

the wrong biennale - press release

art by mit borras



the ↗  
wrong

## service

date for release: immediate

**the wrong biennale** features +200 curators, +2.100 artists in +150 pavilions, embassies and routers, +320 events at +100 locations around the world, and the internet.

main link - <https://thewrong.org>

locations: +100+ worldwide (in progress) and the internet

events: +320 worldwide (in progress)

curators: +200+ (in progress)

artists: 2.100+ (in progress)

more detail: <https://thewrong.org/credits>

## organizer infos

organized by **david quiles guilló**

<https://davidquilesguillo.com>

the wrong council are ben grosser, erica lapadat-janzen, florian kuhlmann, graziela calfat, guilherme brandão, miyö van stenis, jon cates, pablo hannon, carla gannis, moises mañas, patrick lichty

with the support of

**consorci de museus de la comunitat valenciana**

<http://www.consorcimuseus.gva.es/>

sesc sao paulo- <https://www.sescsp.org.br/>

cargo - <https://cargo.site/>

for request of additional informations or images on any pavilion, embassy or router, and requests to interview any of curators or the director please contact

**jen talbot**

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## headlines

“the very first global art event of its kind,  
the wrong biennale for digital art spans across  
the world and the internet”

**david quiles guilló** - founder & director of the wrong  
press release 1.0 18/11/2019

“the wrong just might be the world’s largest  
art biennale - the digital world’s answer to  
la biennale di venezia”

**the new york times** 22/01/2018

“la plus grande manifestation d’art  
contemporain en ligne”

**le journal des arts** 05/02/2018

“anyone interested in the field of  
digital art ought to pay attention  
to the wrong.”

**christiane paul** - curator of digital art  
the whitney museum of american art  
**the new york times** 22/01/2018

“a new opportunity for art”

**new media caucus** – 8/01/2018

check more recent press at  
<https://thewrong.org/press>

## the wrong biennale

<https://thewrong.org>

the wrong new digital art biennale is a global event aiming to nurture digital culture today. its mission is to create, promote and push positive forward-thinking contemporary digital art to a wider audience through a biennial event that gathers a vast selection of digital artworks, embracing the artists, curators and institutions of today's digital culture scene.

the wrong happens both online and offline: the online happens in **pavilions**; virtual curated spaces in any online accessible media where selected artworks are exhibited. the offline happens in **embassies**; institutions, art spaces, galleries and artist run spaces in cities around the world. the offline also happens in **routers**; devices developed to display digital art to everyone nearby with a smart phone or tablet, via wifi

an extended team of curators appoint themselves to join the wrong with 12 months in advance, to feature what they like best of the new digital art scene today. artists also appoint themselves via open calls and routers. the wrong is open to additions to its roster until the last week of the event.

the wrong's 4th edition opens november 1st, 2019 until march 1st. 2020 and features +200 curators have selected +2100 artists to show their work, in +150 pavilions, +60 embassies and routers at +100 locations around the world and the internet.

the wrong is free to participate and to attend, and mostly everything is just one click away.

here we come

## the wrong biennale - map



**confirmed embassies, pavilions and routers** - aachen, aalborg, abu dhabi, alcoi, aldaia, alghero, alicante, almenara, altkirch, amsterdam, athens, baku, baltimore, bangalore, bangkok, barcelona, basel, bega, beirut, belgrade, belo horizonte, benetússer, benicarló, benicàssim, berlin, bilbao, bishkek, birmingham, bloomington, bogotá, bordeaux, boston, bratislava, brighton, brno, brooklyn, brunswick east, brussels, bucharest, buenos aires, cagliari, cagnano varano, castellón, chapel hill, chicao, cologne, copenhagen, curitiba, denver, dnipro, düsseldorf, el cairo, el campello, elche, estoril, eugene, foggia, geneva, ghent, gold coast, gothenburg, gwynedd, hasselt, helsinki, hemer, herlev, hobart, istanbul, jerusalem, johannesburg, kanata, krakow, kyoto, la habana, leipzig, les coves de vinromà, lima, linz, lisboa, liverpool, london, longyearbyen, los angeles, maastricht, macastre, madrid, maitino, manfredonia, markkleeberg, medellin, melbourne, melle, mexico city, miami, middlebury, milano, minneapolis, montréal, morecambe, moscow, munich, mérida, namur, nashville, nauru, new york city, newport beach, nijmegen, nordhavn, o porriño, oakland, olomouc, onawero, orihuela, oslo, oxford, palma de mallorca, paris, pavia, pawcatuck, philadelphia, portland, potries, prosselsheim, qingdao, qinzhou, rennes, reno, riccione, rio de janeiro, roma, rosario, san francisco, san jose, san juan, sant mateu, santa cruz, santander, santo domingo, sardinia, singapore, sofia, south hobart, stockholm, stäfa, sunderland, sydney, são paulo, tasmania, tehran, tempe, the bronx, the hague, thun, tokyo, torino, toronto, valencia, vallada, valletta, vancouver, vevey, vezin, vienna, vilaboa, vilafamés, villanueva de castellón, wallaga lake, warsaw, williamstown, wiltshire, worcester, wroclaw, zagreb...



