

CLOSING PROGRAM

WORLDBUILDING: GAMING AND ART IN THE DIGITAL AGE



Installation view, "Worldbuilding", JSF Düsseldorf. Photo: Simon Vogel, Cologne.

CLOSING PROGRAM

20–21 January 2024: Concert, screening and talk with Cory Arcangel

27 January 2024: A workshop for teens

4 February 2024: Finissage and conversation with Adèle Koechlin and Anna-Alexandra Pfau

SPECIAL OPENING HOURS FROM JANUARY 2024

Saturday and Sunday, 11 a.m. – 6 p.m.

The Julia Stoschek Foundation is pleased to announce that "Worldbuilding" will be extended until 4 February 2024 due to high demand. This will be the last chance to visit the exhibition in Europe before it starts its international itinerant tour, which is expected to run until 2026.

JULIA STOSCHEK FOUNDATION
SCHANZENSTRASSE 54
D-40549 DÜSSELDORF

0049 30 921 062 460
PRESS@JSFOUNDATION.ART
WWW.JSFOUNDATION.ART

Curated by Hans Ulrich Obrist to celebrate the fifteenth anniversary of the Julia Stoschek Collection, the exhibition “Worldbuilding” examines the relationship between gaming and time-based media art with a journey through various ways in which artists have interacted with video games and made them into an art form. In the words of the curator: “In 2021, 2.8 billion people—almost a third of the world’s population—played video games, making a niche pastime the biggest mass phenomenon of our time. Many people spend hours every day in a parallel world and live a multitude of different lives. Video games are to the twenty-first century what movies were to the twentieth century and novels to the nineteenth century.”

This is the first exhibition at the Julia Stoschek Foundation to last for 20 months. Conceived as an ongoing investigation and research project under the dynamic concept of “worldbuilding”, the exhibition has been augmented with new works since its opening in June 2022. Similar to the iterative nature of games, “Worldbuilding” initially took shape as a singular version and, through feedback and extensive research, which involves visiting artists' studios across all continents, has grown and changed into a modified and expanded version.

The closing program includes the organ concert “Terms and Conditions” by the artists Cory Arcangel and musician Hampus Lindwall at St. Antonius Church; a screening programme by Cory Arcangel accompanied by a talk moderated by Kathrin Jentjens; a workshop for teens entitled, “The Art of Control”; and a finissage talk that takes a “look behind the scenes” with Adèle Koechlin, research manager to Hans-Urich Obrist, and Director of Collections Anna-Alexandra Pfau.

CLOSING PROGRAM

20 January 2024, 9.15 p.m.

Organ concert: “Terms and Conditions”

Cory Arcangel and Hampus Lindwall

Pfarrkirche St. Antonius in Oberkassel, Luegallee 61, 40545 Düsseldorf

Built in 1955, the St. Antonius organ has extraordinary potential that has been adapted over time to play an extensive range of repertoires. The current three-part organ in St. Antonius is the result of a complex and careful reconstruction from 2006-2018, which focused on what composers today find interesting about the instrument and its inseparable connection with the space was important. Digital individual tone controls give the pipe instrument a wide range of possibilities for sound production.

Since 2018, Cory Arcangel and Hampus Lindwall have worked together on a number of organ concerts with the purpose of generating a new repertoire for the instrument. People from contrastingly different artistic backgrounds were invited to compose, such as visual artists, sound artists or musicians from experimental techno. The artists will present some of their own music for the organ, which draws inspiration from both metal and techno cultures from the 1990s and early 2000s.

21 January 2024, 2 p.m.

Video screening and artist talk with Cory Arcangel, moderated by Kathrin Jentjens (in English)

Cory Arcangel (born 1978 in Buffalo, New York; lives and works in Stavanger, Norway) is a composer, artist, programmer and creative entrepreneur. Since the late 1990s, he has been exploring digital culture in his artistic

process, which involves video game hacking, software development, video installations, performances, compositions for the organ, and digital archiving. In his research practice, the internet, pop culture and experimental music become artistic material for humorous context shifts.

27 January 2024, 2-6 p.m.

Workshop: “The Art of Control” for teens from 14 years (in German)

The workshop “The Art of Control” is designed to encourage children aged 14 and over to engage creatively with computer games by designing and building their own game controller using simple technical and creative means. After a guided tour of the exhibition “Worldbuilding”, they will build their own controllers, which can then be used at home in different variations. The aim is for the children to try out the media in a playful way. Parallely, accompanying adults can take part in a guided tour of “Worldbuilding” for a fee of €10.

Book online:

<https://visitjuliastosc hekcollection.as.me/schedule/f5af2de5/appointment/22914463/calendar/5527106>

4 February 2024, 3 p.m.

Conversation: A look behind the scenes (in German)

Director of Collections Anna-Alexandra Pfau and research manager to Hans Ulrich Obrist, Adèle Koechlin, will share insights into the making of WORLDBUILDING and how the groundbreaking exhibition evolved into a research project on gaming and art.

