transmediale 2013 BWPWAP

TL;DR

BWPWAP

transmediale 2013 **BWPWAP**

BWPWAP
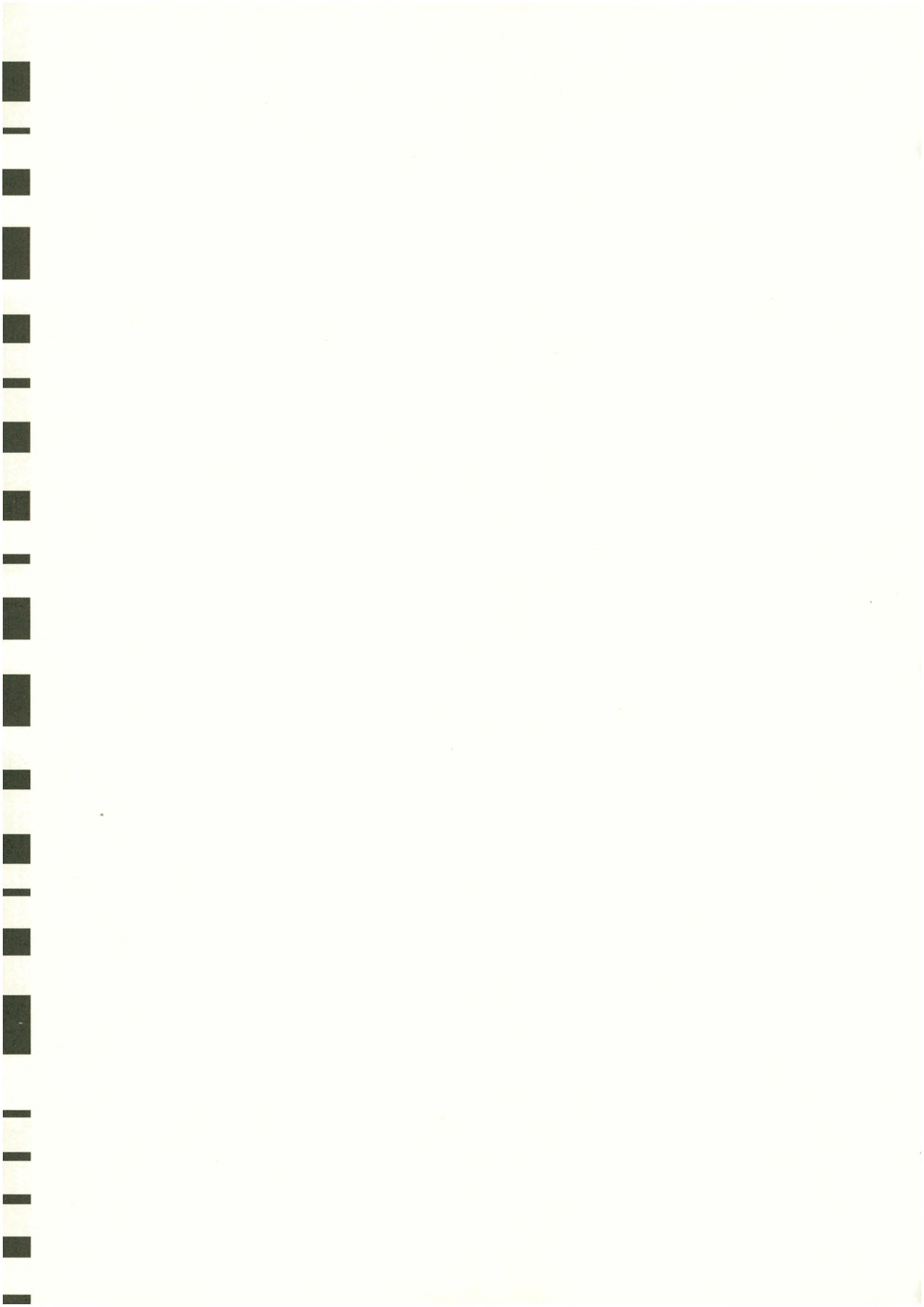
transmediale 2013 **BWPWAP** Preface

For its 26th edition, transmediale boldly goes **BWPWAP** – Back When Pluto Was a Planet. This does not necessarily mean entertaining nostalgia for the past. On the contrary, Pluto and its reclassification is taken as a metaphor for how quickly cultural imaginaries can change and be contested in a world driven by parallel and shifting paradigms. It is not so long ago when Pluto was still officially counted as a planet: 2006 to be precise. Yet, in terms of media hype and social, economic and political development, the days of Pluto already seem part of a bygone era. Think about financial bubbles, social networking services, political leaders and a life before smartphones (or communication before e-mail). At transmediale 2013, we are interested in retrieving perspectives that today may seem out of place within consensual views of technology and society, but which up until fairly recently, did not seem so improbable. **BWPWAP** suggests a methodology of looking backwards in order to cast a critical eye on the present and in doing so reformulating cultural practices for a less prescribed and more explorative sense of the possible.

In one of the most ambitious editions of the festival yet, we present no less than three exhibitions and a five-day conference, workshop, screening and performance program. Additionally, the all-year platform, "reSource transmedial culture berlin" has contributed to the creation of three large installation and performance projects.

To help visitors navigate this extensive program, we developed four threads that are each explored through **BWPWAP** methodology: Users, Networks, Paper and Desire. Just like the debates on Pluto and its possible definitions, these threads re-classify the standard festival event taxonomy and offer an alternative roadmap to the festival program.

In 2004, back when Pluto was indeed still a planet, the German Federal Cultural Foundation generously included transmediale in its five-year funding program. In 2011, re-

classification of Pluto notwithstanding, the foundation decided to extend funding for another five years. The importance of the continuity granted by this funding structure is reflected in the festival's curatorial strategy. Since the beginning of 2012, the transmediale team has been working together on a series of workshops stemming from a critical re-thinking of the notion of The Imaginary Museum. This discussion led to the meta-framework *file_under: The Imaginary Museum*, feeding into the festival program, this publication, as well as into other festivals to take place in the future.

The dynamic curatorial approach and rich program would not have been possible without other additional supporters. We are grateful to the German Federal Agency for Civic Education for their crucial support of the conference program, the Medienboard Berlin Brandenburg for their recognition of transmediale as a unique event in Berlin's cultural life and, of course, to the Haus der Kulturen der Welt for being an extraordinary and cooperative host. A special thanks also goes out to transmediale's technical production unit and sponsor, serve-u. This year saw not only significant support of organizations that have been part of the festival since **BWPWAP**, but also welcomed new collaboration with and funds from the GIZ and the EU program for European Cultural Festivals. But the most important support, as always, comes from the team, participants and audience who make the festival come alive—conjoining this time to go **BWPWAP**!

Kristoffer Gansing
 Artistic Director

transmediale 2013 **BWPWAP** Vorwort

Zur 26. Ausgabe begibt sich die transmediale mutig zurück in eine Zeit **BWPWAP** – als Pluto noch ein Planet war. Das heißt nicht, dass hier Nostalgie bemüht wird. Im Gegenteil, Pluto und seine Neuklassifizierung sind eine Metapher dafür, wie rasant sich kulturelle Vorstellungswelten in einem Kosmos paralleler und in Bewegung befindlicher Paradigmen verändern und wie sie in Frage gestellt werden können. Vor nicht allzu langer Zeit galt Pluto noch als Planet: bis 2006, um genau zu sein. Zieht man aber Medien-Hypes und soziale, ökonomische und politische Entwicklungen in Betracht, scheint Pluto Teil einer längst vergangenen Zeit zu sein. Denken Sie an Finanzblasen, soziale Netzwerkdienste, führende Politiker und ein Leben vor dem Smartphone (oder an Kommunikation vor der E-Mail). Die transmediale 2013 greift Perspektiven wieder auf, die angesichts aktueller Vorstellungen von Technologie und Gesellschaft veraltet erscheinen mögen, noch vor Kurzem aber als gar nicht so unwahrscheinlich galten. **BWPWAP** schaut zurück, wirft aus der Vergangenheit heraus einen kritischen Blick auf die Gegenwart, denkt kulturelle Praktiken neu und erlaubt so eine mehr erforschende und weniger vorgeschriebene Wahrnehmung dessen, was möglich ist.

In einer der ambitioniertesten Ausgaben in der Geschichte des Festivals präsentieren wir drei Ausstellungen, eine fünftägige Konferenz, ein Programm mit Workshops, Screenings und Performances und drei große Installations- und Performance-Projekte, die Ergebnis der ganzjährig aktiven Plattform *reSource transmedial culture berlin* sind.

Um es Besuchern leichter zu machen, sich in diesem reichhaltigen Programm zurechtzufinden, haben wir vier thematische Stränge entwickelt, die wir im Sinne der **BWPWAP**-Methodik durchleuchten: Users, Networks, Paper und Desire. Angelehnt an die Debatte rund um Pluto und seine potenziellen Definitionen, werten wir so standardisierte Festival-Systematiken um und bieten eine alternative Roadmap für das Programm.

2004, als Pluto tatsächlich noch ein Planet war, nahm die Kulturstiftung des Bundes die transmediale großzügig in ihr auf fünf Jahre angelegtes Förderprogramm auf. 2011, ungeachtet der Neuklassifizierung Plutos, entschied sich die Stiftung, die Förderung um fünf weitere Jahre zu verlängern. Wie wichtig die durch diese Förderstruktur ermöglichte Kontinuität ist, zeigt die kuratorische Strategie des Festivals. Seit Anfang 2012 hat das transmediale-Team an einer Reihe von Workshops gearbeitet, die das Konzept des „Imaginären Museums" kritisch reflektieren. Die Diskussionen führten zu dem Meta-Rahmen *file_under: The Imaginary Museum*, der sich im Festivalprogramm und in dieser Publikation manifestiert und auch künftige Festivalausgaben speisen wird.

Auch ohne den Beitrag weiterer Institutionen wären ein so dynamischer kuratorischer Ansatz und ein derart reichhaltiges Programm nicht möglich gewesen. Wir danken der Bundeszentrale für Politische Bildung für die Unterstützung des Konferenzprogramms, dem Medienboard Berlin Brandenburg für die Anerkennung der transmediale als eine einzigartige Veranstaltung in Berlins Kulturlandschaft und natürlich dem Haus der Kulturen der Welt, das ein außergewöhnlicher und kooperativer Gastgeber ist. Ein besonderes Dankeschön geht auch an unseren Sponsor serve-u für die technische Produktion. Neben der bedeutenden Förderung durch Organisationen, die schon **BWPWAP** im Boot waren, freuen wir uns über die neue Unterstützung von und Zusammenarbeit mit der GIZ und dem EU-Programm für Europäische Kulturfestivals. Der stärkste Rückenwind aber kommt wie immer vom Team, den Teilnehmern und dem Publikum – sie alle füllen das Festival mit Leben. Dieses Mal kommen sie zusammen, um gemeinsam zurück in eine Zeit **BWPWAP** zu reisen!

Kristoffer Gansing
Künstlerischer Leiter

Picture 1, Calibration Circle for Golden Voyager Record, by Jon Lomberg
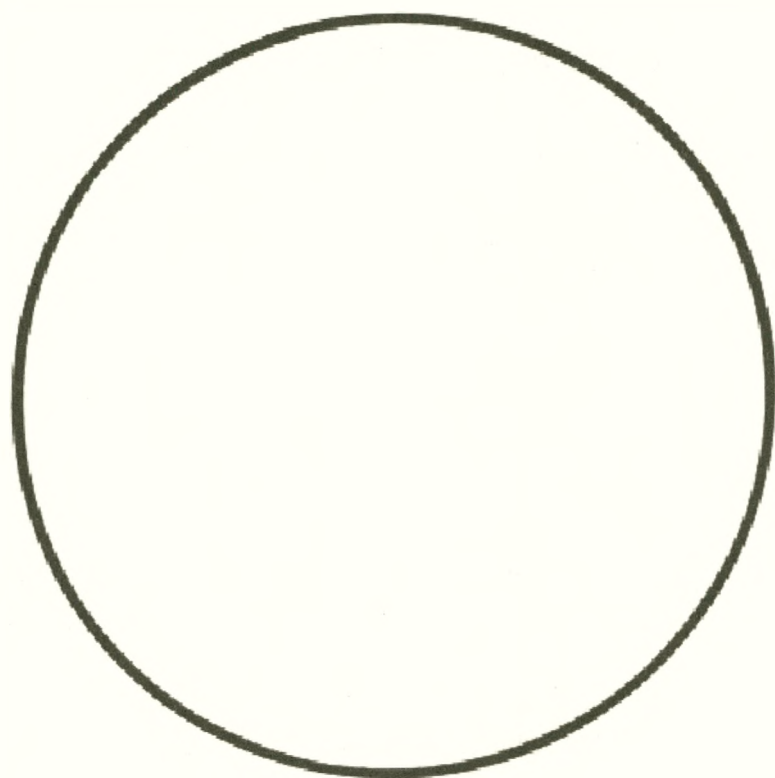
transmediale 2013 **BWPWAP**

Introduction by the German Federal Cultural Foundation

Philosopher Hans Blumenberg wrote in his book *The Completeness of the Stars*: "Definitions include a risk. … The aura of naturalness is the most dangerous." Where the aura is shaken up, seemingly entrenched systems go into a tailspin: Banking houses falter, governments are overthrown, the Holocene passes, the climate is shifting and "on the coast—one reads— the tide is rising" (van Hoddis). In 2006, it has overtaken Pluto: The farthest planet in our solar system is no longer to be a planet? Who says? Who is wiping it out, our galactic order, and makes a decision of such astronomical magnitude?

Certainly, this transmediale will hardly propel us into a "Pluto crisis" the way the Soviet Sputnik capsule circumnavigating the earth in the late 50s could, shaking the political coordination system between East and West. However, the Pluto demotion does make a suitable crisis phenomenon—after all, improved computing power was able to ignite discussion around the planet at all. Beyond that, the Internet plays a major role in negotiating the Pluto question.

Most importantly: The jocular formula "Back When Pluto Was a Planet" is increasingly relevant to teach a kind of historical consciousness to digital culture optimized for futurity. The formula is ideally suited to awaken the memory of some of those promises that accompanied digital media's progress in recent years: the cross-border dispersion of knowledge and culture, improved participation in democratic processes, overcoming autocratic systems, the development of a critical global public. Those were the topics of transmediale back when Pluto was a planet, and today the questions addressed in this festival are still about social effects besides innovation, about criticism of clientele and interest politics, insight as well as resistance, that can stir up the arts and digital culture.

transmediale 2013 BWPWAP

Grußwort der Kulturstiftung des Bundes

„Definitionen enthalten ein Risiko," schrieb der Philosoph Hans Blumenberg in seinem Buch *Die Vollzähligkeit der Sterne*: „Die Aura der Selbstverständlichkeit ist am gefährlichsten." Wo sie erschüttert wird, geraten scheinbar festgefügte Systeme ins Trudeln: Bankhäuser schwanken, Regierungen stürzen, das Holozän vergeht, das Klima kippt und „an den Küsten – liest man – steigt die Flut" (van Hoddis). Und 2006 hat es Pluto ereilt: Der fernste Planet unseres Sonnensystems soll kein Planet mehr sein? Wer sagt das? Wer wischt sie weg, unsere galaktische Ordnung und trifft eine Entscheidung von solch astronomischem Ausmaß?

Gewiss, diese transmediale wird uns kaum in eine „Pluto-Krise" treiben, so wie Ende der 1950er Jahre die Umkreisung der Erde durch die sowjetische Sputnik-Kapsel das politische Koordinationssystem von Ost und West erschüttern konnte. Als Krisenphänomen aber eignet sich die Pluto-Degradierung schon – immerhin hatten optimierte Rechnerleistungen die Diskussion um den Planeten überhaupt entfachen können. Darüber hinaus spielt das Internet eine gewichtige Rolle bei der Verhandlung der Pluto-Frage.

Das Wichtigste aber ist: Die scherzhafte Formel „Back When Pluto Was A Planet" (BWPWAP) wird zunehmend einschlägig, um der auf Zukünftigkeit getrimmten digitalen Kultur eine Art Geschichtsbewusstsein beizubringen. Sie eignet sich hervorragend, um die Erinnerung an einige jener Versprechungen wachzurufen, mit denen der Fortschritt digitaler Medien in den vergangenen Jahren einherging: die grenzüberschreitende Verbreitung von Wissen und Kultur, verbesserte Partizipation in demokratischen Prozessen, die Überwindung autokratischer Systeme, der Aufbau einer kritischen globalen Öffentlichkeit. So hießen die Themen der transmediale bereits BWPWAP und so lauten bis heute die

Fragestellungen dieses Festivals, dem es neben der Innovation immer auch um gesellschaftliche Wirkungen ging, um die Kritik an Klientel- und Interessenpolitik und um die Einsichten sowie den Widerstand, den die Künste und die digitale Kultur entfachen können.

Die Kulturstiftung des Bundes ist sehr froh, auch diese Ausgabe der transmediale im Rahmen ihrer Spitzenförderung unterstützen zu können. Wir danken dem kuratorischen Team des Festivals, Marcel Schwierin, Jacob Lillemose, Tatiana Bazzichelli und dem künstlerischen Direktor Kristoffer Gansing für die Gestaltung eines Festivals in einer Gegenwart, die noch einige andere Selbstverständlichkeiten auf die Probe stellt als das planetarische Sein des Pluto.

Hortensia Völckers
  Vorstand / Künstlerische Direktorin
  Grußwort der Kulturstiftung des Bundes

Alexander Farenholtz
  Vorstand / Verwaltungsdirektor
  Grußwort der Kulturstiftung des Bundes

Table of Content

HKW
Haus der Kulturen der Welt
Map/Karte

Auditorium

Upper Foyer

Central Foyer

Lower Foyer

Central Foyer & Lower Foyer

Restaurant

Theatersaal

WC

WC

III

5 ■

Book Shop

3 ■

6 ■

I

Café Global

Exhibition Hall

1 ■

2 ■

0 ■

Foyer Stage

Café Stage

II

T

K2

K1

7 ■
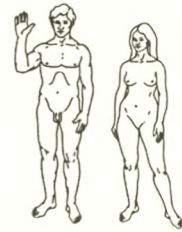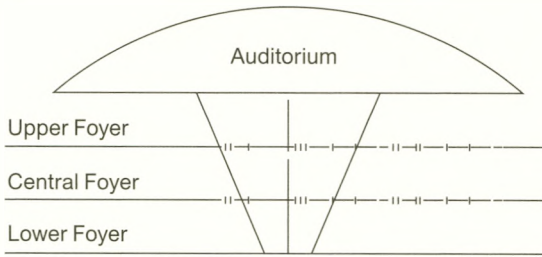
Entrance

Upper Foyer & Auditorium
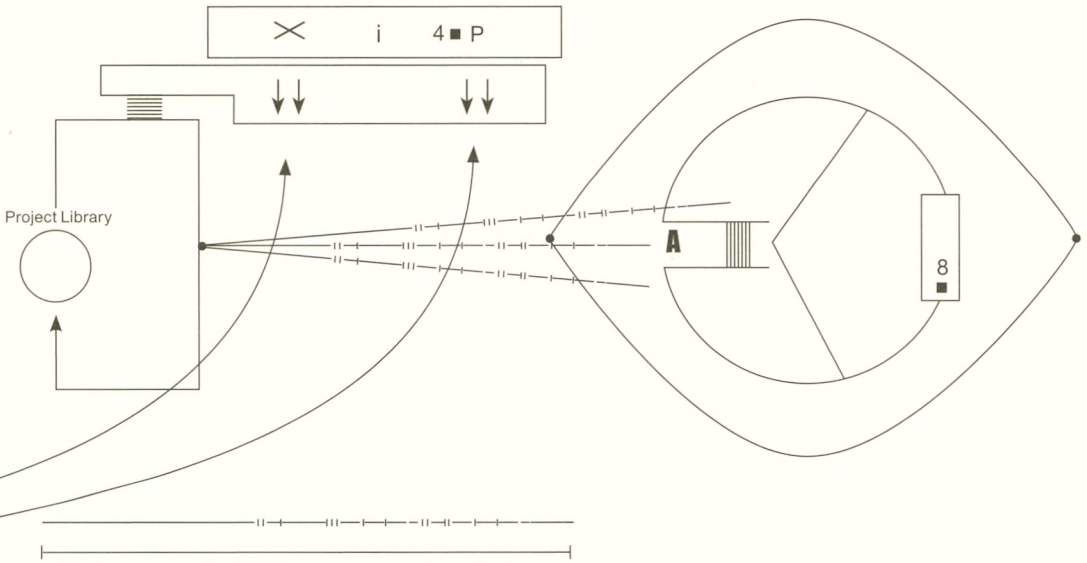
OCTO P7C-1, a joint collaboration between the
reSource transmedial culture berlin/transmediale, the
Telekommunisten collective and raumlabor berlin, 2013

ReFunct Media #5 by Benjamin Gaulon, Karl Klomp,
Tom Verbruggen, Gijs Gieskes with Phillip Stearns
and Peter Edwards 2013

Post-Digital Publishing Workshop coordinated
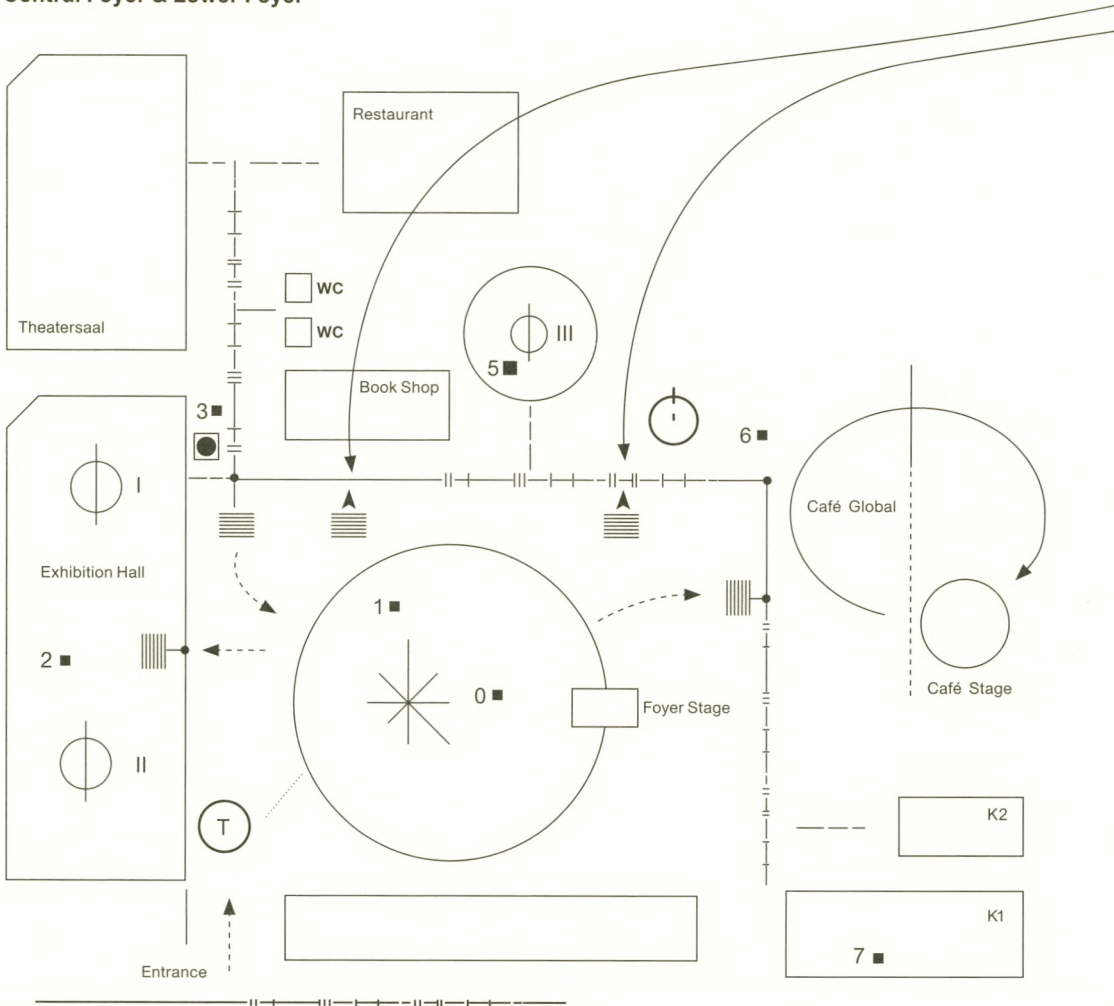by Florian Cramer, Alessandro Ludovico, Simon Worthington

- 0 Octo P7C-1 Central Buero
- 1 Octo P7C-1 Station 1: PNEUMAtic circUS
- 2 Octo P7C-1 Station 2: PNEUMAtic circUS
- 3 Octo P7C-1 Station 3
- 4 Octo P7C-1 Station 4
- 5 Octo P7C-1 Station 5
- 6 Octo P7C-1 Station 6: PNEUMAtic circUS
- 7 Octo P7C-1 Station 7
- 8 Octo P7C-1 Station 8

The Miseducation of Anya Major

I   Tools of Distorted Creativity

II   Imaging with Machine Processes.
    The Generative Art of Sonia Landy Sheridan

III   Evil Media Distribution Centre

Wardrobe

i   Info & Merchsandising

P   Festival Passes

P   Professionals Counter

P   Press Counter

A   Auditorium

T   Tickets

Pluto Day

Earth Days

Exhibition: 29 Jan – 3 Feb 10:00 – 22:00
Info Counter: 29 Jan – 3 Feb 10:00 – 21:00

Festival Duration

17

BWPWAP

transmediale 2013

Let's go BWPWAP: using the past as a medium to refract the present and reimagine future cultural practices.

BWPWAP
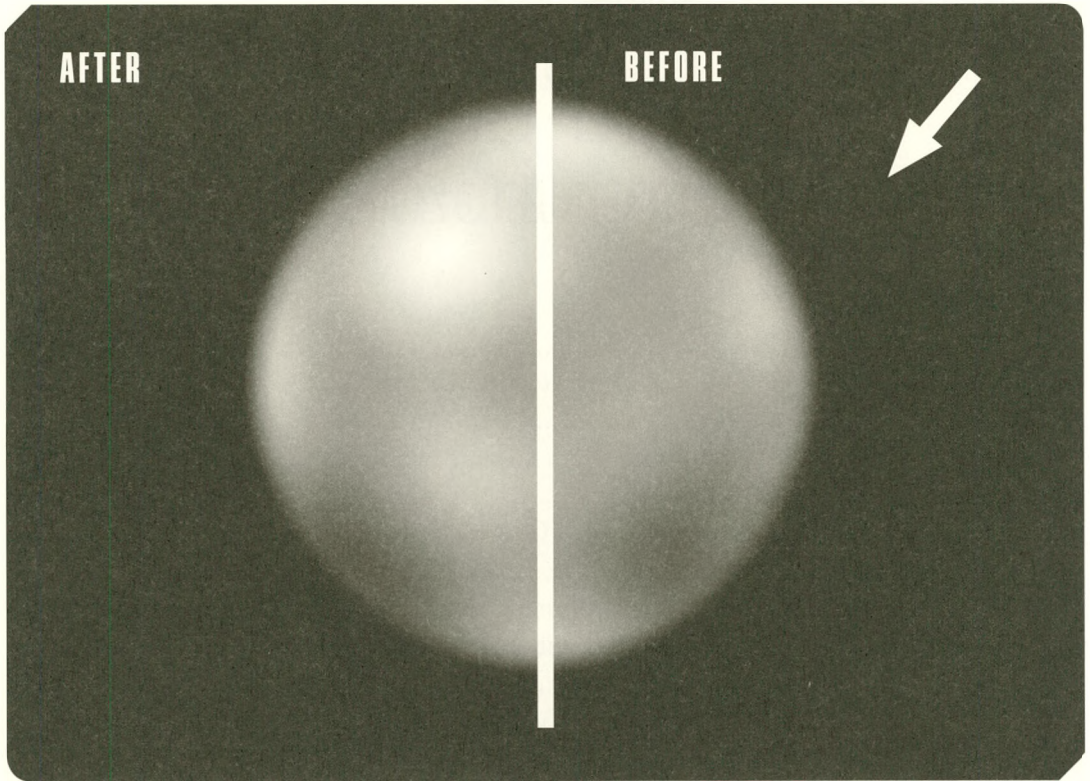
en BACK WHEN *Mobile phones were dumb. Letters traveled by pneumatic air. Tweeting was for birds. Users were chatting on the Minitel. ICQ beat IRC. Xerox challenged the Thermofax. YouTube was just another Web 2 start-up. Fax was the new Telex. You were calling up Bulletin Board Systems. Only university students were using facebooks. History had ended. We had nine planets.* **PLUTO WAS A PLANET**

The net jargon acronym BWPWAP – Back When Pluto Was a Planet is an expression used whenever one wants to talk about things in our recent past that have changed quickly.

On August 24th, 2006, at the closing ceremony of their general assembly, the International Astronomical Union infamously voted in favor of "demoting" Pluto from its planetary status. Now, even if officially Pluto is no longer a planet, for many people it remains one nevertheless. The reason behind Pluto's demotion largely **20** depended on new technologies of observation and along with them, a reformu-

lation of the definition of what a planet is. So from nine planets, we now officially have eight planets in the solar system. So what is Pluto? A dwarf planet, a plutoid, a planet, a mythological ruler of the underworld, a cartoon dog. More than these possible definitions, in the context of transmediale 2013, Pluto stands for the introduction of an element that is generating crisis: its fluctuating and contested identity confirms the reformulation of established knowledge categories. The vote to "de-planetize" Pluto was, however, not popular with everyone. Complaints were heard from astronomers unable to attend the 2006 meeting and a broad public response erupted, with rap songs like "Bring Back Pluto," T-shirts and bumper stickers protesting the vote, computer games such as "Pluto Strikes Back," YouTube videos depicting Pluto for planet demonstrations. The list of popular and user-culture responses goes on. And then there is the net jargon acronym BWPWAP – Back When Pluto Was a Planet, used to describe things in the past or things that do not conform to established standards of knowledge.

transmediale 2013 suggests that this classification crisis, spurred on by new technologies and shifting knowledge paradigms, opens up a rich space of cultural negotiation and artistic intervention. The significance of Pluto does not, in the end, have so much to do with the definition of what a planet really is or is not. Instead, the story of Pluto is about our cultural situation: how technological development and new knowledge paradigms change our cultural imaginaries. However, resistance to Pluto's demotion shows that this techno-scientific world is also a highly contested one. At transmediale 2013, you are invited to further contest the apparently given, through a program that re-enacts not-so-distant pasts and half-forgotten places, exploring unrealistic and poetic modes of cultural critique—as if BWPWAP.

The program follows four threads: Users, Networks, Paper and Desire. The festival will look at what these topics meant BWPWAP, what they mean today and how they might develop in the future following the sense of alternate realities that lies at the core of the theme. These threads run transversely across the different festival events and by following them, visitors can experience constant shifts of modalities and perspectives.

The Users thread explores the user as one of the most important figures occupying the 21st century cultural landscape: adopting a broad perspective which includes a historical look at user cultures' development in consumer society and cybernetics, as well as the changing roles of the user.

In Networks we ask what it means when networks are BWPWAP, when (social) networks have become a pervasive part of daily life and have contributed in changing the way we create friendships and connections.

The Paper thread traces the history of paper as a transcendent cultural form and its various artistic appropriations from Mail Art and visual poetry to electronic literature and beyond.

imaginary
classification
crisis   **21**

In the Desire thread, we look at how critical reflections on sexuality and pornography can inform digital culture and politics of the present, by creating juxtapositions, decompositions, fragments and unexpected combinations as forms of queer expression.

As with Pluto itself, these threads are "objects" in crisis. Their identity is not to be taken for granted in the post-digital age as is evident through the cultural, political and economical crises that they are all undergoing. These states of crisis are taken as opportunities for artistic intervention and reflection. In each thread, we search for new ways to engage with the histories, practices and futures of these familiar domains according to the time and place-shifting logic of BWPWAP: areas that we might have taken for granted until recently, but where we now need to learn from the past in order to intervene in the present and create new concepts for cultural practice.

transmediale 2013 Program Team

Kristoffer Gansing, Artistic Director

Tatiana Bazzichelli, reSource transmedial culture berlin, Program Curator

Jacob Lillemose, Exhibition Curator

Marcel Schwierin, Film and Video Program

de BACK WHEN *Als Mobiltelefone noch stumm waren. Briefe durch Rohrpostanlagen flogen. Tweets von Vögeln kamen. User mit Minitel chatteten. IRC von ICQ ablöst wurde. Xerox mit Thermofax konkurrierte. YouTube irgendein Web 2.0-Start-up war. Fax das neue Telex war. Man Bulletin Board Systeme abrief. Nur Studenten Facebook nutzten. Geschichte zu Ende gegangen war. Wir neun Planeten hatten.* **PLUTO WAS A PLANET**

Im Netzjargon benutzt man das Akronym BWPWAP (Back When Pluto Was a Planet), um über Dinge zu reden, die sich vor Kurzem schnell verändert haben.

Am 24. August 2006 stimmte die Internationale Astronomische Union bei der Abschlusszeremonie ihrer Generalversammlung für die „Degradierung" Plutos und erkannte ihm den Planetenstatus ab. Auch wenn Pluto nun offiziell kein Planet mehr ist, bleibt er das für viele Menschen. Dass Pluto degradiert wurde, war vor allem neuen Beobachtungstechnologien und einer damit einhergehenden Neudefinition von Planeten geschuldet. Von ursprünglich neun zählt unser Sonnensystem nun also nur noch acht Planeten. Und was ist Pluto? Ein Zwergplanet, ein Plutoid, ein Planet, ein mythologischer Herrscher der Unterwelt, ein Zeichentrickhund. Über diese möglichen Definitionen hinaus steht Pluto im Kontext der transmediale 2013 für ein Element, das zur Krise führt: Seine fluktuierende und umstrittene Identität bekräftigt die Neuformulierung etablierter Wissenskategorien. Die Entscheidung, Pluto aus seinem Planetenstatus zu entheben, verärgerte viele. Stimmen von Astrologen wurden laut, die 2006 nicht an der Versammlung hatten teilnehmen können. Eine starke öffentliche Reaktion folgte, Gegner protestierten mit Rap-Songs wie *Bring Back Pluto*, T-Shirts und Autoaufklebern gegen das Abstimmungsergebnis, verbreiteten Computerspiele wie *Pluto Strikes Back* und YouTube-Videos von Demonstrationen für Pluto, um nur einige Reaktionen aus Populär- und User-Kultur zu nennen. Und dann ist da noch das Akronym BWPWAP aus dem Netzjargon, das Dinge aus der Vergangenheit und der Gegenwart beschreibt, die sich etablierten Wissensstandards nicht unterordnen.

Die transmediale 2013 zeigt, dass die von neuen Technologien und in Bewegung befindlichen Wissensparadigmen angefeuerte Klassifizierungskrise wertvollen Raum für das Aushandeln von Kultur und künstlerische Interventionen eröffnet. Letztlich hat die Bedeutung von Pluto gar nicht so viel damit zu tun, was laut Definition nun ein Planet ist oder nicht. Plutos Geschichte ist vielmehr eine über unsere kulturelle Situation, eine darüber, wie technologische Entwicklungen und neue Wissensparadigmen unser kulturelles Imaginäres verändern. Trotzdem zeigt der Widerstand gegen Plutos Degradierung, dass diese technoide wissenschaftliche Welt auf Ablehnung stößt. Bei der transmediale 2013 laden wir Sie dazu ein, das vermeintlich Offensichtliche weiter in Frage zu stellen, mit einem Programm, das junge Vergangenheiten und halbvergessene Orte wieder auf den Plan ruft und irreale sowie poetische Modi der Kulturkritik untersucht – als ob BWPWAP.

Das Programm folgt vier Themensträngen: Users, Networks, Paper und **23**

Desire. Es wirft einen Blick darauf, was diese Motive BWPWAP bedeuteten, was sie heute bedeuten und wie sich diese Bedeutung in der Zukunft entwickeln könnte – ausgehend von der zentralen These sich verändernder Realitäten. Die Themenstränge verlaufen quer durch die verschiedenen Festival-Events, und indem sie ihnen nachgehen, können die Besucher ständige Verschiebungen von Vorgehensweisen und Perspektiven erleben.

Der Themenstrang Users widmet sich dem User als einer der wichtigsten Figuren in der Kulturlandschaft des 21. Jahrhunderts, beleuchtet verschiedene Aspekte, zum Beispiel die geschichtliche Entwicklung der User-Kultur innerhalb der Konsumgesellschaft und der Kybernetik, und greift die wechselnden Rollen des Users auf.

Mit dem Themenstrang Networks fragen wir danach, was es heißt, wenn Netzwerke BWPWAP sind und was es bedeutet, dass (soziale) Netzwerke allgegenwärtig sind und die Art und Weise verändern, wie wir Freundschaften schließen und Kontakte knüpfen.

Der Themenstrang Paper folgt der Geschichte des Papiers als transzendente kulturelle Form und beschäftigt sich mit den diversen künstlerischen Aneignungen des Mediums in Bewegungen wie der Mail Art und der Visuellen Poesie, mit elektronischer Literatur und anderen Phänomenen.

Rund um das Thema Desire erkunden wir, wie die kritische Auseinandersetzung mit Sexualität und Pornografie die digitale Kultur und die Politik der Gegenwart beeinflussen kann. Dafür nutzen wir Formen queerer Ausdrucksweisen, stellen gegenüber, demontieren, fragmentieren und schaffen unerwartete Kombinationen.

Wie Pluto selbst sind diese Themen „Objekte" in der Krise. Im post-digitalen Zeitalter ist ihre Identität nicht mehr selbstverständlich, das macht sich in den kulturellen, politischen und ökonomischen Krisen bemerkbar, die sie alle durchlaufen. Doch diese Krisen sind Gelegenheit für künstlerische Auseinandersetzung und Reflexion. Der zeit- und raumlosen Logik von BWPWAP folgend, suchen wir in jedem dieser Themenstränge nach neuen Wegen, Geschichte, Praxis und Zukunft dieser vertrauten Territorien zu begreifen. Vor Kurzem mögen wir diese Territorien noch als selbstverständlich hingenommen haben, doch jetzt müssen wir von der Vergangenheit lernen, um in der Gegenwart neue Konzepte für die kulturelle Praxis gestalten zu können.

Programm-Team der transmediale 2013

Kristoffer Gansing, Künstlerischer Leiter

Tatiana Bazzichelli, reSource transmedial culture berlin, Programm-Kuratorin

Jacob Lillemose, Kurator der Ausstellungen

Marcel Schwierin, Film- und Videoprogramm

BWPWAP
USERS,
NETWORKS,
PAPER,
DESIRE

en The transmediale 2013 program unfolds through four threads that are interconnected through the BWPWAP perspective: Users, Networks, Paper and Desire.

These threads run transversely across the different festival events. By following them, visitors experience constant shifts of modalities and perspectives. Just like the debates about Pluto and its possible definitions, these threads re-classify the standard festival event taxonomy and offer an alternative roadmap to the festival program.

The festival looks at what the topics of Users, Networks, Paper, and Desire meant BWPWAP, how they look today, and how they will develop in the future. By saying that these familiar domains are BWPWAP, we are displacing them and making them strange: on the one hand declaring them somewhat obsolete, but on the other, preparing them for renewal.

de Vier Themenstränge, die alle durch die BWPWAP-Perspektive miteinander verbunden sind, ziehen sich durch das Programm der transmediale 2013: Users, Networks, Paper und Desire.

Die Themenstränge verlaufen quer durch alle Veranstaltungen. Indem Besucher ihnen nachgehen, können sie ständige Verschiebungen von Vorgehensweisen und Perspektiven erleben. Angelehnt an die Debatte rund um Pluto und seine potenziellen Definitionen, werten wir so standardisierte Festival-Systematiken um und bieten eine alternative Roadmap für das Programm.

Das Festival rollt auf, was die Konzepte User, Netzwerke, Papier und Verlangen BWPWAP bedeuteten, blickt auf ihre gegenwärtigen Bedeutungen und zeigt Tendenzen für die Zukunft auf. Indem wir diese vertrauten Territorien mit dem Label BWPWAP versehen, dissoziieren und entfremden wir sie. Einerseits erklären wir sie dadurch für obsolet – andererseits bereiten wir sie so für eine Erneuerung vor.

These symbols represents the threads, helping you to set out a path through the program.
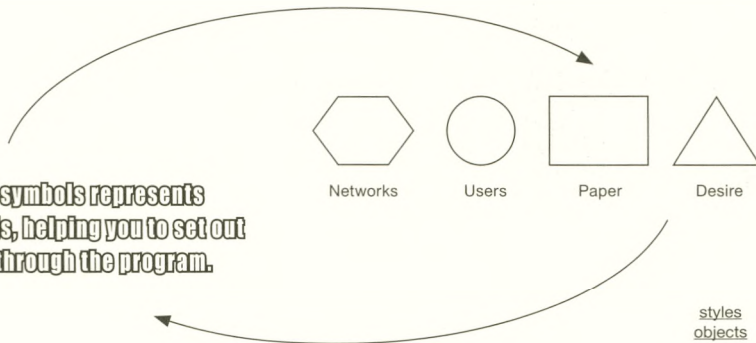
Networks	Users	Paper	Desire

styles
objects
memes

25

BWPWAP
USERS

"Digital folk, being a wide layer of culture below the radar, inspires many artistic practices and informs academic research into customization and the mundane life of digital objects." Olga Goriunova & Alexei Shulgin, From *From Art on Networks to Art on Platforms*, 2006

Pluto Day Time	Book Page	Users Thread Events	W,W, W	Earth Date
O	117	alva noto . uni acronym,	Screening, 17:00, Theatersaal	29.Jan
O	125	ReFunct Media Presentation,	reSource, 20:30, K1	
O	135	Imaginary Museums, Computationality...	Conference, 13:30, Central Foyer	30.Jan
O	141	Learning From Evil Media	Conference, 16:00, K1	
O	149	casperelectronics	Performance, 19:30, Café Global	
O	153	[[[I'll Show You HD]]]...	Conference, 20:15, Embassy of Canada	
O	161	E-Waste Workshop	Workshop, 11:00 K2	31.Jan
O	175	What Was The User?	Conference, 15:00, Auditorium	
O	177	de/Rastra	Performance, 17:00, Café Global	
O	179	The Economy, Stupid!	Screening, 18:00, Theatersaal	
O	181	Let there Be Light and Sound...	Performance, 19:00, K1	
O	189	Analog sound and light synth building...	Workshop,10:00, K2	01.Feb
O	207	Mobile Device Forensics for Artists	Workshop, 16:00, K2	
●	213	BWPWAP Users with Olga Goriunova	Conference, 19:00, Auditorium	
O	215	BWPWAP Users: Coded Narratives	Performance, 21:30, Auditorium	
O	219	The Outsourced / Outsourcing User (Part I)...	Conference, 12:00 K1	02.Feb
O	229	The Outsourced / Outsourcing User (Part II)...	Conference ,14:30, K1	
O	227	Too Many Things	Screening, 14:30, Theatersaal	
O	243	Sources Synths Circuits...	Conference, 21:30, Theatersaal	

I DUNNO LOL

en What was the User? Paraphrasing Foucault's famous analysis of the author we might ask with what cultural imaginaries the "user function" is still providing us. Is it not an obsolete paradigm in the world of participatory pro-sumer culture? Maybe the question should be whether or not "you believe in Users?", as Olia Lialina and Dragan Espenschied have paraphrased the Ram character's classic line from the film *Tron*. transmediale 2013 certainly does believe in the persistence of users, and this has consequences for conceptualizing the political composition of network culture. In this thread, we explore the user as one of the most important figures occupying the 21st century cultural landscape: adopting a broad perspective which includes a historical look at user cultures' development in consumer society, in cybernetics as well as the changing roles of the user. Are we all users in the end? Shaping and being shaped by our tools? And if so, what

26

terms may help us navigate and reconstruct this user culture? The user role's perspective is still pervasive, in spite of media industries telling us that the passive consumer has been turned into an active prod-user. Here, we are looking at how new digital consumer production ambiguously alternates between exploitation and appropriation. Ultimately we are interested in what the user's cultural position is, has been, and how we might use this knowledge to re-imagine the user.

de Was war der User? Indem wir Foucaults berühmte Analyse des Autors paraphrasieren, können wir fragen, welche Formen des kulturellen Imaginären uns die „User-Funktion" bietet. Handelt es sich vielleicht um ein obsoletes Paradigma in einer Welt partizipatorischer Prosumer-Kultur? Oder sollte die Frage lauten: „Glaubt ihr noch an den User?" So haben jedenfalls Olia Lialina und Dragan Espenschied ein klassisches Zitat der Figur Ram aus dem Film *Tron* umformuliert. Die transmediale 2013 glaubt an das Fortbestehen des Users. Das hat Folgen für die Konzeptualisierung der politischen Beschaffenheit von Netzkultur. Der Themenstrang Users widmet sich dem User als einer der wichtigsten Figuren in der Kulturlandschaft des 21. Jahrhunderts, beleuchtet verschiedene Aspekte, etwa die geschichtliche Entwicklung der User-Kultur innerhalb der Konsumgesellschaft und der Kybernetik, und greift die wechselnden Rollen des Users auf. Sind wir letztlich alle User? Gestalten wir mit unseren Tools und werden wir von ihnen gestaltet? Und, wenn das so ist, welche Begriffe helfen uns dabei, uns in dieser User-Kultur zurechtzufinden und sie zu rekonstruieren? Noch ist die Rolle des Users weit verbreitet,

auch wenn die Medienindustrie erklärt, der passive Konsument habe sich längst in einen aktiven Produser verwandelt. Wir zeigen auf, wie die neue digitale Konsumentenproduktion zwischen Ausbeutung und Aneignung pendelt. Und schließlich fragen wir danach, welche neue kulturelle Position der User einnimmt, welche er vorher besetzte und wie wir dieses Wissen nutzen können, um den User neu zu denken.

I DUNNO LOL

I DUNNO LOL

I DUNNO LOL

I DUNNO LOL

I DUNNO LOL

appropriation
tools
exploitation

27

BWPWAP
USERS
Keynote

BWPWAP Users with Olga Goriunova
Aesthetic growth: becoming a human, a thing or a piece of code

When: Fr. 01.02.2013
Pluto Time: 15:41
CET: 19:00
Where: Auditorium
Respondent: Finn Brunton

ART & ART PLATFORMS

Art

A.P.

◄ FAIL

WIN ►

X „failing to become art" – „becoming art" axis
Y aspiring to become art level (avantgarde meter)
Z living practices & cultural life axis (blurred)
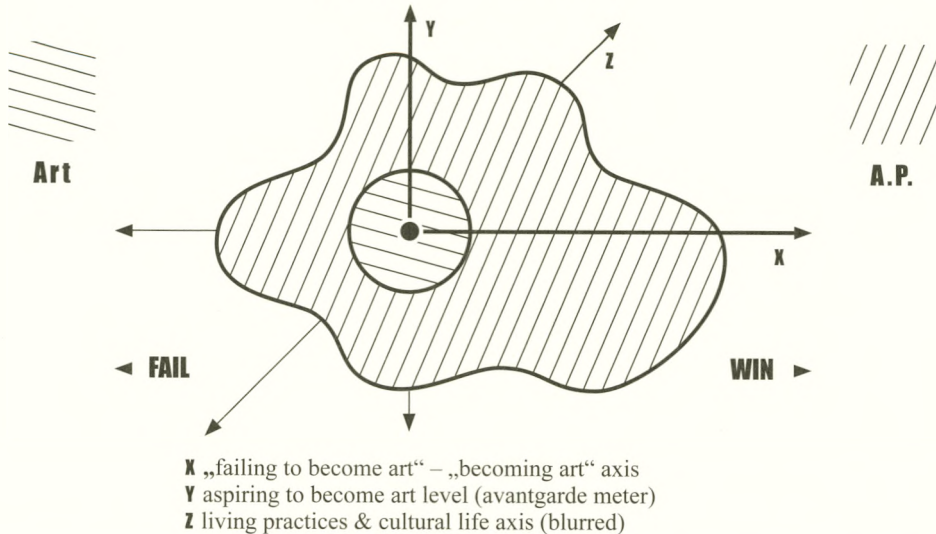
fig.1

Contextualization > An excerpt from:
From Art Platforms and Cultural Production on the Internet (Routledge, 2012).

Aesthetic Growth: Becoming a Human, a Thing or a Piece of Code
The ways in which culture occurs, how it is practiced ... are now irreversibly co-produced by networked media technology. In order to understand this, we need to look at the ways in which aesthetic forms of life cut through processes of subjectification

and organization, how they mobilize ... network systems and cultures, and how those, in turn, condition and co-create these forms of life.
Art platforms bring together human-technical creativity, repetition, aesthetic amplification, folklore and humor ... to generate a cultural organizational mechanism powerful enough to disrupt some of the ... stratifying tendencies of ... society. Art platforms are self-unfolding mechanisms through which cultural life may

28
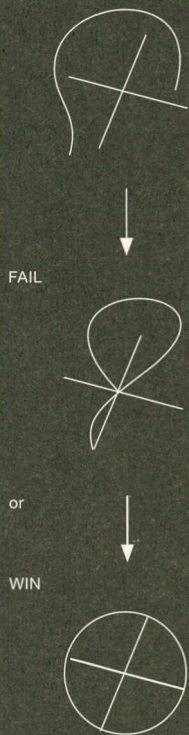
advance to produce fascinating aesthetic objects and processes. … An art platform is never simply a techno-cultural object, but is a resonance, a movement. … The capillaries of aesthetic emergence in art platforms draw from the technical materiality of networks and software, folklore creativity, forces of repetition and sociality, conflictual border zones and disjunctures between normality, capitalism, politics, quotidian labor and despair, creation.

Art platforms are types of networks, a specific coloration of new media ensembles … which do not form an Internet genre that is soon to become obsolete due to technical upgrades. Art platforms disseminate themselves amongst a variety of activities undergoing formation and change across contemporary new media: in social networking sites, widgets, post archives, online curating, 3D worlds, and other loci of techno-cultural reality. Art platforms, their parts, features and effects can be found across the Internet, as stand-alone web-sites, sections of larger portals, islands and constellations of objects … proliferations of the germs … of the aesthetic devices experimented on by art platforms.

… [A]rt platforms engage with living practices in their blurred and "dirty" forms in-between a more broadly defined swathe of culture and art. … [T]hey are found in the "grey" zones of cultural production. They undergo formation in ways that allow them to be witnessed and taken part in. Such cultural production has not yet acquired the kinds of aesthetic value characteristic of art, however, it is here that brilliant aesthetic practices may be born (as well as mediocre repetitions of fixed formulas). Despite their name, art platforms work with such practices that often do not self-conceptualize as art per se, but that might become culturally significant. Such "art" in "art platforms" is precisely the point of their strength:

something becoming art, failing to become art, aspiring to become art—where art is an avant-garde formation of new realities, language, ways of living, seeing and imagining. As such, art platforms aim at mapping wide assemblages of ideas, territories and practices in the processes of emergence that always maintain a possibility of breakthrough as well as of failing to come to fruition.

Olga Goriunova is Assistant Professor at the Centre for Interdisciplinary Methodologies, University of Warwick and the author of 'Art Platforms and Cultural Production on the Internet'.

BWPWAP USERS
Performance

● **Coded Narratives with Vanessa Ramos-Velasquez with guest musician A Guy Called Gerald**
Fr, 01.02.2013, 21:30 CET
Auditorium

FAIL

or

WIN

fig.2
aspiring to failing,
aspiring to becoming art

community
virtual
avant-garde

29

BWPWAP
NETWORKS

"Media, these days, are still partial media, with a promise to reach an ultimate moment of synergy, the medium to end all media. That utopian moment, to invade, and connect all senses has a particularly strong, irrational, mythical drive." Geert Lovink, *Fragments of Network Criticism*, 1999

Pluto Day Time	Book Page	Users Thread Events	W,W, W	Earth Date
○	123	OCTO P7C-1 Product Demonstration	reSource, 18:00, Central Foyer	29.Jan
○○○○○○	115	PNEUMAtic circUS	reSource, 20:30, Central Foyer	
○	129	Depletion Design	Conference, 11:00, Theatersaal	30. Jan
○	133	Mail Art in the GDR	Conference, 13:00, K1	
○	137	Talking to the Exterior World	Screening, 14:30, Theatersaal	
○	115	PNEUMAtic circUS	Resource, 15:00, Central Foyer	
○	115	PNEUMAtic circUS	Resource, 18:00, Central Foyer	
○	147	-logy	Performance, 19:00, Café Global	
○	155	Instrumentarium II....	Performance, 21:00, Auditorium	
				31.Jan
○	159	OPEN, O SESAMI. OPEN, O GREEN,...	reSource, 11:00, Central Foyer	
○	171	Remixing Digital Cities	Conference, 15:00, K1	
○	115	PNEUMAtic circUS	Resource, 15:00, Central Foyer	
○	123	OCTO P7C-1 Miscommunication...	Resource, 17:30, Central Foyer	
○	115	PNEUMAtic circUS	Resource, 18:00, Central Foyer	
●	183	BWPWAP Networks with Geert Lovink	Conference, 19:00, Auditorium	
○	185	BWPWAP Networks: Consequences...	Perfomance, 21:30, Auditorium	
○	193	encapsulations/openings...	Workshop, 11:30, Central Foyer	01.Feb
○	201	Video Vortex Hangout	Screening, 14:30, Theatersaal	
○	203	Disrupting the Bureaucracy, Rethinking Soc...	Conference, 15:00, Auditorium	
○	115	PNEUMAtic circUS,	reSource, 16:00, Central Foyer	
○	209	Composting the City	Composting the Net	Performance, 17:30, K1	
○	211	Tales of the Unknown	Screening, 18:00, Theatersaal	
○	123	OCTO P7C-1 Product Demonstration	reSource, 15:00, Central Foyer	02.Feb
○	231	Control your own cloud	Workshop, 15:00, K2	
○	115	PNEUMAtic circUS	reSource, 14:00, Central Foyer	03.Feb
○	253	Trail Blazers Web Surfing Contest	Workshop, 15:00, Café Global	

Meanwhile on Pluto
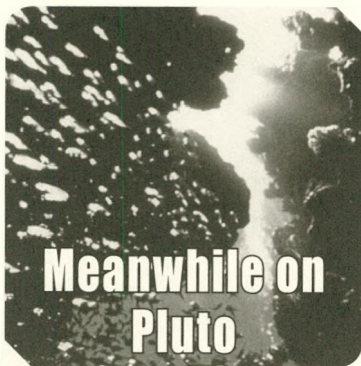
en What is the meaning of the assumption that networks are BWPWAP, when (social) networks have become a pervasive part of our daily life, and have contributed to changing the way we create friendships and connections? If cooperation, sharing and networking became the motto of Web 2.0, what was the critical response from activists and artists working with and within networks? Rethinking the role of networked art in the immaterial economy, means shifting perspectives in the analysis of progressive commercialization of sharing and networking environments. This process implies not only imagining how to challenge the present state of economic crisis from within, but also, by reappropriating artistic practices from past decades, to work critically within network technologies, investigate experimental modes of interaction, and highlight the possible "bugs of the system." In order to move forward, we need to operate a constant shift

30

between the past, present and future of networking practices, imagining different possibilities of media interaction and intervention, by reframing methodologies of participation and sharing. Covering a wide range of distributed practices, from mail art to social networking and outsourcing, artists are working on the creation of new experimental visions. These visions are either based on a network mode of communication—an alternative to mainstream networking—or aim to disrupt it. By critically reflecting on strategies of mutual exchange, collaboration and cooperation, their work becomes an incentive for technological reinvention and innovation by challenging the meaning of "networking" itself.

die Gegenwart und die Zukunft von Netzwerk-Praktiken zusammen denken, und, indem wir neue Methoden von Partizipation und Sharing ausprobieren, verschiedene Szenarien medialer Interaktion und Intervention konstruieren. Künstler nutzen gängige Praktiken wie Mail Art, soziales Netzwerken oder Outsourcing und gestalten neue experimentelle Visionen. Diese Visionen basieren auf einem Netzwerk-Modus der Kommunikation – eine Alternative zum Mainstream – oder zielen darauf ab, sie zu zerstören. Sie hinterfragen die Bedeutung des Netzwerkens, reflektieren Strategien des gegenseitigen Austauschs, der Zusammenarbeit und der Kooperation kritisch und regen so technologische Innovationen an.

Meanwhile on Pluto

de Was heißt es, wenn Netzwerke BWPWAP sind, wenn (soziale) Netzwerke allgegenwärtig sind und die Art und Weise verändern, wie wir Freundschaften schließen und Kontakte knüpfen? Wie reagieren Künstler und Aktivisten, die mit und innerhalb von Netzwerken arbeiten, darauf, dass Kooperation, Sharing und Netzwerken zu Maximen des Web 2.0 geworden sind? Die Auseinandersetzung mit der Rolle der Netzkunst in der immateriellen Ökonomie eröffnet neue Perspektiven für die Analyse der fortschreitenden Kommerzialisierung des Sharings und von Netz-Umgebungen. Dieser Prozess bietet mehr als nur die Möglichkeit, in das Innerste der gegenwärtigen Wirtschaftskrise einzudringen. Das Aufgreifen künstlerischer Praktiken aus den vergangenen Jahrzehnten ermöglicht es, innerhalb von Netzwerktechnologien kritisch zu agieren, experimentelle Modi der Interaktion zu untersuchen und mögliche „System-Bugs" zu identifizieren. Um vorwärts zu kommen, müssen wir die Vergangenheit,

Meanwhile on Pluto

Meanwhile on Pluto

Meanwhile on Pluto

Meanwhile on Pluto

31

BWPWAP
NETWORKS
Keynote

BWPWAP Networks with Geert Lovink
Social Media: From Complaints to Alternative Tools

When: Wed, 31.01.2013
Pluto Time: 11:55
CET: 19:00
Where: Auditorium
Respondent: Craig Saper

THE OTHER SIDE OF THE SOCIAL
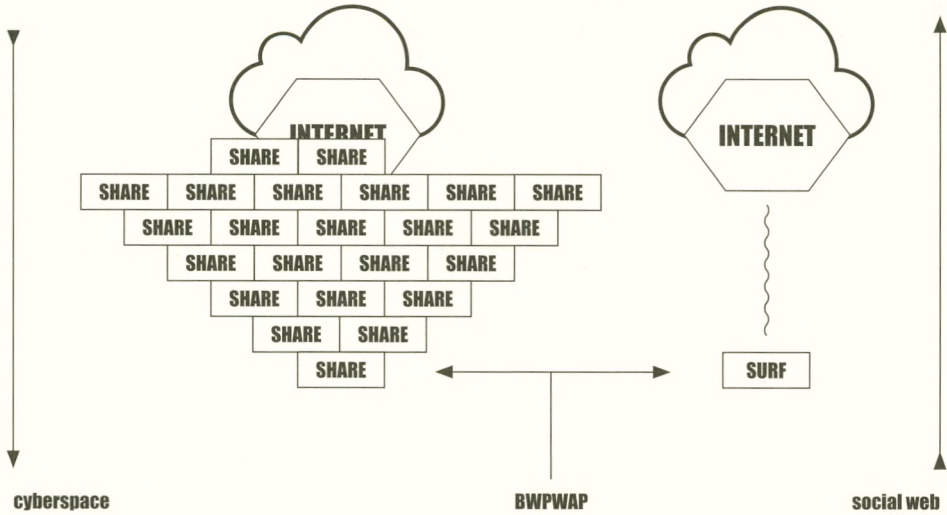
fig.1

Contextualization > An Introduction by:
Geert Lovink

By 2012 the term 'social media' had almost become synonymous with internet itself. A substantial part of the population never leaves the so-called 'walled gardens' anymore and even blacks out most online services. The social media discourse has been about pragmatic usage of social networking for marketing reasons and campaign promotion, including artistic appropriation. If we hear concerns at all, they are primarily related to privacy violations and the problem of multi-tasking and distraction. From early on we've been numbed about the 'abuse' of private data caused by confusing privacy settings but we don't care. The future merely provokes feelings of indifference. Wiped-out, erased, dysfunctional data can no longer haunt us. The hard drives storing our bad vibes of the social media age will be rusting and rotting on the dustbin of history. Who cares?

32
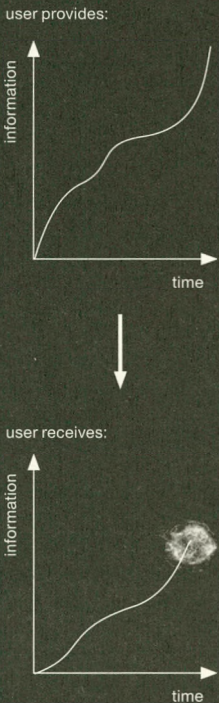
Some hippies turned IT experts tell us that social media are bad for us because they make us either stupid (N. Carr) or lonely (S. Turkle). Andrew Keen believes that social media lower collective intelligence, fragment society and promote mass conformity and herd behaviour. Once again the Western Subject is in danger of being crushed by the crowd. What do tactical media activists, theorists, designers, programmers and artists have on offer against such wave of moralistic judgements? The positive New Age business-as-usual approach has no other option but to ignore the concerns in the hope that the negative side effects will somehow fade away. If we follow Peter Sloterdijk it should be sufficient to train the Self through daily constraint and limited access. But do we really need more discipline? Has the desire to break out of the common constraints really played itself out? Trapped in the System, there is no alternative for social media—at least so it seems. The only thing we can do is hang onto it and wait till the storm is over.

Once wired and soon tired, the social looks for other venues to Come Together. If it is no longer the techno-club, the movement, the hood or cyberspace, there will always be a next focal point that will draw the multitudes. Let's get into designing the Temporary Common Denominators once again. Remember, they are random and local in nature; there is no historical necessity, just a pleasure in making up common memes.

Who will eventually benefit from the inevitable internet backlash that's in the making? Remember, the offline world is still digital. And there is plenty to share. If social media will make you lonely, so will the post-internet reality.

In the meanwhile digitization takes command and penetrates society in smallest of veins, from health care, sport clubs, publish-ing, law and education to farming and construction. For a long time the social contract between user and provider has been straight-forward: in exchange for a free service users were willing to pass on their private conversations to corporations, police and secret services. But many are starting to ask questions. They finally become bored of the same old LOL cats and food pics, the primitive options and limited interfaces. How long will this silent hegemony last? We are often asked to predict the inevitable, sudden downfall of Marc Zucker-berg. This is the reality soap the Society of the Spectacle demands us to execute (yet we refuse). When status updating is becoming a deadly routine and sending out tweets is nothing more than a second-grade self-promotion act, it is time to move on. All you need to do is to forget the password, just keep your finger pressed for about 3-4 seconds on the app symbol. Caught in the net of the same-old school friends, colleagues and family members you have run into the identity trap where it is no longer beneficial to make jokes, be silly and go wild. Good old cyberspace will help you to drop out (from Howard Rheingold to Croatan). How many of your 'friends' liked what happened to you recently? Did anyone notice your silence? The absence? No, there you go: you crossed the bridge to the point of no return. Welcome to the Other Side of the Social.

**BWPWAP NETWORKS
Performance**

● **BWPWAP Networks with People Like Us - Consequences (One Thing Leads To Another)**
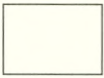Thu, 31.01.2013, 21:30 CET
Auditorium

user provides:

user receives:

fig.2
information diagram

Geert Lovink (b. 1959) is a media theorist, internet critic and author of Zero Comments (2007) and Networks Without a Cause (2012).

33

BWPWAP
PAPER

"In 1959, Brion Gysin proclaimed writing to be 50 years behind painting. Today, I think he remains correct." Kenneth Goldsmith, *After Language Poetry*, 2001

Pluto Day Time	Book Page	Users Thread Events	W,W, W	Earth Date
□	119	Memoblast	Performance, 17:00, Café Global	29.Jan
□□□□□□	131	P-DP Workshop: DIY Publishing	Workshop, 12:00, Lower Foyer	30.Jan
□	139	Paperbound - Cultural Imaginaries...	Conference, 15:00, Auditorium	
□	151	Movement Materials and What We Can Do	Performance, 20:00, K1	
□	157	Launch of the Researching BWPWAP Newspaper	Conference, 11:00, Theatersaal	31.Jan
□	163	Atypo.org: artist's books in the post digital era	Workshop, 11:00, K1	
□	165	P-DP Workshop: Publishing & the University...	Workshop, 12:00, Lower Foyer	
□	169	Media's Material	Screening, 14:30, Theatersaal	
□	187	Mind the Volcano!	Performance, 22:30, Café Global	
□	195	P-DP Workshop: Indy Publishers...	Workshop, 12:00, Lower Foyer	01.Feb
□	221	P-DP Workshop: Home Library	Workshop, 14:00, Lower Foyer	02.Feb
■	233	BWPWAP Paper with Kenneth Goldsmith	Conference, 17:00, Auditorium	
□	237	WYBIDIBD: When You Break It Down It Br...	Conference, 18:30, K1	
■	239	In the Jodoverse and Beyond....	Conference, 20:30, Auditorium	
□	241	Darkness Bright	Conference, 22:30, Auditorium	

en BWTGGWAG - Back When The Gutenberg Galaxy Was A Galaxy: In the post-digital and networked world, printed matter is no longer the exclusive factor that defines literacy as a cultural imaginary. Theorists such as Katherine N. Hayles have suggested that the new digital culture of reading and writing ultimately makes us think differently. The writer Kenneth Goldsmith proposes eternally repurposing "uncreativity" as the central cultural practice of networked literacy. However, instead of a sharp break with the past, the contemporary situation of reading and writing is informed by hybrid states in between the analog and digital, forming a post-digital print culture. Paradoxically, a seemingly obsolete material entity haunts these hybrid practices: paper. It is not so much the book or any other specific publishing format that acts as a mediator, but paper itself has taken on the role of a persisting material. This thread investigates different facets of

34

post-digital print culture, extending into new forms of DIY publishing that refashion analog forms into the digital and vice versa. It also looks into historical conditions of this culture, tracing important socio-cultural histories such as the history of paper as a transcendent cultural form and its various artistic appropriations in mail art, concrete poetry and artists books. By taking paper as its starting point, we are both signaling interest in the technical materiality that allowed such experiments to take place and suggesting that we perceive paper as a powerful cultural imaginary informing print culture, beyond the material as such. From this perspective, we are also moving into the (at times unruly, at times code-based) poetical territories of fiction.

de BWTGGWAG – Back When The Gutenberg Galaxy Was A Galaxy (Als die Gutenberg-Galaxis noch eine Galaxis war): In der post-digitalen, von Netzwerken durchdrungenen Welt ist gedruckte Materie nicht mehr der einzige Faktor, der Schriftkultur als kulturelles Imaginäres definiert. Theoretiker wie Katherine N. Hayles nehmen an, dass die neue digitale Schreib- und Lesekultur die Art verändern wird, wie wir denken. Der Autor Kenneth Goldsmith propagiert „Unkreativität" als zentrale kulturelle Praktik der Netz-Schriftkultur. Die zeitgenössische Art zu schreiben und zu lesen ist aber kein radikaler Bruch mit der Vergangenheit. Es handelt sich vielmehr um hybride Formen zwischen dem Analogen und dem Digitalen, um eine Art post-digitale Druckkultur. Paradoxerweise geistert in diesen hybriden Praktiken ein scheinbar obsolet gewordenes Dinghaftes herum: das Papier. Es ist nicht so sehr das Buch oder irgendein anderes spezifisches Printformat, das hier als Mittler

fungiert. Das Papier selbst entpuppt sich als beharrliches Material. Dieser Themenstrang untersucht verschiedene Facetten der post-digitalen Printkultur und neue Beispiele des DIY-Herausgebens, die analoge Formen ins Digitale überführen und umgekehrt. Er fragt nach den historischen und soziologischen Bedingungen dieser Kultur, beschäftigt sich mit Papier als transzendenter kultureller Form und präsentiert die diversen Formen der künstlerischen Aneignung des Mediums in Bewegungen wie der Mail Art, der Konkreten Poesie und in Künstlerbüchern. Indem wir Papier hier zum Ausgangspunkt machen, betonen wir unser Interesse an der technologischen Materialität, die solche Experimente ermöglicht hat, und machen deutlich, dass wir Papier als einflussreiches kulturelles Imaginäres verstehen, das Herausgeberkultur auch über das Material hinaus durchdringt. Aus dieser Perspektive heraus betrachten wir außerdem die (mal widerspenstigen, mal auf Codes basierenden) poetischen Bereiche der Fiktion.

O RLY?

O RLY?

O RLY?

O RLY?

literacy
hypertext
page

35

BWPWAP
PAPER
Keynote

BWPWAP Paper with Kenneth Goldsmith
On Uncreative Writing

When: Sat.02.02.2013
Pluto Time: 19:08
CET: 17:00
Where: Auditorium
Respondent: Florian Cramer

AUTHOR/WORK RELATIONSHIP

A Author/User
W Work
P Paper

PRINT   **ONLINE**

S Search Machine **M** Online Text Pool (work becomes meme, advertising, song, porn, placeholder text,...)
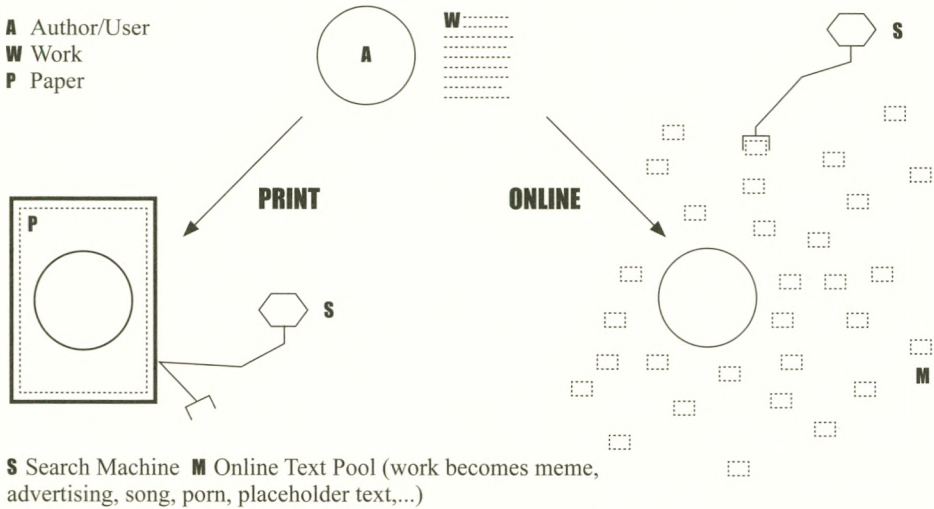
fig.1

Your Poems Will Never Go Out of Print! By Kenneth Goldsmith

Dearest poets, the immortality of your poems that you have long desired has now been fulfilled. Your heartfelt couplets, your unique observations, your sensitive pronouncements on the fragility and fate of the human race, your high-minded aspirations to help those in need, your earnest efforts to give voice to those who have none, your trials and travails as expressed in exquisitely crafted verse, your finely rendered moral arguments, your articulated life lessons, your chiseled enjamb-ment, your precious moments and the vulnerable bearing of your soul shall live for eternity — as ad bait. Once you publish something on the internet, it never goes out of print. Your words are scraped and sorted, converted into keywords and used to sell. Your lust for an audience has now been granted: The machines have carefully parsed and closely read your

36

BOOK SPRINT

IMAGINARY
MUSEUMS,
COMPUTATIONALITY &
THE NEW
AESTHETIC.

