

# ARTS MEET TECHNOLOGY - STIMULATING PUBLIC DISCOURSE THROUGH CROSS-OVER EXHIBITION

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**Regional Test Case Documentation**

**08 2021**

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T3.3.2



Reporting Period 5



PP2, PP3



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## 0. Abstract

The test case “Arts meet technology” stands for the cooperation of three technological research institutes in Chemnitz working together with national and international artists. In three workshops creative approaches towards new materials, scientific protocols and poetic aspects of technology were tested and new collaborations between technological institutes and artists were enabled. Also post-graduate students took part in the workshops and developed experimental ideas and objects for two exhibitions - one at “Glaskasten Druckstock” in Chemnitz and one at “Ars Electronica Center” in Linz. The exhibitions also gave insight to new research processes and artistic intervention for the public and offered a discourse via the exhibitions and digital formats.

## 1. Introduction

In the city of Chemnitz a long-standing tradition of German engineering is anchored. But an aesthetic education such as an art academy is missing. So the starting point of “Arts meet technology” was to bring these two fields together. In addition we evaluated the public discourse on the topic of cross-collaboration is not yet common. So we intended to push that topic via exhibiting the results to the public and stimulate a public discourse.

This lack of an aesthetic education/training in the educational system on the one hand and the relative unapproachability of technical and research institutes for post-graduates or the public in Chemnitz on the other led us to the implementation of a project where postgraduates and students from art colleges or schools had the possibility to connect and work with three local institutions - Fraunhofer Institute for Electronic Nano Systems (ENAS), the Fraunhofer Institute for Machine Tools and Forming Technology (IWU) as well as the Saxon Textile Research Institute (STFI). Also the need for a working perspective for graduates from art colleges/schools in Chemnitz should be met.

## 2. Objective

With this action we intended to promote an openness towards experimental and artistic processes in research and wanted to show a possibility for post-graduates and students in art fields for new future working fields.

By exhibiting the results we tried to give insight to aesthetic-technological experiences and how they can shape daily life in an urban environment, especially for the public.

The potential of this test case lay in combining technology, science, society and art and promoting an exchange of all three groups (institutes, artists, workshop participants) at eye level. In that way we intended to open up new spaces for thinking, creating and learning from each other new approaches to work with in the future. In our view, the integration of artists into research and development processes holds great long-term potential for Chemnitz as an outstanding research landscape meeting an experimental and increasingly internationally networking art scene. Furthermore, with this action we intended to enable new cooperations with the artistic scene.

The challenge was to check whether an incentive for postgraduate creatives could be provided by developing a working perspective in Chemnitz thus connecting with technological and research institutes in the region. If yes, the format should be repeated, developed and transferred to other regions.

The novel in our test case was to bring artists and Chemnitz-based R&D institutes together: It has also been novel to bring artists and institutes together in all phases - preparation, workshop and exhibition.

### 3. Applied approach

The following steps have been taken place for implementing the test case:

First our external expert Klub Solitaer e.V. conceptualized the “Labor 2025”. With this concept we approached potential partners and asked for Letters of Intend. With these commitments we curated suitable artistic positions for each partner. Klub Solitaer e.V. chose from their pool three artists who already worked on the edge of research, materials and machines: [Christiane Wittig](#) (Bauhaus University Weimar), [Fabricio Lamoncha](#) ( Design Research Lab, University of Arts, Berlin) and [Hannah Wiesener](#) (Weißensee Art University) & [Magdalena Kohler](#) (University of Arts, Berlin). At the same time Klub Solitaer e.V. had a long communication process with the institutes. The Fraunhofer ENAS already worked together with artists in the past, but the other two not yet, so Klub Solitaer organized regular digital meetings with them to present the project and convince the institutes to open up for an artistic collaboration.

After this conception phase Klub Solitaer e.V. organised a meeting of scientists and artists to establish a common ground for the workshop development (kick-off). After three months of consideration, the artists submitted a proposal for the workshop. After approval by the institutes, the courses were advertised internationally for participants at the home university of the artists.

After the selection and registration of the participants, the workshops could be carried out. The results were subsequently prepared for the exhibition in Chemnitz and at the “Ars Electronica Center ” Linz.