## organizer



**david quiles guilló** 1973, elche (spain) <https://davidquilesguillo.com>

curator for contemporary digital art, creative director, project creator & leader & manager, writer, book editor & publisher, experimental musician, digital poet, creative consultant, art director, cultural programmer, graphic designer. founder and director of critically acclaimed international collaborative projects:

**the wrong biennale** (since 2013) the most compelling digital art biennale ever. **nova cultura contemporanea** (2010-2012) a contemporary culture festival. **rojo magazine** (2001-2011) a visual magazine & platform to promote creativity and art. <https://davidquilesguillo.com/rojo-magazine>

david has given lectures in many institutions since 2001; saic, school of the art institute of chicago, mis museum for image and sound, sesc and cinemateca brasileira in são paulo, sesc copacabana and eav parque lage in rio de janeiro, 180 creative camp, in both cerveira and abrantès, centre d'art santa monica, elisava school for arts & hangar in barcelona, european cultural foundation in rotterdam, university of málaga, casino luxembourg, arco art fair in madrid, instituto cervantes in nyc and casablanca, hagaram design museum in seoul, university of art in linz and pxl-mad school of arts in hasselt to mention a few.



interview by JULIA ŻABOWSKA for NN6T

### **What is wrong with/about The Wrong?**

Nothing is wrong with The Wrong, unless you compare it to other art events, exhibitions and art gatherings. If compared, we may have few characteristics that can be considered “wrong” within the art world... to list a few:

Easy-to-join conditions, unlimited content listing, extremely large and diverse team of curators, easy-to-access management team, pay no attention to CV but to trust the art being produced, free access, etc

The wrong is far from being elitist, even though I consider The Wrong at the very forefront in regards to digital art, content, ideas, organisational structure, creative trends and all around inclusivity and diversity.

### **Is this biennial a political project? If so, in what sense?**

it is not political, but i accept there are people that think everything is political... We stand for avoiding political stances, we are apolitical, we keep away from news related topics, which can be considered a political stance... This is one more item that may also be added to the wrong list from the previous question. The Wrong is political because it is not.

## interview

### **Is The Wrong really meant to be a digital answer to Venice, etc.?**

This is something stated by a journalist. The Wrong was never not it is meant to be an answer to any other event, if more of a complement, an addition to the art exhibition universe. The Wrong was born online, but expanded to the offline naturally... We do not despise established art events, but we try to do things different, so in many aspects we complement them, and we believe that The Wrong enriches the global art scene.

### **Why is instant radical inclusion a good thing?**

First, it is one of the characteristics that makes us different. The selection process is much less complicated than any art event with any certain relevance out there. Being able to welcome curators and artists proposals in a very unique way gives a different feeling but also offers a good chance to many young and unprofessional talent to display their work. It is not meant to be a good thing, it is just how we do it, and so far it is working wonders on attracting talent to participate in The Wrong.

### **Inclusive doesn't mean unimportant. Are there any mechanisms that prevent The Wrong from becoming the same thing as the rest of the art-world? There are hierarchies emerging inevitably out of randomness. There are tours, there are highlights, etc. What is your take on this paradox?**

There is no paradox, at least in my opinion, and certainly there are no conscious mechanisms to prevent becoming "the same thing"... when working, I try to be aware of what's going on with other events, how they organise themselves and what they ask for, how they profit... And everything I see that does not work with other events, I try to avoid in The Wrong.

