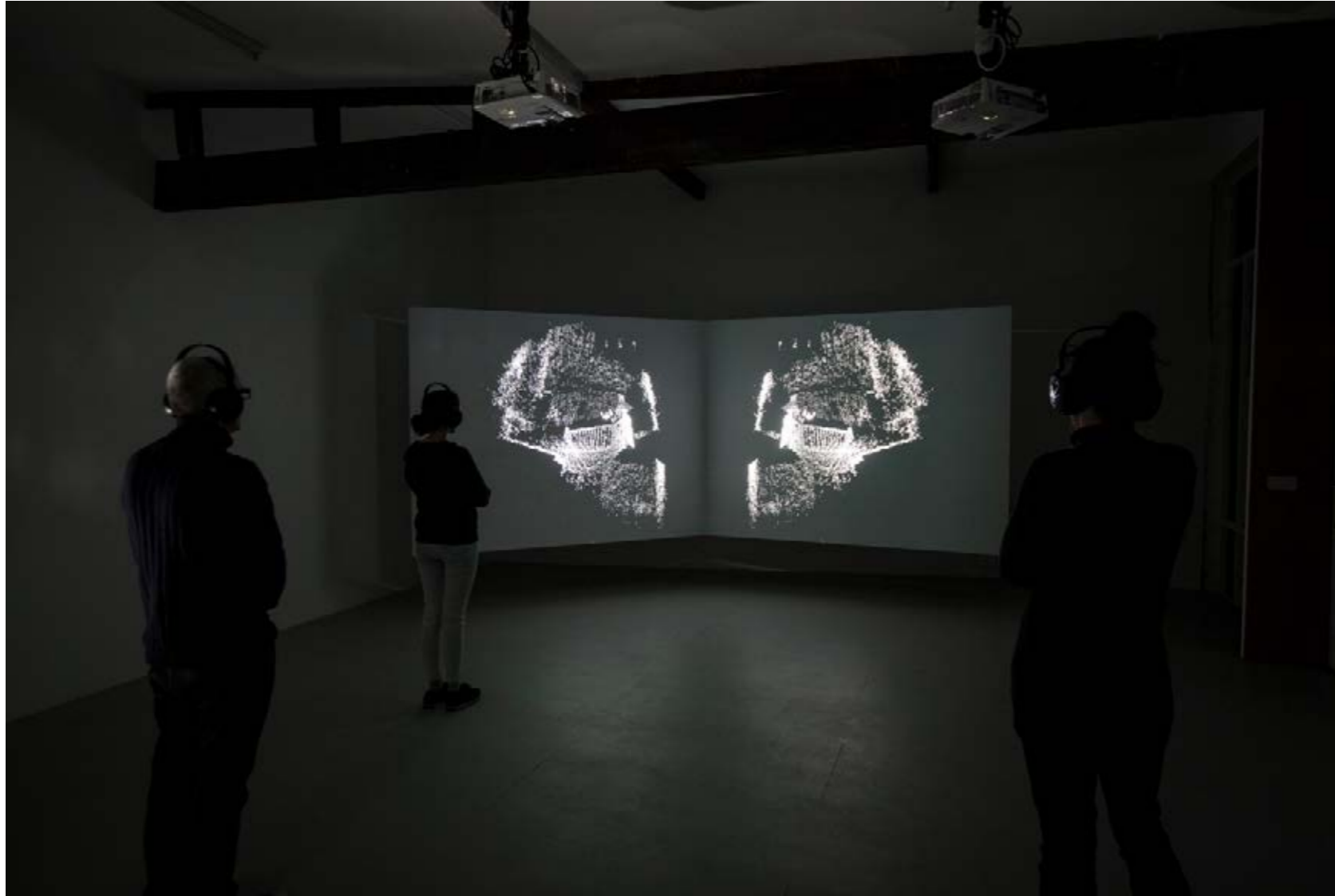


Freud's House:
The Double Mirror
Dr Anneke Pettican |
Brass Art

Freud's House: The Double Mirror

Dr Anneke Pettican | Brass Art

Project Description



Freud's House: The Double Mirror (2015) Installation with binaural headphones, 4minutes 15s loop, International3 Gallery, Salford. Image credit: Simon Pantling

To explore the idea of the uncanny using strategies of visual and sonic repetition and simultaneous 'doublings', seeking a physical manifestation in the unsettling experience of the mirrored projection and its intimate binaural soundtrack as manifest in the final installation.

Freud's House: The Double Mirror (2015) is a video work with binaural soundtrack created at the Freud Museum, London that seeks to explore a fundamental instability akin to an expanded view of the uncanny.

The work exists in two forms: a single screen work with binaural sound titled *Freud's House: The Double* (2015); and a two screen, floating, suspended video installation with binaural sound transmitted to wireless headphones titled *Freud's House: The Double Mirror* (2015).

Project Duration:

Research began in 2014.

Brass Art began the project in 2015 and first installed the artefact at *The International 3* from 17th September – 30th October 2015.

Funder:

Freud's House: The Double Mirror has been widely exhibited and screened across Europe and Asia, and its themes have been further developed in journal articles, essays and conference symposia.

Brass Art is the collaborative art practice of: Chara Lewis Manchester School of Art – MMU, Kristin Mojsiewicz Edinburgh College of Art – The University of Edinburgh, and Annéké Pettican School of Art, Design, Architecture – University of Huddersfield. Brass Art have collaborated since 1999 and exhibit nationally and internationally.

Research Partners, consultants, collaborators:

Freud Museum, London

University of Salford - the Commission to Collect Programme
Arts Council England - the Commission to Collect Programme
Manchester Metropolitan University (MMU)
Edinburgh College of Art (ECA) at University of Edinburgh (UoE)
University of Huddersfield (UoH)

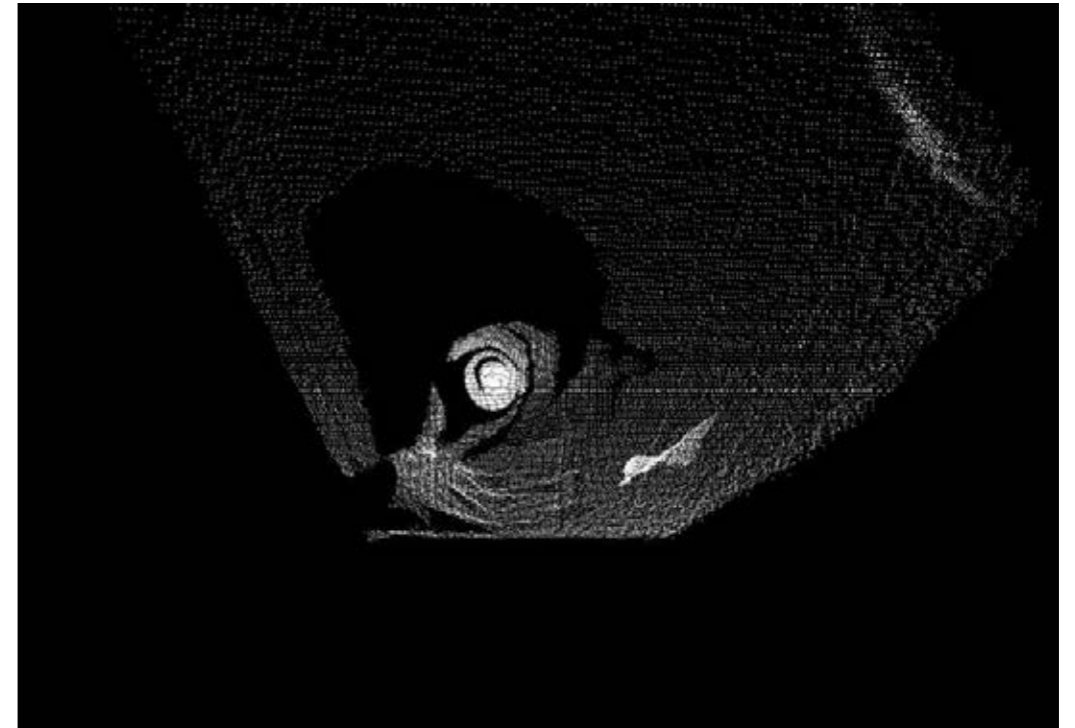
Research Aims & Objectives

Research Aim:

- To use contemporary light based scanning technologies to capture an embodied response to the uncanny in Freud's former London home.

