FIBER FESTIVAL 2020

INSTABILITY

Audiovisual Art & Digital Culture

24–27 SEPTEMBER
AMSTERDAM + ONLINE

INDEX

INTRODUCTION
P 03

THEME
P 04

EXHIBITION
P 07–14

HYBRID CONFERENCE
P 17–22

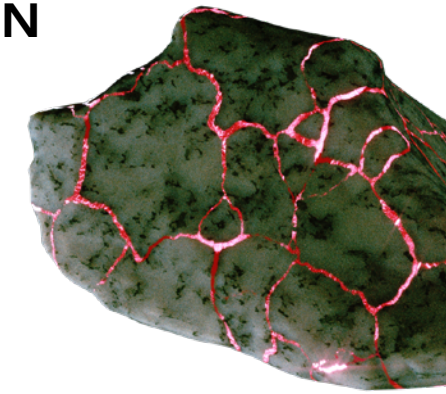
PERFORMANCES
P 25–26

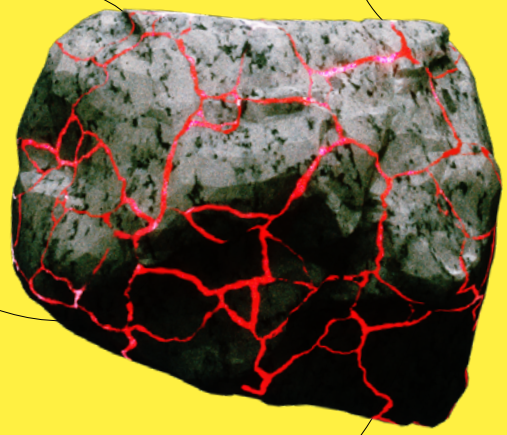
SIDE PROGRAMME
P 29–32

PRACTICAL INFORMATION
P 36

LOCATIONS
P 37

COLOPHON
P 40





INTRODUCTION

Welcome to the fifth edition of FIBER Festival. This year we are celebrating 10 years of FIBER. What we initially thought of as a celebratory moment has become a different reality. After a long contemplation on the immense impact of COVID-19, we have decided to continue the realisation of a festival edition that is in line with the current situation. If our theme is *Instability*, then we will embrace it and act upon it.

For this festival edition, we will not be explaining the state of climate change, as the evidence is clear. We are now living in it. Rather, FIBER Festival will present artistically-driven conversations about alternative strategies to face our current situation, seeking routes to adapt to an unstable future from this moment we find ourselves in. More fundamentally, what types of futures should we be focusing on?

In this hybrid festival edition we will operate on different scales and inhabit different spheres. Connecting to new reflections on time, matter, infrastructure, inequality, colonialism and relationships with the non-human; we welcome you to join the conversation.

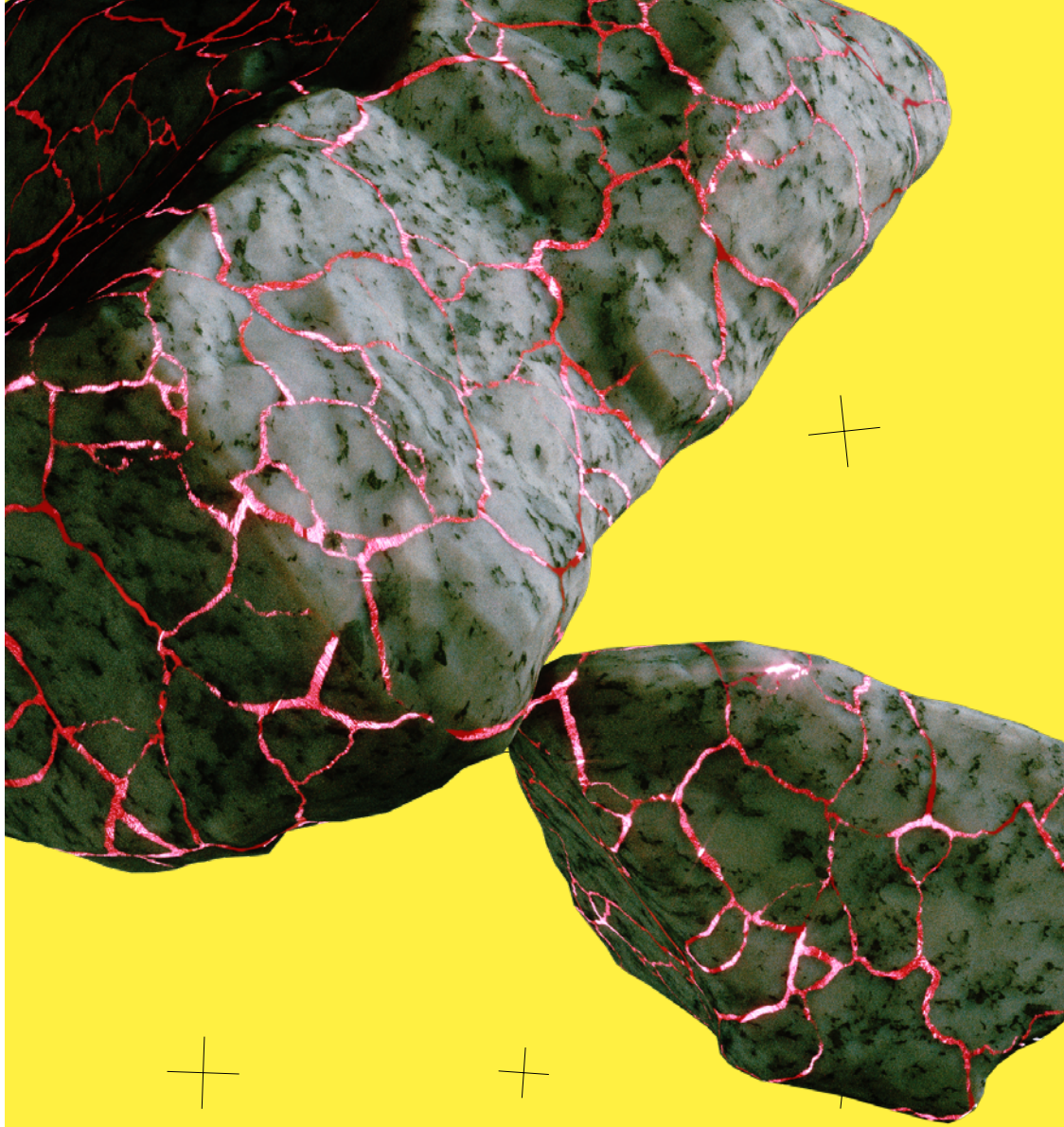
On behalf of the FIBER team,
Jarl Schulp
Artistic Director FIBER Festival

THEME

With the festival theme of *Instability* we explore new ways of understanding and adapting to an age of planetary and societal changes. Linked to the urgency of climate change and ecological crisis, this year FIBER is looking for new insights, non-human ways of thinking and possible strategies in order to perceive our world in alternate ways. What opportunities are open to artistic making and thinking to contribute to this transformation?