P.61

**Read the Book Sprint on
page 61**

Local Books:

Global Books:

fig.2
act local diagram

poems more than any human reader ever will, succinctly analyzing every word, extracting the most specific interpretations possible. They are your dream readers. You used to worry that your work would be unloved and unread: fear not, for you are now popular, a poet in great demand. Your poems are détourned as password code crack lexicons, document compilers and automatically harvested "knowledge" aggregators, appearing on untold numbers of machine-built blogs of the least discriminating nature; the more unique your words are, the more likely they are to appear on ad sidebars, hoping to snare consumers. Your work has never been this widely distributed, mirrored untold times.

Realms such as poetry — which we once thought of as being protected — are making themselves available to commercial processes. Our writing has eerily begun to resemble data trails, spoofing web spiders into thinking that they are records of purchasing patterns or consumer profiles instead of poems. Our subjectivity is now being scooped, coded, analyzed and distributed by tracking devices, all in hopes of increasing purchasing activity. The character of our writing has now modeled itself to the whims of shopping: modulation, constant change, camouflage, mutation, predation, sabotage, parasitism and surveillance. As our writing becomes more fluid — supercharged and impulsive — it acquires more reach, more agility, more speed and deeper market penetration. As a result, our poems now represent the means by which consumerism can continue its expansion. Poetry as manifest destiny: our expansion knows no limits. Why be local when you can truly be global?

I know what you're thinking. You don't want any part of this. I'm going to drop a real secret on you. Shhhh… the new radicalism is paper. Right. Publish it on a printed page and no one will ever know

about it. It's the perfect vehicle for terrorists, serial killers, and sensitive poets. If you don't want it to exist — and there are many reasons to want to keep things private — keep it off the web. Otherwise, close your eyes and think of England, dear.

from: http://www.poetryfoundation.org/harriet/2010/04/your-poems-will-never-go-out-of-print/

Kenneth Goldsmith is a writer and poet whose writing has been called "some of the most exhaustive and beautiful collage work yet produced in poetry" by Publishers Weekly.
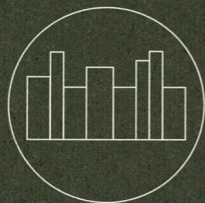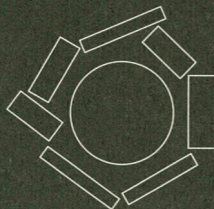
producing
consuming
prosuming

37

BWPWAP

PAPER *Comic!*

The Incal – A Comics Universe by Alejandro Jodorowsky

When his allegedly 14-hour movie version of Frank Herbert's novel *Dune* was stalled in 1976 due to a lack of finances, Alejandro Jodorowsky and his character and set designer Moebius (Jean Giraud) decided to develop further the work they had put into the movie production in the medium of comics. Thus, the story of the Incal and the extensive universe in which it unfolds was born.

The story written by Jodorowsky and originally illustrated by Moebius follows the unlikely, private-eye character John DiFool's journey with the Incal, a pyramid-shaped crystal of great powers. Many factions want to get a hold of the Incal and DiFool's journey is a complicated and dangerous one that involves everything from fighting monsters and a talking "concrete seagull" to being captured by Technopriests and shooting a wolf copulating with a transmutating beauty and beyond … It is a journey that takes him—and the reader— to unexpected and unbelievable dimensions of the technological, spiritual and cosmic imagination in an grand epos about the fate of mankind and the continuous search for universal Enlightenment.

Other main characters include: the Metabaron who is a bounty hunter and the best fighter in the universe; the technocratic cult of the Technopriests who worships the darkness of the Shadow Egg; the city of Megalex inhabited mainly by doped "television wrecks" and a decadent aristocracy; and bird-like creatures called Bergs who gives John DiFool the Incal. All the **38** main characters are based upon Tarot de Marseille cards, which Jodorowsky reassembled in the 1990s.

The Incal series (all originally written in French) includes:
1. *L'Incal Noir* ("The Dark Incal") (1981),
2. *L'Incal Lumière* ("The Light Incal") (1982),
3. *Ce qui est en bas* ("What Lies Beneath") (1984),
4. *Ce qui est en haut* ("What is Above") (1985),
5. *La cinquième essence - Galaxie qui Songe* ("The Fifth Essence - The Dreaming Galaxy") (1988),
6. *La cinquième essence - La planète DiFool* ("The Sixth Essence - Planet DiFool") (1989)

Jodorowsky has since created several stories with other illustrators related to The Incal, most notably the prequel Before the Incal, which consists of:
1. Adieu le père ("Goodbye to Father") (1988),
2. Détective privé de "Classe R" ("Class R Detective") (2003),
3. Croot! (1991),
4. Anarchopsychotiques ("Psychoanarchists") (1992),
5. Ouisky, SPV et homéoputes ("Ouisky, SPV and homeowhores") (1993), and
6. Suicide Allée ("Suicide Alley") (1995).

There is also the sequel *After the Incal*, which so far only consists of *Le nouveau rêve* ("The New Dream") (2000) and the *Final Incal*, which consists of
1. *Les Quatre John DiFool* ("The Four John DiFool") (2008) and
2. *Louz de Garra* (2011).

Jodorowsky has also written individual series on the Metabaron, the Technopriests, and Megalex.

In the Jodoverse and Beyond.
With participation of Alejandro Jodorowsky through a live video stream. Including: Darkness Bright Demdike Stare; Gatekeeper "EXO" Performance Double Bill

Sa.02.02.2013 Conference, Performance, 20:30 to 00:15, Auditorium

Event description on page 239
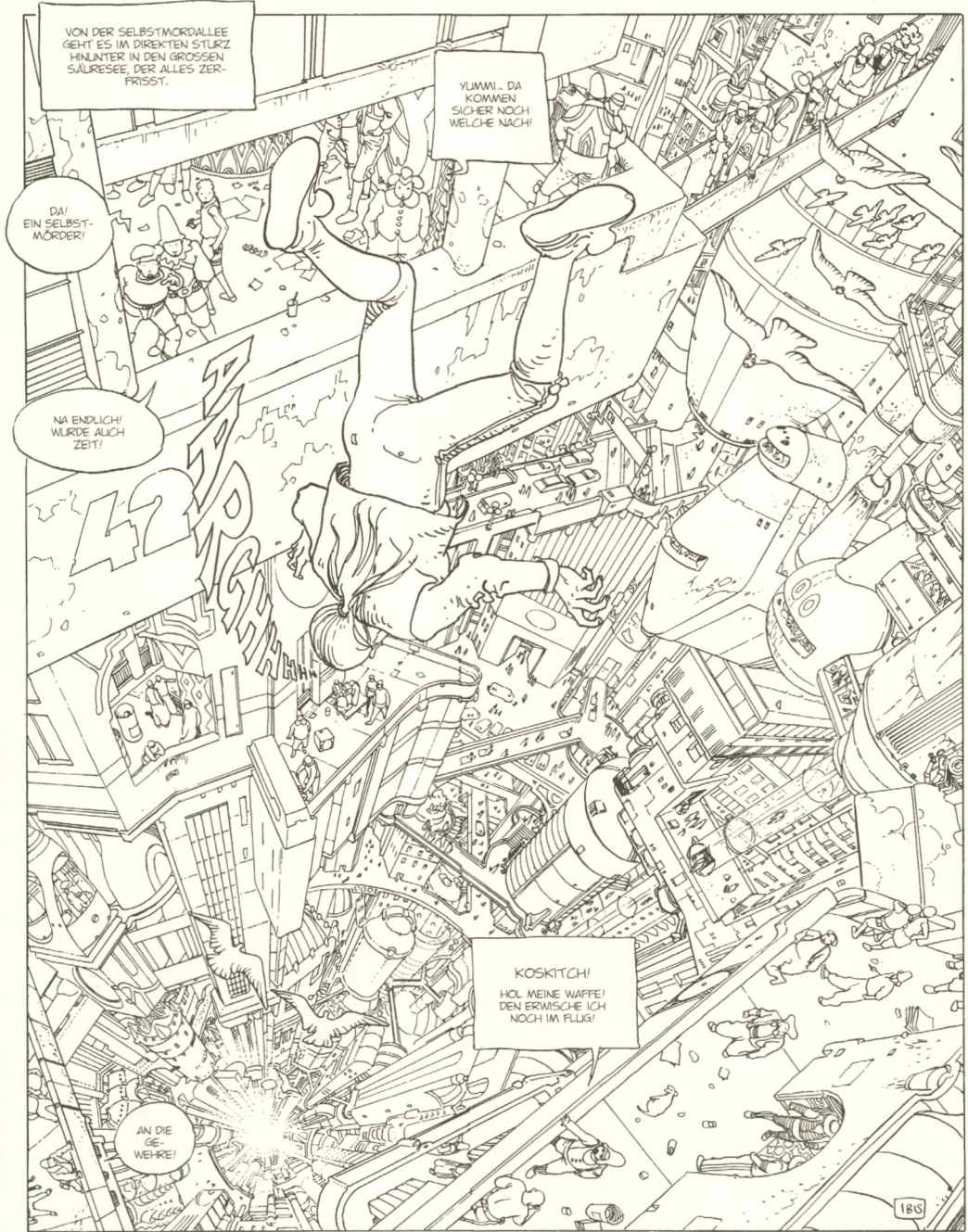
The Incal begins – and ends – with John DiFool falling towards his death.
He is eventually saved and soon thereafter he is handed the Incal from a dying Berg.
From *The Dark Incal*

The Technopriests have captured John DiFool in the TechnoTower and led by the Technopope they are
praising the dark forces of the Shadow Egg to conquer the power of the Light Incal.
From *The Light Incal*
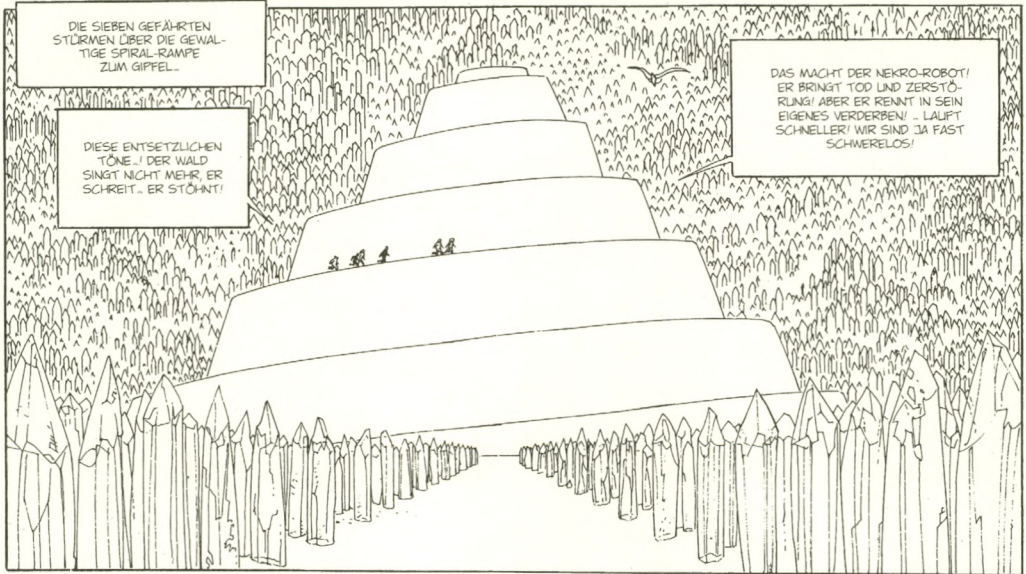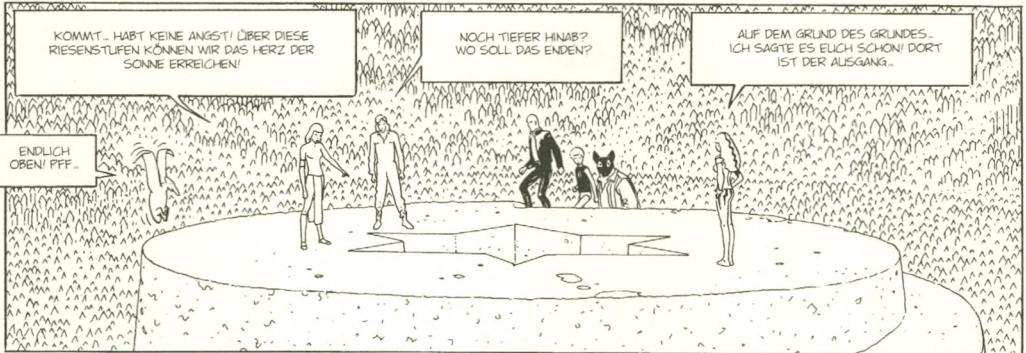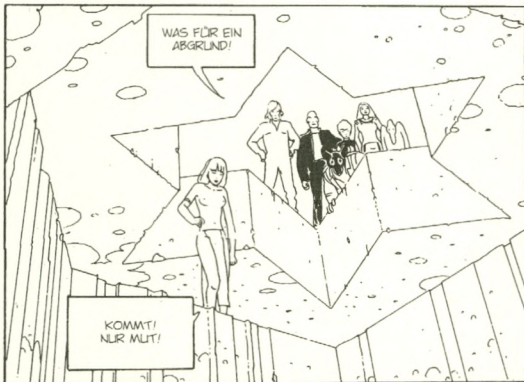
Escaping through the Crystal Forest John DiFool and his fellowship reach the place where they
reunite the Light and Dark Incal in the body of the androgynous messiah Solune.
From *What Lies Beneath*

41

On the planet Aquaend John DiFool and his fellowship dive into a friendly water world,
where they gather necessary support for the fight against the impending darkness caused by the Shadow Egg.
From *What is Above*
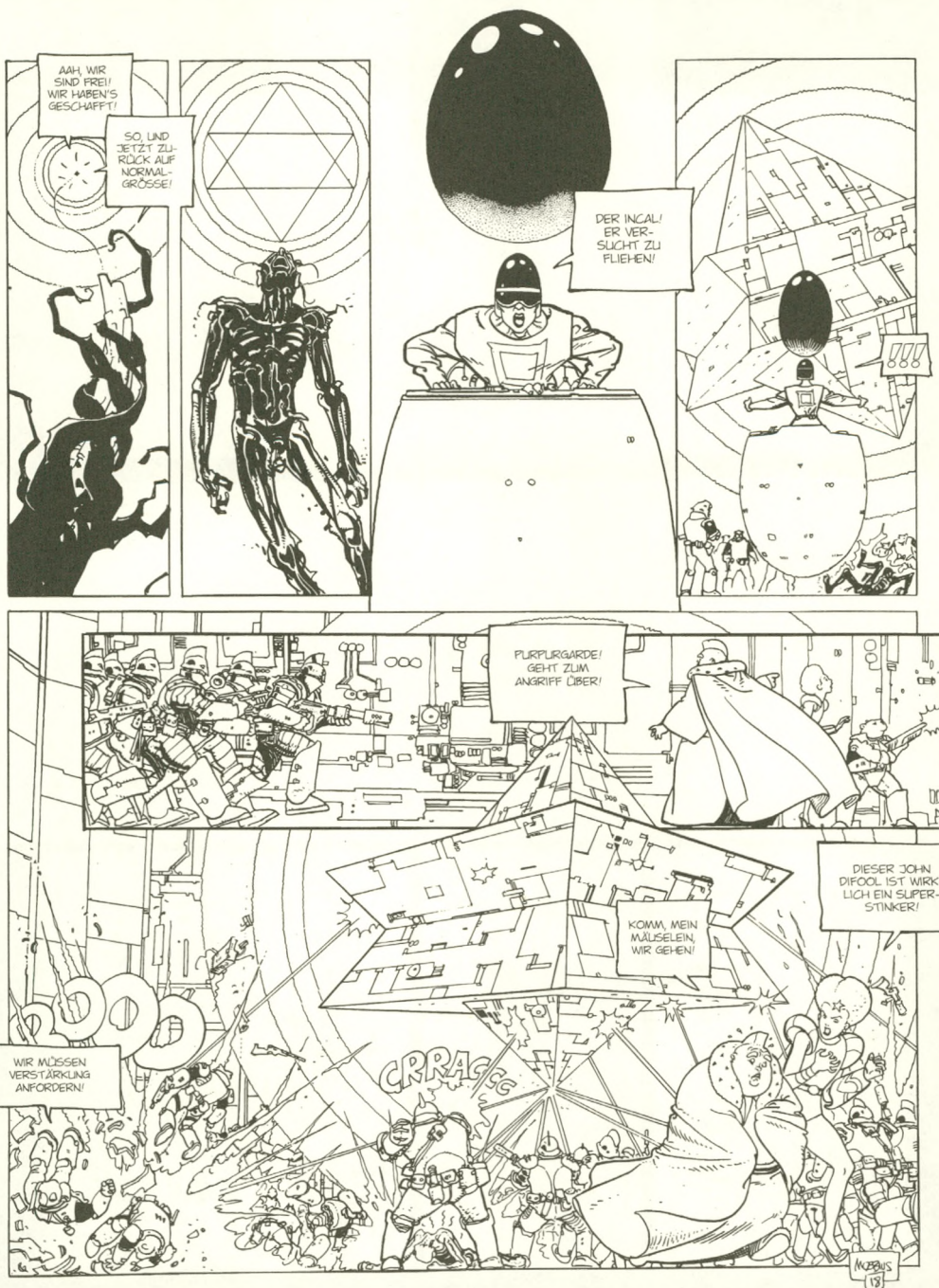
Just before it is too late John DiFool is once again rescued and a big
fright breaks out leading to a confrontation between the Incal and the Darkness.
From *The Fifth Essence - The Dreaming Galaxy*

Frustrated that everyone and everything around has disappeared John DiFool begs the
Incal to let him go but is only reminded that he has been a prisoner of his own self from the beginning.
From *The Sixth Essence - Planet DiFool*
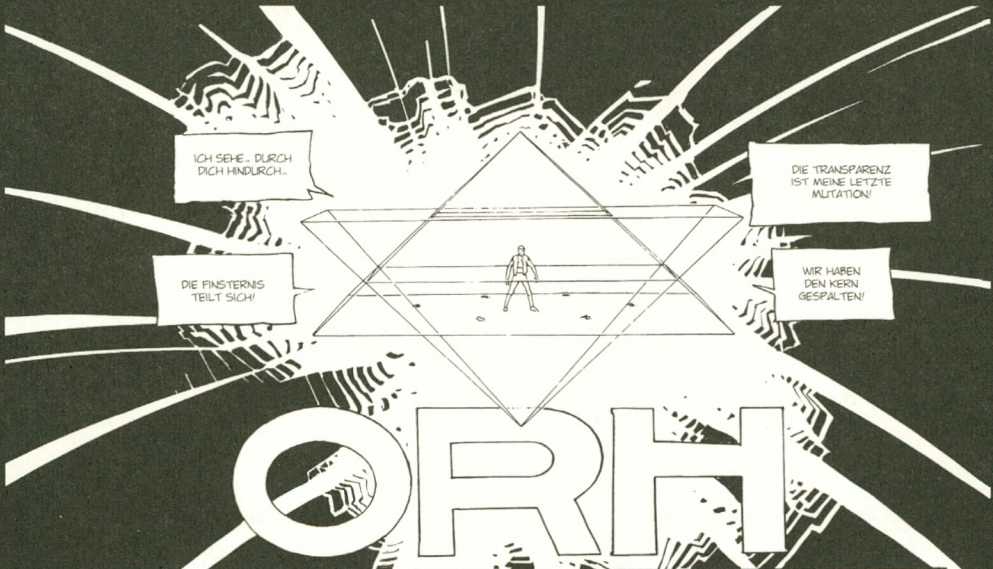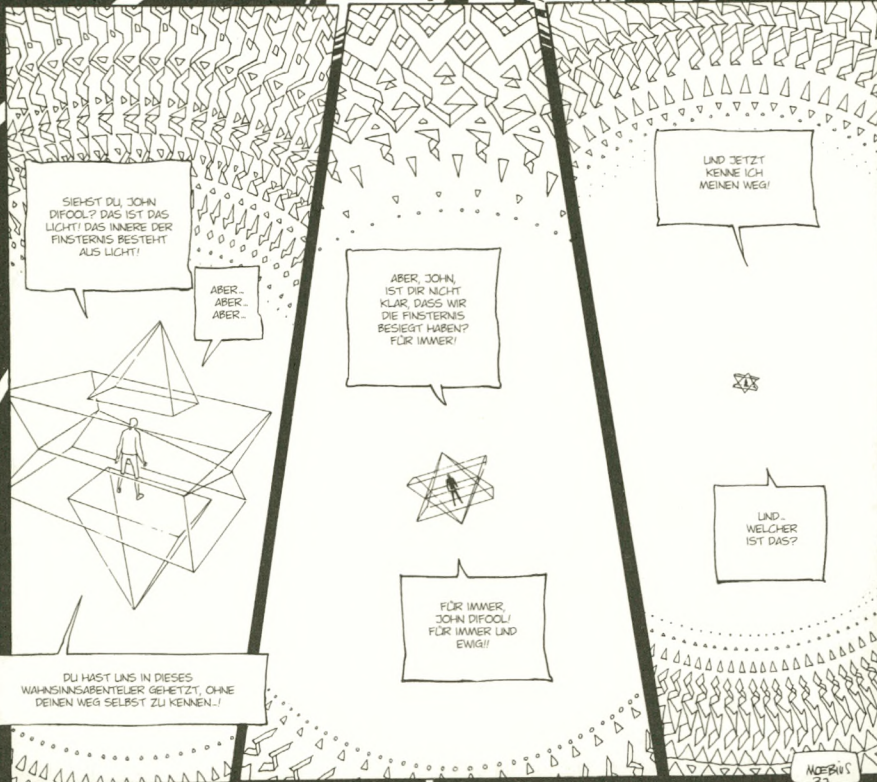
The Incal tells John DiFool that the Darkness has been conquered once and
for all and that now it is time to get to know himself and find the truth with ORH, the Eternal Light.
From *The Sixth Essence - Planet DiFool*

BWPWAP DESIRE

"The war of technology and desire is a war of transformation, in which, if we look deeply enough, we can make out the lineaments of our own vampire future." Allucquère Rosanne Stone, *The War of Desire and Technology at the Close of the Mechanical Age*, 1996

Pluto Day Time	Book Page	Users Thread Events	W,W, W	Earth Date
△ △ △ △ △	173	Building Local Autonomy Networks	Workshop, 15:00, K2	31.Jan
△	191	Spam, Porn and Bodily Computation	Conference, 11:00, Theatersaal	01.Feb
△	199	Textfiles of Desire	Conference, 13:30, K1	
△	217	Back When Pluto was Another Cold War H...	Conference, 11:00, Theatersaal	02.Feb
△	223	Emoporn, Sex Machines and Mediated Sexu...	Conference, 13:30, Auditorium	
△	245	Software of the Future, or The Model prec...	Workshop, 11:00, K2	03.Feb
△	249	In A Quare Time and Place: On the Poli...	Conference, 14:00, K1	
▲	255	BWPWAP Desire with Allucquére Rosanne...	Conference, 16:00, Auditorium	
△	257	BWPWAP Desire Eier Haben with Diane Torr	Performance, 18:30, Auditorium	

Take a chance on me.

Haters gonna hate

en BWPWAP Desire is a space in between. If Pluto stands for the introduction of an element generating crisis, in BWPWAP Desire the queer idea of uncertain belonging generates multiple perspectives, where the flow of desire becomes a way to re-imagine identities and subjectivities. By staying within moments of crisis rather than resolving them, queer artists and sex activists, porn theorists and practitioners, advocate a state of mind and bodily expression in which paradigms are constantly re-contextualized, re-built, re-composed, leaving contradictions open. What is familiar is recognized as always infused with desire. And through a process of estrangement, digital culture (and its obsessive communication) is displaced, reassembled and left open to new interpretations. Sexual dichotomies are highlighted and blurred, power structures are exposed and disrupted, while spam, bugs, memes, online porn,
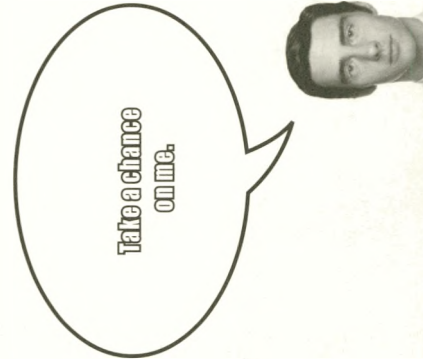
46

and other body technologies become a challenge to reshape our experience of sexual desire. Juxtapositions, decompositions, fragments and unexpected combinations become forms of queer expression. The fundamental question of this thread is: Whether or not Comte de Lautréamont's definition of beauty ("The chance encounter on a dissecting table of a sewing machine and an umbrella") might still serve as a methodology of montage with which to experiment and critically reflect on social and cultural practices.

de Verlangen BWPWAP ist ein Zwischenort. Angelehnt an die Thematisierung Plutos als zur Krise führendes Element, verfolgt dieser Themenstrang die queere Idee der ungewissen Zugehörigkeit. Er erzeugt multiple Sichtweisen auf Verlangen als Möglichkeit, Identitäten und Subjektivitäten neu zu denken. Indem sie in Krisenmomenten verweilen anstatt einen Ausweg aus diesen zu suchen, stehen queere Künstler, Sexaktivisten sowie Porno-Theoretiker und -Praktiker für einen seelischen und körperlichen Zustand ein, in dem Paradigmen immer wieder neu kontextualisiert, gebildet, organisiert und Widersprüche offen gelassen werden. Vertrautes wird stets als von Verlangen durchtränkt wahrgenommen. Durch einen Entfremdungsprozess wird digitale Kultur (und die darin obsessiv praktizierte Kommunikation) dissoziiert, neu zusammengesetzt und für neue Interpretationen geöffnet. Sexuelle Dichotomien werden verdeutlicht und verwischt, Machtstrukturen offengelegt und unterwandert, während Spam, Bugs, Meme, Online-Pornografie und andere Körper-Technologien unsere Erfahrung sexuellen Verlangens verändern. Gegenüberstellungen, Dekonstruktionen, Fragmente und unerwartete

Kombinationen werden zu Formen einer queeren Ausdrucksweise. Die grundlegende Frage dieses Themenstrangs bezieht sich auf Comte de Lautréamonts Definition von Schönheit als „zufällige Begegnung einer Nähmaschine und eines Regenschirms auf einem Seziertisch". Eignet sie sich noch heute als montierende Methode, mit deren Hilfe soziale und kulturelle Praktiken experimentell erkundet und kritisch reflektiert werden könnten?

Haters gonna hate

Haters gonna hate

Haters gonna hate

Haters gonna hate

Haters gonna hate

planets
bodies
festivals
47

BWPWAP
DESIRE
Keynote

BWPWAP Desire with
Allucquére Rosanne „Sandy" Stone

When: Sun, 03.02.2013
Pluto Time: 22:44
CET: 16:00
Where: Auditorium
Respondent: Francesco WARBEAR Macarone Palmieri

REFUSED CLOSURE
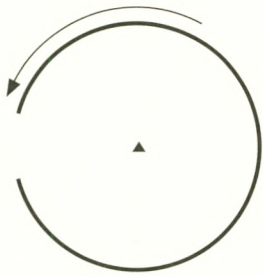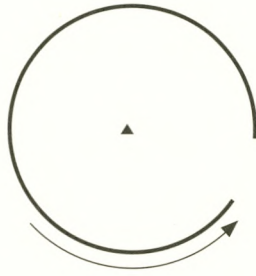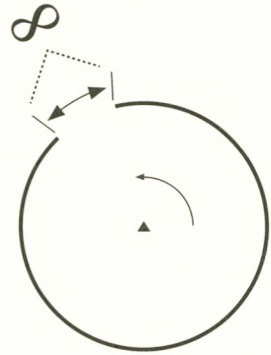
1 Turning Cycle **2** Further Turning Cycle **n** Never Ending

fig.1

Contextualisation > An excerpt from:
The Consensual Hallucination's Binding energy. By Sandy Stone

A therapist might call such a moment one of breaking through one's defenses; I prefer an extension of the Chomskyian deep structure model, which is to say that reality is inescapably mediated by 'language' in the sense of syntactic and grammatical rules which may be hardwired and which determine perception in all the modes we possess -- hearing, seeing, moving. I think all of my work expresses this core concept in different ways.

"Trapped", an ambiguous figure wrapped in cloth and rope which sometimes struggles against its bonds, was designed to creep people out by the way it ruptures the boundaries between inanimate and animate. I had the pleasure of standing in a corner of the darkened gallery and watching visitors approach the plinth upon which the piece rested during the interval when it was still, then watch them recoil when it began to show signs of life.

48

Allucquére Rosanne "Sandy" Stone is an artist, performer, computer programmer, recording engineer, filmmaker and theoretician.

BWPWAP DESIRE
Performance

● **Eier Haben by Diane Torr with Diane Torr, Anus B. Haven, Anaïs Héraud, Kai Simon Stoeger and Viola**
So, 03.02.2013, 18:30 CET
Auditorium

∞

— ▲ C (Vision)

— ▲ B

▲ A
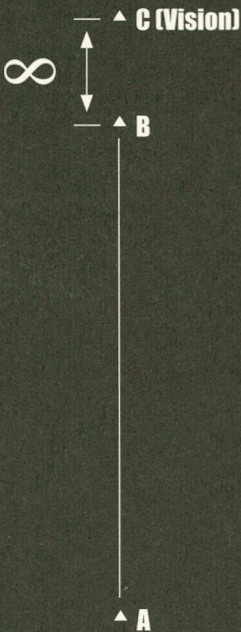
fig.2
xxxxxxxx

Pieces in the series "The Near-Legibility Project" were designed to hold one's attention at an unsettling point at which one is very close to recognizing an object, situation, or identity but can never complete that motion. They are an embodiment of "refuse closure". My purpose in creating them was to produce the same condition of exceeding the consensual hallucination's binding energy, or moment of rupture, in which the possibility exists to experience a different order of reality in which the structure of the hallucination becomes visible — and may, perhaps, be modified. An installation in this series, "Presque Vu", presented the viewer with an imperfect ganzfeld experience (there were vague shapes which disturbed the uniform visual field), in which, rarely and unpredictably, something near the periphery of vision would move very fast and then disappear.

In my earliest work I tried to develop ways of stunning the forebrain with bright lights and loud sounds so as to get more direct access to deeper levels of consciousness. I think I originally developed that approach because of growing up in a rather repressive culture and needing to push back against it. Of course this long predated LSD, which would have greatly simplified those efforts.

More recently I have been working, quite literally, with phenomena at the very edges of perception. Faster computer hardware and tighter software have made it possible to actualize pieces that for years had existed only in my notebooks. "Now you don't", a room-sized installation, uses face tracking algorithms to sense where a person is looking, and then to create disturbing phenomena — staring eyes — only at the extreme edge of the visual periphery.

We reflexively try to look directly at such phenomena, and when the viewer does so, slight hysteresis in the system allows the staring eyes to drift further into the viewer's field of vision for an instant, when they are more noticeable, before disappearing. So in this work I am trying to recreate a lizard-brain experience, poking at ancient reflexes that are normally evoked by predator-prey situations and that were useful when our distant ancestors lived on the savanna. You can see that even now I'm still trying to find ways to bypass the forebrain. Another way of fooling with the lizard brain is to evoke a vaguely disturbing sense of being observed. "Sandy's Fan Club" is a roomful of oscillating electric fans. When someone enters the room, all the fans turn to look at them, and continue to turn to follow them as they move about the room. The piece raises questions of agency, presence, and personal boundary, and also that sense of something vague and disturbing that runs through most of my work.

None of these pieces address issues of gender and/or identity in any direct way. I've done that only once in gallery work, with the video installation "Simple Identity". For the rest, I find that the only approach that satisfies me is theatrical performance, because only theatre affords enough ways to sufficiently control the experience between performer and audience — lighting, sound, voice modulation, body position — to permit the creation of an immersive narrative world.

For me, after a lifetime of making art, the immediacy of the interaction between actor and audience in a black-box theatre is the purpose and fulfillment of my work.

A black-box theater is nothing but a room full of potential — potential straining to be actualized in a way that evokes high emotion and deep thought. It's risky, because sometimes the magic works and sometimes it doesn't, but I can't think of a higher calling.

49

transmediale Marshall McLuhan Lecture 2013 with Ian Hacking
Plutos, Plutocrats & Plutonium

transmediale Marshall McLuhan Lecture 2013 with Ian Hacking

When: Thu, 30.01.2013
Pluto Time: 08:05
CET: 18:30
RSVP: www.mcluhan-salon.de/en/calendar
Where: Embassy of Canada

Followed by the
Opening of:
[[[I'll Show You HD]]]
transmediale Marshall
McLuhan Salon 2013
Exhibition by
Jennifer Chan
CET: 20:00
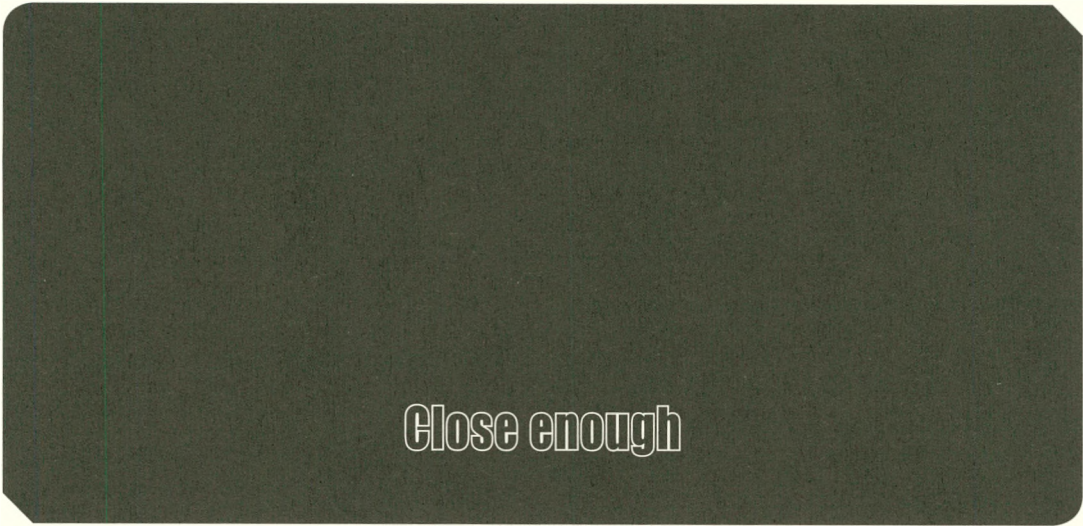
Close enough

en For the transmediale Marshall McLuhan Lecture 2013, we invite you to "dwell in a universe of kinds" with the philosopher Ian Hacking in conversation with Lorraine Daston.

The transmediale Marshall McLuhan Lecture is a cooperation between transmediale and the Marshall McLuhan Salon of the Embassy of Canada.

Ian Hacking is often described as a "philosopher of science." By training as an analytical philosopher of the Cambridge School (that draws on Russell, Moore and Wittgenstein), Hacking is known for bringing a historical approach to the philosophy of science as well as for his work, influenced by Foucault, on the social and institutional **50** construction of the concepts and epistemological frameworks of science. This makes Hacking in his own words, "an analytic philosopher who makes use of the past" as well as a unique transdisciplinary thinker who moves rigorously across the natural sciences and the humanities.

In his 2013 Marshall McLuhan lecture at transmediale, entitled *Pluto, Plutocrats & Plutonium*, the world renowned Canadian philosopher will root out the basic importance of classification to our ways of inhabiting and acting in the world and thereby address questions fundamental to this year's transmediale conference program. Drawing on his earlier groundbreaking work on why classifications and naming matters to how we inhabit the world, Hacking specifically points to the difference between the naming of different kinds of things and different kinds of people and what it has to do with distant celestial bodies like Pluto and entities like Plutonium that affect us directly. In his paper *A Tradition of Natural Kinds*, Ian Hacking wrote: "Kinds are important to the agents and artisans who want to use things to do things. Were not our world amenable to classification into kinds that we cognize, we should not have been able to develop any crafts. The animals, perhaps, inhabit a world of properties. We dwell in a universe of kinds."

CTM.13 – THE GOLDEN AGE
Festival for Adventurous Music and Arts
http://www.ctm-festival.de

CTM.13
THE GOLDEN AGE
Festival for Adventurous Music and Arts

28 Jan – 3 Feb 2013

en transmediale's sister festival, CTM – Festival for Adventurous Music and Arts, once again takes place in parallel, taking over some of Berlin's most exciting cultural and nightlife venues including the HAU, Berghain, Stattbad, Kunstquartier Bethanien and the Funkhaus Nalepastrasse, home of the DDR National Broadcasting Corporation until 1990. With an extensive program of concerts, club nights, presentations, talks and workshops as well as an exhibition the 14th edition of the festival reflects on the current (over-)abundance and ubiquity of music and its consequences for artists and listeners, for aesthetics, politics and the economy.

Under the conditions deployed by globalization and digital culture, which has always been a key aspiration and promise of art and pop culture now fully unfolds: subjectivity unleashed in infinite imaginaries meets with the wide public acceptance of its diverse forms of expression. These manifest not so much as essential originality, but rather as the products of continuous processes of self-design based on the eclectic or syncretic appropriation and transformation of available materials.

Against this backdrop, today's music presents itself as more diverse than ever before, and never before have the listeners' ears been so receptive. This "anything goes" situation, barely constrained by canons, technological limitations, or gatekeeper authorities, fosters what appears to be a paradisiacal flowering of fully realized creative potential: The Golden Age. But when self-expression, once a heavily-contested strategy for emancipation, becomes the norm within digital capitalism's gift economy, that which initially appears to be the manifestation of long fought-for creative freedom quickly reveals its shadow side: competition for the limelight, narcissism, "tumblerization", redundancy, unfair appropriation or sterility are just some of the catchwords up for discussion.

Collaborative Program of CTM and transmediale

The transmediale and CTM Festivals have once again co-curated this year's program of audiovisual and audio performances at the Haus der Kulturen der Welt. Performances by Demdike Stare, Gatekeeper, People Like Us, Vanessa Ramos-Velasquez with guest musician A Guy Called Gerald, as well as Boris Hegenbart with Felix Kubin unite the ideas behind both festival themes: The synchronicity of different temporalities, the increasing blurriness of terms such as near and far, natural and synthetic, and the paradox of simultaneous excess and scarcity are all seen as effects of a dissolution of boundaries fomented by the digitalization of cultural artefacts and their production. The homey comfort of obsolete technologies and archives stands beside the brutally illuminated, overstimulating aesthetic of global digital capitalism. Reversals, devaluations, and re-evaluations are to be found everywhere. Dystopia transforms into utopia, the past into the present, wealth into want, and back again.

Working with the abundance of existing approaches feeds idiosyncratic re-invention and, at the same time, opposes the concept of original creativity. And wherever the omnipotent flow of communication can be taken for granted, new (or old?) possibilities of community open up by limiting or even interrupting these connections. BWPWAP identifies the ongoing revision of established categories of knowledge as a source of continuous upheaval, a process that equally feeds the blissfull diversification and mercilessly cumulative excesses of the Golden Age. The revisited will never be completely forgotten, but rather retroactively induces a plethora of alternate narratives.

51

de Das Schwesterfestival der transmediale, das CTM – Festival for Adventurous Music and Arts, findet auch in diesem Jahr zeitgleich an einigen der spannendsten Orte des Berliner Kultur- und Nachtlebens statt, darunter im HAU, im Berghain, im Stattbad, im Kunstquartier Bethanien und im denkmalgeschützten Funkhaus Nalepastraße, in dem bis 1990 der Rundfunk der DDR seinen Sitz hatte. In Konzerten, Clubnächten, einem Gesprächs- und Ausstellungsprogramm sowie in Workshops beschäftigt sich die 14. Ausgabe des Festivals unter dem Titel The Golden Age mit der gegenwärtigen Überfülle und Allgegenwart von Musik. CTM.13 fragt nach den aus dieser Situation resultierenden Chancen und Herausforderungen für Künstler und Zuhörer, und diskutiert Fragen in den Bereichen Ästhetik, Ökonomie und Politik. Unter den Bedingungen der Globalisierung und der digitalen Kultur zeigt sich heute, was stets Streben und Versprechen von Kunst und Popkultur war: Eine radikal freigesetzte Subjektivität darf sich nahezu grenzenlos verwirklichen. Diverse Ausdrucksformen sind akzeptiert. Sie beanspruchen keine Originalität, sondern sind Self-Design-Produkte, die auf eklektische oder synkretistische Weise aus den Ressourcen des bereits Vorhandenen schöpfen. Die Musik der Gegenwart zeigt eine nie dagewesene Vielfalt. In einem kaum noch durch einen Kanon, technische Limitierungen oder Autoritäten geregelten „anything goes"-Raum eröffnet sich ein unendliches und daher oft als paradiesisch empfundenes Arsenal künstlerischer Möglichkeiten. Selten zuvor waren die Ohren so weit geöffnet. Wenn aber Selbstverwirklichung, einst eine hart umkämpfte Strategie der Befreiung, in der Geschenkökonomie des digitalen Kapitalismus zur **52** gesellschaftlichen Norm

CTM.13
THE GOLDEN AGE
Festival for Adventurous Music and Arts

wird, zeigen sich schnell die Schattenseiten: Beliebigkeit, Aufmerksamkeitskonkurrenz, Verlust von Öffentlichkeit, Narzissmus, Redundanz und
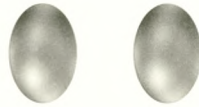
Ste-   rilität sind nur einige der Schlagworte, die zur Diskussion stehen.

Gemeinsames Programm von CTM und transmediale

Das diesjährige Programm mit AV- und Audio-Performances im Haus der Kulturen der Welt entstand in enger Zusammenarbeit zwischen der transmediale und dem CTM-Festival. Die Aufführungen von Demdike Stare, Gatekeeper,

28 Jan - 3 Feb 2013

People Like Us, Vanessa Ramos-Velasquez feat. A Guy Called Gerald sowie Boris Hegenbart mit Felix Kubin verbinden die Motive der beiden Festivalthemen: Die Synchronizität unterschiedlicher Zeitebenen, der Zusammenfall des Fernen und des Nahen sowie des Synthetischen und des Natürlichen und die Parallelität von Überfluss und Mangel zeigen sich als Effekte einer durch die Digitalisierung angefeuerten Entgrenzung der kulturellen Artefakte und ihrer Produktion. Das Heimelige obsoleter Technologien und des Archivs steht dabei neben der brutal ausgeleuchteten, überstimulierenden Ästhetik des globalen Digital-Kapitalismus. Allerorts finden sich Umkehrungen, Entwertungen und Neubewertungen. Dystopia verwandelt sich in Utopia, Vergangenheit in Gegenwart, Reichtum in Bedürfnis und zurück. Die Arbeit mit dem reichlich Vorhandenen nährt ideosynkratische Neufindungen und stellt sich zugleich dem Konzept originärer Schöpfung entgegen. Und wo der Fluss der Kommunikation mit seiner alles verbindenden Potenz als gegeben angesehen werden kann, eröffnen sich zugleich neue (oder alte?) Möglichkeiten der Vergemeinschaftung durch die Begrenzung oder gar Unterbrechung dieser Verbindungen. BWPWAP identifiziert die fortlaufende Revision etablierter Wissenskategorien als eine Quelle für andauernde Umbrüche. Dieser Prozess zeigt zugleich das beglückend wie gnadenlos Akkumulative des Golden Age: Die durch neue Entwicklungen überholten Wissenskategorien werden niemals vollständig gelöscht, sondern induzieren retroaktiv eine Vielzahl neuer Abzweigungen und alternativer Erzählungen.

CTM Program Highlights

CTM.13
THE GOLDEN AGE
Festival for Adventurous Music and Arts

28 Jan – 3 Feb 2013

Sat 25 Jan

19:00
Kunstraum Kreuzberg /
Bethanien
CTM.13 Exhibition – In That Weird Age
Works by Lucas Abela (au), Tabor Robak (us), Doppeldenk (de), Tim Tetzner (de), Nam June Paik (kr), Network Awesome (de/us), Alexander Dorn (de), Constant Dullaart (nl), Curating Youtube (de) and more
> Duration: 26. January till 24 February 2012
> Opening times: daily 12 – 19:00

Wed 30 Jan

16:00 HAU2 Rehearsal Space
Pulse Lab II: Works for Wave Field Synthesis
Students of Robert Henke / Soundstudies masters program at the UdK Berlin. – entrance free

17:00 HAU2
Soulnessless – Canto I-IV
Terre Thaemlitz (us)

18:30 HAU2
Soulnessless – Talk
Terre Thaemlitz (us)

20:00 HAU2
Soulnessless – Canto V
Terre Thaemlitz (us)

20:00 Berghain
Jar Moff (uk), Mark Fell (uk), Keith Fullerton Whitman (us), Florian Hecker (at) Lee Gamble (uk), Heatsick (uk/de) "Extended Play". In collaboration with PAN

Thu 31 Jan

16:00 HAU 2 Rehearsal Space
Pulse Lab II: Works for Wave Field Synthesis

Students of Robert Henke / Soundstudies masters program at the UdK Berlin. – entrance free

20:00 Berghain
A Cell of One (de), Holly Herndon (us), Forest Swords (uk), Kuedo live A/V show with MFO (uk/de), d´Eon (ca)

Fri 1 Feb

16:00 HAU2 Rehearsal Space
Pulse Lab II: Works for Wave Field Synthesis
Students of Robert Henke / Soundstudies masters program at the UdK Berlin

20:00 HAU1
Dean Blunt presents The Narcissist (uk)
Xiu Xiu + Eugene S. Robinson: Sal Mineo (us)

23:00 Berghain
Rave Undead II
Conor Thomas (uk), Samuel Kerridge (uk), Shed (de), Powell

(uk), Evol (es), Andy Stott (uk), Mark Archer (Altern 8, uk), Lower Order Ethics (hu)

Sat 2 Feb

13:00 Funkhaus Nalepastraße
Subharchord – A Child of the Golden Age
Ina Pillat (de/no) – "Subharchord – A Child of the Golden Age" – documentary preview & discussion Gerhard Steinke (de) – talk Frederic Rzewski (us) "Zoologischer Garten" Frank Bretschneider (de) "Kippschwingung" Biosphere + The Pitch (no/int)

16:00 HAU2 Rehearsal Space
Pulse Lab II: Works for Wave Field Synthesis
Students of Robert Henke / Soundstudies masters program at the UdK Berlin.

23:00 Stattbad Main
Greco-Roman Soundsystem (uk/de), Simian Mobile Disco (uk), Skream feat. Sgt Pokes (uk)

23:00 Stattbad Bunker Floor
Purge
BlackBlackGold (us), Tom Ass (se), xorzyzt (us), Sun Worship (de), Necro Deathmort (uk), Alec Empire (de)

23:00 Stattbad Boiler Floor
#Ghashtag
BlackBlackGold (us), Tom Ass (se), xorzyzt (us), Half Girl / Half Sick (de), Gatekeeper (us) "Giza", ᅲᅲ– ᄋZ –ᅲᅲ (int), Mykki Blanco (us), EAN (uk)

Sun 3 Feb

16:00 HAU 2 Rehearsal Space
Pulse Lab II: Works For Wave Field Synthesis
Students of Robert Henke / Soundstudies masters program at the UdK Berlin.

20:00 Astra
Khyam Allami (iq) with Vasilis Sarikis (gr), Sunn O))) (US)

53

Students of Robert Henke / Soundstudies masters program at the UdK Berlin. – entrance free

"file_under:"
An Introduction by Kristoffer Gansing

transmediale 2013 **BWPWAP**
http://www.transmediale.de/bwpwap

file_under:
The Imaginary Museum

Not tired yet?
Here comes a new
meta-framework for
the festival!

file_under:
The Imaginary Museum

en As an overall conceptual road map to the year-ly changing themes, at transmediale 2013 we initiate the *file_under*: framework as an ongoing discussion surrounding the festival and our all-year program. The *file_under*: activity takes place through our workshops, public discussions at the festival and year-round events, experimental forms of documentation and publications. With this framework we want to develop long-term arguments for the imaginary space created by the festival as a temporary multiform of ideas and practices. Curators behind transmediale initiated the framework concept in early 2012 with a discussion of the notion of *The Imaginary Museum*. This discussion has been informing development of the festival program and instigated critical re-engagement with André Malraux's Imaginary Museum as one of the most influential paradigms for technologically informed 20th century cultural production. Malraux's work, dating back to his first art theory books in the mid 1940s, employs a cinematic montage technique, where Malraux acts as a kind of proto-image blogger, arranging artworks of different genres and eras, recontextualizing them through odd pairings, close-ups, even retouching. Despite this innovative technique, one might (as Georges Didi-Huberman recently suggested) think about the imaginary museum as dated in its ambition to present an art of all times and places, and indeed BWPWAP, as it promotes the idea of world culture ultimately linked to universalism with a modernist, Western bias. However, perhaps it is precisely this kind of universalism that would be exciting to think about in relation to the fragmented and post-global meme culture of digital networks and related ideas, such as the new aesthetic. At transmediale 2013 and beyond, this discussion of the imaginary museum will be interrogating the past, present and future processes of decontextualization and re-contextualization taking place in contemporary network culture.

The wider theoretical implications of the imaginary museum aside, the idea is also to use the framework of the imaginary museum as a reflection of what we do in the festival. A festival can be seen as the opposite of a museum: It is a temporary manifestation, as festivals traditionally celebrate the transition between seasons. But a festival like transmediale is also much more than the five days at the beginning of February each year. It is also an imaginary space that is engaging

and being engaged by people over the entire year. With its more than   i

25-year history, transmediale has built itself a reputation as one of the premier festivals dealing with media art, critical media theory and DIY culture. As such, participants and audiences do not only emerge at transmediale out of nowhere they participate in creating the imaginary of the festival. And what does a festival build over time? It could be argued that like museums, a festival puts forward certain long-term arguments. It collects and classifies through repeated specific approaches, recurring participants' topics and formats. In this sense, without a permanent physical presence, one can think of the festival as an imaginary museum. This resonates with the fluid and open concept that the museum enjoyed in the Renaissance (See Paula Findlen's groundbreaking *The Museum: Its Classical Etymology and Renaissance Genealogy*). Intrinsically linked to the imaginary, this notion of museum was connected to cultural practices—predominantly to that of collecting without necessarily creating systematic archives, but instead producing unpredictable encounters.

Although we might consider digital culture as a space of unpredictable encounters governed by algorithms defining the new walls of the imaginary museum, it still has users and agency. But users and their agency unfold differently today than in the culture of private collectors in the Renaissance, or in the post-war curating of the imaginary museum. The distributed network allows for interventions to take place independently of collections, institutions and corporations, albeit still in interaction and co-dependency with them.

For the transmediale framework of The Imaginary Museum, we are interested in Malraux's contemporary lure, asking why the imaginary museum is interesting to think about today: in thinking about memes as creating worlds within the global, going against the idea of globalization as flattening or depending on a totalizing Googlesphere, and instead looking to the constant creation of shared intimate and sometimes closed worlds of reference.

BOOK SPRINT
IMAGINARY MUSEUMS, COMPUTATIONALITY & THE NEW AESTHETIC.
P.61

In the next section of this catalog, we invite you to reflect further on this topic through the essay *Imaginary Museums, Computationality & the New Aesthetic*. This text was produced in a four-day long process of collaborative writing, a so called book sprint, facilitated by Adam Hyde through the Booktype software and featuring writers David M. Berry, Michael Dieter, Baruch Gottlieb and Lioudmila Voropai. The instructions were to write an essay on the relationship between the netculture meme, The New Aesthetic and The Imaginary Museum, as an art world meme. Following this intense and extremely creative writing process, a work of approximately 12,000 words was produced as a contribution to the *file_under: The Imaginary Museum* framework informing transmediale 2013.

file_under:
The Imaginary
Museum
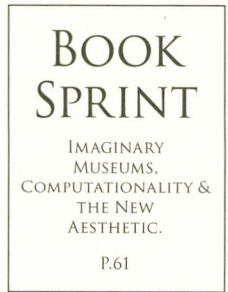
de Als umfassende konzeptuelle Roadmap für die jährlich wechselnden Themen und als Rahmen für die Diskussionen rund um das Festival und das begleitende Jahresprogramm führen wir bei der transmediale 2013 das Projekt *file_under:* ein. Es zieht sich als roter Faden durch die Workshops und öffentlichen Diskussionen des Festivals, durch die das ganze Jahr über stattfindenden Veranstaltungen und manifestiert sich in experimentellen Formen der Dokumentation und in Publikationen. Mit diesem thematischen Rahmen wollen wir Thesen für den imaginären Raum entwickeln, den das Festival als temporäre Plattform für vielfältige Ideen und Praktiken öffnet. Initialzündung war eine Anfang 2012 geführte Diskussion der transmediale-Kuratoren zur Idee des „Imaginären Museums". Sie begleitete die Entwicklung des Festival-Programms und regte eine neue Auseinandersetzung mit André Malraux' Imaginärem Museum als einem der einflussreichsten Paradigmen der technologisch geprägten Kulturproduktion des 20. Jahrhunderts an. Beginnend mit seinen ersten kunsttheoretischen Büchern aus den 1940er Jahren, nutzt Malraux eine kinematografische Montagetechnik. Wie ein Pionier des Bloggens arrangierte er Bilder verschiedener Genres und Epochen, rekontextualisierte sie in seltsamen Paarungen, entnahm Close-ups und retuschierte sogar. Trotz dieser innovativen Technik kann man (und Georges Didi-Huberman tat das kürzlich) dem Imaginären Museum vorwerfen, es sei mit seinem Anspruch, die Kunst aller Zeiten und Orte zu präsentieren, überholt und tatsächlich BWPWAP, schließlich geht es von einer universalen Weltkultur aus, eine westlich-modernistisch geprägte Vorstellung. Doch vielleicht ist es fruchtbar, gerade über diese Art der Universalität nachzudenken, mit Blick auf die fragmentierte post-globale Meme-Kultur digitaler Netzwerke und verwandte Konzepte, etwa „New Aesthetic". Bei der transmediale 2013 und darüber hinaus beleuchtet die Diskussion rund um das Imaginäre Museum die in der gegenwärtigen Netzkultur stattfindenden Prozesse der Dekontextualisierung und Rekontextualisierung und wirft den Blick auch in die Vergangenheit und in die Zukunft.

Abgesehen von den weitläufigen theoretischen Implikationen des Imaginären Museums, wollen wir das Konzept auch als Reflexion dessen nutzen, was wir beim Festival machen. Ein Festival kann als gegensätzlich zu einem Museum aufgefasst werden: Es handelt sich um eine temporäre Manifestation, traditioneller Weise feiern Festivals die Übergänge zwischen den Jahreszeiten. Ein Festival wie die

transmediale ist aber weit mehr als die fünftägige Veranstaltung Anfang

Februar jeden Jahres, nämlich ein imaginärer Raum, der das ganze Jahr über von Menschen bespielt wird und ihnen offen steht. In den mehr als 25 Jahren ihrer Geschichte hat sich die transmediale einen Namen als eines der bedeutendsten Festivals für Medien-

kunst, kritische Medientheorie und DIY-Kultur gemacht. Teilnehmer und Publikum tauchen nicht plötzlich aus dem Nichts auf, sie schaffen das Imaginäre des Festivals mit. Und was erschafft ein Festival im Laufe der Zeit? Man könnte sagen, es formuliert ähnlich wie ein Museum langfristig wirksame Thesen. Es sammelt und kategorisiert, folgt dabei bestimmten Strategien und greift wiederkehrende Themen und Formate auf. In diesem Sinne kann ein Festival auch ohne permanente Präsenz als Imaginäres Museum betrachtet werden. Diese Vorstellung erinnert an das offene Ausstellungskonzept von Museen in der Renaissance (Paula Findlen stellt es in ihrer bahnbrechenden Arbeit *The Museum: Its Classical Etymology and Renaissance Genealogy* dar). Eng verbunden mit dem Imaginären war diese Vorstellung an kulturelle Praktiken geknüpft, vor allem an die des Sammelns ohne systematische Archivierung, wobei unvorhergesehene Verbindungen entstehen.

Ist digitale Kultur ein Raum unvorhersehbarer Begegnungen, bestimmt von Algorithmen, welche die neuen Wände des Imaginären Museums ausmachen, wirken in ihr trotzdem Akteure. Und ihre Praxis unterscheidet sich von der privater Sammler der Renaissance oder von der kuratorischen Herangehensweise an das Imaginäre Museum nach dem Zweiten Weltkrieg. Das dezentrale Netzwerken erlaubt Interventionen außerhalb von Sammlungen, Institutionen und Unternehmen, wenn auch oft in Interaktion mit oder Co-Abhängigkeit von solchen Organisationen.

Im Rahmen der Auseinandersetzung der transmediale mit dem Imaginären Museum fragen wir nach Malraux' zeitgenössischer Bedeutung und danach, warum es heute interessant sein könnte, sich mit dem Imaginären Museum zu beschäftigen. Wir untersuchen Meme als Produzenten von Welten innerhalb des Globalen, schwimmen gegen den Strom der Vorstellung von einer Globalisierung, die von der totalisierenden Googlesphäre abhängt, und blicken stattdessen auf die ständige Produktion geteilter intimer und manchmal geschlossener Referenzwelten.

Wir laden Sie dazu ein, nach der Lektüre des Essays *Imaginary Museums, Computationality & the New Aesthetic* auf den folgenden Seiten weiter über dieses Thema nachzudenken. Es entstand in einem viertägigen Prozess kollektiven Schreibens, einem so genannten Booksprint, ermöglicht von Adam Hyde durch die Software Booktype und ausgeführt von den Autoren David M. Berry, Michael Dieter, Baruch Gottlieb und Lioudmila Voropai. Wir baten sie, ein Essay über die Beziehungen von Netzkultur-Memen sowie über New Aesthetic und das Imaginäre Museum als Kunstwelt-Meme zu schreiben. Ergebnis dieses intensiven und außergewöhnlich kreativen Schreibprozesses ist ein Text von rund 12.000 Wörtern, ein Beitrag zum Projekt *file_under: The Imaginary Museum* anlässlich der transmediale
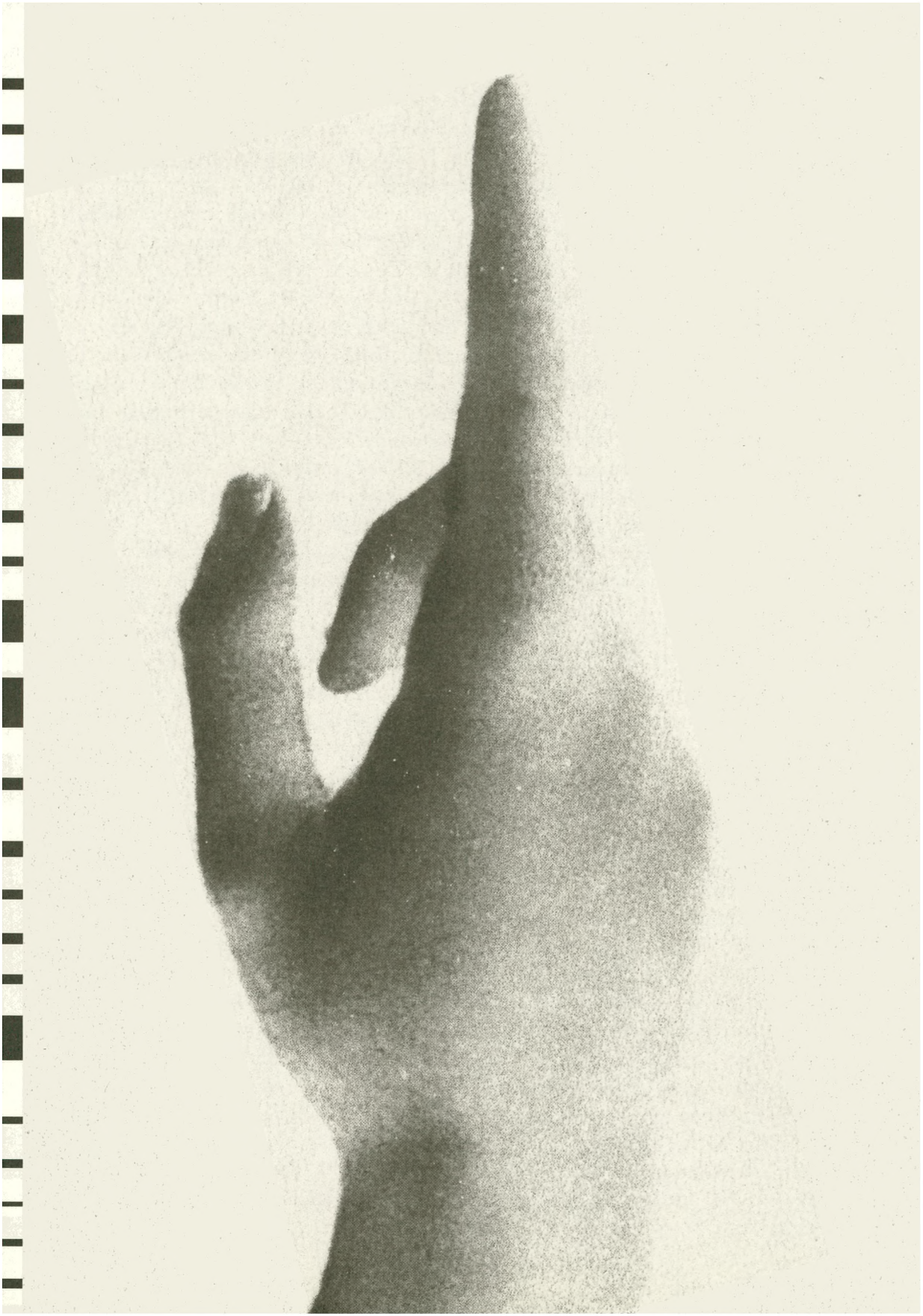
iv   2013.

IMAGINARY MUSEUMS, COMPUTATIONALITY & THE NEW AESTHETIC

Chapter One

INTRODUCTION

Once we know that the very essence of creation is a break with the past, art links up with history, so to speak, in reverse.

The notion of the glitch, as a technical artifact, whether accidental, system-generated, pragmatically or aesthetically created, contains within it a framework for thinking through the digital, or as we would prefer, the computational. More specifically, the glitch is an exceptional way of reflecting on key aspects of the new aesthetic as a moment within a computational society, or what Vilém Flusser once called a post-historical age where we recognize ourselves not as subjects, but projects bound up in the structure of algorithms and theorems designed out of ourselves (2004: 90). In many ways the new aesthetic has served as a lightning rod for general recognition that our computational way of thinking is (finally) having a major influence on socialities, work and life itself. Indeed, the capacities of calculative systems and devices to use context to present the user with predictive media and information in real-time, sometimes to startling effect, has become a normative experience of living in a computationally augmented everyday. We would even go further and suggest that computation itself has become an important set of conceptual, theoretical, aesthetic, and practice-based styles of life today, such that we live in a historical constellation of intelligibility defined by computationality. But that is getting ahead of ourselves.

The new aesthetic, as is now widely known, was initiated as the 'New Aesthetic project' in early 2011 through a Tumblr blog started by James Bridle, a UK based designer/artist/programmer

working in the creative industries. He declared his ambition as "collecting images and things that seem to approach a new aesthetic of the future", which mainly took place by posting 'found' images from across the Internet (Bridle 2011). Tumblr archives imagery – it is a noticeably visual platform – and highlights digital processing from multiple perspectives (see Berry et al 2012). FIG.1

This nascent New Aesthetic was subsequently presented at South By Southwest (SXSW) in a panel Bridle organized. The presentation was structured in particular around the notion of machinic vision, as the abstract for the event stated,

> We are becoming acquainted with new ways of seeing: the Gods-eye view of satellites, the Kinect's inside-out sense of the living room, the elevated car-sight of Google Street View, the facial obsessions of CCTV... As a result, these new styles and senses recur in our art, our designs, and our products. The pixelation of low-resolution images, the rough yet distinct edges of 3D printing, the shifting layers of digital maps. In this session, the participants will give examples of these effects, products and artworks, and discuss the ways in which ways of seeing are increasingly transforming ways of making and doing (SXSW, 2012).

In the audience was the science fiction author Bruce Sterling, who wrote a short essay for his Wired blog, *Beyond the Beyond*, reflecting on the idea, in some senses mapping out its contours and possibilities (Sterling 2012). Shortly after being published, this post rapidly circulated around the world, generating significant controversy and a great deal of discussion from a number of commentators. The contestation created in this storm of attention around the new aesthetic has been extremely revealing, both in the terms of reservations from media arts contexts, but also with more fascinating recognition by a wider public that the concept of the new aesthetic identified something interesting.

It is this something that we want to discuss here, to tease out how the new aesthetic has given us a useful register to talk more generally about computationality, especially in terms of the

post-humanist claims surrounding the idea, along with questions of contemporary cultural production, materialist politics and critical thinking. Put another way, the new aesthetic has given us one possible grammar for identifying and critiquing the digital, but also for recognizing an emergent regime of computational sense-making – an issue that we want to explore in this text. To be clear, our aim is not to become the defenders of the new aesthetic, or to accept it as defined by the creative industries themselves. Rather, we want to think through the spaces opened up by this concept far beyond the initial 'mood- boarding' techniques that gave rise to Bridle's formulation. Somewhat tellingly, criticism of the new aesthetic often goes no further than declaring that the new aesthetic is neither 'new' nor 'aesthetic', which only serves to close down discussion before it has even started.

Thus we explore computational sense-making as machines process, format, organize and understand the world, especially as this is entangled with competing notions of (post)humanism. We investigate, moreover, how these settings encourage modes of archiving and representing connected to informational accumulation and security apparatuses. In other words, we aim to unpack these ideas as a practice of assembling which is shaped by computational means, and also how this implies the elaboration of a new aesthetic regime.

Perhaps surprisingly, the notion of The Imaginary Museum first proposed by André Malraux in the late 1940s and early 1950s assists with establishing the terms of our discussion. Archivization and collecting is comprehended in this schema as transformative in onto-epistemological terms. That is, as Barbara Eldredge writes, "taking an object out of its original context and placing it in a museum fundamentally changes the very nature of the object, changes its purpose from utilitarian to aesthetic... In this way, a table created for utilitarian purposes or a religious icon created to access the sublime are transformed into aesthetic objects, what Malraux calls style" (Eldredge 2012). There is, likewise, a strong medial aspect to Malraux's understanding of these processes, especially as photography becomes a medium that allowed for technical diagramming of semblances and affinities,

Malraux argues that his collection of reproductions performs the same transformative function but better. Photographs or art are not bound by the limitations of physical display. Exhibiting pictures of artworks is infinitely easier to access/transport/display/juxtapose than the artworks themselves. In an instant, one can place a picture of The Sphinx beside a picture of the Eiffel Tower (Eldredge 2012).

From our perspective, the notion of the imaginary museum might itself be productively thought in relation to the new aesthetic for two reasons. Firstly, it invites discussion of the new aesthetic through one of the frameworks that animates transmediale 2013, and which we also believe is an interesting framework in terms of computational systems. Secondly, it allows us to ask the question of what the Imaginary Museum imagines, and what this can tell us about the collection, curation and archivization of cultural content today through new media. Indeed, aspects of elitism, popular culture, technical storage, analytics and reproduction that inform the imaginary museum are also fully present in the new aesthetic. In Malraux's terms, we might wonder whether we are similarly witnesses of a consistent or 'grand style,' certainly in relation to a dominant trend for all things posthuman.

There have, however, been previous attempts to think through the imaginary museum in terms of the computational. For example, in the 1980s Harold McWhinnie expanded on Malraux's idea through the notion of an 'instant museum' enabled by digital technologies. He created prototypes of three such 'museums' on floppy disks, but the full unrealized proposal included a distributed bulletin board that extended to locations in outer space, so that "works of art would be stored in an information retrieval system and could be beamed back and forth to the museum spectator both on earth, or under it in an art museum, and on other space stations as well" (cited in Prince 1988: 88). Despite seeming outlandish, electronic imaginary museums are arguably no longer hypothetical propositions, but fully enabled through the database technologies that form computationality.

In this respect, we can examine the concept of the imagined

museum – drawing links with the function of the imaginary linked to the notion of imagined community theorized by Benedict Anderson (2006) or Wendy Hui Kyong Chun's imaginary networks. As Darzin (1957) argues:

> The imaginary museum is an essentially modern thing: brought forth by the improvements in methods of reproduction and by the development of color photography, it has helped to familiarize the modern public with works of different periods and cultures. The exemplary works thus forfeit their high rank and are integrated in the community of minor works. Paintings, sketches, sculptures, ceramics are detached from their surroundings and thrust into a realm where they can lead an autonomous existence, unhampered by the laws of time and space (Darzins 1957: 107).

Speculation of an imaginary museum of culture also drives technological dreams of comprehensive digital collections – sometimes referred to as an infinite archive. The accumulative and curatorial nature of the new aesthetic has obvious links with this notion of registering and recording technical artifacts. It resonates, moreover, with how the Platonic dream of a new 'cyberspace' and has informed the imaginaries of Internet technologists. As Erik Davis put it, "the animating archetype of the information economy, its psychological spunk, lies in a gnostic flight from heaviness and torpor of the material earth, a transition from the laboring body into a symbol processing mind" (1999: 115). Others have also noted this characteristic in Malraux's notion; for example, Sypher observes, "in fact, there is something almost Platonic about the [imaginary] museum that sets Heraclitean Change over against the Eleatic Permanence of an Art" (1985: 149).

Indeed, having considered the possibilities opened up by photographic reproduction, Malraux conceives of this milieu as both singular and somehow 'without walls' in contrast with the 'real' museums. He writes:

> Hitherto the connoisseur duly visited the Louvre and some

subsidiary galleries, and memorized what he saw as best he could. We, however, have far more great works available to refresh our memories than those which even the greatest of museums could bring together. For a 'Museum without Walls' is coming into being, and (now that the plastic arts have invented their own printing-press) it will carry infinitely farther that revelation of the world of art, limited perforce, which the 'real' museums of-fer us within their walls (Malraux 1978: 16).