The Wrong is done with very simple premises, most of them unwelcome in "the rest of the art world"... I listed some in previous answers. About the tours, we aimed to bring a set of pieces in an easy to walk through format, 5 min tours to see glimpses of the event... it worked out well in our past two editions... Highlights are never promoted by the event, but generated spontaneously by press and art critics.

Our pavilions have nothing to do with Biennale pavilions... Our tours have nothing to do with the guided tours on major museums, our embassies have nothing to do with states or governments... But the context these terms give to visiting public help make the structure disappear, and give total visibility to what matters, the artworks.

Every edition of The Wrong is born from a new stand point, but our objective is to bring digital art closer to mainstream public, so we need to use all available tools, terms and concepts other mainstream art events use, at least by name, so the returning public can navigate the wrong with a certain feeling of familiarity.



## interview

There will always be hierarchies emerging from any set of values, I have nothing against that. I believe that the hierarchies which unconsciously emerge from The Wrong are less biased than other established art world hierarchies.

**Would you say that The Wrong is crowd-curated? What is the meaning of this term to you?**

if you feature 200 curators who appoint themselves to curate content for the ongoing edition of the wrong, I can affirm The Wrong is curated by a nice crowd, it is crowd-curated.

**As a person, who runs The Wrong almost single-handedly, do you consider yourself irreplaceable?**

The Wrong is an event that stands on its own. I may be irreplaceable in some tasks until the set of values and mechanisms that make The Wrong work are established into workable processes, so anyone can then take over. For now, and because this is my main job, I keep working. In a near future I believe The Wrong will not need any central figure to push it and promote it... Until then, I will keep doing it, as it is what I enjoy doing.

Said this, please note I would not be able to do The Wrong or any of the other collaborative projects I have developed over the years without the trust of all the participants and the curiosity of the public. I consider trust and curiosity the truly irreplaceable for the event to happen.

**The future of art showing/viewing in general is in flux. Internet is accessible but what about the tangibility of art and social interactions around it? Why did you in the beginning choose to also include physical spaces as part of The Wrong? Isn't that a contradiction of sorts?**

We exhibit online, we also generate physical points of access so the tangibility of art and social interactions is also empowered. Fun fact is that I did not choose to include physical spaces as part of The Wrong, It came about as a request of participating artists and curators, which I embraced and enhanced, as I do with mostly all suggestions I get from participants.

The Wrong has two main online locations where things happen... <http://thewrong.org> which (when time comes) holds the online pavilions and embassies brief description and links, as well as featured projects, program of live events, etc and Facebook that we use as platform to communicate among team members, curators and artists, as well as to promote contents.

## interview

**Do you strategize about how to preserve The Wrong's structure and/or content into the future? When today's platforms and formats become obsolete (like Flash has, for instance), what is going to happen with all the stuff? Is there any archive? Or is all meant to be ephemeral? Why, if so?**

Each edition of The Wrong is meant to be ephemeral, and it is built in terms of its context and time.

Being ephemeral may be another item that should be added to the list of wrong doings we are blamed of... so many academics make a case to convince us to keep everything online... but I do not see The Wrong as an archive... I see it as a living organism... subjugated to its present time, tech evolution and human interest. The Wrong is not something to be studied, it is an event in a moment in time to be part of and to enjoy... Not meant to be reflected upon, but to explored and loosely enjoyed.

**Is the ongoing edition going to be different in some aspect or aspects from the previous ones?**

The Wrong always aims to do better at what it does, so the team is working on several improvements, new features and a optimised platform that help navigate the content easily, as well as make it more visible to general public, but be sure the improvements will never overshadow what's most important in The Wrong, all curators, all artists and all artworks that are being exhibited.

## the wrong biennale

organised, curated and produced by  
david quiles guilló

the wrong council are ben grosser, erica lapadat-janzen, florian kuhlmann,  
graziela calfat, guilherme brandão, miyö van stenis, jon cates, pablo hannon,  
carla gannis, moises mañas, patrick lichty

the wrong code & design  
david quiles guilló

router development & code  
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campaing art courtesy of  
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<https://thewrong.org>