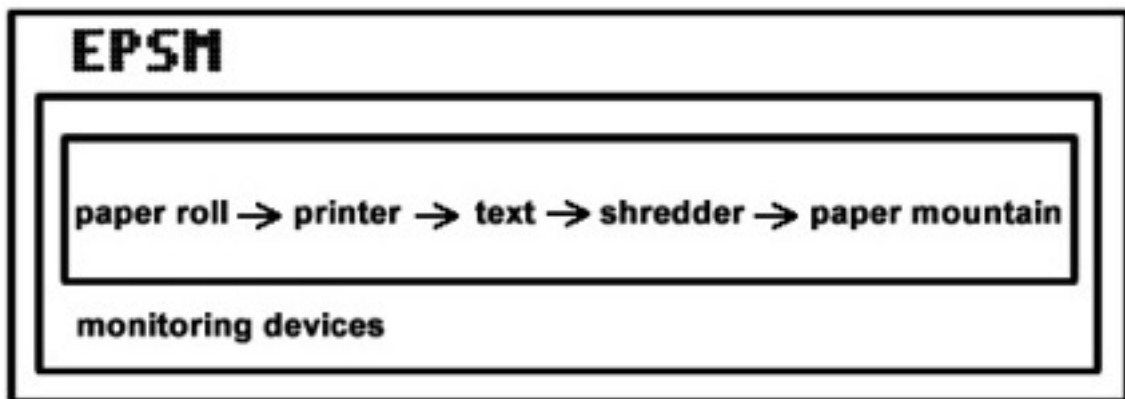


/// EPSM

Entropic Print/Shredder Machine

Concept/Direction: Nicolás Spencer
Text/Editing: Roberto Karmelić
Technological implementation: Garret Linn

EPSM is a month long installation consisting of a dot matrix printer which outputs a "locally significant" text on a half ton of roll paper. Once printed, the paper covers a distance of no more than one meter up to a shredder that will transform it into a mountain of waste. Half ton of paper is the equivalent to 40.000 printed pages for an approximate duration of a month. The printing text will be visible in real time on a display monitor attached to the printer and broadcasted to 10 monitoring devices (TVs) positioned in strategical locations through the city. The main installation will be displayed in a museum, a gallery or a public space where many people are transiting.



// EPSM Description

The components of the machine are:

/1 - Big paper roll:

Half ton of a paper roll held by a standing device.

/2 - Dot Matrix Printer:

Model PP 803, created in 1968, this printer works in a similar way to a typewriter, releasing a very distinctive sound - reminding any public office-, and printing at a rate of 500 pages per hour, 40,000 pages per month.

[Model PP 803c:](https://www.youtube.com/watch?v=WgLx4A8wUC8) (https://www.youtube.com/watch?v=WgLx4A8wUC8)

[Dot matrix printer in action:](https://www.youtube.com/watch?v=-klwOJdU1II) (https://www.youtube.com/watch?v=-klwOJdU1II)

The printer will be stripped of its outer casing, showing both their intestines/viscera and hiding its brand and origin. Attached to the printer there will be a display monitor where the text that is being printed can be read.

/3 - Text:

The text will be linked/related to the country, city or place where EPSM will be displayed because the work is quintessentially site-specific. The subject-matter should be relevant, topical or related to local history.

The entropic-printer-shredder machine will print and destroy nearly 40.000 pages, and the only thing remaining will be a record of the complete bibliography written both in German and English.

The suitable text for printing/shredding will be handled by the philosopher and writer Roberto Karmelić, the project director Nicolás Spencer and the implementation expert Garret Linn plus local agents. (further details under // TEXT EPSM)

/4 - Industrial Shredder:

Device converting paper into strips using the so-called "security model grade three or four", utilized in places or offices that produce classified information, where documents are deleted without the possibility of being read.

[Model Security 1:](http://www.ebay.com/itm/vtg-Industrial-Shredder-Cutter-Company-SECURITY-1-Heavy-Duty-Commercial-Paper-/261632841359?pt=LH_DefaultDomain_0&hash=item3cea88568f) (www.ebay.com/itm/vtg-Industrial-Shredder-Cutter-Company-SECURITY-1-Heavy-Duty-Commercial-Paper-/261632841359?pt=LH_DefaultDomain_0&hash=item3cea88568f)

[Schredder example:](https://www.youtube.com/watch?v=23BRkDKemMc) (https://www.youtube.com/watch?v=23BRkDKemMc)

/5 - Mountain of milled paper:

After being printed the roll of paper will generate a larger volume of the same material. It is estimated that the volume of milled paper will be approximately 20 times the initial.

