



Dessin : Vincent Broquaire  
Courtesy xpogallery

*FROM BITS TO PAPER, CARDBOARD AND ABS*  
DIGITAL ERUPTIONS & LEAKAGES

**OPEN CALL FOR RESIDENCIES @ LE SHADOK, STRASBOURG**

**Deadline: 12/12/2015 00h**

## CONCEPTUAL FRAMING

Computers and digital technologies are here to stay. They moved in very subtly, creating desire, promising to empower consumers and to liberate us from dull mechanical everyday tasks. Yet this subtle infiltration and the permanent mediation of our lives is quickly changing the ways we relate to the world, affecting our notions of space, time and even our bodies.

The unstoppable pace that characterizes the emergence of such technological devices into our routines is according to Cédric Biagini one of the reasons why it is so difficult to use them in a critical way. In most cases users are distracted assimilating and adapting to new technologies and digital languages in constant metamorphosis so, little space is left for critical appraisal<sup>1</sup>. This situation is also complicated due to the nature of most technological devices. New media is designed to achieve an omnipresent existence, being transparently and smoothly interconnected, creating an impression of immediacy (through latency times increasingly smaller) and unlimited access. The medium searches in this way to disappear from users' consciousness, absorbing their attention into the contents. However as Marshall McLuhan has noticed the medium shapes the way we think and act, changing us as individuals and society<sup>2</sup>. According to the author, in order to understand our contemporary culture it is essential to inspect and reflect on the influence of our contemporary media.

Despite McLuhan's humanist account contemporary technologies gradually sustain a paradox that requires some attention. If in one hand the medium becomes more transparent and permeable, in the other it becomes more opaque, attempting to delete all the traces of its internal mechanisms and obfuscating its rules in a blackboxing<sup>3</sup> process. As a consequence codes and algorithms running behind our interfaces are not neutral and/or open but instead they are quickly becoming laws that affect many of our transactions with the world<sup>4</sup>. In this regard, the transparency of the medium becomes a political subject that needs to be critically examined.

<sup>1</sup> Biagini, C. L'emprise Numérique, 2012, p. 34

<sup>2</sup> Carr, N., The Shallows, 2010, p. 3

<sup>3</sup> Latour, B., Pandora's hope: essays on the reality of science studies, 1999

<sup>4</sup> Ams, I. (2011). *Transparency and Politics. On Spaces of the Political Beyond the Visible, or: How Transparency Came to Be the Lead Paradigm of the 21st Century.* In *Interface Criticism*, (pp. 253-276)

## A RESIDENCY AND EXHIBITION

In a digital paradigm the representation of metaphors such as window, friend or recycle bin are certainly familiar for most of us yet, what happens when we de-contextualize concepts such as hyperlink, unfriend or other digital native objects to the world of physical matter? Are these displacements capable of questioning the medium by cancelling its strategies for transparency?

From Bits to Paper, Cardboard and ABS is an artist residency and an exhibition gathering 6 participants (artists, designers, makers) selected by the artistic committee of this international open call. These participants will be challenged to create new objects applying a strategy of displacement/de-contextualization of digital and online native objects and signs to the physical world. Artists will be invited to use essentially non-digital technologies such as paper, cardboard, ABS and wood as media but they can also use digital techniques such as data mining, computer vision, augmented reality, video mapping etc. Moreover, they'll be invited to think and produce site-specific projects involving the interior and exterior/surrounding space of Le Shadok. During the first week, under the coordination of Filipe Pais, participants will be invited to share, discuss and experiment on their ideas with the others. This moment is expected to provide a rich exchange between participants and the coordinator but also to improve the ideas that have been initially submitted by participants. The remaining time will be dedicated to the practical development of the projects.

At the end of the residency the six projects will integrate a collective exhibition at Le Shadok, showing the work of different international artists that have been using a strategy of displacement within their practice. This exhibition is an overview of the artistic scene dealing with this subject and attempts to create a critical reflection about such aesthetic movement.

## REFERENCES

<http://datenform.de/>  
<http://www.leegte.org/>  
<http://www.albertinemeunier.net/>  
<http://www.peterjellitsch.com/>  
<http://darkofritz.net/>  
<http://shorttermmemoryloss.com/>  
<http://www.vincentbroquaire.com>

## WHAT?

In a digital paradigm the representation of metaphors such as window, friend or recycle bin are certainly familiar for most of us yet, what happens when we de-contextualize concepts such as hyperlink, unfriend or other digital native objects to the world of physical matter? Are these displacements capable of questioning the medium by cancelling its strategies for transparency?

