



THE LONDON PROJECT:

Confirming Dates and Sites:

Scheduling

PLATO In London: CORPUS TANDEM

'Sir Isaac Remembers'

A CURATORIAL PROJECT ABOUT: THE POETICS of TIME and MEMORY

A unique line of participations in Art, Science, Theory, Theatre, Literature, Performance, Photography, Film and all creative entanglement, expanded on a multidisciplinary series of Twenty-Four (24) Talks, Panel Discussions and many Workshops:

In London

Considering:

Time, Coordinates, Stars and Gods (Destiny), Star-Writings, Aster-Bodies, Freedom
Measurement and Machine, Data Accumulation, Possibility-Regularity-Probability-Causation-
Chance-Change-Eternity, Mereology–Division-Synthesis of Whole, Earth and Space Navigation
Memory and Meaning, Imagination-Intuition-Yearning, Phaenomena, Arterial Poetry,
Telematics, Consciousness and Conscience
Organism-Starlings, Rhythm-Movement-Instinct-Behaviour, Experience and Gravity, Habeas
Corpus, Lebensraum, Community and Individuality, Choice, Justice and Meritocracy,
Democracy, Government-Population, Vogelfrei, Emigration, Force Majeure, The Pandemic,
The Parthenon & Phi, Beauty and Melody of Cosmos, Viral Noise
Corpuscular Algorithms, Automata - Computers, Star Somatics, The Universe of Light,
Simultaneity and Originality
Swarm Intelligence, Knowledge and Conscience, Identity & Sign, Meaning in Letter Syntax /
Number Systems, Image of Words / Image of Numbers, Abstractions
Classical Maths – Mechanics -Theory of Relativity, Light Quanta and Matter, VR - BCIs &
Universal Concepts, AI & Digital Humanities

PARTICIPANTS:

STUDIO DRIFT: SKY INSTALLATION: 'Franchise Freedom' – At Greenwich Park, London



STUDIO DRIFT

Franchise Freedom

Miami, December 2017

- New York Times render by Charles Castermans
- From: <https://www.studiodrifting.com/work#/franchise-freedom/>



STUDIO DRIFT

Franchise Freedom

Miami, December 2017

- Photo: Jon Ollwerther
- From: <https://www.studiodrifting.com/work#/franchise-freedom/>



STUDIO DRIFT

Franchise Freedom

July 2019, NASA's Kennedy Space Center

- **Photo: Ossip van Duivenbode**
- **From: <https://www.studiodrifting.com/work#/franchise-freedom/>**

Everything can be simulated in animation and virtual reality but we think there is an importance in creating real experiences that you can feel and see with your own eyes in the real world, not only through a screen.

Lonneke Gordijn, from: <https://www.dezeen.com/2019/07/22/studio-drift-drone-franchise-freedom-kennedy-space-center-moon-landing/>

.....we felt we had to have something that refers back to this epic moment in time.

It talks about this effort of society, this combined knowledge and interaction to get to the moon because there were 200,000 people involved.

When they reach the moon, the knowledge of the moon landing and all the information they gathered dissolves back into the swarm.

Ralph Nauta, from: <https://www.dezeen.com/2019/07/22/studio-drift-drone-franchise-freedom-kennedy-space-center-moon-landing/>

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MALIN BULOW: LIVE PERFORMANCES: 'TimeLine - Corpus Tandem'



MALIN BULOW

FIRKANTA ELASTISITET – SKULPTUR I SPENN, CONSTRUCTION # 3

KUNSTBANKEN – HEDMARK KUNSTSENTER / HAMAR (NO) / 2017

Firkanta Elastisitet – Skulptur i spenn, construction # 3, consists of three frames mounted on the gallery wall. Each frame is dressed in an elastic membrane that creates elongated rhombic pyramids as the bodies stretch the membrane. Very slowly the bodies seek positions that investigate the tension and elasticity of the materiality, using it as a medium for movement, something that initiates an ambivalent sense of rigidity and elasticity.

