

▽ PORTFOLIO

▽ RENEE CARMICHAEL

▽ WEBSITES

CURRENT PROJECT: www.fleeimmediately.com/
<http://www.renee-carmichael.com/art/>
<https://blog.fleeimmediately.com/>

▽ RESIDENCIES

2012 : SPACE Studios Permaculture Resident, Tomorrow
Tomorrow and the Big Trip, London at the White Building
[More Info](#)

▽ SELECTED WRITING

▽ 15(14)13

[Read Full text Here](#)

Excerpt:

"14 **broaches** on a subject matter that only decoratively serves to cover up that what it decorates. Words stem from roots, but blossom into bunches depending on the light of the current day. The 1 and 4 cannot be mistaken: 14 is a static symbol. Our eyes see its decorative shape, not as a 2 and a 5, but in its true colours. But these colours only fill the surface, what lies in the middle is different. The meaning of 1 and 4 **careens**, changing itself from one context to another. The decoration fixes our eyes, but it is only through **drift(e)ing** about that what lies between 1513 - the 14 itself - can come to be understood. By looking closely, beyond the **even keeled** rhythm of Deptford life, we can come to understand the history of the King's Yard. The decoration may be **first rate**, but the gold inside is even better."

▽ Texts on the Dance Epidemic of 1518 and Cybernetics (originally published on thestate.ae (now website taken offline so I've included the unedited versions here))

[Read Part 1 here](#)

[Read Part 2 here](#)

[Read part 3 here](#)

Excerpt:

"Her fear overcame her; the control got mixed up with the way her body was actually in despair. Torn between the curse (worshipping type) keeping just the right amount of fear to keep citizens well behaved to the actual fear of her body slowly wilting away from hard

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times, her mind/body could not compute. With technology so engrained in our society today, perhaps this level is only reached through (the irrational) technophobia. Just as they could never ask the dancers how they felt, we may never be able to fully speak to a person in the moment they are possessed with technophobia, but I'd sure like to know, how does it feel to *really* loose control, to *really* fear, to *really* live without technology (and its control)? The Luddites may have done it, Frankenstein may portray it, but *really*."

▽ Code poetry

[Example here](#)

```
# i

Mapping of the ship's lament /      Of my father, a maritime technocrat /
Clear as Mud, or ironically not    Lamenting the ship.

#And it is the back of the hand that we use to predict the weather at sea.
#The body knows more than the data on the map.
my $temp = "";
my $wind = "";
my $pressure = "";

#And yet the strictness of the coded map begins to interfere
with our dreams. The rules call for a yes or no only, 1 or 0. All or nothing.
foreach ( $temp, $wind, $pressure ) {
    my $var = "
    latitude 51.50123 longitude -0.720549
    NOBLE HAWK,
    Licensed to the nation state of the United Kingdom of Great Britain";
    my ($flag, $flag, $flag) = (0,0,0);

    foreach ( $temp ) {
        my $temp = "
        $temp = -temperature_string/1;
        $temp = $temp;
        $flag = 1;
        print "==== $temp: $temp =====";
        $temp = $temp;
    }
}
```

The NOBLE HAWK (N.H) was loaded with nickel ore; a bastion of longevity in a dying trade. It had run aground on a reef that had been left from the map; the stake was beyond the map, it transcended what the man knew to be imprinted both acutely in his mind and upon the back of his hand. He is a bastion of hope to the dying trade of seafaring; a testament to those before him and those who follow in his footsteps.

The salvor was to salvage the ship from total deterioration, which was always going to be a subject of precariousness, as the N.H was not protected by the shallow waters of the harbour nor was time on its side. The waning co-operation between the salvors and the government, induced strain en masse; on the waters, on the nickel ore, and sentiment began to dampen.

In order to lighten the ship to make for easier movement, the nickel ore had to be offloaded, redistributed and shipped to safety. As the ship became lighter and the process became more so tangible, the ship began very slowly to slide away from the reef – whose grandiose structures, wings and turrets were keeping the ship riveted.

The ship bellowed right from its stomach a painful and numb clamour, whose timbre tore through the pounding of the salvor's hearts; whose gripping whines pierced the affections of men before us and whose creaking callousness induced tears to those who could only dream these ruptures.