After the academy ended the exhibitions were prepared: The first exhibition started in Chemnitz, then the exhibition pieces were sent to Linz. Chemnitz, [Glaskasten Druckstock](#): Two till three exhibition pieces from each workshop of Funkenakademie were arranged in the room, so that visitors could watch them from outside through the window. Due to Corona the exhibition was not open for the public, only visible through the window. At the small vernissage on 12.03.2021 and 13.03.2021 Klub Solitaer e.V. and the artists explained the background of the exhibition. After the end of the exhibition the pieces were sent to Linz. There they were arranged at the Lab space together with S+T+ARTS exhibition pieces. Visitors had the possibility to visit the exhibition in real and digitally. The vernissage was recorded in [a digital opening](#).

We benefited from the European INTERREG project “InduCCI” by cooperating with our partners from Creative Region Linz & Upper Austria. They helped us to connect to Austrian artists in search of suitable workshop leaders. They have also made the connection to the Ars Electronica Centre where the final exhibition of the workshop results took place. Furthermore, during several partnership meetings we shared our test case agenda of “Arts

meet technology - Labor 2025” and gathered hints and insights from other partners, who shared their solving ideas from implementing their test cases.

## 4. Results

The key features of our test case have been three workshops in cooperation with the institutes mentioned before:

1. The half-hybrid workshop *Faserland* (Eng.: *Land of fibres*) with the Saxon Textile Research Institute where participants experimented with nonwovens. They explored the potential of current manufacturing and processing methods.
2. The virtual workshop *Offline Gallery* offered a look behind the scenes of the Fraunhofer ENAS in which participants gained insights into processes in the institute's premises. Participants redefined them as a result of the workshop identifying points of connection by showing the cooperation approaches.
3. The virtual workshop *Labor der Sinne* (Eng.: *Lab of senses*) with the Fraunhofer IWU invited postgraduate students to design "sensory objects" with the help of machines and technology. The results show how they perceived them through artistic methods.

For the realisation of the workshops we benefited from the already established contact between Klub Solitaer e.V. and some of the R&D institutes. Due to Covid-19 pandemic it took more time to prepare the workshops and we needed to reschedule the dates a couple of times. Furthermore, the workshops have been carried out digital or half-hybrid.

An interesting advantage came along with it: While the number of participants in a physical visit would have been limited to the Fraunhofer institutes, with the digital realisation more participants could “visit” these. Furthermore, the high number of workshop registrations showed that the interest in the topic and the connection to R&D Institutes is significant. In the end twenty-nine students and graduates participated in the workshops of the four workshop leaders.

Especially the virtual format allowed participants of the workshops to gain insights that would not have been possible in real life. The Fraunhofer ENAS enabled a complete tour through their “clean room” which is otherwise a restricted area for visitors due to high standards of hygiene. The employees of ENAS showed concrete methods and machines that visitors wouldn’t have seen under normal conditions. From the feedback from ENAS staff we know that they were also impressed by the new possibilities the virtual workshop offered. All in all you can see the results in the documentary video by Fabian Thüroff (annex 7.2).

Here are some insights to the three workshops:

Though every workshop was planned with a thematic focus, the participants of *Offline Gallery* didn’t want to define the output but rather work on the possible outcome based on the real results of the collaboration established during the workshop. After a virtual tour through the “clean room” of Fraunhofer ENAS the participants decided to focus on the narrative aspects of that tour, the “Proxy” methods. After a few brainstorming sessions multiple ideas were presented and the groups were organically created. The fourteen participants kept on working digitally together after the workshop week every Saturday to

discuss the progress of the results, get feedback and plan the presentation of the results at “Ars Electronica Center”. After the workshop the Fraunhofer ENAS provided materials for documenting the development of the individual projects, such as: databases of manuals and safety sheets, floor plan of the labs, physical samples.

The workshop *Lab of senses* focussed on the senses of each participant. In the beginning of the workshop they were asked to share three objects with which they associate stories, memories or perceptions. In a second step each participant should decide on one human sense that influences their artistic work the most. Afterwards they recorded individual thoughts, perceptions and blueprints in a sketchbook and discussed it with the others later. This starting point led to the following topics: How do we deal with artificial intelligence and augmented reality that will influence more and more of what we feel and think as humans? What effects does it have on our sensory life when we encounter virtual worlds or robots? What kind of artworks are created in a world of immersive, virtual environments? The Fraunhofer IWU accompanied the entire workshop, introduced the concept of augmented reality and provided assistance with technical questions. As a result for the exhibition in “Ars Electronica Center”, every participant created a practical work: a sensory object and a sketchbook which are displayed in a “Carousel of the Senses”. With a look at the annexes 7.4 and 7.7 it gets clearer what the workshop leader meant by that name.