Nevertheless, the affordances of this imaginary museum are the systems of photographic reproduction available to Malraux in the 1940's. This is essentially a question of media abstraction. Similarly the new aesthetic must be thought through historically, critically and materially, and its site in the computational culture we now ex-perience reflects the contemporary problems raised by widespread adoption of general purpose computing (Berry et al 2012). Our mobile phones, televisions, the trains, cars and aircraft in which we travel, the health technologies, drug development, neonatal care, educational systems, and indeed our consumption practices are now informational commodities and practices structured through and by computation.

But computation is not a closed system, and it remains open to contestation and experimentation, aesthetic practice, critique and a politics of the technical, through hacking and cracking. In this spirit, therefore, we want to analyze the calculative arrangements of the imaginary museum, to patch its internal logics, and, in some sense, to follow *The Critical Engineering Manifesto*'s call to challenge and transform the systems upon which it is based (Oliver, Savi i and Vasiliev 2011). The new aesthetic – in some senses, a collective mapping of infrastructural breakages, faults, failures, glitches and breakdowns – draws attention to how memory, perception, sense and control are expropriated through an informational capitalism that now focuses on us, as human subjects who also require error-correction and the space for graceful failures (The Royal Society 2012). So let us turn to the question of the imaginary museum and the issues it raises in a time of infinite archives, database technolo-gies, and real-time streams.

CHAPTER TWO

THE LIMITS OF THE IMAGINARY MUSEUM

What does it mean to explore Malraux's notion of the imaginary museum *(musée imaginaire)* in relation to the problematics of computationality? Malraux first articulated the concept out of a Romantic understanding of art in publications like The Psychology of Art *(La psychologie de l'art)* (1947-50), The Voices of Silence *(Les voix du silence)* (1953) and Imaginary Museum of the Sculpture of the World *(La musée imaginaire de la sculpture mondiale)* (vol. 1-3, 1952-54). Defined as the "art of [the] imaginary", it was connected to historical questions of the beautiful and particular understandings of artistic practice as human will against 'Fate.' So for Malraux, "Art is anti-fate" (Malraux 1978: 6) to the extent that an artist's work is a continuous fight against 'Time' and 'Death' – accordingly, art is the terrain where human beings can triumph in an eternal war.

Malraux wrote at a time when photography was conceived as a revolutionary technology of reproduction that enabled high definition images to be taken of works of art. These photographic reproductions flattened sculpture, painting, and other mediums to the dimensions of photograph paper. But for Malraux this transformation of the artwork opened new possibilities for viewing, curating, juxtaposing and assembling works. Nevertheless, he remained extremely critical of art books, which he believed reduced artworks to a set size, position and perspective, and locked them into a certain kind of reception. By contrast, he perceived the imaginary museum as capable of containing technical reproductions of all sizes and shapes; he emphasized the ability of supplementary photography to offer different visual enhancements of detail in works, which enabled new readings and attention to the detail of art. So the imaginary museum was not necessarily limited in scale or scope, although today we might be attentive to the limitations of photography in terms of cost, materiality and so forth.

Thus, Malraux's imaginary museum was potentially a universal repository for art – containing the common heritage of humankind – reified in various artifacts, from the cult objects of ancient cultures to the canonical masterpieces of Western art. Interestingly, despite being widely referred to as the imaginary museum, *musée imaginaire* was first translated into English as the 'Museum Without Walls.' For Rosalind Krauss, this semantic shift in translation signals "the English language's appetite for demonstration, for the concrete instance, for the visualizable example – for the image" (Krauss 2005: 241). The replacement unfortunately eliminates the original conceptual underpinnings of *musée imaginaire*, Krauss argues, since "in French, Malraux's master conceit addresses the purely conceptual space of the human faculties: imagination, cognition, judgment; Englished, it speaks instead to a place rendered physical, a space we might walk through, even though a museum without walls, being something of a paradox, will be traversed with difficulty" (Krauss 2005: 241). This paradoxical characteristic of Malraux's concept is also found in contemporary discussions of the digital and, more specifically, the new aesthetic. FIG.2

The 'spatial' translation of *musée imaginaire* as the Museum Without Walls, however, stresses the strong medial aspect of Malraux's concept. Devices to support technical imaging, especially by photographic means, were important tools for Malraux. The influence of reproducibility on art, in particular, was another central concern of his work. In contrast to Walter Benjamin, Malraux's agenda was not to problematize the 'decay of aura,' but rather, with the help of photography, to return some form of the auratic to other products of human creativity and our understanding of world art (Didi-Huberman 2012).

The *musée imaginaire* can, therefore, be deployed in contradictory ways, depending on how it is translated and understood. Nonetheless, it is also interesting to suspend a definitive explanation of the term, especially as it ultimately remains entangled with the imagination and the materiality of the photographic image. The seduction of the idea within art theoretical discourse and wider publics itself raises curious questions in this respect. Regardless of Malraux's texts, the imaginary museum provides the reader with a potentially

immense interpretative space limited only by one's own imagination. We do not have space here to delve deeper into the difficulties of translation that this reveals, but want to keep this complexity in the concept operating throughout our text as a productive tension.

Accordingly, the imaginary museum, in part due to its accentuated medial aspect, provokes diverse interpretations as a 'prototype' for an emergent kind of imaginary museum in the age of computational reproduction. Indeed, it is easy to envision an infinite archive of digital images on the Internet as a present day version. But precisely these aspects make the use of the 'imaginary museum' concept in relation to digital culture quite problematic. As Krauss argues:

> The recycling of the past which is the function of the ragpicker has become that, as well, of the artist – pasticheur. That has been the fate of the *musée imaginaire* in our time. Malraux's beautiful art book with its wonderful color plates and its elegantly photographed fragments, yielding their delicious 'fictions', has become the vastly expanded art library into which the contemporary artist goes on his raids. And the *musée imaginaire*, turned into a field of serendipitous exploration, has not only become a vast used-book store, but perhaps even more accurate to the nature of the exchange that takes place, a flea-market (Krauss 2005: 244-245).

In many ways, Krauss' discussion recalls the discussion between Benjamin and Theodor Adorno on how to interpret the figure of the ragpicker in nineteenth-century Parisian culture. In his text on Baudelaire, Benjamin turned the marginalized figure of the ragpicker as a social outsider into a symbol of the artist in capitalist society. In response, with his habitual disillusionment, Adorno critiqued Benjamin's romanticization of both the artist and the ragpicker as a failure to understand these figures in their true social functions. For Adorno,

> Benjamin simply ignored the capitalist function of the ragpicker "to subject even rubbish to exchange value" (Adorno 1973: 71).

Of course, the promise of unlimited access to a universe of images through digital and networked technologies can also too often be easily celebrated as a radically democratic process. It is claimed that the resulting challenge to institutional authorities and cultural gatekeepers allegedly destroys the elitist role of the traditional museum. The digital imaginary museum in its 'updated' form, moreover, then turns into an operationalized model, which we argue reflects informationalism in cultural production. This new imaginary museum is claimed to blur the borders between art as institution and visual culture as a whole, dramatically changing its role and function in society, while ignoring crucial questions of power and economics.

As Marx proclaimed in his early writings, the political economy of leisure has replaced that of work; or rather, as today's critics of cognitive capitalism and governmental practices of self-exploitation would put it, the very border between the political economy of leisure and work is enmeshed or blurred. Here, the capitalist function of digital 'ragpicking', as it were, as a cultural practice is not, as in Baudelaire's time 'to subject even rubbish to exchange value,' but the opposite, to subject exchange value to a terrain of creative destruction. This argument, therefore, can be extended far beyond conventional borders of the self-referential contemporary art world. The wish to apply the imaginary museum, or in this case, the metaphor of the imaginary museum, to Internet platforms, databases, Tumblr, and so forth, becomes highly complex in conditions of informational capitalism. Indeed, we need to think of the imaginary museum carefully by connecting it to the wider power dynamics of computational affordances and informational regimes of accumulation. Ragpickers and flea-markets may have changed their modes of existence and forms of appearance, but they have kept their function. Recycling the past, following the path of dromology – as a need for accelerated life – has turned into an intensified inception of the future (Coley and Lockwood, 2012). FIG.3

There is a danger, accordingly, that digital 'flea-markets' are conceptualized as imaginary museums, while physical museums become the flea market for the Cloud. The creative industries,

meanwhile, celebrate themselves as subversive revolutionaries, at the same time as generating exchange value within this 'new' cultural economy. Here, cultural constructions of the new require not only a notion of the 'Old,' but also the constant circulation of newness as an intellectual ferment in the continual re-adjustment to treading topics. This cultural logic is insightfully addressed by Boris Groys in his text *Über das Neue. Versuch einer Kulturökonomie* (1992) which aims to and 'proves the theorem' that in art and culture the new as such does not exist. Rather, we continually deal with a contextual displacement of cultural phenomena and their ongoing re-evaluation, in a mode comparable to Nietzsche's 'transvaluation of values' (Nietzsche 2008). The construction of the new implies a particular hierarchy of values enabled by the "Cultural Archive as opposed to the Profane Space" *(kulturelles Archiv versus profaner Raum)*, as Groys puts it. This Cultural Archive can be taken as the materialized memory of a society in which all the valuable cultural objects are preserved. It consists of libraries, museums, institutes, and other public organizations that support new media.

A continuous transfer of certain phenomena from the 'profane space' of digital folklore and grass-roots creativity into cultural archives is accompanied by a counter-transfer of appropriate models of conceptualization and the invention of new classifications, which provides innovative contexts for circulation in variegated informational economies. This perpetually refilled cultural archive is full of recombinant ideas and theories, which wait in the wings to legitimate the further extension of archivalization through computationality. This is exactly how we can apply the model from Groys, since despite these claims to new cultural forms, the structures and mechanisms brought about by new cultural economics continue to function in accordance with a particular logic of accumulation and power. They provide the material grounds for establishing computational memory industries.

Consequently, we should ask, why even describe platforms like Tumblr.com in terms of the imaginary museum? Are they a special kind of ethnographic museum of digital folklore, containing a random collection of media artifacts – texts, images, audible objects and so forth? And how useful is it as an explanatory form?

Does this gesture of defining certain phenomena as museums point to a latent investment in so-called high cultural institutions, but now masquerading under a particular call for democratisation? Is it simply an attempt to validate certain cultural practices and artifacts as subjects of study? Indeed, with these questions in mind, we now turn to a discussion of computationality, mnemotechnics and the political economy of informational capitalism.

CHAPTER THREE

THE (UN)PROBLEMATIC OF THE MEMORY INDUSTRIES

The digital technical system is a global network of devices, practices and processes that have an underlying computational structure. We referred earlier to the emergence of a new historical constellation of intelligibility called computationality, which we use to identify this new mode of development. Within such a system, new methods of 'writing' and 'reading' are emerging which stand against, if not reconfigure, the Enlightenment reliance on literary practices. Here, we are thinking of practices that are broadly understood as 'computational thinking,' but which include, beyond reading and writing practices as commonly defined, programming, digital media skills, algorithmic thinking, digital methods and cultural analytics. This also connects to issues of cognitive enhancement and posthumanism, which consider means "to raise [human] function to a level considered to be 'beyond the norm' for humans" (The Royal Society 2012) and to notions of Humanity 2.0 (Fuller 2011).

To quote the collaboratively authored V2_ text, *New Aesthetic, New Anxieties:*

> Computationality is a central, effective, dominant system of meanings and values that are abstract but also organizing and lived... It is related to a whole operative body of computational practices and expectations, for example how we assign energy towards particular projects and how we ordinarily understand the 'nature' of humans and the world. The meanings and values that it sets up are experienced as practices which are reciprocally confirming, repeated and predictable, at the same time as being used to describe and understand the world itself (Berry et al 2012: 31).

Computationality creates a new historical 'epoch' or ontotheology.

In other words, software is the paradigmatic case of computationality, and presents us with a research object that is located at all major junctures of modern society. It is, therefore, unique in enabling a comprehension of the present situation – as a collection, network or assemblage of 'coded objects' or 'code objects.'

Computationality, moreover, is distinct from the 'challenging-forth' of technicity as Martin Heidegger described it – by contrast, computationality has a mode of revealing that we might call a 'streaming-forth.' One consequence of this streaming-forth is the generation of second-order information and data to maintain a world which is itself perceived and sensed as flow, but drawn from a universe which is increasingly understood as object-oriented and discrete. Though rippling with its own set of superlatives, Malraux's imaginary museum provides one counter-intuitive way to consider the mobilization of the past through these modes of computation. As revealed by the flattening effect of photographic media, for Malraux, humanity's 'great accomplishments' are subsumed by the imaginary museum into a generalized historic flux:

> It is as though an unseen presence, the spirit of art, were urging all on the same quest, from miniature to picture, from fresco to stained-glass window, and then, at certain moments, it abruptly indicated a new line of advance, parallel or abruptly divergent... Nothing conveys more vividly and compellingly the notion of a destiny shaping human ends than do the great styles, whose evolutions and transformations seem like long scars that Fate has left, in passing, on the face of the earth (Malraux 1978: 48).

Here, we might now consider the operations of real-time streams, trajectories and informational vectors as they transform collective sense and perception, experience and aesthetics. While Malraux would reflect on the rapid expansion of photographic media technologies, our networked present subsumes all manner of past activities and prefigures potential variations in new ways. Similarly, weird curtailed temporalities arise from these commercial processes, as Geert Lovink provocatively claims, "forget the browser; real-time is the new crack... Much like finance, the media industry

15

is forced to maximize surplus value by exploiting miniseconds. The industry can only return profits by utilizing the colonization of these streams on a planetary scale and in a distributed fashion" (2011: 11).

At a fundamentally abstract level, all computation involves the processing of streams. The latter refers to a sequence of "data elements made available over time. A stream can be thought of as a conveyor belt that allows items to be processed one at a time rather than in large batches" (Wikipedia 2012). However, in managing these streams, computational devices are unique for appearing to oscillate rapidly between *Vorhandenheit/Zuhandenheit* (present-at-hand/ready-to-hand) – a glitch ontology (Berry 2012b). Or perhaps better, constantly becoming ready-to-hand/unready-to-hand in quick alternation as a way of handling of exceptions. And by quick, we mean this can occur in microseconds, milliseconds or seconds, repeatedly in rapid succession. This aspect of breakdown has been acknowledged as an issue within human-computer design and is accepted as one of pressing concern to be 'fixed,' handled properly and, ultimately, made invisible to the computational device user (Winograd and Flores 1987). ▦▦ FIG.4

Oscillations create the glitch as a state of computational exception, as opposed to other technical forms. This is the problem that generates a conspicuousness that breaks the everyday experience of things, and more importantly, it breaks the flow of things being comfortably at hand. It is a form Heidegger called unreadiness-to-hand *(Unzuhandenheit)*. In fact, Heidegger defined three forms of unreadiness-to-hand: Obtrusiveness *(Aufdringlichkeit)*, Obstinacy *(Aufsässigkeit)*, and Conspicuousness *(Auffälligkeit)*, where the first two are non-functioning equipment and the latter is equipment that is not functioning at its best (see Heidegger 1978, fn 1). In other words, if computational equipment breaks down, you have to think about it in a specific way in relation to your activity. Glitches, as we will go on to discuss in the next section, are an unexpected breakdown in a stream, as interruptions in computational formalization. That is, in some senses, there is a failure to anticipate an event in the handling of a media stream (within computer science this is articulated as a failure to 'catch' an exception that was

'thrown' – a conceptual structure we explore in the next section).

A stream is a dynamic flow of information (for example, multi-modal media content). They are instantiated and enabled by code/software and a networked environment. Streams are becoming part of digital media ecology as media increasingly are delivered via streaming platforms – called real-time streams. However, the real-time stream is not just an empirical object, it also serves as a technological imaginary, and points to a potential direction of travel for new computational devices and experiences. That is as "a real time, flowing, dynamic stream of information — that... users and participants can dip in and out of and whether we participate in them or simply observe we are... a part of this flow" (Berry 2011: 143). For example, on the night of the 2012 US Presidential election, Twitter recorded 31 million election-related tweets from users of the streaming news service (which contained certain key terms and relevant hashtags) and election-related tweets at 327,452 tweets per minute (TPM) (Twitter 2012).

In real-time stream ecology, the notion of the human is contested/constructed as radically different to the 'deep attention' of previous historical periods. Indeed, the user is constantly bombarded with data from a thousand (million) different places, all in real-time, and requiring complementary technologies to manage and comprehend this flow and to avoid information overload. This is increasingly understood as a lack within human capabilities to be remedied using more technology – real-time streams need visualisation, cognitive assistants, push notification, dashboard interfaces, and so forth. This has become a gap in which the memory industries have positioned themselves to fill with new products and services. As N. Katherine Hayles (1999) states, "modern humans are capable of more sophisticated cognition than cavemen not because moderns are smarter... but because they have constructed smarter environments in which to work" (Hayles 1999: 289).

Bernard Stiegler has begun a useful project for mapping and critiquing the infrastructural requirements, institutions, and economies of computationality. To do this, he makes a number of productive moves to develop categories for thinking through the computational; for him, this is deeply connected to a project

of grammatization, remembrance and cognition. For example, he introduces the notion of primary, secondary and tertiary retentions to understand how the human and the technical are linked through activities of practical life, consciousness and memory. The primary retentions are concerned with the present; that is, with the not yet of memory, as phenomena given to the senses and perception; the secondary retentions are concerned with the past, that which is not perceived, but is given by human memory; finally, the tertiary retentions, are retained by a mnemonic function – mental and behavioral flows that can be made discrete and materialized in cultural production. He writes:

> Primary retention is that which is formed in the very passage of time, as the course of this time, such that, as a present which passes, it is constituted by the immediate and primordial retention (the 'primary retention') of it's own passing. Becoming past, this passage of the present is then constituted as secondary retention, that is, as all those memorial contents [*souvenirs*] which together form the woven threads of our memory [*mémoire*]... Tertiary retention is a mnemotechnical exteriorialization of secondary retentions which are themselves engendered by primary retentions (Stiegler 2009: 8-9).

Once human culture exists as tertiary retentions, and has this material form, it resides in an extra-somatic fashion. In other words, it becomes cultural artifacts such as books, paintings, sculpture and recorded sounds. This ability to exteriorialize our memories in order to create a sphere of culture, as it were, maintains the remembrance and education of generations. This enables possible conditions for our complex societies, which are built on this material memory, and allows for historical consciousness to emerge. There is not enough space here to present the complexities of Stieger's work, but we now want to focus on his notion of the 'memory industries' to provide a rich concept for thinking through the new aesthetic in tandem with imaginary museums. ▨ FIG.5

We can think of Google as the quintessential memory industry corporation in, for example, Google's internal notion of its

general Internet 'footprint.' For Google, "being number one in search is fine, but not sufficient. In its goal to own the semantic universe, taking over 'territories' is critical. In that context, a 'territory' could be a semantic environment that is seen as critical to everyone's daily life, or one with high monetization potential" (Filloux 2012). The imperialist imperative to capture all aspects of everyday life is implicated in the drive of computationality to transform all things into computational forms. In order to do this, Google and other corporations, seek to grammatize, encode, store, aggregate and distribute code-objects that stand-in for, or represent, other objects. In some instances, these code-objects come to replace their referent forms – for instance, film, television, and music recordings are increasingly stored within digital formats and their analog carriers discarded.

Computational devices and systems also enable assemblage of new social ontologies and the corresponding social epistemologies that we have increasingly grown to take for granted in computational society, including Wikipedia, Facebook and Twitter – we might say new social forms *enmediated* by the computational (Berry 2012a). The extent to which digital devices, and the computational principles on which they are based and from which they draw their power, have permeated the way in which we use and develop knowledges in everyday life is astounding, if we had not already discounted and backgrounded its importance. For example, see Zax (2011) for the extent to which computational methods like n-gramming are being utilized to decode everyday life. The ability to call up information instantly from a mobile device, combine it with other data streams, subject it to debate and critique through real-time social networks, and then edit, post and distribute it worldwide would be incredible if it had not already started to become so mundane to us.

In fact, a much-heralded 'Age of Context' is being built upon the conditions of possibility supported by distributed computing, cloud services, smart devices, sensors and new programming practices around mobile technologies. This emergent paradigm in computing stresses the importance of connecting up multiple technologies that provide data from real-time streams and APIs (Application

Programming Interfaces) to enable a new kind of intelligence within these systems. A good example is given by 'Google Now,' a product which attempts to think 'ahead' of the user by providing algorithmic prediction based on past user behavior, customized preferences, search result histories, smart device sensors, geolocation, and so on. As they explain:

> Google Now gets you just the right information at just the right time. It tells you today's weather before you start your day, how much traffic to expect before you leave for work, when the next train will arrive as you're standing on the platform, or your favorite team's score while they're playing. And the best part? All of this happens automatically. Cards appear throughout the day at the moment you need them (Google 2012b).

These new contextual technologies form a constellation that creates new products and services, new tastes and desires, and the ability to make an intervention into forethought – what Google calls "Augmented Humanity" (see Eaton 2011). In some senses this follows from the idea that after "human consciousness has been put under the microscope, [it has been] exposed mercilessly for the poor thing it is: a transitory and fleeting phenomenon" (Donald, quoted in *Thrift* 2006: 284). The idea of augmented humanity and contextual computing are intended to remedy this 'problem' in human cognitive ability. Here the technologists are aware that they need to tread carefully as Eric Schmidt, Google's ex-CEO, revealed, "Google policy is to get right up to the creepy line and not cross it" (Richmond 2010). The 'creepy line' is the external product line at which the public and politicians think that a line has been crossed into surveillance, control and manipulation by capitalist corporations – of course, internally Google's experimentation with these technologies is potentially much more radical and invasive – there is no such creepy line within the corporation that limits technological experimentation. These new technologies need not be as dangerous as they might seem at first glance, and there is no doubt that the contextual computing paradigm can be extremely useful for users in their busy lives – acting more like a personal assistant

than a secret policeman. Israel (2012) argues that this new Age of Context is made possible by the confluence of a number of competing technologies. He writes that contextual computing is built on, [1] social media, [2] really smart mobile devices, [3] sensors, [4] Big Data and [5] mapping. We argue that the confluence of these five forces creates a perfect storm whose sum is far greater than any one of the parts.

It should, therefore, hardly come as a surprise that code/software today is a key mediator between ourselves and the world we encounter, disconnecting the physical world from a direct coupling with our physicality, whilst managing a looser softwarized transmission system. Called 'fly-by-wire' in aircraft design; in reality, fly-by-wire can be thought of as the condition of the calculative media environment we increasingly experience – as computationality – with digital devices augmenting our perception and cognitive forethought to such an extent as to shape the very possibility of human thought in contrast to previous constructions of the Enlightenment self. That is, through the very creation of a repository of memory itself, and the cognitive processing of what are now huge databases and archives of personal and cultural entities, stored in servers around the globe, creates a new co-constructed individual on-the-fly.

As Stiegler argues, "memory is always the object of a politics," and combined with the industrialization of memory, he writes:

> Today more than ever the political question is memory, in that it is industrialization itself that raises the question of selection, of pre-judgments, of the criteria of both judgment and the resultant decisions to be made in the possible beyond of the real itself, technoscience no longer constatively describing the real's existence but rather performatively exploring and writing about the new possibilities to be found there (Stiegler 2009: 21).

Stiegler's notion of the memory industry also points towards the becoming-database of culture, since it provides a way of representing and mediating the world through the digitally encoded form that is understandable as an infinite archive (or collection). This

creates not only digital repositories but also the possibility of plug-in memory for individuals through dashboards, notification centers, real-time streams and digital-asset management services – of what Tim Maly (2012) calls the 'corporate-readable world.' Like Malraux's imaginary museum, it also creates the conditions of possibility for new ways of seeing, new aesthetics of archives viewable through the mediation offered in software and code. Aggregation, collections, mash-ups, remixes and cultural remembrance served up through computational devices that offer instant-on, autocompleted, augmented, aesthetic outputs to problems we had not even been given a chance to question. This is an issue of media aesthetics that we now turn to in the next section.

CHAPTER FOUR

NEW AESTHETIC REGIME

To even mention aesthetics in relation to digital and networked media – to the kinds of memory industries and technological imaginaries described in the previous chapter – is already asking for trouble. As a particular domain of philosophical thought and reflection, aesthetics has been mobilized over time by a wide range of questionable political programs and agendas. Indeed, its use as a conceptual framework to legitimate and de-legitimate particular practices, assertions or ideologies has been a topic of intense debate. The term, accordingly, has had a 'checkered career' throughout modernity, from materialist understandings of embodiment to aristocratic theories of sensibility and neo-Kantian containment strategies of irrationality or contingency. Reflecting on such constructs, Raymond Williams would insightfully observe, "the form of this protest, within definite social and historical conditions, led almost inevitably to new kinds of privileged instrumentality and specialized commodity," whilst adding, "the humane response was nevertheless there" (1977: 151).

Given these histories, the notion of a new aesthetic, unsurprisingly, can lead to a mire of indignation from artists, theorists and critics; or more likely, a blanket dismissal of the naivety of invoking such problematic and complex lineages. In our view, however, it can be convincingly argued that the new aesthetic also contains a kind of provocative ambiguity, a productive emptiness, which ironically speaks to the convolutions of meaning characteristically linked to and associated with an aesthetic regime of experience and sense-making.

One way to consider this is through the work of Jacques Rancière, where aesthetics has characteristically been defined by a fundamental confusion between 'heteronomy' and 'autonomy,' or the desire for the integration of creativity into the everyday and the irreducibility of this activity to means/ends relations. Within this schema,

art is always defined as something more than itself, since artworks are simultaneously removed from politics and located within its sphere of influence by forever holding out the possibility of another world.

This is also how aesthetic gestures are capable of being politically deployed. Consider, for instance, the diverse claims for the new aesthetic as a space of contestation and confusion, such as endorsements of object-oriented-ontology (OOO), claims that the term is largely ignorant of new media theory and even its possibility of being leveraged by creative 'thought-leaders' in the pursuit of lucrative markets (Bogost, 2012; Biggs, 2012; Pearson 2012). These seemingly contradictory perspectives arise with network cultures, so that the significance of the new aesthetic becomes both an expression of a struggle to creatively explicate computational infrastructures of the everyday and a debate over what this might mean in terms of socio-political formations.

However, despite the discourses on the post-human that have been attached to the term, it should be obvious that these contestations ultimately converge on a profoundly humanist set of concerns. That is, they are centered on questions of collective agency, technical action and interfaced communication. Nevertheless, differing conceptions of technological aesthetics continually unfold across this terrain, implicating understandings of design and computational thinking which, as Florian Cramer observes, tends toward a logical assessment of functional elegance, "thus reiterating both classical 18th century categories of aesthetic judgment and, on a larger historical horizon, Pythagorean and Platonist ideas of the transcendence of beauty in mathematics, arts (music) and cosmology" (2011: 121). These conditions of computationality beauty carry a series of difficult issues for classical notions of politics and critical thought; they are settings in which the new aesthetic allows us certain opportunities to reflect on computational sense- making.

In Curt Cloninger's sardonic description, "the New Aesthetic image is like outsider art incidentally created by systems" (2012). Indeed, we need to recognize how the significance of the technical stuff accumulated by the term new aesthetic extends well beyond a philosophy of art. Rather, it suggests broad reflection on the

infrastructural settings of informationalism and how these systems invoke problems for processes of socio-political mediation at large. Thus the curatorial function of the new aesthetic is based on collectively documenting the uncanny failures of computation as it scales into increasingly ubiquitous configurations: tagging, posting, tweeting and categorizing incongruities in computationality. In the context of memory industries, such activity transforms what Siegfried Zielinski once described as "fortuitous finds" (2006). The archive is now the database, or better yet, the Cloud. There is, therefore, an obvious irony in the fact that new aesthetic images, events, objects and texts strive to reflect on media abstractions while recirculating content for social platforms and building active audiences for new enclosures.

In this way, the artifacts mapped by the new aesthetic are profoundly caught up with capitalist realities and neoliberal governmentalities. Here, the significance of the new aesthetic as a collective style fixated on the eventfulness of error-activated systems is symptomatic. While apparently opening onto a more-than-human experience, it also becomes an archive for the inhuman logics of a corporate readable world in states of malfunction, following Maly:

> For a glimpse of the corporate readable world, look to Twitter's routinely useless 'who to follow' panel, Klout's laughable ideas about what you are influential about, Facebook's clumsy attempts to get you to join a dating site, and Google's demented, personalized, Gmail ads. You can see it in your credit rating, and your position on the actuarial tables. You can see it in Blackwater / Xe / Academi's attempt to conceal itself by shedding names like a trickster god shedding skins (Maly, 2012).

We might consider moments of dislocative media, the a-rationality of algorithms or the conservative tendencies of fault-tolerance as either aligned and disjoined with modes of informational capitalism. But let us be careful not to celebrate these failures without also drawing out the motivations and pleasures of cataloging corporate disasters to begin with. Besides the fact that these kinds of breakdown provide opportunities for further

profit-seeking and economic error-correction, simple re-circulation suggests another problematic iteration of what Malraux called the imaginary museum.

There is a risk in the desire for infinite archivization as it makes new grand styles visible and throws singular creativity into question. As we pour more of our lives into social platforms and link up the history of cultural production, the social unit of our neoliberal societies - the individual - buckles and breaks apart into what Gilles Deleuze memorably described as 'the dividual' (1992). These fragments are treated as resources; they flow by in a deluge of real-time streams, cascading into repositories for memory industries.

Re-circulatory dynamics are threaded into the intelligibility of cultural production. Here, art is no longer categorical, nor exploratory, but 'recreative' (Reynolds, 2012). We no longer believe in the figure of the individual genius, but easily accept the power of objects and nonhuman agencies. Our Museum-Without-Walls, therefore, might benefit from heeding Malraux's dilemma in the wake of technical reproducibility, but now expedited by computationality:

> Once we know that the very essence of creation is a break with the past, art links up with history, so to speak, in reverse. Indeed the history of art, so far as genius is concerned, is one long record of successive emancipations, since while history aims merely at transposing destiny on to the plane of consciousness, art transmutes it into freedom (Malraux, 1978: 623).

Any reinstantiation of such autonomy today requires consideration of the circulation of value and waste through digital and networked technologies. If the new aesthetic is a technological imaginary tied to both memory industries and creative industries, then it indicates how the production of exceptional events and heterogeneous temporalities are now key concerns of creativity. And here, 'convenience' and 'exception-handling' provide opportune frames of reference for critical thinking.

Intrinsic to the performativity afforded by computation are

approximations. Interfaces are sculpted ergonomically, including the calculation of correct solutions within finite timings – indeed, a great amount of money is expended on web analytics to shape the web to the desires of its consum/users. Users also accommodate their behavior to the predilections of the computational, including inadequacies such as lack of functionality, frames, filters or lag. Users might entertain the impulse of their desires to the interface, and a gratified or frustrated experience depends on whether their concession is redeemed. These are desires which cannot be afforded by the computational experience, they either atrophy or distract; what remains can elaborate points of departure, antagonisms, conflicts and critiques.

Convenience for users is a mantra of digital memory industries. Taking the root 'convene' (to meet) this goal contains both economic and cybernetic resonances. With convenience, there is approximation. As long as things are consistently brought together, we enjoy the performative excellence and resilience of systems. The convenience of automated systems is what we receive in return for restructured labor forces, and redirected workflow. As long as computationality can withstand fault-tolerance, then we may no longer notice that expertise and embodied knowledge are being expropriated through 'coercive paternalism' (Metahaven, 2012). There are moments of grace where the functionality of the machine seems to merge with our intentionality. We behold the world through this experience of convenience, and anticipate seamless connectivity.

Exceptions nevertheless routinely occur within computational processes. These exceptions often go unnoticed across crisis-ridden composition of digital and networked infrastructures. Graceful-failure and fault-tolerance are built into these socio-technical ensembles. One might think of interrupts in the redirection of a functioning CPU, or more tellingly, when a program enters into an 'unlikely' scenario or moment of logical indecision. These are states of computational exception; historically they have been dealt with by traps (Hardy, 2002). To put this another way, computationality always involves a certain deferral or handling of precariousness; for Chun, "crises do not arguably interrupt programming,

for crises – exceptions that demand a suspension, or at the very least an interruption of rules or the creation of new norms – are intriguingly linked to technical codes or programs" (2011: 99). Chun points to a need to understand how computation in this respect supports a deferral of decision-making that renders "everything and thus nothing a crisis" (106). One way to extend her insightful analysis further, however, is to consider how traps are transferred, registered and analyzed to avoid fatal errors, or to facilitate debugging. To fully grasp, however, the socio-political and cultural significance of graceful degradation requires some understanding of extrogeneous and endogenous settings for computationality. That is, it requires a theorization of how the eventfulness of computation unfolds within wider socio-technical assemblages and milieus.

The equanimity of a computer algorithm, for instance, can produce cultural effects that have a sly appeal. This is especially the case for those individuals directly entangled up with those computational processes. Algorithms, of course, are executed with a particular purpose in mind, but they are easily reworked for other purposes, like when a JPG file is read by a text editor or vice versa. Algorithms might first arise as a description of activity required to successfully attain a goal, and translated into programs, for instance, as methods and functions; but then this might still result in unexpected upshots. As Andrew Goffey puts it, "algorithms act, but they do so as part of an ill-defined network of actions upon actions, part of a complex of power- knowledge relations, in which unintended consequences, like the side effects of a program's behavior, can become critically important" (2008: 19). In this case, programs might run in infinite loops, work through pointless computations, or generate unexpected errors that can lead to more systemic problems. FIG.6

Algorithms are somehow always inadequate, despite their purported formal consistencies. Crucially, the inadequacies of the algorithm are not merely computational, but resonate across socio-cultural contexts. The software for Google Earth, for instance, suffers from notable insufficiencies in the composition of seamless planetary topologies for desktop navigation and tourism. As Clement Valla's archival project Postcards from Google Earth reveals,

weird aberrations occur as freeways and highways are continuously collapsed into rendering processes for terrain and landforms. Apple Maps similarly displayed the telltale glitches of computational assumptions about the layout of the physical world, with impossible topologies and bizarre gaps in its mapping.

We might also consider selective auto-linking on 18th century manuscripts in the Google Books project, such as *Galeeren in Engelland mit Galleotten* by Johann Andreas Graf, published in 1700, where the ornate imagery of historical documents clash with bright blue hyperlinks to presumed accidentally related pages (see Art of Google Books 2012). These are moments of socio-technical dissensus where algorithms fail to meet certain expectations – or sometimes even to exceed them. All this requires error-correction of some kind, even if this involves crafting solutions manually – for example, with Google Maps which requires extensive customization and exception handling (Madrigal 2012). They are identified as nonstandards through discursive, stylistic, formal or other epistemological frameworks that are extrogeneous in many ways to computation proper. In this respect, the general desperation of inadequate systems produces charming, but also potentially critical malfunctions.

There are also specific interventions to create glitches and failures, whereby a computational system is probed to find cracks and fissures in the code that allows it to be exploited in particular ways. This can be linked to political projects, like the attacks carried out by Anonymous on Swedish government websites in October 2012 – for example, on Sweden's central bank, the Riksbank, whose website was taken down and suffered a five-hour-long blackout (Grundberg and Rolander 2012). Or consider Stuxnet, a computer worm that was designed to attack the code in an Iranian uranium-enrichment facility at Natanz, Iran (Berry 2012c). Stuxnet was "intriguing because it is not a general purpose attack, but designed to unload its digital warheads under specific conditions against a specific threat target. It is also remarkable in the way in which it disengages the interface, the screen for the user, from the underlying logic and performance of the machine" – in other words the logic of the code was disconnected from the

visual feedback of the interface such that the "normal" observed by the users was, in fact, a deliberate "glitch" (Berry 2012c). We might also look at more surprising examples of hackers utilizing common methods through unconventional means, such as SQL code injection attacks via car license plates. Essentially, these work by supplementing the data that the computer experts extract from its camera input with extra SQL commands that are treated un-problematically as extra code. All of these examples show that computational systems agential processes remain open to specific assumptions and liminal zones which lay them open to disruption and hacking, and which can produce interesting and unusual glitches and effects. FIG.7

Dislocative media is another instance of tracking these liminal zones as they converge on the production of space. In this case, temporal-spatial suspensions occur in strategies of coordination, way finding or getting one's bearings gets interrupted. Here, we might consider James Bridle's publication *Where the F*ck Was I?* (2011), an 'artist' book that documents and visualizes iPhone tracking through consolidated.db, including glitchy moments or outliers in location algorithms; moments that can be recognized as impossible approximations. These techniques are widespread throughout media arts, like Julian Oliver's *Border Bumping* (2012) project by that over-identifies with the calculative operations of cellular telecommunications infrastructure to disrupt the formal consistency of national borders. That is, if a user location is logged in a bordering country, then territories are redrawn on the terms of computationality:

> As we traverse borders our cellular devices hop from network to network across neighboring territories, often before or after we ourselves have arrived. These moments, of our device operating in one territory whilst our body continues in another, can be seen to produce a new and contradictory terrain for action (Oliver 2012).

From another perspective, we can also consider the contestation of borders through translations of hacker practice. In this case,

the widely-celebrated work *Borderxing Guide* (2001-11) by Heath Bunting that strives to interrogate systems and then log exceptions in the securitization of nation states. With the aim of advancing aesthetic constructs and frameworks for the computational, each of these instances might be considered in alternate terms of interruptions and trapping. That is, they are techniques for categorizing, extending or opening out exceptionality, or for re-routing fault-tolerance into alternative transductive formations. ░░░ FIG.8

To be clear, we are not advocating approaches that claim a Romantic posture towards failure and technical glitches. There are clear limits, moreover, to how far fault- tolerance might be theorized for critical and creative acts. Certainly, we are also enamored with experiences of computational convenience and recognize the necessity for infrastructural efficiencies. However, there is a desperate need for access to socio-political problems as computationality is mobilized by informational capitalism in crisis-prone manifestations. Sabotage, in this respect, might be provocatively considered in Veblenian terms as the imposition of non-democratic solutions, a moment of locking-down potential sources of computational differentiation, even at the expense of efficiencies in order to maintain profitability and control.

In this case, instances of DRM (Digital Rights Management) and corporate black-boxing become strategies of entrapment that close off the possibility of a collective articulation of problems. For Deleuze, these configurations work in terms of Majoritarian politics or molar thought whereby:

> The master sets a problem, our task is to solve it, and the result is accredited true or false by a powerful authority. It is also a social prejudice with the visible interest of maintaining us in an infantile state, which calls upon us to solve problems that come from elsewhere, consoling or distracting us by telling us that we have won simply by being able to respond (Deleuze, 2001: 158).

For Alexander R. Galloway (2011), moreover, the notion of the black box is linked to operations of power within what he calls 'cybernetic societies' such that hiding mechanisms of the state,

becomes itself a technical means of control by obscurity. This is a 'specific kind of invisibility', a *blackness* that "is not simply an effect of cybernetic societies but is in fact a necessary precondition for them" (239). Here, knowledge is utilized to drive modes of economic and market-based contest without access to how problems for politics are determined, without the right to problems or, more explicitly, without a capacity for a problematization of problems. This is one set of interrupting the present that has developed on the terms of these new archival technologies that might be radicalized as a domain for alternate modes of computational sense-making, including a sense of how to handle problems differently – or even, how to generate problems that are simultaneously artistic, critical and anti-positivist.

CHAPTER FIVE

CONCLUSION

Mapping out the implications of computationality for an imaginary museum, more so in terms raised explicitly and implicitly by the new aesthetic, inevitably raises more questions than answers. Indeed, the very issues that inspired Malraux in his formulation of the imaginary museum now appear timelier in terms of the possibilities opened up by computational technologies. Even though Malraux often spoke of the imaginary museum in the singular, he clearly also had in mind some kind of temporality, multiple instantiations of, or developments in and of imaginary museum(s) created by technical reproduction. He wrote:

> Not that these works on entering our Museum without Walls will disclaim history – as did the classical works when they entered the official museums of the recent past. Rather, they still link up with history, though precariously (the link is sometimes snapped); their metamorphosis, though infusing new life into history as well, does not affect it to the same extent as it affects the works of art themselves... It is in terms of a world-wide order that we are sorting out, tentatively as yet, the successive resuscitations of the whole world's past that are filling the first Museum without Walls (Malraux 1978: 127).

The ability to position works in relation to each other, to make what today we would call a distant reading of past art, he identified as *style*. In this sense, style becomes an aggregated sense of the aesthetic practices, representation or affect of a definite historical period. This corporate sense of an assemblage, as it were, was directly addressed by Malraux in terms of what he called an 'imaginary super-artist.' He explains:

> Thus it is that these imaginary super-artists we call styles, each

of which has an obscure birth, an adventurous life, including both triumphs and surrenders to the lure of the gaudy or the meretricious, a death-agony and a resurrection, come into being (Malraux 1978: 46).

This is, of course, a lived issue today with the question of computational readings of works from the past managed through massive archival databases, image processing and text analysis using statistical algorithms. Where photographic reproduction served as a frame of compression for Malraux, taking a sculpture and flattening it onto a surface, computational processing discretizes entities into shards, which might be pixel-based, geometric, mathematical or multimedia fragments, themselves 'compressed' into a new format, or as we would say today, another medium. This new database of fragments, in reality code-objects, can then be aggregated, processed, transformed and recombined into new things, which can then be subject to further calculative processes, visualizations and re- presentations. Here, we are thinking of Lev Manovich's work and his notion of cultural analytics, reading cultural production from afar (Manovich 2007).

Culture, and the production of art is, for Malraux, linked to a humanistic notion of the Kantian ideal of the Enlightenment, using notions such as 'humanistic heritage,' an 'international heritage,' and so on (Malraux 1978: 591). His distinction between a 'strongly developed culture,' that is one which has an 'exemplary picture of a man as a totality', and a Plutarchian one, that is a 'weak' culture where only 'exemplary elements of a man' are recorded. Today we are less likely to make these kinds of judgments on the cultural production of the other, as it were. Although the idea of self-education linked to maturity continues to have resonance with the Kantian idea of societies in maturity and immaturity analogous to individuals (Kant 2009: 2), an ideal that remains important today and has been revisited by Stiegler (2010) in relation to the *pharmakon* as represented by the memory industries and computation. Malraux argues that this ability to create collections in new media forms, and by this he means photographs, is potentially transformation:

Alongside the museum a new field of art experience, vaster than any so far known (and standing in the same relation to the art museum as does the reading of a play to its performance, or hearing a phonograph record to a concert audition), is now, thanks to reproduction, being opened up. And this domain – which is growing more and more intellectualized as our stock-taking and its diffusion proceeds and methods of reproduction come nearer to fidelity – is for the first time the common heritage of all mankind (Malraux 1978: 46).

Interestingly, the common heritage of all humankind has in the past been used interchangably with the 'province of all humankind,' but today, increasingly, 'common heritage' is taken to refer to 'material objects', while 'province' refers to activities and use (see Gabrynowicz 1992: 692). Malraux's use chimes with this distinction in its reliance on the production of material objects, in this case, photographic reproductions, which can be hosted in the imaginary museum. The question of what can and what cannot be put into the imaginary museum then, is linked to the materiality of the medium used for its instantiation. The imaginary museum becomes a culturally reflective project of the drive towards a computer- readable world.

The status of the human and the questions it raises are deeply embedded within such a discussion, which, whilst conceptualized in terms of the notion of the creative artist asserting her freedom against that of 'Fate,' are also implicit in the loss of autonomy, or perhaps, humanity forgetting its distinctively human potentials and qualities. For Malraux, one of the dangers latent in the imaginary museum is that in its overview of the whole of human cultural production – one no longer identifies human creation in the particular – and instead sees only the *meso* level of the group or the culture. Malraux calls this style and we might think of this as patterns – or as a cumulative heap of culture held in the imaginary museum. Humanism and its particularity, whilst remaining central to Malraux's discussion, also has tensions, as Darzins explains:

The dilemma of humanism vs. non-humanism pervades much of *The Voices of Silence*. To the extent that the hidden *telos* of the work is the rejection of humanism, it moves toward a destruction of aesthetics. Integrated in the imaginary museum, the most heterogeneous art forms do not become objects of 'aesthetic experience,' but loom large as witnesses to bygone cultures. *Aisthesis* – the enjoyment of a sensuous form as an end in itself – no longer counts, and the cultivation of the 'plastic mind' (the term is I. A. Richards') is rejected in favor of the contemplation of a rigid, tragic *écriture*. With ascetic patience, the imaginary museum seems to be awaiting the moment when it will be transposed from the realm of the imaginary into a cultural world and when its *écriture* will merge with an authentic collective style. (Darzins 1957: 113).

This resonates with the pervasive posthumanism that inhabits certain conceptions of the new aesthetic, in the idea of 'seeing like a machine,' or that, in some way, we (the humans) are being observed by them (computers), whether understood developmentally, as is sometimes the case in Bridle's discussions of 'teaching' the machine, or in terms of 'creepy' surveillance technologies linked to a politics of the new aesthetic in others (see Bridle 2011b). But it is also there in the logic of closed feedback loops and the difficulty of monitoring the activities of calculative machines, even when they are visual, only where visuality is explicitly non-human visualization for non-human 'eyes.' All this can generate an apathetic attitude to the expansion of computationality; that is, it is presented for the sake of merely documenting and describing this 'education' of the machines, even contributing to their 'learning,' but we are ultimately powerless to do anything about it – indeed, we can only 'wave' at the machines. As Bridle writes:

The machines aren't very smart yet, but we're teaching them this stuff all the time. We're giving them eyes and ears and we're giving them access to our world. We're sharing our social spaces with them increasingly... Unfortunately, because of the way we're building things, that has bad consequences now,

because we have a bad view of these things. We're building them for the wrong reasons. We're talking to them in the wrong ways, and it's encouraging them in the wrong directions. But if we could speak to them better, if we could speak to them more clearly, if we could start to share the world and see it a little as they do, then maybe they'll start to see it a little as we do (Bridle 2011b).

The imaginary museum is an extremely rich concept that elaborates on this notion of the new aesthetic in interesting ways. There are fascinating parallels between photographic reproduction of Malraux's imaginary and the computational media of today. We have touched upon a number of these trajectories; further plots could easily be charted. Certainly, we could reflect further on the new aesthetic as a grand style, or the current tendency to think of patterns and recreativity against the singular of the creative agent, whether human or non-human, that we are also submitting the artist to the calculation of the machine, to the memory industries described by Stiegler – whereby the artist then returns as the exception, a glitch.

Computational media explicitly surpasses the affordances of previous media forms, and provides for potentially unlimited conceptualization of the imaginary museum, not only in terms of its instantiations, but its reworkings, appropriations, links, histories and contents. In terms of the new aesthetic, digital media points towards imaginary museums, the pluralization of the concept, within which new aesthetics could also find its place.

HOW THIS WAS WRITTEN

This article was created in a 3.5 day book sprint by 3.5 participants (one was sick for a day). The process involved a type of 'theory sprint' – bringing together free flowing narratives informed by Malraux's 'Imaginary Museum' and Bridle's 'New Aesthetic Tumblr.' Kristoffer Gansing introduced Malraux to the group at the beginning of the first day. We worked through the Russian and German texts available to us and used the Amazon 'Look Inside' feature to research Malraux in English three pages at a time. Reflection on a previous booksprint, *New Aesthetic, New Anxieties*, and the attempt to situate the new aesthetic within a wider theoretical, social, cultural and economic context drove the discussion and writing in this project. The new aesthetic was known to half the group (David M. Berry and Michael Dieter) as they had been involved in a previous book sprint on this topic. Baruch Gottlieb and Lioudmila Voropai also joined the adventure. Adam Hyde facilitated. The book sprint process involves a lot of discussion and exploration which is captured into textual form usually in book form although presented here as a book within a book.

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IMAGES

FIG.1
Glitch Airplane flying over Hyde Park Chicago IL
from Google Maps (Atlantic 2010)

FIG.2
Malraux creating his musée imaginaire

FIG.3
'The Museum Without Walls'
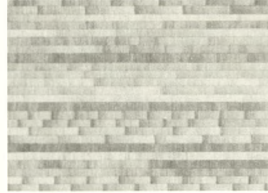
FIG.4
Disturb by Alexandra Roozen
Google Maps (Atlantic 2010)

FIG.5
From #Glitch == error curated by Rosa Menkman,
collected from Google Street View by Stallio

FIG.6
Google Earth – The Universal Texture (Valla 2012)

FIG.7
Hackeando Code Injection Attack (Areino 2008)

FIG.8
Julian Oliver, Border Bumping (2012)

41

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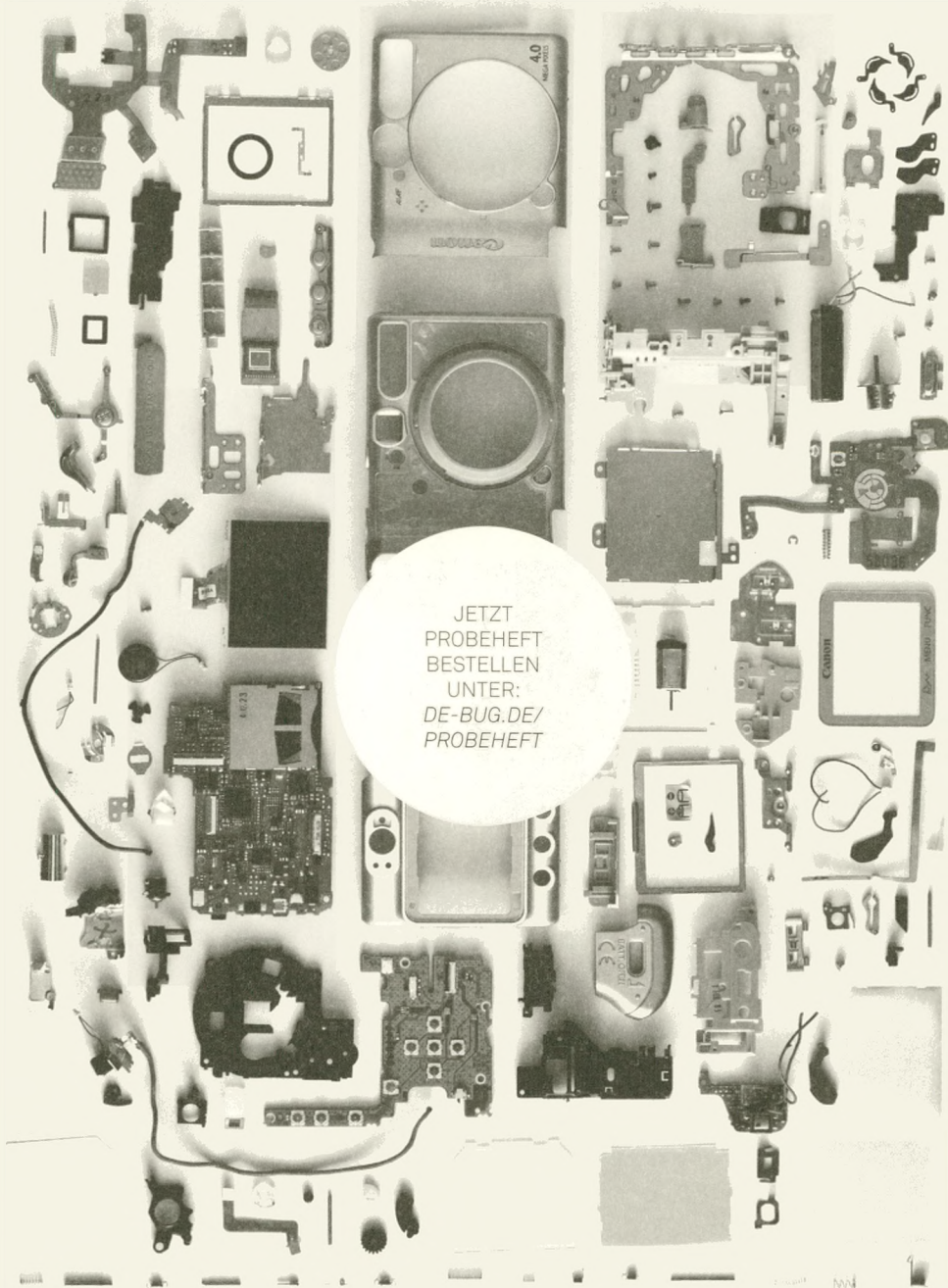
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P2P Vorspiel

19 Jan-2 March	Wed/Thu 16:00-19:00, Fri 16:00-21:00, Sat 14:00-18:00	Substitut	TOOLS FOR THE NEXT REVOLUTION
24 Jan	15:00-17:00	SUPERMARKT	ILLUMINATIONS OF WEDDING: Roaming workshop on location-based video-art practice and techniques
	19:00	General Public	"L'Age d'Or" Exhibition Opening
	20:00	reboot.fm @ Südblock	Vorspiel Vorspeise discussion: Was für eine Stadt? Gentrification, City Tax und Kultur Politik.
24 Jan	21:30	LoopHole	FORPLAY INTRO EVE
25 Jan	18:00-22:00	SUPERMARKT	ILLUMINATIONS OF WEDDING: Exhibition Vernissage featuring live AV performance
	18:00-23:00	LIEBIG12	SPACE US THE PLACE I: street / public art interventions and performances with Holger Bleck & Allegra solitude, Pietro Lahara, Simon Olivier, Nico Lippolis & Giovanni Verga
	19:00-00:00	Kunstraum Kreuzberg / Bethanien	"IN THAT WEIRD AGE" Opening, An exhibition for CTM.13 - Festival for Adventurous Music and Arts.
	19:30-23:30	ARTCONNECT BERLIN	"The pluto in me" Opening
	20:00-00:00	Art Laboratory Berlin	"Synaesthesia/2: Space and Perception" Opening
	23:00 - open end	HORST KRZBG	"IN THAT WEIRD AGE" Opening party
	19:00	designtransfer, Berlin University of the Arts	"45 Sek!" Opening
		Collegium Hungaricum Berlin	.CHB	"TORRENTIAL FORMS" Opening
		designtransfer, Berlin University of the Arts	"Prototype: Exhibition in the Cloud" Opening & Discussion
		Naherholung Sternchen	The XLterrestrials present CiTiZEN KiNO: "20th Century Fix, social media for social bodies is retro-hackable"
	19:00	Panke e.V.	Fingerdrumming Workshop with Comfort Fit

Pre-Pluto Time   Start of one festival week long Pluto day

SUN.25-27.01. ————— I

en *P2P Vorspiel* is a weekend of distributed partner events preceding the opening of transmediale 2013 BWPWAP and CTM.13 – The Golden Age through a dissemination of projects including workshops, talks, performances and parties (various locations). *P2P Vorspiel* works toward the creation of a shared knowledge laboratory within the festivals and a project of visibility for local and translocal distributed networks.

de Vor der Eröffnung der transmediale 2013 BWPWAP und dem CTM.13 – The Golden Age lädt ein Wochenende mit verschiedenen Partner-Veranstaltungen, das *P2P Vorspiel*, zu Workshops, Talks, Performances und Partys ein. Ziel ist es, ein gemeinsames Wissenslabor dieser Festivals zu schaffen und ein Projekt, das für regionale und überregionale Netzwerke sichtbar ist.

P2P Vorspiel is coordinated by reSource transmedial culture berlin and CTM/Disk.

	19:00	Substitut	TOOLS FOR THE NEXT REVOLUTION: Guided tour and talk with the artists
	20:00	Apartment Project Berlin	A Performance of Electronic Music in Three Sets by Martin Hiendl
	20:00	Galerie Mario Mazzoli	As a Frame -Music Performances with Visual/Silent-Film
	21:00	ausland	"Paris / Berlin : 20 years of underground techno" screening followed by DJ set
	21:00	Madame CLAUDE	Concert with ALLIE +TBA + DJ Set by Hélène Berthe
	22:00	Panke e.V.	Support Your Local Ghetto
	23:00	Naherholung Sternchen	XLterrestrials Afterparty (w/ dj/vjs/xjs + special guests)
25 Jan	21:00 – open end	LoopHole	DROMOSCOPE SESSION VII
25 Jan-15 Feb	(vuote)	designtransfer, Berlin University of the Arts	45 Sek! Exhibition
25 Jan-3 Feb	10:00-19:00, Sat/Sun 14:00-19:00	Collegium Hungaricum Berlin | .CHB	TORRENTIAL FORMS by Alexander Bermann, Filip Strebeyko and Gabor Papp
25 Jan-3 March	Mon - Sat 11:00-18:00	Schering Stiftung	Hannes Rickli. "Fischen lauschen": Beginning of Data Transmission from the Arctic Sea
25 Jan-9 Feb	Thu, Fr: 16:00-20:00	General Public	"L'Age d'Or" Exhibition
25-26 Jan	19:00-00:00	Altes Finanzamt	Osmosis
25-27 Jan	21:00	O Tannenbaum	Golden Age / Jet Age
26 Jan	15:00-17:00	SUPERMARKT	ILLUMINATIONS OF WEDDING: Panel discussion: Urban expressionism, and the role of public art and technologically-mediated interventions for evolving communities
	15:00-17:00	DAM Berlin	"Back when Digital Art was still new" - Panel discussion

reSource 003:
P2P Vorspiel

15:00-18:00	emitter19	Performance and installation by Marta Zapparoli, Seiji Morimoto, Kris Limbach and friends
18:00-23:00	LIEBIG12	SPACE US THE PLACE II : CLOUDS, SIEVES and BEES by Cristian Vogel
19:00-22:00	Errant Bodies	"Dirty Ear Forum" Opening
21:00-05:00	Sameheads	Noisekölln X Sameheads X CTM Vorspiel: Teams, VIV, Marie Dior, Time Wave Zero
Workshop: 19:00; Music: 21:00	Das Gift	Geek Out! Modular music technology, soldering fumes and good vibes.
18:00	PLATOON Kunsthalle	PLATOON global network presentation
18:30	PLATOON Kunsthalle	Presentation of the projects: Forces between particles & Digital Fragments
19:00	PLATOON Kunsthalle	Launch of the installation FORCES BETWEEN PARTICLES (by Tikul & Jendrek - Pussykrew video collective) & DIGITAL FRAGMENTS (by Stefanie Greimel and Elektropastete collective)
20:00	Panke e.V.	SCOPE AV EXPOSURE (with audiovisual performances by IM2 and Pussykrew)
	LEAP (Lab for Electronic Arts and Performance)	"Wahrnehmung des Digitalen / Abstrakte Welten realisieren" Opening
20:00	Mindpirates	A TEMPLE TO PLUTO
21:00	ausland	Turntables performances with JD Zazie, Jonah and Joke Lanz
21:00	Madame CLAUDE	Concert with The White Noise Supremacists + TBA + DJ Set by Nuit Noire
22:00	NK Projekt	Dislocation of Time: Concerts with Bill Kouligas, Navnlaust Mønster Opptog and redFrik
22:00 – open end	LoopHole	INSECURITY PARANOID PARTY
26 Jan 00:00 – 06:00	Horst Krzbrg	Greco-Roman Night

Pre-Pluto Time   Start of one festival week long Pluto day

SUN.25-27.01. ——————— I

26 Jan-10 March	Fri-Sun 14:00-18:00, also 30 Jan-3 Feb 14:00-18:00	Art Laboratory Berlin	Synaesthesia/2: Space and Perception
26 Jan - 09 Feb	Tue-Sat 12h-18h	LEAP (Lab for Electronic Arts and Performance)	Wahrnehmung des Digitalen / Abstrakte Welten realisieren
26 Jan-24 Feb	12:00-19:00, 2 Jan-3 Feb 12:00-22:00, from 4 Feb onward daily 12:00-20:00	Kunstraum Kreuzberg / Bethanien	"IN THAT WEIRD AGE", An exhibition for CTM.13 - Festival for Adventurous Music and Arts.
26-27 Jan	Starting: 26 Jan 23:00; Closing: 27 Jan 22:00	Tresor	GEGEN HOMOPATIK: THE GOLDEN CAGE.
26-31 Jan	12:00-18:00	ARTCONNECT BERLIN	The pluto in me
27 Jan	14:00-15:00	Collegium Hungaricum Berlin | .CHB	Cafè Libertè in the series "Critique and Crisis" with Georgios Papadopoulos and Luca Di Blasi
	17:00-20:00	Felleshus/Nordic Embassies in Berlin	"The Embassy Reconstructed" Opening with Brandon LaBelle, Juliana Hodkinson, Jacob Kirkegaard, Liv Strand, Susanne Skog, Åsa Stjerna and members of KNM, Kammerensemble Neue Musik Berlin
	18:00-23:00	LIEBIG12	SPACE US THE PLACE III : A SCANNER DARKLY by Pierce Warnecke
	19:00-22:00	NK Projekt	Dislocation of Time II: Performative Talk with Ruben Patiño and Martins Rokis
	14:00	Panke e.V.	CiTiZEN KiNO (Matinee for All Ages + Brunch)
	18:00	uqbar	re.act.feminism #2 - a performing archive, table talk @ uqbar
	20:00	Panke e.V.	CiTiZEN KiNO (Adult X version)
	20:00	c-base e.V.	=KAOS – Il libro sui 10 anni di A/I
	21:00	Madame CLAUDE	OPEN MIC L. J. Fox
27 Jan	16:00 – open end	LoopHole	THE LOVELOOPERS-DAY
27 Jan-3 Feb	13:00-17:00	Errant Bodies	Dirty Ear Forum
27 Jan-3 Feb	Mon-Fri 10:00-18:00	Felleshus/Nordic Embassies in Berlin	The Embassy Reconstructed
29 Jan-1 Feb	10:00-18:00	designtransfer, Berlin University of the Arts	Prototype: Exhibition in the Cloud

111

PLUTO DAILY*

All events of
transmediale 2013 BWPWAP
*comes with Pluto Time

Pluto Daily

All Events/Times of the One Festival Long Pluto Day

Tue. 29.01. – Sun.03.02.

Enjoy all the Events in PLuto Time. 1 PLuto Day = 6,378 Earth Days

PNEUMAtic circUS

Networks

TUE.	29.01.	20:30 – 22:00
WED.	30.01.	15:00 – 17:00
		18:00 – 20:00
THU.	31.01.	15:00 – 17:00
		18:00 – 20:00
FRI.	01.02.	16:00 – 21:00*
SAT.	02.02.	16:00 – 21:00*
SUN.	03.02.	14:00 – 19:00*

*including breaks

Pluto Time:

It's alive! See a giant OCTOpodous kinetic sculpture rattle and shake at the speed of light! Join a scrambled retro-futuristic social network where everyone really IS a star! Perform a piece of PNEUMA (soul) from over a hundred international mail artists! Expose yourself in the circUS arena by interacting with distant networkers: the circUS is US!
It's easy!

A) Request a *PNEUMAtic circUS capSOULe* from our Central Bureau by simply following the instructions at the *PNEUMAtic circUS* stations.

B) A random *capSOULe* will be soon delivered to you in a basket at this *OCTO* station. Open it and extract the art materials and instruction forms provided by the author.

C) Follow the instructions and perform the *capSOULe*, staying inside the circUS ring of this *OCTO* station. To be informed of the accessibility to this project's documentation, you are welcome to leave your contact information on the back of the instructions sheet inside the *capSOULe*, using the rubber stamp provided.

D) Put all the materials back into the *capSOULe*, close it and leave it on the station desk for other users, or for *OCTO* staff to return it to the Central Bureau.

PNEUMAtic circUS is a project of *NETWORKED ART* powered by *OCTO*, curated by Vittore Baroni. With the collaboration of the *PNEUMAtic CircUS* system "supervisors": Lutz Wohlrab, Karla Sachse, Tatiana Villani, Manuel Perna, Topsy Qur'et and Theis Vallø Madsen.

PNEUMAtic circUS is active every day. For further information, ask our *OCTO* Central Bureau at the Haus der Kulturen der Welt.

More about the PNEUMAtic circUS on page 338

PNEUMAtic circUS is powered by *OCTO P7C-1*, a joint project of *reSource transmedial culture berlin*, Telekommunisten and raumlabor berlin.

de Es lebt! Seien Sie dabei, wenn sich eine riesige achtarmige kinetische Skulptur in Lichtgeschwindigkeit schüttelt und klappert! Werden Sie Teil eines retrofuturistischen sozialen Netzwerks, in dem jeder ein Star ist! Bieten Sie ein Stück Pneuma (Seele) eines von über 100 Mail Artists dar! Steigen Sie in die circUS-Manege, indem sie mit fernen Netzwerkern interagieren: Wir sind der circUS!
Es ist ganz einfach!

A) Besorgen Sie sich eine *PNEUMAtic circUS-capSOULe*, indem Sie den Instruktionen an den *PNEUMAtic circUS*–Stationen folgen.

B) Eine zufällig ausgewählte *capSOULe* wird Ihnen in einem Korb zu ihrer *OCTO*-Station geliefert. Öffnen Sie sie und nehmen Sie die Kunstmaterialien und Anweisungen des jeweiligen Autors heraus.

C) Folgen Sie den Instruktionen aus der *capSOULe* und bleiben Sie dabei im *circUS*-Ring dieser *OCTO*-Station. Sollten Sie an der Dokumentation des Projekts interessiert sein, hinterlassen Sie Ihre Kontaktinformationen mithilfe des dafür vorgesehenen Stempels auf der Rückseite des Zettels in der *capSOULe*.

D) Legen Sie alles zusammen zurück in die *capSOULe*, verschließen und legen Sie sie auf den Tisch der Station, damit andere Nutzer oder die *OCTO*-Mitarbeiter sie zurück ins Zentralbüro bringen können.

PNEUMAtic circUS ist ein Netzkunst-Projekt präsentiert von *OCTO*, kuratiert von Vittore Baroni in Zusammenarbeit mit den „Supervisoren" des *PNEUMAtic circUS*-Systems: Lutz Wohlrab, Karla Sachse, Tatiana Villani, Manuel Perna, Topsy Qur'et und Theis Vallø Madsen.

Der *PNEUMAtic circUS* ist jeden Tag aktiv. Mehr Information erhalten Sie im *OCTO*-Zentralbüro im Haus der Kulturen der Welt.

alva noto . uni acronym (featuring anne-james chaton)

Users

By Carsten Nicolai (de)
2011, 7 min.

17:00 – 23:30 CET
Installation, Theatersaal

TUE.29.01.

Pluto Time:

○
04:05 PT

en Acronyms are special kinds of abbrevia-
tions. In chat language, they are so popular
because they save time when typing and
because they are also reminiscent of pro-
grammer language—communication be-
tween insiders. *alva noto . uni acronym* is, on
the other hand, based primarily on abbrevia-
tions from propaganda and marketing that
serve to break down complex names and
circumstances into catchy formulas.
Euskadi Ta Askatasuna becomes ETA.
The staccato-like quality of pitch in a video
presented by a machine voice develops its
eerie quality from the seeming reduction of
the whole world into three letters, and the
connotations derived from CEO, CIA and
CNN become the triad of an alphabetical
conspiracy theory. *alva noto . uni acronym*
is presented as an installation in the theater
on transmediale's opening evening.

de Akronyme sind Sonderfälle von Abkürzun-
gen. In der Chatsprache sind sie nicht nur
deswegen so beliebt, weil sie Zeit beim
Tippen sparen, sondern auch, weil sie an die
Codes der Programmiersprachen erinnern
– Kommunikation unter Eingeweihten.
alva noto . uni acronym dagegen basiert
vorrangig auf Abkürzungen aus Propaganda
und Marketing, die dazu dienen, komplexe
Namen und Sachverhalte auf eingängige
Formeln herunterzubrechen. Aus *Euskadi Ta
Askatasuna* wird ETA. Das stakkatoartig in
der Tonlage einer Maschinenstimme vorge-
tragene Video entwickelt seine unheimliche
Qualität aus der scheinbaren Reduktion der
ganzen Welt auf je drei Buchstaben und aus
den sich ergebenden Konnotationen: CEO,
CIA und CNN werden zum Dreiklang einer
alphabetischen Verschwörungstheorie.
alva noto . uni acronym wird am Eröffnungs-
abend der transmediale im Theatersaal als
Installation präsentiert.

Memoblast

Paper

By Goto80 (se), Raquel Meyers (es) and Jacob Sikker Remin (dk)

17:00 – 22:00 CET
Performance, Café Global

Pluto Time:

TUE.29.01.   04:05 PT

en *Memoblast* is a group performance in a fax-based office. Raquel Meyers, Jacob Sikker Remin and Goto80 are office workers who handle the flow of information by following rituals and rules of efficiency. They work with conventional office tools such as text editors and spreadsheets to create graphics, music and memos.

Everyday we maintain and develop rituals to keep up with the flow of information. *Memoblast* can be understood as a metaphor for the modern database lifestyle, where personal expression is conditioned by technology more than we like to admit.

Fax machines are ancient, but also advanced and exclusive: They produce tangible objects from telecommunication, which can be annotated and modified directly, in the flesh world. In this respect, *Memoblast* also demonstrates the shortcomings of modern technologies. The ability to doodle on a piece of paper and for it to materialize directly on the receiving end has never been recreated with modern media. Fax is a dangerous and spontaneous technology, and *Memoblast* is open for you.

Please fax at: +49 30 39 787 288

de *Memoblast* ist eine Gruppenperformance in einem Büro mit Fax. Raquel Meyer, Jacob Sikker Remin und Goto80 sind Büroangestellte und verarbeiten eine Informationsflut, indem sie bestimmten Ritualen und Effizienz-Regeln folgen. Sie nutzen herkömmliche Bürowerkzeuge wie Textverarbeitungsprogramme und Kalkulationstabellen, um Grafiken, Musik und Memos herzustellen.

Jeden Tag entwickeln wir Rituale oder halten welche aufrecht, um mit dem Informationsfluss mithalten zu können. *Memoblast* kann als Metapher für den modernen Datenbank-Lifstyle gelesen werden, in dem der persönliche Ausdruck stärker von Technologie geprägt wird als wir zugeben mögen.

Faxapparate sind alt, aber auch fortschrittlich und exklusiv: Sie produzieren aus der Telekommunikation heraus greifbare Objekte, die in der physischen Welt mit Notizen versehen und direkt verändert werden können. In diesem Sinne zeigt Memoblast auch die Unzulänglichkeiten moderner Technologien. Die Möglichkeit, ein Blatt Papier zu bekritzeln und es dann am empfangenden Ende direkt zu materialisieren, konnten moderne Medien nie bieten. Fax ist eine gefährliche und spontane Technologie, und *Memoblast* ist offen für Sie.

Pluto Y U No Planet?
Opening Ceremony for transmediale 2013 BWPWAP

Welcoming words: Bernd Scherer, HKW (de); Host: Kristoffer Gansing (se/de); Special guests: Mike Brown (us), Gerhard Schwehm (de), Lisa Messeri (us)

19:00 – 20:30 CET Auditorium

TUE.29.01.