Research Objectives:

- To create an embodied response to the key themes including the double, the phenomenon of the absent-presence, the shadow realm, intellectual uncertainty and ambivalence to unsettle the 'unhomely' at the former London home of Sigmund Freud.
- To scope and plan the technical and creative possibilities for using 4D scanning and artist performances in the house.
- To test how three X-box Kinect's with inbuilt infrared sensors might scan and capture different points of view simultaneously.
- To test speculative use of reflective materials to disrupt the scanners and capture process, allowing for unexpected results in the data.
- Collaborate with Dr. Spencer Roberts using live data capture and artist performances to develop bespoke software, creative code and electronics, necessary for both data capture and editing.
- To extend shadow play performances in cloud data by adopting disguise and alter ego, and creating and compiling a range of props.
- Document the performances captured from three distinct points of view over a two-day working period, on location at the Freud Museum, with curator Bryony Davies.



Video still from *Freud's House: The Double* (2015)



Engelman's view of the corner at the window in the consulting room, in Edmund Engelman, Sigmund Freud, Berggasse 19, Vienna (Brandstatter), photographed in Freud Museum, London, 2015.



The half-landing, 'The women's space', Freud Museum, London 2015.



Freud's Desk, Freud Museum, London, 2015.

Research Context

The investigation began with a close re-reading of Sigmund Freud's essay *The Uncanny* and related literature pointing to the fundamental instability of the concept by theorists and artists including Hélène Cixous, Mike Kelley, Sarah Kofman, Anneleen Masschelein, Nicholas Royle and Anthony Vidler. Ambivalence is crucial to any reading of the uncanny. It is also present in being a trio as the work emerges from the coming together of three individuals. Brass Art adopt 'live', 'vital' and 'performative' processes, and the skirted character glimpsed in *Freud's House: the Double*, for example, was sculpted 'in the moment', from an envelope of air shaped by the breath of the artists and dressed. Brass Art's ability to give life to inanimate objects recalls Freud's interpretation of the Sand Man and important tropes of the uncanny. The fabricated object is held by the central character and swept up the staircase and into an undisclosed room where there is an intimate exchange.

The project was shot at Sigmund Freud's London home, 20 Maresfield Gardens, where he sought refuge from the Nazi threat in Vienna in 1938. *Freud's House*, exists as *The Double* (2015) a single screen work with binaural sound and *The Double Mirror* (2015) a two screen, installation with wireless headphones. The work involved collaboration with Spencer Roberts who programmed the data capture system and Monty Adkins who composed the sound track with the artists.¹ The work was commissioned by Lindsay Taylor for University of Salford's Commission to Collect Programme, and has been acquired by the University for their collection.²

Freud's former home appealed to Brass Art as a real but mimetic space, 'real' in that Freud actually resided here during the last year of his life, but 'mimetic' because his belongings were relocated to London from Austria in an attempt to reproduce an exact copy of his original study in Vienna. Brass Art have written about the four-fold recursive frame offered by the couch, the study, the house and the museum in *Brass Art: A house within a house within a house within a house* (2014).³

Since 1994, the Freud Museum has developed a programme of artist engagement consistent with Freud's interests in art and the unconscious. Susan Hiller's *After the Freud Museum* (1994), Sarah Lucas's *The Pleasure Principle* (2000), Louise Bourgeois' *The Return of the Repressed* (2012) and Mark Wallinger's *Self Reflection* (2016).⁴

1. Monty Adkins is a composer, performer, and Professor of Experimental Electronic Music [accessed 12 November 2017]. <https://research.hud.ac.uk/ourstaff/profile/index.php?staffid=12>

2. Lindsay Taylor is Art Curator at the University of Salford. Her principal interests are in installation and digital art. Previously she has held positions at the Harris Museum and Art Gallery, Preston, Tate Liverpool and the Walker Art Gallery.

3. Chara Lewis, Kristin Mojsiewicz, and Annéké Pettican. (2014) *Brass Art: A house within a house within a house within a house*. *Journal of Writing in Creative Practice* 7.3 375-386.

4. Susan Hiller explores the effect of the uncanny in Kynaston McShine, *The museum as muse: artists reflect*. (New York: The Museum of Modern Art, 1999), p.93. 5. See Joanna Morra (2017). *Inside the Freud Museums: History, Memory and Site-Responsive Art*, Bloomsbury.



Brass Art Photograph of Freud's couch with mylar blanket, 2015.



(Right) Brass Art Performance test, Freud Museum, London 2015.

(Bellow) Brass Art, Monty Adkins and conservation curator. Freud Museum, London 2015.



Research Methods & Process



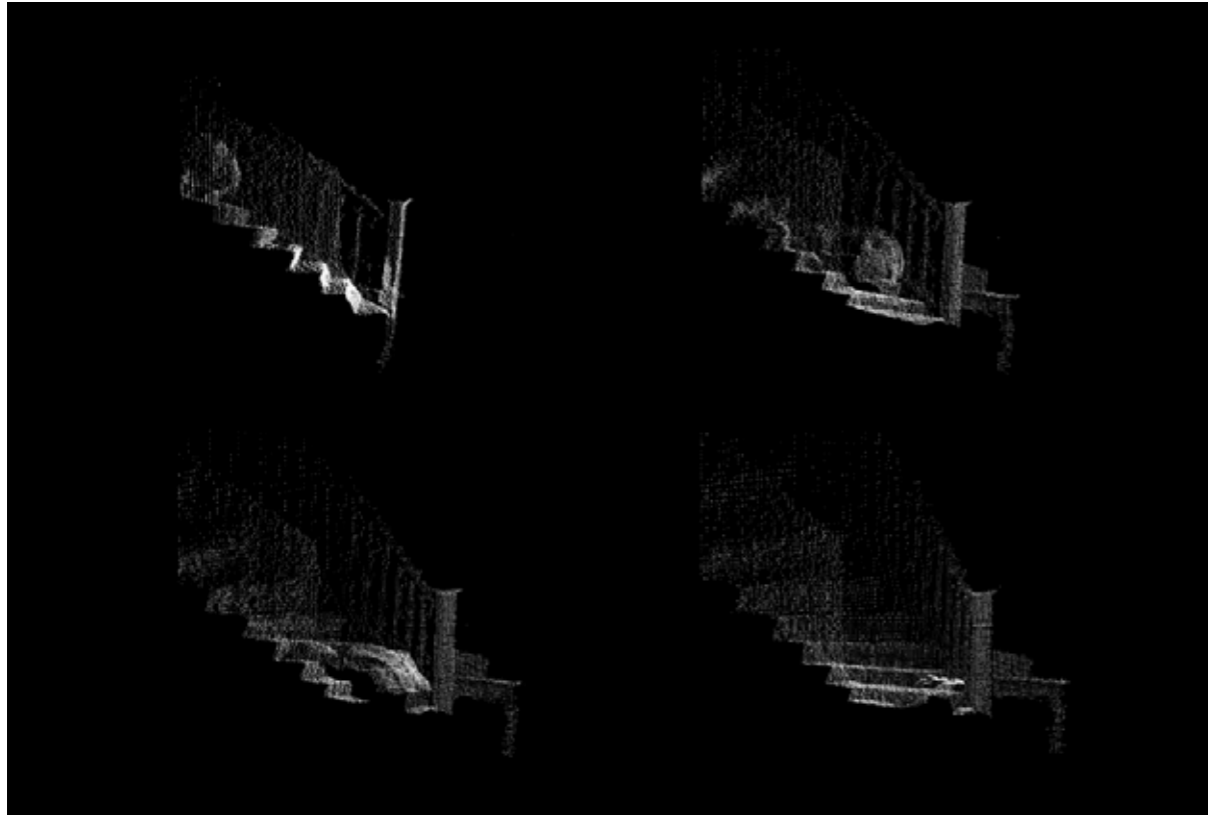
Still from *Freud's House: The Double*, 2015. The uncanny absence-presence is revealed as the staircase data rotates to form a giant skull.

