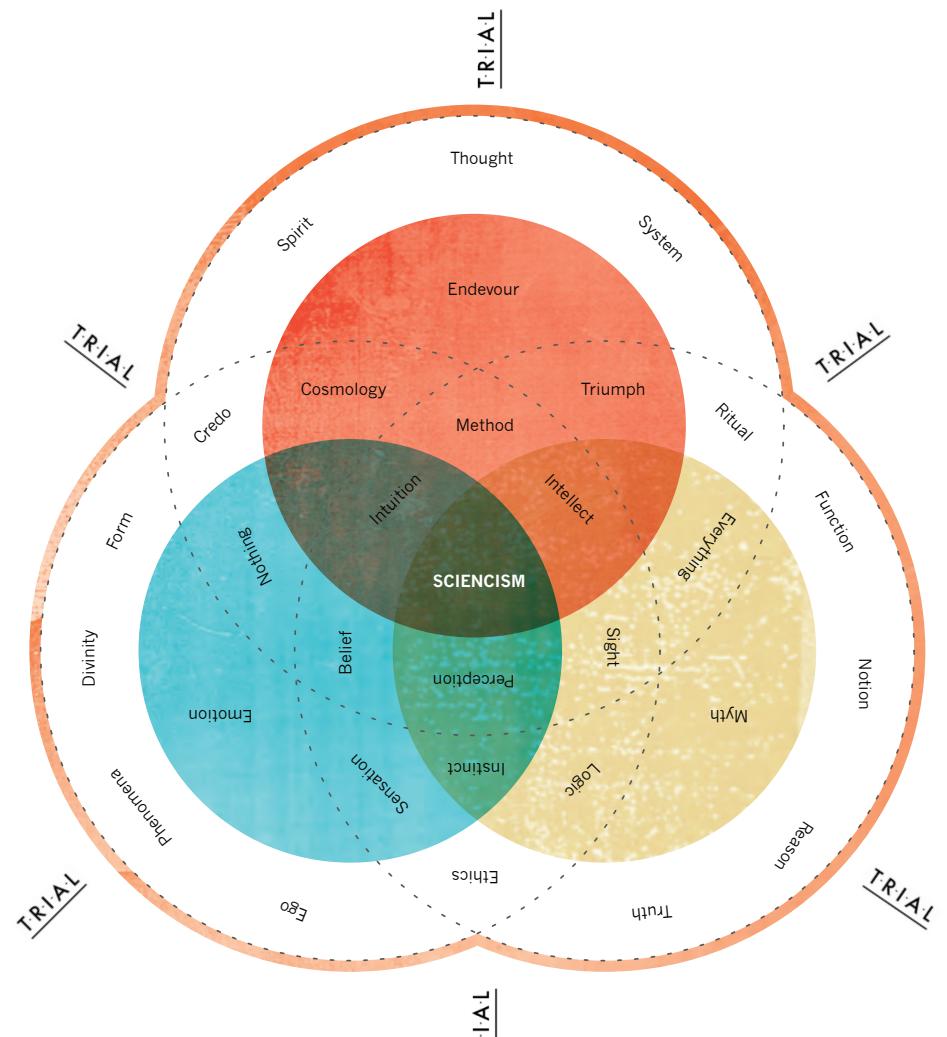


T·R·I·A·L presents



Does Dark Matter?

Curated by Cosmicmegabrain



Does Dark Matter?

Bálint Bolygó
Emily Candela
Ronin Cho
Davide D'Elia
Roberto Ekhholm
Goodbye Leopold
Andy Holden with Tyler Woolcott
Janina Lange
Romvelope
Aura Satz
Semiconductor

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Programme

7.30pm **Laws of Motion in a Cartoon Landscape**

One hour illustrated lecture by Andy Holden with Tyler Woolcott

Please note: no access will be allowed while the talk is in progress

8.30pm **Crystallised**

Screening by Semiconductor

8.50pm **Goodbye Leopold**

Live performance

9.15pm **Oramics: Atlantis Anew**

Screening by Aura Satz

9.30pm **Sound Installation**

by Romvelope

9.50pm **Magnetic Movie**

Screening by Semiconductor

10.10pm **Goodbye Leopold**

Live performance

10.20pm **Magnetic Man**

Live performance by Roberto Ekholt

Ongoing

Mappings II

Interactive installation by Bálint Bolygó

Krustapseudicals

Participatory performance by Emily Candela

Weight of Unseen

Interactive installation by Ronin Cho

Tiepido cool (Tepid cool) installation by Davide D'Elia

Perpetual Tumble video projection on a loop by Janina Lange

Sky Loupe visual installation by Bálint Bolygó

10.30pm – 2.00am **After Party**

Hosted by NTS

Does Dark Matter?