Performance duration: 1 hour

Performed by: Aslak Aune Nygård, Wanda Breistrand and Anne Oortwijn

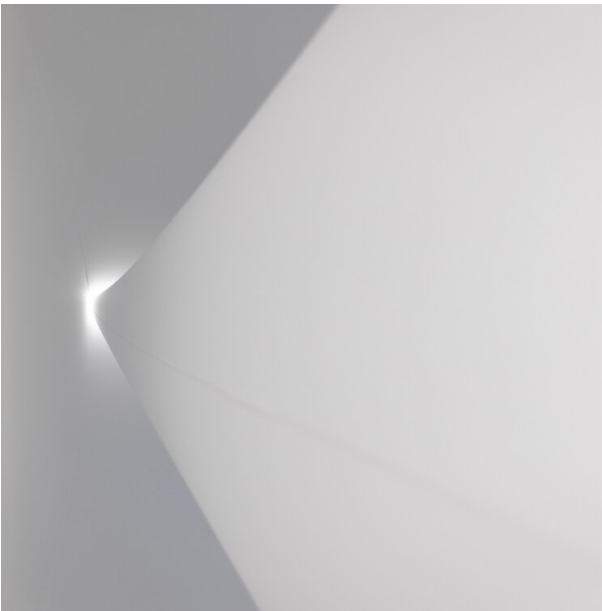
Material: lycra, construction wood

Size: Tube length: 10 m. Frames: 75*75 cm. Installation area: 6*16 m.

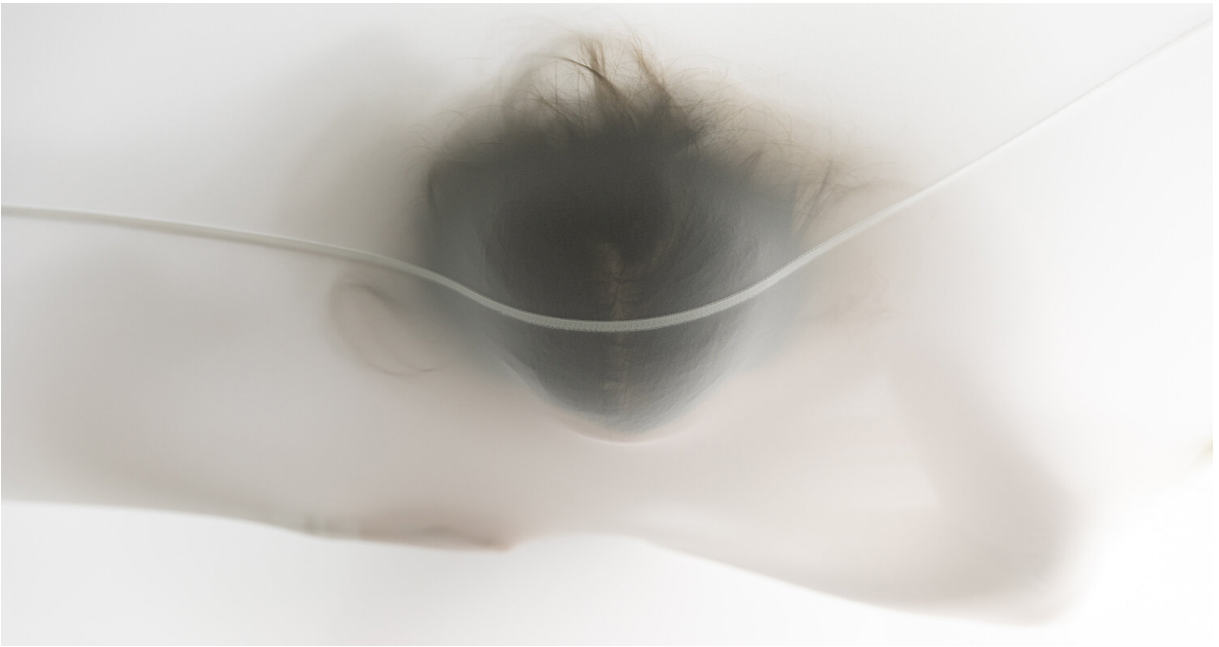
The project is supported by Billedkunsternes Vederlagsfond.