The strategies of repetition and simultaneous 'doublings' were critical to this project, and emerged through pre-testing performances in domestic settings, and the effective use of multiple Kinect on-range 3D sensors located at different distances to enable effective capture, playback and editing of cloud data sequences.¹ The effects of reflective materials on data capture, including mirrors and foils, enabled the occlusion of artefacts and body parts when scanned, effectively making iconic objects and limbs 'disappear', visualizing an absence-presence. Brass Art remained open to the contingency of unconscious influences – suggesting ways domestic spaces might continue to harbour a living presence of their former occupants.

For the shoot in Freud's House Brass Art set up three Kinect sensors to record each action from three perspectives to reveal performances in cloud data and unsettling transformations in new ways. The simultaneous reliable and unreliable data capturing objects, characters, site and a shadow realm revealed the uncertainty of the home. In *Freud's House: The Double Mirror*, to further encourage the viewer's immersion in the unfolding action, a split signal is used to present a kaleidoscopic sense of the work coming into being as a double image unfolds from the central stage along a vertical axis.

Brass Art began their performances by thinking through space: walking in step, mapping their movements across the floor and their shadows on the walls, infiltrating hidden cracks in the spatial architecture, as if retracing the past life and work of the space.

Brass Art utilise bespoke editing software created by Spencer Roberts to select the temporal and physical points in the 4D data stream used in the final timeline composition, enabling them to select a point of view in the 3D cloud as well as the scale, density and temporal dimension of the image. Through this process the artists and later the audience are able to seemingly 'see' the obverse of any scene recorded by the Xbox Kinect acting as a scanner. The figure (p.12) shows the uncanny 'absence/presence' that can occur – here the strange twisting of the central staircase to unexpectedly form the shape of a giant skull during the editing process.



Stills from *Freud's House: The Double*, 2015. Tests exploring objects in motion on Freud's staircase 2015.

The museum imposed few boundaries upon the artists; allowing Brass Art to roll objects down the staircase and parachute skirts off the landing balcony above the hallway. Such playful, exploratory actions transgressed borders between upstairs and downstairs, between private and public realms. Brass Art's tacit and embodied knowledge of Kinect technologies enabled both pre-planned performances and also spontaneous actions to be captured. They transformed the famous consulting couch into a void using carefully unfolded foil blankets, enacting an 'invisible' trespass. By occluding Freud's couch and causing iconic objects, heads, torsos and limbs to 'disappear' a strangeness and disorientation is captured.

Brass Art introduced various characters into Freud's house by wearing masks and donning disguises, complicating their individual identities so they appear to each other as 'familiar strangers'. They adopt such methods as shape-shifting, merging, hybridity, migration, mimicry to actively perform their own subjectivity.

Theorist Patricia Allmer suggests she was 'very moved' when she first saw *Freud's House: The Double Mirror* (2015), and notes how 'disorientation is a very important act of uncanniness'.² She states:

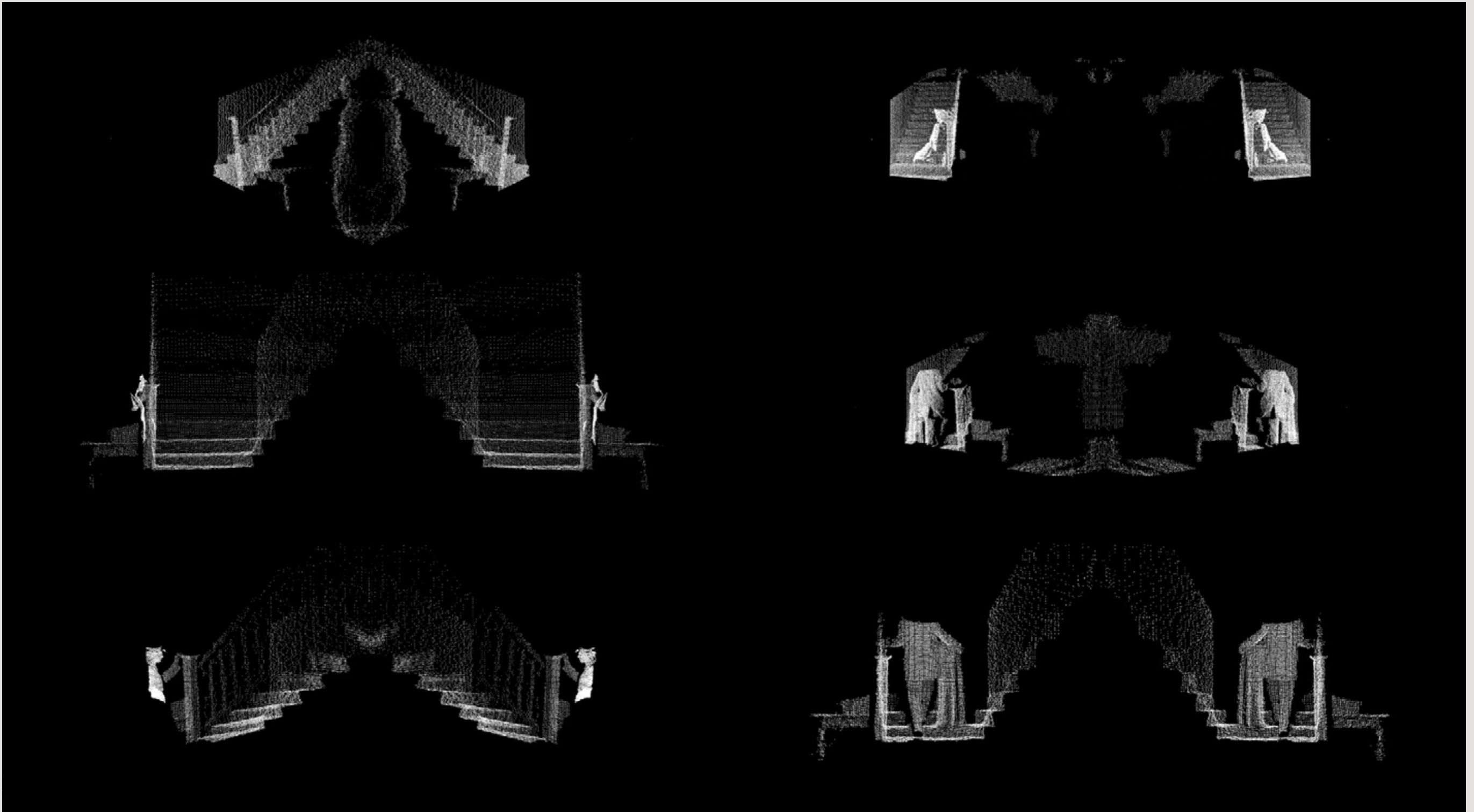
[The] circular narrative form evokes another kind of 'compulsive return', a basic element of Freud's Unheimlich...The Double proposes an analytic methodology of motion; a theorisation located, or rather perpetually dislocated, in and by constant motion. As we watch the film and its image move, we too are moved, in the double (!) sense of our mobile perception of the film, and our emotional response to it.³

Experiencing the work, audiences often assume the main protagonist walking the stairs is Freud rather than his wife Martha Bernays, daughter Anna, or her lifelong friend and fellow child psychoanalyst Dorothy Burlingham. Portraying Freud was never the intention but it is perhaps unsurprising that he emerges in the collective imagination.