▽ Blog texts and Reviews on Medium

https://medium.com/@Flee_Immediately

▽ ARTWORKS AND EXHIBITIONS

2017 : Curation of Flee Immediately! Dance and Code events as part of the festival Transmediale Vorspiel

<http://www.fleeimmediately.com/vorspiel-2017.html>

2016: "Mask: It's Like the Light in the Refrigerator" work in group exhibition "Free Wifi / Gratis WLAN", concept by Brenden Howell, at Eigen Art Lab, Berlin

<http://eigen-art-lab.com/Work>



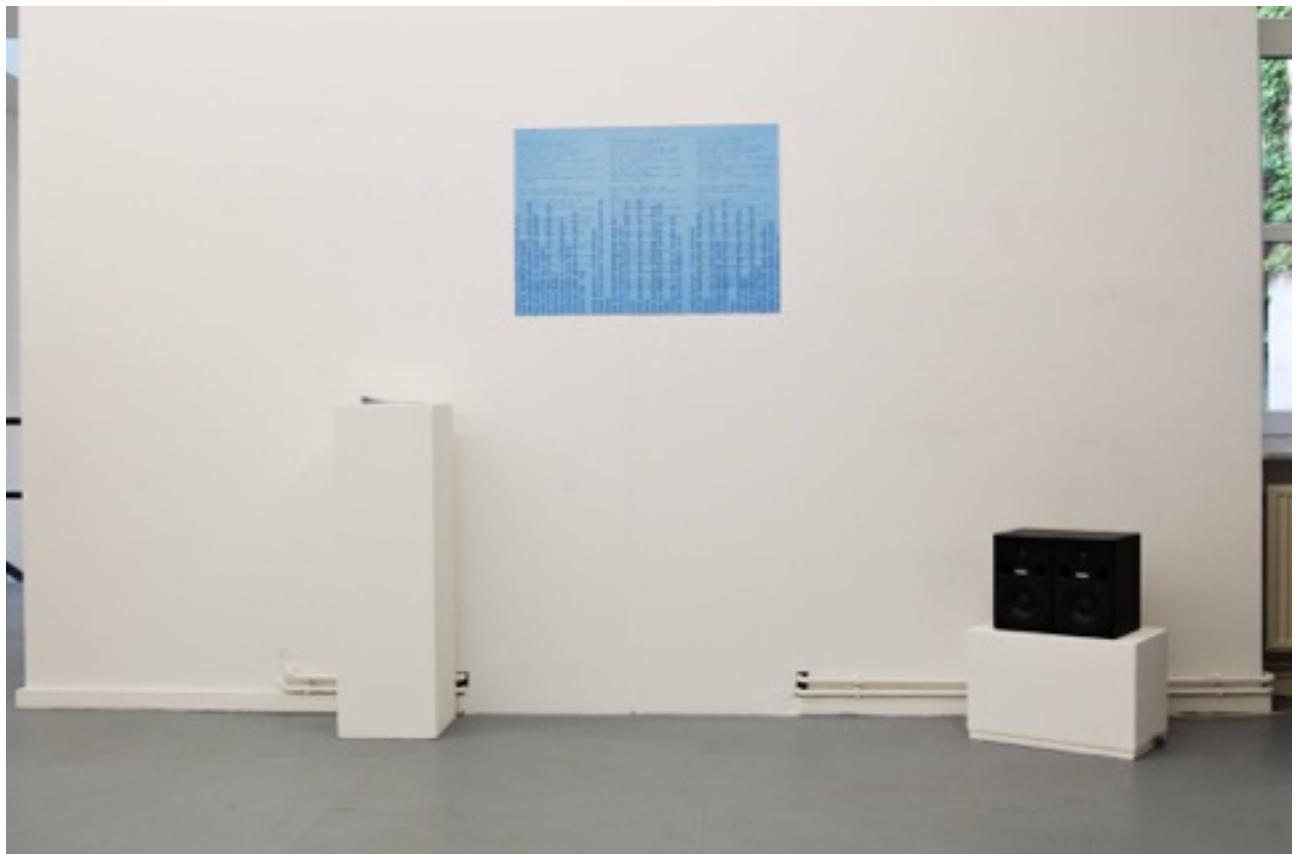
2016: Launch of Flee Immediately! Issue 02 - Dance and Code
[Try out some dancing here](#)



