FlussLab

Transdisciplinary residency as a
platform for traditional practices
and innovation processes

(RESIDENTS)

AZUCENA SANCHEZ

Germany, Munich. Media artist

DUILIO TAPIA

Argentina, San Juan. Artist and Architect

LUCAS DIMA

Germany, Berlin. Software development

MARCIO RAPOSO

Germany, Berlin. Mechanical Engineer

METAVIOLETA

Germany, Berlin. Visualist

TUTY MORENO

Argentina, Buenos Aires. Multidisciplinary artist

YULIANA BALMACEDA

Argentina, San Juan. Visual artist and performer

12th EDITION
FLUSSLAB ONLINE

Through the practice of meeting and group discussion, the **Flusslab** residency offers an environment of creative enrichment that we like to think of as a pause between parentheses within the everyday. As a self-regulated space, the residents share their intellectual, poetic and technical resources; each edition is an opportunity to develop the critical thinking of the participants, to rethink ourselves, to be curious, inquiring and sharing what we investigate. It is also an ideal occasion to listen to us articulate the narratives around what we have investigated and, in many cases, to reorganize this narrative based on how it is received by our peers, seeing what is of greater interest and with what other research, referents and technologies it would be great to expand the current research.

As curator of this 12th edition, I had the good fortune to share three weeks with this heterogeneous group of residents from Berlin, San Juan and Buenos Aires who connected with each other to inquire about our projects, find out about procedures and communicate research. There is still the echo of one of those phrases that lost its authorship long ago but that happily summarizes the general attitude of this edition: "art is a verb, not a noun". Undoubtedly, each process exhibited in this Flusslab Open Studio reinforces this hypothesis and works as an indicator of its veracity, at least in this context of the out-of-context.

An Open Studio is nothing more than a deictic gesture within a process that will probably continue its course after the date convened. This is its condition of possibility and its tendency to the verb, rather than the object, such as: to obtain and to analyze; to enter into relationship; to listen and to collect; to play and to imagine, to record and to compose.
The investigations that we find in development cover numerous interests: from the urgency of stopping the rhythm in which we live to observe the motley garbage in our streets; the way in which we take care or not of the rivers and their relation with migratory movements; the place of the body as something digitizable and the question of how it is still linked to reality but also the possibility of estrangement and anonymity through emotions that hack; what power we can explore in the minimum expression of any digital environment or what soundscapes would elaborate the water that runs on one side and the other of the ocean.

The way we worked aimed to foster dialogues less from the most obvious material or disciplinary affinities than from the perspectives that each investigation sought to open with its procedures: we cared to understand in which direction the creative attention of our residents was being oriented and from there, we invited them to meet for an exchange of ideas. The effects of these meetings continue to reverberate in the Open Studio - and who knows, what scope it will have in the future to imagine.

12a EDICIÓN
FLUSSLAB ONLINE

MARIANA RODRIGUEZ IGLESIAS
curator, teacher and critic // @inventario_intermitente

VERONICA CALZADA
Industrial designer specialized in materiality

CAROLINA BOETTNER
Image and Sound Designer, Transdisciplinary Artist and General Coordinator of FlussLab.

FlussLab
MUESTRA ONLINE JULIO 2022

HACKEO.3MOCIONAL
Algorithmic, graphical and physical documentation
of the emotional situation of a specific territory.
by
Yuliana Balmaceda
enlace: https://hackeoemocional.wordpress.com/

PIXEL
That which appears to be a minimal flash of light is, at the same time,
the fundamental piece of everything that is represented digitally.
by
Lucas Dima
enlace: https://pixel.lucasdima.com/

https://www.lucasdima.com/2022/07/pixel-the-experimental-videogame/

MY HANDS ARE DIRTY
Samples of soil and earth are obtained for this project about memory,
expectation, violence, permanence and guilt.
by
Azucena Sanchez
enlace: http://azucena-sanchez.art/my-hands-are-dirty/

RADIO WOLLEN. ENTRE DOS AGUDAS.
How will it be a composition of sound that at the same time
that it moves forward, it moves backward?
Let's turn off the cameras and listen...
by
Duilio Tapia
enlace: https://radiowollen.blogspot.com/

AFECTACIÓN DIGITAL, EL CUERPO EXPANDIDO
How, in cyberspace, does our body react to the demand of the context?
by
Tuty Moreno
enlace: https://hub.link/FnbzGk7

FILTRASHY
Non-functional filters to make visible in the virtual world
what has been thrown away in the analogical street.
by
**Metavioleta (Violeta M Gonzalez) y
Marcio Raposo**
enlace: https://www.behance.net/gallery/148575799/filtrashy

RESIDENTS
FLUSSLAB ONLINE

(PROYECTOS)

HACKEO.3MOCIONAL by Yuliana Balmaceda
A graphic and physical documentation of the emotional situation of a specific territory.
The piece proposes to convert the feeling of strangeness produced by the enigma into a process,
anonymity and repetition or replication, generating a loop of automatic visualization between the audience,
the information, the network and the artist.
Link: https://hackeoemocional.wordpress.com/

PIXEL by Lucas Dima
Pixel is a reminder of what the pixel means and its power.
Resources just perceived by the human eye.
The pixel is put on the scene, that which appears to be a minimal flash of light and at the same time is the
fundamental piece of everything that is represented digitally.
Link: https://pixel.lucasdima.com/

https://www.lucasdima.com/2022/07/pixel-the-experimental-videogame/

MY HANDS ARE DIRTY by Azucena Sanchez
It is a project about memory, expectation, violence, permanence and guilt.
Using technological and scientific tools as a means to stop this violence
we have occasioned and demand change.
Samples of soil and earth are taken from different points along the Neckar river in Mannheim
to determine how polluted the river is.
With this project the artist aims to show how dirty our hands are, the guilt of the industries that have done
so much harm to the Earth, and how easily tools can be found that give the power back to the people and
society to demand justice on behalf of our home and nature.
Link: http://azucena-sanchez.art/my-hands-are-dirty/

RADIO WOLLEN. ENTRE DOS AGUDAS by Duilio Tapia
The signal Radio Wollen streams 24 hours a day, sound compositions created from listeners' recordings.
The sound of the water running, on this side and on the other side of the ocean (Berlin/San Juan-Mexico/
Munich).
How will it be a composition of sound that at the same time that it moves forward, it moves backward?
Let's turn off the cameras and listen...
Link: https://soundcloud.com/radiowollen

AFECTACIÓN DIGITAL, EL CUERPO EXPANDIDO by Tuty Moreno
Performative 3D model made with photogrammetry and images generated with artificial intelligence from a
textual description.
How is this body linked in cyberspace, how do the context demands influence it and how can it react?
Link: https://hub.link/FnbzGk7

FILTRASHY by Metavioleta and Marcio Raposo
Non-functional filters to make visible in the virtual world what has been thrown away in the analogical
street.
They propose to redefine the uses of urban waste, discarded items and parts eliminated due to program-
med obsolescence.
Link: https://www.behance.net/gallery/148575799/filtrashy
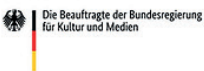

12th EDITION
FLUSSLAB ONLINE

FlussLab
Transdisciplinary residency as a platform for traditional practices and innovation processes

www.flusslab.com

more info

flusslab@gmail.com