The fact that this role is performed by two of Brass Art, mimicking each other's movements, likewise goes unnoticed. This unseen doubling of character hints at the apparitional quality inherent in the scanning technology used. The other central character in this narrative is only partially seen and assumes the shape and flow of a skirt. The uncertain presence of this second character, apprehended only fleetingly, has provoked contested readings and powerful reactions.

Stills from Processing software showing occlusion and 'disappearance' of iconic objects (in this instance Freud's couch) using reflective materials.





Stills from *Freud's House: The Double Mirror* (2015)

Exploiting 'the shadow' is key to enabling Brass Art to penetrate spaces, metamorphose, and facilitate expansion and miniaturization of their doubles and hybrids. In this artefact, sound and framing were equally important in creating a dream-like and unsettling scenario. The coalescence of image and sound sparks an intellectual unknowing that precedes the concept of the spatial uncanny as explored by Anthony Vidler.⁴ Sounds recorded on location were re-purposed to make the familiar unfamiliar and strange resulting in a tension between the sonic and the visual:

The intensity of the binaural sound simultaneously grounds the apparitional qualities of the projected film in the actual space of Freud's former home and in the body of the film's viewer.⁵

1. The Xbox Kinect device is used as a real-time 3D scanner. The Kinect sensor projects an array of infrared beams toward a target and returns the distance to each pixel, enabling the creation of a depth map that can be subsequently transformed to a 3D environment. By sequencing the images using bespoke programming 4D capture is achieved.
2. Allmer, 'Shadowdance — The Mobile Uncanny', 2015.
3. Allmer, 'Shadowdance'.
4. Vidler, The Architectural Uncanny.
5. Dr. Joanne Morra's text Reflections | Iterations (2015) accompanies the artefact [accessed 9 August 2017].
<http://www.international3.com/wp-content/uploads/2015/09/Reflections-Iterations-Joanne-Morra.pdf>



Brass Art *Freud's House: The Double Mirror* (2015) Installation with binaural headphones, 4minutes 15s loop, International3 Gallery, Salford. Image credit: Simon Pantling

Research Outcomes & Dissemination

This practice-based research into new uses of contemporary light based scanning technologies combined with binaural sound enabled a reading of the uncanny realised in two immersive forms: an immersive video comprising two, large, hinged and suspended projection screens and wireless headphones allowing the audience to move freely throughout the gallery space. and a single screen form with enveloping binaural sound.

Audio-visual documentation can be found at:

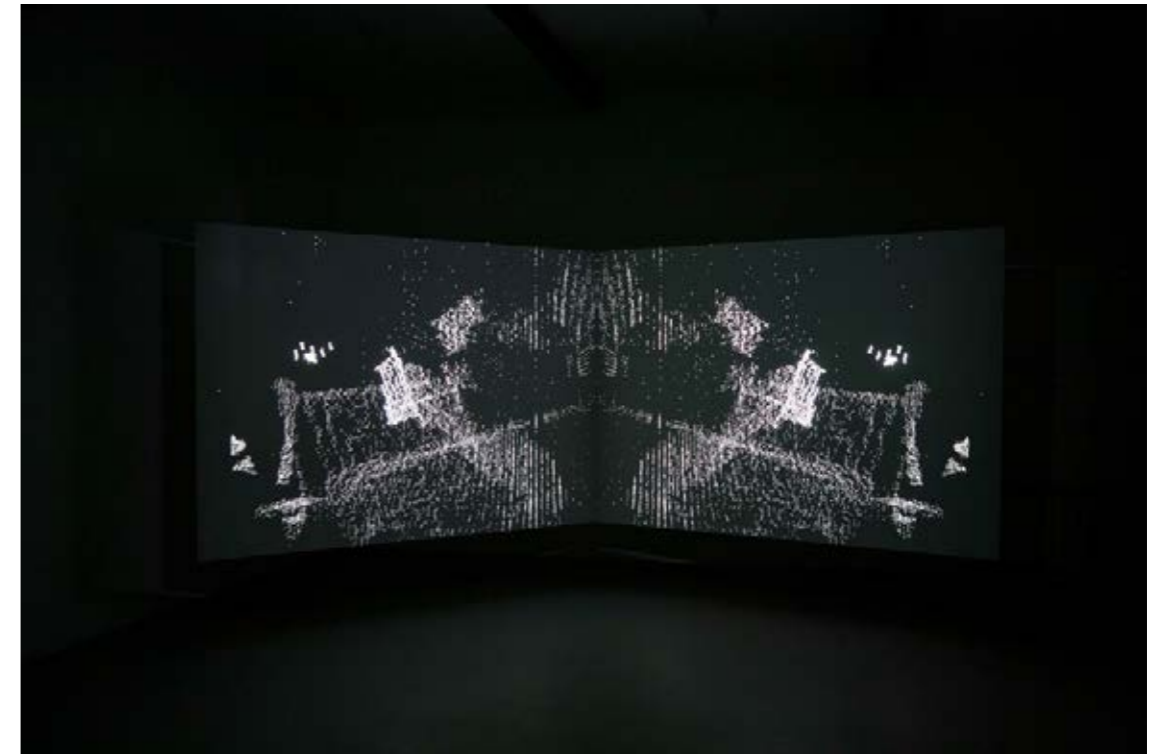
<https://vimeo.com/155520719> (this address contains an excerpt).

The artefact was contextualised with other artists working with Freud's legacy and investigating the temporal and the uncanny (Lindsay Seers, Saskia Olde Wolbers, Daniel Silver) in the conference symposium *Folds in Time* (Anna Freud Centre, 4 July 2015).

The work offers an original approach to heritage settings and the possibility of re-awakening the uncanny reflected on by Joanne Morra, author of *Inside the Freud Museums History, Memory and Site-Responsive Art* (2017), in her essay accompanying the work.

"What's more, the scanner also picks up the 'shadows' or occlusions formed by the lack of data cast by these same bodies, objects and settings. Unseen by the human eye during the filming process, these occlusions become black shadows that also appear in the video. The technical aspects of the scanner, its ability to document the seen and unseen, turns into a series of metaphors for understanding presence and absence, thoughts and memories, the conscious and unconscious, figures and their ghosts. In this way, the artists propose that they are able to engage with the sense of [a] possible reanimation of objects or sites; a revisitation of a power that may seem ostensibly 'dead'. The reanimation of site or object evokes a sense of the mnemonic and brings to the fore aspects of: memory, knowledge, translation and inscription."