/6 - Monitoring devices¹

The monitoring devices consist of tv's displayed in strategic locations in the city where people can see in real time the text that is being printed. The screen ratio will be identical to the one printed on EPSM (printer body and grinder), meaning that what you see on the screen is the same than what you see on the paper.

The monitors will be stripped from its outer casing becoming just a CTR, cathodic tube ray, the electronic most rudimentary form of a TV.

// Materiality, Usage and Collective work

My work can be defined according to three different concepts/notions/criteria: Materiality, Usage and Collective work.

/1- Materiality:

My pieces are usually made of simple, heavy, complex and non expensive materials. I've mixed and combined metal, water, electricity and complex networks of monochromatic cables creating large structures hanging from very few points from the ceiling. These elements are always associated with industrial techniques such as hydraulic, printing, television broadcasts and several heterogeneous resources such as optics, mechanics, ready made sculpture and literature.

EPSM will evidence some of those elements. Heavy Electronic and metallic machinery combined with text, TVs and cables. All the integral parts of this installation (printer, shredder, TVs) will be stripped from its outer plastic casing suggesting the "machines' nakedness" and revealing the metallic inside structure. The paper on the other hand is the result or the evidence of the machines' work, in form of a printed text and later as a mountain of shredded paper.

The materiality takes over the content of the installation going beyond the text and it's content. The text becomes movement, sound, volume and proportion between the input and output printed and shredded paper.

/2- Usage:

This is a crucial issue for my work because I define what I do as machines rather than as a "piece", simply because I consider that what is important is its usage. "The piece" must work, function which on its turn shifts the concept from audience/ viewers to users. My machines are at the same time useless and efficient. They produce whether goods nor services, but are efficient in themselves and are a post-modern form of poetry. The poetic purpose emerges out of the apparently useless and maybe excessive use of technique, in the form of a sound, a text or a picture that stimulates the viewers' senses while also encouraging reflection.

¹ The difference between the display monitor and the monitor devices is that the first is attached to the printer. The content is the same and is simultaneously displayed.

The machine prints and destroys more than 500 pages per hour. In this seemingly absurd and disproportionate printing-destruction operation there are different levels of noise produced, the acoustic noise produced by the dot matrix printer and shredder, the visual noise given by the mountain of paper and the metaphorical noise generated by the volume and the almost unmeasurable nature of the text. The text appears to have an intention which gets lost through its length and unmeasurable nature.

If the unit of meaning of the text gets lost through its boundless nature and volume it becomes poetry and if the machinery gives meaning to it then it becomes sculpture.

/3- Collective Work:

I have worked collectively since 2006, where I created together with a group of artists, writers, scientists, engineers and curators, the first Multimedia Lab called "LaMe", project that later became my Master Thesis in Media Arts at the University of Chile.

In my opinion it is essential to work from a multidisciplinary standpoint and to collaborate with specialists from different areas. I think this is the only way to create new works that transcend personal creativity and expertise towards collective creation. I see collective creation as a complex system composed by different interwoven parts that create additional information invisible to the observer/scientist/creator. The new emerging properties resulting from the interactions between the isolated elements cannot be explained through its individuality.

I am interested in the disintegration of authorship where the focus is on the work that is being created rather than on who is creating it.

In this specific project I will be working with Roberto Karmelić, in charge of the text and its editing, and Garret Linn in charge of hardware-software's development.

/ Why with them?

I know Roberto Karmic since more than 15 years. At the time he was writing about Ludwig Wittgenstein, which was a fertile ground for heated discussions about the function of language, he as a philosopher, and me as an engineer. Then both of us studied separately german, encouraging the discussions about language even further and concretely. We were both influenced by Austrian thinkers as were Ludwig Boltzmann and Ludwig Wittgenstein. In general the no commented history of Austria have been intriguing to both of us and have led us to work together on this project in Austria.