Our living environment is often presented to us as stable and unquestionable. Landscapes, borders and technological infrastructures are considered as static entities. Yet current crises now force us to transform the way we relate to our ecological surroundings. Extreme weather, droughts, wildfires and viruses are forces of nature that tear apart our Western way of living with far-reaching consequences.

It is impossible for many of us to get to grips with such vast developments, which often take place on non-human dimensions of time, scale and matter. Art can play a role in materialising the complex reality of our planet and provide us with new ways of thinking which are so necessary at this time. The festival therefore aims to seek artistic narratives, skills and sensibilities to prepare us for an alternative life in a period of uncertainty and radical instability.



EXHIBITION

The selection of artists in this exhibition respond to the transformative impact that humans have on Earth. Climate change, ecological crises and the underlying social and economic inequalities are causing global living environments to rapidly change into uninhabitable areas.

Slowly the absolute necessity for change is becoming more accepted, but what do these changes look like? And most importantly, what adjustments to our perspective of ourselves and our planet are needed to change course? The festival exhibition aims to contribute to this matter through artistic thought, experience and imagination.

Location
TOLHUISTUIN
IJPROMENADE 2, AMSTERDAM

Date & Time
THURSDAY 24 SEPTEMBER
17:00–22:00 CEST (OPENING)
FRIDAY 25 SEPTEMBER
12:00–22:00 CEST
SATURDAY 26 SEPTEMBER
12:00–22:00 CEST
SUNDAY 27 SEPTEMBER
12:00–22:00 CEST

With
LUIZ ZANOTELLO
IRENE STRACUZZI & ALICE WONG
SISSEL MARIE TONN
THIJS EBBE FOKKENS
TIVON RICE
TOM BURKE
SÉBASTIEN ROBERT
VANESSA OPUKU
& LION SAUTERLEUTE
WHITESPACE (ANNI NÖPS & CASIMIR GEELHOED)

A Model of a Volcano (2020)

Irene Stracuzzi (IT) & Alice Wong (NL)

Climate change is a complex problem with multiple factors. Besides the human introduction of carbon to the atmosphere by burning fossil fuels, there are many phenomena on Earth which can induce climate variability. Among these are volcanic eruptions, which have shaken and shaped our planet since the beginning of time.

Although little is known about the relationship between man-induced climate change and volcanic phenomena, volcanoes are currently observed as models for ambitious geo-engineering projects promising to mitigate the effects of global warming. In this new work, designers Irene Stracuzzi and Alice Wong reflect on the correlation between volcanoes and climate, presenting a selection of 'geostories' about past, present and future eruptions, and weaving together scientific information with speculative details.

Every Future (Is A Crime Scene) IV (2020)

Thijs Ebbe Fokkens (NL)

Can art offer us a space to contemplate fundamental questions about the future and our understanding of the reality we live in? With the work *Every Future (Is A Crime Scene) IV* the Dutch artist Thijs Ebbe Fokkens invites you to step into an excavation of the future.

On the former Royal Dutch Shell site he offers a space to reflect upon our belief in technological progress and its infinity. Shell, a specialist in the field of future scenarios, hid their knowledge about climate change for decades. By now we all know what their impact has been on this Earth.

Commissioned by FIBER Festival 2020 i.c.w. Highlight Festival and Warming Up Festival / Tolhuisntuin. We thank Stroom Den Haag for their support.

Chapter I— Landscape (2019)

Vanessa Opoku & Lion Sauterleute (DE)

Created with the support of FIBER as part of the Cartographies of the Vanishing Now Lab 2019. Voice over by Cinnamon Ducasse.

In the year 4006, the 25th clone of a human finds a 3D Scan in a data set. After a big crisis on Earth, almost all archives have been destroyed and only oral history persists. Where did this fragment come from? And then there are the memories: flashbacks of a flood and a big crisis of which nobody really knows how unfolded, but changed the world forever.

Nature, in the end, does not care about crises. It is the landscape that we shaped and see as our existential basis. Coming from a gaming background, Vanessa Opoku explores possibilities of documenting and conserving objects, scenes and people connected to the question of remembrance.

From Here We Go Extreme (2019)

Tom Burke (UK)

From Here We Go Extreme is a music video by filmmaker and musician Tom Burke. Focusing on a small village in Chile's Coquimbo region, the film investigates the experience of a community whose land is being transformed by rapid desertification. Interviews play close attention to the unique knowledge and expertise that is generated through first hand experience of climatic transformation.

The film began as a response to a headline in a UK newspaper that described desertification as a 'climate monster.' Burke is critical of the 'monstering' of climate as it situates climate as something beyond human activity. The voices here describe climate as a set of entangled economic, industrial and cultural power relations.

Inspecting Material Unconsciousness (2019)

Luiz Zanotello (DE)

Inspecting Material Unconsciousness is an ongoing photographic research on infrastructural sites and places of land extraction, such as coal and iron mines. Places that our consciousness, by habit, prefers not to inspect. These territories are sites of intense social and environmental upheaval—where climate change starts—but are often hidden from plain sight.

This work investigates these sites as places of a collective unconsciousness in constant making. On the one hand they embody the habitual problematic of infrastructures that support our contemporary mode of living, on the other, they are open wounds that our current capitalist condition inherently creates on earth.

We thank Goethe Institute for their support.

Models for Environmental Literacy (2020)

Tivon Rice (US)

In the face of climate change, artificial intelligence is deployed on a planetary scale to be able to detect, analyse and manage landscapes. However, practice shows that the dominant AI systems lack the fundamental insights to act in an inclusive manner towards the complexity of social and environmental issues. This while the imaginative and artistic possibilities for the creation of non-human perspectives is often overlooked. *Models For Environmental Literacy* explores in a speculative manner how, by training several AI agents with science fiction, eco-philosophy and reports on climate change, these could have alternative perceptions of an environment through a series of conversations.

Commissioned by FIBER Festival 2020. Supported by Creative Industry Fund NL, Stroom Den Haag and Google Artists and Machine Intelligence.