Joanne Morra, (2015) Reflections|Iterations [Exhibition Publication] Essay on Freud's House: The Double, p.2



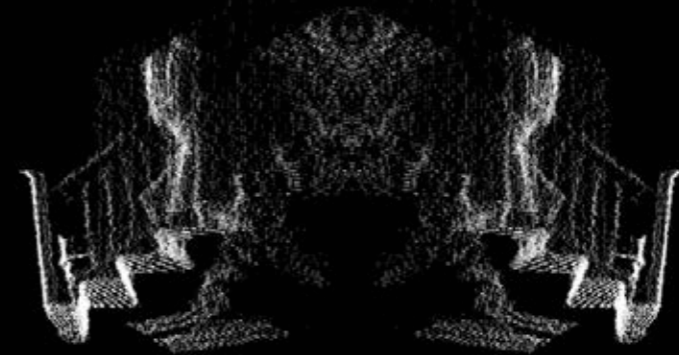
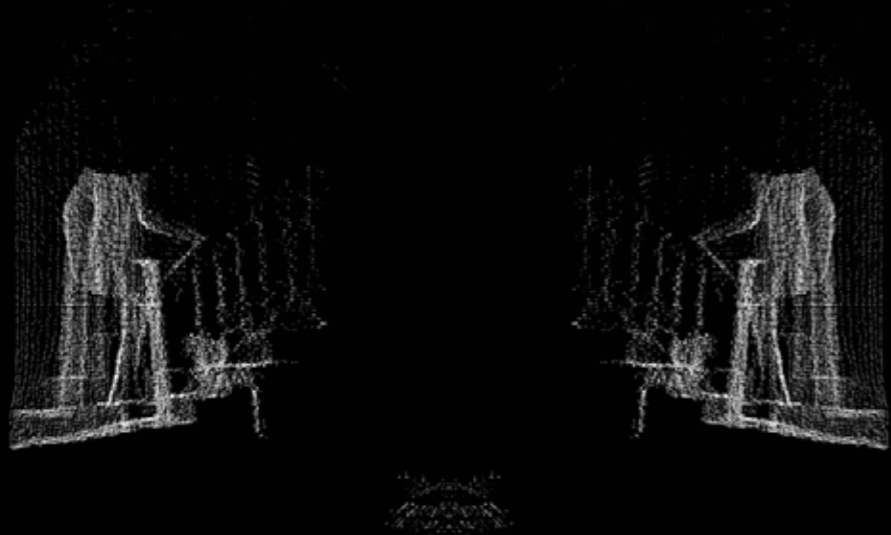
Brass Art *Freud's House: The Double Mirror* (2015) Installation with binaural headphones, 4minutes 15s loop, International3 Gallery, Salford. Image credit: Simon Pantling

The work was also headlined in a paper presented by Dr. Patricia Allemer (2015).

The artefact was curated in a solo exhibition *Freud's House* (2015) at the International3, Manchester, where director Paulette Terry Brien introduced an in-conversation between curator Roger Malbert (Hayward Gallery) and Brass Art.

The artefact was selected and exhibited in International group exhibitions including: *Sensorium*, Shanghai Urban Space Art Season (SUSAS), China (2019), *A Trick of the Light: Magic, Mystery and Illusion* Grundy Gallery, Blackpool (2019), *xCoAx* NMAC, Lisbon (2017), *Synthesis* New Adelphi Exhibition Gallery, Salford (2017), *ISEA R>Evolution* Hong Kong (2016), *Thought Positions in Sculpture* Huddersfield Art Gallery (2015) - installed with Freud's replica chair borrowed from the Freud Museum Vienna, *Festival of the Unconscious* (2015), Freud Museum, London which attracted 8,700 visitors.

Brass Art published peer-reviewed journal articles about the artefact in the *Journal of Writing in Creative Practice* (Intellect, 2015) and *Ubiquity: The Journal of Pervasive Media* (Intellect, 2016).



Stills from *Freud's House: The Double Mirror* (2015)

Solo Exhibitions:	2015	<i>Brass Art: Freud's House</i> International 3, Manchester & The Manchester Contemporary
Group Exhibitions:	2019	<i>A Trick of the Light: Magic, Mystery and Illusion</i> Grundy Gallery, Blackpool <i>Sensorium</i> SUSAS, Shanghai, China
	2017	<i>xCoAx</i> National Museum of Contemporary Art (MNAC), Chaido, Lisbon, Portugal <i>Synthesis</i> New Adelphi Exhibition Gallery, Salford
	2016	<i>Cultural R>evolution</i> ISEA 2016, Hong Kong
	2015	<i>The Festival of the Unconscious</i> The Freud Museum, London <i>Thought Positions in Sculpture</i> ROTOR, Huddersfield Art Gallery
Commissions:	2014	<i>Freud's House: The Double Mirror</i> Commission to Collect programme, University of Salford, Manchester
Catalogues:	2016	<i>ISEA 2016 Hong Kong Cultural R>evolution</i> ISBN 978-962-442-396-9 http://wikisites.cityu.edu.hk/sites/scm/SharedDocuments/OtherDoc/isea2016_catalogue/isea2016_catalogue.pdf
Journal Articles:	2018	<i>Brass Art: Freud's Figure-ground in Motion: Macabre, Rare, Banal, Eerie and Sentimental in Ubiquity: The Journal of Pervasive Media</i> , vol 5 Number 1, Intellect Ltd (2016), pp.191-204 ISSN: 2045-6271/ISSN: 2045-628X DOI: https://doi.org/10.1386/ubiq.5.1.191_1
	2014	<i>Brass Art: A house within a house within a house within a house. Journal of Writing in Creative Practice</i> , vol 7 no.3. Intellect Books & Writing Pad ISSN: 17535190/ ISSN: 17535204 DOI: https://doi.org/10.1386/jwcp.7.3.375_1
Selected Essays:	2015	Morra, J., <i>Reflections Iterations</i> https://files.cargocollective.com/c488954/Morra_Reflections-Iterations.pdf Allmer, P., <i>Shadowdance: The Mobile Uncanny</i> . Paper presented at Folds in Time (4 July 2015), Anna Freud Centre, London.

Conference Proceedings:	2017	<i>xCoAx 2017 LISBON</i> proceedings on the Fifth Conference on Computation, Communication, Aesthetics & X Journal of Science and Technology of the Arts - CITAR, Porto. Vol 9, no.3. ISSN: 1646-9798 http://2017.xcoax.org/
Conference Presentations:	2017	<i>Shadow Worlds Writers' Rooms: Freud's House</i> . Presented at the Fifth Conference on Computation, Communication, Aesthetics & X (1-3 July 2017), Lisbon, Portugal.
	2016	<i>Freud's Figure Ground in Motion</i> . Paper presented at The Atemporal Image, The Fourth International Conference on Transdisciplinary Imaging at the intersections of art, science and culture (1-3 July 2016) convened by idat, Plymouth University.
	2015	<i>Freud's House: The Double Mirror</i> . Presented at Folds in Time: Artists' Responses to the Temporal and the Uncanny (04 July 2015). An international conference convened by Brass Art with the Freud Museum London. Anna Freud Centre, London.
	2014	<i>Brass Art: Submerged and Disrupted Identities</i> . Paper presented at CHArt (Computers and the History of Art) Annual Conference (18 October 2014), Kings College London.
Selected Reviews:	2015	<i>Brass Art</i> Robert Clarke - Guardian Guide Preview - 19th Sep https://www.theguardian.com/artanddesign/2015/sep/18/this-weeks-new-exhibitions <i>Artists and the Uncanny: Shadow Worlds at Freud's House</i> - Pippa Koszerek - A-N - 30th June https://www.a-n.co.uk/news/artists-and-the-uncanny-shadow-worlds-at-freuds-house <i>Frightening with its familiarity: Freud's House</i> - Hannah Elizabeth Allen - The Double Negative - 2nd November http://www.thedoublenegative.co.uk/2015/11/frightening-with-its-familiarity-shadow-worlds-writers-rooms-freuds-house-reviewed/ <i>Brass Art Freud's House</i> - Ashleigh Owen - Corridor 8 - 14th October http://www.corridor8.co.uk/article/review-brass-art-shadow-worlds-writers-rooms-freuds-house-the-international-3-manchester/ <i>Brass Art: Freud's House</i> Naomi Cull - Art in Liverpool - 18th October https://www.artinliverpool.com/features/reviews/brass-art-shadow-worlds-writers-rooms-freuds-house/

**Selected
Public Media
Coverage:**

2016

R<Connecting Senses, Hong Kong Zurich University of the Arts,
Connecting Space Hong Kong, artists-in-labs program
<http://www.artistsinlabs.ch/en/exhibitions>

Artist Talk: Anneké Pettican, Brass Art
(September CG Associates session) Castlefield Gallery, Manchester
<https://www.a-n.co.uk/events/artist-talk-anneke-pettican-brass-art-september-cg-associates-session/>

2015

In conversation Brass Art with Roger Malbert, 29th October,
6.00–8.30pm, The International3, Manchester
<https://international3.com/2015/10/in-conversation-brass-art-with-roger-malbert/>

Festival of the Unconscious Freud Museum London
24 June 2015 to 4 October 2015
<https://www.freud.org.uk/exhibitions/festival-of-the-unconscious/>



Rebecca Fortnum, Lindsay Seers, Alison Rowley, Pavel Pys

Folds in Time Artists Responses to the Temporal and the Uncanny, 04 July 2015. Anna Freud Centre.