2015: Lecture Performance, Urban Exotic Delimma, Hong Kong,
with Zoe Marden and Cat Turner



2014: 011 Chant to Them at Hello World!, Group Exhibition,
L'atelier-KSR, Berlin
[Exhibition Info Here](#)



2013: Hello World TEXT at coalesce, compose then radiate, Group Exhibition, London

2013: Everything But The Kitchen Sink, Group Exhibition, Harts Lane Studios, London

[Exhibition Info here](#)

The following text is presented, handwritten, on seventy pieces of edible paper:

I hereby sacrifice my words, inscribed by hand, to the belly of the beast. They will be digested, broken, divided, consumed. They will be a prisoner in the harmony of the stomach incorporating the (offal) outside with the inside. Their time is calculated, 20 chews, and I will be part of the system. But the body, just like a text, needs constant reading, and my words are inscribed on the guts of it all. And gutsy, dear mouths, you are. This is on you - on your digestive track, on your own time, on the liminal creation of energy that you now expend in perpetuating the system. But call this a kitchen-sink drama or not - go ahead, you masticating mouths, and nom, nom, plop, chew on this.



2013 : Live Writing / Coding Performance, Performance with The Maggot and special guest writers, General Public, Berlin, Germany



2013 : Come to Feet: Monument to the Dance Epidemic of 1518, Open Studio Exhibition, The White Building, London, UK

[The Film](#)

[The Score](#)



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2013 : Evil Media Distribution Centre, with YOHA, Transmediale, Berlin, Germany

<http://yoha.co.uk/node/646>

2012 : Commission: Accordance, or-bits.com

[Online Exhibition](#)

[Book](#) + [full book here](#)

[★ Create a WIX site!](#)

MY ONE PAGER

I'm your header. Click to edit me.

Print, née moveable type, née woodblocks, née laser, née offset, née dot matrix, née lithography, née inkjet, née digital press, passed away as a result of the rise of the internet epidemic. She was born around 3000 BC, Mesopotamia, the daughter of oral cultures and impress onto clay tablets. From there she traveled the world, graduating from the Gutenberg printing press school and receiving, among many degrees, a degree in Xerography. She was married to ink and paper production.

Print is survived by the library collections of the world; paper recycling industries; conventions of reading; lists of banned books; history; memories, memories, memories, amongst other things.

A reading will be held in the near future.

Hello there, I'm here to help. When you're done reading, you can delete me.
Here are some useful things to know about editing this template:

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2010 : Eavesdropping, at We Are All Transistors, Goldsmiths College, London, UK



[The Film](#)

2009 : Clear as Mud, MAIM Data Jam, Metal Culture, Southend-on-Sea, Essex, UK

▽ WORKSHOPS AND TALKS

2016 : Useless? Flee Immediately! workshops at Un Stable EU conference

<http://kunsthalle.kunsthochschule-berlin.de/fleeimmediately.html>

2012 : Workshop Leader and organiser, Rebooting Computing,
Southend-on-Sea, UK

[Project Info](#)

[Film](#)



2015 : Guest Lecturer, in course Methods and forms of writing,
DOCH School of Dance and Circus, Stockholm, Sweden

2014: Code and singing workshop, Hello World!, L'atelier-KSR, Berlin

<https://github.com/reneejc/Code-and-Singing>

<https://github.com/reneejc/Code-and-Singing/wiki>



2013: Code Poetry workshop, coalesce, compose then radiate, London

[More Info](#)

2012 : Speaker, Brain Play, with JOURNEY/SCHOOL, the Cube, London, UK

2011 : Talk on Exhibition Mikado by Hans Rosenstrom, The Pigeon Wing, London, UK

2011 : Flee Immediately! Workshops, A/FFAIR of Publishing, GALERIE8, London, UK

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▽ OTHER LINKS

<http://opensystem.org.uk/>

http://classic.rhizome.org/editorial/2013/jul/29/flexible-archiving-upgrade/?ref=tags_renee-carmichael_post_readbtn

▽ SOCIAL MEDIA

<https://www.facebook.com/fleeimmediately/>

<https://www.instagram.com/fleeimmediately/>

<https://twitter.com/renbotix>

▽ INTERVIEW

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