Meanwhile, the focus of *Land of fibres* was on experiments and manipulations with synthetic fibre nonwovens from different production stages. Based on a series of experiments and (textile-) designs, objects and installations were created for the exhibition in the temporary workshop. After a detailed introduction to fibre fleeces by the STFI, various experimental series were carried out in teams and deepened in further rounds. In each case, the material discussions were brought together with the workshop participants’ own research interests and expertise. The process-oriented work at the beginning of the week was narrowed down with regard to the planned final exhibition and the results were brought together in a draft. The STFI not only sponsored the material, but also gave the participants a comprehensive lecture on the complex production methods and material properties as a good introduction to the workshop. In between, individual meetings took place via video appointments to discuss the individual concepts, research questions, and to check their feasibility. Each workshop participant condensed and realised a design (object, installation) for the final exhibition. These objects were exhibited in the “Glaskasten Druckstock” gallery in Chemnitz. Since a public invitation was not possible the exhibition was only tangible through the window of “Glaskasten Druckstock”. With this, as well as the following exhibition at “Ars Electronica Center”, we invited the public of Chemnitz and Linz to get in touch with innovative materials such as non-woven fabric or shape memory alloy. We also wanted to show where these materials are used in daily life. Also we wanted to introduce the public to experience experimental approaches from artists towards technological research processes. The video explanation in annex 7.8 describes all the different new developed ways of using non-woven materials and what the single artists had in their mind.

Due to the final exhibition in the “Ars Electronica Center” in Linz (Upper Austria) the visibility of current technological developments and scientific research was promoted and the work process and results were made visible to visitors. Due to COVID-19 and travel restrictions the opening of the exhibition was held virtually connected to their famous virtual format *Deep Space Live*. During that hour the participants from InduCCI and Klub Solitaer e.V. talked about the genesis of the action and the idea behind it. This conversation was accompanied with a virtual tour through the exhibition. In order to make the results available to interested people in the long term, the “Ars Electronica Center”

has published their video opening on Youtube (annex 7.4). Up to now, the video has been viewed 564 times. Furthermore, “Ars Electronica Center” arranged recording sessions with all workshop leaders as part of their series *Home delivery*. These videos were also saved by the “Ars Electronica Center” on Youtube for long-term use and each one was viewed 100-200 times (annexes 7.5-7.8). They enabled some insights in the workshop leaders’ work during the action “Arts meet technology” for a larger audience.

Due to the pandemic situation, measuring the stimulation of a public discourse lies on the number of views of the videos. The formats *Home delivery* as well as *Deep Space Live* are well known in the Austrian society and are seen with pleasure. In order to draw the attention of the saxonian population to the exhibition at the “Ars Electronica Center”, we drew attention to the respective videos in our networks and were thus probably able to reach a broader public. To gain the interest of the Chemnitz industrial society with the exhibition in Chemnitz, the workshop leaders selected a gallery with huge windows to generate interest among people walking-by. Furthermore, the video documentation of Fabian Thüroff was advertised on various channels (i.e. Facebook, Instagram).

The feedback from the workshop leaders as well as the participants was consistently positive, no matter if the workshop was held virtually or half-hybrid. They gained new insights from the experimental workshops and the creative-artistic collaboration with the research institutes. The greatest outcome was the learning from each other and the change in perspectives for all involved persons. Also a future collaboration is intended.

We gained openness towards experimental and artistic processes in research, which was proven by the attention the workshops got in the partnering institutions who invested plenty of workforce by themselves. The participants, who often did not have a positive image of the city, got to know Chemnitz as a potential future working field.

Certainly new methods have been explored by the workshop participants and the institutes. E.g. As mentioned before, Fraunhofer ENAS has never done this kind of live virtual guided tour through their facilities, which could fit them for further events. The participants have discovered new techniques and approaches for themselves.

The change of perspective was perceived by all as very inspiring. The expectations by the artists were challenging the researchers and vice versa.

So, all in all we brought artists and technology institutes together, supported experimental research, looked at work processes from a new perspective, encouraged technology institutes to open up to artistic-technical ways of working, showed graduates these artistic-technical fields as possible future working places, raised awareness of the public for experimental approaches to art and technology, introduced the public to new technologies, raised awareness towards innovative materials as well as of how innovative materials shape daily life, promoted cooperation between regional and long-standing R&D institutes in Chemnitz and local and international artists.

Indicators:

More than fifty applications reached Klub Solitaer e.V. In the end twenty-nine participants took part in all three workshops.