Pluto Time:

4:24 PT

en *Classification is the first step toward understanding.*
- Mike Brown, "The Guy Who Killed Pluto," California Institute of Technology

... when it appears that science is decided by votes, it makes all of science look arbitrary."
- Alan Stern, Chief Investigator, New Horizons, Mission to Pluto, NASA

Back when openings were just openings, a few self-congratulatory statements and an introductory speech or two sufficed. At this year's transmediale we are aiming somewhat higher: to the stars! At this unique opening event, we are learning about how the significance of Pluto (in the end) does not have so much to do with the definition of what a planet is or not, but rather how Pluto's story is about our cultural situation where technological and scientific discoveries may quickly change our cultural imaginaries. At the same time, the response contesting the 2006 vote on Pluto's planetary status shows that our technocratic world is also a cultural and social one, and that in effect the imaginary of the planetary system could belong to anyone. This potential for appropriations out of time and place is the focus of this opening in which the audience is transformed into participants of a historic debate and event.

The opening will conclude with an introduction to the festival program by artistic director Kristoffer Gansing. Afterwards, the audience is invited to explore the transmediale exhibition, and enjoy special screenings, performances and artist presentations.

de „Klassifizierung ist der erste Schritt in Richtung Verstehen."
Mike Brown, „der Mann, der Pluto ermordete", California Institute of Technology

„ (…) wenn der Eindruck entsteht, Wissenschaft werde durch Abstimmungen entschieden, wirkt Wissenschaft beliebig."
Alan Stern, Forschungsleiter, New Horizons, Mission zum Pluto, NASA

Als Eröffnungen lediglich Eröffnungen waren, genügten ein paar selbstgefällige Bemerkungen und ein oder zwei Einführungsreden. Die diesjährige transmediale zielt etwas höher: Sie greift nach den Sternen! Bei dieser besonderen Eröffnungsveranstaltung erfahren wir, dass die Bedeutung Plutos (letztlich) nicht so sehr in der Definition von Planeten liegt. Pluto ist ein Sinnbild unserer kulturellen Situation, in der technologische und wissenschaftliche Entdeckungen unser kulturelles Imaginäres schlagartig verändern können. Gleichzeitig zeigt der Widerspruch gegen die Abstimmung über Plutos Planeten-Status im Jahr 2006, dass unsere technokratische Welt auch eine kulturelle und soziale ist, und dass das Imaginäre des Planetensystems jedem zugänglich ist. Dieses Potenzial für Aneignungen jenseits von Zeit und Raum steht im Mittelpunkt dieser Eröffnung, in der das Publikum Teil einer historischen Debatte und eines historischen Ereignisses wird.

Die Eröffnung schließt mit einer Einführung in das Festivalprogramm durch den künstlerischen Leiter Kristoffer Gansing. Danach kann das Publikum die transmediale-Ausstellungen, Screenings, Performances und Künstlerpräsentationen entdecken.

121

OCTO P7C-1 Product Demonstration

Networks

With Telekommunisten Collective (de)

20:30 – 22:00 CET Presentation, Central Foyer and other OCTO Stations

OPPD
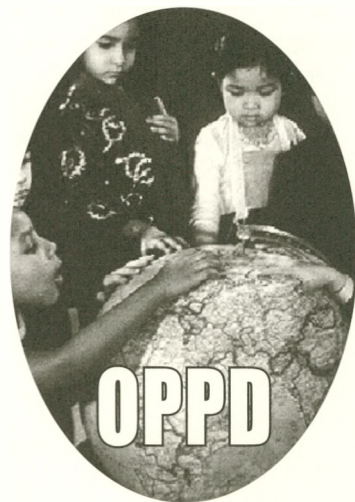
TUE.29.01.

Pluto Time:

04:38 PT

en *OCTO* announces official launch of *P7C-1* at the transmediale 2013.

The investors' insider tip of the year: *OCTO!* Total communications control with unprecedented ease of implementation. Invisible and pervasive, totally centralized and optimized for unlimited marketing applications and collection of user data.

Visitors to transmediale have a once-in-a-lifetime chance to be amongst the first to discover the next paradigm-changing technology. Besides having a chance to get in on the "ground floor" as early investors, visitors are all potential *OCTO* subscribers and end-users. transmediale visitors experience the amazing *OCTO P7C-1* system.

PNEUMAtic circUS is a groundbreaking project by an international mail-art network — early adopters of the *OCTO* platform. Projects such as *PNEUMAtic circUS*, represent a vast quantity of no-cost, user-motivated consumer value drawing attention to the service and even helping develop new commercial implementations and products for the service.

OCTO CEO Octavia Allende-Freedman is delivering the official inaugural press conference for OCTO at transmediale, by outlining features of the new *P7C-1* system and exciting investment prospects. Members of the Telekommunisten collective: Dmytri Kleiner, Baruch Gottlieb, Jeff Mann and Jonas Frankki are presenting the miscommunication technology series, including the official miscommunication platform of this year's transmediale: *OCTO P7C-1*.

The miscommunication technologies platform is an ongoing series of works investigating social relations embedded in communication technologies.

More info on page 338 and www.telekommunisten.net

Additional product demonstration: 02.02.2013, 15:00 to 15:45

OCTO P7C-1 is a joint project of reSource transmedial culture berlin, Telekommunisten and raumlabor berlin.

OCTO P7C-1 is the official miscommunication technology of transmediale 2013.

de *OCTO* launcht den *P7C-1* zur transmediale 2013.

Es ist der Insider-Tipp des Jahres für Investoren: *OCTO!* Totale Kontrolle der Kommunikation. Einrichtung so einfach wie nie zuvor. Unsichtbar, überall verbreitet und zentralisiert. Endlos viele Anwendungsmöglichkeiten für das Marketing und das Sammeln von Nutzerdaten.

transmediale-Besucher haben die einmalige Möglichkeit, zu den Ersten zu gehören, die diese neue paradigmenwechselnde Technologie erkunden. Sie erhalten die Chance, gleich zu Beginn als Investoren einzusteigen und sind gleichzeitig potenzielle Abonnenten und Erst-Anwender. Sie erleben das fantastische *OCTO P7C-1*-System.

PNEUMAtic circUS ist ein bahnbrechendes Projekt eines internationalen Mail-Art-Netzwerks, den Pionieren der *OCTO*-Plattform. Projekte wie der *PNEUMAtic circUS* bieten jede Menge kostenlosen, user-motivierten Konsumentennutzen, ziehen Aufmerksamkeit auf die Dienstleistung und helfen dabei, neue kommerzielle Anwendungen und Produkte dafür zu entwickeln.

OCTO-CEO Octavia Allende-Freedman wird bei der transmediale die offizielle Pressekonferenz zu *OCTO* abhalten, Funktionen von *P7C-1* und aufregende Möglichkeiten für Investoren vorstellen. Mitglieder des Kollektivs Telekommunisten: Dmytri Kleiner, Baruch Gottlieb, Jeff Mann und Jonas Frankki. Sie repräsentieren die offizielle Plattform für Fehlkommunikation der diesjährigen transmediale: *OCTO P7C-1*. Die Plattform für Fehlkommunikationstechnologien ist eine laufende Serie von Arbeiten, die sich mit in Kommunikationstechnologien eingebetteten sozialen Beziehungen auseinandersetzen.

ReFunct Presentation

Introduced by Tatiana Bazzichelli (it/de) With Benjamin Gaulon (fr/ie), Gijs Gieskes (nl), Phillip Stearns (us), Tom Verbruggen (toktek) (nl), Karl Klomp (nl), Peter Edwards (us)

21:00 – 21:30 CET Presentation, K1

TUE.29.01.

Pluto Time:

04:42 PT

en This performative event presents *ReFunct Media #5*, a multimedia installation that (re)uses numerous "obsolete" electronic devices (digital and analog media players and receivers). The devices are hacked, misused and combined into a large and complex chain of elements. To make an ecological analogy, they "interact" in different symbiotic relationships like mutualism, parasitism and commensalism.

The development of the *ReFunct Media #5* installation for transmediale 2013 started in August 2012 by hacking a very iconic device: the French Minitel, a Videotex online service accessible through the telephone lines. During the summer workshop, participants became familiar with basic hardware hacking and circuit bending, working with a just-proclaimed-dead device, as the network has been closed for good.

de Diese performative Veranstaltung präsentiert *ReFunct Media #5*, eine Multimedia-Installation, die diverse überholte elektronische Medien (um-)nutzt, zum Beispiel digitale und analoge Abspiel- und Empfangsmedien. Sie werden gehackt, entgegen ihres ursprünglichen Zwecks genutzt und zu einer langen und komplexen Kette von Elementen zusammengefügt. Mit einer ökologischen Analogie gesprochen: Sie interagieren in verschiedenen symbiotischen Verhältnissen, etwa mutualistischen, parasitären und kommensalistischen.

Initialzündung für *ReFunct Media #5* war das Hacken eines ikonischen Onlinedienstes während eines Workshops im August 2012: des französischen Minitels, ein Vortex-Dienst, der über Telefonleitungen zugänglich war. Die Teilnehmer wurden in basisches Hardware-Hacking und Circuit Bending eingeführt und arbeiteten mit einem gerade für tot erklärten Dienst, denn das Minitel-Netzwerk war bereits für immer geschlossen worden.

RFP

The Zone

By People Like Us (uk)
2012, 98 min.

21:30 – 23:15 CET
Installation, Auditorium

TUE.29.01.

en The Zone is an imaginary film museum. It juxtaposes two extremely different film classics that represent equally divergent systems, both filmic and political.
The Wizard of Oz, a berserk musical from the 1940s, is screened on the left, on the right Tarkovsky's *Stalker*, an existentialist science fiction drama from 1979. Nevertheless, they share mutual traits: Both films regularly appear on "Best Of" lists of film history, and both tell the story of a phantasmagorical journey to a consciousness-altering place. At first, the films seem to be screening alongside but without relation to each other; when Judy Garland starts jabbering away, the opening credits in *Stalker* are still on the screen. But an increasing number of reference points appear between the images, as if the silly figures on the left and the dead serious characters on the right are communicating with each other. The subtle interventions in montage are only apparent when both films switch from black and white to color. *The Zone* is presented as an installation in the Haus der Kulturen der Welt auditorium, a hall built in the 1950s at the Inner German border to represent the communication possible between worlds.

de *The Zone* ist ein imaginäres Filmmuseum. Es stellt zwei extrem unterschiedliche Filmklassiker gegenüber, die zwei ebenso divergente filmische wie politische Systeme repräsentieren. Links läuft *The Wizard of Oz*, ein aufgedrehtes Musical aus den 1940er Jahren, rechts Tarkovskys *Stalker*, ein existentialistisches Science-Fiction-Drama von 1979. Dennoch gibt es Gemeinsamkeiten: Beide Filme tauchen regelmäßig in den Best-of-Listen der Filmgeschichte auf, beide erzählen eine fantastische Reise an einen bewusstseinsverändernden Ort. Zunächst scheinen die Filme beziehungslos nebeneinander herzulaufen, wenn Judy Garland schon wild los plappert, läuft bei *Stalker* immer noch der Vorspann. Doch mehr und mehr ergeben sich Bezugspunkte zwischen den Bildern, scheinen die albernen Figuren links und die todernsten rechts miteinander zu kommunizieren. Die subtilen Eingriffe in der Montage werden jedoch erst offenbar, wenn beide Filme gleichzeitig von Schwarz-weiß zu Farbe wechseln. *The Zone* wird als Installation im Auditorium des Hauses der Kulturen der Welt präsentiert, einem Saal, der, in den 1950er Jahren an der innerdeutschen Grenze gebaut, für die mögliche Kommunikation zwischen den Welten stehen sollte.

127

Depletion Design

〈 Networks 〉

Moderated by Carolin Wiedemann (de), Soenke Zehle (de) With Jennifer Gabrys (us/ uk), Marie-Luise Angerer (at/de), David Michael Berry (uk)

11:00 – 13:00 CET Discussion & Presentation, Theatersaal

Pluto Time:

WED.30.01. | ○ |
06:54 PT

en "Depletion Design" suggests that ideas of exhaustion cut across cultural, environmentalist, and political idioms and offers ways to explore the emergence of new material assemblages.

We (or so we are told) are running out of time; of time to develop alternatives to a new politics of emergency, as constant crisis has exhausted the means of a politics of representation too slow for the state of exception, too ignorant of the distribution of political agency, and too focused on the governability of financial architectures. But new forms of individual and collective agency are already emerging, as we learn to live, love and work within the horizon of depletion, and to ask what it means to sustain ourselves, and each other, again. Of these things and other knowledge created, there can no longer be an encyclopedia; a glossary, perhaps—and discussion. Soenke Zehle and Carolin Wiedemann discuss "Depletion Design" with Marie-Luise Angerer, Jennifer Gabrys and David M. Berry, inviting transmediale 2013 participants into collaborative reflection of the necessity to understand human beings as one species among others. Species constituted by interactions of media, organisms, weather patterns, ecosystems, thought patterns, cities, discourses, fashions, populations, brains, markets, dance nights and bacterial exchanges (Angerer); on the material leftovers of electronics as provocations to think through and rework practices of material politics that may be less exploitative within our natural-cultural relationships (Gabrys); and on lines of flight from and through the computational—about expanding them into new ways of living beyond current limitations and towards new means of judgment and politics (Berry).

de In Kultur, Umweltaktivismus und Politik ist die Rede von Erschöpfung – Depletion Design sieht im Begriff der Erschöpfung eine Möglichkeit, über die Entstehung neuer sozio-technologischer Formen und Verbindungen nachzudenken, und über die Grenzen einzelner Disziplinen und Politikfelder hinaus nach neuen Potenzialen zu suchen.

Uns geht die Zeit aus: Es bleibt, so heißt es, keine Zeit, Alternativen zu einer neuen Politik des Ausnahmezustands zu entwickeln, denn die Dauerkrise hat die Mittel einer Repräsentationspolitik erschöpft. Sie ist zu langsam für den Ausnahmezustand, zu unwissend in Bezug auf die tatsächliche Verteilung politischer Macht, zu fixiert auf die Reparatur von Finanzarchitekturen. Doch in diesem Zustand ständiger Erschöpfung, in dem wir zu leben, lieben und arbeiten gelernt haben, und in dem wir uns fragen, was es eigentlich heißt, uns selbst und einander am Leben zu erhalten, entstehen bereits neue individuelle und kollektive Handlungsformen. Für solche Wissensformen kann es (noch) keine Enzyklopädie geben, ein Glossar aber durchaus. Soenke Zehle und Carolin Wiedemann diskutieren "Depletion Design" mit Marie-Luise Angerer, Jennifer Gabrys und David M. Berry, und laden transmediale 2013-Teilnehmer dazu ein, gemeinsam über die Notwendigkeit nachzudenken, den Menschen als eine Spezies unter vielen wahrzunehmen, deren Existenz auf der Interaktion von Medien, Organismen, Wetterlagen, Ökosystemen, Gedankenmustern, Städten, Diskursen, Moden, Populationen, Verstand, Märkten, Tanznächten und Bakterienaustausch beruht (Angerer); über materielle Reste von Elektronik, die ein Umdenken provozieren und zu neuen, weniger ausbeuterischen Praktiken im Umgang mit Materialien ermutigen (Gabrys); und über Fluchtlinien von und durch Informationstechnologie, hin zu einem neuen Urteilsvermögen und einer neuen Politik (Berry).

129

Post-Digital Publishing Workshop: DIY Publishing

Paper

With Florian Cramer (de/nl), Eleanor Greenhalgh (uk) & Dave Young (ie), Andre Castro (pt) & Silvio Lorusso (it), Annette Knol (nl)

12:00 – 19:00 CET
Workshop, Lower Foyer

Pluto Time:

WED.30.01.

07:04 PT

en *The future is already here – it's just not evenly distributed. – William Gibson*

The Post-Digital Publishing workshop is doing its own little bit of "future re-distribution" for open source and indie publishing. Not that much re-distribution help is needed since an imminent deluge of books is already set loose, as the book goes digital and universities open their libraries with Open Access publishing. The four days of the workshop cover: DIY publishing tools, the battle for reimagining the university, indie infrastructures and cyber-librarianship.

This is a hack day where different members of the publishing community can come together to showcase their projects from across the spectrum of open source tools and platforms used in publishing. Some areas of interest are: eReader modding, the social book, collaborative writing like Etherpad and collaborative publishing, fonts and DTP tools, graphic design tool kits, open standards, mobile reading, app making and machine reading and writing, to name just a few.

As this is a DIY Publishing day, it is also DIY in its format, on each day of the workshop we collectively select a number of projects to work on and then hack away over the course of the day.

Workshops offered:
Consent to Print
(Eleanor Greenhalgh & Dave Young, Piet Zwart Institute, Rotterdam): An experiment on how to create publications collaboratively without following the usual consensus models, but allowing for dissent.
Spam Publishing
(Andre Castro & Silvio Lorusso, Piet Zwart Institute, Rotterdam): How to create writing and hybrid media publications from your junk mail folder.
Make your own e-book in the epub format
(Florian Cramer, Creating 010, Rotterdam): A crash course requiring no prior knowledge except some HTML skills, followed by a look into experimental stuff like computer-generated ebooks.
Post-digital printmaking
An evening workshop with stencil printers at Kotti Shop
From 17:00 to 20:00 this event will take place at Kotti-Shop, Adalbertstr.4. 10999 Berlin (www.kotti-shop.net).

Organized by Florian Cramer, Alessandro Ludovico and Simon Worthington

In association with Creating 010, Hybrid Publishing Consortium (Leuphana University of Lüneburg), Neural and Mute

This is the first event of the Post-Digital Publishing Workshop series.

de „Die Zukunft ist schon da – sie ist nur nicht gleichmäßig verteilt." William Gibson

Dieser Workshop zum post-digitalen Herausgeben nimmt eine eigene „Umverteilung der Zukunft" in den Bereichen Open-Source-Publishing und unabhängiges Herausgeben vor. Nicht, dass Unterstützung bei dieser Umverteilung nötig wäre. Seit der Digitalisierung des Buchs, und seit Universitäten ihre Bibliotheken durch Open-Access-Publishing öffnen, verfügen wir über eine riesige Bücherflut. In den vier Workshop-Tagen geht es um: DIY-Herausgeber-Tools, den Kampf um eine neue Vorstellung dessen, was die Universität eigentlich ist,Indie-Infrastrukturen und Cyber-Bibliothekswesen .

An diesem Hack-Tag kommen verschiedene Vertreter der Herausgeber-Community zusammen und präsentieren ihre Projekte aus dem Spektrum der Open-Source-Tools und-Plattformen. Einige Themen sind: eReader-Modding, das Social Book, gemeinsames Schreiben, etwa mit Etherpad, kollaboratives Herausgeben, Fonts und DTP-Tools, Grafikdesign-Tool-Kits, offene Standards, mobiles Lesen, App-Produktion sowie maschinelles Lesen und Schreiben, um nur einige zu nennen.

Da sich alles um das DIY-Herausgeben dreht, wird auch das Format von den Teilnehmern selbst gemacht. An jedem Workshop-Tag wählen sie gemeinsam ein paar Projekte aus, an denen sie dann über den Tag hinweg arbeiten.

Angebotene Workshops:
Consent to Print
(Eleanor Greenhalgh und Dave Young, Piet Zwart Institute, Rotterdam): Ein Experiment zu einem gemeinschaftlichen Herausgeben, das keinen gängigen Konsens-Modellen folgt und abweichende Meinungen zulässt.
Spam Publishing
(Andre Castro und Silvio Lorusso, Piet Zwart Institute, Rotterdam): Eine Anleitung zum kreativen Schreiben und Herausgeben hybrider Medien-Publikationen mithilfe des Spam-Ordners.
Make your own e-book in the epub format
(Florian Cramer, Creating 010, Rotterdam): Ein Crash-Kurs, für den keine Vorkenntnisse außer ein paar HTML-Skills erforderlich sind, gefolgt von Beispielen aus dem experimentellen Bereich, wie computergenerierten E-Books.
Post-digital printmaking
Ein Workshop-Abend mit Schablonen-Druckern im Kotti-Shop, Adalbertstraße 4, 10999 Berlin

131

Mail Art in the GDR

Networks

Moderated by Dieter Daniels (de) With Karla Sachse (de), Lutz Wohlrab (de)

MAITGDR

13:00 – 14:30 CET
Panel, K1

WED.30.01.

en Networking as a direct mode of interchange and communication was a substantial foundation of Mail Art in the GDR, a wide-ranging aesthetic movement reaching its zenith in the 1980s. Artistic activity became visible not only in the tremendous number of postcards, envelopes and artist stamps created and sent out by network members, but also in the net of collaboration itself which, of course, grew through the international postal system. Mail Artists, engaged in a domestic as well as international network, used the postal service as a narrow path of connection to the world and also—in a playful but quite risky way—to uncover contradictions and disproportions pervading daily life. For mail activists in former East Germany, it was not without danger to interact with the Mail Art network. Since the Ministry for State Security ("Stasi") controlled all domestic post, and international post even more closely, Mail Art was criminalized. Each critical statement was declared a hostile act against the state. The Stasi's carefully planned actions to discomfort participants and the punishment of imprisonment transformed the Mail Art scene into an underground movement.

This panel describes a few of the daring projects: from the activities of Robert Rehfeldt (the first and most well-known mail artist of the GDR), to the political aesthetical statements of networking activists who did not reduce their efforts to undermine governmental restrictions and even the seemingly indestructible Wall.

de Netzwerken als direkte Form des Austauschs und der Kommunikation war Ausgangs-punkt der Mail Art in der ehemaligen DDR, eine weitläufige ästhetische Bewegung, die ihren Höhepunkt in den 1980er Jahren erreichte. Ihre künstlerische Aktivität manifestierte sich in einer Großzahl Post-karten, Umschläge und von den Mitgliedern gestalteten und versendeten Briefmarken, aber auch in dem im internationalen Post-system wachsenden Netzwerk selbst. Die in nationalen und internationalen Netzwerken engagierten Künstler nutzten den Postdienst als – wenn auch lose – Verbindung zur Welt und machten auf spielerische und gleichzei-tig riskante Weise auf die den Alltag durch-dringenden Widersprüche und Missstände aufmerksam. Die Verbindung zum Mail-Art-Netzwerk war für die Aktivisten gefährlich. Das Ministerium für Staatssicherheit kont-rollierte die nationale Post, noch penibler überprüfte es die internationale, Mail Art wurde kriminalisiert. Jede kritische Aussage wurde zum feindlichen Akt gegen den Staat erklärt. Die von der Stasi sorgfältig geplan-ten Aktionen zur Verunsicherung der Szene und Gefängnisstrafen machten Mail Art zu einer Untergrundbewegung.

Dieses Panel stellt mutige Projekte von damals vor: die Aktivitäten des ersten und bekanntesten Mail Artist der DDR, Robert Rehfeldt, und politisch-ästhetische Positionen anderer Netzkünstler, die stets Restriktionen zu untergraben versuchten und an der scheinbar unzerstörbaren Mauer rüttelten.

133

Imaginary Museums, Computationality & the New Aesthetic

With David M. Berry (uk), Baruch Gottlieb (ca/de), Lioudmila Voropai (ru/de), Adam Hyde (nz), Michael Dieter (au/nl)

13:30 – 14:30 CET Presentation, Central Foyer

WED.30.01.

en Contributors to this panel were invited to take part in a book sprint—an intense four-day writing retreat—in November 2012 in Berlin to explore André Malraux's notion of the "Imaginary Museum" or 'Museum Without Walls' in computational and new aesthetic terms. Following this intense and extremely creative writing process, the panelists produced a work of approximately 12,000 words and had it printed as part of the transmediale 2013 catalogue. They hope it will be an interesting and provocative theoretical contribution to the debates at the festival. In this panel, they will discuss the final text and some of the theoretical work that went into its synthesis. Discussion will also be about the book sprinting process itself, not only as a means of writing, but also as a way of collaborating and sharing ideas and concepts in creative dimensions.

de Die Teilnehmer dieses Panels wurden im November 2012 zu einem Booksprint – einem viertägigen Schreibmarathon – in Berlin eingeladen, um André Malraux' Konzept des „Imaginären Museums" oder des „Museums ohne Wände" im Kontext von Informationstechnologie und einer neuen Ästhetik zu denken. In diesem kreativen Schreibprozess produzierten sie eine rund 12.000 Wörter starke Arbeit, die als Teil des Katalogs der transmediale 2013 gedruckt wurde. Sie hoffen, dass sie damit einen interessanten und provokativen theoretischen Beitrag zu den Debatten des Festivals liefern. Bei diesem Panel diskutieren sie das Ergebnis und einige der theoretischen Werke, die sie darin verarbeitet haben. Thema wird auch der Booksprint-Prozess selbst sein, als Mittel des Schreibens und Möglichkeit des Zusammenarbeitens und Sharings von Ideen auf kreativer Ebene.

Talking to the Exterior World

Networks

Films by Laurie Anderson (us), Gary Kibbins (ca), Jesse McLean (us), Andy Weir (uk), Mochu (in), Tonje Alice Madsen* (dk), Karimah Ashadu* (ng)

14:30 – 16:30 CET Screening, Theatersaal

Pluto Time:

WED.30.01. | ○ |
07:27 PT

en Nothing seems more difficult than the medial communication of reality. All communication is based on a particular view of the world, a pooling and contextualization of knowledge. Beyond that, it must also follow the transmitting technologies' own laws, on top of everything else. *At the Shrink's (A Fake Hologram)* makes use of an extremely simple form of three-dimensionality applied in the past by museums: The artist projects her self-portrait on a sculpture, analogous to the theory of projection from psychology. What is perhaps the most formative and problematic form of knowledge transfer is the theme of *7 Questions about Bicycles*. A boy questions his parents and evokes explanations that sound as logical as they are wrong. In *Remote*, unease with the deceptive certitude of external reality manifests itself. Central to science fiction the question of communication of machines appears in *Call to a Dark Image* as a dialogue between a computer and "dark matter." *Wake* interweaves its own language of symbols of Indian mythology with images from a journey through time into the human future. *Insideout* collects manifestations of extremely personal clips from YouTube: romantic dramas, fantasies of suicide; nothing seems too private to be shared worldwide. In contrast, *Lagos Island* appears like a counterpoint to the program. The fragile existence of refugees living on the beach is filmed by a camera rotating on its own axis—a connection between Direct Cinema and Structural Film that creates a totally different perception of reality.

Program:

- *At the Shrink's (A Fake Hologram)* by Laurie Anderson (nl), 1977, 4 min.
- *7 Questions About Bicycles* by Gary Kibbins (ca), 2009, 14 min.
- *Remote* by Jesse McLean (us), 2011, 11 min.
- *Call to a Dark Image* by Andy Weir (uk), 2012, 4 min.
- *Wake* by Mochu (in), 2008, 14 min.
- *Insideout* by Tonje Alice Madsen* (dk), 2010, 25 min.
- *Lagos Island* by Karimah Ashadu* (ng) 2012, 5 min.

* Director will attend screening and Q&A.

de Nichts scheint schwieriger zu sein als die mediale Vermittlung von Wirklichkeit. Jede Kommunikation basiert auf einem bestimmten Weltbild, einer Bündelung und Kontextualisierung von Wissen, und darüber hinaus gehorchen die sie übertragenden Technologien auch noch ihren eigenen Gesetzen. *At the Shrink's (A Fake Hologram)* verwendet eine extrem einfache, früher in Museen angewendete Form der Dreidimensionalität: Die Künstlerin projiziert ihr Selbstbild auf eine Skulptur, analog zur Theorie der Projektion aus der Psychologie. Die vielleicht prägendste und problematischste Form der Wissensvermittlung thematisiert *7 Questions About Bicycles*. Die Fragen eines Jungen an seine Eltern evozieren Erklärungen, die genauso logisch klingen, wie sie falsch sind. Unbehagen an der äußeren Wirklichkeit und ihrer trügerischen Sicherheit manifestiert sich in *Remote*. Die für Science-Fiction zentrale Frage der Kommunikation der Maschinen erscheint in *Call to a Dark Image* als Dialog eines Computers mit „dunkler Materie". *Wake* verwebt die ganz eigene Symbolsprache indischer Mythologie mit Bildern einer Zeitreise in die Zukunft des Menschen. Extrem persönliche Manifestationen aus YouTube sammelt *Insideout*: Beziehungsdramen, Selbstmordphantasien, nichts scheint zu privat zu sein, als dass es nicht weltweit verbreitet werden könnte. Wie ein Kontrapunkt des Programms dagegen mutet *Lagos Island* an. Die zerbrechliche Existenz von am Strand lebenden Flüchtlingen wird mit einer um ihre eigene Achse rotierenden Kamera aufgenommen – eine Verbindung aus Direct Cinema und Strukturellem Film, die eine ganz andere Wahrnehmung von Wirklichkeit schafft.

Paperbound – Cultural Imaginaries and Practices in the Epoch of Paper

Paper

Moderated by Alessandro Ludovico (it)
With Lothar Müller (de), Markus Krajewski (de), Gary Hall (uk),Janneke Adema (nl)

15:00 – 17:00 CET
Panel, Auditorium

Pluto Time:

WED.30.01.

07:32 PT

en Books, letters, documents and indexes are all paperbound forms central not only to literary, but also to computational culture. In his recent book, *White Magic. The Paper Age* (2012), Lothar Müller suggests looking at paper's cultural significance not only from the viewpoint of its practical use, but also as a universal metaphor informing everyday culture. In this sense, paperbound cultural practices are not restricted to the analog. Instead, we can see how the persistence of paper confounds the idea of linear transition from the analog to the digital. As Alessandro Ludovico argues, the post-digital era is one where print is not obsolete, but is in the process of reinvention. This argument examines how the legacy of different paperbound forms is being transformed and is transforming cultural imaginaries and practice. Lothar Müller's historical view of paper serves as an introduction to his exploration of the evolving social and cultural impact of paper in different formats, such as postage stamps, punch cards and newsprint, as well as the influence of paper on literary modernity. Markus Krajewski will delve deeper into the computational aspects of paper, looking at the transformation of writing that took place in electronic contexts, as well as giving a brief introduction to his Synapsen software, a virtual punch card environment. Gary Hall and Janneke Adema explore how books exist between being material and conceptual objects, juxtaposing the artist book and the scholarly monograph, where in both cases the book may be seen as a paperbound political tool for constructing an alternative future.

de Papierbasierte Medien wie Bücher, Briefe, Dokumente und Karteikarten spielen nicht nur für die literarische Kultur, sondern auch für die Computerkultur eine zentrale Rolle. In *Weiße Magie – Die Epoche des Papiers* (2012) stellt Lothar Müller die These auf, die kulturelle Bedeutung von Papier sei nicht nur aus praktischer Sicht zu bewerten, sondern Papier sei als universale Metapher zu denken, die unsere Alltagskultur durchdringt. In diesem Sinne sind papierbasierte kulturelle Praktiken nicht auf das Analoge beschränkt. Das Fortbestehen von Papier stellt die Vorstellung von einem linearen Übergang des Analogen zum Digitalen in Frage. Alessandro Ludovico geht davon aus, dass Druckmedien in der postdigitalen Ära nicht obsolet geworden sind, sondern nur neu erfunden werden. Er untersucht, wie das Erbe verschiedener papierbasierter Medien transformiert wird und umgekehrt das kulturelle Imaginäre und kulturelle Praktiken transformiert. Müllers historischer Ansatz ist die Basis für seine Erkundung des sozialen und kulturellen Einflusses von Papierformaten wie der Briefmarke, der Lochkarte oder dem Zeitungspapier und des Einflusses von Papier auf die literarische Moderne. Markus Krajewski geht am Beispiel der Veränderungsprozesse des Schreibens in elektronischen Kontexten auf Papier als Aspekt der Computerkultur ein und stellt seine Software Synapsen vor, einen virtuellen Zettelkasten. Gary Hall und Janneke Adema untersuchen die Existenz des Buches zwischen materiellem und konzeptuellem Objekt. Dafür stellen sie das Künstlerbuch und die wissenschaftliche Monografie gegenüber. In beiden Fällen kann das Buch als papierbasiertes politisches Werkzeug für den Entwurf einer alternativen Zukunft betrachtet werden.

139

Learning From Evil Media

Users

Moderated by Jacob Lillemose (dk)
With Andrew Goffey (uk), Matthew Fuller (uk)

16:00 – 18:00 CET
Panel, K1

Pluto Time:

WED.30.01.

○
07:41 PT

en The panel is discussing the installation project *Evil Media Distribution Centre* by Graham Harwood (uk) and Matsuko Yokokoji (jp/uk) (YoHa) that is part of the festival's exhibition series *The Miseducation of Anya Major*. The project is an artistic response to the recently published book *Evil Media* (MIT, 2012) by Matthew Fuller and Andrew Goffey, an attempt to develop an understanding of how contemporary media systems, techniques and practices influence our lives more extensively and more fundamentally than we often imagine. In the form of a distribution center turned into a cabinet of curiosities, the installation presents a collection of objects accompanied by text written by invited contributors relating to both specific points and the general thesis of the book.

In the panel, the two authors discuss the notion of "evil media," their "stratagematic" approach, the areas of focus that structure the book (Intelligence, Togetherness, Algorithms, Structures, Technicalities, Productivity and Excellence), as well as respond to YoHa's response to the book. Moreover, using examples from the book and installation, discussion addresses the question of the complex cultural significance of media beyond its straightforward instrumental value.

de Dieses Panel diskutiert das Installationsprojekt *Evil Media Distribution Centre* von Graham Harwood (uk) und Matsuko Yokokoji (jp/uk) (YoHa), das Teil der Festivalausstellungsreihe *The Miseducation of Anya Major* ist. Das Projekt ist eine Antwort auf das vor Kurzem veröffentlichte Buch *Evil Media* (MIT, 2012) von Matthew Fuller und Andrew Goffey. Es will ein Verständnis davon entwickeln, wie zeitgenössische Mediensysteme, Techniken und Praktiken unser Leben tiefgreifender beeinflussen als wir gemeinhin annehmen. In Form eines in ein Kuriositätenkabinett verwandelten Schaulagers präsentiert die Installation eine Sammlung von Objekten. Texte von Gastautoren, die sich zugleich auf spezifische Punkte und die allgemeine These des Buches beziehen, begleiten sie.

Die beiden Autoren diskutieren das Konzept der „bösen Medien", ihre „stratagemische" Herangehensweise und die das Buch strukturierenden Kernkonzepte (Information, Zusammengehörigkeit, Algorithmen, Strukturen, Formsachen, Produktivität und Exzellenz). Darüber hinaus reagieren sie auf die Antwort des Duos YoHa auf ihr Buch. Anhand von Beispielen aus dem Buch und der Installation reflektieren sie die komplexe kulturelle Bedeutung von Medien jenseits ihres unmittelbaren instrumentellen Werts.

Remade Reproductions

films by Malcolm Le Grice (uk), Dan Boord (us), Luis Valdovino (us), Marilyn Marloff (us), Volker Schreiner* (de), Lewis Klahr (us), John Smith* (uk), Dietmar Brehm (at)

18:00 – 20:00 CET Screening, Theatersaal

WED.30.01.

en In commercial film, a remake of successful material is routine. Studios assume (and they are usually right) that the original has been forgotten anyway, at least in cinema. Art films are totally different. The value of a work increases with age. If the work has not completely disappeared from the screen, then it becomes worthy of a museum and thus becomes an "eternal" component of a canon. The remake of an artistic work is not directed toward the public; it is the artist's imaginary dialogue with a stranger's (or even his or her own) work.

After Lumière - L'Arroseur arrosé picks up a classic from early cinema and tells a made-up story behind the famous images. The title Return to the World of Dance (borrowed from the idea of a monster-film series) describes a series made over the course of a decade about the public's relationship to contemporary dance. Hollywood Movie stages Nam June Paik's aggressive directorial instructions to viewing mainstream films with the stars of exactly these films and thus leads the avant-garde back into the arms of entertainment. Well Then There Now is the animation of an unrealized film script by John Zorn from the 1980s.

In The Man Phoning Mum, the artist projects new, color material on his black and white classic from the 1970s. XXX! is based on a 16-mm roll of film from the artist's archive that has never been used before and which is refilmed from the projection screen with a digital camera. Thus the dying medium of film is transferred to a new format.

de Im kommerziellen Film ist das Remake eines erfolgreichen Stoffes alltäglich, die Studios gehen – meist zu Recht – davon aus, dass das Original inzwischen ohnehin vergessen sei, zumindest im Kino. Ganz anders ist das im künstlerischen Film. Hier steigt der Wert eines Werkes mit dem Alter. Wenn die Arbeit nicht völlig von der Bildfläche verschwindet, wird sie museal und damit „ewiger" Bestandteil des Kanons. Das Remake einer künstlerischen Arbeit richtet sich nicht an das Publikum, es ist ein imaginärer Dialog des Künstlers mit einem fremden oder sogar seinem eigenen Werk.

After Lumière – L'Arroseur arrosé greift einen Klassiker des frühen Kinos auf und erzählt eine erfundene Geschichte hinter den bekannten Bildern. Der an Monsterfilmserien angelehnte Titel Return to the World of Dance beschreibt eine über ein Jahrzehnt gehende Serie von Arbeiten über das Verhältnis des Publikums zum zeitgenössischen Tanz. Hollywood Movie inszeniert Nam June Paiks aggressive Handlungsanweisung zum Betrachten von Mainstreamfilmen mit den Stars eben dieser Filme und führt die Avantgarde so wieder in die Arme des Entertainments. Well Then There Now ist die Animation eines nicht realisierten Filmskripts von John Zorn aus den 1980er Jahren. In The Man Phoning Mum projiziert der Künstler das neue, farbige Material auf seinen Schwarzweiß-Klassiker aus den 1970er Jahren. XXX! basiert auf einer niemals verwendeten 16-mm-Rolle aus dem Archiv des Künstlers, die dieser mit einer digitalen Kamera von der Leinwand abfilmt und so das sterbende Medium Film in ein neues Format überführt.

Program:

- After Lumière – L'Arroseur arrosé by Malcolm Le Grice (uk), 1974, 14 min.
- Return to the World of Dance by Dan Boord and Luis Valdovino and Marilyn Marloff (us), 2011, 7 min.
- Hollywood Movie by Volker Schreiner* (de), 2012, 7 min.
- Well Then There Now by Lewis Klahr (us), 2011, 14 min.
- The Man Phoning Mum by John Smith* (uk), 2011, 12 min.
- XXX! by Dietmar Brehm (at), 2011, 8 min.

* Director will attend screening and Q&A.

transmediale Marshall McLuhan Lecture 2013 with Ian Hacking Plutos, Plutocrats, & Plutonium

TMMLWIHPPAP

Respondent: Lorraine Daston (us/de)

18:30 – 20:00 CET Lecture, Embassy of Canada

Pluto Time:

WED.30.01.

08:05 PT

en The transmediale Marshall McLuhan Lecture 2013 will be held by Ian Hacking (ca). In this year's lecture *Pluto, Plutocrats & Plutonium*, the world renowned Canadian philosopher Ian Hacking will root out the importance of classification and naming to our ways of inhabiting and acting in the world.

Name-games and reality. (Yes, Virginia, there is a reality.) This year's theme for transmediale, "Back when Pluto was a Planet," has lots of cautionary tales about both. Planets were so-named by the Greeks as "wandering stars." In 1900, American plutocrats vied with each other to found the biggest and best observatories, each with a fantastic mission. Percival Lowell's aimed at finding Planet-X. What he found became, in 1930, Pluto, the (dwarf)-planet: so-named by an 11-year-old girl. (Pluto the God of the Underworld had the skill to make himself invisible.) The following year Disney named Pluto-the-Pup after the then sensational new planet. A decade later a new and terrible element was man-made, Plutonium, also named after Pluto the planet (and given the symbol Pu because pronounced in American that resembles the sound for "it stinks"). But there's a big difference between Plutonium and the planets. The wandering definition of the latter is a convenience. Plutonium is not arbitrary and is real enough to destroy life on Earth if abused by maniac science.

And now the important questions. What kinds of things are like Plutonium, and which are more arbitrarily classified, like planets? That really matters when we come to kinds of people. This talk ends with a meditation on a half-truth of Nietzsche's: "What things are called is incomparably more important than what they are."* Half-truth? It is much more true of kinds of people than of kinds of things.

de Ian Hacking (ca) hält die Marshall McLuhan-Lecture der transmediale 2013. In *Pluto, Plutocrats & Plutonium* legt der angesehene kanadische Philosoph dar, wie wichtig Klassifizierungen und Benennungen für unser Existieren und Handeln in der Welt sind.

Das Thema der transmediale 2013 „Back when Pluto was a Planet" hält jede Menge belehrende Geschichten über beides bereit. Die Bezeichnung „Planet" kommt von den Griechen und bedeutet „wandernder Stern". Um 1900 wetteiferten amerikanische Plutokraten darum, wer die größte und beste Sternwarte baut, jeder mit einer fantastischen Mission. Percival Lowell versuchte Planet-X zu finden. Was er schließlich fand, wurde im Jahr 1930 Pluto, der (Zwerg-)Planet: Ein elfjähriges Mädchen hatte ihn so getauft. Im Jahr darauf benannte Disney den Hund Pluto nach dem sensationellen neuen Planeten. Ein Jahrzehnt später wurde das schreckliche menschengemachte Element Plutonium nach dem Planeten benannt. Aber zwischen Plutonium und dem Planeten besteht ein großer Unterschied. Die Definition von Pluto kann sich einfach verändern. Plutonium aber ist nicht arbiträr, sondern real genug, um Leben auf der Erde zu zerstören, wenn es in die Hände von wahnsinnigen Wissenschaftlern gerät.

Und jetzt zu den wichtigen Fragen. Was ist wie Plutonium, und was ist, wie Planeten, eher willkürlich klassifizierbar? Diese Fragen sind vor allem bedeutend, wenn es um Menschen geht. Diese Reflexion hier endet mit einer Meditation auf eine Halbwahrheit von Nietzsche: „Dies hat mir die größte Mühe gemacht und macht mir noch immerfort die größte Mühe: einzusehen, dass unsäglich mehr daran liegt, wie die Dinge heißen, als was sie sind" (aus: *Die fröhliche Wissenschaft*). Eine Halbwahrheit? Zumindest ist sie für Menschen wesentlich wahrer als für Dinge.

145

-logy

Networks

By Vanessa Gageos (ro)

19:00 – 19:15 CET
Performance, Café Global

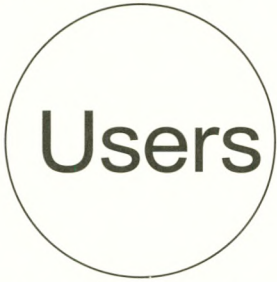# WED.30.01.

Pluto Time:

○
08:09 PT

en *-logy* is a "science fiction" performance representing the border between controlled and uncontrolled technology, exploring the exchanged energy between humans and technology.

Online networks have become a pervasive part of our daily lives. Through the Internet we connect ourselves to different systems, like social platforms, online gaming networks, etc. Being part of a network gives us the feeling of belonging to a community that does respect certain rules although it has no direct center or leader. By connecting, we diminish our freedom simply by belonging to a community or extending ourselves. By connecting to networks, technology has finally invaded our bodies. Will it eventually be able to survive on its own, independent of our control, or will it always be an exchange of survival energy between human and technological forms? *-logy* exploits the idea of energy exchange between the two: Technology becomes alive with human help. Become connected with the help of technology and be part of the emerging network.

de Die „Science-Fiction-Performance" *-logy* zeigt die Grenze zwischen kontrollierter und unkontrollierter Technologie auf und erforscht den Energieaustausch zwischen Menschen und Technologien.

Online-Netzwerke sind in unserem Alltag allgegenwärtig geworden. Über das Internet verbinden wir uns mit unterschiedlichen Systemen, wie sozialen Plattformen oder Online-Gaming-Netzwerken. Teil eines Netzwerks zu sein, gibt uns das Gefühl einer Community anzugehören, die bestimmten Regeln folgt, ohne ein Zentrum zu haben oder geführt zu werden. Allein dadurch, dass wir Teil einer Community werden und uns ausweiten, geben wir ein Stück Freiheit auf. Durch die Zugehörigkeit zu Netzwerken ist die Technologie schließlich in unsere Körper eingedrungen. Wird sie am Ende fähig sein, allein zu überleben, unabhängig von unserer Kontrolle? Oder wird es immer einen Austausch von Überlebensenergie zwischen Mensch und technologischen Formen geben? *–logy* schöpft die Idee eines Energieaustausches zwischen beiden aus: Technologie wird durch menschliche Hilfe zum Leben erweckt. Verbinden Sie sich durch Technologie und werden Sie Teil eines aufstrebenden Netzwerks.

casperelectronics

(Users)

By Peter Edwards (us)

19:30 – 19:50 CET
Performance, Café Global
stage

WED.30.01.

Pluto Time:

○
08:14 PT

en This audiovisual performance by musical instrument designer and circuit-bender Peter Edwards (aka Casperelectronics) occupies a sonic territory between noise and melody, chaos and structure. Using the Benjolin Light Synth, his own modification of engineer/artist Rob Hordijk's Benjolin synthesizer, Casperelectronics creates an intense soundscape reminiscent of an analog modem trying to transmit data over outer-space radio waves, all accompanied by a constantly flickering RGB code. The light display utilizes three high intensity LEDs in red, green and blue. Combining these three colors allows full spectrum color mixing. Signals taken from the audio circuitry are used to control the three LEDs independently. The lights can be configured in a variety of ways to respond to the circuitry. In some cases, the relationship between what you hear and what you see will be very obvious, in others it will be less obvious or not at all. Regardless, the sound and light always comes from the same circuitry and are linked on some level. A modular and DIY approach characterizes Peter Edwards' work. Edwards is keen on destabilizing preconceptions of role and function as well as dissolving the barriers between producer and consumer. Particularly to this end, he employs the practice of electronics hacking and circuit-bending of common technologies to illustrate that function need not be dictated to the end user.

de In einem auditiven Territorium zwischen Lärm und Melodie, Chaos und Struktur entfaltet sich diese audiovisuelle Performance von Instrumentenbauer und Circuit-Bending-Experte Peter Edwards (aka Casperelectronics). Mit dem *Benjolin Light Synth*, einer von ihm selbst kreierten Variante des *Benjolin*-Synthesizers von Ingenieur/Künstler Rob Hordijk, erzeugt Casperelectronics eine intensive von einem flackernden RGB-Code begleitete Klanglandschaft, die an den Ton eines Analog-Modems erinnert, das versucht, Daten über Weltall-Radiowellen zu vermitteln. Das Licht-Display nutzt drei starke LEDs in Rot, Grün und Blau, mit denen das ganze Farbenspektrum gemischt werden kann. Signale aus den Audio-Schaltkreisen bedienen die drei LEDs unabhängig voneinander, die Reaktion der Lichter auf die Kreisläufe kann durch verschiedene Einstellungen verändert werden. In einigen Fällen ist der Zusammenhang zwischen dem, was man sieht, und dem, was man hört, sehr deutlich, in anderen weniger oder überhaupt nicht. Trotzdem kommen Ton und Licht immer aus dem gleichen Schaltkreis und sind miteinander verknüpft. Peter Edwards' Arbeitsweise folgt einer Art Baukasten-System oder DIY-Logik. Er stellt vorgefertigte Vorstellungen von Rolle und Funktion in Frage und löst die Grenzen zwischen Produzent und Konsument auf. Um das zu erreichen, nutzt er Praktiken des Elektronik-Hackens und des Circuit Bendings alltäglicher Technologien, und zeigt, dass ihre Funktion keineswegs auf den Endkonsumenten zugeschnitten sein muss.

149

Movement Materials and What We Can Do

Paper

By Andrew Norman Wilson (us)

20:00 – 21:00 CET
Lecture Performance, K1

Pluto Time:

WED.30.01.
07:04 PT

In *Movement Materials and What We Can Do*, Andrew Norman Wilson employs corporate, academic and artistic lecture techniques to the intertwining concerns of his projects *Workers Leaving the Googleplex* and *ScanOps*. Medium-specific considerations and various histories of film/video, photography and publishing media are addressed, emphasizing the materiality of both analog and digital media and the labor processes they entail.

Workers Leaving the Googleplex investigates the marginalized, yellow badge-wearing class of ScanOps workers at Google's international corporate headquarters in Silicon Valley. Andrew Norman Wilson documented the ScanOps workers, while simultaneously chronicling the complex events surrounding his own dismissal from the company. The reference to the Lumière Brother's 1895 film *Workers Leaving the Factory* situates the video within motion picture history, suggesting transformations and continuities in arrangements of labor, capital, media and information.

ScanOps is based on Google Books images in which software distortions, the scanning site and the hands of the book-scanning "ScanOps" employees are visible. Through varied analog presentations, the aesthetics of the images and the apparatuses that produced them are used as a foreground over the originally intended content. These re-materializations are treated as photography—taking the form of framed image-sculptures, compiled in a mobile book-sculpture, and presented in a performance-lecture.

In *Movement Materials and What We Can Do* wendet Andrew Norman Wilson wirtschaftliche, akademische und künstlerische Lesarten auf die sich überschneidenden Anliegen seiner Projekte *Workers Leaving the Googleplex (Arbeiter verlassen das Googleplex)* und *ScanOps* an. Er beleuchtet medienspezifische Themen und die Geschichte von Film/Video, Fotografie und Druckmedien, wobei er die Materialität analoger und digitaler Medien sowie die mit ihnen verknüpften Arbeitsprozesse betont.

Workers Leaving the Googleplex setzt sich mit der in die Bedeutungslosigkeit verdrängte, gelbe Abzeichen tragende Klasse von ScanOps-Arbeitern im internationalen Google-Hauptsitz in Silicon Valley auseinander. Andrew Norman Wilson dokumentiert die ScanOps-Arbeiter und zeichnet dabei zugleich die komplizierten Ereignisse nach, die zu seiner eigenen Entlassung aus der Firma geführt haben. Die Anspielung auf den Film *Arbeiter verlassen die Fabrik* (1895) der Brüder Lumière verortet das Video innerhalb der Filmgeschichte und suggeriert Veränderungen und Kontinuitäten in der Organisation von Arbeit, Kapital, Medien und Information.

ScanOps basiert auf Google-Books-Bildern, auf denen Software-Verzerrungen, der Ort des Einscannens und die Hände der Bücher scannenden *ScanOps*-Arbeiter zu sehen sind. In verschiedenen analogen Präsentationen steht die Ästhetik der Bilder und der sie produzierenden Apparate, die über den ursprünglich beabsichtigten Inhalt hinausgeht, im Mittelpunkt. Diese Re-Materialisierungen werden wie Fotografien behandelt, nehmen die Form gerahmter Bild-Skulpturen an, werden in einer mobilen Buch-Skulptur gesammelt und in einer performativen Lesung präsentiert.

[[[I'll Show You HD]]] transmediale Marshall McLuhan Salon 2013 Exhibition by Jennifer Chan

(Users)

20:15 – 21:30 CET Exhibition Opening, Embassy of Canada

Exhibition: Open daily from 30 Jan – 3 Feb 2013

WED.30.01.

Pluto Time:

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08:21 PT

en As part of the "post-internet" generation of young artists, Jennifer Chan (ca) maintains three YouTube channels and five tumblr blogs all under different names and projects. Fluid and mediated identities definitely play an important role in her work, which displays an equal appreciation and revolt for the long-standing of interests and communities online, from sexually and spiritually infused new media business hype to the sometimes overcrowded, sometimes lonely vistas of cyberspace. The exhibition *[[[I'll Show You HD]]]* consists of a series of "visual mix-tapes" that all follow a vernacular remix aesthetic in which net culture is captured as a form of "found footage" and recontextualized through satirical montage, showing the cleanliness of digital culture to be full of contradictions and confused desires.

This exhibition is realized in cooperation with the Marshall McLuhan Salon at the Embassy of Canada, which holds one of the most significant collections of audio-visual material by and about the Canadian media theorist Marshall McLuhan, as well as a large number of his publications. Since 2007, exhibitions and events organized in cooperation with the transmediale have been held in the Salon. For transmediale 2013, the exhibition *[[[I'll Show You HD]]]* and the Marshall McLuhan Lecture 2013 with Ian Hacking are on the program.

The exhibition [[[I'll Show You HD]]] is a collaboration between transmediale and the Embassy of Canada.

Address:
Marshall McLuhan Salon
Embassy of Canada
Ebertstr. 14
10117 Berlin

Opening Hours:
Thu – Fri: 10:00 – 18:00
Sat + Sun: 14:00 – 18:00

de Jennifer Chan (ca) gehört zu den jungen Künstlern der „Post-Internet-Generation" und betreibt unter verschiedenen Namen drei YouTube-Kanäle und fünf tumblr-Blogs. Fließende und vermittelte Identitäten spielen in ihrer Arbeit eine wichtige Rolle, genauso wie ihre Wertschätzung von und Revolte gegen Interessen und Communitys des Internets, vom sexuell und spirituell motivierten New-Media-Business-Hype bis hin zu den manchmal übervölkerten, manchmal einsamen Cyberspace-Landschaften. Die Ausstellung *[[[I'll Show You HD]]]* zeigt eine Serie von „visuellen Mixtapes" in einer viel gebrauchten Remix-Ästhetik, die Netzkultur als Form von „Found Footage" spiegelt, sie durch satirische Montage rekontextualisiert und zeigt, dass die vordergründige Reinheit digitaler Kultur voller Widersprüche und wirrer Sehnsüchte steckt.

Die Ausstellung ist in Kooperation mit dem Marshall McLuhan-Salon der Kanadischen Botschaft entstanden, der eine der bedeutendsten Sammlungen mit audiovisuellem Material von dem und über den kanadischen Medientheoretiker Marshall McLuhan besitzt, sowie viele seiner Publikationen. Seit 2007 werden hier in Zusammenarbeit mit der transmediale Ausstellungen gezeigt und Veranstaltungen durchgeführt. Zur transmediale 2013 hält das Programm neben der Ausstellung *[[[I'll Show You HD]]]* auch eine Marshall McLuhan Lecture mit Ian Hacking bereit.

153

Instrumentarium II. (BWPWAP and The Golden Age Edition)

Networks

By Boris Hegenbart (de) feat. Felix Kubin (de)

21:00 – 22:30 CET Performance, Auditorium

I2BWPWAPTGAE

Pluto Time:

WED.30.01.

○
08:28 PT

en *Instrumentarium* is a performance series for musicians in separate rooms orchestrated by Berlin sound artist Boris Hegenbart in collaboration with various guest musicians. For the Special Edition *BWPWAP and The Golden Age*, he invited avant-garde cosmonaut Felix Kubin. Together they lift *Instrumentarium* to a new level and present the performance from a far away place: Pluto.

The setting is reminiscent of a studio production, from dub music in particular. Two musicians play in two acoustically separate rooms: they play together, but their communication is restricted. The limited information flow is the *Instrumentarium*'s object of musical design. Composer Boris Hegenbart sits with his laptop and mixer in the middle of the audience in front of an empty stage, while his duet partner is located in another room. Sound and image transmission connect the two musicians, whereas the "absent" artist is isolated, similar to being in sensory deprivation: He never sees his partner and whether or not the sounds played through his headphones are those that Hegenbart simultaneously plays in the concert remains uncertain. However, the mute, surveillance-camera-like black and white video image is authentic, live and unedited. The audience must "believe" in the authenticity, that is, however, impossible to prove in a digital world of media.

In collaboration with CTM Festival

de *Instrumentarium* ist eine Performance-Reihe für Musiker in getrennten Räumen, orchestriert von dem Berliner Soundkünstler Boris Hegenbart in Zusammenarbeit mit verschiedenen Gastmusikern. Für die Special Edition *BWPWAP and The Golden Age* hat er den Avantgarde-Kosmonauten Felix Kubin eingeladen. Gemeinsam heben sie *Instrumentarium* auf eine neue Stufe und bieten die Performance von einem weit entfernten Ort aus dar: Pluto.

Das Setting erinnert an die Situation von Studioproduktionen, insbesondere aus der Dub-Szene: Zwei Musiker agieren in zwei akustisch getrennten Räumen, sie spielen zusammen, aber ihre Kommunikation ist eingeschränkt. Die Beschränkung des Informationsflusses wird in *Instrumentarium* Gegenstand der musikalischen Gestaltung. Der Komponist Boris Hegenbart sitzt mit Laptop und Mischpult mitten im Publikum vor einer leeren Bühne, während sich sein Duo-Partner in einem anderen Raum befindet. Ton- und Bildübertragung verbinden die beiden Musiker, wobei der „abwesende" Künstler wie in sinnlicher Deprivation isoliert ist: Nie sieht er seinen Partner, und ob die Klänge, die ihm mitunter über seinen Kopfhörer zugespielt werden, jene sind, die Hegenbart genau zeitgleich im Konzert spielt, bleibt unsicher. Das stumme schwarzweiße Video-Bild, das wie von einer Überwachungskamera aufgenommen wirkt, ist aber authentisch, live und unbearbeitet. An die Authentizität muss das Publikum aber „glauben", ist es doch in einer digitalen Medienwelt unmöglich, sie zu beweisen.

Launch of the Researching BWPWAP Newspaper

Paper

Moderated by Geoff Cox (uk/dk) and Christian Ulrik Andersen (dk) With Armin Beverungen (de), Tatiana Bazzichelli (it/de) and the participants of the Researching BWPWAP PhD Conference/ Workshop

11:00 – 13:00 CET Panel, Theatersaal

THU.31.01.

Pluto Time:

☐
10:40 PT

en This event brings together participants of the *Researching BWPWAP* workshop that preceded transmediale and was focused on the question of how BWPWAP can be interpreted in the context of research culture. This process culminated in the production of a peer-reviewed research newspaper—itself an experiment in new forms of scholarly publishing. Following the thread initiated last year with the collaborative production of the *World of the News* (transmediale 2k+12), the research newspaper is the thematic publication of transmediale 2013.

Strategies within software and net culture Back When Pluto Was A Planet became enmeshed with big business. Research culture was visited by a similar fate: Conferences were reduced to events to foster cultural capital, and scholarly communications were reduced to impact factors measured by grant givers. In light of all this, what kinds of technological and artistic practices are suggested by BWPWAP and might produce rhizomatic effects for research? Is research today more occupied with mundane acts of recategorization? Or does it still inspire the kind of marvel and wonder that so many ascribe to Pluto and that BWPWAP captures as a cultural term? If BWPWAP captures a time when transmedial culture was researched outside academia, we would like to reflect on how network culture and digital media contribute to and transform research culture, forcing it out of its closet and, if not into the solar system, then at least beyond the academy.

Organized in collaboration with the Digital Aesthetics/Participatory IT Research Centre of Aarhus University, the Centre for Digital Cultures/Leuphana University of Lüneburg, and the *reSource transmedial culture berlin/ transmediale festival*

de Diese Veranstaltung bringt Teilnehmer des vor der transmediale durchgeführten Workshops *Researching BWPWAP* zusammen, in dem diskutiert wurde, wie BWPWAP im Hinblick auf Forschungskultur interpretiert werden kann. Daraus entstand eine auf Peer-Review-Basis erarbeitete Forschungszeitung, die selbst schon ein Experiment zu wissenschaftlichem Publizieren ist. Nach der im vergangenen Jahr gemeinsam produzierten Zeitung *World of the News* ist Researching BWPWAP die thematische Publikation zur transmediale 2013.

Als Pluto noch ein Planet war, also BWPWAP, verwickelte sich Software- und Netzkultur im „Big Business". Ähnlich ging es der Forschungskultur: Konferenzen waren plötzlich nur noch Veranstaltungen, die Kulturkapital zu Wachstum verhalfen, und wissenschaftliche Kommunikation nur noch Entscheidungshilfe für Geldgeber. Welche technologischen und künstlerischen Praktiken entstanden vor diesem Hintergrund und welche rhizomatischen Effekte könnten sie für die Forschung haben? Beschäftigt sich Forschung heute eher mit profanen Akten der Rekategorisierung? Oder inspiriert sie noch immer dieses Staunen, das so viele mit Pluto assoziieren, und das der Begriff BWPWAP beschreibt? In BWPWAP klingt die Zeit an, in der transmediale Kultur noch außerhalb der Akademie erforscht wurde. Wir möchten darüber nachdenken, wie Netzkultur und digitale Medien heute dazu beitragen können, Forschungskultur wieder aus ihrem Kämmerchen hervorzulocken, und sie – wenn auch nicht ins Sonnensystem – zumindest raus aus der akademischen Welt holen.

157

OPEN, O SESAMI. OPEN, O GREEN. OPEN, O FIELDS.
A chance meeting in the name of Green Rush

Networks

Initiated by Shu Lea Cheang (us/ fr) With Svenja Nette (de), Annemie Maes and Gívan Belá (be), Lenka Dolanova and Michal Kindernay (cz), Rasa Smite and Raitis Smits (lv), Maja Smrekar (si), Armin Medosch (de)

11:00 – 13:00 CET
Talk, Central Foyer

Pluto Time:

THU.31.01.

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10:40 PT

en This meeting on the occasion of the *Composting the City | Composting the Net* launch brings together partners and projects of green rush. In 2009, Nomadisch Grün launched Prinzessinnengärten on Moritzplatz in Berlin-Kreuzberg, and cultivated a wasteland into a vibrant, self-sustainable urban farming/gathering site. In 2012, a Let it grow campaign called for public support to prevent the Property Fund from selling the land. *ALOTOF, A Laboratory On The Open Fields*, is an Okno (Brussels) initiative to develop framework and structures, seeking open lab/field possibilities for the practices of media art and ecology. Yo-yo (Prague and Hranice) supports experiments at the intersection of art, ecology and media, across rural and urban contexts. RIXC (Riga Centre for New Media Culture) organizes TECHNO-ECOLOGIES (since 2011), as part of the Baltic-Nordic initiative RENEWABLE NETWORK, taking the environment, social relations and human subjectivity into account. FIELDS maps expanded areas of artistic practices that merge politics, technology, ecology, gender and semiology. *Composting the City* (2012) investigates urban farms and cycles of composting systems. In search of biotechnological food production, Hu.M.C.C (2012) creates a brand new product line "Maya YogHurt."

Extending the invitation to catch-up and chat with acquaintances and strangers, artists and organizers, builders and schemers, the techno-minded and those with dirty, soil-stained hands, this meeting serves as a depot for information drop-off, pick-up, takeaway and tag along, walking us into a rhizomic rooted forest-scape.

More info on: www.greenrush.net

Svenja Nette (de) – *prinzessinnengarten.net*
Annemie Maes and Gívan Belá (be) – *Okno.be*
Lenka Dolanova and Michal Kindernay (cz) – *yo-yo-yo.org*
Rasa Smite and Raitis Smits (lv) – *rixc.lv*
Maja Smrekar (si) – *mayayoghurt.net*
Shu Lea Cheang (us) – *Composting the city | Composting the net*
Armin Medosch (de) – *RIXC – FIELDS*

de Bei diesem Meeting anlässlich des Launchs von *Composting the City | Composting the Net* kommen Partner und Projekte aus dem grünen Bereich zusammen. Im Jahr 2009 initiierte Nomadisch Grün die Prinzessinnengärten am Moritzplatz im Berliner Stadtteil Kreuzberg und verwandelte eine Brache in einen blühenden, nachhaltigen urbanen Ort für Gemüseanbau und Zusammenkünfte. 2012 mobilisierte die Kampagne *Wachsen Lassen* die Öffentlichkeit gegen den Verkauf des Grundstücks. *ALOTOF, A Laboratory On The Open Fields* ist eine Initiative von Okno (Brüssel), die Rahmenbedingungen und Strukturen für die Open-Lab/Field-Möglichkeiten von Praktiken aus Medienkunst und Ökologie entwickelt. Yo-yo (Prag/Hranice) unterstützt Experimente, die Kunst, Ökologie und Medien in ländlichen und urbanen Kontexten verbinden. RIXC (Riga Centre for New Media Culture) organisiert seit 2011 als Teil der baltisch-nordischen Initiative *Renewable Network* Techno-Ökologien und bezieht dabei Aspekte der Umwelt, sozialer Beziehungen und menschlicher Subjektivität mit ein. Fields bildet Bereiche künstlerischer Praktiken ab, die Politik, Technologie, Ökologie, Gender und Semiologie miteinander verbinden. *Composting the City* (2012) erkundet urbane Bauernhöfe und Kreisläufe von Kompostiersystemen. Auf der Suche nach Möglichkeiten der biotechnischen Nahrungsmittelherstellung kreiert Hu.M.C.C (2012) die brandneue Produktreihe *Maya YogHurt*.

Dieses Meeting lädt dazu ein, Bekannte und Fremde zu treffen, Künstler und Organisatoren, Anpacker und Schematiker, Technologie-Vordenker und jene, mit Erde an den Händen, wird zum Depot für den Informationsaustausch und führt uns in eine rhizomatisch unterwachsene Waldlandschaft.

E-Waste Workshop

Users

Initiated by Benjamin Gaulon (fr/ie) and Lourens Rozema (nl) Workshop led by Karl Klomp (nl), Tom Verbruggen (toktek) (nl) and Benjamin Gaulon (fr/ie)

11:00 – 14:00 CET Workshop, K2

THU.31.01.

Pluto Time:

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10:40 PT

en Using e-waste as raw material, the workshop offers participants to become familiar with basic circuit bending, hardware and software hacking/recycling while gaining hands-on experience making an interactive art project at the same time.

By re-purposing second-hand hardware or cheap toys into unique devices, the idea is to start from scratch and create a completely new project by the end of the workshop, from concept, design, and electronics to interfacing.

Participants engage with various circuit-bending techniques and (when needed) explore hardware hacking and programming with Arduino, Max/Msp, Pure Data or Processing.

The workshop is open to participants from different backgrounds, and no programming or electronic skills are required. This workshop is part of *ReFunct Media #5*, a collaborative project initiated by Benjamin Gaulon with Karl Klomp, Tom Verbruggen, Gijs Gieskes (with special guests for the transmediale edition: Phillip Stearns and Peter Edwards).

Participation with pre-registration only. Register online: www.transmediale.de/bwpwap

de Dieser Workshop nutzt E-Müll als Rohmaterial, führt die Teilnehmer in Grundfertigkeiten des Circuit Bendings, des Hackens und Recycelns von Hard- und Software ein und bietet Gelegenheit, Gelerntes gleich in einem interaktiven Kunstprojekt praktisch anzuwenden.

Indem die Teilnehmer Secondhand-Hardware oder billige Spielzeuge in einzigartige Geräte verwandeln, lernen sie von Grund auf und gestalten ein neues Projekt, von Konzept über Design und Elektronik bis hin zum Interfacing.

Sie beschäftigen sich mit verschiedenen Circuit-Bending-Techniken und erkunden (wenn Bedarf besteht) Hardware-Hacking und Programmieren mit Arduino, Max/Msp, Pure Data oder Processing.

Der Workshop steht Teilnehmern aus unterschiedlichen Bereichen offen, weder Vorkenntnisse im Programmieren noch im Bereich Elektronik generell sind erforderlich. Dieser Workshop ist Teil des Gemeinschaftsprojekts *ReFunct Media #5*, initiiert von Benjamin Gaulon zusammen mit Karl Klomp, Tom Verbruggen, Gijs Gieskes (Special Guests der transmediale-Ausgabe: Phillip Stearns und Peter Edwards).

161
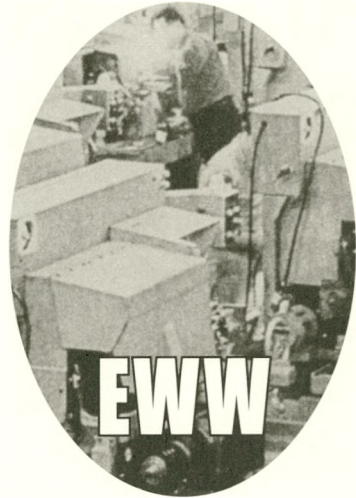
Atypo.org: artist's books in the post digital era

Paper
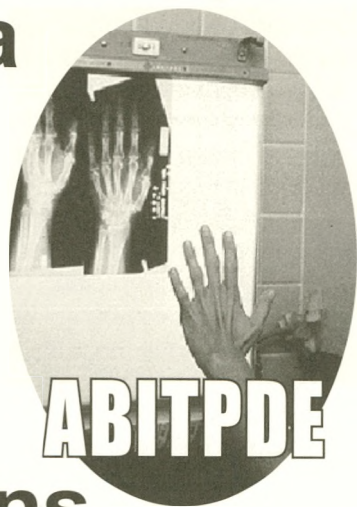
With Giacomo Verde (it), Les Liens Invisibles (it)

11:00 – 12:00 CET
12:00 – 14:00 CET
Workshop, K1

ABITPDE

Pluto Time:

10:40 PT

THU.31.01.

en *Atypo* is a virtual publishing house that deals with the promotion and production of artist books (www.atypo.org). It proposes a creative and experimental approach to publishing, working on the idea of artist books as "real" and unique objects, and questions how to challenge their unicity. It is a practice-based reflection on the concept of e-books, proposing artist books that e-books cannot yet replicate. The workshop is structured in two phases. Initially, four artist books are presented, resulting from a collective process dealing with both the materiality and dematerialization of artistic objects: *L'Arte delle mine*, by Luca Leggero and Luca Giorgi; *Philatelic Album: 20 Years of Berlusconismo in Italy (1994-2011)*, by Marcantonio Lunardi; *Multi Book: Italian Table 2001/2011*, by Giacomo Verde; and *Unhappening, not here, not now,* by Les Liens Invisibles. The second part of the workshop is dedicated to exploring "material/immaterial codes" hidden behind two of the four projects.

Unhappening, not here, not now, by Les Liens Invisibles, is an art catalog printed online that contains 100 "works of art" created by using a text generator and a selection of images from Google Images. The exhibition of such non-existent works will never happen, neither here nor now. The artists examine the invisible code that generates the "artworks" drawing up possible developments for realizing other serial artistic books.
Multi Book: Italian Table 2001/2011, by Giacomo Verde is a project that started by printing frames extracted from a video on transparent sheets, mixing political images on a dinner table and shattering them. The project was expanded with three book versions on Lulu.com. One of them is a cookbook where every political image has been associated with a recipe playing on the connections between food and political events. In this workshop, Giacomo Verde explores techniques and development of the project focusing on the possibility of invading Lulu.com with books of "political recipes".