ABOUT THE EXHIBITION

The aesthetics of games entered artistic practice decades ago, when artists began to integrate, modify, and subvert the visual language of video games to address issues of our existence within virtual worlds. Some artists have also brought to light a critique of games within the system itself by highlighting discriminatory and stereotypical aspects of commercial and gaming logics. More recently, artists have begun to harness the mainstream power of gaming to communicate new forms of engagement that reach the massive audience of this borderless global industry.

From single-channel video works to site-specific, immersive, and interactive environments, “Worldbuilding” encompasses over 45 works by 47 artists from the mid-1990s to the present. Works from the Julia Stoschek Collection —some of them especially adapted for the exhibition—are joined by newly commissioned works. Including video, virtual reality (VR), artificial intelligence (AI), and game-based works, most are interactive, and openly invite visitors to immerse themselves in the multitude of alternative realities created by artists, spanning past, present, and future.

“Worldbuilding” brings together pioneers of artistic processes such as JODI, Peggy Ahwesh, Cory Arcangel, and Sturtevant, who have modified existing video and computer games for their own work since the 1990s, and interactive works by pioneers Suzanne Treister, as well as Rebecca Allen, who has a special bond with the city of Düsseldorf due to her collaboration with the band Kraftwerk. Large-scale, game-based installations immerse the visitors in the work of younger generation artists such as Danielle Brathwaite-Shirley, Keiken, LuYang, Lawrence Lek, Gabriel Massan, and the Institute of Queer Ecology, who critically reflect on socio-identitarian issues with utopian visions and future worlds, while others point to a direct interaction where the boundaries between artwork and social dimension of video games or the metaverse merge, as in the work of Lual Mayen, Cao Fei, Frances Stark, Angela Washko, and LaTurbo Avedon,

who is both an avatar and an anonymous artist. Aesthetic components that come directly from the world of game programming, including 3-D and VR, find a special place in the time-based media art works of Ed Atkins, Meriem Bennani, Ed Fornieles, Rindon Johnson, and Jakob Kudsk Steensen, while video works with a distinctly more narrative emphasis by Harun Farocki, Larry Achiampong & David Blandy, and Sondra Perry offer insight into other aspects of the games industry.

Following the opening in June 2022, three chapters have marked the expansion of “Worldbuilding” starting with the work CHAMNAWANA (2018) from Koo Jeong A, works by Ericka Beckman, Porpentine Charity Heartscape, and Pierre Huyghe added in March 2023, and works by David O'Reilly, Philippe Parreno, Sahej Rahal, Afrah Shafiqworks, EBB & Neil Beloufa, Debbie Ding, Dominique Ganzales Foerster, Harmony Korine and Gabriel Massan added in June and September 2023.

The exhibition has been accompanied by a booklet and a comprehensive exhibition catalogue edited by Hatje Cantz that will investigate various perspectives on the phenomenon of gaming.



Cory Arcangel, *Space Invader*, 2004, video game, infinite duration, color, sound, hacked Space Invader Cartridge, Atari 2600 video game system, artist software (coded by Alex Galloway), dimensions variable. Photo: Alwin Lay, Cologne.

ABOUT THE JULIA STOSCHEK FOUNDATION

The Julia Stoschek Foundation is a non-profit organization dedicated to the public presentation, advancement, conservation, and scholarship of time-based art. With two public exhibition spaces located in Berlin and Düsseldorf that feature cutting-edge media and performance practices, the foundation stewards one of the world's most comprehensive private collections of time-based art.

With over 900 artworks by 300 artists from around the globe, the Julia Stoschek Collection spans video, film, single- and multi-channel moving image installation, multimedia environments, performance, sound, and virtual reality. Photography, sculpture, and painting supplement its time-based emphasis. The collection's contemporary focus is rooted in artists' moving image experiments from the 1960s and '70s.

GENERAL INFORMATION

PRESS IMAGES

www.jsfoundation.art/press/

LOCATION

JSF Düsseldorf
Schanzenstraße 54, 40549 Düsseldorf

DURATION

5 June 2022 – 4 February 2023

OPENING HOURS

Saturday and Sunday, 11 a.m. – 6 p.m.

ADMISSION

Free

BARRIER-FREE ACCESS

The JSF Düsseldorf is accessible for those with wheelchairs or prams. If you would like to use the lift to travel between the floors of the exhibition space, just ask our service staff and they will be happy to assist you.

PUBLIC GUIDED TOURS IN GERMAN

Twice a month on Sundays, noon (duration: 90 minutes)

Price: EUR 10.00 per person, free of charge for children and people under 18 years of age, as well as school children, students, and trainees. Register at visitjuliastoschekcollection.as.me/schedule.php.

SPECIAL GUIDED TOURS

Please make any inquiries for guided tours for groups by email at visit.duesseldorf@jsfoundation.art.

Price: EUR 20.00 per person for groups of 10 people and more, free of charge for groups of students from universities, colleges, schools, and art academies.

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WEBSITE www.jsfoundation.art

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#hansulrichobrist #fifteenyearsanniversary #gaming #worldbuilding

PRESS AND PUBLIC RELATIONS

JULIA STOSCHEK FOUNDATION

Tel.: +49 (0)30 921 062 460

press@jsfoundation.art

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D-40549 DÜSSELDORF

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