Science. What *can't* it do? Ever since its discovery, earlier this year at the T.R.I.A.L. centre, speculation as to the implications of such a significant find has rocketed.

The elusive science particle

Leading figures at T.R.I.A.L. have announced that they are now only 1% uncertain that they have discovered something which very possibly could be the elusive science particle, first theorised as a possibility by leading hypotheticians. Rumours of its potential abound and vary wildly, from claims that it may heal computers, to suggestions that it may be able to banish the darkness of night. Other evidence points to it being the lego-like building blocks of everything, ever.

None of this can be proven, of course, until experts have found a way to condense the science particle, so that it can be contained.

In an unprecedented public presentation, T.R.I.A.L. will bring together international experts from relevant disciplines to lift the veil of bewilderment that shrouds the uninitiated. On display for the first time in history, the practitioners of the arcane new art form known as ‘Sciencism’ will re-enact the rituals that artists claim have the power to summon science. By methodical scrutiny of the evidence field they hope to unlock such mysteries as ‘Why does “down” hurt?’ and ‘Why is every day the same, but different?’ and perhaps most perplexingly ‘Does dark matter?’

Featured Works

Mappings II

Wood, fibreglass resin, steel, pulleys, motors, electrics, pen, 2012

Mappings is a sculptural installation on the theme of scientific exploration, discovery, astronomy and creation of maps, charts and globes. The centre-point is a large rotating globe, onto which an uninterrupted automatic drawing is created from harnessing the harmonic movements of two independent pendulums. The whole installation alludes to models of moving planetary bodies in space where our relationship to our Earth becomes more evident as we realise that it is the gravitational force of the earth that is the creator of the complex mappings on the revolving globe. Our earth's forces are used to create an evolving image of itself.

Sky Loupe

Aluminium, acrylic, lasers, motor, electrics, (installation size variable), 2012.

'Sky loupe' is a device that creates an infinitely varied light-scape in its environment. It breaks the coherent light source of lasers with various optical gratings that cause an almost random interference pattern. These projected forms become reminiscent of very distant cosmic bodies that encapsulate the viewer before disappearing and morphing into other shapes. These ephemeral forms play out a sequence that alludes to natural phenomena such as the aurora borealis where the viewer is kept in suspense not knowing where, when and what is about to happen.

Biography

Bálint Bolygó (b.1976, Pécs, Hungary) lives and works in London. His work has been exhibited extensively in UK and abroad, including the Royal Academy Summer Exhibition (1999), Bloomberg New Contemporaries exhibition at the Barbican's Curve and the Liverpool Biennial (2002), Kinetica Museum, the San Fedele Art Prize in Milan, Budapest's Feszek Club (2009), Benaki Museum in Athens, Vienna Art Fair and a commission for the Lightwaves Festival in Dublin's Science Gallery.

In the summer of 2010, he unveiled an ambitious permanent light installation 'Aurora' for the newly open five-star Town Hall Hotel in East London. Bolygó's interdisciplinary activity, has lead him to work with numerous institutions, including the Architecture Association, Bishopsgate Institute, Campaign for Drawing and the Royal Institution.

Krustapseudicals

Participatory performance, 2012

The *krustapseudical* takes its prefix from the Greek *krustallos*, for ice (which also lends its name to ‘crystal’), while its latter half invokes the idea of ingestion for healing purposes. In particular, it references the new trend for cosmetic pharmaceuticals, or ‘cosmeceuticals’, and their sister product, ‘nutricosmetics’, pills (marketed by brands which previously only sold products like soap or skin creams), which claim to beautify the skin through internal use.

Biography

Emily Candela is a London-based researcher and artist working across media and within several collaborative contexts. She has led participatory projects at a range of venues including the Institute of Contemporary Arts in London and the Museum of London. She is currently undertaking an AHRC Collaborative Doctoral Award across the Royal College of Art and the Science Museum, where she is researching the interface of the science of X-ray crystallography and material culture in post-war Britain. Read more at: atomicresearch.tumblr.com.

Emily co-organises *metablab*, a workshop series supported by the Royal College of Art and the London Consortium, which facilitates conceptual and haptic engagement related to on-going research in cultural studies, science and art and design theory, history and practice.