Thanks to Luca Leggero, Marcantonio Lunardi, Silvana Vassallo & Ilaria Sabbatini

Participation in the second part of the workshop with pre-registration only. Register online: www.transmediale.de/bwpwap

de *Atypo* ist ein virtueller Verlag, der Künstlerbücher produziert und vertreibt (www.atypo.org). Er verfolgt einen kreativen und experimentellen Ansatz des Verlegens, setzt sich mit der Vorstellung von Künstlerbüchern als „echte" und einzigartige Objekte auseinander und entwickelt Strategien, um ihre Einmaligkeit herauszufordern. Im Mittelpunkt der Überlegungen stehen neue Arten des E-Books und Formen des Künstlerbuchs, die bislang keine digitalen Entsprechungen hatten. Im Workshop werden vier aus einem kollektiven Prozess heraus entstandene Künstlerbücher vorgestellt und die Themen Materialität und Entmaterialisierung von künstlerischen Objekten behandelt: *L'Arte delle mine* von Luca Leggero und Luca Giorgi; *Philatelic Album: 20 Years of Berlusconismo in Italy (1994-2011)* von Marcantonio Lunardi; *Multi Book: Italian Table 2001/2011* von Giacomo Verde und *Unhappening, not here, not now* von Les Liens Invisibles. Der zweite Teil des Workshops erkundet „materielle/immaterielle Codes" aus zwei von vier Projekten.

Unhappening, not here, not now von Les Liens Invisibles ist ein online gedruckter Kunstkatalog mit mehr als 100 „Kunstwerken", für deren Kreation ein Textgenerator und Bilder aus Google Images genutzt wurden. Diese Arbeiten werden niemals ausgestellt, weder hier noch jetzt. Die Künstler untersuchen den unsichtbaren Code, der diese „Kunstwerke" generiert hat, und skizzieren eine mögliche Weiterentwicklung für andere Serien künstlerischer Bücher.
Multi Book: Italian Table 2001/2011 von Giacomo Verde begann mit auf Transparentfolie gedruckten Videostills, einer am Esstisch gemischten Zusammenstellung politischer Bilder. Mit drei zusätzlichen Versionen wurde das Projekt auf Lulu.com erweitert. Eines davon ist ein Kochbuch, in dem jedes politische Bild mit einem Rezept versehen wurde. In diesem Workshop gibt Giacomo Verde Einblick in den Entwicklungsprozess und in die Möglichkeit, Lulu.com mit Büchern voller „politischer Rezepte" zu überschwemmen.

Post-Digital Publishing Workshop: Publishing and the University – Open Access and Open Learning

Paper

With Simon Worthington (uk)

12:00 – 19:00 CET
Workshop, Lower Foyer

Pluto Time:

THU.31.01.

10:40 PT

en A day of critical reflection on the state of the
university: As the walls around universities'
repositories of knowledge crumble and fall,
who will be the new learners and the new
gatekeepers?

Research communities have been
advocating public access to research
material via Open Access publishing models
for over a decade, with only slow steps
forward. Similarly, with the use of Creative
Commons and Open Education Resources,
educators have been adding to the ambi-
tions of global universal education and the
easy reuse of learning material over this
same long decade.

The year 2012 welcomed the "Academ-
ic Spring" where academics openly striked
against corporate publishers, and at the
same time a wealth of Web 2.0 online
learning platforms have sprung up. Both of
these phenomena point to an accelerated
pace of change to a critical mass with a
confluence of forces at play: the maturity of
the net and social media, financial crisis,
stifling greedy corporate publishers and the
failings of the universities to adapt to a
changing net.

A battle is underway. As reimagining
the university is feverishly played out,
venture capitalists look for easy pickings as
they integrate themselves even further into
the public purse, and Open Culture advo-
cates look to open up learning.

Contributions to the workshop come
from *Mute* magazine that recently collabo-
rated on a research paper on open educa-
tion with Coventry University, titled *We're
All Game-Changers Now: A Media Study
of Open Education*.

In association with *Creating 010, Hybrid Publishing
Consortium* (Leuphana University of Lüneburg),
Neural and *Mute*

Participation with pre-registration only.
Register online: www.transmediale.de/bwpwap

Organized by Florian Cramer, Alessandro Ludovico
and Simon Worthington

This event is part of the *Post-Digital
Publishing Workshop* series.

de Ein Tag zum kritischen Nachdenken über
den Zustand der Universität: Die Schutz-
wälle der universitären Wissensspeicher
stürzen ein. Wer werden die neuen Lernen-
den und wer die neuen Gatekeeper sein?
Seit über einem Jahrzehnt treten For-
schungsgemeinschaften für den öffentli-
chen Zugang zu Forschungsmaterial über
Open-Access-Verlegermodelle ein, doch
voran geht es nur schleppend. In der
Zwischenzeit schöpfen Lehrende aus
Quellen wie Creative Commons und Open
Education und schüren so die Hoffnung auf
globale universitäre Erziehung und das
einfache Nutzen von Lernmaterialien.
Im Jahr 2012 kam es zum „Akademischen
Frühling", als Akademiker Großverlage offen
bestreikten, gleichzeitig entstand eine Fülle
neuer Web 2.0.-Online-Lernplattformen.
Beide Phänomene führen zu einem rasanten
Wandel hin zu einer kritischen Masse mit
konvergierenden Interessen: Reife des
Internets, Social Media, Finanzkrise, unter-
drückende, geizige Großverleger und
gescheiterte Versuche der Universitäten,
sich einem stetig wandelnden Internet
anzupassen.

Das Gefecht hat so gut wie begonnen.
Mögliche Neukonzeptionen der Universität
werden heiß diskutiert, Risikoinvestoren
suchen nach leichter Beute und graben sich
dabei immer tiefer in die öffentliche Briefta-
sche, Verfechter der Open Culture versu-
chen, Lernprozesse zu öffnen.

Die Workshop-Beiträge kommen vom
Magazin *Mute*, das vor kurzem mit der
Universität Coventry kollaboriert und einen
Forschungsentwurf zur offenen Lehre mit dem
Titel *We're All Game-Changers Now: A Media
Study of Open Education* vorgelegt hat.

165

OVER the HEAD

With Siegfried Zielinski (de) Introduced by Marcel Marburger (de)

14:00 CET
Book Launch, Central Foyer

THU.31.01.

Pluto Time:

△
11:08 PT

en Book launch — with a critique of conventional presentation software. For his performative lecture, Siegfried Zielinski uses one of his well-known, characteristic devices: an overhead projector.

de Buchpräsentation – und eine Kritik herkömmlicher Präsentationssoftware. Für seinen performativen Vortrag wird Siegfried Zielinski eines der für ihn charakteristischen Medien verwenden: einen Overhead-Projektor.

167

Media's Material

Paper

Films by Germaine Dulac (fr), Dwinnel Grant (us), Morgan Fisher (us), Shai Heredia and Shumona Goel (in), Michel Klöfkorn* (de), Eleonore de Montesquiou* (fr), Sun Xun (ch), David OReilly (de)

14:30 – 16:30 CET
Screening, Theatersaal

THU.31.01.

Pluto Time:

11:13 PT

en Like book printing, film has not evolved very much technically: Film today is shot on 35 mm just like in the 19th century. Though it will soon be displaced by digital formats, digital carriers become obsolete unbelievably quickly. This program is a very short history of the disappearance of carrier media. *Disque 957* is about records, in its time a very modern medium. Ironically, this is intentionally a silent film; music is transferred in a visual rhythm. *Color Sequence* is the first flicker film in history, and in color at that. The film medium is reduced to its essential: the changing projection of light. This is experienced completely differently in *Projection Instructions*, a film that "forces" the projectionist to do a live performance. *I am Micro* is the story of the Indian film industry, told through its abandoned production facilities. In the elaborate animation / … (*liquid paper*), the filmmaker cuts through books. The protagonist in *Gazette* shows us her collected treasures, every issue of the 17 journals she subscribed to in the Soviet Union, archived precisely in neatly bound piles. In China, the woodcut was a popular form of printing to produce simple propaganda material. In contrast, in the animation *Some Actions* (…) the woodcut is used for a very complex visual reflection on the revolution. *The External World* is a grim psychogram of a cold world, in which the artist consciously applies obsolete, digital animation techniques.

Program:

- *Disque 957* by Germaine Dulac (fr), 1928, 6 min.
- *Color Sequence* by Dwinnel Grant (us), 1943, 3 min.
- *Projection Instructions* by Morgan Fisher (us) 1976, 4 min.
- *I am Micro* by Shai Heredia and Shumona Goel (in) 2010, 16 min.
- / … (*liquid paper – flüssiges papier*) by Michel Klöfkorn (de), 2010, 4 min.
- *Gazette* by Eleonore de Montesquiou*(ru/ee) 2009, 4 min.
- *Some Actions Which Haven't Been Defined Yet in the Revolution –*
  Yi Chang Ge'g Zhong Hai Wei Lai De Ji Ding Yi De Xing Wei by Sun
  Xun (ch), 2011, 13 min.
- *The External World* by David OReilly (de) 2010, 15 min.

* Director will attend screening and Q&A.

de Wie der Buchdruck hat sich auch der Film in seiner Geschichte technisch nicht sehr gewandelt: Aktuelle Filme werden wie im 19. Jahrhundert auf 35 mm gedreht. Zwar dürfte Film bald von digitalen Formaten verdrängt werden, jedoch veralten diese ihrerseits unglaublich schnell. Dieses Programm ist eine sehr kurze Geschichte von im Schwinden begriffenen Trägermedien. *Disque 957* thematisiert ein seinerzeit sehr modernes Medium, die Schallplatte. Ironischerweise ist der Film absichtlich stumm, Musik wird in einen visuellen Rhythmus transferiert. *Color Sequence* ist der erste Flicker-Film der Geschichte, dazu noch in Farbe. Das Medium Film wird auf sein Wesentliches reduziert: die wechselnde Projektion von Licht. Ganz anders wird diese in *Projection Instructions* erfahrbar, der Film „zwingt" den Vorführer zu einer Live-Performance. *I am Micro* ist eine Geschichte der indischen Filmindustrie, erzählt anhand ihrer aufgegebenen Produktionsstätten. In der kunstvollen Animation /... (*flüssiges Papier*) schneidet sich der Filmemacher durch Bücher hindurch. Die Protagonistin in *Gazette* zeigt uns ihre gesammelten Schätze, alle 17 Zeitschriften, die sie in der Sowjetunion abonniert hatte, fein säuberlich zu gebundenen Stapeln archiviert. Der Holzschnitt war in China eine beliebte Drucktechnik zur Herstellung einfachen Agitationsmaterials. In der Animation *Some Actions (...)* wird sie dagegen für eine sehr komplexe visuelle Reflexion über die Revolution verwendet. *The External World* ist ein düsteres Psychogramm einer kalten Welt, in der der Künstler bewusst veraltete digitale Animationsverfahren einsetzt.

Remixing Digital Cities

Networks

Moderated by Clemens Apprich (at/de) With Felipe Fonseca (br),Marleen Stikker (nl), Karl Heinz Jeron (de), Mathias Fuchs (at/de)

15:00 – 17:00 CET Panel, K1
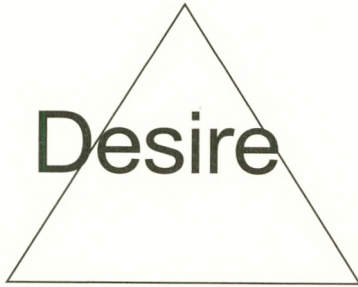
THU.31.01.

Pluto Time:

○
11:18 PT

en *Remixing Digital Cities* explores the concept of digital cities and alternative urban networks in Europe and Brazil. In Berlin, Amsterdam and elsewhere, "digital cities" were founded in the 1990s to provide Internet access and address both the promises and risks of recently built network technologies. At the center of this discussion was the idea of using these technologies as experimental playgrounds for new forms of cooperation and networking. In contrast, Brazilian cities today are facing a new threat, as urban assets and IT-protocols are being merged with "smarter cities" such as the one IBM implemented in Rio de Janeiro. By bringing together such divergent experiments, we scrutinize some of the cultural practices that have been associated with digital cities in order to critically investigate current modes of interaction. In this sense, the digital city not only represents a spatial metaphor through which to structure cyberspace, but it can also be seen as a background to new regimes of control.

Organized in cooperation with the Post-Media Lab (Centre for Digital Cultures/ Leuphana University of Lüneburg)

de *Remixing Digital Cities* setzt sich mit dem Konzept „digitale Städte" und alternativen urbanen Netzwerken in Europa und Brasilien auseinander. In Berlin, Amsterdam und an anderen Orten gründete man in den 1990er Jahren digitale Städte, um Internetzugang bereitzustellen und Versprechen sowie Risiken der gerade entstehenden Netztechnologien zum Thema zu machen. Kern der Diskussion war die Vorstellung, diese Technologien als experimentelle Spielwiese für neue Formen der Kooperation und des Netzwerkens nutzen zu können. Heute sind Städte in Brasilien mit einer ganz neuen Gefahr konfrontiert. Städtisches Vermögen und IT-Protokolle verschmelzen mit „intelligenten Städten", zum Beispiel der, die IBM in Rio de Janeiro realisiert hat. Indem wir diese unterschiedlichen Experimente zusammenbringen, untersuchen wir kulturelle Praktiken im Umfeld digitaler Städte und beleuchten aktuelle Formen der Interaktion. Insofern ist die digitale Stadt nicht nur eine räumliche Metapher, die den Cyberspace strukturiert, sondern kann ebenso als Hintergrund neuer Kontroll-Regime betrachtet werden.

171

Building Local Autonomy Networks

Desire

With
Micha Cárdenas (us)

15:00 – 18:00 CET
Workshop, K2

BLAN

Pluto Time:

THU.31.01.

11:18 PT

en *Local Autonomy Networks (Autonets)* is an artivist project focused on creating networks of communication to increase community autonomy and reduce violence against women, LGBTQI people (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning and Intersex), people of color and other groups who continue to survive violence on a daily basis. The networks are both on- and offline, including handmade wearable electronic fashion and face-to-face agreements between people. The networks are being established through a series of workshops, performances, presentations and discussions at art, activist and academic venues in the Americas and Europe. The project was initiated by Micha Cárdenas and is rapidly expanding into an ecology of networks involving many artists, hackers and activists.

Participants learn the basics of wearable electronics with Arduino, an opensource, single-board microcontroller and how to make their own sensors out of conductive thread and fabric. Additionally, participants are briefly introduced to the ways that *Xbee* transmitters can be used to make mesh networks. These technologies are the basis of *Autonets*.

More info: www.autonets.org

Participation with pre-registration only. Register online: www.transmediale.de/bwpwap

A day pass or workshop ticket is needed for participation in the workshop. Additional fee for workshop material: 28€.

de Das artivistische Projekt *Local Autonomy Networks (Autonets)* schafft Kommunikationsnetzwerke, um Communitys unabhängiger zu machen und um die Gewalt gegenüber Frauen, LGBTQI-Menschen (lesbisch, schwul, bisexuell, transgender, queer und intersex), Farbiger und anderer Gruppen, die dieser ständig ausgesetzt sind, zu bekämpfen. Die Netzwerke sind online und offline aktiv, bieten handgemachte tragbare Elektronik-Mode und Face-to-Face-Absprachen. Geknüpft werden sie in einer Reihe von Workshops, Performances, Präsentationen und Diskussionen, in künstlerischen, aktivistischen und akademischen Projekträumen in Europa und Amerika. Das von Micha Cárdenas initiierte Projekt wächst rasch zu einem Ökosystem von Netzwerken heran, das Künstler, Hacker und Aktivisten involviert. Arduino, ein Open-Source-Single-Board-Mikrocontroller, führt die Teilnehmer in die Grundlagen tragbarer Elektronik und die Herstellung eigener Sensoren aus leitfähigen Fasern und Stoff ein. Darüber hinaus lernen die Teilnehmer, wie man *Xbee*-Transmitter benutzt, um Maschennetze herzustellen. Diese Technologien bilden die Grundlage von *Autonets*.

173

What Was The User?

(Users)

Moderated by Jacob Lillemose (dk)
With Olia Lialina (ru/de), Pär Thörn (se/de), Cornelia Sollfrank (de)

15:00 – 17:00 CET
Panel, Auditorium

THU.31.01.

Pluto Time:

11:18 PT

en This panel takes its cue in part from Roland Barthes' essay *Death of the Author* (1967), in which he argues that one should not focus on the writer's intentions but should pay new attention to readers' impressions in order to understand a text's multiple layers of meaning. The discussion will also draw from Michel Foucault's lecture *What Is an Author?* (1969), an indirect response to Barthes' text in which Foucault renounces the notion of the original, creative author and calls for analytical and critical reconsideration of the author as a function in discourse. The discursive shift and its implied critique of power that the two texts express have been integral in understanding new media, especially the personal computer and the Internet, as user-oriented, inclusive and democratic. By openly asking what the user was, rather than attempting to define what s/he is, this panel looks beyond current trends in user culture in an attempt to reimagine the user as continuous potential both vulnerable to exploitation and a visionary force of invention.

Pär Thörn is reading from his book *Your Friend the Data Machine* (2008), Olia Lialina talks about the significance of "General Purpose Users," and Cornelia Sollfrank is doing a performance relating to the users in and of her work.

de Dieses Panel nimmt seinen Ausgangspunkt in Roland Barthes Essay *Death of the Author* (1967), in dem Barthes dafür argumentiert, die Aufmerksamkeit weg von den Autorenabsichten und auf die Lesereindrücke zu lenken, um so die vielfachen Bedeutungsebenen eines Textes verstehen zu können. Zudem schöpft die Diskussion aus Michel Foucaults Vorlesung *What is an Author?* (1969), eine indirekte Antwort auf Barthes Text, in der Foucault sich von Konzepten wie dem Original oder dem kreativen Autor verabschiedet und eine kritische Neubewertung des Autors als Funktion im Diskurs fordert. Der diskursive Wandel und die darin enthaltene Kritik der Macht, die in diesen Texten zum Ausdruck kommt, ist wesentlich für ein Verständnis neuer Medien – insbesondere des Personal Computers und des Internets – als userorientiert, integrativ und demokratisch. Indem das Panel danach fragt, was der User war, anstatt danach, was er ist, blickt es über die gegenwärtigen Trends der User-Kultur hinaus und versucht den User als stetiges Potenzial neu zu denken, ihn als anfällig für Ausbeutung und gleichzeitig als visionäre erfinderische Kraft wahrzunehmen.

Pär Thörn liest aus seinem Buch *Your Friend the Data Machine* (2008), Olia Lialina spricht über die Bedeutung des „Allzweck-Users" und Cornelia Sollfrank stellt eine Performance vor, die sich auf die User in und von ihrer Arbeit bezieht.

175

de/Rastra

Users

By Kyle Evans (us)

17:00 – 17:15 CET
Performance, Café Global

THU.31.01.

Pluto Time:

○
11:36 PT

en Kyle Evan's *de/Rastra* is an oscillographic synthesizer, a real-time audio/video instrument and computer-interfacing device that generates visualizations intrinsic to cathode ray tube technology while simultaneously creating the acoustic analog of the displayed imagery. Evans creates and manipulates these "oscillons" through interaction with multiple sensors housed within a modified CRT TV.

The cathode ray tube has become useless and antiquated technology in this era of binary bits. It is the quintessential representation of the rise and fall of technology in our rapidly progressing society.

As a child outgrows a toy, we have collectively abandoned the CRT, casting it aside to be scavenged for valuable metals in the proverbial wastebaskets of our cities. Rusting in alleyways or deteriorating in thrift stores, the CRT's once comfortable resting place in our living rooms BWPWAP, has been replaced by locations of abandonment in attempts to rid ourselves from the annoyance of their bulky proportions. In its modern character, seen as both archaic and nostalgic, the CRT is granted its most potential for experimentation and techno-resurrection. By way of building, bending and mutilating, *de/Rastra* shows the effects of altering the anatomical makeup of a CRT TV, revealing the intrinsically hidden potential of technology by repurposing and restructuring its own capabilities.

de Kyle Evans' *de/Rastra* ist ein oszillografischer Synthesizer, ein Echtzeit-Audio-Video-Instrument und Computer-Interface-Gerät, das mit der Kathodenstrahlen-Röhrentechnologie Visualisierungen erzeugt und dabei gleichzeitig das akustische Gegenstück zur gezeigten Bildwelt generiert. Evans erschafft und manipuliert diese „Oszillone" durch die Interaktion mit mehreren, in einem umgebauten Röhrenfernseher untergebrachten Sensoren.

In der Ära binärer Bits ist die Kathodenstrahlenröhre zu einer unbrauchbaren und antiquierten Technologie geworden. Sie ist das klassische Beispiel des Aufstiegs und Falls von Technologien in einer sich rasant verändernden Gesellschaft.

Wie ein Kind aus seinen Spielzeugen herauswächst, haben wir die Kathodenstrahlenröhre gemeinschaftlich links liegen lassen, sie in den sprichwörtlichen Mülltonnen unserer Städte der Ausschlachtung auf der Suche nach wertvollen Metallen überlassen. Jetzt rosten sie in Gassen und Gebrauchtwarenläden vor sich hin. Der einst so gemütliche Platz in unseren Wohnzimmern BWPWAP wurde durch solche verlassenen Orte ersetzt, weil wir die bulligen Ausmaße des Röhrenfernsehers nicht mehr ertragen konnten. Dank seines modernen Charakters, der zugleich archaisch und nostalgisch ist, hat die Kathodenstrahlenröhre großes Potenzial für Experimente und technoide Auferstehungen. Durch Bauen, Biegen und Verstümmeln zeigt *de/Rastra* die Effekte der Veränderung der anatomischen Struktur eines Kathodenstrahlen-Fernsehers und offenbart dabei das versteckte Potenzial, das in der Umnutzung und Umstrukturierung der Möglichkeiten von Technologie liegt.

177

The Economy, Stupid!

Users

Films by Petar Ljubojev (yu), Jesse Drew (us), Barbara Musil (at), Nomeda & Gediminas Urbonas (lt), Eva Jiricka & Katharina Fiegl (cz), Ralph Kistler* (de), Andrew Norman Wilson* (us)

**18:00 – 20:00
Screening, Theatersaal**

THU.31.01.

Pluto Time:

○
11:46 PT

en Karl Marx saw "complete alienation," the dehumanization of people, in the credit system. Capital does not appraise goods or labor to approximate creditworthiness, but humans themselves. Today, algorithms carry out economic categorization of individuals. *The Tenancy Rights* (…) shows Yugoslavian socialism's quite awkward bonus system. Citizens receive points for labor rendered and children borne; for points one gets living space. Even figures from the most capitalist of all comic empires, Disney, are estranged to illustrate the *Communist Manifesto* in *Manifestoon*. *Market Sentiments* shows the filleting of the Estonian landscape for investors. In *Karaoke*, employees from the last Lithuanian state bank sing about the essence of their occupation ad nauseam: "Money, money, money." *Gratis Punsch*, however, dabbles in the reversal of capitalist principles. What happens when one gives away mulled wine at a Christmas market? The people in *Social Netwalks* are not grouped by software, but through subtle montage into diverse categories. The Google Corporation became famous for its global-sorting algorithms. What is less known is that Google divides its employees into a complex system of various classes and is thus quite unwilling to play with an open hand, as shown in *Workers Leaving the Googleplex*.

Program:

- *The Tenancy Rights of Safer the Miner – Stanarsko pravo lagumaša Safera* by Petar Ljubojev (yu), 1974, 12 min. (From the archive of the International Short Film Festival Oberhausen)
- *Manifestoon* by Jesse Drew (us) 1995, 9 min.
- *Market Sentiments* by Barbara Musil (at/ee), 2007, 4 min.
- *Karaoke* by Nomeda & Gediminas Urbonai (lt), 2001, 11 min.
- *Gratis Punsch* by Eva Jiricka & Katharina Fiegl (cz), 2006, 6 min.
- *Social Netwalks* by Ralph Kistler(es), 2012, 8 min.
- *Workers Leaving the Googleplex* by Andrew Norman Wilson* (us), 2011, 11 min.

* Director will attend screening and Q&A.

de Im Kreditwesen sah Karl Marx die „völlige Entfremdung", die „Entmenschung" des Menschen, weil das Kapital hier nicht Waren oder Arbeitskraft taxiert, sondern den Menschen selbst – um seine Rückzahlungsfähigkeit einzuschätzen. Heute wird die ökonomische Kategorisierung des Individuums von Algorithmen vorgenommen. *The Tenancy Rights* (...) zeigt das ziemlich hölzerne Boni-System im jugoslawischen Sozialismus: Für erbrachte Arbeitsleistungen und gezeugte Kinder erhält man Punkte, für Punkte gibt es Wohnraum. Selbst die Figuren des kapitalistischsten aller Comic-Imperien, Disney, werden in *Manifestoon* zur Illustration des kommunistischen Manifests entfremdet. *Market Sentiments* zeigt das Filetieren der estnischen Landschaft für Investoren. In *Karaoke* besingen Angestellte der letzten litauischen Staatsbank das Wesen ihres Berufs bis zum Überdruss: „Money, Money, Money". *Gratis Punsch* dagegen versucht sich in der Umkehrung kapitalistischer Prinzipien. Was passiert, wenn man auf einem Christkindlmarkt Glühwein verschenkt? Die Menschen in *Social Netwalks* werden nicht durch Software, sondern durch subtile Montage in diverse Kategorien gruppiert. Der Google-Konzern wurde durch seine weltsortierenden Algorithmen berühmt. Weniger bekannt ist, dass Google seine Arbeiter nach einem komplexen System in verschiedene Klassen einteilt und sich dabei auch nur ungern in die Karten schauen lässt – wie in *Workers Leaving the Google Plex*.

Let There Be Light and Sound: WMSWF and Fluorescene

Users

By ray vibration (de); Phillip Stearns (us)

19:00 – 20:30 CET Performance Double Bill, K1
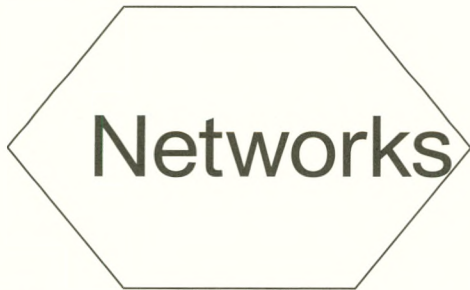
Pluto Time:

THU.31.01.

O
11:55 PT

In *WMSWF (We Make Sound With Fire)*, ray vibration produce fire and light through various methods, and these processes are made audible. The performance is reminiscent of an alchemical laboratory—beginning with single candles and subtle crackling noises, developing into Bunsen burner experiments and melting beeswax into a spatially encompassing techno-spectacle of shadows, when projections of the heat-driven windmills are made by overhead projectors, and through their function as a sequencer for solar synthesizers simultaneously produce rhythmic structures. Mediated through prototypical "User" technology (the overhead projector), Faubel, Schreiber and Tonagel sound out the spectrum of fire, light and tone production and develop a fascinating audiovisual show that spans the Stone Age through Laterna Magica to sophisticated analog electronics.

Fluorescene is an improvised light and sound performance by Phillip Stearns exploring the transmutability of sonic and visual mediums through electromagnetism into trans-sensory experiences. In the performance, the artist employs the everyday technology of energy saving light bulbs that was infamously introduced to replace the incandescent lamp of old. Light and electromagnetic interference generated by these compact fluorescent lamps (CFLs) is captured by various sensors and converted directly into sound. The amplified sound is then used to drive electricity to the CFLs, completing an audio-visual feedback circuit. What emerge are moments of stability contrasted with instability, where pitch, rhythm, spatialization and movement are experienced as a continuum through light and sound. Retinal burn-ins, phosphene afterimages and hypnotic pulsating polyrhythms play upon the senses as raw material for experience.

de In ihrer neuen Performance *WMSWF (We Make Sound With Fire)* untersuchen ray vibration die Klang- und Bildqualitäten unterschiedlicher Materialien bei Erhitzung, Entflammung und Abkühlung. Dabei arbeiten sie sowohl mit dem direkt entstehenden Licht als auch mit Abstraktion durch Projektion. Mit verschiedenen Mitteln erzeugen die Künstler Feuer und Licht und machen diese Prozesse hörbar. Die Performance erinnert an ein alchemistisches Laboratorium – angefangen bei einzelnen Kerzenflammen mit leisen Knister-Geräuschen über Gasbrenner-Experimente und Bienenwachs-Schmelzen hin zu einem raumgreifenden Techno-Schattenspiel, bei dem von Hitze angetriebene Windräder mit Overheadprojektoren projiziert werden und durch ihre Funktion als Sequenzer für Solar-Synthesizer rhythmische Strukturen erzeugen. Mit der prototypischen User-Technologie Tageslichtprojektor loten Faubel, Schreiber und Tonagel das Spektrum der Feuer-, Licht- und Klangerzeugung aus und entwickeln daraus eine faszinierende audiovisuelle Show.

Die improvisierte Licht- und Sound-Performance *Fluorescene* erkundet die elektromagnetische Umwandelbarkeit von auditiven und visuellen Medien in trans-sensuelle Erfahrungen. Phillip Stearns nutzt dafür die Alltagstechnologie Energiesparlampe. Die von solchen Kompaktleuchtstofflampen erzeugte elektromagnetische Interferenz und das Licht werden von verschiedenen Sensoren erfasst und direkt in Klang verwandelt. Der Klang wird anschließend verstärkt und genutzt, um Strom in die Kompaktleuchtstofflampen zu leiten – so schließt sich die audiovisuelle Rückkopplungsschaltung. Heraus kommen kontrastive Momente von Stabilität und Instabilität, in denen Tonhöhe, Rhythmus, Verräumlichung und Bewegung durch Licht und Klang als Kontinuum erlebt werden. Retinale Burn-ins, phosphene Nachbilder und hypnotisch pulsierende Polyrhythmen machen die Sinne zum Rohmaterial der Erfahrung.

BWPWAP networks with Geert Lovink
Social Media: From Complaints to Alternative Tools

〈 Networks 〉

Respondent: Craig Saper (us)

19:00 – 20:30 CET
Lecture, Auditorium

Pluto Time:

THU.31.01.

○

11:5 PT

en This presentation gives a strategic over-view of the philosophical underpinnings of the *Unlike Us* project, a network of design-ers, geeks, activists and researchers that investigates both critique and alternatives in social media.

Many believe that we should not get stuck in our culture of complaint about privacy and do something about it instead. *Unlike Us* was founded in July 2011 and has, thus far, been coordinated mainly by the Institute of Network Cultures in Amsterdam. *Unlike Us* has an active list of 700 members, a blog, and has produced a reader, two conferences in Cyprus and Amsterdam (and a third on March 22-23, 2013) and has hosted workshops in Berlin and elsewhere. The central aim of *Unlike Us* is to discuss the very concepts of alternative network archi-tectures. Whereas some believe that we should not underestimate the efficiency of centralized infrastructure, others have pointed at the real-existing utopia of decen-tralized and distributed initiatives (for instance in peer-to-peer and mesh net-works). In contrast, what is this buzz around a "federated Web"? Are these ideas simply coming too late or is it still possible to deconstruct power structures?
It is time to emphasize the tool character of apps (from "making things" to causing revolutions). It is time to disrupt the flow of updates. The idea is not to design the Ultimate Facebook Competitor. *Unlike Us* discusses efforts to inscribe alternative social relations into Internet protocol itself and what we can learn from existing activist platforms such as Lorea.

de Diese Präsentation gibt einen strategischen Überblick über die philosophischen Hinter-gründe des Projekts *Unlike Us*, ein Netzwerk von Designern, Computerfreaks, Aktivisten und Forschern, das Social Media kritisiert und Alternativen entwirft.

Viele verlangen, dass wir etwas gegen den Verlust unserer Privatsphäre tun, anstatt in einer Kultur des Beschwerens zu verharren. *Unlike Us* wurde im Juli 2011 gegründet und wird bisher hauptsächlich vom Amsterdamer Institut für Netzwerkkul-turen koordiniert. Die Initiative zählt 700 aktive Mitglieder, informiert über einen Blog, hat einen Reader herausgegeben, Work-shops in Berlin und anderen Städten veranstaltet, eine Konferenz auf Zypern und eine in Amsterdam organisiert und lädt vom 22. bis zum 23. März 2013 zu einer dritten. Im Mittelpunkt der Aktivitäten steht die Auseinandersetzung mit alternativen Netzwerk-Architekturen. Einige glauben an die Effizienz einer zentralisierten Infrastruk-tur, andere an die Utopie dezentraler, überall verteilter Initiativen, wie Peer-to-Peer- oder Mesh-Netzwerke. Dem gegenüber stehen Gerüchte zu einem „Internet-Bund". Kom-men die Ideen etwa zu spät, oder ist es nach wie vor möglich, Machtstrukturen zu dekon-struieren? Es ist an der Zeit, den instrumen-tellen Charakter von Apps zu betonen, anstatt von „Machen" von Revolutionieren zu sprechen. Es ist an der Zeit, den Fluss der Updates zu unterbrechen. Dabei geht es nicht darum, den ultimativen Facebook-Wettbewerber zu entwerfen. *Unlike Us* setzt sich mit den Möglichkeiten auseinander, alternative soziale Beziehungen in das Netz-Protokoll selbst einzuschreiben, und fragt, was wir von aktivistischen Plattformen wie *Lorea* lernen können.

BWPWAP networks: Consequences (One Thing Leads To Another)

Networks

by People Like Us (uk)

21:30 – 22:30 CET
Performance, Auditorium

THU.31.01.

Pluto Time:

○
12:19 PT

en This world premiere of the new live A/V set of People Like Us (PLU) is presented in an exclusive transmediale and CTM edition that applies a collage approach to networks in which ideas, images and sounds travel in between the mundane and the unexpected. Using collaged/composed found audiovisual footage, the performance places similar subject matter side by side, where a story emerges as a sum of the parts, then digresses on a tangent. The content of the performance reflects promises of abundance and utopia in stark and sometimes humorous contrast with images and metaphors of drought, scarcity and The End Of The World As We Know It. The performance invites you to enjoy the original meaning of the word "copy," as the name of the Roman goddess of abundance, rather than today's concept of a "degraded" or "illegal" version of an original. In the imagination of simultaneously near and distant worlds stirred up by PLU, the supposedly original and authentic is always revealed as being part of a wider network, as relying on yet another layer. The identifying factors of an object are not central to its actual essence of being, and much like speed, dimensions and size, the terms are not fixed but are reliant upon the conditions of the person experiencing it, where and when they are situated in the network of ideas.

N.B.: "Consequences" as defined in two ways: 1) the result of some previous action; 2) a game (named "Exquisite Corpse" by the Surrealists) in which a story is created by assembling subject matter "blindly" in relation to a small amount of information made visible before it acts as a continuation point.

In collaboration with CTM Festival

de Das neue A/V-Set von People Like Us (PLU) feiert mit einer exklusiven Ausgabe für die transmediale und das CTM-Festival Premiere. Das Prinzip der Collage wird auf Netzwerke angewendet, in denen Ideen, Bilder und Töne zwischen dem Mondänen und dem Unerwarteten pendeln. Die Performance nutzt Collagen/Kompositionen gefundenen audiovisuellen Materials, um einander ähnliche Inhalte gegenüberzustellen und eine Geschichte aus der Summe der Teile entstehen zu lassen, die dann wieder in Nebensächliches abschweift. In starkem und bisweilen humorvollem Kontrast zu Bildern und Gleichnissen von Dürre, Mangel und „Dem Ende Der Welt Wie Wir Sie Kennen" regt die Performance Reflexionen zu Überfluss und Utopie an. Sie sind eingeladen, die ursprüngliche Bedeutung des Wortes „Kopie", die sich aus dem Namen der römischen Göttin des Überflusses ableitet, zu genießen, und zwar im Gegensatz zur heutigen Vorstellung von „minderwertigen" oder „illegalen" Versionen eines Originals. PLU beschwört zugleich nahe und entfernte Welten herauf und entlarvt vermeintlich Originales und Authentisches als Teil eines größeren Netzwerks, als etwas, das aus immer neuen Schichten hervorgeht. Die identitätsstiftenden Faktoren eines Objekts sind nicht wesentlich für die Essenz seines Seins. Und ähnlich wie Geschwindigkeit, Ausmaß oder Größe sind die Begriffe nicht fix, sondern abhängig von den Bedingungen der Rezeption und davon, wo und wann sie in einem Ideennetzwerk verortet werden.

N.B.: „Konsequenzen" wird hier auf zwei Weisen verstanden: 1) als Ergebnis einer vorangegangenen Handlung; 2) als Spiel (von den Surrealisten „Cadavre Exquis" genannt), in dem die Geschichte durch „blindes" Zusammenfügen von Inhalten und auf der Grundlage geringer Informationsmengen entsteht, die sichtbar gemacht werden und schließlich als Anknüpfungspunkt dienen.

Mind the Volcano!

Users

By Goto80 (se), Raquel Meyers (es)

22:30 – 23:30 CET
Performance, Café Global

THU.31.01.

en *Mind the Volcano* is a text-based, TV-performance with a typewriter logic that remediates existing materials. All visuals by Raquel Meyers consist of text characters, based on words and images from books. The music by Goto80 is composed live in text-based software and shown as a part of the visual story. Words, images and music work together closely in this performance and bring you closer to text as a fundamental building block of digital culture.

Many animations are typed manually as a form of keyboard craft. The animation works symbol-by-symbol rather than frame-by-frame. As such, the stories happen between film and typewriter, like a flip book. This limbo is strengthened by Raquel Meyers' eerie visual style.

Commodore 64 is the primary medium for the performance, but it also uses teletext. Teletext is the data sidekick to the TV signal, manifested as a transparent layer on top of the video. The graphics are made specifically for this performance, using custom hardware and software by Peter Kwan.

Mind the Volcano premiered at the literature festival Textival 2012 in Gothenburg, Sweden. This is the first time teletext is added, making it among the very few, live teletext performances.

de Die text-basierte TV-Performance *Mind the Volcano* folgt einer Schreibmaschinenlogik und verarbeitet vorhandene Materialien. Alle Visuals von Racquel Meyers bestehen aus Schriftzeichen, die auf Wörtern und Bildern aus Büchern beruhen. Die Musik von Goto80 wird mit einer textbasierten Software live komponiert und als Teil der Bildgeschichte abgespielt. Wörter, Bilder und Musik wirken in dieser Performance zusammen und bringen den Zuschauern Text als grundlegenden Baustein digitaler Kultur näher.

Viele Animationen werden manuell getippt, wie eine Art Tastaturhandwerk. Sie funktionieren von Symbol zu Symbol statt von Einzelbild zu Einzelbild. Die Erzählform liegt irgendwo zwischen Film und mit der Schreibmaschine erstellt, ähnlich wie bei einem Daumenkino. Raquel Meyers schauriger visueller Stil verstärkt diesen Effekt noch.

Für die Performance kommt hauptsächlich ein Commodore 64 zum Einsatz, außerdem Teletext. Teletext ist der Daten-Zwilling des Fernsehsignals, er legt sich wie eine durchsichtige Schicht über das Bild. Die Grafiken werden mit maßgefertigter Hard- und Software von Peter Kwan speziell für diese Performance angefertigt.

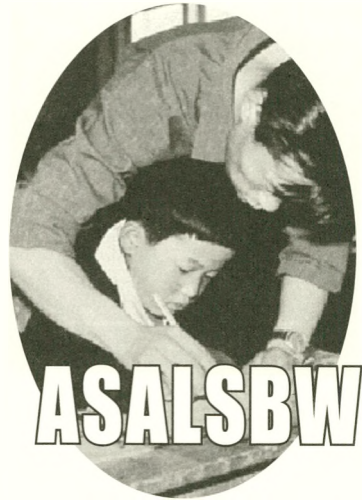Die Performance feierte auf dem Literaturfestival *Textival 2012* in Göteborg, Schweden Premiere.

Die Verwendung von Teletext macht *Mind the Volcano!* zu einer seltenen Live-Teletext Performance.

Analog sound and light synth building workshop

(Users)

With Peter Edwards (us)

10:00 – 15:00 CET
Workshop, K2

ASALSBW

FRI.01.02.

Pluto Time:

○
14:16 PT

en In this workshop, participants build and play with a simple, modular and fully analog sound and light drone synthesizer.

This circuit generates interlinked sound and light output and has a completely modular, voltage-controlled architecture. This means that it can produce single-voiced drone or can be combined with other units to make complex swarms of drone and signal feedback interaction.

Participants in the workshop build their own circuits to take home. Through this process participants discuss some of the fun highlights of how and why the whole thing works.

All materials covered by the workshop fee. Experience working with electronics helpful, but not necessary.

A day pass or workshop ticket is needed for participation in the workshop. Additional fee for workshop material: 50€.

de In diesem Workshop bauen die Teilnehmer einen einfachen modularen, komplett analogen Drone-Synthesizer und spielen mit ihm.

Dieser Schaltkreis generiert miteinander verknüpfte Ton- und Lichtsignale und hat eine modulare, spannungskontrollierte Architektur. Er kann also ein einstimmiges Dröhnen oder, mit anderen Einheiten kombiniert, komplexere Klangteppiche aus Dröhnen und anderen Signalen erzeugen.

Ihre selbst gebauten Schaltkreise können die Teilnehmer mit nach Hause nehmen. Während des Prozesses sprechen sie darüber, wie und warum das Ganze funktioniert, und über einige lustige Höhepunkte.

Spam, Porn and Bodily Computation

Desire
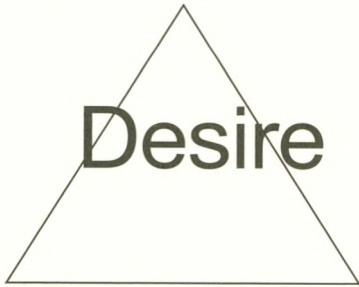
Moderated by Gaia Novati (it/de)
With Finn Brunton(us), Rose White (us), Stewart Home (uk)

11:00 – 13:00 CET
Panel, Theatersaal

FRI.01.02.

Pluto Time:

△
14:46 PT

en With the development of spam messages, porn became part of the constant flow of everyday digital culture and a massive presence in our mailboxes. The prevalence of Viagra at the end of the 1990s, after its approval as the first oral treatment for erectile dysfunction, added to the growth of spam practices, contributing to an altered "sexscape" and causing progressive hyper-sexualization of popular culture. Spam is used by commercial porn websites to increase visitor traffic and search-engine visibility, often making use of automated spambots. But what is the relationship between spam and porn, besides the pervasive presence of pornographic content in spam messages? Adapting a Neoist slogan in 2005, Stewart Home and Florian Cramer claimed: "Program code is like pornography. It has linear logic, but no meaning. There is an accumulation of things already known. The focus is always on the same explicit facts. Repetition and boredom rule." Is pornography becoming the banal copulation of zeroes and ones, and is this process made more pervasive through spam techniques? This panel analyzes misuse and abuse of online communication, sexual computational practices and porn fiction as code narrative, by focusing on a spectrum reaching from the history of spam practices to the potential of pornography as fictional computing. Furthermore, panel members will discuss the creative use of spam to challenge sexuality and desire, where sexual computation becomes artistic practice.

de Mit dem Aufkommen von Spam-Nachrich-ten wurde Pornografie Teil der ständig im Fluss befindlichen digitalen Alltagskultur – und extrem präsent in unseren digitalen Briefkästen. Nachdem Viagra als erstes orales Mittel zur Behandlung von Erektions-störungen freigegeben wurde, verbreitete sich das Medikament Ende der 1990er Jahre schnell, trug zum Wachstum von Spam-Praktiken bei, zu einer veränderten Sexland-schaft und zur fortschreitenden Hypersexu-alisierung der Populärkultur. Kommerzielle Porno-Webseiten nutzen Spam-Nachrich-ten, um den Traffic zu erhöhen und um besser von Suchmaschinen erkannt zu werden. Oft benutzen sie dafür automati-sierte Spambots. Wie aber stehen Spam und Pornografie abgesehen von der massi-ven Präsenz pornografischer Inhalte in Spam-Nachrichten in Beziehung zueinan-der? 2005 adaptierten Stewart Home und Florian Cramer einen neoistischen Slogan und erklärten: „Programmcodes sind wie Pornografie. Sie folgen einer linearen Logik, sind aber inhaltslos. Bereits bekannte Dinge häufen sich an. Der Fokus liegt immer auf den gleichen expliziten Fakten. Wiederho-lung und Langeweile geben den Ton an." Wird Pornografie zur simplen Kopulation zwischen 0 und 1, und feuern Spam-Techni-ken diesen Prozess an? Dieses Panel untersucht den Missbrauch von Online-Kommunikation, sexuelle Computer-Prakti-ken und pornografische Fiktion als narrative Codes und setzt sich dafür unter anderem mit der Geschichte von Spam-Praktiken und dem Potenzial von Pornografie als fiktiona-les Rechnen auseinander. Darüber hinaus beleuchten die Teilnehmer, wie der kreative Umgang mit Spam sexuelle Computerpraxis zur künstlerischen Praxis macht und so die Vorstellung von Sexualität und Verlangen herausfordert.

encapsulations/openings @PNEUMAtic CircUS
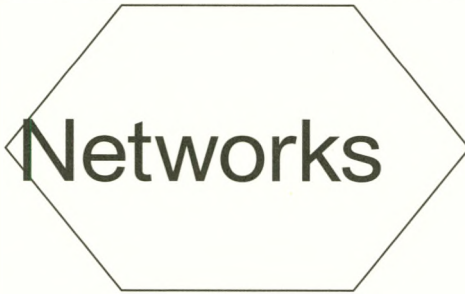
Networks

With Lutz Wohlrab (de) and Karla Sachse (de)

11:30 – 13:00 CET
Workshop, Lower Foyer

FRI.01.02.

Pluto Time:

14:30 PT

en Lutz Wohlrab and Karla Sachse's workshop feeds the *OCTO P7C-1* installation, the pneumatic mini-network running in the Haus der Kulturen der Welt during the entire festival. It is connected to Vittore Baroni's *PNEUMAtic circUS* mail-art initiative and related to the distributed communication and networking character of transmediale 2013 BWPWAP.

The aim of the workshop is to create handmade capsules, as the international network of mail artists involved in the *PNEUMAtic circUS* has been doing up to the festival opening. The capsules are personalized objects of one-to-one communication, but the traveling elements also make the networking *OCTO* organism breathe and be alive.

On the exterior the capsules have a very personal appearance. Inside they contain a piece of paper with instructions for a little action, mini-performance, or one-minute-sculpture...

To relate the capsules back to traditional mail-art practice and recall several historical layers of postal communication, Lutz Wohlrab, Karla Sachse and workshop participants, use postage and rubber stamps, collage-material, stickers and all kinds of pens to shape the inside and outside of the traveling object.

In the right size and properly closed, they travel into the tube and fall directly into the hands of somebody at another station of the system—asking to be opened. If people are willing to follow instructions in the capsule the interaction can be a playful way to open another space of communication and collaboration.

Read more about the PNEUMAtic circUS on page 338.

Participation with pre-registration only.
Register online:
www.transmediale.de/bwpwap

de Dieser Workshop von Lutz Wohlrab und Karla Sachse füttert die Installation *OCTO P7C-1*, ein pneumatisches Mini-Netzwerk, das während des gesamten Festivals im Haus der Kulturen der Welt aufgebaut ist. Es ist an das Mail-Art-Projekt *PNEUMAtic circUS* von Vittore Baroni angeschlossen und knüpft an die dezentrale Kommunikation und den Netzwerk-Charakter der transmediale 2013 BWPWP an.

Die Teilnehmer stellen, wie schon Mail Artists aus dem internationalen Netzwerk des *PNEUMAtic circUS* vor dem Festival, handgemachte Kapseln her. Diese Kapseln sind personalisierte Objekte der One-to-One-Kommunikation, bewegen sich aber durch das ganze Haus und lassen das *OCTO*-Netzwerk leben und atmen. Die Kapseln sehen sehr persönlich aus und enthalten Notizzettel mit Aufforderungen zu kleinen Aktionen, Mini-Performances oder One-Minute-Sculptures. Lutz Wohlrab, Karla Sachse und die Teilnehmer gestalten das Innere und Äußere der Objekte mit Briefmarken und Stempeln, Collage-Material, Aufklebern und verschiedenen Stiften, um die traditionellen Praktiken der Mail Art und die historische Dimension der Kommunikation per Post in die Gegenwart zu überführen.

Die Kapseln werden auf die richtige Größe gebracht und gut verschlossen, um sich dann durch das Rohrsystem zu bewegen und jemandem an einer der Stationen direkt in die Hände zu fallen – eine Aufforderung zum Öffnen. Ist der Empfänger bereit, den Anweisungen in der Kapsel zu folgen, entsteht eine spielerische Interaktion, die einen alternativen Raum für Kommunikation und Kollaboration öffnet.

193

Post-Digital Publishing Workshop: Indy Publishers - new readers/new economy

Paper

With Simon Worthington (uk)

12:00 – 19:00 CET
Workshop, Lower Foyer

FRI.01.02.

Pluto Time:

14:35 PT

en A day dedicated to round-table demos and discussions to explore possible futures for the indie publisher; how to move to multi-platform publishing, embrace open publishing, the social book and new economic models.

The workshop is hosted by the Hybrid Publishing Consortium, a research group from Leuphana University of Lüneburg, dedicated to "open source infrastructure for publishing" grouping together the many technical and social processes that can benefit academic and independent publishers. The consortium is a meeting point for the many stakeholders in open access academic and independent publishing: authors, readers, publishers and technologists.

The consortium is working on a project in early stages of development exploring the idea of an "Indie Portal"—a multi-platform system and open IPR business model for independent publishers aimed at bypassing online digital book distribution monopolies.

Includes the presentation *Open Source Infrastructures for Publishing* by Simon Worthington (uk)

In association with *Creating 010*, *Hybrid Publishing Consortium* (Leuphana University of Lüneburg), *Neural* and *Mute*

Participation with pre-registration only.
Register online:
www.transmediale.de/bwpwap

Organized by Florian Cramer, Alessandro Ludovico and Simon Worthington

This event is part of the *Post-Digital Publishing Workshop* series.

de Um Zukunftsvisionen zum unabhängigen Verlegen dreht sich ein ganzer Tag mit Vorführungen und Debatten am runden Tisch: Welche Schritte sind auf dem Weg zum Multi-Plattform-Verlegen zu gehen, wie lassen sich offenes Publizieren, die Idee des Social Book oder ganz neue wirtschaftliche Modelle nutzen?

Die Workshop-Leitung übernimmt das Hybrid Publishing Consortium. Die Forschungsgruppe der Leuphana Universität Lüneburg beschäftigt sich mit der „Open-Source-Infrastruktur für das Verlegen" und vereint die technischen und sozialen Prozesse, die für Akademiker und selbstständige Verleger von Nutzen sein können. Es ist eine Anlaufstelle für diverse Akteure im Bereich des akademischen und unabhängigen Open-Access-Verlegens: Autoren, Leser, Verleger und Technologen.

In einer frühen Projektphase erkundet das Konsortium derzeit die Idee eines „Indie-Portals" – ein Multi-Plattform-System mit einem offenen IPR-Geschäftsmodell für selbstständige Verleger und mit dem Ziel, Online-Verteilungsmonopole für digitale Bücher zu umgehen.

Speaking Code: Coding as Aesthetic and Political Expression

Users

Introduced by Tatiana Bazzichelli (it/de)
With Geoff Cox (uk/dk)

14:00 CET
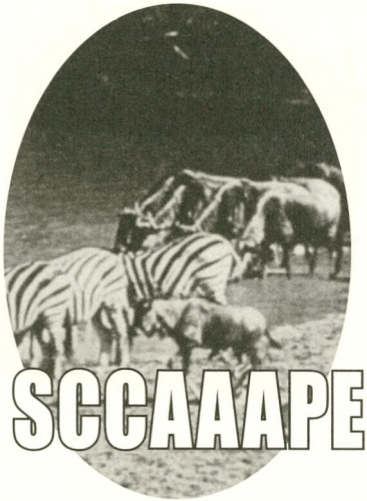## Book Launch, Central Foyer

FRI.01.02.

Pluto Time:

○
11:08 PT

en *Speaking Code* begins by invoking the Hello World convention used by programmers when learning a new language; helping to establish the interplay of text and code that runs through the book. Interweaving the voice of critical writing from the humanities with the tradition of computing and software development, *Speaking Code* unfolds an argument to emphasize the aesthetic and political aspects of software studies. It proposes coding practices that have not only a body, but also a body politic. See www.speaking-code.net for more information.

Speaking Code: Coding as Aesthetic and Political Expression.
Text Geoff Cox / Code Alex McLean / Foreword Franco "Bifo" Berardi. Published by MIT Press, Autumn 2012

de *Speaking Code* beginnt mit dem Hallo-Welt-Ritus, den Programmierer ausführen, wenn sie eine neue Sprache lernen und leitet so in das Zusammenspiel von Text und Code ein, das sich durch das gesamte Buch zieht. Das Buch verknüpft kritische geisteswissenschaftliche Positionen mit der Tradition der Computer- und Software-Entwicklung, und unterstreicht so die ästhetischen und politischen Aspekte der Software Studies. Es bespricht Praktiken des Kodierens, die nicht nur körperhaft sind, sondern auch einer Körperpolitik folgen.

SCCAAAPE

197

Textfiles of Desire

Desire

Moderated by Tina Lorenz (de)
With Helena Velena (it), Jason Scott (us), Ariel Efraim Ashbel (il/de)

13:30 – 15:00 CET
Panel, K1

Pluto Time:

FRI.01.02.

I   △   I

                                                14:49 PT

en This panel focuses on the experience of active users and developers connecting the historical adventure of cyber-core BBSes (Bulletin Board Systems), ASCII porn and early cybersex with the contemporary use of online sex chats. Furthermore, it reflects on how video chats are changing the perspective of online sexual practices today, from early only-text experiments to the more just-in-time web platforms like Chatroulette and Manroulette.

Before the evolution of the Internet as we know it today, an international scene of people put its own political, social and artistic relations directly into the DIY use of media. They connected through home computers and phone lines, developing open spaces of communication: the BBSes. The conscious use of technology and computers, battles for cyber-rights and open access to information were some of the main objectives. Among these, critical reflection on sexuality related to the use of technology opened up a field of action as a break-away from many political and cultural experiences of the era, where porn practices and sex minorities were often ignored and excluded. Today, many people are still experimenting with sex-chats and porn websites. On Chatroulette and Manroulette people have been interacting combining text-chats, web-cams and microphones, taking a different sexual approach than that of early cybersex platforms, which was often very libertarian and politically oriented. What can we learn from cyberculture's past to empower our sexuality in the current, very commercialized, online scenario? Is it still possible to imagine autonomous zones of sexuality, or as many point out, has privacy become an obsolete concept?

de Indem dieses Panel die historischen Abenteuer von Cybercore-Mailbox, ASCII-Porno und frühem Cybersex mit der zeitgenössischen Nutzung von Online-Sex-Chats zusammenführt, beleuchtet es die Erfahrung aktiver Nutzer und Entwickler. Thema ist darüber hinaus, wie Video-Chats den Blick auf heutige Online-Sexpraktiken verändern, von frühen ausschließlich auf Text basierenden Experimenten bis hin zu bedarfsorientierten Web-Plattformen wie Chatroulette und Manroulette.

Bevor das Internet zu dem wurde, was wir heute kennen, überführte eine internationale Szene ihre eigenen politischen, gesellschaftlichen und künstlerischen Beziehungen direkt in die DIY-Nutzung von Medien. Sie vernetzte sich über Heimcomputer und Telefonleitungen und entwickelte offene Kommunikationsräume: Mailbox-Systeme. Zu ihren Hauptanliegen gehörten die bewusste Nutzung von Technologie und Computern sowie der Kampf für Cyber-Rechte und den offenen Zugang zu Information. Die kritische Auseinandersetzung mit technologiebezogener Sexualität erschloss ein Handlungsfeld fernab der politischen und kulturellen Erfahrungen einer Zeit, in der pornografische Praktiken und sexuelle Minderheiten meist ignoriert oder ausgeschlossen wurden. Heute experimentieren viele Menschen mit Sex-Chats und Porno-Webseiten. Auf Chatroulette oder Manroulette interagieren sie mit einer Kombination aus Text-Chats, Webcams und Mikrofonen, und folgen so einem anderen Ansatz als die frühen Cybersex-Plattformen, die oft sehr libertär und politisch orientiert waren. Was können wir von der Vergangenheit der Cyberkultur lernen, um unsere Sexualität im gegenwärtigen, durch und durch kommerzialisierten Online-Szenario zu behaupten? Sind autonome Zonen der Sexualität denkbar, oder ist unsere Vorstellung von Privatsphäre obsolet geworden, wie viele behaupten?

199

Video Vortex Hangout

Networks

With Vera Tollmann (de), Oliver Lerone Schultz (de), Matthew Adeiza (ng), Sung Youn Lim (kr), Boaz Levin (il), Ma Ran (cn)

14:30 – 16:30 CET
Panel, Theatersaal

FRI.01.02.

Pluto Time:

04:55 PT

en Though English is the most common language of international communication, in the Russian Internet, behind the Chinese firewall and in African countries active social (video) networks are constructed with completely unique subcultures. Through YouTube channels, blogs and other social media, personal and often erratic insight is possible. But what is negotiated on the micro level, how is video use in the web changing and what new phenomena stand out?

Before *Video Vortex #9: Re:assemblies of Video* takes place in Lüneburg, international correspondents began in autumn 2012 to comment on and post videos in Athens, Beijing, Istanbul, Seoul, Lagos and Berlin, among other places. In the conference context, these contributions resurface as reference material to create a closer connection between (theoretical) discourse and digital practice—as known formats and media intermix into new hybrids.

During transmediale, we switch to three "studios" and with the help of video samples, jump over the "language bubble" with our correspondents. Ma Ran introduces video parodies in the Chinese Internet, Matthew Andeiza from Nigeria questions stereotypical representations of Africa, the Korean Sung Youn Lim looks at videos that become part of a global culture and thus lose significance, and Boaz Levin investigates the movement of media toward immediacy.

Organized in cooperation with the Centre for Digital Cultures/Leuphana University of Lüneburg

de Obwohl Englisch in der internationalen Kommunikation noch die meist gesprochene Sprache ist, haben sich im russischen Internet, hinter der chinesischen Firewall und in afrikanischen Ländern aktive soziale (Video)-Netzwerke mit ganz eigenen Subkulturen aufgebaut. Über Youtube-Kanäle, Blogs und andere soziale Medien sind persönliche und oft erratische Einblicke möglich. Doch was wird auf der Mikro-Ebene verhandelt, wie verändert sich der Gebrauch von Video im Web und welche neuen Phänomene zeichnen sich ab?

Bevor *Video Vortex #9: Re:assemblies of Video* in Lüneburg stattfindet, haben internationale Korrespondenten unter anderem in Athen, Peking, Istanbul, Seoul, Lagos und Berlin im Herbst 2012 begonnen, Videos zu kommentieren und zu posten. Im Kontext der Konferenz werden diese Beiträge als Referenzmaterial wieder auftauchen, um eine engere Verbindung zwischen (theoretischem) Diskurs und digitaler Praxis herzustellen – denn in den Videosphären vermischen sich bekannte Formate und Medien zu neuen Hybriden.

Während der transmediale schalten wir in drei „Studios" und überspringen mithilfe von Videobeispielen mit den Korrespondenten die „language bubble". Ma Ran stellt Videoparodien im chinesischen Internet vor, Matthew Andeiza aus Nigeria hinterfragt stereotype Repräsentationen von Afrika, die Koreanerin Sung Youn Lim schaut sich Videos an, die Bestandteil einer globalen Kultur werden und dabei an Bedeutung verlieren, und Boaz Levin untersucht die Bewegung der Medien hin zum Unmittelbaren.

Disrupting the Bureaucracy, Rethinking Social Networks

Networks
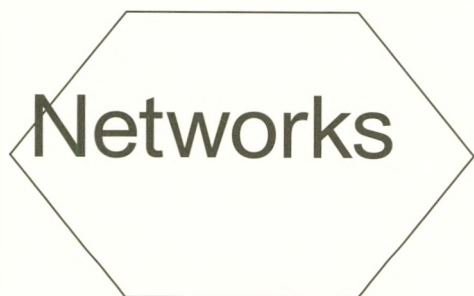
Moderated by Tatiana Bazzichelli (it); With Stevphen Shukaitis (us), Craig Saper (us), Dmytri Kleiner (ca); Intervention by Karla Sachse (de) and Lutz Wohlrab (de)

15:00 – 17:00 CET
Panel, Auditorium

FRI.01.02.

Festival Time:

One festival week long Pluto day

14:59 PT

en This panel adopts the concept of "disrupting bureaucracy" as a comparative standpoint to analyze grassroots artistic interventions in the digital and analog framework of contemporary social networking. In order to understand the present configuration of social media practices, the intention is to recontextualize the networking concept itself by referencing the development of networked art from the second half of the twentieth century to the present. Practices of Mail Art and experimental visual poetry generated peer interventions in the bureaucracy of everyday life through the production of postal and rubber stamps, stickers, envelopes, postcards etc. as objects of exchange. With the emergence of social media and Web 2.0, enabling communities has become a pervasive business strategy, but also a great opportunity for critical reflection of the meaning of sharing and collaborating. By discovering the dark side of the gift-exchange economy, we ask if it is still possible to imagine "intimate bureaucracies" that are able to intervene in the frame of networking by generating disruption and the creative appropriation of market logic.

By highlighting the abundance of paradoxes in networked systems of organization and control in social media and beyond, the brief is to investigate decentralized alternative models—from "miscommunication technologies" to other "imaginal machines." Bureaucracy is seen as both a parody of itself and a challenge to establishing unexpected connections toward producing autonomous forms of organization.

Includes a performative rubber-stamp intervention by Lutz Wohlrab, Karla Sachse and other mail artists.

de Dieses Panel nutzt das Konzept „Bürokratie zersetzen" für die komparative Analyse von basisnahen künstlerischen Interventionen in analogen und digitalen Strukturen zeitgenössischer sozialer Netzwerke. Ziel ist es, ausgehend von der Entwicklung der Netzkunst ab der zweiten Hälfte des 20. Jahrhunderts bis heute, den Netzwerk-Begriff zu rekontextualisieren, um die gegenwärtige Struktur von Social-Media-Praktiken zu verstehen. Verfahren der Mail Art und der experimentellen Visuellen Poesie ermöglichten durch die Produktion von Tauschobjekten, wie Briefmarken, Stempel, Aufkleber, Umschläge oder Postkarten, Gruppen-Interventionen innerhalb der Alltagsbürokratie. Mit dem Aufkommen von Social Media und Web 2.0 wurde die Emanzipierung von Communitys einerseits zur verbreiteten Geschäftsstrategie, andererseits aber auch zu einer großartigen Möglichkeit, die Bedeutung von Sharing und Zusammenarbeit kritisch zu reflektieren. Ausgehend von der dunklen Seite der Geschenkökonomie fragen wir, ob es immer noch möglich ist, sich „intime Bürokratien" vorzustellen, die in der Lage sind, durch Zersetzung und kreative Aneignung der Marktlogik in Netzwerke einzudringen.

Die Betonung der zahlreichen Paradoxien in vernetzten Systemen der Organisation und Kontrolle von Social Media und darüber hinaus führt zu der Aufgabe, alternative dezentrale Modelle wie „Technologien der Fehlkommunikation" und andere „fiktive Maschinen" zu untersuchen. Bürokratie wird als Parodie ihrer selbst und gleichzeitig als Aufforderung betrachtet, unerwartete Verbindungen für die Produktion von autonomen Formen der Organisation herzustellen.

Digital Memory and the Archive & What is Media Archaeology?

file_under:
The Imaginary Museum

With Jussi Parikka (fi/uk) and Wolfgang Ernst (de)

15:30 CET
Book Launch, Central Foyer

Pluto Time:

FRI.01.02.

I

file_under:
15:08 PT

I

en This event and book launch discuss media archaeology in relation to technical media arts and digital culture. It revolves around two recently released media theory books: Wolfgang Ernst's *Digital Memory and the Archive* and Jussi Parikka's *What is Media Archaeology?*. As part of recent discussions in media theory, the authors present their work contributing to a rethinking of archives, memory and notions of temporality in computational culture.

Wolfgang Ernst: *Digital Memory and the Archive*, edited with an introduction by Jussi Parikka (Minneapolis: University of Minnesota Press, 2012)
 Digital Memory and the Archive, the first English-language collection by Wolfgang Ernst, brings together essays that present Ernst's controversial materialist approach to media theory and history. His insights are central to the emerging field of media archaeology, which uncovers the role of specific technologies and mechanisms, rather than content, in shaping contemporary culture and society.

Jussi Parikka: *What is Media Archaeology?* (Cambridge: Polity Press, 2012)
 What is Media Archaeology? examines the theoretical challenges of studying digital culture and memory and opens up the sedimentary layers of contemporary media culture. The author contextualizes media archaeology in relation to other key media studies debates including software studies, German media theory, imaginary media research, new materialism and digital humanities.

de Bei dieser Buchpremiere geht die Medien-archäologie ein Zusammenspiel mit Medienkunst und digitaler Kultur ein. Grundlage sind zwei vor Kurzem veröffent-lichte Bücher zur Medientheorie: Wolfgang Ernsts *Digital Memory and the Archive* und Jussi Parikkas *What is Media Archaeology?*. Die Autoren tragen zu einem Umdenken bei Themen aktueller medientheoretischer Debatten wie Archive, Gedächtnis und Vorstellungen zu Zeitlichkeit in einer Kultur der Informationstechnologie bei.

Wolfgang Ernst: *Digital Memory and the Archive*, herausgeben mit einer Einleitung von Jussi Parikka (Minneapolis: University of Minnesota Press, 2012)
 Digital Memory and the Archive ist Wolfgang Ernsts erster englischsprachiger Sammelband mit Essays, die Einblick in Ernsts kontroverse materialistische Heran-gehensweise an Medientheorie und Medien-geschichte geben. Seine Überlegungen sind von zentraler Bedeutung für das aufstreben-de Feld der Medienarchäologie, das sich nicht nur mit der Rolle von Inhalten, sondern mit der gestalterischen Rolle bestimmter Technologien und Mechanismen in der zeitgenössischen Kultur und Gesellschaft auseinandersetzt.

Jussi Parikka: *What is Media Archaeology?* (Cambridge: Polity Press, 2012)
 What is Media Archaeology? folgt den theoretischen Herausforderungen bei der Erforschung digitaler Kultur und Erinnerung und legt verdeckte Schichten zeitgenössi-scher Medienkultur offen. Der Autor setzt Medienarchäologie in Beziehung zu anderen Schlüsseldebatten der Medienforschung, wie den Software Studies, der deutschen Medientheorie, der Imaginary-Media-For-schung, dem Neuen Materialismus und der digitalen Geisteswissenschaften.

Mobile Device Forensics For Artists

Users
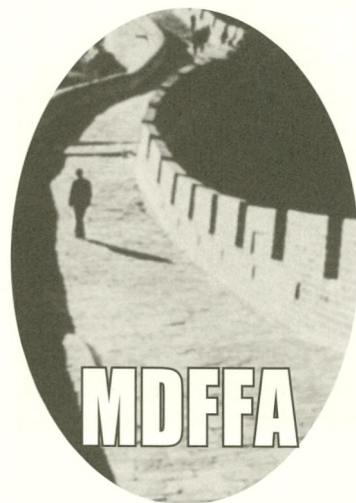
With Johannes P Osterhoff (de)

MDFFA

16:00 – 19:00 CET
Workshop, K2

FRI.01.02.

Pluto Time:

15:13 PT

en Today an increasing amount of personal information is stored on mobile devices. Due to the simplicity of the user interface and (in the name of a holistic user experience and simple consumption workflow) the technology is kept behind glossy surfaces, and thus, as far from users as possible. This workshop is a tool for artists who wish to go beyond common usage of these mobile-controlled consumption interfaces on the Kindle and iPhone—and for anyone interested in what is happening underneath these surfaces.

In this workshop, participants make use of "Mobile Device Forensics," the science of recovering digital evidence from mobile devices by forensic means, to take a look at the data behind the tidy interfaces and examine the data structures below them. We learn how to extract data and lay the groundwork to visualize, remix and publish it in open contexts.

The first version of this *Mobile Device Forensics* workshop took place during the reSource 002: *Out of Place, Out of Time* event (August 22-24, 2012, Kunstraum Kreuzberg/Bethanien) in which the Berlin-based artist Johannes P Osterhoff presented his iPhone Live performance project, launched on June 29, 2012, the iPhone's 5th anniversary. During the event, an ongoing installation of the live performance was visible to the public.

For more Information about *iPhone Live* see: www.iphone-live.net).

de Immer mehr persönliche Informationen werden auf mobilen Geräten gespeichert. Für einfache User-Interfaces (sowie im Namen der ganzheitlichen User-Erfahrung und eines einfachen Workflows) verbirgt man Technologie hinter glänzenden Oberflächen und macht sie damit auch unzugänglich für den User. Dieser Workshop richtet sich an Künstler, die über den gängigen Gebrauch von mobil kontrollierbaren Konsum-Interfaces bei Kindle oder iPhone hinaus wollen – und an jeden, der wissen will, was unter diesen Oberflächen passiert.

Die Teilnehmer nutzen die „Mobile IT-Forensik", die Wissenschaft der Datenwiederherstellung auf mobilen Geräten zwecks digitaler Beweisführung, um die Daten hinter den aufgeräumten Oberflächen ausfindig zu machen und ihre Strukturen zu untersuchen. Sie lernen, Daten zu extrahieren und sie in grundlegenden Verfahren zu visualisieren, sie zu remixen und sie in offenen Kontexten zu veröffentlichen.

Die erste Version des *Mobile Device-Forensics*-Workshops fand während der Veranstaltung *reSource 002: Out of Place, Out of Time* vom 22. bis zum 24. August 2012 im Kunstraum Kreuzberg/Bethanien statt. Darin stellte der Künstler Johannes P Osterhoff seine iPhone-Live-Performance vor, die er am 29. Juni 2012, dem fünften Jahrestag des iPhones, gelauncht hatte. Während der Veranstaltung war die dauerhafte Installation der Performance zu sehen.

207

Composting the City | Composting the Net

Networks

By Shu Lea Cheang (us/ fr), Martin Howse (de), Tikul (pl), Ayumi Matsuzaka (jp)

17:30 – 18:30 CET Performance, K1

Pluto Time:

FRI.01.02.

15:27 PT

en By proposing that the composting process can be applied both to the material (bodily waste, food scraps, papers, documents) and the immaterial (info-data, net archives), this composting performance writes its own worm codes while rendering massive data into data noise.

The performance was developed through a project initiated with Shu Lea Cheang in the all-year platform *reSource transmedial culture berlin* and brings together four streams of durational acts. Ayumi Matsuzaka enacts the cycle of waste-compost-seedling-growth-food in her practice of Terra Preta black humus composting, mixing charcoal dust with willing participants' bodily waste (i.e. hair, nails, urine) and donated personal documents. In Martin Howse's stream, electrochemical and temperature changes within the rotting vegetables and maturing compost is converted to sound and noise and even further in a process of worm coding. Shu Lea Cheang takes on net cultures' mailing list web archives, retrieving thousands of threaded postings (i.e. announcements, proposals, arguments, dissertations), (ir)relevant of/to our digital existence. As the readings are fragmental and accidental, Tikul further stirs up the wormy mumble with data rendered noise, diluting meanings and senses of human intelligence into ever-fluctuating sound frequencies. The (de)generated data spectrum tumbled in the deep compost promises fresh sprouts to rise up in coming editions.