A conference convened by Brass Art to coincide with the Festival of the Unconscious.



Patricia Allmer, Shadowdance a keynote address



Daniel Silver, presentation

Contributors: Brass Art (Lewis, Mojsiewicz, Pettican),
Rebecca Fortnum, Lindsay Seers, Alison Rowley, Pavel Pys,
Daniel Silver, Patricia Allmer, Rachel Withers, Saskia Olde
Wolbers Rachel Anderson (Artangel).

The Festival of the Unconscious (2015), Freud Museum, UK

Brass Art's *Freud House: The Double* was selected by Ivan Ward, deputy Director at the Freud Museum London to be installed at the Festival of the Unconscious (2015), Freud Museum, London. The Exhibition attracted 8,700 visitors, between 24 June and 04 October 2015.

The work was shown on a single screen monitor with headphones alongside works by other artists including Melanie Manchot.



Melanie Manchot *The Dream Collector* (installation view)



Thought Positions in Sculpture (2015) Huddersfield Art Gallery, UK

Brass Art created a site specific installation using *Freud's House: The Double* for the Thought Positions in Sculpture exhibition at Huddersfield Art Gallery (2016) curated by Dr. Rowan Bailey. The Exhibition ran from Friday 16 October 2015 – Saturday 09 January 2016.

The artefact was installed with Freud's replica chair, loaned from the Freud Museum, Vienna.


<https://research.hud.ac.uk/institutes-centres/ceada/ourprojects/thoughtpositionsinsculpture/>

The Exhibition featured 10 artists including: Brass Art, Liadin Cooke, Jill Townsley, Sheila Gaffney.

Artists: Kenneth Armitage, Brass Art, Bernd and Hiller Becher, Desmond Brett, Geoffery Clarke, Liadin Cooke, Henry Charles Fehr, Sheila Gaffney, Ghisha Koenig, Juliet MacDonald, Nicola Perren, Nicola Redmore, Hester Reeve, Lisa Stansbie, Jill Townsley.



ROTOR



Thought Positions in Sculpture
16 October 2015 - 09 January 2016

Huddersfield Art Gallery
Princess Alexandra Walk, Huddersfield, HD1 2SU
Opening times:
Monday to Friday – 10am-5pm
Saturday – 10am-4pm

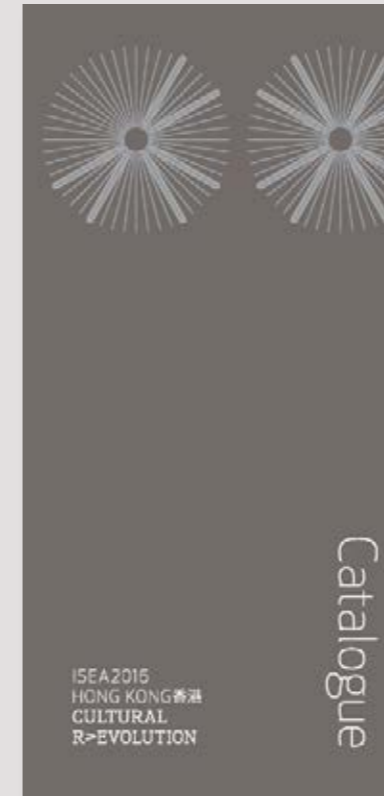
Works by:
Kenneth Armitage, Brass Art, Bernd and Hiller Becher, Desmond Brett, Geoffrey Clarke, Liadin Cooke, Henry Charles Fehr, Sheila Gaffney, Ghisha Koenig, Juliet MacDonald, Nicola Perren, Nicola Redmore, Hester Reeve, Lisa Stansbie, Jill Townsley.

Thought Positions in Sculpture website:
<http://www.hud.ac.uk/research/researchcentres/st/thoughtpositionsinsculpture/>

University of HUDDERSFIELD
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ISEA2016, R>Evolution, Hong Kong

The International Symposium of Electronic Art - R>Evolution - was a peer reviewed exhibition of electronic art curated from nearly 700 International entries. The curators, Harald Kraemer, Kyle Chung & Daniel C. Howe, inspired by Octavio Paz's Conjunctions and Disjunctions and Italo Calvino's Six Memos for the Next Millenium, situated the International artworks within a framework of 'dialogues and confrontations' and 'responses and reflections' to develop a productive discourse across four International exhibition venues: Run Run Shaw Creative Media Centre of City University, School of Design at the Polytechnic University, Chi Wah Learning Commons of the Hong Kong University and Connecting Spaces of the Zurich University of the Arts.



Artists in Labs ISEA2016, R<Connecting Senses, Hong Kong

“R<CONNECTING SENSES - an exhibition and artists laboratory on perception and the relationship of art, science, technology and sensory systems”

<http://www.artistsinlabs.ch/en/exhibitions>

Brass Art exhibited *Freud's House: The Double Mirror* in the exhibition R<Connecting Senses at Connecting Space, Hong Kong in a venture co-organised between Zurich University of the Arts, Connecting Space Hong Kong, artists-in-labs program (ail) and ISEA 2016 Hong Kong.

Curators:

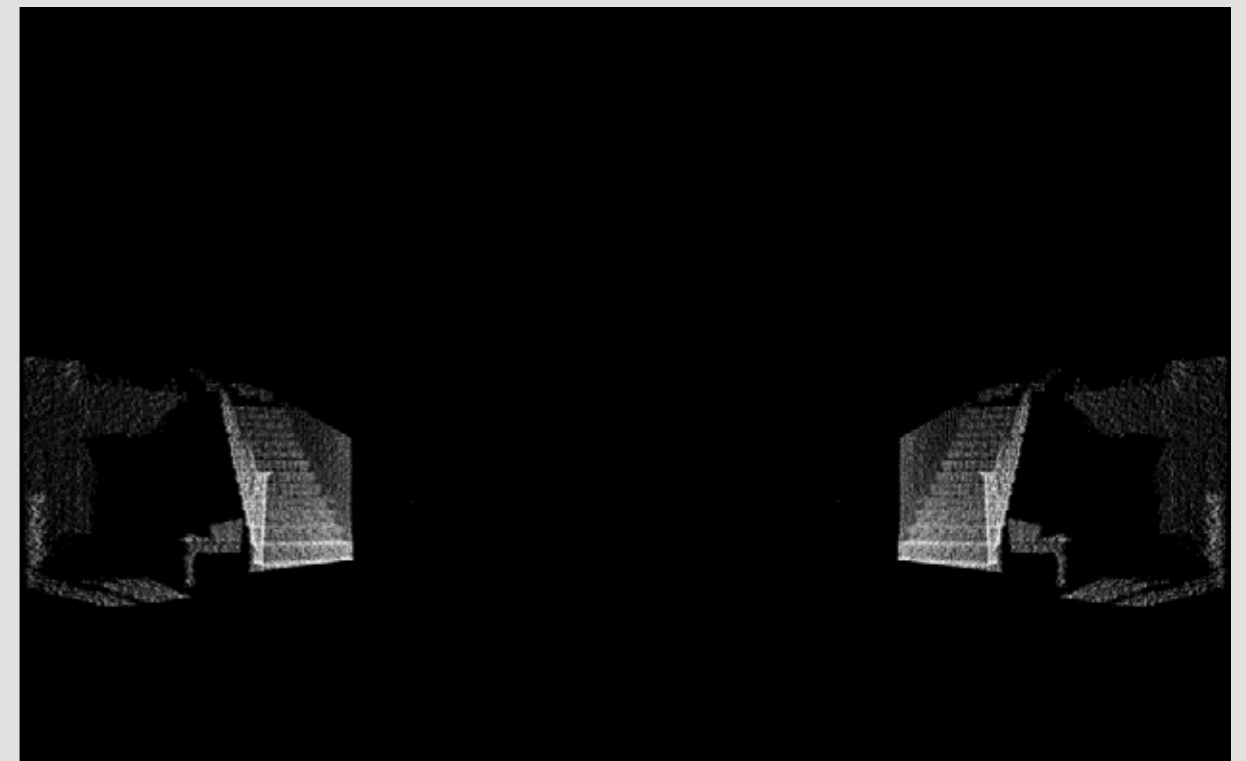
Irène Hediger, artists-in-labs
Harald Krämer and Kyle Chung,
ISEA 2016 Nuria Krämer, Connecting
Space Hong Kong