Garret Linn, I met last year in New York, and very soon we realized that we have many things in common, specially our passion for machines beyond the object, taking into account its history, its semiotic function, and its ulterior meaning beyond its utility. What strikes me most about Garret is his incredible ability to cover different areas in depth. He has a vast technological knowledge, with

an artistic and critical approach. I was impressed by his versatility, his capacity of adapting to new and old technologies and by the passion he puts in his work. We both have similar backgrounds as photography, cinema, engineering, while also sharing a strong interest for science and art.

It became clear to both of us that it would be very fruitful to work together which happened 4 month after we met in New York. We worked in Santiago de Chile on a performance where we implemented a big machine that codifies music in images for deaf people (<http://www.transmisor.cl/>).

Garret has already been living for certain periods in Austria working with artists as Hans Schabus (A), Sebastien de Ganay (FR/A) and Martin Beckand (A).

// Text EPSM

The base for the text to be printed and destroyed will be the whole range of on-line Austrian newspapers. In between the news , sometimes completely irrelevant, we will insert texts regarding fundamental historical, political and social topics linked to Austrian culture, which written in the past will serve as a non literal and non journalistic explanation for the newspaper news.

The entropic-printer-shredder machine will print and destroy nearly 40.000 pages, and the only thing remaining will be a record of the complete bibliography written both in German and English.

Concerning the texts that will be of historical, political and social nature, we made a list of possible texts and articles that are in the field of the research we want to undertake which will be subject of study and discussion with local agents.

/ History:

- *Historikerkommission der Republik Österreich* (zwischen 1938 und 1945) (Historical Commission of the Austrian Republic, 1938-1945).

/ Ecology:

- Vienna Convention for the Protection of the Ozone Layer, 1985
https://treaties.un.org/doc/Treaties/1988/09/19880922%2003-14%20AM/Ch_XXVII_02p.pdf

/ Politics/International Affairs:

- Transatlantic Trade and Investment Partnership (TTIP)
- http://trade.ec.europa.eu/doclib/docs/2011/august/tradoc_148181.pdf
 - http://trade.ec.europa.eu/doclib/docs/2015/january/tradoc_153015.2%20Energy%20and%20raw%20materials.pdf
 - http://trade.ec.europa.eu/doclib/docs/2015/march/tradoc_153236.pdf
<http://trade.ec.europa.eu/doclib/docs/2015/april/>

[tradoc_153331.7%20IPR%20EU%20position%20paper%2020%20-March%202015.pdf](http://trade.ec.europa.eu/doclib/docs/2010/november/tradoc_146956.pdf)

- <http://ec.europa.eu/trade/policy/policy-making/sustainable-development/>
- http://trade.ec.europa.eu/doclib/docs/2010/november/tradoc_146956.pdf

In fact, we do actually believe that the massive amount of information we manage every day just generates blindness because our capacity for a deeper awareness beyond the data are on its way of disappearing. That's exactly why EPSM is a metaphor not just of the absurdity of our intention to grasp a large amount of information, but also of how the various different forms of human discourse, cultural values and practices are related to one another, in other words, that any form of dialogue will have its historical, political, moral, technological, scientific, social and cultural aspects and implications, and so can only be properly understood by seeing how each of these aspects and implications bear upon the others.

// EPSM Entropy

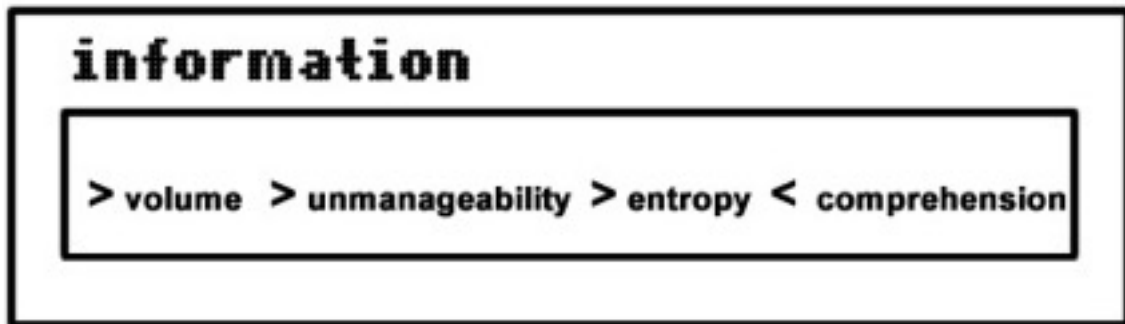
The most accepted definition of entropy in thermodynamics, suggests that systems² tend to disorder, to chaos, and that this process entails a loss of energy. As a result the measure of the loss of energy is the measure of the entropy.

