

A strange weave of time and space

An exhibition and research project exploring notions of aura & authenticity in the post-digital context. The selected works circle around the complex relations between the auratic, (Walter Benjamin's term for the authentic, original artefact, distant and singular in space and time) and the technologically reproduced, edited, dispersed and viewed art object which is more prevalent in the current post-digital period.

Despite being in the era of the 'poor image' where replicated jpegs and artworks proliferate digitally, there has been a resurgence of interest in 'authentic' artefacts in many international exhibition projects and in wider culture. Is this a regressive rejection of the post-digital moment or can a juxtaposition of the digital and the analogue; the 'authentic' and the replication; the past and the present create new thinking? Can an exhibition be auratic by creating a 'strange weave of time and space' (one of Benjamin's descriptions of aura) - objects held in a temporary and unique spatial conjunction, close to us yet 'at a distance'.

The relationship between the original art object and different modes of reproduction are tested out here by an interweaving of: painstakingly created representational drawings (**Margarita Gluzberg** and **Penny McCarthy**); those created by means of computerised plotter and digital translation (**Cory Arcangel**, **Jan Hopkins**); fabric assemblages of hand-made and digital material (**Diana Taylor**); casts - including replicas (a plaster cast of a sculpture used as a teaching aid and a slip cast copy of an Ikea bin by **James Clarkson**), those created in a singular instant (**Florian Roithmayr**) and 3D prints deriving from open source data, which can be endlessly reproduced (**Oliver Laric**, whose video work *Versions*, also comments on this issue).

Rather than offering a single authoritative text alongside the exhibition, its ideas are explored by means of revisiting curatorial strategies from an iconic exhibition on art & technology - *Les Immatériaux* - which took place at The Pompidou Centre, Paris in 1985. Instead of a text or guide to the exhibition *Les Immatériaux* had an audio headset which played excerpts from philosophical and literary texts. Here the soundtrack from Oliver Laric's video work permeates the space with its mash-up of unattributed quotes about the authentic. **Tim Etchell's** piece on headphones allows the visitor to cut off from this soundtrack and listen to an audio work which manipulates and layers original sound from a John Cage work called *Indeterminacy*. The sound from both pieces overlays and inflects the visual work.

Les Immatériaux also invited writers to cumulatively create a glossary of terms related to the exhibition, using Minitel machines which networked the writers pre-internet. Now collective online writing like Wikipedia is commonplace but exhibition texts are usually still individually authored. For *A Strange Weave..* the artists and invited writers Michelle Atherton, Erika Balsom, Esther Leslie and Lucy Steeds have also contributed to a cumulative online glossary of terms related to the exhibition, in a project called *Writing Tests*. This can be seen and added to on the ipad, at www.astrangeweave.org or by scanning the QR code below left.

Further background information on the exhibition and the artworks is also available at <https://medium.com/site-stories> or by scanning the QR code on the right below.

Curated by Jeanine Griffin



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