Members of the public who agree to take part in the composting measures are given priority for admission to this performance.

www.compostingthecity.mobi
www.compostingthenet.net

de Diese Kompost-Performance postuliert, dass Immaterielles (Infodaten, Netz-Archive) genauso kompostiert werden kann wie Materielles (Körper-Abfälle, Lebensmittelreste, Papier, Dokumente), schreibt so ihren eigenen Wurm-Code und wandelt riesige Datenmengen in ein Datenrauschen um.

Das Projekt wurde von Shu Lea Cheang im Rahmen der ganzjährig aktiven Plattform *reSource transmedial culture berlin* entwickelt und bringt vier fortlaufende Aktionen zusammen. Ayumi Matsuzaka ordnet den Abfall-Kompost-Setzling-Wachstum-Nahrung-Kreislauf in ihr Terra-Preta-Kompostiersystem mit schwarzem Humus ein, in dem sie Kohlenstaub mit freiwillig gespendeten Körper-Abfällen (zum Beispiel Haaren, Nägeln, Urin) und persönlichen Dokumenten vermengt. Martin Howses Datenstrom verwandelt elektrochemische Veränderungen und Temperaturwechsel in verrottendem Gemüse und reifendem Kompost in Klang und Rauschen und darüber hinaus in einen Wurm-Codierungsprozess. Shu Lea Cheang eignet sich archivierte Mailing-Listen der Netzkultur an, ruft tausende verknüpfte Beiträge auf (zum Beispiel Ankündigungen, Anträge, Argumente, Dissertationen), die in der digitalen Existenz und für die digitale Existenz Bedeutung haben oder keine mehr. Die Lesungen sind fragmentiert und zufällig, und Tikul macht das Wurm-Gemurmel mit einem von Daten erzeugtem Rauschen noch dichter, indem sie in die endlos fluktuierenden Sound-Frequenzen Bedeutungen und Eindrücke menschlicher Intelligenz einpflegt.

Tales of the Unknown

Networks

Films by Muntean & Rosenblum (at/il), Ho Tzu Nyen (sg), Eija-Liisa Ahtila* (fi)

18:00 – 20:00 CET Screening, Theatersaal

FRI.01.02.

Pluto Time:

○
15:32 PT

en Religions are networks that connect people across extreme temporal and spatial distance through a complex system of tradition, text, architecture, ritual, music and image. Whereas the Christian church was almost the only sponsor of art in Europe for centuries, contemporary art that is concerned with religion is a near rarity. The setting of the first contribution to the film program is reminiscent of a floor-to-ceiling mural, but the individuals depicted are not coming from a sacral tradition, but are youths in a garage. The baroque music, distant and foreign, distinctly contrasts the text describing the existential solitude of the secular world: *Not To Be. Not To Be At All.* The completely different connotations of clouds in Christian and Chinese art are the point of departure in *The Cloud of Unknowing*, whose story is set in rundown, social housing in a Singaporean suburb. *Marian Ilmestys (The Annunciation)* transposes one of the most depicted scenes of religious art into the present day. Filmed primarily with amateur actors, the challenge of appropriating a fantastical story using profane methods moves to the center: "I can't accept the idea of getting pregnant with the Holy Spirit." Thus the film mirrors the centuries-old dispute about Maria's role as a central question of belief.

Program:

- *Not To Be. Not To Be At All* by Muntean & Rosenblum (at), 2003, 5 min.
- *The Cloud of Unknowing* by Ho Tzu Nyen (sg), 2011, 28 min.
- *The Annunciation – Marian Ilmestys* by Eija-Liisa Ahtila* (fi), 2011, 37 min.

* Director will attend screening and Q&A.

de Religionen sind Netzwerke, die Menschen über extreme zeitliche und räumliche Distanzen durch ein komplexes System aus Überlieferung, Text, Architektur, Ritual, Musik und Bild miteinander verbinden. Während das Christentum über Jahrhunderte fast alleiniger Auftraggeber künstlerischer Werke in Europa war, sind zeitgenössische künstlerische Arbeiten, die sich mit Religion beschäftigen, geradezu Raritäten. Das Setting der ersten Arbeit des Programms erinnert an ein raumfüllendes Wandgemälde, nur dass die Dargestellten keine Personen der sakralen Überlieferung, sondern Jugendliche in einer Autowerkstatt sind. Die jugendferne, barocke Musik steht in deutlichem Kontrast zu dem Text, der die existentielle Einsamkeit der säkularen Welt beschreibt: *Not To Be. Not To Be At All.* Die völlig unterschiedliche Konnotation der Wolke in der christlichen und chinesischen Kunst ist der Ausgangspunkt von *The Cloud of Unknowing*, in dem die Handlung in einen heruntergekommenen Sozialbau in einer Vorstadt Singapurs gelegt wird. *Marian Ilmestys (Maria Verkündigung)* übersetzt eine der meist interpretierten Szenen religiöser Kunst in die Jetztzeit. Der überwiegend mit Laiendarstellern gedrehte Film rückt die schwierige Aneignung einer fantastischen Geschichte mit profanen Mitteln ins Zentrum: „Ich kann die Idee, vom Heiligen Geist geschwängert zu werden, nicht akzeptieren". So spiegelt der Film die jahrhundertelang geführte Auseinandersetzung mit der Rolle Marias als eine zentrale Frage des Glaubens wider.

211

BWPWAP users with Olga Goriunova Aesthetic Growth: Becoming a Human, a Thing or a Piece of Code

Users

Respondent: Finn Brunton (us)

19:00 – 20:30 CET Lecture, Auditorium

Pluto Time:

FRI.01.02.

I   o   I

15:41 PT

en How do we engage with the world, as it turns computational? Are we talking about users, prosumers, producers, co-developers or something different altogether when seeking to understand the ways in which people, objects, movements and networks themselves become or individuate in conjunction with networked media technologies? This talk will build on work initiated by Olga Goriunova in her recently published book *Art Platforms and Cultural Production on the Internet*. The book is a critical analysis of the processes that produce digital culture and proposes the concept of Art Platforms as "a specific configuration of creative passions, codes, events, individuals and works that are propelled by cultural currents and maintained through digitally native means." In the book, Goriunova takes a look at the recent history and modalities in which these art platforms evolved, arguing that software art, digital forms of literature, 8-bit music, 3D-art forms, pro-surfers, and networks of geeks are test beds for an enquiry into what brings and holds art platforms together. In her lecture for the User thread of the festival, Goriunova takes inspiration from Art Platforms, but at the same time, asks how this notion is being reformed in our contemporary user culture. How culture, people and knowledge are made now occurs in radically novel ways; and here, dynamically unfolding human-technical architecture plays a central role. In a way, the history of net art and its fascination with archives and online museums, mailing lists from the 1990s, participatory platforms, and now social networking sites, all try to respond to the same request: engaging the technical condition of becoming.

de Wie kommen wir in einer Welt klar, die mehr und mehr von Informationstechnologie durchdrungen wird? Geht es um User, Prosumer, Producer, Co-Developer oder um etwas ganz anderes, wenn wir zu verstehen versuchen, wie sich Menschen, Objekte, Bewegungen und Netzwerke in Zusammenhang mit Medientechnologien entwickeln? Dieses Gespräch bezieht sich auf Arbeiten von Olga Goriunova und auf ihr gerade veröffentlichtes Buch *Art Platforms and Cultural Production on the Internet*. Es ist eine kritische Analyse der Prozesse, die digitale Kultur produzieren, und stellt diesen das Konzept von Kunst-Plattformen gegenüber, die Goriunova als „eine spezifische Konfiguration von kreativen Leidenschaften, Codes, Veranstaltungen, Individuen und Arbeiten" charakterisiert, „die von kulturellen Strömungen angetrieben und durch vertraute digitale Mittel aufrechterhalten wird." Goriunova nimmt in ihrem Buch die Bedingungen unter die Lupe, unter denen diese Kunst-Plattformen entstanden sind, und legt dar, dass Software-Kunst, digitale literarische Formen, 8-Bit-Musik, 3D-Kunst, Pro-Surfer und Computerfreak-Netzwerke Versuchsfelder für die Untersuchung dessen sind, was Kunst-Plattformen zusammenbringt und sie zusammenhält. In ihrem Vortrag im Rahmen des Festival-Themenstrangs Users nutzt Goriunova Kunst-Plattformen als Inspirationsquelle und fragt zugleich, wie dieses Konzept in der gegenwärtigen User-Kultur reformiert wird. Heute werden Kultur, Menschen und Wissen auf radikal neue Weise gemacht, dynamisch wachsende human-technologische Architekturen spielen dabei eine zentrale Rolle. Die Geschichte der Netzkunst und die Begeisterung der Künstler für Archive, Online-Museen, Mailing-Listen aus den 1990er Jahren, partizipatorische Plattformen und jetzt für Seiten sozialer Netzwerke speisen sich im Grunde aus einer Quelle: der Auseinandersetzung mit der technischen Bedingung des Werdens.

213

BWPWAP Users:
Coded Narratives

Users
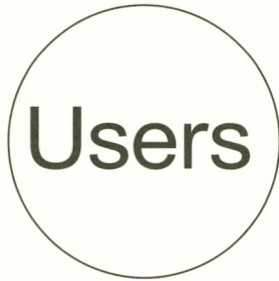
By Vanessa Ramos-Velasquez (br) with guest musician A Guy Called Gerald (uk)

21:30 – 23:00 CET
Performance, Auditorium

Pluto Time:

FRI.01.02.

○
16:04 PT

en *Coded Narratives* (CN) is a retro-futuristic, campfire type of experience for the audience as active participants, articulated by the proto-programming language of Morse Code, declared dead in 1999. CN is a story created intrinsically linked to its corresponding sound art, generated live via text input from the audience using an emerging technological object of digital media and communication—the tablet—as narrative tool and conduit of art. Other programming languages interact with Morse in the articulation of the tactile-audio-visual environment, resulting in a large chat-room, where the audience pours letters and meaning into the tablet as communal device and stirs the narrative in the cauldron of collective experience formed from individual input.

Vanessa Ramos-Velasquez is the artistic agent who formulates this socially interactive environment where the audience is invited as users of a system to generate the event that the audience/users experience and critique as it unfolds. The tablet is passed from person to person for the submission of text lines that are transcoded into Morse code binary tone immediately feeding into the sound apparatus of the musician, A Guy Called Gerald, who uses the tone as a layer of music composition.

For transmediale and CTM the theme of *Coded Narratives* will be "Demotion" (being displaced) as standing for the process of degradation from a superior or relevant position to a diminished role like the Pluto, Morse Code or the disappearance of the single privileged source in the abundance of content and voices that is networked user culture. The audience is asked: "How did you feel? What did you do when you were demoted? What will you do if you are ever displaced?"

In collaboration with CTM Festival

de *Coded Narratives* (CN) ist ein retrofuturistisches Lagerfeuer-Erlebnis für ein aktiv beteiligtes Publikum. Es basiert auf der Proto-Programmiersprache der Morse-Zeichen, die man 1999 für tot erklärt hat. Die damit erzählte Geschichte wird mit Sound Art verknüpft, das Publikum generiert den Klang über Texteingaben selbst und nutzt ein aufstrebendes technisches Objekt der digitalen Kommunikation als narratives Tool und künstlerisches Medium: das Tablet. In dieser taktil-audiovisuellen Umgebung interagieren auch andere Programmiersprachen mit den Morsezeichen. Ergebnis ist ein großer Chatraum, in dem das Publikum Buchstaben und Inhalte in das als verbindendes Gerät fungierende Tablet eingibt. So entsteht die Geschichte als in der Gruppe erlebbares Potpourri individueller Eingaben.

Vanessa Ramos-Velasquez ist die künstlerische Akteurin, die diese interaktive soziale Umgebung gestaltet. Das Publikum ist eingeladen, mit dem System ein Ereignis zu generieren, das es im Entstehungsprozess selbst erlebt und kritisiert. Das Tablet wandert von Person zu Person. Die eingegebenen Sätze werden in Morsezeichen codiert und direkt in den Sound-Apparat des Musikers A Guy Called Gerald eingespeist, der angelehnt an den so entstehenden Ton Musik komponiert.

Anlässlich der transmediale und des CTM-Festivals greift das Projekt *Coded Narratives* das Thema „Degradierung" (verdrängt werden) auf, also die Herabstufung von einer überlegenen Position in eine niedrigere, wie bei Pluto oder von Morse-Zeichen geschehen, oder im Fall einzelner besonderer Quellen in dem Überfluss an Inhalten und Stimmen, der die vernetzte User-Kultur ausmacht. Das Publikum wird sich folgende Fragen stellen: Wie hat sich das angefühlt? Was haben Sie getan, als sie degradiert wurden? Was werden Sie tun, falls Sie eines Tages verdrängt werden?

215

Back When Pluto Was Another Cold War Heavenly Body: Militarization, Media and Space

Desire

Moderated by Lisa Messeri (us) Jussi Parikka (fi/uk), Sunil Manghani (uk), Ryan Bishop (us/uk), Ken Hollings (uk)

11:00 – 13:00 CET
Panel, Theatersaal

SAT.02.02.

Pluto Time:

18:11 PT

en This panel focuses on mediation and coordination of space and Space by the military. Since the advent of the Cold War, celestial bodies have featured in strategic military planning and often in controversial ways. One attempt to stem militarization was, for example, the 1967 *Treaty on Principles Governing the Activities of States in the Exploration and Use of Outer Space, Including the Moon and Other Celestial Bodies* which declared the moon a site free of any military activity. However, during the War on Terrorism and its protracted ghostly image in the present, the US Department of Defense's strategic plans have included the abolishment of such quaint treaties, so that sites such as the dark side of the moon might well become the platform from which the military can convert urban centers (targets) into mirror images of munitions lift-off sites: the clichéd wasteland of the lunar landscape. These plans apply to a range of other celestial objects as well, and their relationship to militarization on and under the ground—from high-tech signaling and radio spectra, to inversed stargazing, i.e. tracking terrestrial targets from outer space. Terrestrial and extraterrestrial space provides the medium for thinking about complementary and, occasionally, contradictory desires of militarization processes. Such desires operate perhaps without a singular, centralized and human agency, but are nonetheless especially effective from the perspective of epistemological and military mapping through various media of bodies and their movements. Presentations in this panel investigate this entanglement of architectures, observation, epistemological technologies and celestial bodies.

Presented by the Winchester Centre for Global Futures in Art Design & Media at Winchester School of Art, University of Southampton

de Dieses Panel setzt sich mit der Mediation und Koordination von Raum und All durch das Militär auseinander. Seit Beginn des Kalten Krieges spielen Himmelskörper immer wieder eine Rolle in Militärstrategien, oft eine kontroverse. Zu den Versuchen, die Militarisierung einzudämmen, gehörte zum Beispiel der *Vertrag über Grundsätze zur Regelung der Tätigkeiten von Staaten bei der Erforschung und Nutzung des Weltraums einschließlich des Mondes und anderer Himmelskörper* aus dem Jahr 1967, der den Mond zu einem Ort frei von militärischen Aktivitäten erklärte. Im Krieg gegen den Terrorismus und in dessen gespenstischem Nachhall sahen strategische Pläne des US-Verteidigungsministeriums vor, solche Verträge abzuschaffen. Orte wie die dunkle Seite des Mondes könnten künftig durchaus Standorte werden, von denen aus das Militär städtische Zentren (Ziele) zu Spiegelbildern militärischer Abschussrampen macht – das Klischee der Mondlandschaft als Einöde. Pläne wie diese erstrecken sich auf eine ganze Reihe von Himmelsobjekten und deren Beziehungen zur Militarisierung über und unter der Erde, von Hightech-Funkfrequenzen bis hin zu umgekehrtem Sternebeobachten, um zum Beispiel vom All aus Ziele auf der Erde auszumachen. Raum auf der Erde und im All gibt Anlass, über komplementäre und manchmal auch gegensätzliche Absichten von Militarisierungsprozessen nachzudenken.

Diese Absichten kommen zwar nicht von einer zentralen menschlichen Instanz, eignen sich aber nichtsdestotrotz für das epistemologische und militärische Mapping durch mehrere Körper und ihre Bewegung. Die Präsentationen dieses Panels untersuchen die Verstrickungen von Architekturen, Beobachtung, epistemologischen Technologien und Himmelskörpern.

217

The Outsourced / Outsourcing User (part I): My Name Is Janez Janša

(Users)

Moderated by Bani Brusadin (it)
With Janez Janša (si)

12:00 – 13:30 CET
Film Screening & Conversation, K1

SAT.02.02.

Pluto Time:

○
18:21 PT

en What are the consequences of becoming a name's "user" when the name belongs to the country's prime minister? And what is the meaning of name-change as artistic gesture? In 2007, three artists joined the conservative Slovenian Democratic Party (SDS) and officially changed their names to that of the party leader, the Prime Minister of Slovenia, Janez Janša. While they renamed themselves for personal reasons, the boundaries between their lives and their art began to merge in numerous and unforeseen ways. *My name is Janez Janša* (2012, Slovenia, 68 min.) is a documentary film about names and name changes, drawing references from history, popular culture and individual experience, leading to the case of a name change that caused great impact in the small country of Slovenia and beyond. The *My name is Janez Janša* screening and presentation focus on the act of changing one's personal name and the effects of such a gesture, opening up a series of questions from what is real and what is mediated, to the questions of identity and politics in art.

Furthermore, the event reflects on the practice of generating, outsourcing, and adopting multiple-use names, and its consequences in contemporary media society. The documentary features many international artists, activists, cultural producers and critics, including: UBERMORGEN.COM, Vuk Ćosić, Franco and Eva Mattes, Jan Fabre, Stephen Kovats, Tim Etchells, Vaginal Davis, Mladen Dolar, and, last but not least… Janez Janša, Janez Janša and Janez Janša.

de Was passiert, wenn man einen Namen benutzt, also sein „User" wird, und dieser Name der des Premierministers eines Landes ist? Und was bedeutet der Namenstausch als künstlerische Geste? Im Jahr 2007 traten drei Künstler den konservativen Slowenischen Sozialdemokraten (SDP) bei und nahmen offiziell den Namen des Parteivorsitzenden Janez Janša an, dem Premierminister Sloweniens. Nach dieser persönlich motivierten Aktion verschmolzen die Grenzen zwischen ihrem Leben und ihrem Werk auf unvorhersehbare Weisen. *My name is Janez Janša* (2012, Slowenien, 68 min) ist ein Dokumentarfilm über Namen und Namensänderungen, der ausgehend von historischen Quellen, Popkultur und persönlichen Erfahrungen von einer Namensänderung erzählt, die in dem kleinen Land Slowenien und darüber hinaus für Wirbel sorgte. Der Film und das anschließende Gespräch beschäftigen sich mit dem Akt des Ablegens seines persönlichen Namens und mit den mit dieser Geste einhergehenden Auswirkungen, und stellen damit eine Reihe von Fragen – etwa dazu, was real und was vermittelt ist, zu Identität und Politik in der Kunst.

Darüber hinaus stößt die Veranstaltung die Diskussion über die Praktik des Erfindens, Outsourcens und Annehmens mehrfach genutzter Namen und den damit einhergehenden Konsequenzen für die gegenwärtige Mediengesellschaft an. In dem Dokumentarfilm treten internationale Künstler, Aktivisten, Kulturproduzenten und Kritiker auf, darunter UBERMORGEN.COM, Vuk Ćosić, Franco und Eva Mattes, Jan Fabre, Stephen Kovats, Tim Etchells, Vaginal Davis, Mladen Dolar und natürlich Janez Janša, Janez Janša und Janez Janša.

Post-Digital Publishing Workshop: Home Library

Paper

With Alessandro Ludovico (it), Nenad Romić (Marcell Mars) (hr), Marta Ponsa (es), Stéphanie Vilayphion (fr)

12:00 – 16:30 CET
Workshop, Lower Foyer

Pluto Time:

SAT.02.02.

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□ I

18:40 PT

en Either you are a bookworm (collector), a non-stop downloader of PDFs or you have your own paperspace library. Maybe one day you will realize everyone else has a library of some sort and that among them, there are people with your same interests, who have great books you have never read or even seen before. So if you are either into borrowing tomes or creating shared folders, creating your shared Home Library can improve your reading life a lot. This workshop invites you to learn how to quickly digitize books and share them with whomever you want all over the world. Afterwards, you will look at your (virtual/physical) shelves like never before.

In association with Creating 010, Hybrid *Publishing Consortium* (Leuphana University of Lüneburg), *Neural* and *Mute*

Includes the presentation *Cyber Libraries* by Nenad Romić (aka Marcell Mars) (hr)

Participation with pre-registration only. Register online:
www.transmediale.de/bwpwap

Organized by Florian Cramer, Alessandro Ludovico and Simon Worthington

This event is part of the Post-Digital Publishing Workshop series.

de Vielleicht sind Sie ein Bücherwurm (Sammler), laden andauernd PDFs runter oder haben Ihre eigene analoge Bibliothek. Vielleicht werden Sie eines Tages merken, dass alle anderen auch irgendeine Bibliothek haben, und dass darunter Menschen mit denselben Interessen sind, die großartige Bücher besitzen, die Sie noch nicht gelesen oder von denen Sie noch nie gehört haben. Wenn Sie also Gefallen daran finden, sich dicke Bände auszuleihen oder gemeinsame Ordner anzulegen, kann ein geteiltes Home Library Ihr Leseleben deutlich verbessern. In diesem Workshop erfahren Sie, wie Sie schnell Bücher digitalisieren und mit anderen überall auf der Welt teilen können. Danach werden Sie Ihre (digitalen/ analogen) Bücherregale mit anderen Augen sehen.

Emoporn, Sex Machines and Mediated Sexualities

Desire
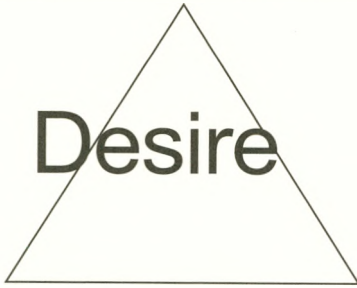
Moderated by Rose White (us); With Francesco WARBEAR Macarone Palmieri (it/de), Stephanie Rothenberg (us), Jeff Crouse (us), Isaac Leung (hk)

13:30 – 15:30 CET
Panel, Auditorium

Pluto Time:

SAT.02.02.

18:35 PT

en Including the *Laborers of Love (LOL)* live performance by Stephanie Rothenberg (us) & Jeff Crouse (us).

Online pornography and virtualization of sexual practices (in social media and beyond) have been shaping new strategies of self-representation and remodeling geographies of desire for some time now. The production and methods of dissemination of pleasure are shifting, often intertwining with market logic and commercial aims. On one hand, networking possibilities are increasing; on the other, gentrification politics produce a space of encounter leveled on mainstream media markets. Is the DIY collaborative ethos of early Netporn leaving space for a progressive individualization of our bodily presence online (and offline)? Are we going toward a fictional dimension of desire, where bodies are coming in contact via immaterial representation of their own selves? This panel reflects on the topic of construction (and deconstruction) of identities in the new generation of technology and media culture, in which a progressive crisis of the self reflects the current economy of crisis. By addressing specific examples related to online sex and porn, porn-sourcing, love for sex machines and fictional characters, the objective is to investigate the current state of mediated desire and reimagine critical body politics.

During the panel discussion, the audience is invited to take part in the live performance *Laborers of Love (LOL)*, a crowdsourcing project focused on the relationship between online sex and online work, generating a just-in-time pornography of a global online workforce.

de Mit der Live-Performance *Laborers of Love/LOL* von Stephanie Rothenberg (us) und Jeff Crouse (us)

Seit einiger Zeit gestalten Online-Pornografie und die Virtualisierung sexueller Praktiken (in sozialen Medien und darüber hinaus) neue Strategien der Selbst-Repräsentation und Geografien des Verlangens. Die Produktions- und Verbreitungsweisen von Lust verändern sich, oft eng verwoben mit Marktlogik und kommerziellen Zielen. Einerseits entstehen immer mehr Möglichkeiten des Netzwerkens, andererseits schafft die Politik der Gentrifizierung einen auf den Mainstream-Medienmarkt begrenzten Begegnungsraum. Macht der kollaborative DIY-Ethos des frühen Netporns einer fortschreitenden Individualisierung körperlicher Online-(und Offline-)Präsenz Platz? Driften wir in eine fiktionale Dimension des Verlangens, in der Körper über immaterielle Repräsentationen in Kontakt treten? Das Panel reflektiert Konstruktionen (und Dekonstruktionen) von Identitäten innerhalb der neuen Generation von Technologie und Medienkultur, in der die sich zuspitzende Krise des Selbst die gegenwärtige Ökonomie der Krise spiegelt. Ziel ist es, anhand von Beispielen aus den Bereichen Online-Sex und Online-Porno, Porn-Sourcing, Liebe-für-Sex-Maschinen und fiktive Charaktere den aktuellen Stand mediatisierten Verlangens zu untersuchen und kritische Körperpolitik neu zu denken.

Während des Panels ist das Publikum dazu eingeladen, an der Live-Performance *Laborers of Love/LOL* teilzunehmen, ein Crowdsourcing-Projekt, das sich mit der Beziehung zwischen Online-Sex und Online-Arbeit beschäftigt und eine bedarfsorientierte Pornografie globaler Online-Arbeitskraft schafft.

223

Laborers of Love/LOL

Desire
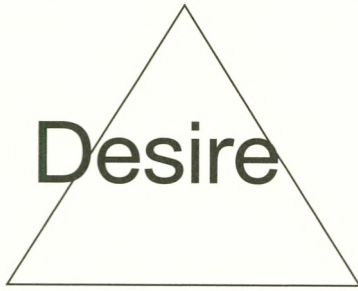
By Jeff Crouse (us), Stephanie Rothenberg (us)

13:30 – 15:30 CET Performative Intervention, Auditorium

Pluto Time:

SAT.02.02.

⌂

18:35 PT

en Outsourcing just got hotter with *Laborers of Love/LOL!*

lol is a crowdsourcing project that explores how sexuality and desire are mediated through new technologies, specifically new models of global, outsourced labor. The project evolved from Crouse and Rothenberg's earlier project *Invisible Threads*, a virtual sweatshop in Second Life. *lol* takes the form of an Internet service that uses anonymous online workers to create "customers'" video fantasies. Utilizing Mechanical Turk, an online job engine created by Amazon.com (www.mturk.com), *lol* leverages a global online workforce that is not specific to the sex industry, but rather is composed of a diverse group of home/computer-based workers. In assembly-line fashion, Mechanical Turk workers collect images and video related to the fantasy from a variety of websites. A real time data visualization is then presented on the website consisting of worker locations (Waco, Texas; Bangalore, India; etc.) and IP addresses of the mined content (images and video). This visualization maps the process and "production" of the video fantasy. The final product is a short, video mash-up where 1970's experimental cinema meets canned Photoshop filters and ultimately reflects on how desire and pleasure are represented, fragmented and abstracted through the consumption of online digital media.

lol sales associates are ready, willing and able to assist you with creating your fantasy-on-demand and just-in-time at transmediale!

This performative intervention is part of the panel *Emoporn, Sex Machines and Mediated Sexualities*.

de So sexy ist Outsourcing dank der *Laborers of Love/LOL* geworden!

LOL ist ein Crowdsourcing-Projekt, das erforscht, wie Sexualität und Verlangen durch neue Technologien, insbesondere durch neue globale Outsourcing-Modelle für Arbeitskraft, vermittelt werden. Das Projekt ist aus einer früheren Arbeit von Crouse und Rothenberg entstanden, den *Invisible Threads*, einem virtuellen Ausbeuterbetrieb in Second Life. *LOL* nimmt die Form eines Internetdienstes an, in dem anonyme Online-Arbeiter die Videofantasien von „Kunden" realisieren. *LOL* nutzt Mechanical Turk, ein Online-Arbeitsportal von Amazon (www.mturk.com), um eine weltweite Arbeiterschaft zu rekrutieren, die nicht aus der Sex-Industrie kommt, sondern sich aus unterschiedlichen Gruppen heim-/rechnerbasierter Arbeiter zusammensetzt. In Fließbandmanier sammeln die Mechanical-Turk-Arbeiter Bilder und Videos verschiedener Webseiten, die sich auf die Fantasien beziehen. Eine Echtzeitvisualisierung auf einer Website zeigt den Aufenthaltsort der Arbeiter (Waco/Texas, Bangalore/Indien, usw.) und die zu den gesammelten Bild- und Videodaten gehörenden IP-Adressen. Diese Visualisierung zeichnet den Prozess und die „Produktion" der Video-Fantasie nach. Das Endprodukt ist ein kurzes Video-Mash-Up, in dem sich experimentelles Kino der 1970er Jahre und Photoshopfilter aus der Retorte begegnen. Letztendlich reflektiert das Projekt, wie Verlangen und Lust durch den Konsum von digitalen Onlinemedien repräsentiert, fragmentiert und abstrahiert werden.

Die *LOL*-Berater sind bereit und willig, Ihnen zur transmediale Ihre maßgeschneiderte Fantasie zu erschaffen!

225

Too Many Things

(Users)

Films by Jacques Louis Nyst (be), Elizabeth Price* (uk), Donigan Cumming (ca), John Smith* (uk)

14:30 – 16:30 CET Screening, Theatersaal

SAT.02.02.

Pluto Time:

○   I

18:44 PT

en The museum, in its beginnings, was primarily an accumulation of a lot of very different stuff. Only over the course of the centuries, did it develop into the institution that it represents today classifying and endowing identity. A central component of "musealization" is the disentanglement of the exhibition object from its original context and its re-contextualization through placement and description. In *L'Objet*, the artist approaches the future of a banal object (a toy coffee pot) as an archaeologist would and attempts to draw conclusions about the past—that is, our present-day—civilization. The "Hall of Sculptures" in *User Group Disco* is lacking museum space as well as objects worthy of being collected. Everything imaginable flies through a black void both reminiscent of the solitude of outer space and of the glossy aesthetics of advertising. In *Too Many Things*, volunteers (usually old men) sort out and repair the garbage of affluent society for a Salvation Army charity shop. Since people rarely donate things that are really important to them, this store filled with worthless and partly superfluous objects becomes something of an ironic anti-museum of consumer society. *Unusual Red Cardigan* examines the rapport between artists, art objects, art users and eBay—among numerous other things.

Program:

- *The Object – L'Objet* by Jacques Louis Nyst (be), 1974, 12 min.
- *User Group Disco* by Elizabeth Price* (uk), 2009, 15 min.
- *Too Many Things* by Donigan Cumming (ca), 2010, 36 min.
- *Unusual Red Cardigan* by John Smith* (uk), 2011, 13 min.

* Director will attend screening and Q&A.

de In seinen Anfängen war das Museum vor allem eine Anhäufung von sehr vielen und sehr unterschiedlichen Dingen. Erst im Laufe der Jahrhunderte entwickelte es sich zu der klassifizierenden und identitätsstiftenden Institution, die es heute ist. Zentraler Bestandteil der Musealisierung ist die Herauslösung der Ausstellungsobjekte aus ihrem ursprünglichen Kontext und ihre Rekontextualisierung durch Platzierung und Beschreibung. In *L'Objet* nähert sich der Künstler wie ein Archäologe der Zukunft einem banalen Gegenstand, einer Spielzeugkaffeekanne, und versucht aus dieser Rückschlüsse auf die vergangene, also unsere, Zivilisation zu ziehen – ein Prozess, der durchaus der Interpretation eines Kunstwerkes gleicht. Der „Skulpturenhalle" in *User Group Disco* mangelt es sowohl an dem musealen Raum, als auch an der Sammlungswürdigkeit der Objekte. Alles Mögliche fliegt durch ein tiefes Schwarz, das gleichermaßen an die Einsamkeit des Alls und die Hochglanzoptik der Werbung erinnert. In *Too Many Things* sortieren und reparieren vorwiegend alte Männer ehrenamtlich den Wohlstandsmüll für einen Gebrauchtwarenladen der Heilsarmee. Da Menschen selten spenden, was ihnen wirklich am Herzen liegt, wird dieser Laden des Wertlosen und Halbüberflüssigen zu einem ironischen Anti-Museum der Konsumgesellschaft. *Unusual Red Cardigan* untersucht das Verhältnis von Künstler, Kunstobjekt, Kunstkonsument und eBay – sowie einige andere Dinge.

227

The Outsourced / Outsourcing User (part II)

Users
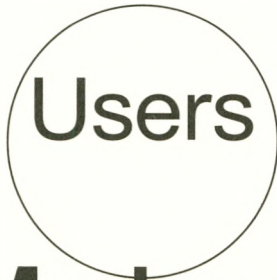
Moderated by Olga Goriunova (ru/uk)
With IOCOSE (it), Florian Alexander Schmidt (de/uk)

14:30 – 16:00 CET
Panel, K1

Pluto Time:

SAT.02.02.

○
18:44 PT

en Net culture BWPWAP was characterized by intimate communities based on shared special interests. In turn, the Web 2.0 era commercialized these communities into a mass culture based on harnessing user content. Today, we see cultural producers such as artists, researchers and journalists appropriating the mass culture of participation to their own ends. In this discussion about artistic and cultural production (following the logic that "crowdsourcing is the new outsourcing") we encounter two different approaches: "A Crowded Apocalypse" from the IOCOSE artist group and Florian A. Schmidt, whose research investigates the impact of the open-source movement on modes of production in design, with a particular focus on crowdsourcing methods. In IOCOSE's project a detached global conspiracy is created by micro-outsourcing services and employing workers globally to become protesters in public space. In Florian A. Schmidt's thesis, the ambiguity of the space in which crowdsourcing platforms operate is examined, with collaboration wavering between common-based peer production and the exploitation of a free workforce for commercial means.

Does crowdsourcing signal the advent of a simultaneously outsourced and outsourcing cultural producer turned produser? That is, would a prod-user be increasingly cut off from public support and be actively engaged in both the participation and exploitation of the crowd at the same time? This panel deals with the changing modalities of the user such as: user/prosumer, user/producer, user/outsourcer. It questions these binary relationships even further through artistic projects that play with these user positions between being exploited by and appropriating the imaginary investments of networked crowds.

de Netzkultur BWPWAP wurde von intimen Communitys getragen, deren Basis gemeinsame Interessen waren. Die Web-2.0-Ära etablierte eine kommerzielle Massenkultur, die von den von Usern generierten Inhalten lebt. Heute eignen sich Kulturproduzenten wie Künstler, Wissenschaftler und Journalisten die auf Partizipation basierende Massenkultur für ihre Zwecke an. In dieser Diskussion über Kunst- und Kulturproduktion, die der Logik folgt, dass „Crowdsourcing das neue Outsourcing ist", kommen zwei Ansätze zusammen. Das Projekt *A Crowded Apocalypse* der Künstlergruppe IOCOSE und Florian A. Schmidt, der mit besonderem Augenmerk auf Crowdsourcing-Methoden den Einfluss der Open Source-Bewegung auf Verfahren im Design untersucht. In *A Crowded Apocalypse* heuern Mikro-Outsourcing-Services Arbeiter auf der ganzen Welt an, die dann im öffentlichen Raum demonstrieren, und kreieren so eine globale Verschwörungstheorie. Schmidt vertritt die These, dass die Zusammenarbeit in dem Raum, in dem Crowdsourcing-Plattformen agieren, zwischen herkömmlicher Peer Production und der Ausbeutung freier Arbeitskraft für kommerzielle Zwecke oszilliert. Kündigt Crowdsourcing den Beginn einer Zeit an, in der Kulturproduzenten gleichzeitig outsourcen und geoutsourct werden und zu Produsern werden?

Wird ein Produser also zunehmend vom professionellen Arbeitsmarkt und von öffentlicher Kulturförderung abgeschnitten? Dieses Panel setzt sich mit wechselnden Modalitäten des Users, wie User/Prosumer, User/Producer oder User/Outsourcer, auseinander. Es stellt diese binären Beziehungsmodelle in Frage und präsentiert Kunst- und Forschungsprojekte, in denen solche User-Positionen, die einerseits von vernetzten Crowds ausgebeutet werden und sich andererseits selbst deren Materialien und imaginäre Investitionen aneignen, spielerisch unter die Lupe genommen werden.

Control Your Own Cloud

Networks

With Rui Guerra (pt/nl), Geoff Cox (uk/dk)

15:00 – 18:00 CET
Workshop, K2

SAT.02.02.

Pluto Time:

○
18:49 PT

en Internet freedom is increasingly disputed. Governments want to regulate it and Internet providers want to restrict access to parts of it. To remind us that the Internet can exist without centralized control, INTK has created *unCloud* (www.intk.com/uncloud), an application that enables anyone with a laptop to create an open wireless network and distribute their own information. The proliferation of social networking and current developments in service-based platforms (what has become known as "cloud computing") provide explicit examples of the privatization and commodification of social production. What becomes clear is that our Web experience is bound to inherent paradoxes that are reflected in its technical organization. One of the foundations for its critique relies on recognition of the ways in which the market has expropriated energies of peer production and social exchange from the commons.

The *Control Your Own Cloud* workshop is based on the *unCloud* application. Participants explore the Web's internal architecture by creating local networks where they control both content and communication protocols.

The workshop culminates with a small action where some of the ideas behind *unCloud* are applied to the festival's context.

Participation with pre-registration only. Register online:
www.transmediale.de/bwpwap

de Die Freiheit des Internets wird heftig diskutiert. Regierungen wollen es regulieren und Anbieter wollen den Zugang zu Teilen des Internets einschränken. Um uns daran zu erinnern, dass das Internet ohne zentralisierte Kontrolle bestehen kann, hat INTK die Anwendung *unCloud* (www.intk.com/uncloud) entworfen, mit der jeder, der einen Laptop besitzt, ein offenes Drahtlos-Netzwerk kreieren und seine eigenen Informationen darüber verbreiten kann.

Die Streuung sozialer Netzwerke und aktuelle Entwicklungen im Bereich der Dienstleistungsplattformen (bekannt als „Cloud Computing") stehen beispielhaft für die Privatisierung und Kommodifizierung sozialer Produktion. Es wird deutlich, dass unsere Web-Erfahrung an inhärente Paradoxien geknüpft ist, die sich in ihrer technischen Organisation spiegeln. Ein Verständnis davon, wie der Markt die Kräfte der Peer Production und des sozialen Austauschs dem Gemeinwesen entrissen und sich selbst einverleibt hat, ist die notwendige Grundlage für eine Kritik dieses Zustands.

Der *Control your own cloud*-Workshop arbeitet mit der *unCloud*-Anwendung. Die Teilnehmer erkunden die interne Architektur des Internets, indem sie lokale Netzwerke schaffen und sowohl deren Inhalte als auch die Kommunikationsprotokolle kontrollieren.

Höhepunkt des Workshops ist eine Aktion, die einige Ideen von *unCloud* innerhalb des Festival-Kontexts anwendet.

BWPWAP paper with Kenneth Goldsmith On Uncreative Writing

Paper

Respondent:
Florian Cramer (de/nl)

17:00 – 18:30 CET
Lecture, Auditorium

SAT.02.02.

Pluto Time:

19:13 PT

en With so much language available in the digital age, does anyone really need to write more? Why not just process what exists? This is the position of the uncreative, embodied by Kenneth Goldsmith as one of the most important figures of conceptual writing: Writing driven by the perception of language as matter that can be endlessly repurposed. The uncreative writing paradigm asks if techniques traditionally thought to be outside the scope of literature, including word processing, databasing, identity ciphering and intensive programming can inspire the reinvention of writing. The Internet and the digital environment present writers with new challenges and opportunities to reconceive creativity, authorship and their relationship to language. Confronted with an unprecedented quantity of texts and language, writers have the opportunity to move beyond the creation of new texts and manage, parse, appropriate and reconstruct those that already exist.

Examining a wide range of texts and techniques, including the use of Google searches to create poetry, appropriation of courtroom testimony, and the possibility of robo-poetics, Goldsmith joins this recent work to practices that date back to the early twentieth century. Writers and artists such as Walter Benjamin, Gertrude Stein, James Joyce and Andy Warhol embodied an ethos in which the construction or conception of a text was just as important as the resultant text itself. By extending this tradition into the digital realm, uncreative writing offers new ways of thinking about identity and the making of meaning.

de Muss man wirklich Schreiben, wenn das digitale Zeitalter riesige Textmengen bietet? Warum sollte man nicht einfach das weiterverarbeiten, was schon da ist? Hier knüpft die Idee des Unkreativen von Kenneth Goldsmith an, einem der wichtigsten Vertreter des konzeptuellen Schreibens. Diese Bewegung postuliert, dass Sprache endlos weiterverarbeitet werden kann. Das Paradigma des unkreativen Schreibens beschäftigt sich damit, wie Techniken, die traditionellerweise nicht dem Bereich der Literatur angehören, etwa Textverarbeitung, Datenbanken, Verschlüsselung von Identitäten und Programmiersprachen, ein neues Schreibens inspirieren können. Das Internet und die digitale Umwelt bieten Autoren neue Herausforderungen und Möglichkeiten, um Kreativität, Autorschaft und ihre Beziehung zu Sprache neu zu verstehen. Autoren können aus einer riesigen Textmenge schöpfen, sich diese aneignen, sie zerlegen, neu zusammensetzen und das Selber-Schreiben hinter sich lassen.

Goldsmith durchforstet Texte und erkundet Techniken, nutzt die Google-Suche um Gedichte zu schreiben, eignet sich Zeugenaussagen an, schöpft die Möglichkeiten der Robo-Lyrik aus und knüpft so an Praktiken des frühen 20. Jahrhunderts an. Für Autoren wie Walter Benjamin, Gertrude Stein, James Joyce und Andy Warhol war die Konzeption und Produktion eines Texts genauso wichtig wie das Ergebnis. Das unkreative Schreiben überführt diese Tradition in den digitalen Kosmos und bietet neue Sichten auf Identitäten und die Produktion von Bedeutung.

Toute la mémoire du monde

Films by Oskar Fischinger (de), Adrian Brunel (uk), Alain Resnais (fr), Klaus vom Bruch (de), Elizabeth Price* (uk), Christoph Girardet (de)

18:00 – 20:00 CET Screening, Theatersaal

SAT.02.02.

Pluto Time:

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en BWPWAP, archives were the world's central reservoirs of knowledge. This program spans the film medium as archive to films about libraries, museums and academies. In 1922, when moving from Munich to Berlin, Oskar Fischinger did not have any money, neither for a ticket nor photonegatives. So he crossed Germany by foot and on this Munich-Berlin journey used his film camera like a still camera, which considering the large rolls of film was much more economical. Thus, the predecessor to the diary genre was born. With early cinema, the success of colonial travel films also began; people were eager for moving images from around the world. *Crossing the Great Sagrada*, as the first found-footage film in history, uses means of montage to satirize the genre. *Toute la mémoire du monde* shows—in the entirety of pathos of the Grande Nation—the organization of one of the largest libraries in human history. The National Socialist Haus der Kunst in Munich was dedicated to the great and everlasting. In *Eyewitness*, the building is contrasted against the detested American mass culture. *The Woolworths Choir of 1979* interweaves three strands of narrative—the story of sacral 13th century choir architecture, a pop choir and a department store fire—into an oscillating form of narrative presentation. The found-footage installation *The Eternal Lesson* moves in the space between original and copy, where art students copy replicas of classical masterpieces.

Program:

- *Wandering from Munich to Berlin – München-Berlin Wanderung* by Oskar Fischinger (de), 1927, 5 min.
- *Crossing the Great Sagrada*** by Adrian Brunel (uk), 1924, 15 min.
- *Toute la mémoire du monde* by Alain Resnais (fr), 1956, 21 min.
- *Eyewitness – Augenzeugen* by Klaus vom Bruch (de), 1993, 7 min.
- *The Woolworths Choir of 1979* by Elizabeth Price*, uk 2012, 20 min.
- *The Eternal Lesson* by Christoph Girardet (de), 2012, 7 min.

* Director will attend screening and Q&A.
** Piano accompaniment: Peter Gotthardt

de BWPWAP waren Archive die zentralen Wissensspeicher der Welt. Dieses Programm spannt einen Bogen vom Medium Film als Archiv bis hin zu Filmen über Bibliotheken, Museen und Akademien. 1922 hatte Oskar Fischinger bei seinem Umzug von München nach Berlin kein Geld, weder für ein Ticket, noch für Fotonegative. Also durchquerte er ganz Deutschland zu Fuß und nutzte für die *München-Berlin Wanderung* seine Filmkamera wie einen Fotoapparat, was angesichts der großen Filmrollen sehr viel ökonomischer war. So entstand dieser Vorläufer des Diary-Genres. Mit dem frühen Kino begann auch der Erfolg des kolonialen Reisefilms, die Menschen waren begierig auf bewegte Bilder aus aller Welt. *Crossing the Great Sagrada* nutzt als erster Found-Footage-Film der Geschichte die Mittel der Montage, um das Genre zu persiflieren. *Toute la mémoire du monde* zeigt im ganzen Pathos der Grande Nation die Organisation einer der damals größten Bibliotheken der Menschheit. Dem Großen und Ewigen war das nationalsozialistische Haus der Kunst in München gewidmet, in *Eyewitness* wird es mit der verhassten Massenkultur der Amerikaner kontrastiert. *The Woolworths Choir of 1979* verwebt drei Erzählstränge – die Geschichte einer sakralen Chorarchitektur aus dem 13. Jahrhundert, einen Pop-Chor und einen Kaufhausbrand – zu einer oszillierenden Form der Geschichtsdarstellung. Im Raum zwischen Kopie und Original bewegt sich die Found-Footage-Installation *The Eternal Lesson*, in der Kunststudenten Repliken klassischer Meisterwerke kopieren.

WYBIDIBD: When You Break It Down It Breaks Down – analysing social media as a progressive form of comics

Paper
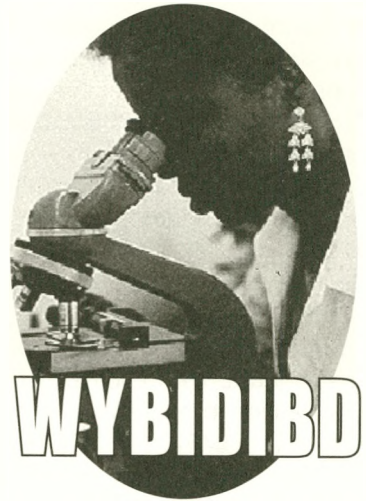
Moderated by Oliver Lerone Schultz (de) With Gabriel S Moses (il/de)

18:30 – 20:00 CET Panel, K1 SAT.02.02.

WYBIDIBD

Pluto Time:

19:22 PT

en Comics have been referred to by many as an outdated medium whose golden age lay somewhere in the early 20th century and whose cultural importance mainly amounted to an efficient, cheap, "underdog" production line of storytelling (of mostly superheroes and cartoons). Today's diminishing print economy only adds to this bleak depiction of comics as irrelevant. Against these demeaning claims, this talk asserts that the opposite altogether might be true and that comics actually lie at the heart of the logical templates taking over our media cultures, dominating the grammar and semantic interface of Web 2.0's current user-platforms (Facebook, YouTube...) as well as their touchscreen adaptations. To accept this means simply to admit that in the end, we are all in the business of telling ourselves stories, all made of sequenced images and texts that can also go "BANG! SPLASH! BOOM!" (or at least vibrate). It is through these virtual comics that we engage in info-wars, debunk old conspiracies in favor of new ones and empower virtual superheroes with superpowers we hope can bring down regimes. Or are we just telling ourselves a bunch of damn good tales to avoid facing up to it all? Or are we just a group of angry teenagers looking busy doing nothing, instead of homework?

Gabriel S Moses is not sure of any of it, not even sure how to like comics. But he makes something he is certain is like comics—and he claims he can use it as a weapon of mass destruction...or at least deconstruction.

Organized in cooperation with the Post-Media Lab (Centre for Digital Cultures/ Leuphana University of Lüneburg)

de Viele nehmen Comics als veraltetes Medium wahr, das sein goldenes Zeitalter irgendwann im zwanzigsten Jahrhundert erlebte und dessen kulturelle Bedeutung überwiegend in der effizienten und billigen „Underdog"-Produktion von Storys (vor allem über Superhelden und Cartoons) liegt. Diese düstere Darstellung von Comics bekommt heute durch den Niedergang der Druckwirtschaft noch mehr Gewicht. Doch entgegen dieser üblen Nachrede behauptet das Panel, das Gegenteil könne der Fall sein: Comics könnten die Denkvorlagen ausmachen, die unsere Medienkulturen übernehmen, und die Grammatik und Semantik des Interface der Web 2.0.-User-Plattformen (Facebook, YouTube, etc.) und ihrer Touchscreen-Adaptionen bestimmen. Das zu akzeptieren bedeutet im Grunde einfach zuzugeben, dass wir uns alle ständig selbst Geschichten erzählen, die aus Bild- und Textsequenzen à la „BANG! SPLASH! BOOM!" bestehen (oder wenigstens vibrieren). Mit solchen virtuellen Comics verwickeln wir uns in Informations-kriege, enthüllen alte Verschwörungen zugunsten neuer und verleihen virtuellen Superhelden Superkräfte, damit sie Regime stürzen. Oder erzählen wir uns nur jede Menge verdammt guter Geschichten, um uns all dem nicht stellen zu müssen? Sind wir vielleicht nur ein paar wütende Teenager, die sich mit Nichtstun beschäftigen, statt Hausaufgaben zu machen?

Gabriel S Moses ist sich bei all dem nicht so sicher, er weiß auch nicht so recht, auf welche Art er Comics mögen soll. Aber er macht etwas, von dem er sich sicher ist, dass es Comics ähnelt – und er behauptet, es als Massenvernichtungswaffe einsetzen zu können, oder zumindest als Vernich-tungswaffe.

237

In the Jodoverse and Beyond: With the participation of Alejandro Jodorowsky through a live video stream

Paper

In conversation with Hasko Baumann (de) and Jacob Lillemose (dk)

20:30 – 00:15 CET Conversation, Auditorium

SAT.02.02.

Pluto Time:

19:41 PT

en Through this conversation with the infamous Chilean author, comic book writer, esoteric and filmmaker Alejandro Jodorowsky, transmediale directs attention to comics as a field of cultural imaginaries that has not gained much attention in discussions about new media (art). In 1981, comics writer Alejandro Jodorowsky and the legendary French comic book artist Moebius combined forces to create a new French comic serial called *The Incal*. Parts of the material came from Jodorowsky's failed attempt to bring Frank Herbert's classic sci-fi novel *Dune* to the silver screen. *The Incal* is an ambitious space opera revolving around rival alien civilizations' quest for power over the light and dark Incal, two powerful crystals that rule the fate of the universe. Mixing space mutants, hunchback armies, extraterrestrial sex, mythological and religious themes all set in a (at times) fantastic and dystopian retro-futurism, *The Incal* was cyberpunk before the term was even invented. These stories open the reader's mind, eyes and sensibilities to perspectives beyond obvious, practical ones and set the imagination free to discover new perspectives on contemporary man's technological condition. With their combination of surreal sci-fi narratives and Moebius's stunning visuals, *The Incal* comics are an overlooked oeuvre on the question of technology. They provide insight into understanding better the increasingly intricate connections between human desires, emotions and dreams, and the rationale of machines.

Includes the performance *Darkness Bright*.

de In diesem Skype-Gespräch mit dem legendären chilenischen Autor, Comic-buch-Autor, Esoteriker und Filmemacher Alejandro Jodorowsky lenkt die transmediale die Aufmerksamkeit auf Comics als kulturelles Imaginäres, das in den Diskussionen rund um neue Medien(-Kunst) noch nicht viel Aufmerksamkeit erfahren hat. 1981 hub Jodorowsky zusammen mit dem bedeutenden französischen Illustrator Moebius die französische Comic-Serie *The Incal* aus der Taufe. Ein Teil des Materials stammte aus Jodorowskys fehlgeschlagenem Versuch, Frank Herberts klassischen Science-Fiction-Roman *Dune* auf die Leinwand zu bringen. *The Incal* ist eine ambitionierte Space-Oper, in der rivalisierende außerirdische Zivilisationen um die Macht über den hellen und den dunklen „Incal" kämpfen, zwei mächtige Kristalle, die das Schicksal des Universums lenken. *The Incal* inszeniert Space-Mutanten, bucklige Armeen, außerirdischen Sex, mythologische und religiöse Themen in einem (zuweilen) fantastischen und dystopischen Retro-Futurismus und war schon Cyberpunk, bevor dieser Begriff überhaupt erfunden wurde. Diese Geschichten öffnen den Geist, die Augen und die Empfänglichkeit des Lesers für Perspektiven fernab des Offensichtlichen und füttern seine Fantasie, damit er den technologischen Zustand des Gegenwartsmenschen neu wahrnimmt. Die Kombination aus der surrealen Science-Fiction-Narrative und Moebius' überwältigenden Illustrationen macht die Comic-Serie *The Incal* im Kontext Technologie zu einem essentiellen Werk, das bisher zu wenig Beachtung gefunden hat. Es ermöglicht ein tieferes Verständnis der komplexen Beziehungen zwischen menschlichen Hoffnungen, Gefühlen und Träumen und dem Rationalen von Maschinen.

239

Darkness Bright

By Demdike Stare (uk); Gatekeeper "EXO" (us)

22:30 – 00:15 CET Performance Double Bill, Auditorium

SAT.02.02.

Pluto Time:

20:00 PT

en Following the conversation with Alejandro Jodorowsky, this exclusive double-bill of sci-fi tinged performances takes you further into and beyond the confines of the Jodoverse.

The energies of the Dark Incal is probably what drives the audiovisual live set by the acclaimed duo Demdike Stare who are appropriating Jodorowsky and Moebius imagery especially for this night. Get ready for a time and space-defying descent into the netherworld that is Demdike Stare's multilayered approach to music and film history, seemingly fueled by some obscure cosmic drug.

The second performance adopts the more utopian spirit of The Bright Incal as the New York duo Gatekeeper takes us on an otherworldly tour through their fictive ecosystem *Exo*, a music and game environment that the authors describe as an exercise in "Pineal activation. IMAX phantasy. Drippy acid ecosystems. HD....everything." Further described by *Pitchfork* reviewer Nick Neyland as an attempt to "accelerate the nostalgia cycle by retro-frying the present," the *Exo* album deconstructs IDM and post-industrial Acid and is accompanied by a 3-D gaming environment by Tabor Robak, used here to create an alien exoplanetary experience in HD sound and vision.

In collaboration with CTM Festival

Late admittance is limited. Please note that this event is part of the event In the *Jodoverse and Beyond.*

de Im Anschluss an das Skype-Gespräch mit Alejandro Jodorowsky führen zwei scifi-inspirierte Performances noch weiter in das Jodoverse hinein und darüber hinaus.

Wahrscheinlich haben die Energien des dunklen Incals das audiovisuelle Live-Set des angesagten Duos Demdike Stare inspiriert, das sich für diesen Abend Material von Jodorowsky und Moebius aneignet. Machen Sie sich auf einen Abstieg wider Zeit und Raum in eine Unterwelt gefasst, hinein in Demdike Stares viel-schichtigen, aus der Musik- und Filmge-schichte schöpfenden und scheinbar von einer obskuren kosmischen Droge angefeu-erten Ansatz.

Die zweite Performance greift den utopischen Geist des hellen Incals auf. Das Duo Gatekeeper aus New York nimmt uns auf einen jenseitigen Trip in das fiktive Ökosystem *Exo* mit, ein Musik- und Game-Environment, das die Künstler als Übung in „Zirbeldrüsen-Aktivität. IMAX-Fantasie. Kitschigen Acid-Ökosystemen. HD ... alles" beschreiben. *Pitchfork*-Kritiker Nick Neyland beschrieb ihr Album *Exo* als Versuch, „den Nostalgie-Kreislauf durch Retrofizieren der Gegenwart zu beschleunigen." Es dekon-struiert IDM und Post-Industrial-Acid und enthält ein 3D-Gaming-Environment von Tabor Robak, das eine außerirdische, exoplanetarische Erfahrung von Sound und Visuals in HD bietet.

241

Sources Synths Circuits. The Instrumentarium of Prof. Kittler

Users

With Jan-Peter E.R. Sonntag (de), Paul Feigelfeld (at/de), Sebastian Döring (de), Jussi Parikka (fi/uk)

21:30 – 23:00 CET
Panel, Theatersaal

Pluto Time:

SAT.02.02.   ○ |
                              19:50 PT

en Following Kittler's circuits and codes, operating with and against him, encountering Nietzsche and going beyond Foucault, we are not just vivisecting the modular synthesizer the media philosopher constructed during the 1980s. By means of thinking and composing, we are conducting philology, exegesis and epistemology with its residue.

apparatus operandi is a conceptual art project in various formats by Jan-Peter E.R. Sonntag. The project investigates the power of apparatuses to generate perception. The arguments are derived from media archeology and history, combined with sensual perception. In terms of hardware, the project rejects matters of substance as obsolete and is more interested in procedural behavior. *apparatus operandi* offers a critique of outdated institutions that still reign in our performatives because of their tendency to render us inert. Sebastian Döring triggers and reflects on the rhetorical, structural and dispositive aspects the project focuses on. Paul Feigelfeld opens up the field to Kittler's source code through the presentation of his own research. Joined by media archeologist Jussi Parikka, the discussion addresses issues of archiving, institutions and the user.

de Wir folgen Kittlers Schaltkreisen und Codes, arbeiten mit und gegen ihn, begegnen Nietzsche und transzendieren Foucault. Dabei vivisezieren wir aber den modularen Synthesizer, den der Medienphilosoph in den 1980er Jahren gebaut hat, nicht nur, sondern durchdenken, komponieren und wenden Philologie, Exegese und Epistemologie auf seine Überbleibsel an.

apparatus operandi ist ein in verschiedenen Formaten ausgeführtes Konzeptkunst-Projekt von Jan-Peter E.R. Sonntag. Es untersucht Möglichkeiten, mit Apparaten Wahrnehmung zu generieren, und stützt sich auf medienarchäologische und medienhistorische Argumentationen in Kombination mit sinnlicher Wahrnehmung. Das Projekt lehnt Materie, also Hardware, als obsolet ab und beschäftigt sich stattdessen mit prozeduralem Verhalten. *apparatus operandi* kritisiert überholte Institutionen, die aufgrund ihrer Tendenz, uns träge zu machen, noch immer über unsere Handlungsräume herrschen. Sebastian Döring reflektiert die rhetorischen, strukturellen und dispositiven Aspekte, auf die sich das Projekt konzentriert. Paul Feigenfeld präsentiert eigene Forschungsergebnisse und öffnet das Feld von Kittlers Quellcode. Medienarchäologe Jussi Parikka bringt Fragen nach Archivierung, Institutionen und dem User in die Diskussion mit ein.

243

Software of the Future, or The Model Precedes the Real

Desire
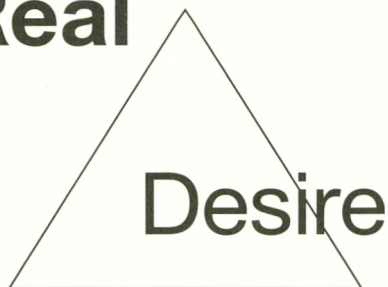
With Alan N. Shapiro (us/ de), Anja Wiesinger (de)

11:00 – 14:00 CET
Workshop, K2

Pluto Time:

SUN.03.02.   I

△ I
21:57 PT

en This workshop presents intellectual ideas and software designs from efforts to transition from "digital-binary" to "quantum" computing. It is not about "quantum computing in hardware" as reported in science magazines. It is about "quantum computing in software," a paradigm shift in code writing, and a shift to the object of computer science being both software patterns and cultural patterns. There is a shift from the procedural to the object-oriented paradigm, to a new third paradigm, which is the radicalization of object-orientation or "more power to the objects." Desire is also very important to the project, because the difference between existing computer science and the software of the future is to consider the software object either as a dead "thing" or as something alive. In addition to presentations by Alan N. Shapiro and Anja Wiesinger, in a third part of the workshop, participants design software applications based on the new paradigm of infusing desire into software objects. Alan is speaking about the level of cultural studies of software and a new kind of code writing. Anja is talking about the design process and institutional decision-making, and the desire involved in software production. Her talk addresses theories of desire that question binary logic as the basis of new technologies. Seduction and perversion are discourses of queer theory to challenge and "denaturalize" common grounds of sexuality and social structures.

de Dieser Workshop stellt Ideen und Designs vor, die im Rahmen der Übergangsbemühungen vom „digital-binären" Rechnen zum „Quantum"-Rechnen entstanden sind. Dabei geht es nicht um die „Quantum-Programmierung der Hardware", über die in Wissenschaftszeitschriften berichtet wurde, sondern um „Quantum-Programmieren der Software" – ein Paradigmenwechsel im Code-Schreiben, und, da es sich gleichermaßen um ein Software-Muster als auch um ein kulturelles Muster handelt, ein neuer Forschungsgegenstand der Computerwissenschaft. Es ist ein Wandel vom prozeduralen zu einem objektorientierten Paradigma zu beobachten, also hin zu einem neuen, dritten Paradigma, wobei es sich um die Radikalisierung der Objekt-Orientierung handelt, um die Forderung: „Mehr Macht den Objekten!" Auch Verlangen spielt in diesem Zusammenhang eine Rolle, da der Unterschied zwischen der aktuellen Computerwissenschaft und der Software der Zukunft darin besteht, ob man ein Software-Objekt als „totes" oder lebendiges Objekt wahrnimmt. Neben Präsentationen von Alan N. Shapiro und Anja Wiesinger werden die Teilnehmer ausgehend von diesem neuen Paradigma Software-Anwendungen entwickeln und in Software-Objekte Verlangen einhauchen. Alan spricht über den Stand der Cultural Studies im Bereich Software und über eine neue Art des Code-Schreibens. Anja gibt Einblick in den Design-Prozess und in die institutionelle Entscheidungsfindung, und spricht darüber, welche Rolle Verlangen bei der Software-Produktion spielt. Sie bezieht sich auf Theorien des Verlangens, welche die binäre Logik als Grundlage neuer Technologien in Frage stellen. Verführung und Perversion sind Diskurse der Queer-Theorie, die Kritik an Gemeinplätzen von Sexualität und sozialen Strukturen üben und diese ins Abseits drängen.

245

file_under: The Imaginary Museum

Moderated by Kristoffer Gansing (se/de)
With Massimo Canevacci (it/br), Lioudmila Voropai (ru/de), Fredrik Svensk (se)

12:00 – 13:30 CET
Panel, Theatersaal

Pluto Time:

I

SUN.03.02.

file_under: I
22:07 PT

en The guests on this montage-style interdisciplinary panel each offer reflections on transmediale 2013 in relation to the notion of the Imaginary Museum. With *file_under:* transmediale is initiating a new metaframework that spotlights influential cultural concepts that shape contemporary cultural production in significant ways. With this framework, we want to develop long-term arguments for the imaginary space created by the festival as a temporary multiform of ideas and practices. For 2013, we rethink the BWPWAP notion of French writer André Malraux's Imaginary Museum originally proposed in the 1940s as a way to discuss the recontextualization of culture taking place through new technologies. This discussion has been informing curatorial development of the transmediale program and instigated critical re-engagement with Malraux's Imaginary Museum as one of the most influential paradigms for 20th century, technologically informed, cultural production. In the past year, a veritable Malraux hype has taken off with cultural events and commentators once again appropriating his terminology. At transmediale 2013 and beyond, this discussion of the Imaginary Museum is used to interrogate the past, present and future processes of decontextualization and re-contextualization taking place in contemporary culture as demonstrated, for example, through the four BWPWAP thematic threads: Users, Networks, Paper and Desire.

de Die Gäste dieses interdisziplinären Panels bieten verschiedene Perspektiven auf die transmediale 2013 und das Konzept des Imaginären Museums. Mit dem Projekt *file_under:* initiiert die transmediale einen thematischen Rahmen für kulturelle, die zeitgenössische Kulturproduktion prägende Konzepte. Mit diesem thematischen Rahmen wollen wir langfristig wirksame Thesen für den imaginären Raum entwickeln, den das Festival als temporäre Plattform für diverse Ideen und Praktiken öffnet. Bei dieser Festivalausgabe setzen wir uns mit der BWPWAP-Idee des Imaginären Museums des französischen Autors André Malraux auseinander, die er in den 1940er Jahren entwickelte, um die Rekontextualisierung von Kultur durch neue Technologien zu thematisieren. Diese Diskussion durchzog die kuratorischen Prozesse im Vorfeld der transmediale und führte zu einer neuen kritischen Beschäftigung mit Malraux' Imaginärem Museum als eines der einflussreichsten Paradigmen der technologisch durchwirkten Kulturproduktion des 20. Jahrhunderts. Im vergangenen Jahr kam es bei Veranstaltungen und in Diskussionen zu zeitgenössischer Kultur, in denen seine Terminologie wieder aufgegriffen wurde, zu einem regelrechten Malraux-Hype. Bei der transmediale 2013 und darüber hinaus wird die Debatte zum Imaginären Museum fortgeführt, um vergangene, gegenwärtige und zukünftige Prozesse der De- und Rekontextualisierung in der Gegenwartskultur zu untersuchen. Die vier BWPWAP-Themenstränge des Festivals – Users, Networks, Paper und Desire – veranschaulichen diese Prozesse.

247

In A Quare Time and Place: On the Politics of Blaxploitation-Cinema and Sun Ra's Afrofuturism

Desire

Moderated by Antke Engel (de); With Tim Stüttgen (de)

14:00 – 15:00 CET Presentation, K1

SUN.03.02.

Pluto Time:

I

△ I
22:25 PT

en *In a Quare Time and Place* is the title of the upcoming book by queer theorist and curator Tim Stüttgen *(Post / Porn / Politics)*. Focusing on the trajectory of slavery in the US to develop a queer of color-perspective based on Frantz Fanon, Stüttgen follows discourses and cinemas of black mobility and temporality. Between intersectionality and Deleuzian discourses on heterogeneity, Stüttgen develops the "Black Movement Image" in interaction with close readings of the first Afro-American cinema, Blaxploitation. Complicating the intersection of race, sex and gender, Stüttgen develops the notion of Quareness—with the "a" of the black in the queer and goes beyond humanist discourses following Afrofuturism and the *Cosmic Sonic Philosophy* of Sun Ra. Focusing on a close reading of Ra's most popular filmic performance, *Space is the Place* (us, John Coney, 1974), the concepts of a quare time and a radically black "Time Image" are elaborated through a continuum of past traumas and future utopias. The book is presented in interaction with several film clips and musical bits for an exclusive interdisciplinary reading.

de *In a Quare Time and Place* ist der Titel eines demnächst erscheinenden Buchs des Queer-Theoretikers und Kurators Tim Stüttgen *(Post / Porn / Politics)*. Stüttgen setzt sich mit dem Verlauf der Sklaverei in den USA auseinander, um eine auf Frantz Fanon basierende Queer-of-Color-Perspektive zu entwickeln, und verfolgt dafür Diskurse und filmische Werke über schwarze Mobilität und Temporalität. Zwischen Intersektionalität und an Deleuze orientierten Diskursen über Heterogenität und durch eine dichte Lektüre des ersten afro-amerikanischen Kinos, Blaxploitation, entwickelt Stüttgen das „Black Movement Image". Er verkompliziert die Intersektion von Rasse, Sex und Gender, indem er das Konzept der „Quareness" einführt – mit dem „a" aus „black" im Begriff „queer". Er folgt dem Afrofuturismus und der *Cosmic Sonic Philosophy* Sun Ras und transzendiert so humanistische Diskurse. Ausgehend von einer dichten Lektüre von Ras populärstem Film *Space is the Place* (John Coney, USA 1974) entwickelt er in einem Kontinuum vergangener Träume und zukünftiger Utopien die Konzepte einer „quare time" und eines radikal schwarzen „Zeit-Bildes". Mehrere Filmausschnitte und Musikstücke interagieren mit dem Buch und ermöglichen eine exklusive interdisziplinäre Lesart.

Malraux's Screening

Films by Hermine Freed (us), Dennis Adams* (us)

14:30 – 16:30 CET
Screening, Theatersaal

Pluto Time:

SUN.03.02.   I

en Artists are taking their place in art history: In the feminist work *Art Herstory*, Hermine Freed puts herself into famous paintings by using Blue Box studio methods. Not only does she thwart the traditional role of the woman in art history as muse and model, but in Brechtian alienation explains the production of her work to the viewer even further while she, as an Art Nouveau beauty, asks for a light for her cigarette. The garish colors, bad resolution from early color-video technology and aging tapes refer to the limits of electronic reproducibility. In *Malraux's Shoes*, artist Dennis Adams plays the French writer, theoretician and minister of cultural affairs André Malraux. Adams alludes to the famous photograph that shows Malraux with over a hundred black and white photos of artworks from around the world, his imaginary museum. Adams' reenactment oscillates between Malraux's arrogant colonial manner and his unconditional love for art, and then in the spirit of the imaginary museum completely expands to a reflection of contemporary art and culture. The hubris lying in the universal reproducibility and availability of all art dissolves here in the age of the Internet, in the inner and obsessive monologue of a tragic hero.

Program:

Art Herstory by Hermine Freed (us), 1974, 21 min.
Malraux's Shoes by Dennis Adams* (us), 2012, 42 min.

* Director will attend screening and Q&A.

de Künstler nehmen Platz in der Kunstgeschichte: In der feministischen Arbeit *Art Herstory* kopiert sich Hermine Freed mittels Blue-Box-Studiotechnik in berühmte Gemälde. Sie konterkariert nicht nur die traditionelle Rolle der Frau in der Kunstgeschichte als Muse und Modell, sondern erklärt darüber hinaus dem Betrachter in Brechtscher Verfremdung die Herstellung ihres Werks, während sie als Jugendstilschönheit Feuer für ihre Zigarette verlangt. Die quietschbunten Farben, die schlechte Auflösung der frühen Farbvideotechnik und die Alterung des Bandes verweisen wiederum auf die Grenzen der elektronischen Reproduzierbarkeit. In *Malraux's Shoes* spielt der Künstler Dennis Adams den französischen Schriftsteller, Theoretiker und Kultusminister André Malraux. Er bezieht sich dabei auf die berühmte Aufnahme, die Malraux mit über hundert Schwarzweiß-Fotografien von Kunstwerken aus der ganzen Welt zeigt, sein Imaginäres Museum. Adams Re-Inszenierung pendelt zwischen Malraux' Gestus kolonialistischer Überheblichkeit und seiner unbedingten Liebe zur Kunst, erweitert sich dann aber, ganz im Geiste des Imaginären Museums, zu einer Reflexion zeitgenössischer Kunst und Kultur. Die Hybris, die in der universalen Reproduzier- und Verfügbarkeit aller Kunst liegt, löst sich hier, im Zeitalter des Internets, im inneren und obsessiven Monolog eines tragischen Helden auf.