The exhibition of the results from Funkenakademie at Druckstock Glaskasten in Chemnitz were shown from: 12.03.2021 and 13.03.2021. More than 15 visitors took part in the vernissage on 12.03.2021, which was only visible from outside through the windows). We evaluate that at least 20 more public visitors have seen the exhibition by chance.

The physical exhibition at Ars Electronica was shown from 24.4.2021 - 23.05.2021.

The digital exhibition at Ars Electronica is shown since 22.4.2021

2.995 participants took place in the physical exhibition at Ars Electronica.

570 visitors watched the Youtube videos from the digital opening of the exhibition in Ars Electronica since 22.04.2021.

All in all we reached at least 570 visitors for all exhibitions (digital & physical), due to the lock-down we could not reconstruct the backgrounds from the visitors, since it was mostly digital. We assume at least 50 visitors in both cities with CCI background.

There is a second documentation from CREARE on this test case, since the test case “Arts meet technology” has been a cooperational work. For more information see their documentation as well.

## 5. Goal Achievement and Lessons Learned

With the positive experience of “Arts met technology” the institutes are now more open to artistic approaches. That is also what the staff from the institutes told us after the cooperation. Also they feedbacked that the digital alternative held new possibilities of working together. Another side-effect was the possibility to “visit” digitally the clean-room of Fraunhofer ENAS.

We explored new fields of work for artists and established new collaborations with the creative scene. Participant Linda Schumann reflects: “And it’s just incredibly satisfying not only as an artist but also as a person to be able to say: ‘I was allowed to look behind the scenes. I was allowed to try something out.’ Of course that satisfies the inner child’s urge to play immensely.”

The exhibition at the “Ars Electronica Center” and the accompanying online formats were able to attract the public’s attention. From the number of visitors on Youtube we could see that there is a greater interest in the topic of cross-collaboration.

Due to Covid we could not create much interaction at the Hightech Institutions testing collaboration using technologies, machineries etc. But at the same time we learned digital strategies to bring international participants together in a virtual environment. Although our focus still lies on creating further live events at the high-tech venues post-covid, we can use this knowledge to create hybrid formats which are especially attractive for international participants, as we know now from the participants feedback in the whole test case.

## 6. Outlook, Sustainability and Transferability

We want to foster collaboration with the research institutes. “Arts meet technology” identified valuable contacts in the scientific field. This provides us with a solid basis for further negotiations. At the moment we are in discussion about further formats, but there is nothing fixed yet. Also, there are ideas of further cooperation with some of the participants.



Furthermore, the test case gained interest from various policy makers but was not taken up yet. All in all, we want to proceed with the project and will apply for suitable funding in the future.

The action can be repeated in every territory with resident research institutes as well. Suitable is an organisation or association who is interested in connecting R&D institutes and artists for supporting and pushing new approaches to innovative materials. In the association you need a team who is organising the action in all phases. The time is adaptable, but we recommend planning for the whole action for one year.

## 7. Annexes

1. Open call with description of the three workshops:

## WORKSHOP 2 FASERLAND - Re-thinking the Diversity of Nonwoven Fabrics \

**Workshop supervisor:** **Hanna Wiesener**, product design, founder of Trikoton, Research Associate Cluster of Excellence „Matters of Activity“ weissensee School Art and Design Berlin

**Magdalena Kohler**, fashion design, founder of Trikoton, academic assistant fashion design and experimental knitting, University of the Arts Berlin

**Partner Institute:** Sächsisches Textilforschungsinstitut e. V. (STFI)

### Overview:

#### The concept

Nonwoven fabrics are present in many places in everyday life, not merely due to the necessity of wearing a face mask. Neither woven, nor knitted, they are textile fabrics with diverse applications and highly specialized worldwide industrial production. For this, different variants of fibers are used; plant-based fibers like hemp and animal fibers for woolen fiber mats, but also a great variety of synthetic chemical fibers such as polypropylene or PET. As fiber blend, they are often part of recycling processes, while being recyclable when used as mono-materials. This is especially true for nonwoven fabrics made of synthetic fibers. Nevertheless, nonwoven fabrics make up a big proportion of one-way products.

#### The cooperation

The workshop is executed in cooperation with the scientific partner Sächsisches Textilforschungsinstitut (STFI) Chemnitz and the cultural partner Klub Solitaer e. V. The STFI's research and production facilities and Klub Solitaer's temporary workspaces in Chemnitz are the ideal experimental setting for working with diverse materials and experts on site.

