
White Oblique (of curiosities)

2015

Project by fabric | ch, in collaboration with Sabine Himmelsbach (cur. HEK)

Clients: Haus der Elektronischen Künste (CH), ECAL (CH)

Locations: Basel (CH)

Scenography for the exhibition Poetics and Politics of Data at the Haus der elektronischen Künste (HEK) in Basel (CH)

- Widened exhibition wall, opening a third space within the white cube
 - Inner exhibition wall as archive and cabinet of curiosities
 - Oblique physical and thematic presence in the space
 - *Datadroppers, Random RasPis for Datadroppers and Deterritorialized Living projects as part of the scenography*
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– Exhibition

Curator: Sabine Himmelsbach

Works by: Christopher Baker (USA), Aram Bartholl (DE), Paolo Cirio (IT), R. Luke DuBois (USA), Ellie Harrison (GB), Marc Lee (CH), Rafael Lozano-Hemmer (MEX/CAN), Bernd Höpfengärtner (DE) & Ludwig Zeller (DE), Kristin Lucas (USA), Moniker (NL), Jennifer Lyn Morone (USA), RYBN (FR), Erica Scourti (GB)

Scenography: fabric | ch, with exhibited works from I&IC design research and fabric | ch



[Img. 1]



[Img. 2, 3]



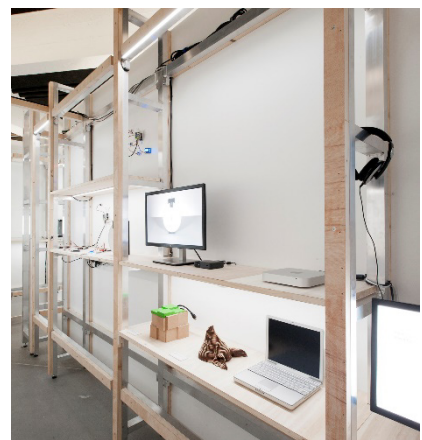
[Img. 4]



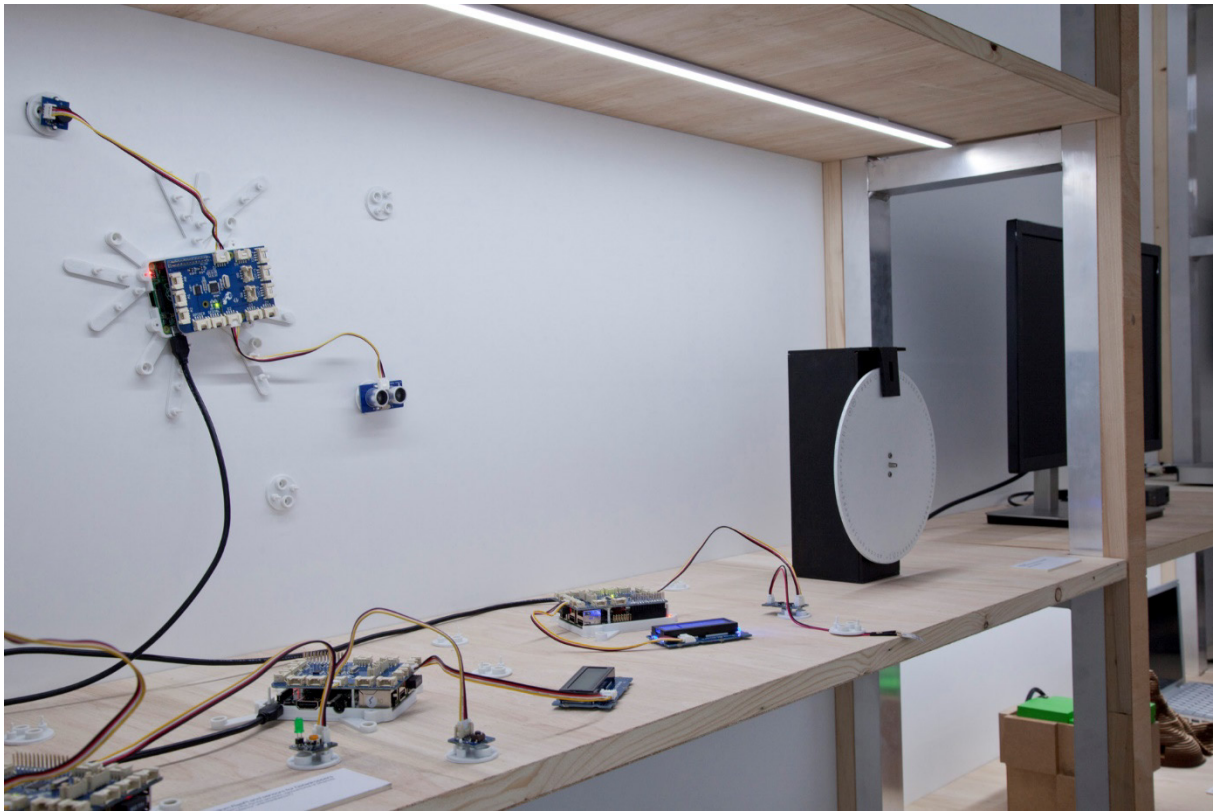
[Img. 5]