Curatorial Assistant:

Flurin Fischer, artists-in-labs

Artists:

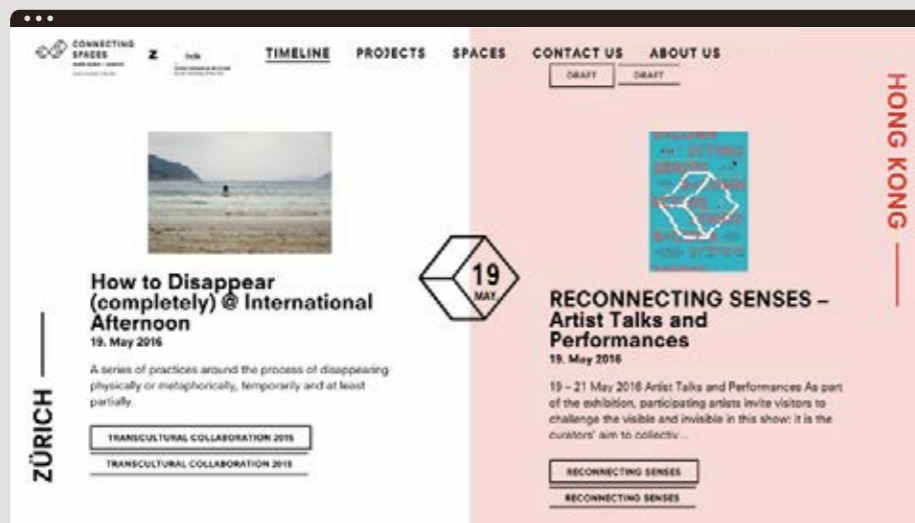
Brass Art (UK)
Ip Yuk-yiu (Hong Kong)
Pe Lang (Switzerland)
Nicole Ottiger (UK / Switzerland)
Marianthi Papalexandri-Alexandri
(Greece)
Takuma Takahashi + Shugo Hirao
(Japan)



R<Connecting Senses Laboratory, Hong Kong

The exhibition R<Connecting Senses was conceived as a laboratory with acoustic performances, 'making-of' artist talks and workshops surrounding 'perception'.

Oscillating between kinetic mechanics, material collages and poetic acoustics, the selected group of artists shared an interest in experimental transdisciplinary encounters. Artistic practices, aesthetic strategies and situated knowledge were exchanged between the artists, the participants of ISEA16, exhibition visitors and the public.



xCoAx (2017) MNAC, LISBON, PORTUGAL

Freud House: The Double Mirror was selected by peer review for xCoAx - Computation, Communication, Aesthetics & X. xCoAx enables international audiences to meet and exchange ideas, in search for interdisciplinary synergies among computer scientists, artists, media practitioners, and theoreticians at the thresholds between digital arts and culture. *Freud House: The Double Mirror* was presented and exhibited in The National Museum of Contemporary Art (MNAC) Chiado, Lisbon, Portugal. The artists peer reviewed paper in collaboration with Prof. Monty Adkins was also presented and published in the peer reviewed conference proceedings, University of Porto ISBN 978-989-746-128-6 / ISSN 2183-9069. The exhibition ran from the 05 July - 07 July 2017 and included International works by Olia Lialina, Frieder Nake, Brass Art, Daniel Temkin, Sam Baron, Angelo Semerano, Victoria Bradbury.



A exposição xCoAx 2017 resulta de uma conferência internacional que promove a discussão e descoberta de sinergias nas fronteiras das artes digitais, sob a forma de um questionamento multidisciplinar sobre estética, computação, comunicação e o elusivo fator X que os liga. As obras reunidas exploram o papel dos media computacionais nas práticas artísticas e outras manifestações culturais, desde a performance à composição musical.

2017.xCoAx.org
Exposição de convidados
Guests exhibition
5-23.07.2017
Exposição da conferência
Conference exhibition
5-7.07.2017

SENSORIUM (2019) SUSAS, SHANGHAI, CHINA

Curated by Nic Clear, Hyun Jun Park, Jun Yeol Lee, Yuhao Liu

Freud's House: The Double was selected for Sensorium. The Experiment series of research exhibitions presents a polemical, provocative and visionary transdisciplinary approach to architectural and spatial practice delivered through international exhibitions, symposiums and publications. Participating architects, designers, and artists use speculative narratives to create, develop and represent innovative architectural and spatial ideas through an exploration of digital media.

'Sensorium', the second manifestation of Experiment explores aspects of the cognition and perception of space in architectural and spatial practice through the use of digital technologies that allow architects, artists and designers to challenge their disciplinary boundaries. The exhibition offers an opportunity to showcase speculative spatial research using narrative methods to explore the theme of Sensorium in a variety of contexts that is being undertaken by architects and academics from across the globe. Using drawings, films, animations and interactive installations, the contributors seek to communicate their unique spatial narratives beyond their disciplinary boundaries.

Sensorium Exhibitors:

Nic Clear, Hyun Jun Park, Brass Art, Neil Spiller, Factory Fifteen, Marko Jobst, Marko Millic, Shaun Murray, Rahesh Ram, Sarah Allan, Yorgos Loizos, Perry Kulper, Bryan Cantley, eyetry, Jun Yeol Lee, Woojong Kim, Jiyeon Bae, Yuhao Liu.