Weight of Unseen

Interactive kinetic sculpture, 2011

Weight of Unseen is built with a large seven-segment display unit made out of steel, seven motors, a manual chain hoist, a length of chain and a proximity sensor that measures its vertical position from the floor. Audiences can interact with the sculpture by pulling the chain from the hoist, then the display changes depending on its vertical position. It only displays 0 and 1 in a combination, which is a binary code 00011010, meaning end-of-file.

Biography

Ronin Cho (b. 1982, South Korea). Ronin Cho's recent exhibitions include *The Future Can Wait* with the Saatchi Gallery and Channel 4, London (2012); *Contemporary Visions*, Beers Lambert, London (2012); *One Giant Leap*, Saatchi Gallery Suite, Hyatt Regency, London (2012); *Kinetica Art Fair*, Ambika P3 London (2012); *The face of the shape*, La Scatola Gallery, London (2011); *Saatchi New Sensations*, London (2011); *Behind Object*, La Scatola Gallery, London (2011); X, Rua Red, Dublin, Ireland (2011).

Projects include Art Below, Regent Park's Station, London (2011); Digital Design Week, V&A Sackler Centre, London (2011); Delphus Project, Delphi, Greece (2011). He was selected as one of four finalists for the 2011 Saatchi New Sensations. Cho graduated from Goldsmiths, University of London in 2011 with an MFA. He lives and works in London, UK.

Davide D'Elia

Tiepido cool (Tepid cool)

Installation, Mixed Media, 2012

Tiepido-Cool is a pseudo-scientifically informed environment where various elements (light, furnishing, objects) are selected and displayed in order to generate a specific sensation of cold or warmth, beside the real temperature of the space. A series of cold and warm objects (considered as such by subjective associations more than by their temperature) converge respectively into a cold room and a warm one to achieve a polarization, which is rarely experienced in everyday spaces where objects and light are quite balanced towards a cool, tepid perception.

Biography

Davide D'Elia lives and works between London and Rome. His practice encompasses design, installation and 2 dimensional works informed by more or less scientific observations. His work has been widely exhibited including 26CC, Ex Elettrofonica, Rome; The Others, Turin; Cordy House, Shoreditch Studios, London; 98weeks, Beirut; B Cooperativa, Athens and the 27th Biennial of Graphic Art, Ljubljana.

Roberto Ekholm

Magnetic Man

Performance, 2010

Directed by Roberto Ekholm, Colas played by Elizabeth Ann Atkinson, The Assistant by Tove Nilson, The Magnetic Man by Lukas Neve

Operatic performance based on Franz Mesmer's concept of animalistic magnetism. When Mozart was 12 years old Mesmer commissioned him to write *Bastien und Bastienne* for his garden party. The Magnetic man references the freak show and medical shows of the 19th century. The performance enacts a miraculous transformation on the Magnetic Man, demonstrating that only a fine line separates the showman, the healer, the charlatan and the artist. The scenario played out in The Magnetic Man dislocates our sense of time and place and puts into question the problem or need of "believing" in modernity.

Biography

Roberto Ekholm (b. Gothenburg, Sweden 1976) studied at Laban Centre and Goldsmiths College, London. Recent exhibitions include *Rock-paper-scissors*, Milan; *Re-Imagine: Ourselves*, New York; *Touch of The Oracle/Golden Rain*, Palm Springs; *The Show*, Barcelona; *Where the Men Met*, Stockholm; *Crash Open*, Charlie Dutton Gallery, London and *Inspired by Soane*, Sir John Soane's Museum, London. Ekholm has also curated Sagacity (London), worked as a dancer with Lulu's Livingroom and as a choreographer. He is the creator of EKCO. Ekholm lives and works in London.

Goodbye Leopold

Untitled

The last in a series of *a cappella* performances, 2012

Biography

Goodbye Leopold blend three ethereal voices, with choreography and a unique aesthetic. Their holistic approach to delivering music stimulates all the senses, creating transportive atmospheres. Their work is either self-composed or their original arrangements of songs from across the globe. They experiment with the extremities of the human voice with improvisation, adopting abstract sounds and techniques and playing with tension and release in their dynamics.

Andy Holden with Tyler Woolcott

Laws of Motion in a Cartoon Landscape

A one-hour illustrated lecture, 2011

Laws of Motion in a Cartoon Landscape is a 50 minute illustrated lecture reworking of the laws of our physical universe to make sense of the gooey space-time of the world of the cartoon. However, as presented in the lecture it becomes a manifesto for making art in a world after the end of art history.

