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**“AFTER THE MACHINE” BY ADDIE WAGENKNECHT & RANDOM INTERNATIONAL AT  
ATHR GALLERY**

ATHR Gallery is excited to announce its upcoming exhibition *After The Machine*, showcasing the works of internationally renowned artists Random International and Addie Wagenknecht. Open to the public on 25 September until 31 December 2024; this exhibition will explore the intricate relationships between humanity, technology, and the ever-evolving role of artificial intelligence. As rapid technological advancements continue to shape our world, *After The Machine* seeks to question the boundaries between the personal and the procedural, providing a space for reflection on what it means to live alongside machines, algorithms, and automated systems.

This exhibition marks the first time Random International and Addie Wagenknecht will present their works together, expanding upon their ongoing creative dialogue. Random International, represented by ATHR Gallery, is known for their pioneering work in the field of immersive art and technology, with the gallery having hosted a pop-up exhibition featuring their work at the Hayy Jameel space, AKTHR, in early 2023, in addition to two prominent installations during both Noor Riyadh Arts Festival and exhibition in 2023 with their artworks “*Living Room*” (2022) and “*When Tomorrow Comes/ I*” (2023). Addie Wagenknecht, an established international artist, premieres in the Saudi art scene with this exhibition. Wagenknecht is acclaimed for her innovative approach to security technology, automation, and systems, exploring psychological dimensions through her art. ATHR Gallery, based in Jeddah, continues to support such forward-thinking contemporary art, further establishing

itself as a leader in the region's art scene by introducing leaders in tech-based art to Saudi Arabia.

*“There are so many gaps and dissonances in our data-driven world, between what we feel and what we know, between conscious thought and automatic instinct. In a reality where everything is captured, is anything actually kept? So much information is contained in the unsaid and the unseen—assumed, ambiguous information buried deep within the material of collective consciousness—and it has been essential to human connectivity. We see this exhibition both as an act and an exploration of this connectivity.”*

– Random International

*“In an era dominated by technology, the boundaries between the personal and the procedural blur. In this exhibition we seek to reveal the intimate humanity hidden within systems, exploring how our identities adapt to, embrace and resist the influence of things like AI and algorithms in our everyday lives. In a world where technology often dictates our interactions, it's crucial to explore the spaces where human intelligence and machine processes intersect.”*

– Addie Wagenknecht

### **After The Machine**

The exhibition debuts synthetic print works by Random International evolving from their participatory performance piece *Human Algorithm* in which people simulate a flocking algorithm, moving together as a machine using no technology other than the human body and mind. Generated through deep learning image-to-text models, the exhibited prints present how AI imagines human beings performing an algorithm. In so doing, these works portray a new, simulated world in which instinctively familiar, humanlike forms reveal themselves to be distorted and other — enmeshed, layer upon layer, in a never-ending dance. Within this body of work, Random International experiments with the automatic human instinct to recognise something of ourselves in other forms of life, asking where it forges vital connections and where it renders us vulnerable. Developed in collaboration with choreographer Anna Asplind, *Human Algorithm* was first enacted in Jeddah's AlBalad area as part of the Jeddah Historical District Program's Balad Al-Fann initiative in the exhibition *Matters through Matter* curated by Jumana Ghouth and Graham Harman . Documentation of this first performance is featured in the exhibition, as a central point of departure.

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Addie Wagenknecht debuts a new series of paintings "*Neutralized Memories*" that forms the next dimension of *After The Machine*. Created using security ink from intelligent banknote neutralization systems, designed to render stolen banknotes unusable, the paintings serve as a poignant metaphor for the gradual erosion of memory and identity. Each painting is inspired from the iconic Rorschach inkblot test, a psychological tool used to probe the depths of the human psyche. The abstract forms and patterns that emerge from the security ink blots invite the viewer to project their own interpretations and emotions onto the canvas, mirroring the subjective nature of memory itself. Through this series, Addie Wagenknecht aims to capture the fragmentary and elusive nature of recollection, particularly in the context of Alzheimer's. The vivid hues of the security ink, juxtaposed against the stark sterile backdrop of galleries, attempt to evoke the fleeting moments of clarity that punctuate the fog of the disease. At the same time, the indelible stains left by the ink serve as a reminder of the lasting impact of one's life experiences and the enduring love of those who remain.