#### The result

We want to explore the hidden potentials of nonwoven fabrics in this workshop, while experimenting with production and process technologies and re-thinking fiber compositions and -cycles. How can the materiality and haptics of a textile be changed? Which composites and surface treatments facilitate new applications and sustainable material cycles? How can the value of nonwoven fabrics be changed to enable longer durability and usage, while being aesthetically and economically convincing?

The workshop results will be prepared for a final exhibition, jointly presented with the other projects of „Funken Akademie“.

For one week in March, we invite students to **LABOR 2025** and postgraduates to Chemnitz to participate in these workshops, followed by an exhibition of the results. Developed by artists in collaboration with the abovementioned institutes, the workshops specifically target students and post-graduates. They link the research institute's technologies, machines and workflows to artistic concepts and processes and aim at exploring possible connections and aesthetic-practical implementations.

<b>Time frame:</b>	<b>March 8th - March 12th</b>
<b>Organization/Place:</b>	Klub Solitaer e. V. / Chemnitz
<b>Partner Institute:</b>	Sächsisches Textilforschungsinstitut e. V. (STFI)
<b>Participants:</b>	10 persons
<b>Workshop fee:</b>	25 € per person

**Registration:** To sign up for the workshop, please send a mail with a short CV and brief letter of motivation until the **1st of March** to [info@klub-solitaer.de](mailto:info@klub-solitaer.de). We will confirm your registration shortly and send you further information regarding the workshop times etc.

#### Realization in accordance with Corona legislation:

To implement the workshops flexibly, yet in accordance with the respective Corona regulations, we are planning with three workshop-versions. Depending on the then current regulations regarding contact- and travel limitations, the workshop will be aligned in one of the following ways:

**Version 1** | The workshop can take place in Chemnitz with access to the institute.

**Version 2** | The workshop takes place in Chemnitz, to give the participants a chance to meet and collaborate in person. Contact to the institutes will be established via digital/phone communication. (Restricted-Access Version)

**Version 3** | The workshop takes place digitally (via Zoom etc.), materials will be distributed amongst the participants by post. (Lockdown-Version)

# FUNKEN ACADEMY \ FOR ARTISTIC RESEARCH

In the "Funken Akademie" artists come together with high technology institutes and research institutions to experiment in the field between art and technology.

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<b>Time frame:</b>	<b>March 15th - March 19th</b>
<b>Organization/Place:</b>	Klub Solitaer e. V. / Chemnitz
<b>Partner Institute:</b>	Fraunhofer Institute for Machine Tools and Forming Technology IWU
<b>Participants:</b>	5-8 persons
<b>Workshop fee:</b>	25 € per person

**Registration:** To sign up for the workshop, please send a mail with a short CV and brief letter of motivation until the **1st of March** to [info@klub-solitaer.de](mailto:info@klub-solitaer.de). We will confirm your registration shortly and send you further information regarding the workshop times etc.

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# WORKSHOP 1 \ LABORATORY OF THE SENSES \

**Workshop supervisor:** [Christiane Wittig](#), postgraduate MA Art, Design & Media SINT LUCA School of Arts | until 2014 assistant professor in the postgrad program Transmedia, LUCA School of Arts (BE)

**Partner Institute:** [Fraunhofer Institute for Machine Tools and Forming Technology IWU](#)

## Overview:

### The concept

In this workshop, the artist Christiane Wittig and the workshop participants create a "laboratory of the senses". The laboratory serves as a source of information and experimental arrangement, to trigger a reflection process for the redefinition of the sensual within us.

In times of artificial intelligence and augmented realities, we look into technological possibilities and sensual experiences on a theoretical, philosophical and practical level. Our own sensual perception is changed through the subtle work of the machines working in the for- and background.

### The cooperation

The workshop is executed in cooperation with the scientific partner Fraunhofer Institute for Machine Tools and Forming Technology IWU Chemnitz and the cultural partner Klub Solitaer e. V.

Through the cooperation with the institute the participants gain access to technologies like augmented reality and smart sensorics.

### The result

In this workshop, we want to create artistic supplementary objects, so called "sensual objects", which trigger new perceptions in combination with machines and technologies. We embark on a search for answers for our present society, to develop a peaceful and positive merging of machines and humans.

The artist wants to create a "carousel of the senses", a sensual machine in times of mechanical constructions, which offers its viewer an interactive experience. The workshop participants design sense objects made of smart materials, which they can connect with AR technology and which will be connect with the carousel.