Trail Blazers Web Surfing Contest

Networks

Moderated by Dragan Espenschied – The Beautiful Zeros and Ugly Ones (de)

15:00 – 18:00 CET Contest, Café Global

Pluto Time:

SUN.03.02. I

○ I
22:35 PT

TBWSC
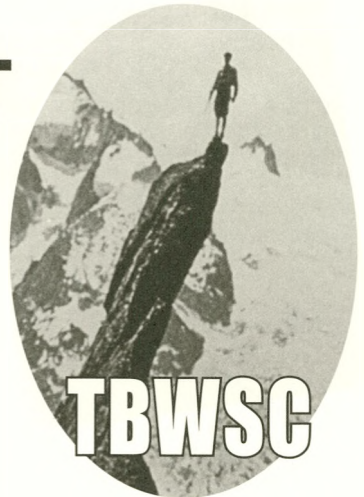
There is a new profession of trail blazers, those who find delight in the task of establishing useful trails through the enormous mass of the common record. – Vannevar Bush, 1945, *As We May Think, The Atlantic*

Today, the great hypertextual WWWeb is becoming more and more constricted by increasingly expanding online services. For example: Which portal is still setting more than 2% external links? What roles are Google and Facebook playing? And how do you actually get out of Amazon? In short: Not much value is placed in networks in the Web any more. The *Trail Blazers* web surf contest emerged from this problem, when *The Beautiful Zeros and Ugly Ones* were researching together with Olia Lialina and Dragan Espenschied at *Merz Akademie* Stuttgart in 2010. In seven rounds, eight surfers are sent to specific trails they must complete only by clicking real hyperlinks. During each round a surfer drops out. If after 15 minutes, more than one surfer is still working to reach the goal, a rush to cat/gif/earth-images speeds things up. No keyboard, no Google, no copy/paste … just real hyperlinks! Keeping in mind that networks should once change the world, *Trail Blazers* is certainly a playful proposal to explore the Web's networks again. But much more it is an offer to users: Surf along the most hidden trails to find the strangest things and have a good time.

http://nm.merz-akademie.de/trailblazers

Held at *Ars Electronica*, *Worm* and *Merz Akademie*. Published in *The Atlantic, Neural, Liberation, Weave, Vice, Gizmodo, Todayandtomorrow* and others.

Participation in the contest with pre-registration only. Register online: www.transmediale.de/bwpwap

No registration needed for the audience.

„Es gibt eine neue Klasse von Wegbereitern, nämlich jene, die Spaß daran finden, begehbare Pfade durch die enorme Masse an Information zu ziehen." Vanneva Bush, 1945, *As We May Think,* The Atlantic

Wachsende Onlinedienste beschränken die Hypertextualität des World Wide Web immer weiter. Welches Portal setzt noch mehr als zwei Prozent externe Links? Welche Rolle spielen Google und Facebook? Und wie kommt man eigentlich wieder aus Amazon raus? Kurzum: Im Web wird nicht mehr viel Wert auf Netzwerke gelegt. Aus dieser Feststellung heraus entstand bei einer Forschungskooperation von *The Beautiful Zeros and Ugly Ones*, Olia Lialina und Dragan Espenscheid im Jahr 2010 an der Merz Akademie in Stuttgart der *Trail Blazers*-Surfwettbewerb. Acht Surfer werden in sieben Runden auf bestimmte Pfade geschickt, die sie abschreiten müssen, indem sie auf echte Hyperlinks klicken. In jeder Runde fliegt ein Surfer raus. Haben nach 15 Minuten zwei oder mehr Surfer das Ziel noch nicht erreicht, wird das Ganze durch cat/gif/earth-Bilder beschleunigt. Keine Tastatur, kein Google, kein copy/paste sind erlaubt, lediglich echte Hyperlinks! Vor dem Hintergrund, dass Netzwerke einst die Welt verändern sollten, ist *Trail Blazers* eine spielerische Aufforderung, die Netzwerke des Internets noch einmal neu zu erforschen. Vor allem aber ist es ein Angebot an die User: Surft entlang der abgelegendsten Pfade, findet dort die eigenartigsten Dinge und amüsiert Euch dabei.

253

BWPWAP desire with Allucquére Rosanne "Sandy" Stone

Desire
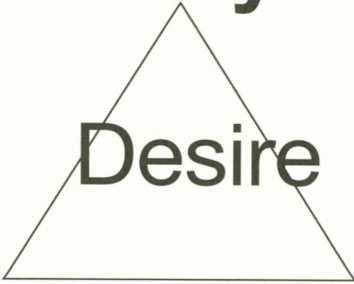
Respondent: Francesco WARBEAR Macarone Palmieri (it/de)

16:00 – 17:30 CET Lecture, Auditorium

Pluto Time:

SUN.03.02.

△ |
22:44 PT

en The narrative arc of Allucquére Rosanne "Sandy" Stone's work has followed, more or less closely, the course of her life: refuse closure, insist on situation, foreground multiplicity and fungibility. As Stone points out, her favorite work explores corner cases, situations so ambiguous that if patterns emerge, they may just as well come from the observer's need for epistemic closure as from any purposefulness on the artist's part. The trick is to sustain the need for closure, without satisfying it, far beyond the audience's comfort zone. At some point in that zone of high tension, we exceed what Stone terms "the consensual hallucination's binding energy"; at which point, metaphorically speaking, the nuts and bolts that hold reality together become visible. According to Stone, the most interesting field of action for such a model is desire, both because it is the most powerful of experiences and because it is a quintessentially human one. For better or worse, she has no wish to theorize desire, merely to employ desire as an artistic tool in the service of exploring what makes humans tick. As opposed to her theoretical work, which is carefully controlled and extensively rehearsed, Stone's public talks tend to be unpredictable and aleatory, addressing topics like identity, body and gender; they often involve cats, self-pleasure and the audience.

de Der Spannungsbogen des Werks von Allucquére Rosanne „Sandy" Stone ist mehr oder weniger wie ihr Leben verlaufen: Schlussfolgerungen abgelehnt, auf Situation bestanden, Multiplizität und Fungibilität in den Vordergrund gerückt. Wie Stone selbst betont, beschäftigt sie sich am liebsten mit Grenzfällen – mit Situationen, die so vieldeutig sind, dass mögliche Muster nichts weiter als Produkte des sich nach epistemischer Schlussfolgerung sehnenden Rezipienten sein können, nicht aber Künstlerintention. Der Trick besteht darin, das Verlangen (Desire) nach einer Auflösung weit über das erträgliche Maß hinauszuzögern, ohne es zu befriedigen. Irgendwo in dieser angespannten Zone überschreiten wir, was Stone die „bindende Energie einvernehmlicher Halluzinationen" nennt. An diesem Punkt werden, metaphorisch gesprochen, die Muttern und Schrauben sichtbar, die unsere Realität zusammenhalten. Stone diagnostiziert, dass das interessanteste Betätigungsfeld für ein solches Modell eben das Verlangen ist, weil es die kraftvollste aller Erfahrungen und inhärent menschlich ist. Auf keinen Fall will sie Verlangen theoretisieren, nur um künstlerisch zu erkunden, wie der Mensch tickt. Im Gegensatz zu ihrer Theaterarbeit, die penibel kontrolliert und geprobt wird, sind Stones öffentliche Vorträge meist unvorhersehbar und aleatorisch, kreisen um die Themen Identität, Körper und Gender, und binden darüber hinaus oft Katzen, Selbstgefälligkeiten und das Publikum ein.

255

Eier Haben

Desire
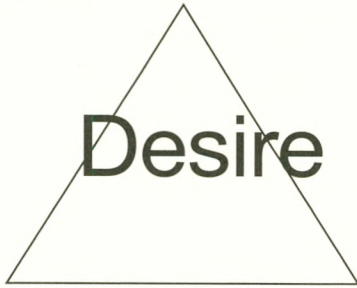
By Diane Torr (uk) with Anus B. Haven (de), Anaïs Héraud (fr/de), Kai Simon Stoeger (at/de) and Viola (de)

18:30 – 20:00 CET Performance, Auditorium

SUN.03.02.

Pluto Time:

23:08 PT

en Testicles are complex sexualized entities. Just as curvaceous hips sway side to side, testicles roll up and down. This is not conscious. The cremaster muscle keeps testicles involuntarily on the move. However, since the war, ground level chemicals have invaded the male anatomy sneaking through the hormone receptors as estrogen, and systematically depleting the crown jewels. Uncertain belonging stimulates a sense of non-ownership; effects a planetary drifting between imagined states of being.

You arrive in a new place and you can't get the ticket machine to work. A queue forms behind you and you are struggling to find the right number of coins because the machine does not take notes. It is a different currency and you need to look closely at each coin to figure out its denomination. You can feel the bodies tensely impatient behind you, irritated by your incompetence. Your understanding of the language is deficient and you panic and press the wrong space on the screen. The woman behind is becoming extremely exasperated. You can feel her exasperation increasing by degrees, pressing in on you. She is judging you: your shoes, hair, shabby jacket, finding reasons to back up her irritation that is quickly transforming to hatred. You glance back and see all the angry faces attached to heads jutting out left and right, of the increasing assembly of potential passengers. They all want to catch the same train that leaves in four minutes.

A desire suddenly dawns on you.

The performance will be followed by a conversation between Diane Torr and Francesco WARBEAR Macarone Palmieri.

de Hoden sind komplexe sexualisierte Entitäten. So wie kurvige Hüften von Seite zu Seite schwingen, wippen Hoden hoch und runter. Das ist kein bewusst ablaufender Prozess. Der Cremastermuskel hält Hoden unfreiwillig in Bewegung. Seit dem Krieg aber sind Chemikalien über den Boden in den männlichen Körper eingedrungen, haben sich Östrogene an Rezeptoren gehaftet und die Kronjuwelen systematisch geschwächt. Unklare Zugehörigkeiten führen zu einem Gefühl des Nicht-Besitzens, zu einem planetarischen Treiben zwischen imaginierten Wesenszuständen.

Plötzlich bist du an einem neuen Ort und kommst nicht mit dem Ticket-Automaten klar. Hinter dir hat sich schon eine Schlange gebildet und du suchst verzweifelt nach den richtigen Münzen, denn der Automat nimmt keine Scheine. Es ist eine andere Währung, deswegen musst du jede einzelne Münze genau anschauen, um herauszufinden, was sie wert ist. Du spürst die angespannten, ungeduldigen Körper hinter dir, irritiert von deiner Inkompetenz. Die Sprache verstehst du kaum, deswegen wählst du das falsche Fenster auf dem Screen. Die Frau hinter dir gerät außer sich. Du spürst, wie sie sich immer mehr ärgert, dich unter Druck setzt. Sie mustert dich – deine Schuhe, dein Haar, deine schäbige Jacke – auf der Suche nach Gründen, die sie in ihrem Ärger bestärken könnten, der sich jetzt schnell in Hass verwandelt. Du schaust zurück und siehst all die aufgebrachten Gesichter auf den links und rechts aus der Gruppe potenzieller Fahrgäste herausragenden Köpfen. Sie alle wollen die Bahn nehmen, die in vier Minuten fährt.

Plötzlich erwacht ein Verlangen in dir.

Imaginary Lives

Films by Cordelia Swann (uk), Babak Afrassiabi* (ir), Doug Ischar (us), Laura Horelli (fi)

18:00 – 20:00 CET Screening, Theatersaal

Pluto Time:

SUN.03.02.

I

en How does one tell a life story in film when no film material about the protagonist or the stations of life important to the narrative is available? *Tall Buildings* tells the story of a family tragedy revolving around a suicide in the distant past as a sudden resurfacing memory bound to architecture. Iranian revolutionary leaders detested cinemas as decadent, western institutions; the most devastating attack on a film theater cost almost 400 lives. *Thicker than Paint Thinner* links the story of the attack, the attackers and the film that was showing in the cinema, into a complex, contemporary portrait. The homage *CB* is based on a séance with the novelist Charlotte Brontë (1816–1855) that the filmmaker connects with scenes from a Hollywood film and the protagonist's letters. In *The Terrace*, the artist reconstructs childhood memories of a house in Nairobi where her family lived for several years. Together with other works, for example *Haukka-Pala*, shown at last year's transmediale, the outcome is a family story that extends over and beyond individual works in the tradition of the autobiographical family novel.

Program:

Tall Buildings by Cordelia Swann (uk), 1992, 2 min.
Thicker than Paint Thinner by Babak Afrassiabi* (nl), 2011, 29 min.
CB by Doug Ischar (us), 2011, 12 min.
The Terrace by Laura Horelli (fi), 2011, 24 min.

* Director will attend screening and Q&A.

de Wie erzählt man eine Lebensgeschichte im Film, wenn man kein Filmmaterial des Protagonisten oder der für die Erzählung wichtigen Lebensstationen hat? *Tall Buildings* erzählt eine Familientragödie um einen lang zurückliegenden Selbstmord als eine plötzlich auftauchende, an die Architektur gebundene Erinnerung. Den iranischen Revolutionsführern waren Kinos als westlich-dekadente Einrichtungen verhasst, der tragischste Anschlag auf ein Filmtheater kostete fast 400 Menschenleben. *Thicker than Paint Thinner* verknüpft die Geschichten des Attentats, des Täters und des Films, der während des Anschlags lief, zu einem komplexen, zeitgeschichtlichen Portrait. Auf einer Séance mit der Schriftstellerin Charlotte Brontë (1816 – 1855) basiert die Hommage *CB*, die der Filmemacher mit Szenen aus einem Hollywoodfilm und Briefen der Protagonistin verknüpft. In *The Terrace* rekonstruiert die Künstlerin ihre Kindheitserinnerungen an ein Haus in Nairobi, in dem die Familie einige Jahre lebte. Zusammen mit ihren anderen Arbeiten, zum Beispiel dem vergangenes Jahr auf der transmediale gezeigten *Haukka-Pala*, ergibt sich eine werkübergreifende Familiengeschichte in der Tradition des autobiografischen Familienromans.

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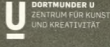
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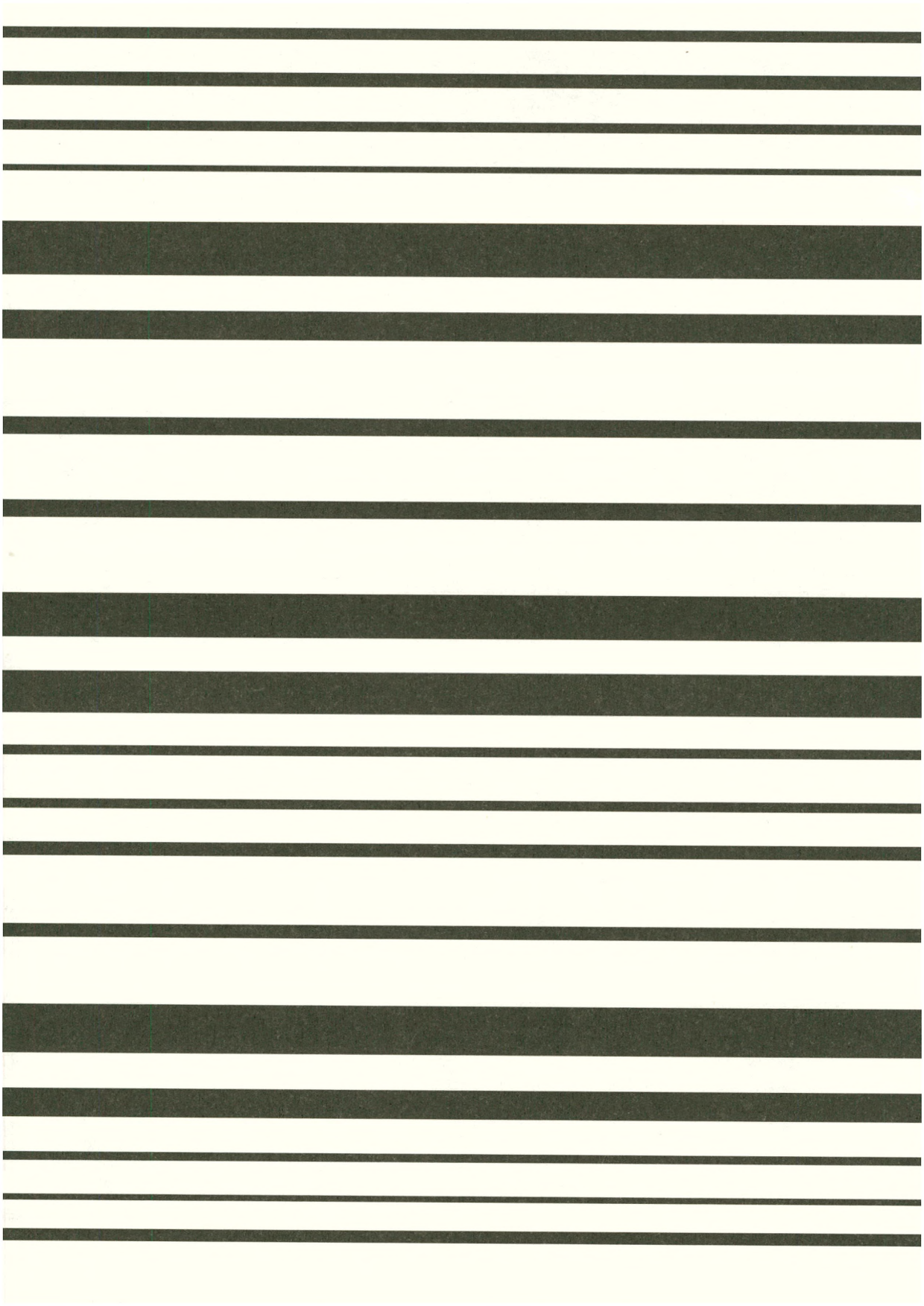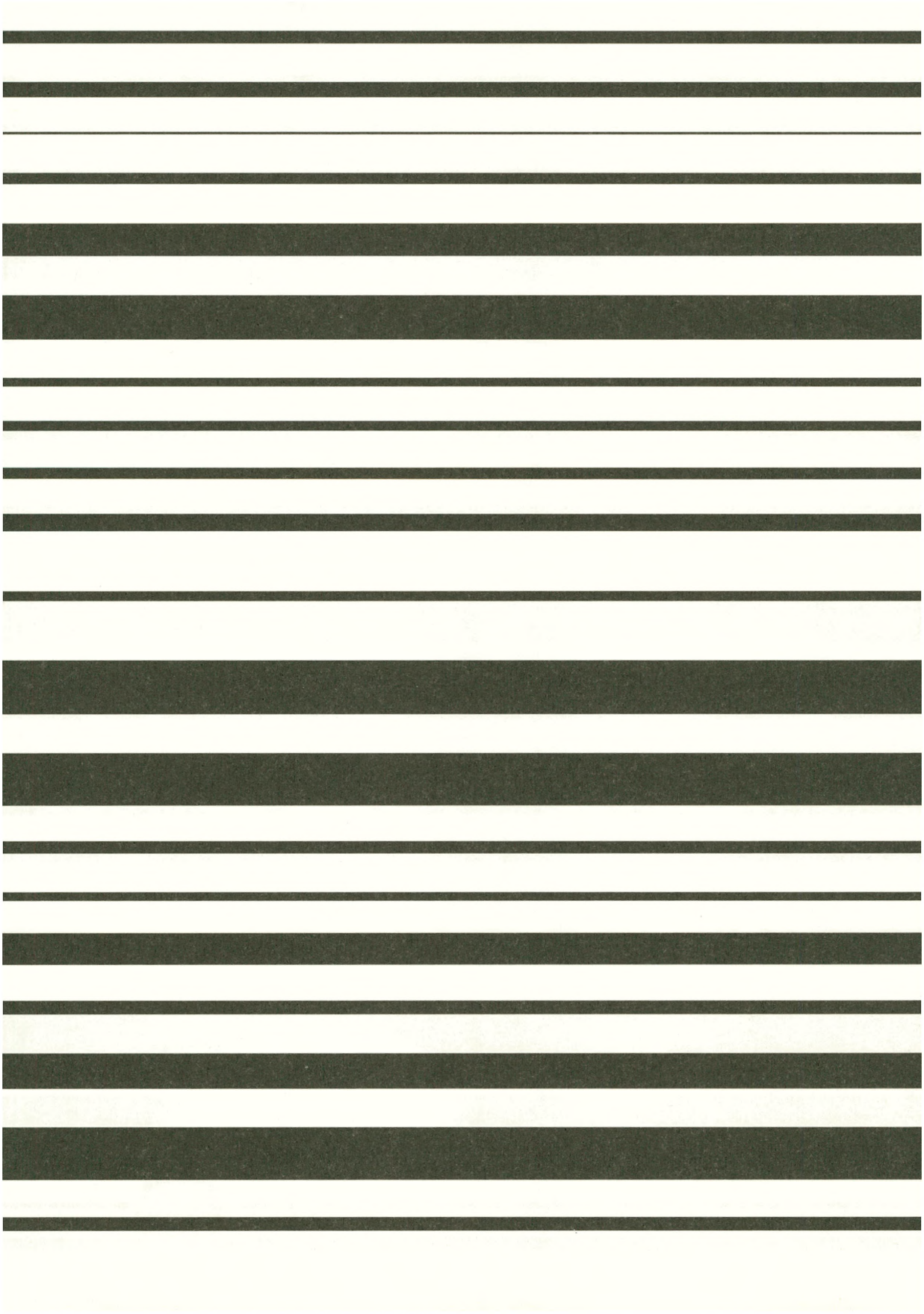
Imagine between the scanlines.

EvErYtHiNg
BuT ThE PlAnEtS

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Everything But the Planets:
Film as Imaginary Museum

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Film & Video Program
Overview

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Videodrones
New Videos About New Video

~

transmediale 2013 BWPWAP
Film & Video Program
curated by Marcel Schwierin

Everything But the Planets:
Film as Imaginary Museum

en A ny film can be perceived as an Imaginary Museum as defined by André Malraux. Film footage photographically preserves the moment in an image. It is put into context through montage; the moments are lined up like images in an Imaginary Museum. The famous photograph of Malraux standing amongst hundreds of photos of artworks is reminiscent of the one method of the cutting room, whereby the prints represent individual scenes and anticipate montage. With a film, the filmmaker tries to achieve what Malraux attempted with art history: to provide an overview. But only Malraux can see the individual photographs lying all over the floor. In the book they are already compressed in a narrative—imprinted by Malraux's as well as the French and the European view on the world. The filmmaker, as well, is the only one who can see all of a film's footage and decides alone on its contextualization.

Museums try to lend a similar narrative to their openly accessible rooms with audioguides. In new museum buildings, the visitor's path is planned from the outset, serving to dramatize the collection (from highlight to highlight) and facilitate the most efficient turnover of the masses of visitors. Malraux was highly criticized for his narrative. The same unease assails film. The filmmaker's license to cut together footage of a demonstration with images from a slaughterhouse—or a moon with a cloud against an eye with a razorblade—has something suggestive, even violent, since the viewer can only remove himself with great difficulty from the situation. Main-
268 stream cinema resolves this problem by keeping to the relatively standardized

story-telling methods developed in the 1930s. So the viewer knows approximately what to expect depending on the genre. Experimental film and video art do not keep to these conventions and are difficult to place even today.

The museal and filmic practice of contextualization repeats once again in the curatorial process in which (short) films are embedded in a predetermined series of programs. The fixed program thus forces relationships between individual works that are, quite possibly, completely foreign to each film. In contrast to filmic montage, the curatorial process is usually unique; the programs are never executed in the same way again. This presentation of film, program and festival as an Imaginary Museum and of the compression and contextualization of entire worlds is the metanarrative of the transmediale 2013 film & video program.

The term "everything" in the program title refers to an additional characteristic that the Imaginary Museum and film both share: They can communicate practically unlimited amounts of information. The 49 films in this program have a running time of 719 minutes in total, that is approximately over 4000 scenes and over a million frames. In every scene of a film, each frame can represent a completely different world.

The selection of 49 films in total is based on submissions to the transmediale Call for Works, as well as research in archives and collections. The proportion of older and current work is more or less balanced. Beyond that, like last year, retrospective and contemporary aspects are presented together. Every program follows its own subcategory that, in most cases, reacts to topics in current submitted works. Idiosyncratic interconnections like the treatment of religious tradition in contemporary art determine the program *Tales of the Unknown*, but also re-emerge in the programs *Talking to the Exterior World*, *Toute la mémoire du monde* and *Malraux's Screening*.

The recontextualization of filmic images created by others is the central moment in the opening installation, *The Zone*, and is the recurrent theme in the entire program: from the first found-footage film in film history, *Crossing the Great Sagrada*, up to the remix of Internet videos in the web-video program *Videodrones*. In *Remade Reproductions*, entire works of art are reloaded. The ordering of the world in communicable categories begins with sorting out more or less useful objects in *Too Many Things*, up to the manual and algorithmic depiction of people in *The Economy, Stupid!*

In the current work, it is worthy to note that the years of a documentary approach dominating artistic moving images seems to be giving way to almost fantastical forms of storytelling leading the film medium to the borders of its possibilities.

theatrical
terrestrial
grains

Marcel Schwierin, Curator Film & Video Program   **269**

Everything But the Planets:
Film als Imaginäres Museum

^{de}**M**an kann jeden Film als Imaginäres Museum im Sinne André Malraux' auffassen. Die Einstellung konserviert den im Bild eingefangenen Moment fotografisch, in der Montage wird er kontextualisert, die Aufnahmen werden wie die Bilder eines Imaginären Museums nebeneinander aufgereiht. Das berühmte Bild, auf dem Malraux vor Hunderten von fotografierten Kunstwerken steht, erinnert an eine im Schneideraum angewendete Methode, bei der Ausdrucke einzelne Filmszenen repräsentieren und die Montage antizipieren. Der Filmemacher versucht mit seinem Film, was Malraux mit der Kunstgeschichte versucht hatte: Er will sich einen Überblick verschaffen. Doch nur Malraux kann die Fotografien, die um ihn herum auf dem Boden liegen, alle auf einmal betrachten. Im Buch sind sie bereits in ein Narrativ – malrauxscher, französischer und europäischer Prägung – gepresst. Auch der Filmemacher sieht allein die ganzen Aufnahmen eines Films und entscheidet auch allein über ihre Kontextualisierung.

Mit Audioguides versuchen Museen ihren eigentlich frei zugänglichen Räumen ein ähnliches Narrativ zu geben. Bei Neubauten wird der Weg des Betrachters inzwischen gleich mit eingeplant, was der Dramatisierung der Sammlung (von Höhepunkt zu Höhepunkt) und der möglichst zügigen Abwicklung der Massen dient. Malraux ist für sein Narrativ viel kritisiert worden. Das gleiche Unbehagen schlägt dem Film entgegen. Die Freiheit des Filmemachers, eine Aufnahme aus einer Demonstration gegen Bilder aus einem Schlachthaus zu schneiden – oder einen Mond mit Wolke gegen ein Auge mit Rasiermesser – hat etwas Suggestives, ja Gewalttätiges, denn der Betrachter kann sich der Situation ja nur schwer entziehen. Das Mainstream-Kino löst dieses Problem, indem es sich an relativ standardisierte, in den 1930er Jahren entwickelte Erzählmethoden hält. So weiß der Betrachter je nach Genre ungefähr, was ihn erwartet. Experimentalfilm und Videokunst halten sich nicht an diese Konventionen und sind bis heute im Kino schwer vermittelbar.

Die museale und die filmische Praxis der Kontextualisierung wiederholt sich noch einmal im kuratorischen Prozess, in dem (kurze) Filme in eine festgelegte Programmfolge eingebettet werden und der damit zwischen den singulären Werken Bedeutungszusammenhänge erzwingt, die dem einzelnen Film an sich völlig fremd sein mögen. Im Gegensatz zur filmischen Montage ist der kuratorische Prozess normalerweise einmalig, die Programme werden so nie wieder aufgeführt. Diese Vorstellung von Film, Programm und Festival als Imaginäre Museen und von der Komprimierung und Kontextualisierung ganzer Welten ist das Metanarrativ des **270** Filmprogramms der transmediale 2013.

Der Begriff „Everything" im Titel des Filmprogramms verweist auf eine weitere Eigenschaft, die das Imaginäre Museum und der Film teilen: Beide können fast unbegrenzte Mengen an Information vermitteln. Die 49 Filme des Programms haben insgesamt eine Laufzeit von 719 Minuten, das sind geschätzt über 4.000 Einstellungen und über eine Million Einzelkader. Jede Einstellung eines Films, im Extremfall jeder Kader, kann eine völlig andere Welt darstellen.

Die Auswahl basiert auf Einreichungen aktueller Werke im Rahmen des Call for Works der transmediale sowie auf Recherchen in Archiven und Sammlungen. Das Verhältnis älterer und aktueller Arbeiten ist etwa ausgeglichen. Darüber hinaus werden die retrospektiven und zeitgenössischen Aspekte wie vergangenes Jahr gemeinsam präsentiert. Jedes Programm verfolgt ein eigenes Subthema, das meist auf Schwerpunkte in den eingereichten aktuellen Werken reagiert. Dabei entstehen eigenwillige Querverbindungen, etwa in der Behandlung religiöser Überlieferung in der zeitgenössischen Kunst, die das Programm *Tales of the Unknown* bestimmt, aber auch in den Programmen *Talking to the Exterior World*, *Toute la mémoire du monde* und *Malraux's Screening* wieder auftaucht.

Die Rekontextualisierung von filmischen Fremdbildern ist das zentrale Moment in der Eröffnungsinstallation *The Zone* und zieht sich als roter Faden durch das gesamte Programm, vom ersten Found-Footage-Film der Filmgeschichte, *Crossing the Great Sagrada*, bis hin zum Remix von Internetvideos im Web-Video-Programm *Videodrones*. In *Remade Reproductions* werden dagegen nicht fremde Sequenzen, sondern ganze künstlerische Werke „reloaded". Die Einordnung der Welt in vermittelbare Kategorien beginnt beim Sortieren mehr oder weniger nützlicher Dinge in dem Programm *Too Many Things* bis hin zur manuellen und algorithmischen Erfassung des Menschen in *The Economy, Stupid!*

Bei den aktuellen Arbeiten ist bemerkenswert, dass die jahrelange Dominanz des Dokumentarischen im künstlerischen Bewegtbild neuen, fast schon fantastischen Formen des Erzählens zu weichen scheint, die das filmische Medium an die Grenzen seiner Möglichkeiten führen.

Marcel Schwierin
Kurator Film & Video Programm

Videodrones
New Videos About New Video
Online Program curated by
Oliver Lerone Schultz and Vera Tollmann

en Videodrones is a swarm of selected examples and vibrating gems illustrating video-culture's current horizons and lines-of-sight, putting on some "structural candy eyeglasses." It is loosely connected to *Video Vortex # 9* and its *Re:assemblies of Video* theme, which proposes that it is "time to re-engage with a structural and contextual analysis of online video culture." This online program looks at the re-assemblages with the eyes (and videos) of those re-assembling video in different ways, with different visions.

Video remains a part of our future—so much can be seen in the current previews of parallax screen cultures. *Videodrome* and *Terminal Identity* already projected surreal futures of video long ago. Trying to find glimpses of video's current future, we look into the present and its announcements and projections. Nowadays, these premeditations of the future can be read as videos themselves, as visual advertisements for visionary things to come. They come manifold, as competing and complementary declarations of something that can by no means be known or foreseen. They will always look like the presentations of a media future that has been around for a long time or imminent, inevitably mocking past futures, looking familiarly unfamiliar. Every single one might stage a global view or magnify traces that could come to track us. So we collected technological touchscreen infantilities, clickporn celebrations, advertisements of the unrewindable.... in short, we traced the travesties of video politics by trapping some of its video.

Videodrones
New Videos About New Video
Kuratiert von
Oliver Lerone Schultz und Vera Tollmann

de Videodrones ist ein Schwarm ausgewählter Beispiele und strahlender Juwelen der aktuellen Videokultur. Das Programm ist lose mit *Video Vortex #9* und dem Thema von *Re:assemblies of Video* verknüpft, das postuliert, es sei „an der Zeit, die strukturelle und kontextuelle Analyse der Online-Video-Kultur wiederaufzunehmen." Dieses Online-Programm schaut sich Neu-Zusammenstellungen mit den Augen

272

(und Videos) derer an, die Videos auf verschiedene Arten und mit verschiedenen Sichtweisen montieren.

Video bleibt ein Teil unserer Zukunft, das zeigen die aktuellen Vorschauen auf parallaxe Screen-Kulturen. *Videodrome* und *Terminal Identity* projizierten schon vor langer Zeit surreale Video-Zukunftsvisionen. Um eine Vorstellung der aktuellen Zukunft von Video zu bekommen, schauen wir auf die Ankündigungen und Vorführungen der Gegenwart. Solche Vorausschauen auf die Zukunft können als Videos selbst gelesen werden, als visuelle Bewerbungen von visionären Dingen, die es erst noch geben wird. Sie kommen vielgestaltig daher, als konkurrierende und ergänzende Deklarationen von etwas, das unter keinen Umständen vorausgesehen werden kann. Sie werden immer wie die Repräsentationen einer Medienzukunft aussehen, die schon lange da war, oder wie kurz bevorstehende, notwendig ironische Zukünfte aus der Vergangenheit, die auf vertraute Weise fremd wirken. Jede davon könnte eine globale Sicht inszenieren oder Spuren vergrößern, durch die man uns auf die Schliche kommen könnte. Also haben wir technologische Touchscreen-Infantilitäten, Klick-Porno-Partys und Reklamen des Unzurückspulbaren gesammelt, kurz gesagt: Wir haben die Travestie der Videopolitik aufgespürt, indem wir einige ihrer Videos abgefangen haben.

global
pro-am
snuff

273

7

The Miseducation of Anya Major

Here is what we have to offer you... confusion guided by a clear sense of purpose.

The Misedcuation of Anya Major
Introduction to the exhibition program
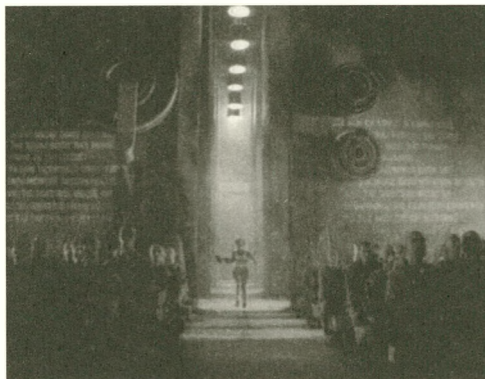
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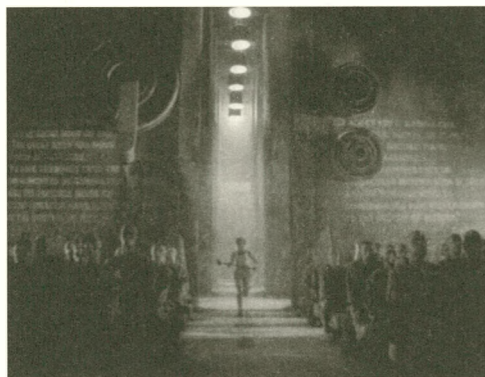
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Is Anya Major in the House?

Three exhibitions about reimagining the effects, uses and development of contemporary media

What is more educational is most aesthetic, and what is most aesthetic is most educational. – Nam June Paik

Whoever teaches without emancipating stultifies. – Jacques Rancière

en *The Miseducation of Anya Major* openly investigates questions of knowledge, learning and education in relation to contemporary media. What counts as useful knowledge in this context? And why is some knowledge considered irrelevant? What are we learning? What can we learn? What do we want to learn? Within which frameworks is this education taking place? Could it take place elsewhere? Who are our teachers? Do we trust them? Do other kinds of teachers exist? Is it possible to imagine and invent a radically different "school system"?

Addressing these questions, the exhibition series takes its cue from the famous television commercial for the first Macintosh computer that aired in January 1984 and was directed by Ridley Scott. Scott referenced George Orwell's novel *1984* (1949) to create a dark futuristic setting, where an athlete/heroine carrying a sledgehammer tries to outrun a group of security guards through the halls of a sinister industrial complex. After running through tube-like corridors, she enters a big hall where a large group of people sits passively watching Big Brother on a large screen. Just as the guards are about to catch up with her, she throws the sledgehammer at the screen. The screen is destroyed in an explosion of light, and smoke blows into the dusty faces of the shocked listeners like some otherworldly life-giving force. Fading out, the commercial ends with the quote: "On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '1984.'"

The actress—and real-life athlete—who played the heroine is named Anya Major (b. 1966), and the exhibition series makes reference to her as a way of remembering and reimagining the rebellious spirit she embodies. Her miseducation is not a jeremiad about how she has been deliberately fed with false information and withheld important knowledge in order to keep her in a subordinate and passive position. On the contrary, it is a vision of the reemergence of a critical and inventive media literacy that, like Anya Major, escapes the forces of control to express disobedient engagement with the media of contemporary society. As such, it challenges the homogenization of media education enforced by creative industries and that education's accompanying

digital folklore
nightmares of participation
internet

definition of a skillful media user in which the Macintosh life-style machine has become an integral part. Beyond standardizations of learning processes and pre-fabricated "student identities," Anya Major's miseducation opens up to an expanded and heterogeneous field of alternative possibilities for becoming an educated media user. It is, in other words, only literally a miseducation from the perspective of the educational principles of mainstream media culture. From the perspective of the exhibition series, it suggests a radical redefinition of what media education is or rather what it can be.

While the educational potential of computer games is often emphasized in discussions about contemporary media culture, computer art in the eyes of the general public is often perceived as too difficult and too strange to learn from. *The Miseducation of Anya Major* questions this perception and argues in favor of art as an educational language with its own set of experiences and forms of knowledge that sidesteps the progressive logic of media development to speculatively explore other, untimely ways of learning, using and developing media. It is language that enables smashing screens of control, neither with a sledgehammer nor with a Luddite incentive, but with conceptual tricks, visual subversions and material hacks that propose liberating reconfigurations of media objects and relations.

The three exhibitions respond to this educational challenge each in their own way. The exhibition *Tools of Distorted Creativity* presents a series of contemporary works that expands the notions of software tools and their affordance of creativity in nonconformist, and even dysfunctional directions. *Imaging with Machine Processes. The Generative Art of Sonia Landy Sheridan*, is a survey exhibition of an artist who experimented with the machines of technological society as instruments of the philosophical mind and artistic imagination from inside educational institutions. Finally, *Evil Media Distribution Centre* by the duo YoHa (Graham Harwood and Matsuko Yokokoji) is an installation that takes its point of departure from the book *Evil Media* (2012) by Matthew Fuller and Andrew Goffey. The installation presents everyday "evil media" objects accompanied by short texts by invited contributors to encourage an expanded notion of media and how it operates on our participatory behavior. The connection between the three exhibitions is the introduction of a media literacy that is not based on the ability to use media the way it is supposed to be used or to be a more accomplished and effective user. The connection is an investigation of media as cultural construct and effect and as the means of envisioning the inventive mutation of such constructs and effects.

The mass culture promoted by the spectacular media society eventually assimilated Anya Major. *The Miseducation of Anya Major* invites visitors to rediscover her example of resistance of uniformity and authority towards the development of rebellious ecological intelligences and eccentric, experimental and truly diverse media environments.

Jacob Lillemose

Is Anya Major in the House?

Drei Ausstellungen über neue Interpretationen der Wirkung, Nutzung und Entwicklung zeitgenössischer Medien

„Was mehr bildet ist am ästhetischsten, und was am ästhetischsten ist, bildet am meisten." Nam June Paik

„Wer lehrt, ohne zu emanzipieren, verdummt." Jacques Rancière

de *The Miseducation of Anya Major* untersucht Fragen zu Wissen, Lernprozessen und Bildung im Kontext zeitgenössischer Medien. Was zählt in diesem Zusammenhang als nützliches Wissen? Und warum soll anderes Wissen unwichtig sein? Was lernen wir? Was sollten wir lernen? Was können wir lernen? Was wollen wir lernen? Innerhalb welcher Rahmenbedingungen findet Bildung statt? Könnte sie auch woanders stattfinden? Wer sind unsere Lehrer? Vertrauen wir ihnen? Gibt es ganz andere Arten von Lehrern? Ist es möglich, ein radikal anderes „Schulsystem" zu erfinden?

Die Ausstellungen suchen nach Antworten auf diese Fragen und machen den berühmten TV-Spot für den ersten Macintosh-Computer zu ihrem Ausgangspunkt, der im Januar 1984 ausgestrahlt wurde. Regie führte Ridley Scott. Er zitiert George Orwells Roman *1984* (1949) und entwirft ein dunkles futuristisches Setting, in dem eine heldenhafte Athletin mit einem Vorschlaghammer in den Händen vorbei an einer Gruppe von Sicherheitsleuten durch einen düsteren Industriekomplex rennt. Nachdem sie durch lange Korridore gelaufen ist, kommt sie in eine große Halle, in der eine Gruppe von Menschen passiv vor einem Bildschirm sitzt und Big Brother lauscht. Kurz bevor die Sicherheitsleute sie erreichen, wirft sie den Vorschlaghammer auf den Bildschirm. Dieser zerspringt in einer Explosion aus Licht, Qualm legt sich auf die Gesichter der schockierten Zuhörer wie eine belebende Kraft aus einer anderen Welt. Der Spot endet mit den Satz: „Am 24. Januar stellt Apple Computer Macintosh vor. Und Sie werden sehen, warum 1984 nicht wie *1984* sein wird."

Anya Major ist der Name der Schauspielerin (geb. 1966), auch im wirklichen Leben ist sie Athletin. Die Ausstellungen beziehen sich auf sie, um den rebellischen Geist ins Gedächtnis zu rufen, den sie verkörpert. Ihre Fehlerziehung (Miseducation) ist kein Klagelied darauf, dass sie absichtlich mit falschen Informationen versorgt und ihr wichtiges Wissen vorenthalten wurde, um sie klein zu halten. Im Gegenteil, es ist die Vision der Rückkehr einer kritischen und kreativen Medienkompetenz, die sich – wie Anya Major – Kontrollmächten entzieht und für eine subversive Auseinandersetzung mit den Medien der Gegenwart steht. Sie stellt die von der Kreativwirtschaft aufgezwungene Homogenisierung der Medienerziehung und die damit einhergehende Definition des fachkundigen Mediennutzers in Frage, in der die **279**

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Is Anya Major in the House?

Macintosh-Lifestyle-Maschinerie fest verankert ist. Fernab von standardisierten Lernprozessen und vorgefertigten „Schüleridentitäten" eröffnet die Fehlerziehung der Anya Major ein weites und heterogenes Feld alternativer Wege zum qualifizierten Mediennutzer. Von Fehlerziehung im wörtlichen Sinn kann nur aus Sicht der Bildungsprinzipien der Mainstream-Medienkultur die Rede sein. Die Ausstellungen hingegen suggerieren eine radikal neue Definition dessen, was Medienerziehung ist oder besser: Was sie sein kann.

Während Diskussionen zur gegenwärtigen Medienkultur immer wieder das didaktische Potenzial von Computerspielen betonen, wird Computerkunst in der öffentlichen Wahrnehmung als zu schwer und zu seltsam betrachtet, als dass man davon lernen könnte. *The Miseducation of Anya Major* kritisiert diese Denkweise und fordert eine Auffassung von Kunst als didaktische Sprache mit eigenen Erfahrungswerten und Wissensformen, die eine lineare Logik medialer Entwicklung ablehnt, um andere Formen des Lernens, des Nutzens und Entwickelns von Medien spekulativ zu erkunden. Es ist eine Sprache, die es ermöglicht, Überwachungsbildschirme nicht mit Vorschlaghammer und Maschinenstürmer-Ehrgeiz zu zerstören, sondern mit konzeptionellen Kniffen, visueller Subversion und materiellen Hacks, die den Weg für die Rekonfiguration von medialen Objekten und Beziehungen frei machen.

Dieser didaktischen Herausforderung begegnen die drei Ausstellungen auf unterschiedliche Weise. *Tools of Distorted Creativity* zeigt eine Reihe zeitgenössischer Werke, die das Verständnis von Softwaretools und ihren Impulsen für die Kreativität in nonkonformistische und sogar dysfunktionale Richtungen ausweiten. *Imaging with Machine Processes. The Generative Art of Sonia Landy Sheridan* ist eine Werkschau einer Künstlerin, die in Bildungsinstitutionen mit den Maschinen der Technologiegesellschaft experimentierte und sie als Instrumente eines philosophischen Geistes und künstlerischer Vorstellungskraft nutzte. Und schließlich präsentiert die Installation *Evil Media Distribution Centre* des Duos YoHa (Graham Harwood und Matsuko Yokokoji), die sich auf das Buch *Evil Media* (2012) von Matthew Fuller und Andrew Goffey bezieht, „böse" Alltagsmedien zusammen mit Texten verschiedener Gastautoren. Sie entwirft ein erweitertes Bild von Medien und ihrer Wirkung auf partizipatorische Verhaltensweisen. Alle drei Ausstellungen führen in eine Art der Medienkompetenz ein, die nicht allein auf der Fähigkeit basiert, Medien wie vorgeschrieben anwenden zu können und so zum kompetenten und effektiven Nutzer zu werden. Das verbindende Element ist die Erforschung von Medien als kulturelle Konstrukte und Reaktionen sowie als Mittel, die Möglichkeit der kreativen Mutation solcher Konstrukte und Reaktionen zu denken.

Die auf Spektakel getrimmte Mediengesellschaft hat Anya Major längst vereinnahmt. *The Miseducation of Anya Major* lädt Besucher dazu ein, ihren Widerstand gegen Gleichförmigkeit und Obrigkeiten wiederzuentdecken.

281

Jacob Lillemose

Tools of Distorted Creativity

get your access here
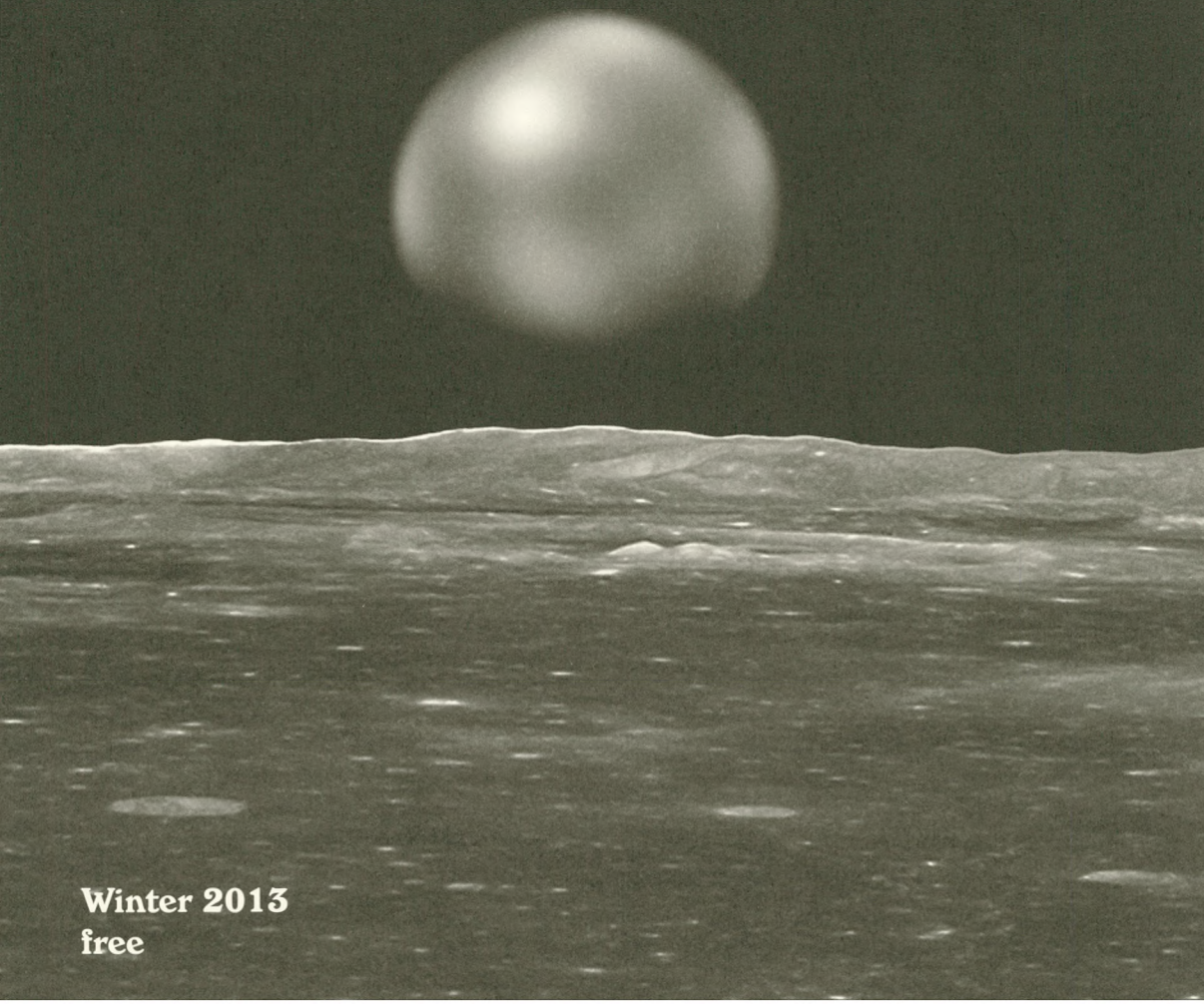
Tools of Distorted Creativity

To a man with a hammer, everything looks like a nail.
– Mark Twain

Software is mind control—get some. – i/o/d

en Through a selection of 12 artists, *Tools of Distorted Creativity* questions the notion of creativity that has been instrumental to the development of the personal computer, from its first stationary instantiations in the 1980s to today's mobile devices. Since its introduction, the personal computer has embodied the dream of the creative machine that allows the user to expand and explore her creative potential, rather than making her a slave of the machine. The personal computer itself is, however, only half of this story about machine-aided creativity. The other and equally important half of the story are the software tools at the user's disposal within the machine environment. Each of these hundreds of thousands of tools presents certain forms of perception, ways of thinking and modes of acting, that in turn activate certain kinds of creativity. So rather than being a general notion, creativity needs to be recognized as a multiplicative and diverse form of practice. Creativity also needs recognition as the source of open potential for tools yet to be invented.

Tools of Distorted Creativity investigates how artists have challenged the paradigmatic notion of creativity introduced by the user-friendly personal computer revolution. The artists present their challenge by producing entirely new tools and modifying or "misusing" tools that are already around. Beyond the normative credo to be creative, the artists in the exhibition rediscover the original rebelliousness

associated with the notion of creativity offered by the personal computer and its tools. They explore creativity as an unexpected and disruptive act opposing its assimilation into the creative industries' processes of cultural smoothening, conformism and standardization. Discarding the prescribed and conventional use (and understanding) of tools, the works engage in an investigative and speculative reflection on the tools and their implied cultural order. The works encourage users to engage in a more undisciplined k.nd of tool use, turning creativity into a critical techno-cultural language. It is a language that refuses the logic of office-speak and rather, like Jimi Hendrix and his handling of the electric guitar, takes its point of departure in experimental sensibilities and intelligences that reinvent the notion and use of the tool for other disobedient expressions and purposes.

In its classroom setting, *Tools of Distorted Creativity* can be seen as a toolbox in the form of an

educational chart, offering visitors the chance to experience the tools first hand and expand the contextualized understanding of them. In the *Extracurricular Material section*, visitors can sit down and browse through videos, texts and images that relate to and expand on the exhibition's theme. At the blackboards next to this section, twice a day, artists and special guests will give a "lecture" for the PowerPoint-less mind.

Mass Storage Device

System Unit

Input Devices

Output Devices

„Für einen Mann mit einem Hammer sieht alles wie ein Nagel aus." Mark Twain

„Software ist Gedankenkontrolle – besorg' dir welche."
i/o/d

de Anhand ausgewählter Arbeiten von 12 Künstlern stellt *Tools of Distorted Creativity* die Vorstellung von Kreativität in Frage, die für die Entwicklung des Personal Computers von der ersten stationären Instanziierung in den 1980er Jahren bis hin zu neuen mobilen Geräten wesentlich war. Seit seiner Einführung verkörperte der Personal Computer den Traum

vom kreativen Apparat, der es dem Nutzer erlaubt, sein kreatives Potenzial zu erweitern und zu erforschen, anstelle ihn zu versklaven. Der Personal Computer allein macht aber nur die halbe Geschichte gerätegestützter Kreativität aus. Der andere, genauso wichtige Teil erzählt von den Softwaretools, die dem Nutzer im Rahmen des Apparats zur Verfügung stehen. Jedes dieser mehrere Hunderttausend Tools steht für Formen der Wahrnehmung oder bestimmte Denk- und Handlungsweisen, die wiederum bestimmte Arten von Kreativität aktivieren. Anstatt die
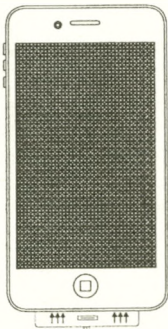
Tools of Distorted Creativity

Vorstellung von Kreativität zu generalisieren, muss sie als Summe diverser Praktiken anerkannt werden, und als Quelle für Tools, die noch erfunden werden müssen.

Tools of Distorted Creativity beschäftigt sich damit, wie Künstler den durch die Nutzerrevolution des Personal Computers eingeführten paradigmatischen Kreativitätsbegriff ad absurdum führen, indem sie ganz neue Tools entwerfen oder welche, die es schon gibt, verändern oder „falsch" benutzen. Fernab des normativen Kreativitätscredos entdecken die Künstler in dieser Ausstellung den rebellischen Geist neu, der mit der vom Personal Computer und seinen Tools ermöglichten Kreativität assoziiert wird. Sie erforschen Kreativität als überraschenden und subversiven Akt, der sich bewusst den Prozessen der Kreativwirtschaft entzieht, die in kultureller

verwerfen, reflektieren die Arbeiten diese Tools und die in ihnen angelegte kulturelle Ordnung auf investigative und spekulative Weise. Sie verwandeln Kreativität in eine kritische techno-kulturelle Sprache und ermutigen die Nutzer dazu, Tools undiszipliniert anzuwenden. Diese Sprache lehnt die Logik der Office-Sprache ab, lässt sich – so wie Jimi Hendrix beim Spielen seiner E-Gitarre – von experimenteller Sensibilität und Intelligenz leiten, und erfindet so die Vorstellung sowie die Anwendung von Tools für unfügsame Ausdrucksweisen und Ziele neu.

In einer Klassenzimmer-Umgebung inszeniert, mutet *Tools of Distorted Creativity* wie eine Toolbox in Form eines Lerndiagramms an, das es Besuchern ermöglicht, die Tools aus erster Hand zu erleben und neu zu verstehen. In der Sektion *Extracurricular Material* können sich Besucher hinsetzen und durch Videos, Texte und Bilder browsen, die das Thema der Ausstellung ergänzen. An den Tafeln direkt daneben halten Künstler und Gastreferenten zweimal täglich Vorträge für den „PowerPoint-less mind".
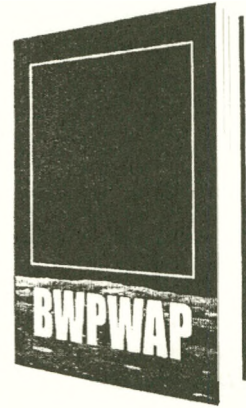
Library of Extracurricular Material

In the Library of Extracurricular Material, you can browse a vast number of links selected by the curator and the artists. The material includes music, videos, texts, software etc. all related to the specific works as well as to the general theme of "tools of distorted creativity."

Input Devices
Mass Storage Device
Output Devices
System Unit

Blackboard Interventions
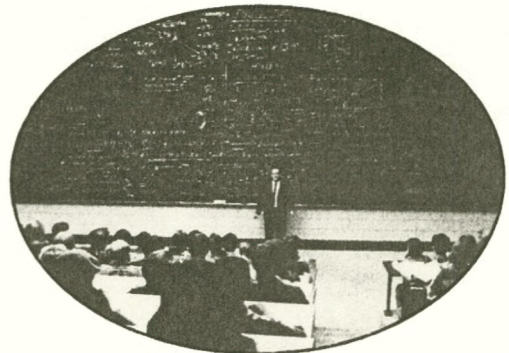
Gleichschaltung, Konformismus und Standardisierung münden. Indem sie die vorgeschriebene und konventionelle Nutzung (und das Verständnis) der Tools

Twice a day, Tools of Distorted Creativity features Blackboard Interventions for the PowerPoint-less mind where artists and other festival participants will miseducate visitors using the old media of chalk on blackboard. The interventions will be announced 10 minutes in advance over the HKW intercom.

285

11

The Miseducation of Anya Major

Pure Flow [mobile edition]
2013
by Katy Connor

Multiplatform GPS software application. Presentation format: Interactive iPad with sound.

Using GPS (Global Positioning System) has become an integrated and ubiquitous part of everyday life in today's networked world. There are stories of people who trust the system too much and get lost or hurt and of its use for surveillance. But in general, it is perceived as an effective tool to help us navigate simple and complex terrain. *Pure Flow [mobile edition]* inverts this use-value by revealing the noise generated between GPS data systems and multiple satellites, 3G networks and Wifi hotspots, as a tangible presence in the

Pure Flow by Katy Connor & Duncan Rowland. Photographer: Bill Leslie.

● URL:http://www.katyconnor.com/
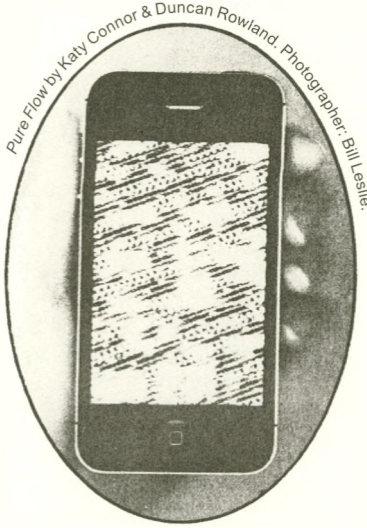
environment. It reflects the instability and fragility of Live signals, passing through cloud cover and urban architecture, absorbed by bodies, reflecting off concrete and refracting through glass. The outcome is a sliver of fluctuating white noise, responding directly to the device's movement and immediate environment (either mobile or fixed). The user can directly manipulate the visual and sonic patterns triggered by fluctuations in data by touching the screen. Hence, the work transforms the GPS system into an instrument of abstraction or into a tool to explore the materiality of noise that is normally reduced to enable user-friendly communication.
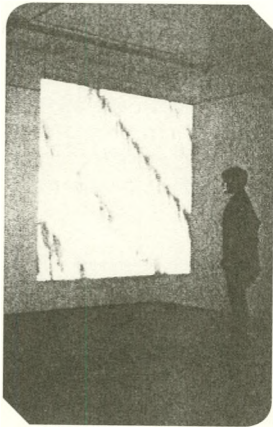
In her ongoing performance series *Violin Power* (1970s-), Steina Vasulka uses the violin as an instrument for the simultaneous generation of image and sound. The violin, recorded using a microphone, is connected to video devices, scan processors, and multikeyers and processes the visual manifestation of the performance in real time, recorded with two video cameras. In 1991, Vasulka began playing a MIDI violin, whose strings control the speed and direction of the video images by means of a MIDI output.

Since the late 1990s, she has integrated a laptop and the open source software
286 Image/ine in her performances.

Suicide Letter Wizard for Microsoft Word
(2000/2013)
by Olga Goriunova

Application for Microsoft Word. Presentation format: A series of software-generated suicide letters by the artist.

Why should text-editing tools only facilitate orderly office work and not existential challenges? *Suicide Letter Wizard for Microsoft Word* is an application—and a piece of software art—written by Olga Goriunova that gives you (the user) the opportunity to create your own suicide note, custom-designed for your needs. Instead of wasting time thinking about how to express your feelings about the cold world we live in, you just follow eight simple steps to the perfect suicide note. The Wizard guides you from the very beginning to help compose the text from letterhead to conclusion and to choose a design that fits your personality when you are

ready to quit and say goodbye to the world of the living.

The application takes an ironic and dark spin on the (in)famous Microsoft Word Letter Wizard that proclaims to "make the user's life easier" by providing prefabricated templates for letter writing. A methodology that connects with the spirit of tactical media and hacks it not only comments on the often absurd processes of standardization of our writing that tools like Word employ, it also counters the happy-go-lucky optimism of the dot com industry by showing that crises are a fundamental part of the "easy" life in computer culture.

● URL: http://runme.org/project/+slwiz/
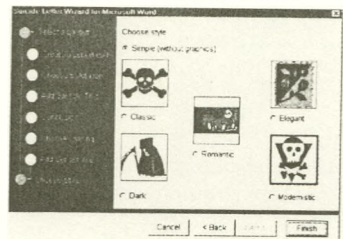
Suicide Letter Wizard for Microsoft Word by Olga Goriunova.

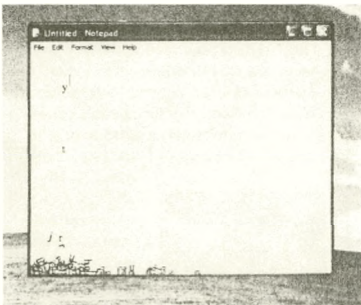# Tools of Distorted Creativity

Desktop (Gravity Edition)
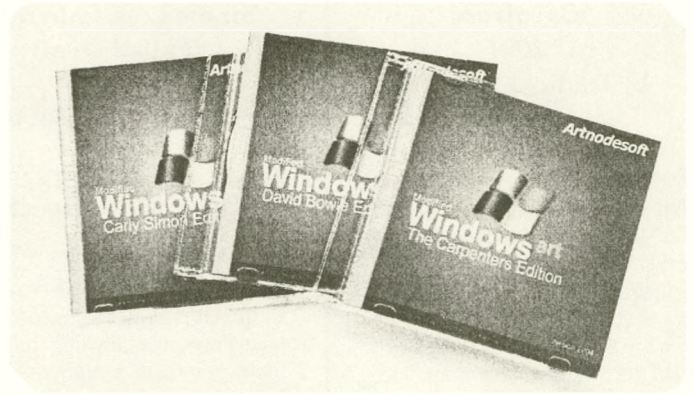### 2007
by Jacob Nielsen

Modification of Windows XP. Presentation format: Interactive rotating screen.

Was the digital space of the personal computer to realize the age-old dream of transcending logic and burdens of corporeal existence? Did it succeed? In *Desktop (Gravity Edition)* by Jacob Nielsen, gravity is back with a vengeance. Instead of remaining fixed on top of the green landscape and blue sky that make up the standard Windows desktop image, the icons of files and applications fall to the ground as you turn the screen, ending up in a messy pile. The appearance of software becomes dependent on hardware in an unexpected way, and the work opposes the narrative of order and rationalization that usually accompanies operating systems to introduce otherwise entropic processes known from the world of physical material. While the interactive aspect of the work is obviously playful, its ridicule of the weightlessness of the digital dream nevertheless reads as a critical vision of software culture. Were the promises of life on the screen just an illusion?

● URL: http://www.udkasse.net/dokumentation/indexhibit/index.php?/project/desktop/

Modified Software by Mogens Jacobsen.

Modified Software
2004
by Mogens Jacobsen

Mixes of bits from the kernel of Windows XP with bits from musical mp3 files. Presentation format: Three CDs containing the David Bowie, Carly Simon and Carpenters editions.

What do you get when you mix bits from the kernel of Microsoft's operational system Windows XP with bits of music by Carly Simon? Answer: A disc than cannot be used on either your computer or your stereo. In other words, a completely useless piece of software—both in terms of utility and entertainment. All bits are equal whether they belong to an operating system or a piece of pop music, and the series *Modified Software* by Mogens Jacobsen uses so-called "dispossessed bits" (digital information out of context) to create a strangely absurd object that turns software against itself beyond common notions of use-value to become a means of artistic expression and philosophical reflection. While we know how to use and consume bits through the Graphical User Interface, *Modified Software* allows no interaction and instead, encourages an investigative approach that questions the conditions of software and the user.

● URL: http://www.mogensjacobsen.dk/showwork.php?pid=4

Modification of Microsoft Word, part of the *Gravity Edition* series by Jacob Nielsen.

Library of Extracurricular Material

For his first solo exhibition in Paris in 1921, Man Ray included an unlisted item that he had constructed that very afternoon of the show's opening: A conventional, continental iron with a row of fourteen tacks glued to the bottom. According to his autobiography, before the opening Man Ray had a drink with the composer Erik Satie and upon leaving the café saw a hardware store, where he bought the iron, glue and nails, and went to the gallery where he made the object on the spot. The work was displayed—and titled—as a gift for the gallery owner, the poet Philippe Soupault. At the end of the day, the work had vanished.

sledgehammer
nightmares of participation
creative industries

287

The Miseducation of Anya Major

Carnivore
2001
by Radical Software Group

Ethernet packet-sniffing software written in Perl. Presentation format: Three "declassified" letters from Radical Software Group members relating to the launch of the software.

On the afternoon of 9/11 the FBI had the Ethernet packet-sniffing system known as "Carnivore," installed with a number of major Internet Service Providers and networks such as America Online and Hotmail. Sensitive to specific keywords, file types and programs in the data traffic of the computer or network, the system enabled effective surveillance of common Internet communication in America. A few months later, Radical Software Group (RSG) introduced *Carnivore*, a Perl script poem in the form of a "free" tool. Technically, the work can perform the same operations as the FBI version. However, RSG Carnivore has no encoded set of rules, i.e. it is not sensitive to specific keywords, file types or programs and allows and encourages users to develop the program toward other critical and experimental ends beyond logics of instrumentalization and control, in addition to what RSG calls "the hero/terrorist dilemma." As a subtle act of reverse engineering and a pointed political statement, it proposes a perception of data surveillance that expands the notion of creativity in the context of open source software and Internet traffic and counters FBI tactics with a challenging artistic vision of data conceptualization, expression and use.

● URL:http://r-s-g.org/carnivore/

288

Carnivore. Declassified Letter. by RSG
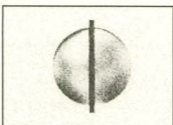
Single Line Labyrinth (Failed Oval)
2013
by Ignacio Uriarte

Drawing made with Microsoft Excel. Presentation format: Print on stretched canvas.

The black and white line drawing by Ignacio Uriate seems to form a highly complex labyrinth, but the tricky geometric pattern actually follows very basic, predetermined rules and evolves from a single circular line made by coloring the cells of an Excel sheet black rather than typing in letters and numbers.Inspired by the creative moments that occur when executing a routine job and drawing from his personal experience from work in the field of business administration, Uriate produces labor-intensive images using the same tools and methods any office employee would use to perform his daily tasks, for example, Excel which is used in offices all over the world to keep things—mostly of a financial nature—in balance and order. With its oval-shape the labyrinth becomes a metaphorical mirror deflecting the Excel logic towards other obsessive and disturbing ends. Rather than making sense of numbers, it is an image of getting lost and—like the office worker at his desk working with the endless number of columns and rows—the feeling that there is no way out.
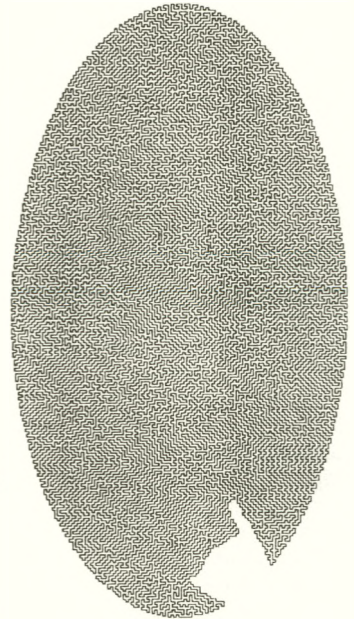
Single Line Labyrinth (Failed Oval) by Ignacio Uriarte.

● URL: http://www.ignaciouriarte.com/

Library of Extracurricular Material

In 1968, Marshall McLuhan—with the help of creative director Jerome Agel and producer John Simon—made an album version of his popular book *The Medium is the Massage: An Inventory of Effects* (1967). Often described as the first "mix tape," the album consists of a pastiche of statements McLuhan made interrupted by other speakers, including people speaking in various phonations and falsettos, discordant sounds and 1960s incidental music. On the album a young girl and an older man say, "First we shape out tools, thereafter our tools shape us." This quote is not in the book.

Tools of Distorted Creativity

ExtraFile
2011/2013
by Kim Asendorf

Image file format software for Mac OS X.
Presentation format: Three live screens
documenting the workings of the different formats.

More than 60 years ago, the International Organization for Standardization (ISO) took control of the newly born world of digital media and basically forced artists to use formats like .jpeg, .png and .tiff when creating images. In 2011, Kim Asendorf rebelled against this rationalization of image file formats that ISO represents. *ExtraFile* looks like a normal image converter for Mac OS X that can open and save most of the common formats, but it actually offers the possibility to save your images in seven "artistic" formats: 4BC (vintage digital), BASCII (1bit format), XFF (base format), CCI (RGB), BLINX (stable recreation), MCF (monochrome) and USPEC (weird and colorful). As a result, the user will have new, corrupted glitch files characterized by colorful and dynamic aesthetics of unpredictability. Working with *ExtraFile* allows artists, or any creative person for that matter, to personalize their works beyond ISO restrictions and make them more exclusive and unique in their imperfection.

● URL: http://extrafile.org/
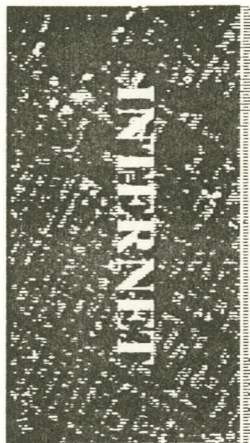
ExtraFile by Kim Asendorf

Signwave
Auto-Illustrator
2000–2002
by Adrian Ward

Vector graphics software for Mac OS X.
Presentation format: Demonstration by
Gareth Foote (2010).

Signwave Auto-Illustrator is a software tool developed by the British programmer and artist Adrian Ward and his company Signwave, for both art circulation and the market.
As the name, interface design and general functions indicate, it is related to the popular and commercially successful Adobe Illustrator. In fact, *Signwave Auto-Illustrator* was conceptualized as a competitive alternative to Adobe Illustrator, but it was also developed as a conceptual artwork to subvert the creative logic of such vector-based graphic programs. In opposition to the familiar and reliable functions in Adobe Illustrator, the functions in Signwave Auto-Illustrator are not only strange, bordering on the nonsensical, but also partly uncontrollable. The software tool more or less autonomously generates various effects of surprise and randomness in the design process. So the challenges and possibilities that *Signwave Auto-Illustrator* presents are to develop methods, sensibilities and vocabularies to negotiate the critical question that the use of any software tool poses, of handing over control during the creative act. *Signwave Auto-Illustrator* did not become mainstream, but its humorous and speculative take on graphic design in the age of software tools is still relevant to imagine what effect its use could have on the creative industries.