Photos: Fruzsina Berkas

From: <https://www.malinbulow.com/work#/firkanta-elasticitet-kunstbanken-hedmark-kunstsenter/>







MALIN BULOW

STATIC TENSIONS, STRUCTURE # 2

GALLERI BOA / OSLO (NO) / 2020

Static Tensions are site specific textile constructions that stretch through all three exhibition rooms at galleri BOA in Oslo.

Transparent white lycra is used to convert the spaces into a series of voids. Stainless steel pipes and connector clamps in Structure # 1 and construction wood in Structure # 2 form the squared structures to which the textile membranes adhere. Sharp led-lights emphasize the inner structures.

At several occasions during the exhibition period a dancer interacts with the textile forms, pressing her limbs, extremities and body toward the membrane. The bodily forms become an integrated part of the textile membranes, dissolving the borders between inside and outside.

Performance duration: 2 hours at four occasions during the exhibition period.

Performed by: Marie Rechsteiner

Material: Transparent lycra, stainless steel pipes, connector clamps, construction wood, neoprene and led lights

Size: Structure # 1: Inner framework stainless steel: 600 * 250 cm; Outer framework stainless steel: 180*230 cm. Length of textile membrane: 700 cm. Installation area: 650 * 800 cm. Structure # 2: Outer frame: 117*204 cm; middle frame (door): 133*246 cm. Inner frame: 15*15 cm. Length outer textile membrane: 950 cm. Length inner textile membrane: 480 cm. Installation area: 550*950 cm.

The project is kindly supported by: BOA – Billedkunstnerne i Oslo og Akershus.

Photos: Adrian Bugge

From: <https://www.malinbulow.com/work#/new-page-3/>

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BARBARA HEPWORTH: Art Exhibition (contacting *The Barbara Hepworth Estate*)



BARBARA HEPWORTH

Detail from *Corinthos*

1954–5

Part-painted wood (guarea)

10.4 x 10.7 x 10.2 cm

Tate Collection © Alan Bowness, Hepworth Estate

(After 1934...) the work was more formal and all traces of naturalism had disappeared and, for some years, I was absorbed in the relationships in space, in size and texture and weight, as well as in the tensions between the forms.

Barbara Hepworth, from: <https://hepworthwakefield.org/artist/barbara-hepworth/>

Time is the Hole where we begin and end; the womb, the birth canal, the grave in the ground and it is the Whole where our lives are played out. Yet, human beings have always defied time; we vanish but we leave something of ourselves behind and art is the best of what we leave behind.

Put your hand into a Barbara Hepworth hole and you grasp this.

This neo-Platonist/Romantic placing of the artist and nature turned radical in Hepworth's hands. The plastic medium was not just stone or bronze or plaster, it was space itself.

Jeanette Winterson, from: <https://www.tate.org.uk/art/artists/dame-barbara-hepworth-1274/hole-life>

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DR JOSEPH NECHVATAL: Art & Sound Exhibition – At the Freud Museum, London

'Individual Digital'

Works from the Artist's Exhibition: *Orlando et la tempête*

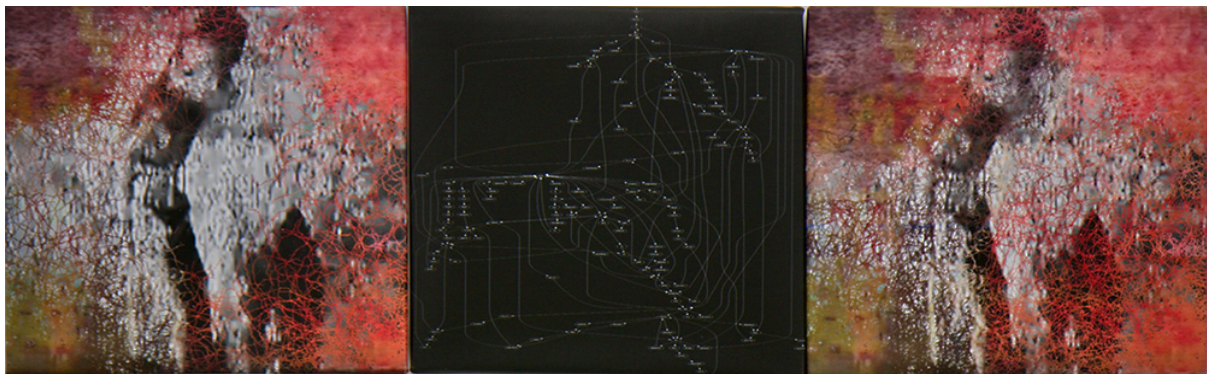
At:

Galerie Richard

74, rue de Turenne 75003 Paris

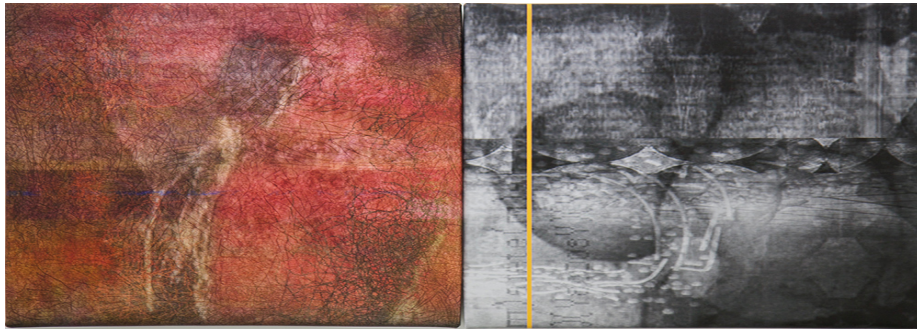
September 5th – October 21st 2020

*The pictures in the exhibition are created with custom C++ artificial life software [modeled as a virus](#) (made in collaboration with the French programmer Stéphane Sikora) and archival inkjet on Hahnemühle Daguerre canvas. The black node graph panels in some of the diptychs and triptychs were made in a manner similar to Markov chains, tracking the word virus in William S. Burroughs 1970 essay *The Electronic Revolution*. In that essay, Burroughs draws attention to the subversive influence of the word virus on humans and the dangers of using the human voice as a weapon. A script was written to analyze the text, where, for every transition from the word virus to another word virus, a link was drawn between the nodes corresponding to that recurring word. Then Graphviz, an open source graph visualization software, was used to generate the graph, which I then aesthetically treated.*



Joseph Nechvatal

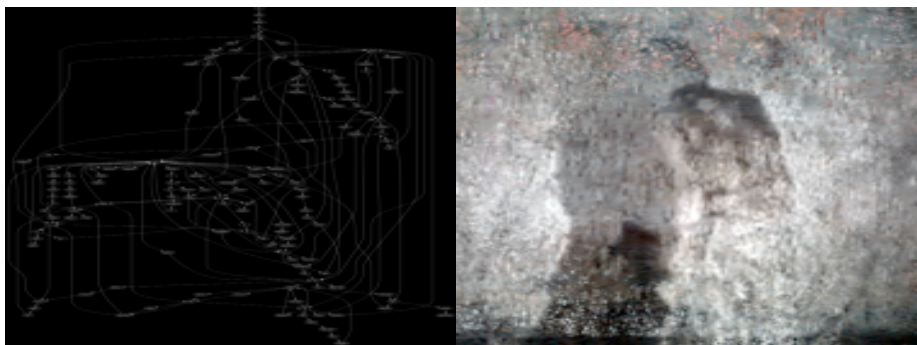
***Surveyed Orlando in the Thicket of Shreds* (2019) 30x90cm triptych**



Joseph Nechvatal
Heroic Orlando as Trophonios (2020) 30x60cm diptych



Joseph Nechvatal
Plagued Orlando of Non-Binary Instability (2019) 30x90cm triptych



Joseph Nechvatal
Sashaying Orlando on the Moonlight Mile (2018) 30x60cm diptych



Joseph Nechvatal
***Shambolic Orlando of Stormy Times* (2020) 96x96cm**

Orlando et la tempête (Orlando and the Tempest) is a series of virus-modelled artificial life paintings I created between mid-2018 and early-2020 that indirectly addresses issues of gender plasticity within our tempestuous viral and social-political times by imagining non-existent mythic scenes from the flippant 1928 novel *Orlando* by Virginia Woolf (the story of an aristocratic young male poet who transforms into a woman overnight and lives for 300 years).