The definition of entropy in the theory of information which is the one we use in EPSM is slightly different. It considers information as a system. The information rather than being destroyed which in this case is impossible, gets more complex each time it is transmitted. This complexity provokes that at a certain point the capacity of decoding is apparently impossible or void. Example: The big Bang created all matter. The entropy explains how the contained information of simple systems (from the beginning of the creation) transformed into so complex systems that they became impossible to decode.

Systems exist beyond human comprehension because even if the theory was created by humans, we are often incapable of decoding the resulting systems.

The same happens with the huge volume of information that we manage every day. The increasing volume makes the content unmanageable and by default incomprehensible. The daily saturation of information just generates superficiality because the answer is simply a link, our opinion is a like (because there are no dislikes) and the international conflicts a statistic. Our capacity of amazement, surprise and sensitivity, as our capacity of a deeper understanding beyond the data are on its way of disappearing.

² A system is a set of interacting or interdependent components forming an integrated whole



The process of printing and shredding a vast volume of text is a metaphor or poetic visualization of the absurdity of wanting to manage large quantities of information, believing that we can access and grasp the content while we actually stay on the surface, on the level of the information itself. The problem is not the ignorance but the belief that one knows. What remains is an empty volume.

In the installation/machine EPSM the information is the prime matter, the paper roll the potential and intention of informing, the printer the diffusion of the information, the shredder the public consuming the information, and the mountain of waste that evidence the inutility and emptiness are the consequences of the high consumerism of information.

This piece/machine is a reflection on the lack of relevance behind the information- in this case in form of texts, and on its lack of action. It evidences the fruitlessness of addressing important subjects by just words without concrete actions and social interaction. For example the word "love" by itself does not mean anything without accompanying it with actions and concrete situations that denote the action to love.

Nowadays words have replaced facts, and the treatment or reflection of internationally important and relevant subjects have remained confined in texts that are part of a legacy that have not changed by much.

In fact there there are 781 people that don't read and more than 30 percent of the adult literate people don't understand what they read. But the 45% percent of the world population has access to the internet.

On the other side, EPSM makes an allusion to the printing press, machinery of device created for the massification of the information, modern machinery that unifies criteria generating the illusion of democratization of the information.

In synthesis, information or content in the end are just words, eternal semantic discourses that sooner or later end in a mountain of waste.

// Venue

The idea is to display this installation in a Gallery, a museum or an open space like the transparent cube at the Museumsquartier, the one on the Westgürtel or a window display of a metro station. All places that are public, closed but where the sound can still be heard. I started conversations with the frame festival as

well as with the Tanzquartier Wien and soon will meet Johannes Maile to further discuss possibilities to show the installation.

// Working periods

The working period will be February and March 2016, with an opening in April 2016.

// People involved

/ **Nicolás Spencer** (CL/ES)- Concept and project director

Nicolás Spencer is a Chilean-Spanish artist and researcher in the area of sound and visual arts. He was born in 1976 in Valdivia, in the South of Chile. He was formed as a Forest Engineer in the Universidad de Chile, and followed studies in Photography Film studies in the EICTV (Cuba), MA in Media Arts in the Universidad de Chile, and holds a Diploma in online and offline Video and Digital Technologies from the Media Centre d'Art i Disseny, Mecad/UNESCO (Spain).

In 1996 He founded the first Chilean experimental sound collective. From this moment on he has been realising many concerts and recordings.

In 2007 he co-founded the first Media Lab in Chile called "LaMe", that was a collective platform for open experimentation, with a new creation concept based on experience and developing theory through practice in the fields of sound art, Interactivity, reactivity, sculpture, video, hardware hacking, circuit bending, and web art.

He bases himself in Europe in 2011 traveling between Berlin, Vienna, London and Paris. Since 2013 he starts to work closer with dance companies in Vienna and now lives and works in Vienna, where he mainly works on sculpture, sound and Theatre. The work of Nicolás Spencer can be defined through his heterogeneous studies; Engineering, Cinema and Art, or through his permanent research in different medias; sculpture, sound, light, theatre, performance and video. This multifaceted search confirms that he is not interested in one way of art expression but in the "right" way of art expression that mostly is the right mix from all of them.

