

# NET NARRATIVE

IAIN BALL

ED FORNIELES

MARLIE MUL

KATJA NOVITSKOVA

BEN VICKERS

HOLLY WHITE

ARTIE VIERKANT

CURATED BY HARRY BURKE

13 September – 20 October 2012

Private view 12 September, 6–9 pm

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# IAIN BALL



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THE KETTLE

THE KETTLE SITS IN FRONT OF YOU ACROSS THE KITCHEN. IT'S A SMART KETTLE; IN

# ED FORNIELES

Re: hello

Inbox



Be A Trice

to h, Matthew, me

1 Jun



Hi Holly,

I regretted a bit the way I told Ed that I wanted to publish the critique, although my motivations were originally just that I wanted to make the discussion public, I think it came across as a threat, so I can understand why he was upset about it.

Maybe Matt should take more responsibility for his commitment to Ed, even if he feels negatively about the project. It seems maybe he's quitting, at least partly, because he no longer thinks he can get out of it what he thought he could, ie he's realised that he can't really run a business, but I don't think anyone anticipated what was going to happen, and that was partly what was exciting about it and what made people want to be a part of it in the first place. Ben tweeted an article about economic booms and busts that seemed a good analogy, there is a downward spiral once people start pulling out of something, loss of confidence spreads, and maybe it is quite easy to quit when there is a lack of confidence, it perpetuates itself, so Ed is right that it is a kind of fear, but although it may have been triggered by certain events, it is something about the nature of the project itself that makes it susceptible to these kinds of 'group behaviours'. Isn't it about group behaviour? What is it about?

I didn't really feel like I should be in a position where Ed would have to trust me, I feel much more like I need to be in a position where I can say what I want to say. And anyway I don't think the structure of the project is one in which trust can exist - for reasons you've mentioned before. That was the frustrating part of Ed's email, he replied as if I was asking his permission to do something, when in fact I was just letting him know that I was doing it. And it's not that I wanted to mess up the project, in fact I was excited about trying to recoup it in anticipation of the downward spiral by documenting these kinds of conversations. The 'critique' is a piece of writing that I'm doing, my idea of collaboration is completely different from Ed's, and anyway I would be compromised in what I could say if I became a participant, in fact it would render the critique pretty much useless. If I am going to play the critic, I have to maintain some integrity.

Oh and I decided to take Ed's name out of the piece of writing because I thought it would be better for both of us if the writing remained quite separate from the artwork, and didn't function in the same way as a review, which it wouldn't be anyway since the artwork hasn't been made yet, and also I wanted to give the artwork the possibility of responding to the criticism rather than just discrediting it entirely. Maybe that would be more possible if the identity of Ed and the project was veiled. Also not wanting to make it 'personal', and it makes sense with the way I am writing about it that names are removed.

Bx

ps I've coed Ed and Matt in, I am also sick of gossiping and private conversations - not that it was ever intended to be kept secret, but that's the way it comes across if an effort isn't made to be more public with our thoughts,

facebook

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Eddie Arken Find Friends Home



Karen Cruz  
June 10



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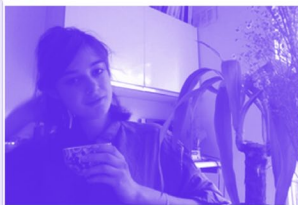


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Blair Mizelle updated her profile picture.

June 13



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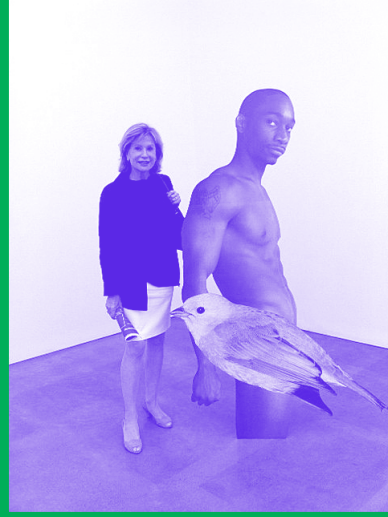
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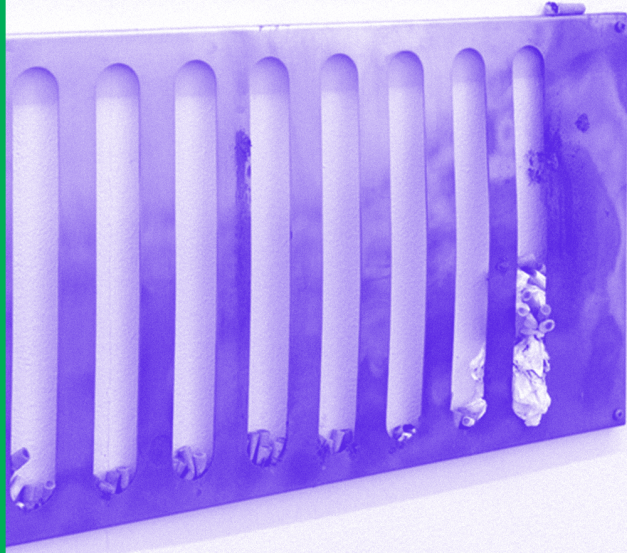
communication with its user and its environment, it clicks itself off

# KATJA NOVITSKOVA



when the water reaches boiling point. Up its shell run measurements,

# MARLIE MUL



offering you both cups and litres. A window lets you visualise water,



# BEN VICKERS



dieter kloss

John de Lima studio@ohndelima.com 31/05/2011

to ben

Ben,

I want you take the comments down, they are libelous and I imagine you'd find it very hard hard to defend them as being "in no way intended to be vindictive" should this come to a legal dispute.