Stemming from Tyler Woolcott's MA thesis on the work of Andy Holden the pair have together devised a way to think through art-making using the principles found in the physical landscape of the cartoon.

Biography

Andy Holden (b.1982, Bedford, UK) lives and works in Bedfordshire. Recent solo exhibitions include *The Dan Cox Library for the Unfinished Concept of Thingly Time*, Cubitt, London (2012); *Chewy Cosmos Thingly Time* at Kettle's Yard, Cambridge, UK (2011); *Cookham Erratics*, Benaki Museum, Athens (2011); Art Now: Andy Holden, Tate Britain, UK (2010). Group exhibitions include Art Now Live, Tate Britain (2011); *A Fire in the Master's House is Set*, Chapter, Cardiff (2011) and *I Promise to Love You*, Kunsthall Rotterdam (2011). Recent events include the play, Brief Interviews With Hideous Men, ICA, London, 2012, staged in collaboration with David Raymond Conroy. In 2010 he curated Be Glad For the Song Has No End ~ A Festival of Artist's Music at Wysing Arts Centre, Cambridge, and he co-runs the record label Lost Toys Records, as well as performing regularly with his band The Grubby Mitts.

Tyler Woolcott is an American curator and writer living in London and the founder of Rowing (rowingprojects.com), an arts organisation in London dedicated to producing and presenting artists' projects.

Janina Lange

Perpetual Tumble

Video projection on a loop, 2012

The anarchic energy of early cinema's short films - in particular the raw physicality of slapstick comedies - are a recurrent theme in Janina Lange's works. In 'Perpetual Tumble', Lange worked with a stuntman to create an epic pratfall - a never-ending tumble reminiscent of the painstaking task of Sisyphus. The revolving bodies' circular movement is transferred into the exhibition space: the rolling images of the looped film and trajectory covered by the celluloid make the circular motion a physical reality, questioning if the ever-returning subject matter of pratfalls, plummets and the suspense of the fall will ever lose their relevance.

Biography

Janina Lange lives and works between Berlin - where she was born in 1986 - and London where she studied at Chelsea College of Art and the London Consortium. Lange has shown amongst others at the Arts Gallery, Wayward Gallery, and the Zabludowicz Collection. She was named 'artist to watch' by the Independent and was shortlisted for the Future Maps Prize in 2010. Upcoming projects include a show at Platoon and Uferhallen in Berlin.

Romvelope

Untitled

Sound Installation, 2012

My primary inspiration is the paraphernalia of musical performance; guitar hardware, mic stands, flight cases and cables. I'm interested in the way musical equipment is organised and structured. Having spent countless hours waiting around during soundchecks in empty music venues, I've developed an appreciation for the unusual ambience, the hum of the equipment and the formal quasi religious arrangement of black boxes surrounding the empty stage. I was struck with a desire to create something that exists somewhere between sound and sculpture. To that end I started building semi-autonomous musical instruments, focusing on the kind of noise or undesirable sound which conventional instrument designers seek to remove from their creations. My installation features a pair of modified Fisher Price turntables, electromagnetic interference producing toilet seat-shaped instruments, fluorescent lighting, robotic percussion, and a self-strumming guitar. A pair of Kodak carousel projectors are operated by a robotic button pusher, whilst a device transforms the electrical signal from the lights to sound waves. www.adaadat.co.uk/romvelope

Biography

Bjorn Hatleskog is co-founder of ADAADAT records, a label releasing an eclectic mix of experimental music from the likes of AGASKODO TELIVEREK, DJ SCOTCH EGG, GUM TAKES TOOTH, GAY AGAINST YOU and OVE NAXX. He has also releases his own music under the name ROMVELOPE.

Aura Satz

Oramics: Atlantis Anew

Film, 7:27 min, 2011

Co-commissioned by The Science Museum, The London Consortium and Sound & Music

"We will be entering a strange world where composers will be mingling with capacitors, computers will be controlling crotchetts and, maybe, memory, music and magnetism will lead us towards metaphysics."

Daphne Oram, *An Individual Note of Music, Sound and Electronics* (1971)

Conceived of as an Artist's film in homage to Daphne Oram, the pioneer of British Electronic Music and co-founder of the BBC Radiophonic workshop in 1958, the film features a close-up encounter with her unique invention, the Oramics Machine, housed at the Science Museum in London.

Oram used drawn sound principles to compose 'handwrought' electronic music, and yet the visual nature of her work remains largely unseen and unsung. The film brings this obsolete technological fantasy briefly to back to life, enabling the visualisation of the drawn sound material, re-interpreting and translating it into new filmic sequences.