/ Roberto Karmelić (CL/Croatia)-In charge of the text and its editing

Roberto Karmelić (B.A. in Philosophy, PUC, 1996, Santiago de Chile) is a writer and book editor who lives and works in Zagreb, Croatia. He has been editor and art/music reviewer in newspapers and magazines both in Chile and abroad. His work has always moved somewhere between the alleged boundaries of grammar and philology, published several articles and reviews concerning literature, aesthetics, philosophy of language/mind, art exhibitions and a critical view of hardcore-scientificism regarding grammar and meaning.

- Sew-Machine Project, Demian Schopf's "Chatterbox" in Chilean Art Triennial, 2009.

- "Objects are closer than they appear", small article/text on philosophy of mind and aesthetics for the exhibition in Berlin "Wir verbessern ihre arbeit" (Iván Navarro, Diego Fernández & Ian Sydlowski, 2009).

- Translator and copywriter of the book *Blanca Montaña* (White Mountain), a big text overviewing the recent work of major young Chilean architects edited by Chilean Ministry of Foreign Affairs and National Council of Arts and Culture, 2010.

- Editor and translator of the project "Big South" for Chilean Pavilion at 54 Venice Biennale, 2010. This project was three-folded: an intervention regarding the impact of the volcanic eruption in Chaitén; a series of works alluding to the earthquake in south-central Chile; and a neon letter installation which recovers the announcement published by Ernest Shackleton (circa 1911) recruiting men for his expedition to the Antarctic.

- Reviewing of books on literature, science and philosophy for Universidad Diego Portales Publishing & Co, 2012-2014.

- Edition of the text for the Exhibition "Der Tägliche Verschwinden der Sonne" ("The Daily disappearance of the Sun"), digitally processed photographs, RAW-Tempel, Berlin, 2014.

- Independent Editor and Ghostwriter for private clients, artists and publishing companies, 2014-2015. This has been not all the stuff, but at least the most relevant in the past years, but if you want to take a little glimpse of my writing (in Spanish), please log on to Alfredo Jaar's webpage:

http://www.alfredojaar.org/press/el_mercurio3/el_mercurio4.html

/ Garret Linn (USA)-Technical Research and hardware-software developer

Born 1967, in Kansas City, Kansas, raised in Detroit and New York City.

For the last 29 years in New York, Paris, London, San Francisco, and Berlin he has worked variously as a director, editor, cinematographer, graphic designer, and visual technology consultant.

Starting out as an animator and assistant director he found a niche creating animations for Broadcast Arts, Woo Art, MTV and others that used various non traditional techniques blended together; xerox, collage, video manipulation, stop motion and computer based sources.

This work leads to working for many years as a director and cinematographer for diverse projects; from music videos, to corporate films and animated cable television IDs.

In 1991 he was asked to direct a feature length concert film on jazz musician John Lurie. Which Variety called “enlightening” and the New York Times said was “engaging.”

After that he formed ArtLogic Laboratories an independent production company concentrated on researching the role of video in communications for both corporate and independent clients. This led to work as a brand consultant and creating images, videos, and the workflows used for communication in both artistic and corporate venues in the US and internationally for various fortune 1000 companies and branding groups.

In 1999 he was asked to develop a new media department for bumble & bumble, where he created a multimedia production department from scratch, teaching the ideas of DIY hand crafted media to the organization. These efforts lead to helping to rebrand the company’s image with a direct and craft oriented style along with the creation of new materials for use in teaching the corporate philosophy and techniques to b&b’s extended network.

Along with freelance work for the better part of the last ten years he has worked with visual artists and architects interested in using new and developing technologies in their work, specialising in HD Video, multi-screen installations and computer technologies for museums and art galleries. Some current projects have been with Marjetica Potrc, Michael Joo, Tavares Strachan, Martin Beck, Jason Simon, Vanessa Beecroft and others.

Most recently he was the lead media designer for the Three Legged Dog Theater and Media Group.

His own artwork and films center around the exploration of the perception of time in relation to experience of place in a post-post-industrial information-infused world.

EPSM