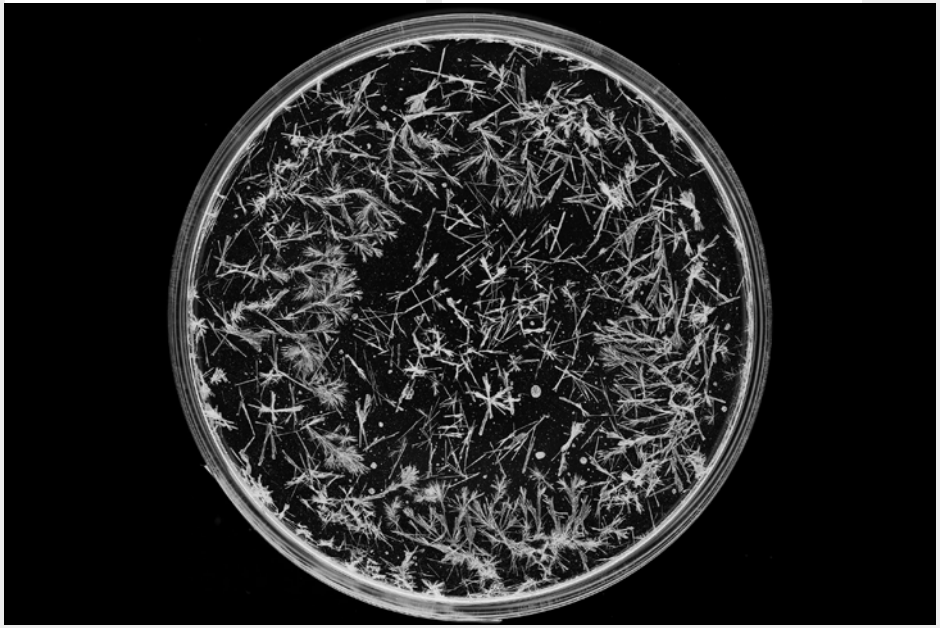
Rite of Passage (2020)

Sébastien Robert (FR)

Under the influence of global deforestation for consumer goods, not only complex ecosystems disappear, but also centuries-old indigenous culture and knowledge are constantly under a threat. Where in the West nature and culture are separated, they are inseparably one in indigenous cultures. When a landscape disappears, so do the associated cultures, traditions and advanced knowledge of the natural world.

With *Rite of Passage* the sound artist Sébastien Robert investigates indigenous music and rituals that are in danger of disappearing. This work studies the influence of the Kultrun, a Mapuche drum, on the crystallisation of the Araucaria Araucana's resin and explores the possibilities of preserving its ancestral rhythms in that medium.

Created with the support of FIBER as part of the Valley of the Possible residency program i.c.w. the French Institute of Chile.



The Intimate Earthquake Archive (2016)

Sissel Marie Tonn (DK)

Changes to our environment are often invisible or trapped in complex data 'hyperobjects' such as the climate crisis are impossible to grasp. However through sensory experiences the unseen can become tangible and experienceable we can engage with our environment on a deeper level.Such sensory experiences highlight the reciprocal relationship between body and environment, ushering forth a deeper understanding of our changing environment, as well as ourselves.

The Intimate Earthquake Archive by Sissel Marie Tonn (in collaboration with Jonathan Reus) aims to connect the digitized seismic activity from the man-made earthquakes in Groningen with the sensing body. The twelve strongest earthquakes can be felt in an intimate experience.

Commissioned by FIBER Festival and KIKK Festival. Co-presented i.c.w. Warming Up Festival / Tolhuistuin

Pnoto Credit: Stella Dekker Fotografie

exhibition

works

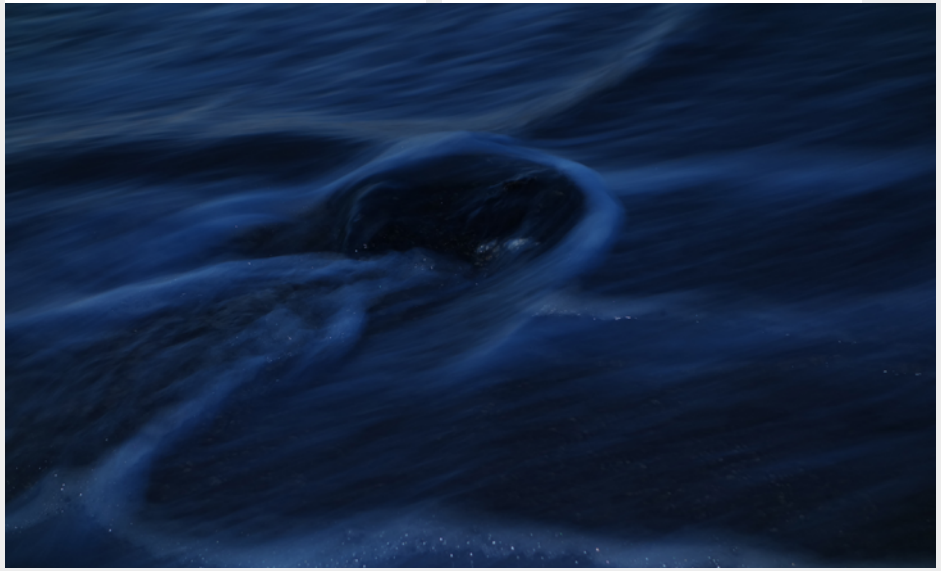
To Where the Dust Comes From (2020)