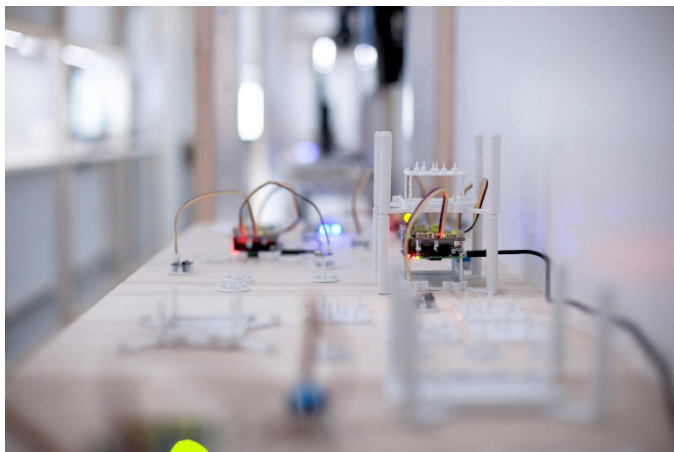
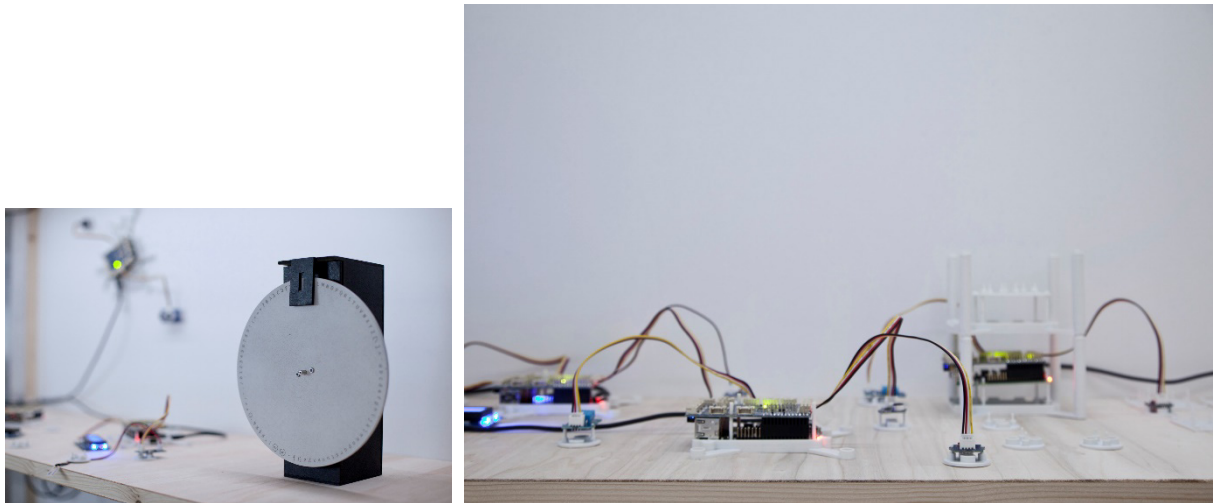
[Img. 6]



[Img. 7, 8]



[Img. 9]



[Img. 10, 11, 12]



[Img. 13, 14]



[Img. 15]



[Img. 16]



[Img. 17]



[Img. 18]



[Img. 19]

Image captions:

- [Img. 1] Entrance view of Poetics and Politics of Data, curated by Sabine Himmelsbach, with a work by Raphael Lozano-Hemmer. On the right, the White Oblique wall which structures the whole exhibition space (initially an open space) appears discreetly.
- [Img. 2-3] Hello world! Or: How I Learned to Stop Listening and Love the Noise, a large video projection by Christopher Baker with the passageway of the White Oblique (of curiosities) appearing on the left [Img. 3].
- [Img. 4] The White Oblique is an exhibition wall which appears as an object within the exhibition space with an inner part that has been widened and made accessible. It thus creates a new space within the museum. Almost a heterotopia. The wall is literally oblique in the space, but due to the research "curiosities" being exhibited inside of its "shelving system," it is also oblique in regard to the theme of the exhibition.
- [Img. 5, 6] Shelving systems within the White Oblique wall allowed the creation of space for an archive or a cabinet of (digital) curiosities within the white cube.
- [Img. 7-15] Exhibited works within the cabinet include the documentation of works created during workshops at ECAL and HEAD-Genève in the frame of the Inhabiting and Interfacing the Cloud(s) design research. Documentation and works realized with Matthew Plummer-Fernandez (#algopop), James Auger and ALICE (Dieter Dietz's EPFL Laboratory) are exhibited, as are the Deterritorialized Living [Img. 15], Datadroppers [Img. 7] and Random Raspberry Pis for Datadroppers [Img. 9-12], works by fabric | ch which serve as the scenography.
- [Img. 16] A work by the RYBN collective (FR) in the traditional white cube/black box part of the exhibition.
- [Img. 17-19] The White Oblique as seen from different places within the exhibition space of Poetics and Politics of Data at HEK.

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Inhabiting & Interfacing the Cloud(s) - (I&IC) is an ongoing design research project concerning Cloud Computing and its iconic infrastructure, the datacenter. White Oblique is a scenography designed by fabric | ch to present the temporary results of the work at the Haus der elektronischen Künste in Basel (CH).

I&IC explores the creation of counterproposals to the current expression of this technological arrangement, particularly in forms intended for private individuals and end users (Personal Cloud). Through its fully documented, cross-disciplinary approach which connects the works of interaction designers, architects and ethnographers, the research project aims to produce alternative, yet concrete, models resulting from a more decentralized and citizen-oriented approach.

Halfway through the exploration process, the status of the work is presented during Poetics and Politics of Data, an exhibition on "big data" at the Haus der Elektronischen Künste in Basel (CH). The presentation takes the form of a (computer) cabinet of curiosities within a "third space," an expanded exhibition wall that opens a passage.

Entitled White Oblique, it also serves as scenography for the overall exhibition and articulates different views of the works of artists such as Raphael Lozano-Hemmer, Moniker, Aram Bartholl, Luwig Zeller, Jessica Lyn Morone and several others.

<http://www.iiclouds.org>

fabric | ch, June 2015

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