

IMPORT PROJECTS

KEITHSTRASSE 10 / 10787 BERLIN

PRESS RELEASE
PAUL KNEALE — „FREE SOFTWARE“

CO-ORGANIZED BY
FRANZISKA WILDFÖRSTER & IMPORT PROJECTS

+49 30 95 6183 23
www.import-projects.org
info@import-projects.org

UPCOMING

ABJECTS
19 SEP - 24 OCT

VERNISSAGE
18 SEP, 7-10PM

ELOISE BONNEVIOT
EMILY JONES
PAUL KNEALE
YURI PATTISON ANDREW
NORMAN WILSON

As introduction to the upcoming group show ABJECTS opening in September at Import Projects, London based Canadian artist Paul Kneale has published a series of instructions for „Free Software“ performances online. These systems are designated to be carried out „DIY“, may be performed and exhibited without the consent of the artist—so long as these instructions are followed strictly and the artist is attributed in all appropriate places—and have enabled numerous outsourced works in the gallery.

Being enacted in the artist's name, this system of directives—including microwaved CDs, self-made „unboxing“ videos, chain link fence tweets, hyperrealist poetry readings, or abstracted department store paintings—explore the viral spread of information mediated by technology through manifold (human) bodies. Anticipating their absorption into the infinite feedback loop of artworks online and offline, the works further probe modes of authorship and the fate of authenticity within the distributed image and data form.

In the midst of these file-shared-pieces the artist will be in conversation with curator Franziska Wildförster on the subject of the „new (digital) abject“.

Paul Kneale (1986), is a Canadian artist based in London. He has exhibited at international venues including Evelyn Yard, London; TANK.TV, Musée des beaux-arts de l'Ontario; Fondation Galleries Lafayette, Paris; Haus der Kulturen der Welt, Berlin; First Biennale Online; David Roberts Art Foundation, London; ARTUNER and more.

Kneale works across multiple media and infrastructures to process aesthetics out of experiences mediated by technology. In his sculptures, paintings and performances, he incorporates the seemingly abstract and physical as materials and stages the new mechanisms and sensibilities native to the controlled, networked mind. The „new abject“ to Kneale here marks a reaction of disgust arising from engagement with cultural products and consumer objects within shifting flows of global communications and production.

The „Free Softwares“ are available online via Cosmos Carl on www.cosmoscarl.co.uk

Group exhibition ABJECTS curated by Franziska Wildförster