Programme

Session 1: Thursday 13 October

2pm Introduction by Andreas Schlaegel
(Artist and author)

2.30pm Toke Lykkeberg
(Curator and art critic)

3.10pm Marisa Olson
(Artist)

3.50pm Coffee Break

4.05pm Boris Ondreička
(Curator, artist, author and singer)

4.45pm Aymeric Mansoux
(Artist and course leader of Experimental Publishing, Master Media Design, Piet Zwart Institute, Rotterdam)

5.25pm Coffee Break

5.40pm Alessandro Ludovico
(Professor, artist and editor-in-chief of Neural Magazine)

6.20pm Hannah Black
(Artist and author)

7-8pm Panel discussion: CALL
Formulation of questions for the next panel

8-10pm Post-LECTURES: Time for networking while a light meal will be served

Moderator: Andreas Schlaegel
(Artist and author)

Session 2: Friday 18 November

2pm Introduction and summation of the last panel: Andreas Schlaegel
(Artist and author)

2.30pm Milena Høgsberg
(Senior curator, Henie Onstad Kunstsenter, Oslo)

3.10pm Tatiana Bazzichelli
(Artistic director, Disrupt Lab, Berlin)

3.50pm Coffee break

4.05pm Paul Feigelfeld
(Academic coordinator, Digital Cultures Research Lab, Leuphana University, Lüneburg)

4.45pm Sandra Mujinga
(Artist)

5.25pm Coffee break

5.40pm Mohammad Salemy
(Curator and critic)

6.20pm TBA

7-8pm Panel discussion: RESPONSE
Formulation of answers

Moderator: Andreas Schlaegel
(Artist and author)

We reserve the right to make changes in the programme.

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OVERGADEN.
LECTURES

Superslick Surfaces
Visual Art and The Digital Contemporary

What impact has the advent of the Internet and social media had on art and art institutions? Overgaden LECTURES 2016 focuses on post-internet art with two days of cases and perspectives on the phenomenon.

For the fourth year running, Overgaden invites you to join the international conference series Overgaden LECTURES, an annual event that puts key issues in contemporary art on the agenda. This year Overgaden invited Berlin-based artist and author Andreas Schlaegel to focus on the subject of post-internet art, and invite international and Danish theorists, artists, curators and communicators working in the field. How does art relate to the omnipresent, virtual universe of the Internet? What issues, possibilities and strategies has this digital realm generated? Does art surrender to the terms of capitalism, or can it challenge the commercial character of the web when it enters social media platforms like Facebook or Instagram? The answer is not clear-cut, and can be viewed from many angles – not only artistic, but also social, cultural and political. Based on these questions this year's LECTURES aim to kick-start with the following thematic tracks.

The Materiality of the Virtual
One of the key themes is the relationship between virtuality and materiality in post-internet art, as well as in the broader context of the Internet. How can we verbalize virtual materiality and the intangible imagery circulating on the worldwide web? Do we lack a language and visual culture that can describe the virtual experiences we have on a daily basis? What about the influence of our actions online on our physical materiality? How far removed is the virtual from physical materiality in relation to the massive global resources consumed for digital purposes, the influence global economies and the age of the Anthopocene?

The Erotics of the Digital Imaginary
Another thread running is the success story of the nearly immaterial and weightless digital image and its seductive and compelling qualities: how the production and accessibility of the virtual image ignites and haunts artistic expression and production. The panels also aim to take this issue one step further, discussing the cultural and communicative consequences of our digital production and the consumption of images in social media cycles.

Click-Bait & Spam – In the Blink of an Eye
The third theme focuses on attention as resource and commodity, and on the way the hyper circulation of news, ideas, images and goods facilitated via the Internet influences us at an individual and societal level. The panelists will reflect on and discuss the human attention span, and how our capacity to concentrate and focus has been influenced and possibly reconfigured by the incessant stream of technical developments.

Abstracts

Toke Lykkeberg

Through a presentation of projects such as the exhibition "Co-Workers - The network as artist", Toke Lykkeberg will explore a generation of artists more concerned with rematerialization than dematerialization of art in the age of the third industrial revolution. Such rematerialists are not conceptualists who isolate art in a pure realm of ideas or simply post-producers who withdraw finite art from circulation at the end of the assembly line. They are rather interested in infinite processes of co-creation in networks of human and non-human agents.

Toke Lykkeberg is a freelance curator, critic and consultant based in Copenhagen. He has curated exhibitions internationally and in 2015 co-curated the survey exhibition Co-Workers – The Network as Artist at Musée d'Art moderne de la Ville de Paris and the Nordic biennial Momentum 8, in Moss, Norway, under the heading Tunnel Vision. He is the co-founder of the artist-run space IMO in Copenhagen and served as its director from 2009 to 2013. Previously he has worked as a correspondent and art critic in Paris and Copenhagen and published various essays and books. He is a regular contributor to the Norwegian art publication Kunstkritikk and the American DIS Magazine. He has studied art history, philosophy and cultural studies at University of Copenhagen and Paris X Nanterre.