The soundtrack features electronic music composed by Oram, interlaced with her voiceover reading excerpts from a first draft of her book *An Individual Note of Music, Sound and Electronics* (1971).

Biography

Aura Satz's practice encompasses film, sound, performance and sculpture. In recent years she has completed a collection of films which look closely at sound visualisation through various technologies such as Chladni patterns, the theremin, mechanical music, phonograph grooves and drawn/optical sound, paying close attention to the materiality of such technologies, the resulting sound patterns and the modes of gestural engagement. Satz has performed, exhibited and screened her work nationally and internationally, including FACT (Liverpool); Site Gallery (Sheffield); Galleria Civica di Arte Contemporanea di Trento (Italy); De La Warr Pavilion (Bexhill-on-Sea); the Zentrum Paul Klee (Switzerland); Färgfabriken (Stockholm); Tatton Park Biennial (Cheshire); AV festival (Newcastle); BFI Southbank, Whitechapel Gallery, the Victoria & Albert Museum, Barbican Art Gallery, ICA, Jerwood Space, Tate Britain, Beaconsfield Gallery, Artprojx Space, and the Wellcome Collection (London). Forthcoming exhibitions and performances include the Tate Oil Tanks (London); Arnolfini (Bristol); Curiosity: Art and the Pleasures of Knowing, as part of Hayward Touring exhibition in association with Cabinet Magazine, curated by Brian Dillon, Turner Contemporary (Margate) and de Appel Amsterdam.

Semiconductor

Crystallised

HD / various lengths, 2011

Crystallised is a series of digital mineral crystal animations generated and animated by sound recordings of ice crystals. Each structure takes on a different form, growing and evolving in exquisite detail. Mineral crystals reveal atomic structures in their rawest form and provide a window into the make-up of the physical world, where simple shapes come together to create intricate and complex formations. With this series of works, Semiconductor draw a parallel between these basic molecular structures and the building blocks of the digital world, which has become the prism through which we increasingly experience reality. The animations suggest pre-ordained patterns and order that appear to underlie everything and lead us to question our experiences of the very fabric of our world.

Magnetic Movie

04.47mins / HD / 16:9, 2007

An Animate Projects commission for Channel 4 in association with Arts Council England

The secret lives of invisible magnetic fields are revealed as chaotic ever-changing geometries. All action takes place around NASA's Space Sciences Laboratories, UC Berkeley, to recordings of space scientists describing their discoveries. Actual VLF audio recordings control the evolution of the fields as they delve into our inaudible surroundings, revealing recurrent 'whistlers' produced by fleeting electrons. Are we observing a series of scientific experiments, the universe in flux, or a documentary of a fictional world?

Biography

Semiconductor is UK artist duo Ruth Jarman and Joe Gerhardt. Through moving image works they explore the material nature of our world, how we experience it and how we try to create an understanding of it, questioning our place in the physical universe.

For over a decade their unique approach has won them many awards, most recently; the inaugural 'Samsung Art + Prize' 2012 for new media, the 'Golden Gate Award for New Visions' at San Francisco International Film Festival USA 2012 and the 'Art and Science Award' at Ann Arbor Film Festival USA 2012. In recent years works have developed from fellowship opportunities which have taken them into unique science laboratories to observe how man creates an understanding of the material world around us, these include; NASA Space Sciences Laboratory UC Berkeley California 2005, Mineral Sciences Laboratory, Smithsonian Museum of Natural History 2010 and the Charles Darwin Research Station, Galapagos 2010.

HD limited editions of Magnetic Movie and Brilliant Noise are part of the permanent collections of Hirshhorn Museum Washington DC, USA and the Pompidou Centre, Paris, France. Their work has been exhibited and screened globally including The Royal Academy London, Hirshhorn Museum Washington DC, Venice Biennale Italy, FACT Liverpool, CAC Cincinnati USA, Sundance Film Festival and Rotterdam International Film Festival.

www.semiconductorfilms.com

T.R.I.A.L. is a testing ground for socio-phenomenological experiments, realised in collaboration with a broad range of specialists. By engineering spheres of engagement designed to demonstrate the effects on humanity of life's numerous challenges, we intend to examine the forces that shape our behaviour and fundamentally forge our future. Our mission is to assemble and galvanise those who strive to understand and utilize these forces, to leverage the power of collective perceptions in an attempt to solve the bafflements of the cosmos.

Acknowledgements

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