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The residency will be mainly conducted in English.

Curator and Project Manager: Filipe Pais in collaboration with Géraldine Farage

## **TO WHOM?**

Artists, designers, bricoleurs, hackers but also other makers and thinkers.

## **WHEN?**

Residency Phase 1: Discussion/ Reflection / Experimentation: From the 1<sup>st</sup> to the 5<sup>th</sup> February 2016

Residency Phase 2: Development phase: From the 1<sup>st</sup> to the 29<sup>th</sup> February 2016

Exhibition: From the 9<sup>th</sup> Mars to the 5<sup>th</sup> June 2016

## **TERMS & CONDITIONS**

Participants will be offered:

- Accommodation during 1 month (Shared flat)
- Travelling Costs
- 1 month fee (1500 euros)
- Technical Assistance
- Budget to help developing each project (Artists need to present a detailed budget and invoices in order to access a maximum budget of 900 euros)

Participants' responsibilities

- Develop and present a finalised project at the end of the residency
- Be present during the exhibition set up
- Help the Shadok team installing the artwork
- Authorize the diffusion of photos and videos that feature their works (ex. Communication of the project; publications etc.)

### Resources Available

- Workspace at Le Shadok installations
- Technical support (provided by Le Shadok team)
- Access to different equipment (Computers, Ipads, Video projectors, Screens, Sound Equipement)
- Fablab equipped with different tools (Laser Cutter, 3d Printers and CNC)
- Theoretical support and assistance (Provided by the project manager and curator)

### HOW TO APPLY

Send a document describing the project to be developed during the residency, a CV, and a portfolio containing a selection of works (online or offline). The description of the project has to include a technical rider, a list of materials (for example: wood, metal) and equipment needed.

The selection process will be based on the quality of their project proposal but as well on the possibility of the project's practical implementation and execution during the residency period. The qualities of participants' portfolio will be also taken into consideration.

Send all the documents before: 12/12/2015 23.59h UTC+1 (Paris Time)  
to: [contact.shadok@strasbourg.eu](mailto:contact.shadok@strasbourg.eu)

### CONTACT / + INFO

For further information please write at: [filipe@la-neige-en-ete.net](mailto:filipe@la-neige-en-ete.net)

## **ABOUT THE SHADOK**

A public and creative platform for digital media and industry, open to citizens, artists, businesses, students, researchers, creative minds and DIY enthusiasts.

THE SHADOK is a creative platform for digital media dedicated to supporting a large scope of innovative projects initiated by artists, businesses, students, researchers and the local community.

Its ambition is to create a user-friendly environment to boost talent and creativity, and address from the point of view of users the issues raised by the digital revolution and the generalization of new technologies.

Ultimately, its aim is to emulate new practices and new models in the arts as well as in the fields of academic research, of economic development and of social innovation, for the benefit of the community as a whole.

THE SHADOK is initiated and supported by the Ville de Strasbourg and the Eurométropole de Strasbourg.

Our aims:

- To support creative talents in Strasbourg and stimulate collaborative projects between artists, researchers, start-ups, institutions and other professionals in the cultural, economic and social fields.
- To develop open innovation, enhance the digital skills and the cultural empowerment of local communities
- To contribute to in the city's transformation and urban development.
- To be an active member of French and international networks of collaborative platforms and workspaces

THE SHADOK is a public initiative and as such is primarily dedicated to inviting citizens and communities to actively question the impact and uses of new technologies in our cities and in our lives. Its guiding line is to provoke discussions and offer space for experimentation, prototyping and research and around the uses of new technologies.

Join us on <http://www.shadok.strasbourg.eu/>

#### **ABOUT THE PROJECT MANAGER / CURATOR**

Filipe Pais is an artist, an associate researcher at Ensadlab - Reflective Interaction in Paris and he teaches interaction design at Université de Valenciennes.

His artistic practice and research utilizes digital and organic media with the aim to produce works in continuous movement that display emergent behavior or, in some cases, that attempt to make us reflect on our situation as beings enveloped by media environments.