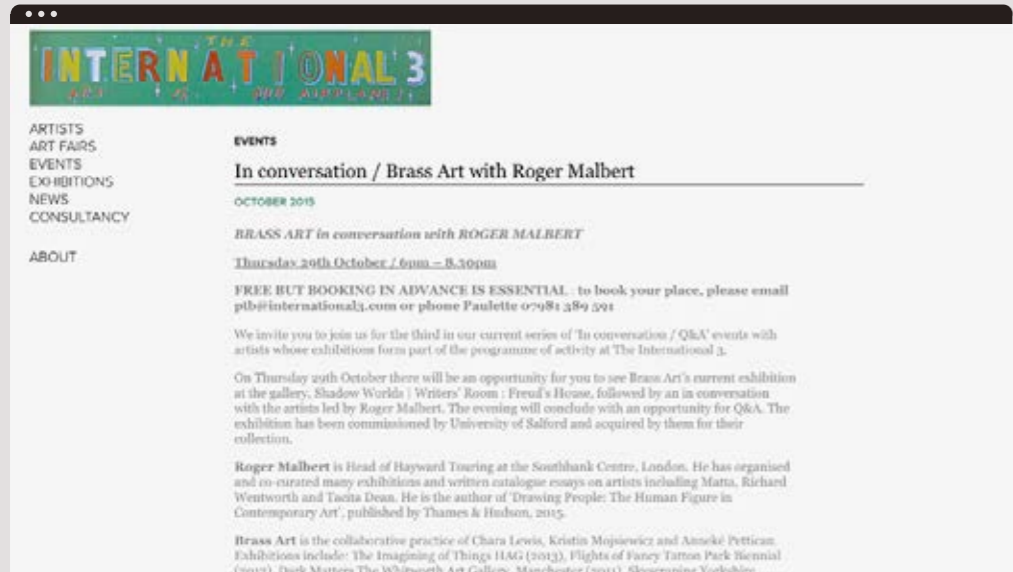




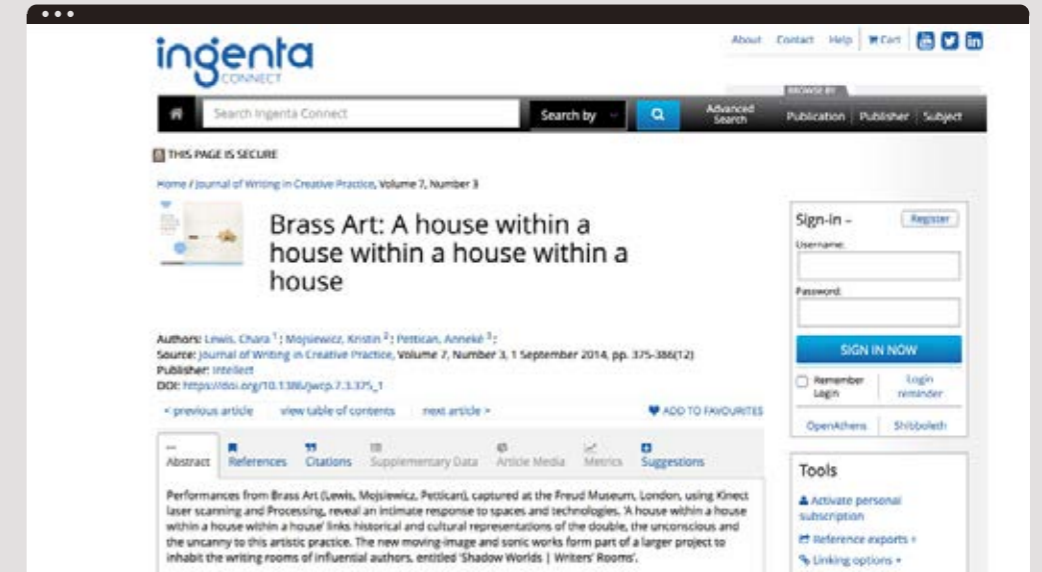
Brass Art, Salford review The Guardian online (2015).



Ubiquity: The Journal of Pervasive Media (Intellect, 2016).



Brass Art in-conversation with Roger Malbert, International 3 website.



Journal of Writing in Creative Practice (Intellect, 2015).

1.



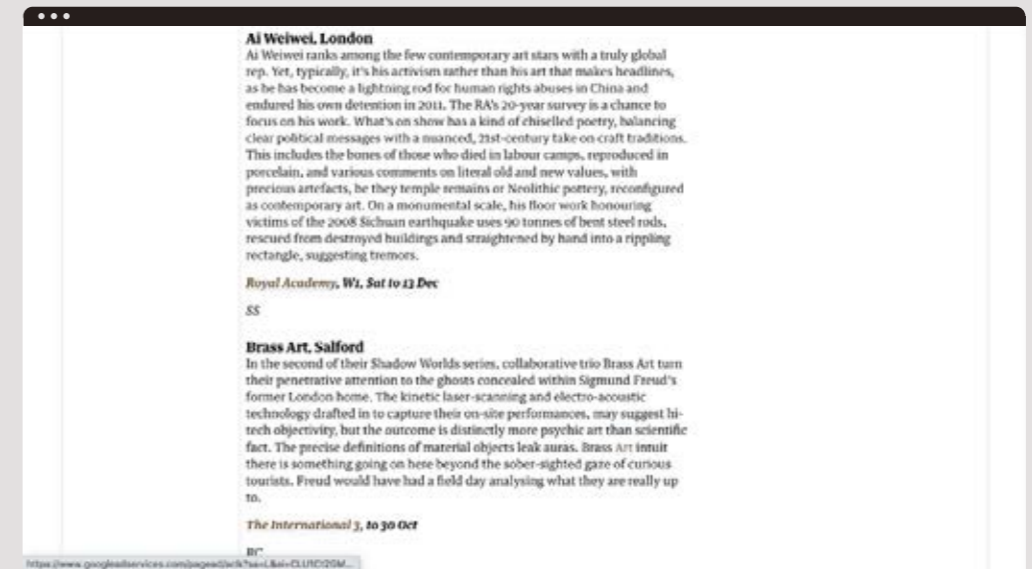
2.



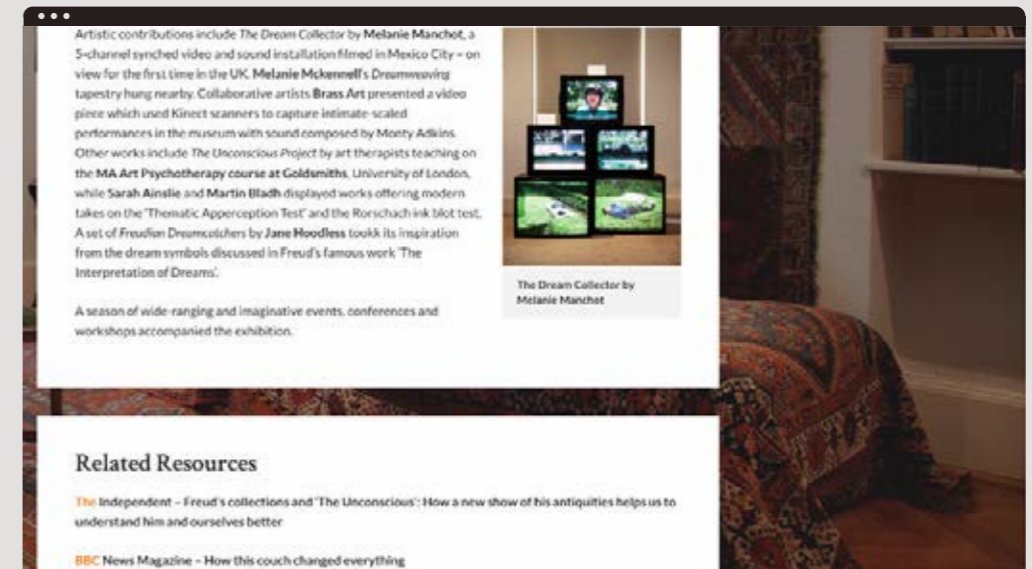
3.



4.



5.



1. Brass Art/Shadow Worlds Writers Rooms - Freud's House review Corridor 8 (2015)
2. Brass Art/Shadow Worlds Writers Rooms - Freud's House review Art in Liverpool (2015)
3. Frightening with its familiarity: Freud's House review Double Negative (2015)
4. Brass Art, Salford review The Guardian online (2015)
5. Festival of the Unconscious press Freud Museum (2015)

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Output Type:

Original artistic works, solo exhibition,
curation of exhibitions, creative body
of enquiry, journal articles