I appreciate you want nothing to do with me, all I'm asking is that I am allowed to have nothing to do with you either. The comments you have made are detrimental to my professional career, and I shall be seeking financial compensation for loss of earnings should they not be removed in the next 30 days. I have documented your comments and have already spoken with a lawyer who has assured me I have a very strong case against you.

The comments you have published are nothing short of bullying.

John

PS Thanks for reading this

On Apr 5, 2011 23:07 [ben@vickers.tv](mailto:ben@vickers.tv) wrote:

i thought i should send a message, since through the grapevine i hear you're concerned/hung up on things still, which perhaps is reasonable considering the conversation we had on the phone a while back, but;

i don't care or think about the events that took place last year anymore.

i think that it makes sense you and carmen are together, in hindsight it makes sense to me and i hope you are both happy, my email to carmen at the beginning of the year was an attempt to reconcile this, with her at least.

i have no interest in being your friend, now or in the future but i hold no grudge. i won't ever make any social situation more difficult for you, beyond your own insecurities.

as for the alt tags on the website, i won't remove them because they're essential to the work and are a subtext to the narrative that evolved during the time of DIETER KLOSS. However they are in no way intended to be vindictive.

i haven't made any additions or changes to the 'let's not die tonight' documentation since it originally went up last year.

Don't worry about replying to this because i will probably jst delete it without reading it, i'm sending it because i got the impression you require some form of reprieve.

i hope your life is fulfilling and that the past presents no black clouds for you in the present.

Yours Sincerely  
Ben

and from this you visualise coffee. You run your hand up its side as it

# HOLLY WHITE

To let you  
know, that  
what I feel is  
true

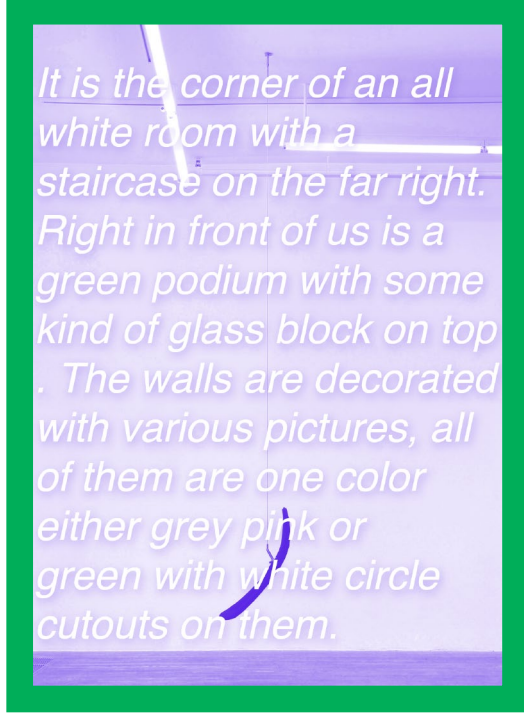
What I feel is *true*

HOLLY-  
WHITE

SUMMER OF MY LIFE  
2012

begins to shake, and you wait. Early each morning, you would come

# ARTIE VIERKANT



*It is the corner of an all white room with a staircase on the far right. Right in front of us is a green podium with some kind of glass block on top. The walls are decorated with various pictures, all of them are one color either grey pink or green with white circle cutouts on them.*

down and watch it slowly vibrate as you placed two mugs beside it. You would pour the coffee into each mug; you couldn't be more unenergetically excited to be awake. The kitchen table's very empty; it could do with a clean, this kettle. It clicks in accordance, you finger your mug and wait. Steam slowly emerges.

An object sits in front of you in a gallery. We live today in a society of multiple contexts; we all have phones and computers, we meet people with their profiles in mind. Layered realities are simple to us. The object exists within this, it is transparent and open and in motion. Information travels through it.

The aim of this exhibition is to consider in what ways narrative might be not simply a mode of perception, but a mode of politicisation. "Politicisation" is used here in the soft sense; as a way of being. What narrative offers is the suggestion of unity through context, in a way that remains coherent across the temporal and spatial discontinuities that we've come to accept as part of contemporary, networked living. Yet it is also, crucially, not passive. It's impossible



to exist in the world without creating, and what we create is reality. This exhibition wishes to explore these realities.

Narrative is about constructing life stories as we deconstruct the systems that produce them. It is an exploration of process as form.

*Net Narrative*, an exhibition featuring the work of Iain Ball, Ed Fornieles, Marlie Mul, Katja Novitskova, Ben Vickers, Holly White and Artie Vierkant, takes as its origin the ways in which narrative might be deployed after the internet.

— Harry Burke