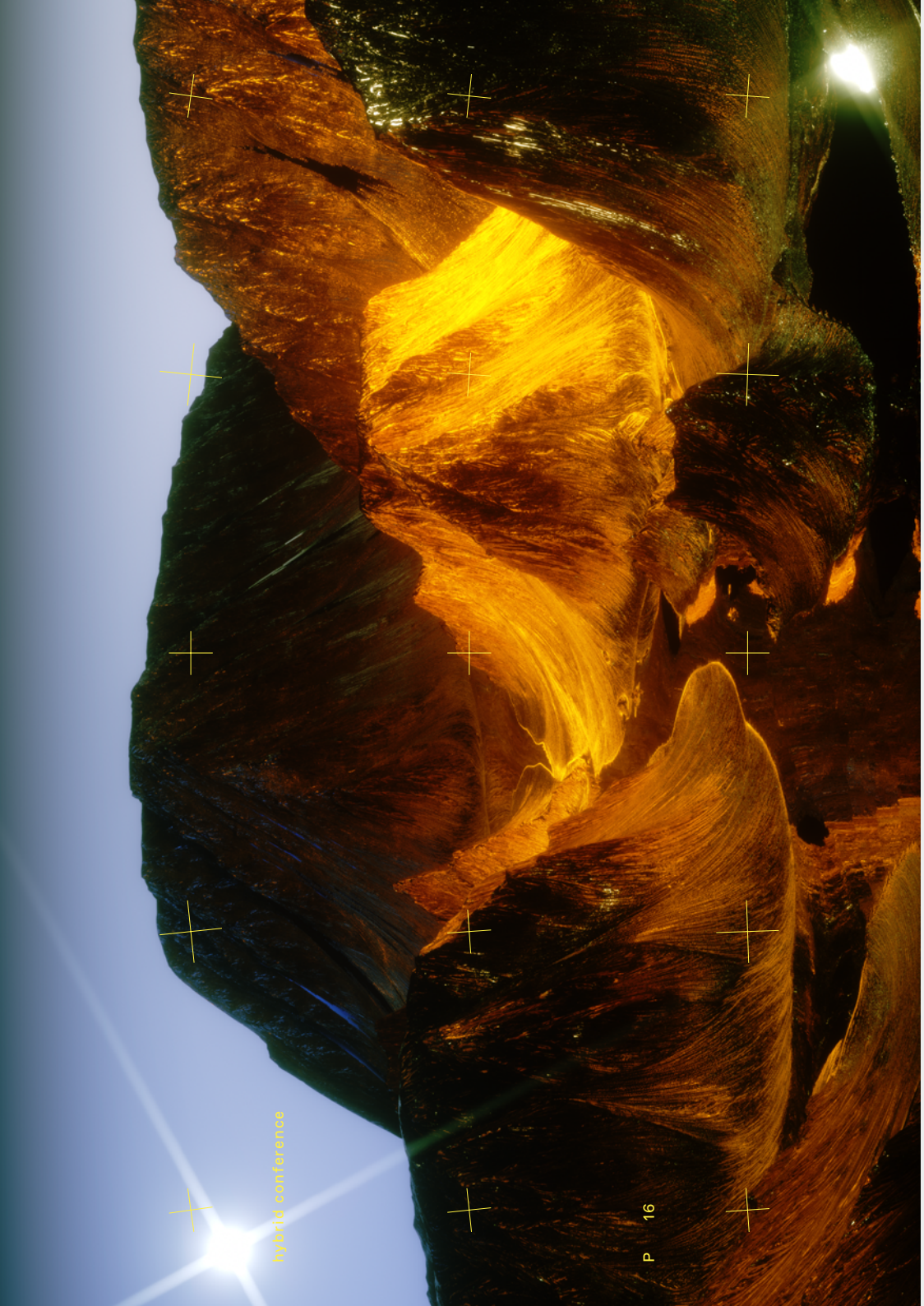
Whitespace
(Anni Nöps & Casimir Geelhoed) (NL)

In order to understand the nature of climate change, it is necessary to grasp various processes of scales, time and complexities. Whitespace presents an immersive, durational spatial sound installation *To Where the Dust Comes From*. Interpreting the festival's theme *Instability* as a constant state of transient reality, the work deals with sensibility towards unnoticeable change.

The spatial composition, based on archival material of the Sound and Vision institute for media culture, unravels over three days, building upon a seamless succession of slow shifts and drawn-out deteriorations of sonic environments. Inside the installation, time seems to be seeping slowly. Transformations are inaudible yet perceivable as representations of fundamental, intangible forces.

Commissioned and presented i.c.w. RE:VIVE (Nederlands Instituut voor Beeld en Geluid). Supported by 4DSOUND.





HYBRID CONFERENCE

FIBER Festival 2020 presents a two-day hybrid conference with lectures and talks. Over five sessions, FIBER invites a multitude of perspectives—from artists to activists and scientists—allowing us to look at environmental crises and its related social challenges in alternate ways. Each session lasts two hours and concludes with a conversation between the speakers and the (remote) audience. All sessions are moderated by Michelle Kasprzak.

The two-day hybrid conference programme is an international meeting place for those interested in boundary-pushing artistic making, thinking and performing. FIBER welcomes anyone with an adventurous mind for its whirling programme of talks, discussions and interactive elements that share new perspectives on technology, art, society and the planet.

Location
VLAAMS CULTUURHUIS
DE BRAKKE GROND
NES 45, AMSTERDAM
+ ONLINE

Date & Time
FRIDAY 25 SEPTEMBER
17:00–19:00 CEST
20:00–22:00 CEST
SATURDAY 26 SEPTEMBER
10:00–12:00 CEST
13:00–15:00 CEST
16:00–18:00 CEST

With
ABDELRHMAN HASSAN
ALEXANDRA DAISY GINSBERG
ANAB JAIN
ANCA BENERA & ARNOLD ESTEFAN
ANGELA CHAN
ARIF KORNWEITZ
BAYO AKOMOLAFE
DARKO LAGUNAS & THEUN KARELSE
HOLLY JEAN BUCK
KIM STANLEY ROBINSON
MICHAELA BÜSSE
RUBEN JACOBS
SÉBASTIEN ROBERT
SUZANNE DHALIWAL
TEGA BRAIN
YARA FEGHALI & VIVIANE EL-KMATI

Becoming Unstable

Anab Jain (offsite)
Darko Lagunas & Theun Karelse (onsite)
Suzanne Dhaliwal (offsite)

We are living in an age of social and planetary instability; from the ongoing climate crisis and social inequality, to the global outbreak of COVID-19. How do we position ourselves in such a world? And what kind of world do we want to live in? The talks reflect on the various strategies that art, design and activism can offer to imagine and build an adaptive society.

Mitigation of Shock, Singapore (2020)
Superflux

Date & Time
FRIDAY
25 SEPTEMBER
17:00–19:00CEST

Anab Jain (UK) is a designer, futurist, filmmaker and educator. As co-founder and director of Superflux, she aims to realise a new form of design practice, one that is able to respond to the challenges and opportunities of the twenty-first century.

Darko Lagunas (CL/NL) & Theun Karelse (NL) question the unrealistic separation between technology and ecology, the human and the non-human. They apply their perspectives to art and design strategies to challenge the social dimensions of ecological projects and imaginations, in order to include a dialogue with non-human entities.

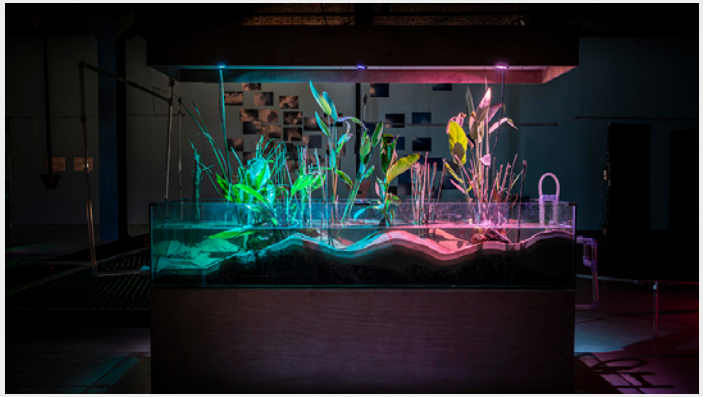
Suzanne Dhaliwal (UK/NL) is an international climate justice campaigner. She lectures on decolonising activism, white supremacy and continuously works on raising the voices of indigenous, Black, queer and marginalized people in the fight against climate change.