The workshop results will be prepared for a final exhibition, in which the products developed in context of the „Funken Akademie“ will be jointly presented.

## People interested in participation may consider the following in advance:

Which films, art works or natural phenomena have influenced your senses and perception?

Choose the sense, which influences you the most.

Artificial intelligence will influence our thoughts and feelings more and more in the future. How should we deal with this?

Please also bring 3 objects to the workshop, which connect stories with memories and perceptions.



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**Version 3]** The workshop takes places digitally (via Zoom etc.), materials will be distributed amongst the participants by post. (Lockdown-Version)

## WORKSHOP 3 THE OFFLINE GALLERY \

**Workshop supervisor:** [Fabricio Lamoncha Martínez](#),  
MA Interactive Media Art, Kunstuniversität Linz | assistant professor MA Interface Cultures, Kunstuniversität Linz  
regular instructor at Sci|Art Lab+Studio

**Partner Institute:** [Fraunhofer Institute for Electronic Nano Systems](#)

### Overview:

#### The concept

Scientific and artistic research have very different ways of approaching their practices: while scientific protocols are based on the idea of repeatability of any given synthetic laboratory experience, we sublimate the relevance of the artist to the picturesque mad genius immersed in his own thoughts in a chaotic atelier fighting with his tools and creating irrepeatable products that are sold to an elite clientele. The purpose of this project is hence to rebut these myths, by finding the shared goals and interests of scientific and artistic practices, protocols and rituals.

#### The cooperation

The workshop is executed in cooperation with the scientific partner Fraunhofer Institute for Electronic Nano Systems Chemnitz and the cultural partner Klub Solitaer e. V.

#### The result

For the workshop we would like to stress the notion of laboratory protocols and find a connection to the so-called artistic recipes: processes linked to a set of different steps and practices that one is only able to master over time, leading to the discovery of new complexities that render themselves visible only through the mastering of that process.

The materials and experiences collected over the process of the workshop will be gathered to synthetically generate a new territory where scientists, artists, technicians, students, ENAS employees, etc. can gather and reflect through a joint aesthetic experience the nuances of their work, and eventually find new unexpected links to other practices commonly considered as diametrically opposed to their own.

The workshop results will be prepared for a final exhibition, in which the products developed in context of the „Funken Akademie“ will be jointly presented.



## 2. Photo and video documentation of "Arts meet technology" | © Fabian Thüroff

[https://drive.google.com/drive/folders/1JH1lb-ezhoA5ZH9vMpijRc\\_EnU92lN9x?usp=sharing](https://drive.google.com/drive/folders/1JH1lb-ezhoA5ZH9vMpijRc_EnU92lN9x?usp=sharing)

<https://youtu.be/pQOvhzNKKF4>

3. Website of “Ars Electronica Center” Linz  
<https://ars.electronica.art/news/en/>
4. Digital opening of the exhibition at “Ars Electronica Center” Linz  
Format: “*Deep Space Live*” © “Ars Electronica Center” | streamed: 22.04.2021  
<https://ars.electronica.art/homedelivery/de/deep-space-live-virtuelle-ausstellungen-eroeffnung-cci-lab/>
5. Video from workshop *Offline Gallery* with Fabricio Lamoncha | “Artistic Recipes & Scientific Protocols”  
Format: “*Home Delivery*” © “Ars Electronica Center” | uploaded: 14.05.2021  
<https://www.youtube.com/watch?v=TOQAGxX2Tpg&list=PLKrmQr-thTw4GoogpavKYAT1LHgA4u30j&index=1>
6. Video from workshop *Offline Gallery* with Fabricio Lamoncha (in English)  
Format: “*Home Delivery*” © “Ars Electronica Center” | uploaded: 16.04.2021  
<https://ars.electronica.art/homedelivery/de/at-home-with-fabricio-lamoncha/>
7. Video from reflection of workshop *Lab of senses* with Christiane Wittig  
Format: “*Home Delivery*” © “Ars Electronica Center” | uploaded: 10.05.2021  
<https://www.youtube.com/watch?v=bZDFX-RgHNY&list=PLKrmQr-thTw4GoogpavKYAT1LHgA4u30j&index=2>
8. Video from workshop *Land of fibres* with Hannah Wiesener & Magdalena Kohler  
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<https://www.youtube.com/watch?v=4ytZrqfndSM&list=PLKrmQr-thTw4GoogpavKYAT1LHgA4u30j&index=3>