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Storms have no gender and mean full-blow fluidity. In Orlando et la tempête, my ambiguous Orlando avatar (a regenerated Lazarus) is embedded into just such noisy chaotic grounds to the extent that normal figure/ground relationships more-or-less merge, playing elusively with what is seen, what is suggested, what is repressed and what is desired. That starring pansexual Orlando avatar plays a painful hide-and-seek with the tempestuous, viral whipped, environment, that, in the end, is meant to suggest carnal mystic queries.

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As meticulously articulated in my book [Immersion Into Noise](#), *Orlando et la tempête* utilizes aesthetic visual noise that puts representation and abstraction into interactive play by flipping the common figure/ground emphasis (to some extent) so that the eye must navigate and unpack the phantasmagorical pandemonium presented. This entails an intimate act of seeing and imaging on the part of the viewer, which the paintings' modest size encourages. As such, *Orlando et la tempête* dips under the surface of the turbulently shredding atmospherics of today, to convey and encourage intimate fluid visualizations that resist social constraints.

Gender here is viewed as an act of becoming that fails to sustain sex oppression by ceasing to draw the boundaries of the Other. As such it is a provocation not only to male/female constructions of heterosexuality but also to homosexual constructions of identity. This critique of 'representation' in the aesthetic sense is part of a critique of 'representation' in the political sense (and vice versa).

Joseph Nechvatal, from: <https://www.eyewithwings.net/nechvatal/Orlando/Orlandoetlatempete.html>

Related sound work: *The Viral Tempest* (2022) double vinyl LP by Joseph Nechvatal:

<https://pentiments.bandcamp.com/album/the-viral-tempest>

The noise factor is the ratio of signal to noise of an input signal to that of the output signal. Noise can block or interfere with the meaning of a message in both human and electronic communication. But in Information Theory, noise is still considered to be information.

*By refining the definition of noise as that which addresses us outside of our preferred comfort zone, Joseph Nechvatal's *Immersion Into Noise* investigates multiple aspects of cultural noise by applying the audio understanding of noise to the visual, architectural and cognitive domains. Nechvatal expands and extends our understanding of the function of cultural noise by taking the reader through the immersive and phenomenal aspects of noise into algorithmic and network contexts, beginning with his experience in the Abside of the Grotte de Lascaux.*

*Immersion Into Noise is intended as a conceptual handbook useful for the development of a personal-political-visionary art of noise. On a planet that is increasingly technologically linked and globally mediated, how might noises break and re-connect in distinctive and productive ways within practices located in the world of art and thought? That is the question Joseph Nechvatal explores in *Immersion Into Noise*.*

Joseph Nechvatal from: 'Immersion Into Noise'

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**PROF MIKE EDMUNDS, President Elect RAS, Head of the Antikythera Mechanism
International Research**

**Performing his Theatre Monologue: 'Sir Isaac Remembers' at the Peter Harrison Planetarium,
Greenwich, London**

Link: <https://open.spotify.com/episode/7r3uN0DWwaQevq6KR0WFab>

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THE ANTIKYTHERA MECHANISM INTERNATIONAL RESEARCH TEAM

Michael Wright and Yanis Bitsakis curate at The Royal Museums at Greenwich, London



The Antikythera Mechanism is estimated to date back to around 80 BC. Photograph: X-Tek Group/AFP

From: <https://www.theguardian.com/science/2021/mar/12/scientists-move-closer-to-solving-mystery-of-antikythera-mechanism>

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HOSTING SITES & MORE PARTICIPANTS:

Confirmed:

THE ROYAL GREENWICH PARK & MUSEUMS, LONDON

Co-ordinating with:

THE SCIENCE MUSEUM IN LONDON

And

IMPERIAL COLLEGE, LONDON

THE FREUD MUSEUM, LONDON

Confirming with an expanding list of entries:

LONDON MODERN & CONTEMPORARY ART VENUES

THE ROSE THEATRE

THE SHAKESPEARE'S GLOBE

THE ROYAL NATIONAL THEATRE IN LONDON

INTERNATIONAL UNIVERSITIES

ART & LIBERAL EDUCATION ORGANISATIONS

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