Date & Time
FRIDAY
25 SEPTEMBER
20:00–22:00CEST

Arif Kornweitz (NL) researches fluid functions and unintended consequences arising from rigid understandings of technological objects. Currently a PhD candidate in Artificial Intelligence and Media Philosophy at the HfG Karlsruhe, he focuses on incompatibilities between AI ethical standards and humanitarian ethics.

Holly Jean Buck (US) is the author of *After Geoengineering: Climate Tragedy, Repair, and Restoration*. Her practice examines best-case scenarios for carbon removal and seeks the world after geoengineering. She has written on various aspects of climate engineering, including gender considerations and human rights issues.

Tega Brain (AU) is an environmental engineer whose work explores ecology, data systems and infrastructure. Her practice seeks to redefine engineering to work in relation *with* ecology, rather than against it. The visit of Tega Brain is made possible by Het Nieuwe Instituut with the support of the Ministry of Foreign Affairs.



Deep Swamp (2018), Tega Brain

Posthuman Territories

Arif Kornweitz (onsite)
Holly Jean Buck (offsite)
Tega Brain (offsite)

The belief in AI, global digital infrastructures and geo-engineering to counter planetary climate change, finds global acclaim. Yet in the capitalist reality these developments have drawbacks and false promises. From social and ecological perspectives, we find alternative possibilities for the futures to come. The talks explore new territory where man, machine and landscapes interact in groundbreaking ways.

Date & Time
SATURDAY
26 SEPTEMBER
10:00–12:00CEST

Mediterranean Sea Diaries (2020), FollyFeastLab

Sensing Place

Alexandra Daisy Ginsberg (offsite)
Sébastien Robert (onsite)
Viviane El-Kmati & Yara Feghali (offsite)

Changes in ecosystems are often invisible. The unseen remains unknown and all too often we need additional instruments to reveal it. With the creation of hybrid instruments and experiences we are now able to tell new stories, hear new voices and make space for other realities to exist. The talks investigate how multisensory art experiences can contribute to a different understanding of ecological and social changes.

Presented i.c.w. MA Ecological Futures | Master Institute of Visual Cultures - St.Joost School of Art and Design

Alexandra Daisy Ginsberg (UK) is an artist and researcher whose work explores how human values shape our culture, science, technology and nature. She bridges cutting-edge science, technology and the audience via captivating storytelling. In particular, she has become influential in the field of synthetic biology and simulated futures.

Sébastien Robert (FR) is a sound artist and researcher whose work focuses on indigenous rituals and music that are in danger of disappearing due to technological, social and/or ecological problems. Rather than simply documenting them, his work aims to find ways to translate these into tangible works of art that will last over time.

Yara Feghali (LB) is an architect and Principal of Folly Feast Lab; an experimental design studio based in Los Angeles, co-founded with Viviane El-Kmati (LB), who is narrative designer and creative technologist. In their work they combine architecture and world-building, imagining and prototyping possible futures of landscapes and urban spaces.

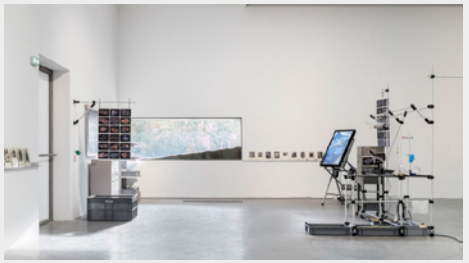
Radical Streams

Anca Benera & Arnold Estefan (offsite)
Angela Chan (onsite)
Michaela Büsse (offsite)

The talks investigate material transformation in this age of planetary crisis. We will explore politics of resource-making, logistics of resource extraction and narratives of landscape design—and how they relate to each other? In what way can speculative design, cartography, art and science fiction help to better grasp these 'radical streams'?

Co-created i.c.w. MIGRANT Journal.

The Last Particles (2018), Anca Benera & Arnold Estefan



Date & Time
SATURDAY
26 SEPTEMBER
13:00–15:00CEST

Anca Benera & Arnold Estefan (RO) use research-based methodologies to reveal the invisible patterns that lie behind certain historical, social, or geopolitical narratives. They investigate man-made landscapes around the world, where the making and marking of landscape goes hand in hand with heightened state violence and the overexploitation of resources.

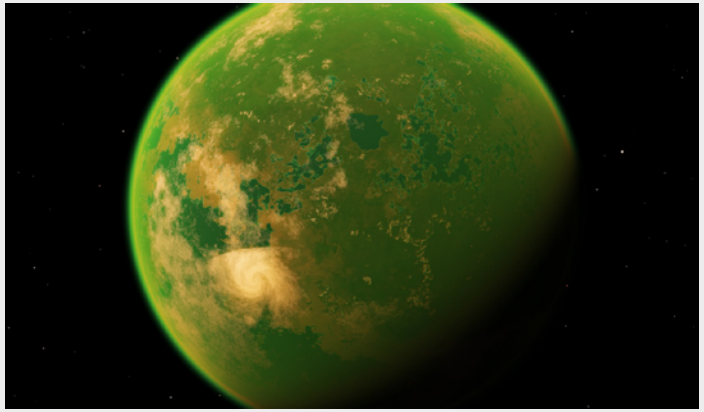
Angela Chan (UK) independently runs *Worm: art + ecology*. Worm is a curatorial project that communicates climate change issues through contemporary art, speculations, sci-fi writing and creative practices. Worm invites perspectives from QTIBPOC artists, writers, researchers, growers and activists to discuss and share their practices and projects, to challenge the criteria for climate change expertise.

Michaela Büsse (DE) is a design researcher and editor at MIGRANT Journal. In her presentation Michaela will frame land reclamation as a speculative material practice and investigate its underlying design politics.

Systems of Support

Abdelrhman Hassan (onsite)
Bayo Akomolafe (offsite, pre-recorded epilogue)
Kim Stanley Robinson (offsite, pre-recorded statement)
Ruben Jacobs (onsite)

Influenced by crises and the challenge of realising a post-capitalist and liveable future, artists and researchers speculate on and work with alternative technologies, ecological restoration and new ways to support ecosystems and cultures. The hybrid conference concludes with a pre-recorded statement by much-celebrated science fiction author Kim Stanley Robinson, followed by an epilogue by philosopher Bayo Akomolafe.