Marisa Olson

Marisa Olson will discuss the evolving context and reception of the term "postinternet" in the ten years since she first coined the term. She will present examples of the work being made in 2005-2006 amid the zeitgeist from which the phrase evolved, reflect on the "post-internet" versus "postinternet" divide which she believes is key to the concept's oft misunderstood status, and discuss her recent work and research, which call for a move away from her original definition of postinternet "art after the internet" and toward an examination of "the symptoms of network culture."

Marisa Olson is an artist who has written widely on the art and politics of the postinternet era. She has exhibited at the Venice Biennale, Whitney Museum, and Sundance, and curated projects at the Guggenheim, SFMOMA, and for Rhizome at the New Museum, where she was previously editor and curator.

Boris Ondreička

"LITANY ON AETHER" is an audio-visual lecture-performance based on the eponymous text written for the exhibition Rare Earth (Thyssen-Bornemisza Art Contemporary, Vienna, 2015, co-curated by Boris Ondreička and Nadim Samman, catalogue co-published with Sternberg Press) on the hegemony of prosthetic and mediation industries, apparent immateriality and its material foot / materiality and the elusiveness of the contemporary.

Boris Ondreička is a curator, artist, author and singer based in Bratislava, SK and Vienna, AT. He has been working as project coordinator at Soros centre for contemporary arts, Bratislava, SK, director of art-initiative tranzit.sk, Bratislava, SK, and since 2012 curator at Thyssen-Bornemisza Art Contemporary, Vienna, AT. Amongst that he has co-curated Manifesta 8, Murcia and Cartagena, ES; Being The Future, Palast der Republik, Berlin, DE; and individual projects of Lois & Franziska Weinberger, Stano Filko, Andreas Neumeister, Július Koller, Denisa Lehocká, Zbynčk Baladrán, and other projects at tranzit Bratislava. Since 1987 lead-singer and lyrics writer of the band Kosa z nosa, Bratislava, SK.

Aymeric Mansoux
Publishing in the post- era: Revitalisation of activism in network art practices.

A new cycle has started. In the past decade, the clamping effect around a handful social networks and publishing platforms has strongly impacted art, and cultural production in general, reducing notably politically engaged net culture practices into disposable content, product and entertainment. In parallel, the increasing cultural appropriation of net aesthetics within the visual contemporary art discourse, and the ascent of post-digital, post-internet, post-media theories, has demonstrated the possibility for publishing practices to constantly redefine their boundaries across a wide range of technologies and provided a new space of artistic practices to occupy. As a result, next to traditional media centric monoculture industries, and the Holy Grail of hybrid workflows and media agnostic pipelines, a third path is opening where the tactical complementarity of analog/digital and offline/online media today offers a new opportunity for revitalised critical and reflective network art practices.

Aymeric Mansoux is writing and making projects in relation to net and computational culture. He has a background in fine art, economics, graphic design, and free and open source software hacking. He is currently course leader of the Experimental Publishing Master study path at the Piet Zwart Institute in Rotterdam (NL). He is also a PhD candidate at the Centre for Cultural Studies at Goldsmiths, University of London (UK), researching the application of free and open source software methods to art and culture production.

Alessandro Ludovico

Under the topic "Looking for the boundless book, the finite / infinite space in artists' ebooks" Alessandro Ludovico will discuss how e-publishing from the beginning has endeavoured to overcome the limits of classic publications – just like artists have tried to do it, but from a different perspective. But after software and networks, the ephemerality of e-publication has blurred even more limits and categories, continuously redefining the content space, and the strategies to create it.

Alessandro Ludovico is a professor, artist and chief editor of Neural magazine since 1993. He received his Ph.D. degree in English and Media from Anglia Ruskin University in Cambridge (UK). He is Associate Professor at the Winchester School of Art, University of Southampton and Lecturer at Parsons Paris - The New School. He has published and edited several books, and has lectured worldwide. He also served as an advisor for the Documenta 12's Magazine Project. He is one of the authors of the Hacking Monopolism trilogy of artworks (Google Will Eat Itself, Amazon Noir, Face to Facebook).

Hannah Black

The presentation will draw on various technical and theoretical ideas about how feelings and thoughts get shared online - thinking about Twitter as a function for an "international of feelings". In this connection Black will produce a kind of close reading of a platform she spends a lot of time on, while also using it to think about more general questions of politics and collectivity.

Hannah Black is a writer and artist. Her writing has previously appeared in a number of publications including Artforum and Texte zur Kunst. Her work in video and installation has been shown at Arcadia Missa and DRAF (London), Chateau Shatto and Human Resources (LA) and Lisa Cooley and the New Museum (New York). Her book Dark Pool Party was published by Dominica/Arcadia Missa in February 2016 and she is currently working on a second book with Verso, scheduled to be published in 2017.