deliberate shaping of space and of people, the construction of cities and infrastructure space with the purpose to socially, culturally and politically control people by making them solid and immovable.

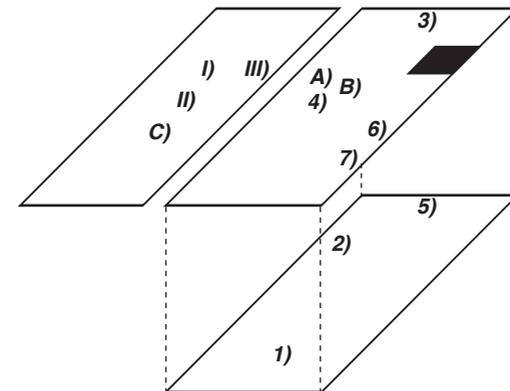
The work consist of small sculpture made from sugar and a found song; sang traditionally during the “mashk-zani”. Mashk-zani means the act of shaking the milk in water-skin-bags to segregate the butter from the milk.

7) IDEA (Ted Targett)

This exhibition marks our first collaboration with Ted. Both artist and curator, Ted’s work directly responds to our research based exhibition practice and collaborative mode of working. We will in turn develop a project for Ted’s exhibition series Numbered Editions in London.

IDEA. Make art better.

IDEA is a new online platform which transforms emotions, themes, thoughts and other motivating forces quickly and simply into impressive artworks. IDEA makes art better by utilising structured processes proven to result in coherent creative outcomes. Artists and scientists have worked together to devise a proprietary formula which efficiently combines such elements as your beliefs, emotions and childhood experiences and systematically turns them into unique gallery-ready concepts. Save, share and archive your IDEAS with our specialised database. Publish them with our online gallery generator. Or 3D print them at home or studio. IDEA is the only platform available for creatives where technology and instinct combine. IDEA. Make art better.



Friday / Opening

- A) ***Floating Points* - Text (Timon Mürer) &**
- B) ***Floating Points* - Exhibition Soundtrack (Juliana Lindenhofer)**

For the opening night of *Floating Points* we are hosting a text presentation and exhibition soundtrack that are both meant to formulate a direct and individual response to the work and themes within the exhibition. Artefacts of these events, such as part of Juliana's audio equipment will remain in the space for the duration of the exhibition.

Saturday / Salon

- C) ***Hörsalon* (Michael Rieken / Paul Michael von Ganski)**

Michael Rieken / Paul Michael von Ganski, artist and musician, often work at the intersection of these fields. For the exhibition we are hosting their '*Hörsalon*', a participative format between lecture, sound performance and tea ceremony. As with the events on Friday, artefacts of the salon will be seen in the space throughout the exhibition.



RAW **(Research and Waves + ZCKR Records)**

The RAW series of record releases aims to establish a showcase between contemporary art and independent music practices with a focus on experimental and conceptual uses of sound. Each release and the accompanying material is carefully developed in close cooperation with the artist(s) to present the listener with the unique experience of an audible exhibition on vinyl.

- I) **RAW[0.1,y,0.75] *Blank Out* by Sebastian Reuschel**

Sebastian Reuschel's *Blank Out* is the first release in a series of 12 inch records developed in collaboration between Research and Waves and ZCKR Records.

Constructed from 800 sampled lead out grooves, each lasting for 1.8 seconds, Sebastian Reuschel's piece *Blank Out* is an intense texture of sound, converging repetitive rhythm and constant change.

- II) **RAW[0.2,y,0.75] *Displacement* by Hannes Middelberg**

For the second release in collaboration with ZCKR Records, we present artist Hannes Middelberg's installation-based sound piece *Displacement*. The translation of Middelberg's seemingly improvised, constantly rotating drawing machine onto the one-sided vinyl record makes the complexity of every automated circulation acoustically accessible.

- III) ***Texts by Sandra Hampe**