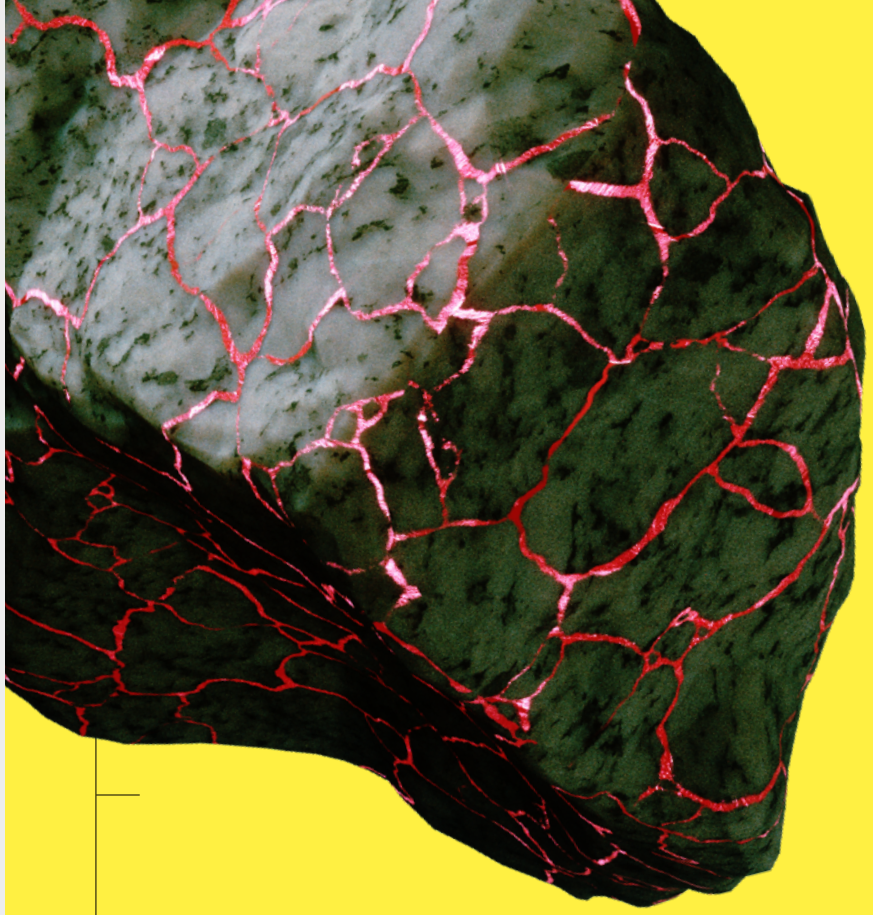
Date & Time
SATURDAY
26 SEPTEMBER
16:00–18:00CEST

Abdelrhman Hassan (NL) is an applied researcher focusing primarily on algorithmic inequality and decolonial computing. His overarching goal is to bridge critical theory with digital practice and to limit accessibility gaps and hurdles to open access to knowledge.

Bayo Akomolafe (NG) is an international lecturer, speaker, and proud diaper-changer. He curates an earth-wide project for the re-calibration of our ability to respond to civilizational crisis—a project framed within a feminist ethos and inspired by indigenous cosmologies.

Kim Stanley Robinson (US) is an American novelist, widely recognized as one of the foremost living writers of science fiction. His forthcoming novel *The Ministry for the Future* will be published in October. As with many of his recent novels, his focus is firmly on the state of the Earth, and the effect that climate change has on human civilization.

Ruben Jacobs (NL) is a writer currently working on a book about 'degrowth', a post-capitalist movement of researchers, activists and artists who propose a radical organization of modern society. Jacobs questions the feasibility of some radical principles and reflects on how degrowth principles could influence tomorrow's culture and design.



PERFORMANCES

A selection of two premiering audiovisual performances concludes the 2020 programme. Live visuals and sound explore the changing landscape of the La Araucanía region in south-central Chile while the dramatic effects caused by receding coastlines around the globe are the focus for wailing odes to an environment at risk. The FIBER Festival 2020 performance programme showcases experimental image-sound experiences that bring the transformations of the planet to life in a complete audible sensory experience.

Note: this is a seated setting.

Location
VLAAMS CULTUURHUIS
DE BRAKKE GROND
NES 45, AMSTERDAM

Date & Time
SATURDAY 26 SEPTEMBER
20:00–22:00 CEST

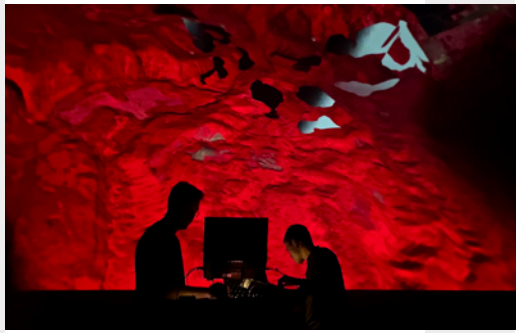
With
MARK IJZERMAN
& SÉBASTIEN ROBERT
WANDERWELLE

As Above, So Below (2020)

Mark IJzerman (NL)
& Sébastien Robert (FR)

As Above, So Below explores the changing landscape of La Araucanía region in south-central Chile through live visuals and sound. This audiovisual performance probes the dualism of man's relationship with nature via sonic research made by Sébastien Robert, and investigative visuals created from satellite imagery as well as microscopic and drone footage by Dutch media artist Mark IJzerman. During a residency in Chile they researched the logging industry that has been eroding the biodiversity of the region, causing disruption to the ecosystem.

Commissioned by LIMA and AFK.



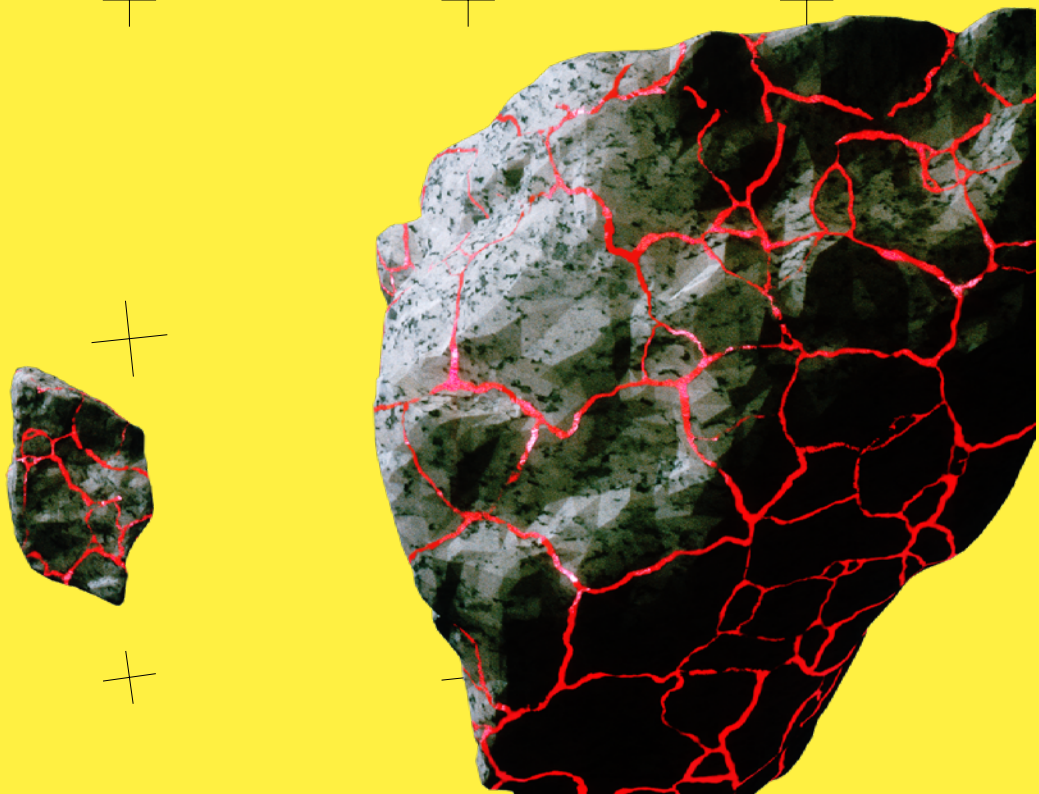
performances

All Hands Bury the Cliffs at Sea (2020)