Together, these artists push the boundaries of how systems interact with, inform, and transform human existence. The exhibition overall will examine the lasting impact of these systems, exploring the many layers of coexistence between human life and technology.

ATHR invites you to attend the grand opening of the exhibition after the Saudi National Day holiday on Wednesday, September 25, 2024 at 7:00 pm. The opening reception will be attended by renowned collectors, press, and the artists.

## **For media inquiries:**

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## About ATHR

ATHR was founded in 2009 in Jeddah, Saudi Arabia, by Mohammed Hafiz and Hamza Serafi. From its onset it has been a pioneering gallery with global aspirations. We represent artists that have been the driving force of the gallery from the beginning and who have inspired our responsive mandate that evolves to accommodate the ever-changing local scene. We pride ourselves on being adaptive which has been a testament to our legacy that has spanned over a decade. Our diverse roster of artists work across multiple disciplines and subject matter from the more traditional such as painting and sculpture to more unconventional methods that echo the daring nature of the gallery. The subject matter they address also vary wildly covering a spectrum of narratives that vary from the personal scale to the macro-cultural. ATHR has expanded in the kingdom with three locations besides the original space; ATHR Al-Ula is the first contemporary art gallery in the historical city, and our newest outpost is ATHR JAX, an important space in Riyadh, which is the capital of Saudi Arabia and an important art hub in the region. The opening of our Riyadh location is a long-awaited location expansion for ATHR beyond the western region of the kingdom. With our growth to the various outposts in the kingdom, the Jeddah location remains the largest space and continues to be the ATHR headquarters. ATHR has also diversified its ventures to include AKTHR; an exhibition space dedicated to experimental works with an emphasis on employing new technologies and providing multi- sensorial experiences.



Image courtesy of Mark Davis

### **About Random International**

Founded in 2005 by Hannes Koch (b 1975, Hamburg) and Flo Ortkrass (b 1975, Lippstadt), Random International is a postdigital art group exploring the impact of technological development on the human condition. Best known for their large-scale interactive installations, the group works across an array of media including sculpture, light, kinetics, video, print, and sound. Led by founders Hannes Koch and Florian Ortkrass, the group comprises a global team of complementary talent with studios in London and Stockholm. Experimental by nature, Random International's practice is fuelled by research and scientific discovery. The group channels irrepressible collective energy — mediated via the machine — into acts of public co-creation, which invite subjective experiences of consciousness. Random International aims to broaden the question of what it is to be alive today by experimenting with how we connect — to different kinds of life, to different views of the world, and to one another. Following its premiere at London's Barbican Centre, their celebrated artwork Rain Room (2012) has been exhibited around the world, attracting exceptional visitor numbers and significant online attention. Random International's work is in the permanent collections of the Los Angeles County Museum of Art, the Museum of Modern Art, New York, the Sharjah Art Foundation, the YUZ Museum and the Victoria and Albert Museum, London



### **About Addie Wagenknecht**

Addie Wagenknecht's (b 1981, USA) artistic practice blends conceptual art with forms of hacking and gestural abstraction. Wagenknecht is known for establishing the use of drones and other forms of mechanism based painting in the early 2000s while in New York. Her works are often recognized for the experimental co-creative aspects of cohabitation with technology and the vulnerabilities of being alive. Previous exhibitions as well as works held in permanent collections include Centre Pompidou, The Istanbul Modern, Whitechapel Gallery, Whitney Museum of American Art and The New Museum New York- among others. She has collaborated with CERN, Chanel, Coinbase, and Google's Art Machine Intelligence (AMI) Group. Her work has been featured in publications such as TIME, Wall Street Journal, Vanity Fair, Art in America, and The New York Times. Wagenknecht has previously held fellowships at Eyebeam Art + Technology Center in New York City, Culture Lab UK, Institute HyperWerk for Postindustrial Design Basel (CH), and The Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University.