Wanderwelle (NL)

All Hands Bury the Cliffs at Sea is Wanderwelle's debut electro-acoustic performance, which consists of wailing odes to an environment at risk by focusing on the dramatic effects caused by receding coastlines around the globe. It tells the story of the everlasting activity of eroding waves and winds shaping the land. All are reminders of the temporality of man's existence and its surroundings. It makes one aware of our short presence on Earth.

works



Digital Swarm Research Workshop

by Tools for Action

Protests, blockades and mass-actions are well-known tools of activists within various climate and social movements to destabilise public space. How can these traditional forms be developed in artistic and unpredictable ways? *Digital Swarm Research* **is the new experiment of artists group Tools for Action in collaboration with choreographer Floor van Leeuwen. The group uses portable inflatable sculptures as a community-building element and as a new means for intervention. Developing new complex actions — such as crowd swarming — Tools for Action invites all interested in exploring new forms of artistic-activism to join in their workshop.**

Date & Time
THURSDAY
24 SEPTEMBER

PART 1
13:30–16:30CEST

PART 2
19:00–23:00CEST

Interdependence Masterclass

by Mat Dryhurst

Linked to our festival theme to rethink extractive systems in an honest and sustainable way, we present the masterclass *Interdependence* with musician and artist Mat Dryhurst. The masterclass is aimed at musicians — and digital artists who depend on networked platforms and large institutions — who want to alter their thoughts on social, alternative and resilient ways of organizing practices. Mat Dryhurst will critique the notion of independence in music. In the platform economy, everyone is rendered as isolated independent agents. *Interdependence* is in fact a more accurate and hopeful way of describing a challenge to the status quo. *Interdependence* is a research project and podcast series in collaboration with musician Holly Herndon.

Date & Time
FRIDAY
25 SEPTEMBER
13:00–14:00CEST

Location
ONLINE

Instability Perspectives

The *Instability Perspectives* is a series of published interviews that have taken place leading up to FIBER Festival 2020. These conversations are just some of the outcomes of the preliminary research. We spoke with various artists and designers whose work resonates with the theme of *Instability*. Tega Brain is an environmental engineer whose work explores ecology, data systems and infrastructure; Tivon Rice is an artist and educator working across visual culture and technology; Vanessa Lorenzo is a researcher and trans-disciplinary designer.

Location
HTTPS://
MEDIUM.COM/
@FIBER

Date & Time
FRIDAY
25 SEPTEMBER
17:00–22:00CEST

SATURDAY
26 SEPTEMBER
10:00–20:00CEST

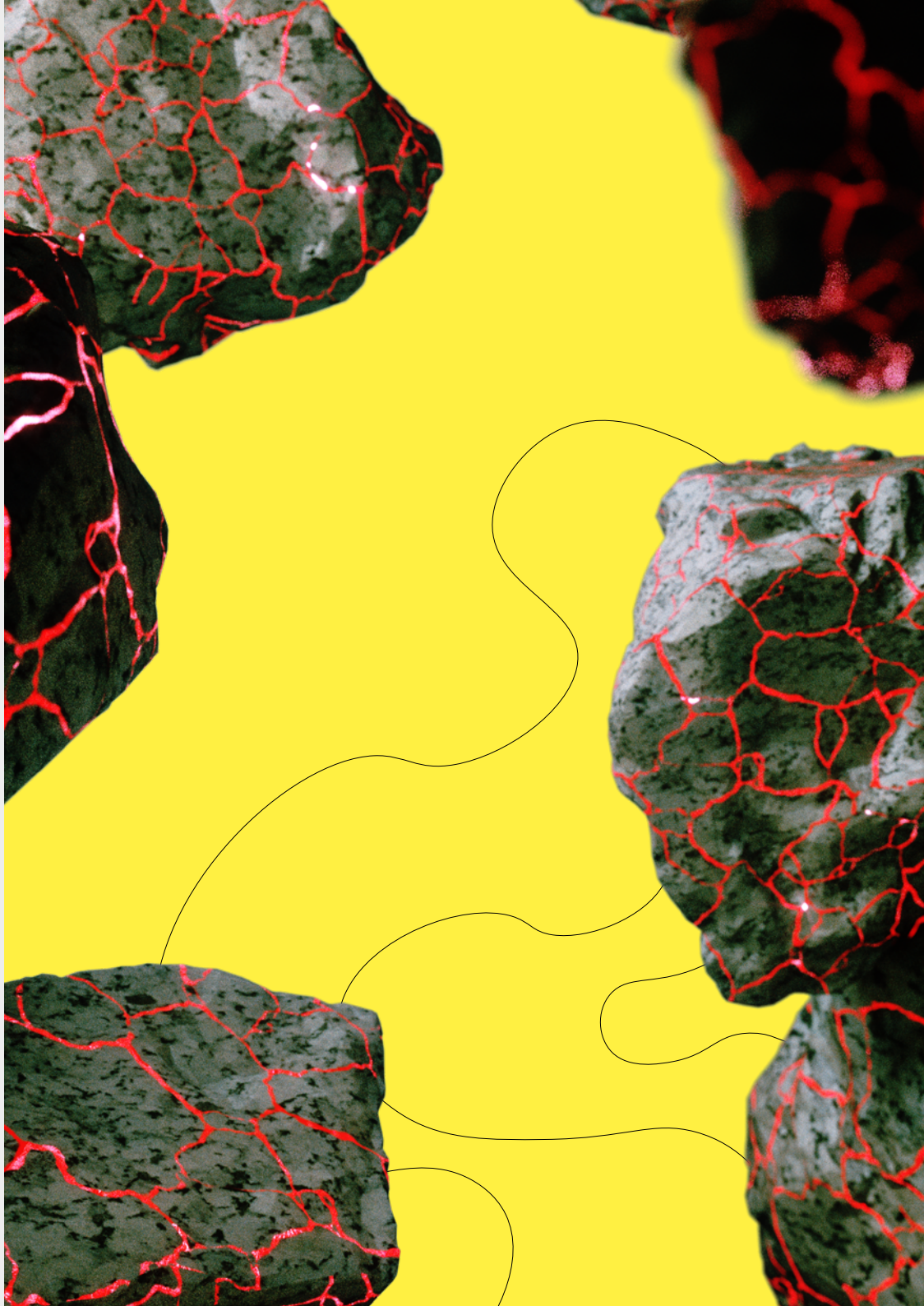
Location
ONLINE

Instability Stream

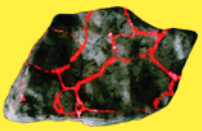
The *Instability Stream* is the online programme of FIBER Festival 2020. It runs on Friday 25 September and Saturday 26 September, and entails the full conference sessions, artists' statements, experimental films and video art.

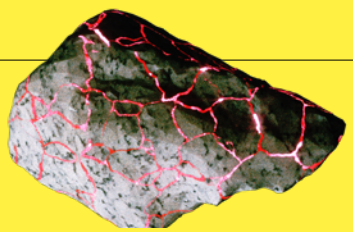
Each broadcast highlights the changing relationships between technology, ecology and society in daring new ways; it deals with interactions between human and non-human perspectives, new sensorial capabilities towards environmental topics, climate change, planetary infrastructure, worldbuilding, and speculative futures.

Scan the QR code below
or visit the page: http://2020.fiberfestival.nl/livestream



DONATIONS





The COVID-19 pandemic forced us to postpone the 5th festival edition to September. Initially it was planned in May, the festival would have included various night programmes, a large scale conference and networking days. We had to adapt the festival programme to offer space both for discussions and presentations of talented artists. We believe in the importance of their work and want to continue to support them, as they tell sensorial stories of alternative worlds, or invite us to experience the current world in completely different ways.

The main focus of this year's festival edition is the hybrid conference and exhibition. Organising both an online conference and a physical exhibition is new territory to us. The processes are uncertain and take a lot of time and investment. We aim to reach as many people as possible, so we have decided to present the online programme based on a donation. This is why we need your support.

Your donation will make it possible to sustain our activities today and in the years to come.

Please consider donating.

Scan the QR code below
or visit the page:
http://2020.fiberfestival.nl/
tickets/

PRACTICAL INFORMATION

No tickets are sold at the entrance of our festival locations. To visit FIBER Festival you need an entrance ticket as well as a time reservation. Each ticket is based on a timeslot.

In case you have further questions or need additional assistance, please visit our guest desk located at Tolhuistuin.

Scan the QR code above
or visit the page:
http://2020.fiberfestival.nl/
tickets/

Contact Info

FIBER FOUNDATION
TOLHUISWEG 2
1031 CL AMSTERDAM

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Facebook
@fiberfoundation

Instagram
@fiberfestival

Twitter
@fiberfestival

LOCATIONS

Online

www.fiberfestival.nl

Due to the COVID-19 pandemic, we have been faced with some tough decisions. This year's conference will therefore be transformed to a space that sits between a streaming studio and a traditional conference. This consists of both a physical and online conference event with both in-person (local) and remote delegates.

Tolhuistuin

IJpromenade 2, Amsterdam

The festival exhibition will be presented for the first time in the Tolhuistuin: inside and outside. The former Shell terrain is a fitting place to present art with a new perspective on our planet. The Tolhuistuin is a cultural, artistic and culinary meeting place in the new heart of Amsterdam and offers a platform for urban makers to tell new stories through a multitude of disciplines.

Vlaams Cultuurhuis de Brakke Grond

Nes 45, Amsterdam

A hidden gem in the city centre. From 2013 on, de Brakke Grond has been the home to FIBER's conference and performance programmes, and this year is no different. With limited seating arrangements to safeguard your health, the event will be live streamed through the Instability Stream; an expanded programme that allows you to join the festival from your couch.

THE REST IS NOISE:

JENNY HVAL + FÉLICIA ATKINSON

In collaboration with FIBER Festival

Date & Time
SUNDAY
21 FEBRUARY 2021
20:00–22:30CET

Location
MUZIEKGEBOUW
AMSTERDAM

NEW DATE FOR
THE CANCELLED
CONCERT

Tickets now
available

Earlier bought tickets
remain valid*

COLOPHON

Team

FIBER

Jarl Schulp
(festival director)

Ruben Baart
(communication)

Rhian Morris
(programme assistance)

Jorick Mulder
(lead technical production)

Hansjan Fokkens
(exhibition production)

Bram Snijder
(technical production)

David Lopez-Cotarelo
Carolien Teunisse
(production)

Tanja Busking
(videography)

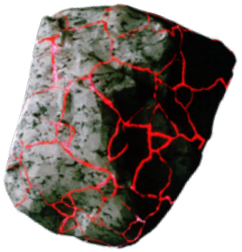
Martin Boverhof
(video operator)

Jarno Burger
Nils Bloem
Wouter Schuur
(stream)

Irene Stracuzzi
Leeza Pritychenko
(design)

Toine Kamps
(webdevelopment)

Sietse van der Meer
(festival reporter)



Funding
& Main Partners

We thank the funds and our partners for their support in making the 2020 edition possible.

Amsterdams Fonds voor de Kunst

Stimuleringsfonds Creatieve Industrie

creative industries fund NL

Fonds21

FONDS 21

Prins Bernhard Cultuurfonds

PRINS BERNHARD CULTUURFONDS

Het Nieuwe Instituut

Het Nieuwe Instituut
architectuur design e-cultuur

Goethe Instituut

GOETHE INSTITUT

Stroom Den Haag

Stroom Den Haag

Mondriaan Fonds

mondriaan fonds

Vlaams Cultuurhuis de Brakke Grond

Tolhuistuin

TOL HUIS TUIN

The Rest Is Noise | Muziekgebouw

MA Ecology Futures | MIVC - St.Joost School of Art and Design

Ecology Futures

RE:VIVE (Nederlands Instituut voor Beeld & Geluid)

RE:VIVE

Warming Up Festival

WARMINGUP

Highlight Festival

highlight DELFT

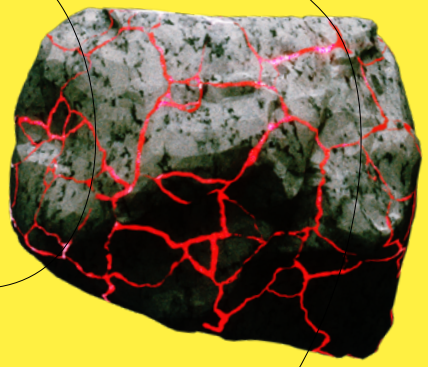
4DSOUND

Tanja Busking
Videography

HOLO | Creative Applications

KIKK Festival

kikk festival



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