● URL: http://swai.signwave.co.uk/
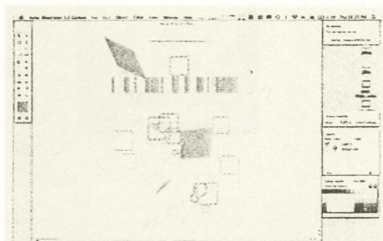
Still from demo video of *Signwave Auto-Illustrator* by
Gareth Foote

sledgehammer
nightmares of participation
creative industries

289

The Miseducation of Anya Major

net.art generator
1999 –
by Cornelia Sollfrank

Networked image-generating software. Presentation format: Image generated with the software (2012) by the artist and the video I Don't Know (2006).

The *net.art generator* is an easy-to-use, multi-layered tool for making artistic images with networked material. By typing in "artist name", "work title" and specifying width (400–1000 pixels), composition (2–8 images) and file extension (gif, jpeg, or png), anyone can create an infinite number of images by clicking on an icon. Cornelia Sollfrank conceived the general concept of the generator, but others did the programming. The material found on the web is not by Sollfrank either. Although the user specifies the parameters, the machine effectuates the actual creation of the images. With this distributed form, the work questions notions of authorship (who is the artist?), copyright (is it legal to use the material?), and creativity (who
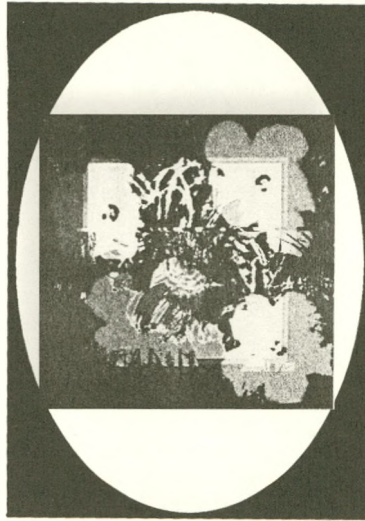
Anonymous Warhol Flowers created with *net.art generator* by Cornelia Sollfrank

creates and how?). It develops further the machine aesthetics Andy Warhol introduced by engaging with the complexities of image making in the age of the Internet as a radically new condition for art. This development results from staging an ambiguous encounter between the artistic possibilities and legal restrictions that this condition presents.

● URL: http://net.art-generator.com/

Cornelia Sollfrank in conversation with Andy Warhol, photo montage (1968/2006).

Scream
2005/2013
by Amy Alexander

Software application for Windows. Presentation format: Video demonstration by the artist.

Scream, a piece of software art for the Windows desktop, programmed by Amy Alexander to react to the frustration and anger users feel when their computer malfunctions or while working with certain programs. Once installed on the computer, the software sits quietly in the application bar in the form of an icon modeled on Edward Munch's famous painting *The Scream*. The moment it detects a human scream, it automatically springs into action and responds by shaking the open windows in an echo of the user's rage. Scream was inspired by the idea that software generally assumes that everything works as intended, and in case of errors or bugs the user quietly and patiently uses the help function. Alexander's software, however, acknowledges human feelings of incompatibility with computers. It encourages users to scream and yell, but not only with regard to the anger felt while using software, but with regard to general feelings of frustration and discontent towards the world as it unfolds on the screen in front of the user.
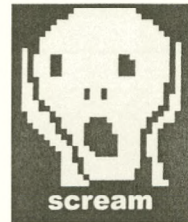
Scream (Logo) by Amy Alexander

● URL: http://amy-alexander.com/projects/artisticactivist-software/scream.html

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Library of Extracurricular Material

At the 1967 Monterey International Pop Festival, Jimi Hendrix put on a now legendary show that ended with an expanded version of the song *Wild Thing*. He introduced the song with a series of wild movements on his Fender Stratocaster to create a feedback effect that was far beyond the song's blues chords. The movements returned and intensified towards the end of the song. After performing an act of lovemaking with the amplifier, he placed the guitar on the stage, poured lighter fluid on it, set it on fire and smashed it to pieces before he left the stage, leaving an audio feedback drone and a stunned crowd behind him.

290 Chip Taylor

Tools of Distorted Creativity

In 1964, at the Sogetsu Art Center in Tokyo, Yoko Ono sat down on the stage motionless. She was dressed in a draped garment. The performance entitled *Cut Piece* invited the audience on stage and gave them the instructions and the means—a pair of scissors—to "cut!" away pieces of the garment to their own liking. The performance lasted until Ono was naked.

ioq3apaint
2002-2003/2013
by Julian Oliver

Quake III intervention. Presentation format: Three prints and live screen.

Whoever said computer games were only for playing? Or, why not use computer games for something other than their intended purpose? In a series of works that began in 2002, Julian Oliver explores the potential of computer games—especially the legendary game Quake which was instrumental to 3D gaming for years—as tools for artistic creation. In the auto-generative software *ioq3apaint*, the most recent manifestation of the series, Oliver uses

X-Devian.
The New Technologies to the People System
2007-2013
by Daniel García Andújar

"Interface hack" of Mac OS X Snow Leopard and Ubuntu desktop version. Presentation format: Promotional material and code graffiti.

X-Devian. The New Technologies to the People System is centered on the fictive operating system *X-Devian*, which is in fact the conceptual repackaging of Ubuntu's latest desktop version (based on Debian GNU/Linux). However, while the work literally distributes an actual piece of free software, it does not simply distribute the source code and functionalities of *X-Devian* as much as the cultural vocabulary, discourses and ideas of free software, operating systems in particular, and free software in general.

The "front end" of *X-Devian* looks like your standard commercial proprietary software—the entire design is an appropriation of Mac OSX Leopard—but behind the seductive surface the content of the system is involved with economics of a rather different kind, namely that of a collective creativity resistant to pre-packaged product thinking and open to all sorts of hacks, continuous speculation and processes of experimentation. As such, the work suggests that the development of aesthetics or even poetics of free software is inherent to an understanding and development of its unique form of creativity and resistance.

● URL:http://x-devian.com/leopard/index.html

the *Quake III* engine to generate a principally endless number of unique images. By integrating bots in the game, which serve as "digital brushes," changes and moves in the game are registered and visualized as graphic marks. The resulting abstractions of stretched time and space subversively recognize the art history of modernist painting,

taking it and the real life imagery of Quake for a spin into a creative maelstrom of hitherto undiscovered, unintended, aesthetic potential.

● URL: http://julianoliver.com/images/projects/ioq3apaint/galleries/
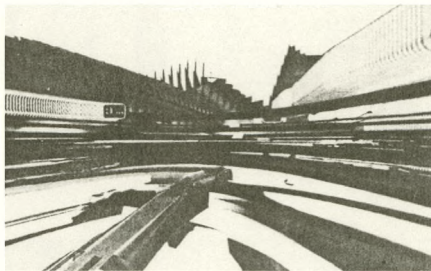
Ioq3aPaint (2010) by Julian Oliver.

291

The Miseducation of Anya Major

Desktop (Gravity Edition)
2007
von Jacob Nielsen

Modifikation von Windows XP. Präsentationsformat: interaktiver, rotierender Bildschirm.

Sollte der digitale Raum des Personal Computers den uralten Traum von der Überwindung der Logik und Bürden der körperlichen Existenz verwirklichen? Hat er es geschafft? In *Desktop (Gravity Edition)* kehrt die Schwerkraft zurück, um sich zu rächen. Anstatt starr in der grünen Landschaft und auf dem blauen Himmel, dem Standard-Desktop-Bild von Windows, zu sitzen, fallen die Icons, Dateien und Applikationen herunter, wenn man den Bildschirm kippt, und formen einen chaotischen Stapel. Die Arbeit führt die Abhängigkeit der Software von der Hardware auf unerwartete Weise vor Augen, widersetzt sich der Narrative von Ordnung und Rationalisierung, die normalerweise mit operativen Systemen einhergeht, und integriert entropische Prozesse, die man aus der physischen Welt kennt. Während der interaktive Aspekt der Arbeit offensichtlich spielerisch ist, liest sich die Ironisierung der Leichtigkeit des digitalen Traums als kritische Vision von Software-Kultur. Waren die Versprechungen des Lebens auf dem Bildschirm vielleicht nur eine Illusion?

● URL: http://www.udkasse.net/dokumentation/indexhibit/index.php?/project/desktop/

Back When Pluto Was a Planet:
a festival displaced in time and space.
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www.transmediale.de/bwpwap

Pure Flow by Katy Connor & Duncan Rowland. Photographer: Bill Leslie.

10

Pure Flow [mobile edition]
2013
von Katy Connor

Multiplattform-GPS-App. Präsentationsformat: iPad, interaktiv mit Sound.

Ein GPS (Global Positioning System) zu benutzen, ist in unserer vernetzten Welt ein fester Bestandteil des Alltags. Es kursieren Geschichten von Leuten, die sich zu sehr auf das System verlassen, sich verirren, sich verletzen oder Opfer von Überwachung werden. Im Allgemeinen wird es aber als effizientes Tool wahrgenommen, das einem dabei hilft, sich in einfachen aber auch in verzweigten Gebieten zurechtzufinden. Die Arbeit *Pure Flow [mobile edition]* unterwandert diesen Nutzwert, indem sie Hintergrundgeräusche, die zwischen dem GPS-Datensystem und diversen Satelliten, 3G-Netzwerken und WiFi-Hotspots erzeugt werden, hörbar und damit zur spürbaren Präsenz in der Umwelt macht. Es verweist auf die Instabilität und Fragilität von Live-Signalen, die durch Wolkendecken und urbane Architekturen brechen, Glas durchdringen, von Körpern absorbiert und von Beton reflektiert werden. Ergebnis ist ein fluktuierendes Rauschen, das direkt auf die Bewegung von Geräten und die unmittelbare (bewegliche oder fixe) Umgebung reagiert. Der User kann die durch die Fluktuation der Daten ausgelösten visuellen und auditiven Muster direkt beeinflussen, indem er den Screen berührt. So verwandelt die Arbeit das GPS-System in ein Abstraktionsinstrument oder ein Tool, das die normalerweise zugunsten der userfreundlichen Kommunikation reduzierte Materialität untersucht.

● URL:http://www.katyconnor.com/
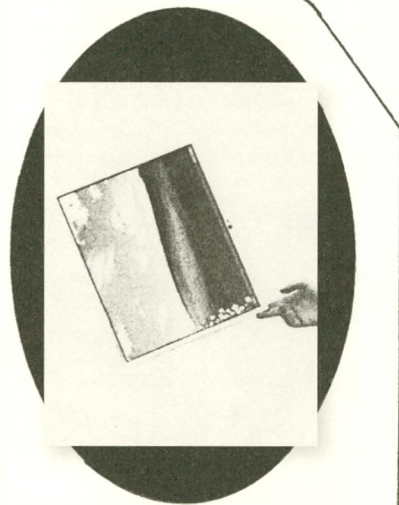
Desktop (Gravity Edition) von Jacob Nielsen. Photographer: Malene Nors Tardrup

Tools of Distorted Creativity

Suicide Letter Wizard for Microsoft Word
2000/2013
### von Olga Goriunova

Anwendung für Microsoft Word. Präsentationsformat: von der Künstlerin generierte Abschiedsbriefe.

Warum sollten Textverarbeitungstools lediglich die Office-Arbeit erleichtern und nicht auch existentielle Herausforderungen bieten? Die von Olga Goriunova programmierte Applikation und Softwarekunst-Arbeit *Suicide Letter Wizard for Microsoft Word* ermöglicht es dem User, einen maßgeschneiderten Abschiedsbrief zu verfassen. Anstatt lange darüber nachzudenken, wie man seine Gefühle gegenüber dieser kalten Welt, in der wir leben, ausdrücken könnte, führen acht einfache Schritte zum perfekten Abschiedsbrief. Der Wizard hilft dabei, den Text vom Briefkopf bis zur Abschlussformel zu gestalten, und unterstützt den User bei der Wahl eines Designs, das im Moment des Lossagens von der Welt der Lebenden am besten zur Persönlichkeit passt.Die Applikation ist eine ironische und dunkle Antwort auf den berühmten Microsoft-Word-Letter-Wizard, der verkündet, dass er „das Leben des Users einfacher mache", indem er vorgefertigte Templates für das Briefeschreiben anbietet. Die Arbeit knüpft an den Geist von Tactical Media und Hacks an, kommentiert die oft absurden Standardisierungsprozesse, die Tools wie Word einführen, und widersetzt sich dem sorgenfreien Optimismus der Dot-Com-Industrie, indem sie zeigt, dass Krisen ein elementarer Teil des „einfachen" Lebens in einer Computer-Kultur sind.

● URL: http://runme.org/project/+slwiz/
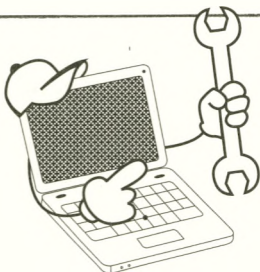
Know your tools!
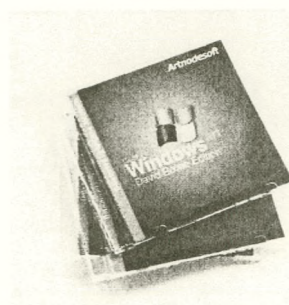
Modified Software von Mogens Jacobsen.

Modified Software
2004
von Mogens Jacobsen

Mixe von Teilen des Windows XP-Kernels und Teilen aus MP3-Musikdateien. Präsentationsformat: drei CDs mit Editionen zu David Bowie, Carly Simon und den Carpenters.

Was kommt dabei heraus, wenn man Stückchen des Kerns des Betriebssystems Windows XP von Microsoft mit Teilen der Musik von Carly Simon vermischt? Daten, die man weder auf dem Computer noch in der Stereoanlage abspielen kann. Mit anderen Worten: ein sowohl in Bezug auf Brauchbarkeit also auch auf Unterhaltung völlig nutzloses Stück Software. Die Serie *Modified Software* von Mogens Jacobsen behandelt Teile des Betriebssystems und

der Popmusik gleichwertig und nutzt sogenannte „enteignete Stückchen (Bits)", also digitale Information außerhalb des ursprünglichen Kontexts, um ein seltsam absurdes Objekt zu erschaffen, das Software fernab gängiger Vorstellungen von Gebrauchswert gegen sich selbst verwendet und zum Mittel künstlerischen Ausdrucks und philosophischer Reflexion wird. Wir wissen, wie wir Bits mit grafischen User-Interfaces anwenden und konsumieren, doch *Modified Software* lässt keine Interaktion zu. Stattdessen regt die Software eine erforschende Herangehensweise an, die Bedingungen von Software und User in Frage stellt.

● URL: http://www.mogensjacobsen.dk/showwork.php?pid=4

Library of Extracurricular Material

When color copying first became accessible to the average user in the late 1970s it introduced a new easy-to-use means to counterfeit money. It became even easier and more accurate with the first digital color laser copier in 1986 but by then the police were aware of the issue and all machine had installed a money recognition software to prevent the copying of bank notes. Hence, when in 1999 artist Klaus Urbons did a series of copies of Deutsche Mark notes they all came out completely black. Recently Urbons tried to copy another series of Euro notes on the Konica-Minolta C451 with another "distorted" result and a dialog box saying "copying this original is illegal."
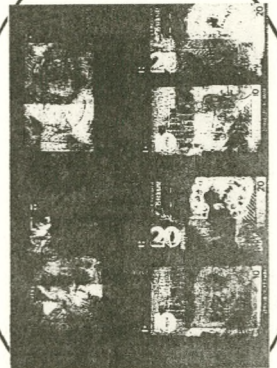
craftmanship
interface materiality
digital desperation

293

The Miseducation of Anya Major

In the call for the second edition of The International Browser Day (1998–2002), organizers expressed their ambitions in the following terms: "As a separate application for PC or Mac, the browser no longer seems to matter. Who will remember Netscape in a few net.years, after their sell-out to AOL and the simmering open source Godzilla project? But that is all corporate policy. It is hard to keep up with all the mergers these days. The Browersday is about something else. Its assumption may be as naive as radical: Design does matter. Get over the general discontent over the primitive screens, let your imagination speak and show the world your wildest electronic fantasies."

Back in 1971, Cap'n Crunch cereal gave away a plastic whistle called the Captain Crunch whistle. A group of people known as "phone phreaks" quickly learned that blowing the whistle, which made a 2600 Hz tone, could be used to make free, long-distance phone calls. Thus the group began to playfully explore the phone system technically and socially. The sound of a whistle mimics one used by the phone company's switching equipment used at the time. The 2600 Hz tone signaled to the AT&T long lines that a trunk line was ready and available to route a new call. The most notorious of these "phreaks" was John Draper, also known simply as "Cap'n Crunch."

Signwave Auto-Illustrator
2000 – 2002
von Adrian Ward

● URL: http://swai.signwave.co.uk/
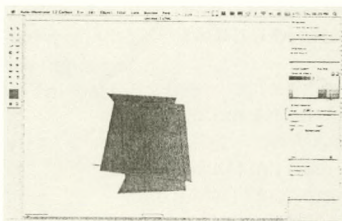
Still from demo video of *Signwave Auto-Illustrator* by Gareth Foote

**Vektorgrafik-Software für Mac OS X.
Präsentationsformat: Demo-Video von Gareth Foote (2010).**

Der britische Programmierer und Künstler Adrian Ward hat die Software *Signwave Auto-Illustrator* zusammen mit seiner Firma Signwave entwickelt. Sie ist gleichzeitig Kunstwerk und Marktprodukt. Wie der Name, das Interface-Design und die Werkzeuge suggerieren, lehnt sich die Software an das beliebte und kommerziell erfolgreiche Programm Adobe Illustrator an. Ursprünglich war *Signwave Auto-Illustrator* als Markt-Alternative zu Adobe Illustrator geplant, entwickelte sich dann aber auch zu einem Stück Konzeptkunst, das die kreative Logik vektorbasierter Grafikprogramme untergräbt. Im Gegensatz zu den vertrauten und verlässlichen Werkzeugen von Adobe Illustrator

294

sind die Funktionen von *Signwave Auto-Illustrator* nicht nur bizarr, am Rande der Unsinnigkeit, sondern teilweise auch nicht kontrollierbar. Die Software produziert im Designprozess mehr oder weniger autonom verschiedene Überraschungseffekte und zufällige Ergebnisse. *Signwave Auto-Illustrator* steht für die Möglichkeit, Methoden, Sensibilitäten und Grammatiken zu entwickeln, um damit den kritischen Zustand des Gebrauchs einer Software zu beleuchten: Während des kreativen Akts wird die Kontrolle abgegeben. *Signwave Auto-Illustrator* wurde keine Mainstream-Software. Dennoch ist es ergiebig sich vorzustellen, wie die Anwendung auf die Kreativindustrie wirken könnte.
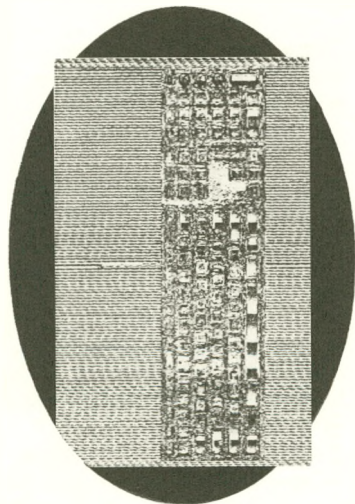
Carnivore
2001
von der Radical Software Group

Ethernet-Packet-Sniffing-Software, entwickelt mit Perl. Präsentationsformat: drei erstmals veröffentlichte Briefe zum Launch der Software von Mitgliedern der Radical Software Group.

Am Nachmittag des 11. Septembers 2001 installierte das FBI das als *Carnivore* bekannte Packet-Sniffing-System bei einer Reihe von großen Internetanbietern und Netzwerken wie America Online und Hotmail. Das System erkennt Keywords, Dateitypen und Programme im Datenfluss von Computern oder Netzwerken und ermöglicht eine umfassende Überwachung der alltäglichen Internetkommunikation in den USA. Wenige Monate später stellte die Radical Software Group (RSG) *Carnivore* vor, ein Perl-Skript-Gedicht in Form eines „freien" Tools. Technisch kann die Arbeit die gleichen Operationen wie die Version des FBI ausführen. Allerdings folgt *Carnivore* keinem codierten Regel-Set, es reagiert zum Beispiel nicht auf bestimmte Keywords, Dateitypen oder Programme. *Carnivore* regt User dazu an, es für kritische oder experimentelle Ziele weiterzuentwickeln, fernab der Logik von Instrumentalisierung und Kontrolle, zusätzlich zu dem, was RSG „das Helden-/Terroristen-Dilemma" nennt. Als subtiler Akt des Reverse Engineering und pointiertes politisches Statement regt das Projekt eine Wahrnehmung der Datenüberwachung an, welche die Vorstellung von Kreativität im Kontext von Open-Source-Software und Internet-Traffic erweitert und den FBI-Taktiken eine künstlerische Vision der Konzeptualisierung, des Ausdrucks und des Gebrauchs von Daten entgegensetzt.

● URL:http://r-s-g.org/carnivore/

13

ExtraFile
2011/2013
von Kim Asendorf

Bilddaten-Software für Mac OS X. Präsentations-format: Dokumentation der Funktionsweise der verschiedenen Formate auf drei Live-Bildschirmen.

Vor über 60 Jahren übernahm die Internationale Organisation für Normung (ISO) die Kontrolle über die neu geborene Welt der digitalen Medien und zwang Künstler buchstäb-lich, beim Kreieren von Bildern Formate wie .jpeg, .png oder .tiff zu benutzen. Im Jahr 2011 rebellierte Kim Asendorf gegen diese von der ISO repräsentier-ten Rationalisierung von Bild-Dateien. *ExtraFile* sieht wie ein Bildkonvertie-rungstool für Mac OS X aus, das die meisten gängigen Formate öffnen und speichern kann, bietet aber die Möglichkeit, Bilder in sieben „künstleri-schen" Formaten abzuspeichern: 4BC (klassisch-digital), BASCII (1-Bit-Format), XFF (Datenbankfor-mat), CCI (RGB), BLINX (stabile Wiederherstellung), MCF (monochrom) und USPEC (eigenartig und bunt). Heraus kommen neue, defekte Glitch-Dateien, unvorhersehbare Ergebnisse, eine bunte und dynamische Ästhetik. *ExtraFile* erlaubt es Künstlern oder anderen Kreativen, ihre Arbeiten außerhalb der ISO-Restriktionen zu persona-lisieren, sie weniger perfekt und so auch einzigartiger zu machen.

● URL: http://extrafile.org/

ExtraFile von Kim Asendorf

Single Line Labyrinth
(Failed Oval)
2013
von Ignacio Uriarte

Zeichnung, angefertigt mit Microsoft Excel. Präsentationsformat: Druck auf Leinwand.

Die schwarzweiße Linienzeichnung von Ignacio Uriarte scheint ein komplexes Labyrinth zu zeigen, doch das gewitzte geometrische Muster folgt basischen, vorher festgelegten Regeln und entfaltet sich ausgehend von einer einzigen mäandernden Linie, die über das ganze Blatt einer Excel-Datei verläuft. Inspiriert von den kreativen Momenten bei der Routinearbeit – Uriarte hat selbst im betriebswirtschaftlichen Bereich gearbeitet und schöpft aus seiner Erfahrung – schafft der Künstler arbeitsintensive Bilder. Dafür benutzt er die gleichen Tools und Methoden wie jeder Büroangestellte bei der täglichen Arbeit, Excel etwa, das in Büros auf der ganzen Welt zum Einsatz kommt, um Angelegenheiten, meist finanzieller Natur, in Ordnung zu halten. Durch seine Form wird das Labyrinth zum metaphorischen Spiegel, der aus der Excel-Logik obsessive und verstörende Schlüsse zieht. Anstatt Zahlen in einen Sinnzusammenhang zu bringen, schafft die Arbeit ein Bild der Orientierungslosigkeit und vermittelt das Gefühl, hier nicht rauszukommen – so geht es bestimmt auch einigen Büroangestellten, wenn sie mit nicht enden wollenden Zahlen, Spalten und Zeilen hantieren.

● URL: http://www.ignaciouriarte.com/
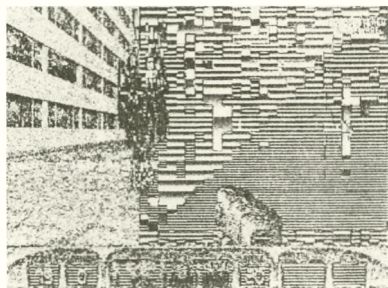
craftmanship
interface materiality
digital desperation
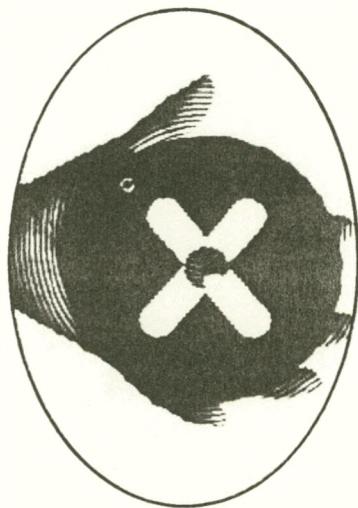
295

The Miseducation of Anya Major

Scream
2005/2013
von Amy Alexander

Software für Windows.
Präsentationsformat: Demo-Video der Künstlerin.

Die Arbeit *Scream* von Amy Alexander, Softwarekunst für den Windows-Desktop, entstand als Reaktion auf die Frustration und die Wut, die in Usern aufwallen, wenn ihr Computer nicht funktioniert oder sie mit bestimmten Programmen arbeiten. Ist sie auf dem Computer installiert, sitzt das Software-Icon, das Edvard Munchs berühmtes Gemälde *Der Schrei* zeigt, reglos in der Application Bar. Sobald ein Schrei erklingt, wird die Software automatisch aktiviert und schüttelt die offenen Fenster als Echo auf die Wut des Users. *Scream* ist von der Vorstellung inspiriert, Software funktioniere immer so wie beabsichtigt und User würden, falls doch mal Fehler oder Bugs auftreten, ruhig und geduldig die Hilfe-Funktion benutzen. Alexanders Software erkennt das menschliche Gefühl der Inkompatibilität mit dem Computer an und ermutigt User dazu, zu schreien – und zwar nicht nur wegen des Ärgers, der sich beim Nutzen einer Software breitmacht, sondern auch bei allgemeiner Frustration und Unzufriedenheit.

● URL: http://amy-alexander.com/projects/artisticactivist-software/scream.html

X-Devian.
The New Technologies to the People System
2007 – 2013
von Daniel García Andújar

„Interface-Hack" von Mac OS X Snow Leopard und der Ubuntu-Desktop-Version. Präsentationsformat: Promotion-Material und Code-Graffiti.

X-Devian by Daniel Garcia Andújar

X-Devian. The New Technologies to the People System dreht sich um das fiktive Betriebssystem *X-Devian,* das im Grunde eine konzeptuelle Adaption der neuesten Desktop-Version von Ubuntu ist (auf Basis von Debian GNU/Linux). Mit dieser Arbeit verbreitet der Künstler faktisch kostenlose Software. Dabei geht es aber nicht nur um den Quellcode und die Funktionen von *X-Devian*, sondern vielmehr um das kulturelle Vokabular, die Diskurse und Ideen zu kostenloser Software allgemein, insbesondere zu kostenfreien Betriebssystemen. Das „front end" von *X-Devian* sieht aus wie eine kommerzielle Standard-Software – das ganze Design ist eine Aneignung von Mac OS X Leopard – doch hinter der verführerischen Oberfläche steckt ein Inhalt, der einer ganz anderen ökonomischen Logik folgt. Nämlich der einer kollektiven Kreativität, die sich vorfabriziertem Produktdenken widersetzt und für alle möglichen Hacks, Spekulationen und Prozesse des Experimentierens offen ist. Die Arbeit legt nahe, dass die Entwicklung einer Ästhetik oder sogar Poetik kostenloser Software grundlegend für ein Verständnis der mit ihr verknüpften einzigartigen Formen von Kreativität und Widerstand ist.
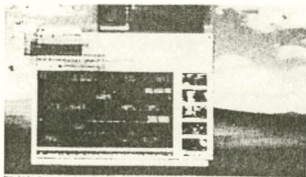
Scream (Screenshot) by Amy Alexander

● URL:http://x-devian.com/leopard/index.html

Besides the famous 1984 commercial that introduced the Macintosh, Apple also produced a 9-minute in-house spin-off entitled *1944*. Set as a re-enactment of D-Day where Apple invades and eventually frees the "continent of oppression." Users sit like zombies in front of their computers, and the video features IBM as the enemy, Steve Jobs as Franklin D. Roosevelt and the Macintosh as "the most powerful weapon on earth." Unlike the official release, this version begins with the following announcement: "On January 24, 1984, Apple Computer introduced Macintosh. And we saw why 1984 was like ... 1944."

On January 24th, 1984,
Apple Computer introduced
Macintosh.

And we saw why 1984
was like . . .
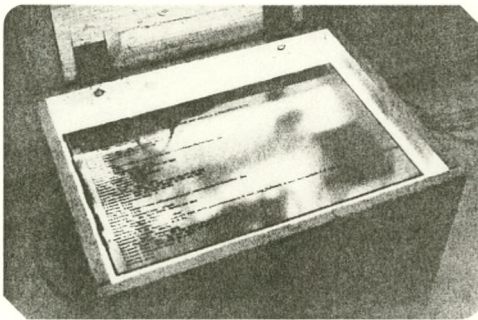
296

Tools of Distorted Creativity

net.art generator
1999 –
von Cornelia Sollfrank

ioq3apaint
2002 – 2003/2013
von Julian Oliver

Bildgenerierende Internet-Software. Präsentationsformat: von der Künstlerin mit der Software generierte Bilder (2012) und das Video I Don't Know (2006).

Der *net.art generator* ist ein einfach anzuwendendes, vielschichtiges Tool für die Herstellung künstlerischer Bilder aus Netzmaterial. Jeder kann eine unbegrenzte Zahl an Bildern generieren, indem er auf ein Icon klickt, Angaben zum Namen des Künstlers und zum Namen des Werks macht, eine bestimmte Weite (400 – 1.000 Pixel), eine Komposition (zwei bis acht Bilder) und die Dateiart (gif, jpeg oder png) eingibt. Cornelia Sollfrank entwickelte das Konzept des Generators, andere übernahmen das Programmieren. Auch das Material aus dem Netz stammt nicht von Sollfrank.

Obwohl der User Parameter festlegt, übernimmt die Maschine das eigentliche Kreieren der Bilder. Durch ihre dezentrierte Form stellt die Arbeit Vorstellungen von Autorschaft (Wer ist der Künstler?), Urheberrecht (Ist es legal, das Material zu benutzen?) und Kreativität (Wer kreiert und was kreiert er?) in Frage. Die Arbeit entwickelt die maschinelle Ästhetik weiter, die Andy Warhol einführte, indem sie sich mit der Komplexität des Bilderschaffens im Zeitalter des Internets als radikal neue Bedingung von Kunst auseinandersetzt. Diese Entwicklung resultiert aus einer inszenierten und doppeldeutigen Begegnung von künstlerischen Möglichkeiten und legalen Restriktionen, die diese Bedingung ausmacht.

● URL: http://net.art-generator.com/

Ioq3aPaint (2010) by Julian Oliver.

Quake III-Intervention. Präsentationsformat: drei Drucke und Live-Bildschirm.

Wer sagt, Computerspiele seien nur zum Spielen da? Warum sollte man Computerspiele nicht für etwas anderes als den beabsichtigten Zweck nutzen? Seit 2002 untersucht Julian Oliver in einer Werkserie das Potenzial von Computerspielen, vor allem das des legendären, im Bereich der 3D-Spiele jahrelang führenden Spiels Quake, für das künstlerische Schaffen. In der autogenerativen Software *ioq3apaint*, die jüngste Arbeit der Serie, nutzt Oliver die *Quake III*-Engine, um eine prinzipiell unbegrenzte Zahl einzigartiger Bilder zu kreieren. Indem er Bots in das Spiel integriert, die als „digitale Bürsten" fungieren, werden Veränderungen und Bewegungen im Spiel registriert und grafisch visualisiert. Die dabei entstehenden Abstraktionen von gedehnter Zeit und ausgeweitetem Raum spielen auf subversive Weise auf die Geschichte der modernen Malerei an und überführen diese Ästhetik zusammen mit den realistischen Bildwelten von Quake in einen Strudel aus noch unentdecktem ästhetischen Potenzial.

● URL: http://julianoliver.com/images/projects/ioq3apaint/galleries/

net.art generator machine (2008/09) von Cornelia Sollfrank. ZKM (Zentrum für Kunst und Medientechnologie Karlsruhe) Photo: Nina Wenhart.

Library of Extracurricular Material

Definition of tool from Oxford English Dictionary
noun
1. a device or implement, especially one held in the hand, used to carry out a particular function: gardening tools
a thing used to help perform a job: computers are an essential tool
the ability to write clearly is a tool of the trade
a person used or exploited by another: the beautiful Estella is Miss Havisham's tool
Computing a piece of software that carries out a particular function, typically creating or modifying another program.
2. a distinct design in the tooling of a book: a small stamp or roller used to make a tooled design.
 vulgar slang a man's penis.
a stupid, irritating, or contemptible man: that guy is such a tool
Origin:
Old English tōl, from a Germanic base meaning 'prepare'; compare with taw.

Right side image:

Object No.:	MIS.2004.84.327
Title:	Hand and Wrinkles #1
Object Date:	1974

Machines:	3M VQC
Process:	Hand pressed onto a 3M VQC white blank paper, then wrinkling the top of that paper, and finally passing the wrinkled paper, with the not visible hand print on it, through the 3M VQC copier with 3M Color-in-Color toner in the VQC.

Imaging with Machine Processes

The Generative Art of
Sonia Landy Sheridan

Imaging with Machine Processes

The Generative Art of Sonia Landy Sheridan

*Our primary concern is the creative development and application
of technology to human need.* – Sonia Landy Sheridan on the Generative Systems program
that she founded in 1970 at the School of the Art Institute of Chicago, 1976

*… give the students a range of experience, from the artist's vantage point in
re-examining energy for imaging manually, mechanically, electronically
and photonically … and to pull apart and examine dozens of communication machines.*
– Sonia Landy Sheridan on Generative Systems classes, 1990

*Make 5 images a day for 19 years and you have 34,675 images stashed here and there
and everywhere.* – Sonia Landy Sheridan on Generative Systems Facebook page,
November 4, 2012

en Ever since Sonia Landy Sheridan (b. 1925) first got her hands on new communica-
tion technologies in the late 1960s, she has playfully interacted and critically en-
gaged with them to permit the imagination to develop alternate forms of both aes-
thetic beauty and philosophical depth. *Imaging with Machine Processes. The
Generative Art of Sonia Landy Sheridan*—her first solo exhibition in Europe—
presents a wide variety of material relating to this manifold, extensive and truly
unique line of work. From early consumer electronic devices such as Thermo-Fax
and the industrial 3M Color-in-Color photocopier, to software tools like EASEL,
Lumena, Vango and Adobe Photoshop, Sheridan has experimented with machine
processes to openly explore their generative capabilities for imaging beyond the pol-
itics of instrumental reason. Like a hacker or glitch artist *avant la lettre*, she has
used "bugs" and unintentional effects produced by the machines to demythologize
their authority and appropriate them for insubordinate expressions of artistic inven-
tion, essentially proposing a radical new perspective for the development of technol-
ogy and of technological society.

The exhibition combines historical works and documents with contemporary
300 objects and prints. The breadth of exhibited work shows the continuity in

Imaging with Machine Processes

Sheridan's art in terms of method and concerns, as well as its receptiveness to continual and dynamic change in the interrelationship between technology, social conditions and art.

The exhibition also emphasizes Sheridan's strong involvement in education and her challenging vision of teaching within institutional frameworks, in particular the Generative Systems program she set up and ran throughout the 1970s. In addition to film and photo material documenting this involvement, on every day of the festival a blackboard features a quote Sheridan posts that same day on the Generative Systems Facebook page.   Jacob Lillemose
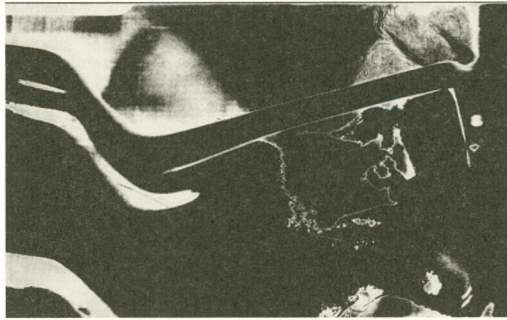
Sonia through Sonia in Time (1974)

„Unser wichtigstes Anliegen ist es, Technologie kreativ weiterzuentwickeln und sie für die Befriedigung menschlicher Bedürfnisse anzuwenden."
Sonia Landy Sheridan über das Programm *Generative Systems*,
das sie 1970 an der Hochschule des Art Institute of Chicago gründete, 1976

„(...) ermöglicht Studenten ein Spektrum an künstlerischer Erfahrung in der Erkundung von Energie für die manuelle, mechanische, elektronische und fotonische Erzeugung von Bildern (...) und lasst sie Dutzende von Kommunikationsapparaten auseinanderbauen und untersuchen." Sonia Landy Sheridan über den
Generative Systems-Unterricht, 1990

„Mache 19 Jahre lang jeden Tag fünf Bilder, dann wirst du hier und da und überall verteilt 34.675 Bilder haben." Sonia Landy Sheridan auf der Facebook-Seite von
Generative Systems, 4. November 2012

de Seit Sonia Landy Sheridan (geb. 1925) in den 1960er Jahren mit neuen Kommunikationstechnologien in Kontakt kam, nutzte die Künstlerin sie spielerisch und setzte sich kritisch mit ihnen auseinander, um wechselnde Formen von **301**

ästhetischer Schönheit und philosophischer Tiefe zu kreieren. *Imaging with Machine Processes. The Generative Art of Sonia Landy Sheridan* – ihre erste Einzelausstellung in Europa – gibt mit einer ganzen Bandbreite an Material Einblick in ihr großes, facettenreiches und wirklich einzigartiges Werk. Sheridan experimentierte mit maschinellen Prozessen, angefangen bei frühen elektronischen Geräten für den Haus- und Bürogebrauch wie Thermo-Fax oder dem Farbkopierer 3M Color-in-Color bis hin zu Softwaretools wie Easel, Lumena, Vango und Adobe Photoshop, um sie über die Politik instrumenteller Vernunft hinaus offen auf ihr generatives Potenzial für das Kreieren von Bildern hin zu untersuchen. Wie eine Hacker- oder Glitch-Künstlerin avant la lettre nutzte sie „Bugs" und von Maschinen zufällig produzierte Effekte, um deren Autorität zu entmythologisieren und sie sich für eine subversive Ausdrucksweise künstlerischer Kreativität anzueignen. So bot sie eine radikal neue Sicht auf die Entwicklung von Technologien und die Technologie-Gesellschaft.

Neben älteren Arbeiten und Dokumenten präsentiert die Ausstellung auch neue Objekte und Drucke. Das weite Spektrum offenbart die methodische und inhaltliche Kontinuität von Sheridans Werk und ihre Offenheit für den fortwährenden dynamischen Wandel der Beziehungen zwischen Technologie, sozialen Bedingungen und Kunst.

Darüber hinaus beleuchtet die Ausstellung Sheridans Engagement für die Bildung und ihr visionäres Verständnis der Lehre innerhalb institutioneller Rahmen und stellt das Lehrprogramm *Generative Systems* vor, das sie in den 1970er Jahren entwickelte und leitete. Besucher können Film- und Fotomaterial sichten, das dieses Engagement dokumentiert. Auf einer Tafel ist täglich ein von Sheridan an diesem Tag auf der Facebook-Seite von *Generative Systems* gepostetes Zitat zu lesen.

Jacob Lillemose

302

Imaging with Machine Processes

Generative Systems
By Sonia Landy Sheridan

Every push of a button, every press by hand, every type of a key, every match burn is a moment in time. High-speed equipment permits the accumulation of hundreds of moments in the span of minutes or seconds. As fire burns instantly, so thermal images are made in seconds. Wires and fiber optics transmit information long distances in minutes. From the state of *think it-have it* we have moved to the state of *have it- think about it*. The age of the original is here. Each moment is unique, no two are exactly alike. A reproduction for everyone is metamorphosed into an original for everyone.

For over a decade Generative Systems faculty and students have been studying the positive and negative implications of relative speed on art. It has raised an entirely new set of conditions for the continuous-running, stopped-time, 2-3D tactile systems. Thermography, electrostatics, magnetics, photography, accoustical graphics, transmission and much more are all interrelated with past and present fields of art. We try to keep the whole systems functioning, while individuals explore in depth. Slow and fast, private and public, old and new, positive and negative, on and off, inner and outer, east and west, north and south – such contradictions are characteristic of Generative Systems.

Like Graham Peck in his book on China *Two Kinds of Time* , we look both at the river moving toward us (as in the East) arid to where the river is flowing ahead (as in the West). We move in two kinds of time.

GENERATIVE SYSTEMS
The process

Manual, Mechanical and Electronic Time Systems	Machines owned by the Generative Systems Department of the School of the Art Institute of Chicago
Slow-Fast, Input-Output, Stopped-Time, Continuous Time, Transmission, 2 or 3 Dimensional tactile Products: paper, cloth, ceramics, plastics, metals, wood	Any or all interactive with drawing, painting, print-making, ceramics, weaving, textiles, sculpture, performance, film
CHEMICAL	**BASICALLY THERMAL**
LIGHT	**BASICALLY ELECTROSTATIC**
SOUND	**MAGNETIC**
ELECTROSTATIC	**SOUND**
AIR	**LIGHT**
THERMAL	**TRANSMISSION**
TRANSMISSION	**COMPUTERS**
MAGNETIC	

HOMOGRAPHICS
The product

light hand pressure electrostatics interactive systems transmission flow thermography fire progression vibration hand artist-scientist progression color light private sound vibration magnetic generative systems old-new public private interactive systems generative systems process 1 and 2 homography electrostatics hand pressure flow fire thermography product process holistic inner-outer slow-fast East-West on-off transmission progression teach-learn hand-machine **303**

Object No.:	MIS.2004.84.581
Title:	Flowers #5
Object Date:	1976

Machines:	3M Color-In-Color
Process:	Flowers covered with aluminum
	foil placed on Color-in-Color I platen
	and programmed for two runs of
	yellow,magenta and cyan.

304

Object No.:	MIS.2004.84.565
Title:	The Magic Finger (Self Portrait with Pointing Finger)
Object Date:	1970

Machines:	3M Color-In-Color I
Process:	The hand was placed on the copier platen during all three yellow, magenta and cyan cycles while during the cyan cycle only the head was placed on the copier.

306

32

307

33

Object No.:	MIS.2004.84.519
Title:	"Becoming"
Object Date:	1982/late 1990's
Machines:	Cromemco Z 2D with CAT 4 graphics computer,
	EASEL prototype software by John Dunn,
	b/w surveillance camera, Photoshop on Dell PC computer
Process:	A 1982 self-portrait manipulated in almost 20 years later using
	Photoshop to tell a different story about transformation and
	change through time.

308
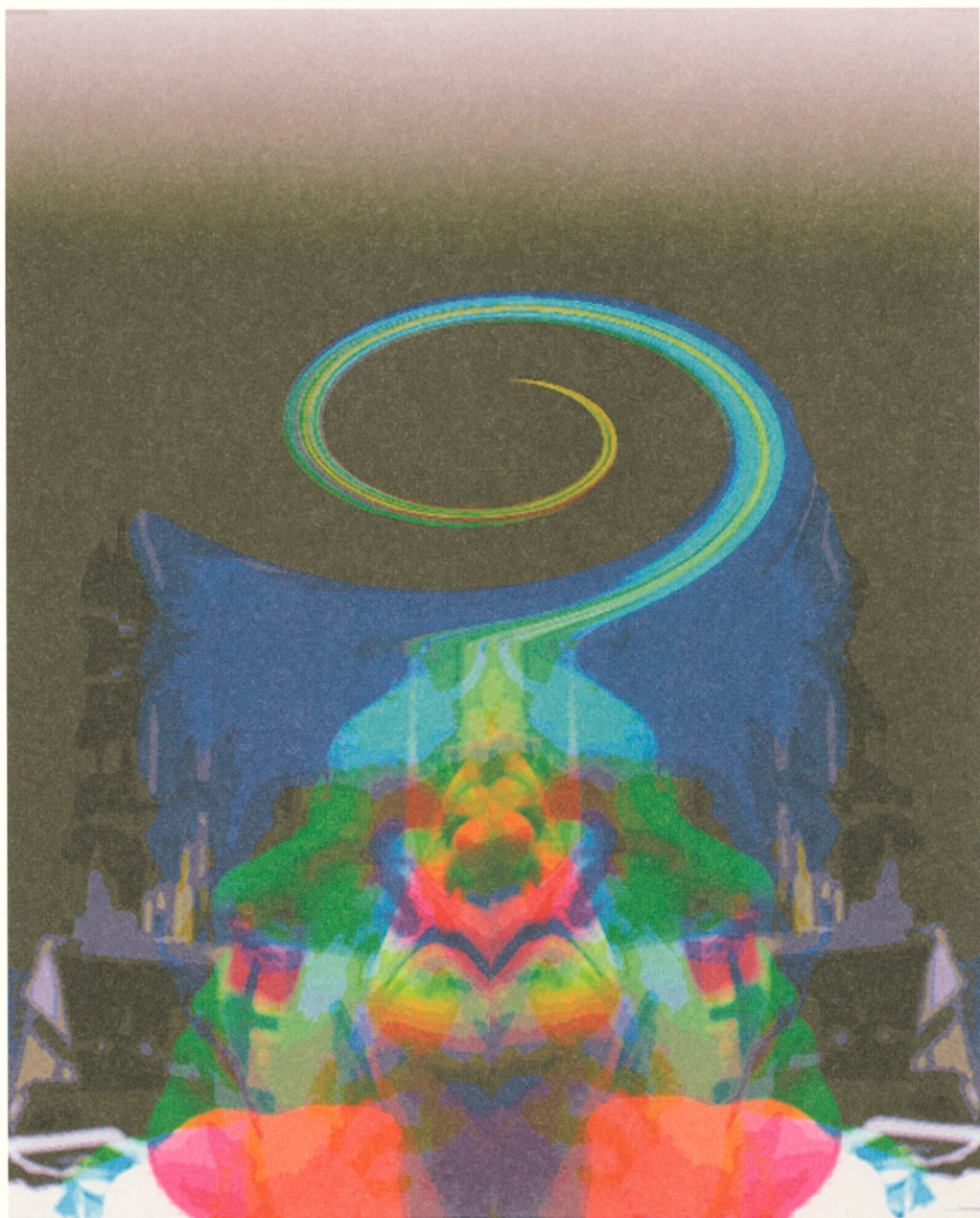
Object No.:	MIS.2004.84.685
Title:	Ric Transparency Black-Sewn Grid (detail)
Object Date:	1974

Machines:	3M Color-In-Color I & II
Process:	The model was scanned on 3M Color-in-Color I
	onto transparencies and each transparency
	was then cut into 35 mm size and placed into
	3M Color-in-Color II, printed onto transparencies
	and sewn together with black ribbon.

310

311

Object No.:	MIS.2004.84.314
Title:	Telecopier Stretched Plant
Object Date:	1973-1974

Machines:	Thermo-Fax paper, hand iron, 3M remote copier, tape recorder, 3M Color-in-Color I
Process:	A living plant was placed on a 3M Thermo-Fax B systems paper and hand ironed. The resulting print was inserted into a 3M remote copier. As the image is scanned, the sound beeps are recorded into a tape recorder rather than into the phone. The volume of the tape is played with while sending the beep sounds back into the remote copier and a clean sheet of reception paper. The resulting black and white image is copied on a 3M Color-in-Color I copier.

312

Object No.:	MIS.2004.84.564
Title:	Leaf
Object Date:	1971

Machines:	3M Color in Color II for 35 mm slides
Process:	A small leaf was place in the slide viewing area and imaged through the yellow, magenta and cyan printing cycles, while the heat of the light made the leaf shrink during each cycle.

314

Object No.:	MIS.2004.84.541
Title:	"Sonia" (muted color, overlaid front and ¾ views)
Object Date:	January 1989

Machines:	Cromemco Z 2D with CAT 4 graphics computer, EASEL prototype software by John Dunn, b/w surveillance camera
Process:	A self-portrait using the head as a paintbrush as it moves during the red, blue, green light cycles thus creating color on a white cloth background.

316

Object No.:	MIS.2004.84.587
Title:	Flowers #8
Object Date:	1976

| Machines: | 3M Color-in-Color I |
| Process: | Flowers placed on the copier platen with the lid open and a lamp placed over the flowers, lightening the flowers from below and from above. |

318

Evil Media
Distribution Centre
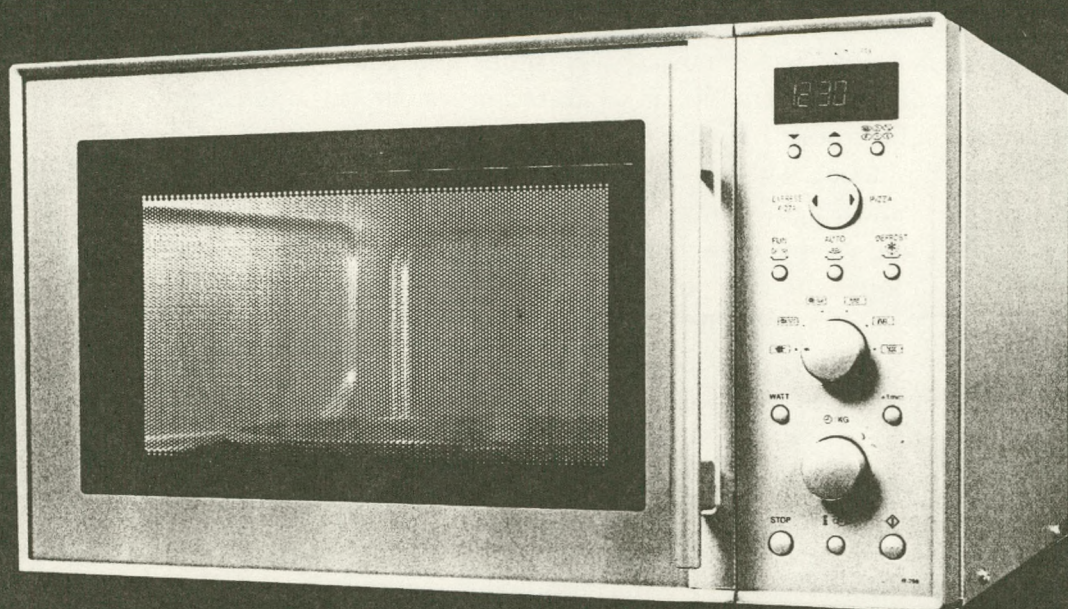
Evil Media
Distribution Centre

Perception of ideas leads to new ideas.
– Sol LeWitt, *Sentences on Conceptual Art* (1969)

en The amalgamation of theory and practice is a prevalent aspiration in much contemporary art discourse. The ambition is to expand the perspective and relevance of artwork beyond its formal boundaries and to connect the abstractions of the written word to the materiality and experiences of life. This amalgamation is also essential to the transmediale festival. However, with its diverse and intense program of exhibitions, installations, performances, workshops and conference, the festival does not integrate theory and practice as separate entities but as fundamentally connected realms of reflective activity. For the transmediale, theory is not just theory, practice is not just practice. The festival promotes and explores the idea that an artwork expresses theoretical significance and that a theory, like the artwork, unfolds speculative critique and visions about our media society and is a practice of its own sort. Beyond institutional and disciplinary formalities, it approaches theory as an inherent part of practice, and practice as inherent to theory to create a transversal understanding of the energies, knowledge and perspectives of this condition and the possibilities they present for an investigative and inventive engagement in society.

In this context, *Evil Media Distribution Centre* by YoHa (Matsuko Yokokoji and Graham Harwood) is a genuine transmediale project and one of the most explicit manifestations of the festival's ambition to present theory and practice as an interconnected whole. The installation is an artistic response to the recently published book *Evil Media* (2012) by Matthew Fuller and Andrew Goffey, in which the two authors argue for an expanded notion of media or forms of mediation and a deeper, more complex understanding of their effects on how we act, perceive and think in our daily lives. They focus on the pervasive presence of so-called "grey media," whose mediations "facilitate and amplify the creation of troubling, ambiguous social processes, fragile networks of susceptible activity, opaque zones of knowledge—the evil of media." The argument takes the form of a series of stratagems that, "rather than simple recipes to be followed, might better be understood as operative constructs in the sense that they have to be taken up, used, worked with …" It is this anticipation of the stratagems' involvement in experimental practices beyond the pages of the book that YoHa meet. The artists have invited 66 contributors to choose and write a short text about a grey media object, and these texts and **322** objects are then presented in the setting of a curiosity cabinet designed as a

distribution center (the presentation media—the pallets, forklift, plastic bags, clipboards and projectors—are also accompanied by a text). With this close proximity between text and object, ideas and materiality, the installation demonstrates a mindset and method where the amalgamation of theory and practice is not a point in itself, but becomes a working condition for developing reflective engagement with the evil of media.

<div align="right">Jacob Lillemose</div>

<div align="center">

„Die Wahrnehmung von Ideen führt zu neuen Ideen."
Sol LeWitt, *Sentences on Conceptual Art* (1969)

</div>

de Der Schulterschluss zwischen Theorie und Praxis ist ein weit verbreitetes Anliegen vieler Diskurse zu zeitgenössischer Kunst. Ziel ist es, neue Perspektiven einzunehmen, Relevanz von Kunstwerken über formale Aspekte hinaus zu schaffen und sprachliche Abstraktion mit der Materialität und den Erfahrungen des Lebens zu verknüpfen. Auch für die transmediale ist dieser Schulterschluss wesentlich. Mit ihrem weitläufigen und vielfältigen Programm, das aus Ausstellungen, Installationen, Performances, Workshops und der Konferenz besteht, behandelt die transmediale Theorie und Praxis nicht als separate Sphären, sondern als grundlegend miteinander verbundene Bereiche der Reflexion. Theorie ist nicht nur Theorie, Praxis ist nicht nur Praxis. Das Festival erkundet die Vorstellung des für theoretische Diskurse bedeutsamen Kunstwerks sowie die Vorstellung von Theorie als spezifische Form der Praxis, die wie ein Kunstwerk spekulative Kritik entfaltet und Visionen zu unserer Mediengesellschaft entwirft. Über institutionelle und disziplinäre Grenzen hinaus untersucht die transmediale Theorie als inhärenten Teil der Praxis und Praxis als inhärenten Teil der Theorie, um so ein querläufiges Verständnis der Energien, der Erkenntnisse und der Perspektiven zu ermöglichen, die durch dieses Verhältnis entstehen, und um das daraus resultierende Potenzial für ein kritisches und kreatives Engagement in der Gesellschaft zu durchleuchten.

In diesem Sinne ist das *Evil Media Distribution Centre* von YoHa (Matsuko Yokokoji und Graham Harwood) ein genuines transmediale-Projekt, denn es ist eine direkte Manifestation des Ziels, Theorie und Praxis als Einheit zu präsentieren. Die Installation ist eine künstlerische Antwort auf das vor kurzem erschienene Buch *Evil Media* (2012) von Matthew Fuller und Andrew Goffey. Darin sprechen sich die Autoren für eine erweiterte Auffassung von Medien und Formen der Vermittlung sowie für ein tieferes und komplexeres Verständnis davon aus, wie diese Medien unser tägliches Handeln, Wahrnehmen und Denken beeinflussen. Dabei konzentrieren sie sich auf weit verbreitete „graue Medien", deren Mediationen „die Entstehung verstörender, doppeldeutiger sozialer Prozesse, fragiler Netzwerke **323**

voller störanfälliger Aktivitäten und undurchsichtiger Wissenszonen – das Böse der Medien – ermöglichen und erweitern." Die Argumentation folgt einer Serie von Stratagemen, die „nicht auf einfache Formeln heruntergebrochen werden, sondern als operative Konstrukte aufgefasst werden können, insofern sie aufgegriffen, genutzt und bearbeitet werden wollen (...)." YoHa setzt um, was hier antizipiert wird: Die Einbindung der Stratageme in experimentelle Praktiken außerhalb der Seiten des Buchs. Die Künstler baten 66 Autoren, ein graues Medium auszuwählen und dazu einen Text zu verfassen. Objekte und Texte werden gemeinsam in einer an ein Kuriositätenkabinett angelehnten Installation ausgestellt, die in Form eines Auslieferungslagers aufgebaut ist. Auch die Präsentationsmedien – Paletten, Gabelstapler, Plastiktüten, Klemmbretter und Projektoren – werden von einem Text begleitet. Mit dieser Nähe zwischen Text und Objekt, Idee und Materialität steht die Installation für eine Denkweise und Methode, in der es nicht um den Schulterschluss zwischen Theorie und Praxis per se geht, sondern dieser zur Arbeitsbedingung für die kritische Auseinandersetzung mit dem Bösen der Medien wird.

Jacob Lillemose

Evil Media Distribution Centre

The Joys of Boredom
By YoHa (Graham Harwood & Matsuko Yokokoji)

en It is sometimes useful to think about technical objects as having a directive side which encourages us to alter our minds, behaviours and bodies in order to better use them. This modification of ourselves is often rewarded by allowing us to more clearly tune in to them and receive cleaner channels of information. The ability to manipulate the directive side of technical objects can be one place where resides, the kind of evil described in Matthew Fuller and Andy Goffey's book *Evil Media*.

This is an evil YoHa indulges in, we have spent the last few years exploring the directive side of what Fuller and Goffey call "grey media", things that can be thought of as marginal or recessive technical objects that form much of the backdrop and micro-infrastructure of everyday life. In a project called *Invisible Airs* we explored how grey relational machines set up a different form of governance. We read hundreds of lines of database source code to see how openness was constructed at the technical level, we also examined how a database's role-based permission structures could create changes in the physical architecture of municipal buildings.

In *Coal Fired Computers* we explored UK governmental liability for mining-associated illnesses while firing up a 17.5 ton steam engine to power a computer. In *Database as Documentary* we examined the minutiae of midwives' relationships to database policing, public health and birth/death records. This form of work carries with it a necessary dullness, an exploration of boredom that can be isolating, so the coincidence of *Evil Media* being published has led us to want to create a survey or a distribution center of *Evil Media* from people whose work we feel has a strong affinity with such a project.

Grey Media produce the working environment of administrators, professionals, delivery operatives and arranges the movements and work-arounds of everyone from chief executives to intellectuals or cleaners. They are the background to contemporary society. Using them, getting round their failures, exploiting their specific qualities, forms part of the necessary knowledge of the present day. These things mediate, transform, encode, filter and translate relations. Fuller and Goffey include a broad definition of media to include things like middle management, neurotropic or suppressant drugs that treat the body as an information system, alongside things such as queuing systems or specific algorithms or data structures.

Assisted by transmediale, Tom Keene, Anna Blumenkranz and other members of the Open Systems Association, YoHa has invited people to write a text of one hundred words about an object, its genealogy, any key factors that make it amenable to manipulation. As mentioned, a key fact of grey media is its ready quality of dryness, one bordering temptingly on boredom and this is something we asked people to maintain when writing the text.

325

Evil Media Distribution Centre Object List

	Object	Contributor	
A	Ansell HYFLEX Work Glove	Renee Carmichael	
	ASCII Character Set	Shih-Chieh Ilya Li	
	Automata	Natalie Jeremijenko	
B	Bernays, Propaganda (book)	HeHe (Helen Evans, Heiko Hansen)	
	Bimetallic Strip	Thomas Aston	
	Birth Record	Graham Harwood	
	Black Box	Hu Jie Ming Jieminghu	
C	Clipboard	Matsuko Yokokoji	
	Compiler, Interpreter	Gareth Foote	
	Copper Wire	Graham Harwood	
D	Death Certificate	Val Upton	
	Diagram of State Machines	Andy Goffey	
	Dictionary of Typewriting	Emilie Giles	
	Dolland Telescope	Graham Harwood	
E	Electricity Substation	Anila Ladwa	
	Empson, Seven Types of Ambiguity	Andy Goffey	
	Etienne-Jules Marey Sphygmograph	Jennifer Gabrys	
	Excel	Shih-Chieh Ilya Li	
F	Finger Print	Raqs Media Collective	
	Form Fields	Walter Langelaar	
	Form Validation Rules	Felix Drăgan	
G	Genomic Binary Assignment Map	Sam Hart	
	Gurley Flynn, Sabotage	Matthew Fuller	
	Gutta Percha	Joon Ian Wong	
H	Hardware Dongle	Shih-Chieh Ilya Li	
	Hilbert's Space Filling Curves		
	Hollerith US census	Anna Blumenkranz	
	Hooke's Telegraph Machine	Clifford Hammett	
I	ISO Shipping Container Corner		
K	Koseki - Japanese Registration System	Yoshitaka Mouri	

Evil Media Distribution Centre Object List

326

L	Leo Algorithms	Alexandra Sofie Joensson
	Lions' Unix Kernel Manual	Derek Shaw (SoSlug)
	Logical Framework	Jean Demars
M		
	Matrix Manipulation	Dan Mcquillan
	Microwave	Jonathan Kemp
	Modafinil	Tony David Sampson
N		
	Network Diagram	CAMP
O	Oracle Database	Adrian Mackenzie
	Organisation Chart	Olga Goriunova
P		
	Palletts	Matthew Fuller
	Paper Shredder	Noortje Mares
	Pedestrian Barrier	Simon Pope
	Photocopier	Jacob Lillemose
	Pin Number	Matthew Fuller
	Post Codes	Jean Demars
	Post -It Notes	CAE (Critical Art Ensemble)
	Project Mac	Graham Harwood
	Project Management / Workflow	Heather Corcoran
	Projector	
	Prozac	CAE (Critical Art Ensemble)
	Ptrace	Martin Howse
R		
	Radio Wave	Armin Medosch
	Random Numbers	Luciana Parisi
	Regular Expressions	Stephen Fortune
	Resonant Circuit	Olga Panandes
	Roomba	Tom Keene
S		
	Shift Register - 7400 Series	Tom Keene
	Significance Tests	Martin Feuz
	Social Media Analytics Tools	Lisa Baldini
	Stanley Milgram, Postal Experiments	Yuk Hui
	Strowger Automatic Telephone Switch	Graham Harwood
T		
	Tampon	Alexandra Sofie Joensson & Miriam Wistreich
V		
	Virus !	Mediengruppe Bitnik
W		
	White Shadow	Eyal Weizman
X		
	X-Ray	Susan Schuppli
Z		
	Zero Hour Contract	Lawrence Liang

Collected by YoHa

327

The Miseducation of Anya Major

Pallet of Greys

By Matthew Fuller & Andrew Goffey

en The economic doctrine of Neoliberalism, as articulated by Chicago economist Milton Friedman and others, argued that a free society should be based on the deregulation of all markets, respect for property as a fundamental right, and strong codes of law to govern conduct. In the enjoyment of the world as an experimental economics lab since the 1970s much of this, in various territories, has come to pass in different ways. It can be speculatively argued however that a key aspect of this history has been under-reported. The move from regulation of markets to the regulation and shaping of individuals, groups and societies in order to stabilize the free operations of markets has perhaps also required, not just a change in law but the activation of a myriad of sub-legal entities. The power of governance has moved into the objects of everyday life. What yields the kinds of citizens, consumers, punters, and operatives and operators required for such a society is perhaps not simply the thrilling talent shows, internal pseudo-markets, and blithe absence of memory that are familiar, but also the algorithms, databases, anti-depressants, and other objects that are active in rendering life into a reasonably soluble self-solving logistics problem.

Given the condition that solutions to such problems should derive from the interactions of thousands of actors all proffering themselves as a solution, out of which the best will synergetically emerge, such a solution may take some working through in order to be arrived at. Indeed it may never arrive. In the meantime however, as the regulation of society is devolved in a more and more distributed fashion, and while certain tools of self-management and play, co-ordination and coercion, blend and synch seamlessly, others spiral off, inhabiting the world of institutions, vended as the system of charismatic technologists or management consultants, devolved as the function of objects.

The shipping pallet for instance, along with the ISO shipping container, has proven itself a material form well suited to a world composed of interacting modules of standard dimensions. It has the capacity to bear a uniform load, to be moved with minimal requirement for labor and to be stacked conveniently with others of its kind. And since a forklift can address it from any side, they are easy to move. Pallets are to be found left at the side of roads, in obscure but massive entrepôt docks awaiting further movement, as the display unit signifying pecuniary virtue in budget supermarkets, and stacked on the back of trucks. They render the world tractable, portable and enumerable in certain reliable ways. Shipping pallets mediate object to object, unitize and render them predictable. They are a powerful but individually negligible component of contemporary media systems. The pallet optimizes the transport and handling of goods. But as a standard, they also have effects, objects are made and

328 packed to its size – perhaps with packing algorithms deployed to adjudicate the

form and arraying of objects. They are also acted upon. The increase, at the consumer end, of ordering for delivery means that things are increasingly broken off from their pallets at an earlier stage in the chain. It is this kind of agency in the world, this way in which an innocuous object acts to mediate relations and to make new ones possible to which Evil Media turns its attention.

Is there a palletization of consciousness occurring? To some extent, judging by the claims of certain gurus and consultants, one can offer a smilingly over-assertive 'yes'. Methods for increasing one's efficiency, of dividing life-processes of all kinds up into tasks and lists proliferate and ally with regimes of positive thinking and penal systems alike. But at the same time as such branches of efficient secularised Protestantism manifest, they are also coupled with more ineffable kinds of entity that can be called grey media. Like the pallet, grey media systems are the things that go without saying in the present era. In a certain way, the relational database does for data what the pallet does for commodities and in logistics systems we can often find both these kinds of entity coupled. Grey media are the fundamental media forms of the present day, known, but not quite explicit, explained in manuals that are always one version too old, subject to online tutorials and webinars. As reports, comments, slide presentations, press releases and leaks: such forms obfuscate as much as they elucidate, they are the form of digital slurry that stabilize and normalize the proliferating grammars and events of systems of production that are predicated on excess.

Grey media produce non-knowledge, delegation, the arbitraging of ignorance via its propitious yet predictable emergence within non-linear systems. This can be more charismatically described as stupidity. Rather than lament stupidity as a betrayal of the great promise of humanity, evil media approaches propose that it be seen as a highly nuanced condition to be worked with. If non-knowledge, ignorance of a fact or a non-fact comes itself into play as a factor in a situation then what might have figured as a palming off of responsibility, can also be seen to be acting with a certain kind of cunning. In an organization or a nation the following recipe can be employed. Introduce a policy, leave it underspecified yet mysteriously urgent, and let eager underlings compete to meet its requirements: their variously incompetent implementations of it in systems, sub-policies and entities such as buildings, entry systems and employee monitoring can be a means of sorting the most efficient response or, even better, generating a state of inert, quiescent panic. Grey Media remain uncollected by museums or libraries. There is as yet no grand chamber devoted to the scholastic appraisal of org-charts or the exceptions built into object-oriented software systems in any of the capitals of the world. Whilst data-structures such as lists, trees and heaps are taught in every computer science department in the world, they are not yet thought of as culturally significant things in themselves, but solely as means to an end. This exhibition is, we hope, a first step towards remedying such a situation.

329

reSource
transmedial culture berlin

for
transmediale 2013 BWPWAP

Contact:
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reSource

A year of exploring networks out of time and out of place culminates in three festival projects.

reSource
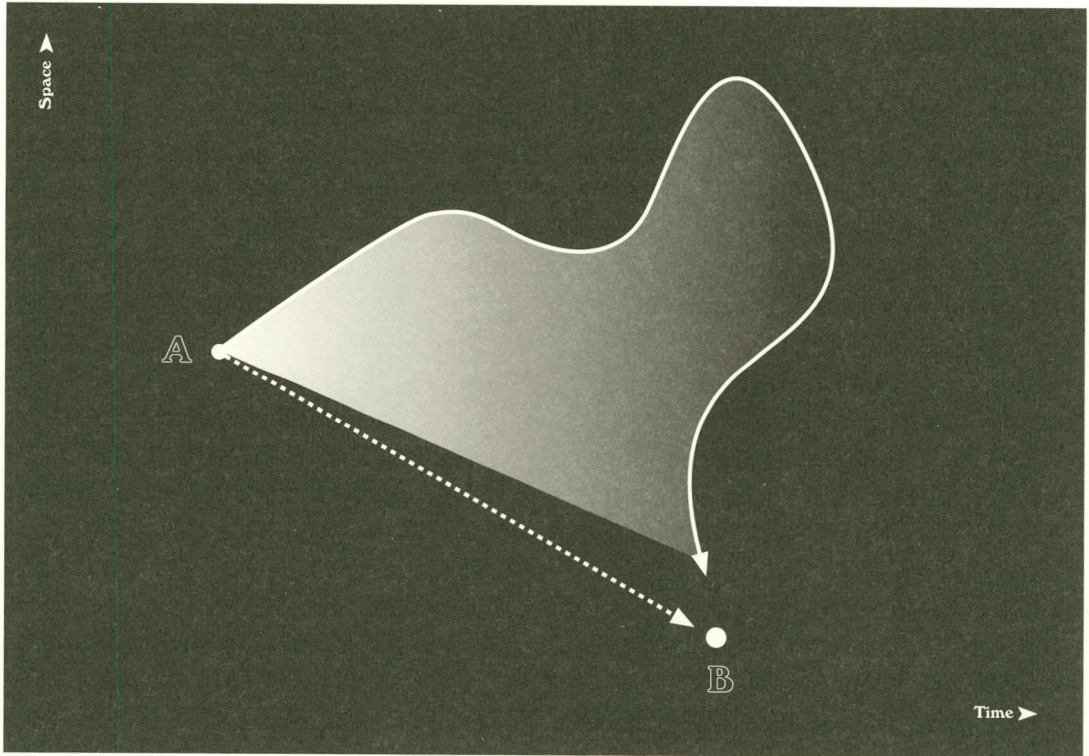
reSource transmedial
culture berlin

en *reSource transmedial culture berlin* is transmediale festival's year-round initiative: a networking project based on the inter-connection of genres & practices, curated by Tatiana Bazzichelli and developed in cooperation with the *reSource* partners: CTM/Disk, Kunstraum Kreuzberg/Bethanien and the Post-Media Lab/Leuphana University of Lüneburg. *reSource transmedial culture berlin* creates occasions to share and reflect by bringing together communities and individuals who work critically with art, technology, politics and identity. The initiative was launched at transmediale 2K+12 and has been developed through organizing events and open discussions, involving local and translocal artists, activists and cultural producers active in the city of Berlin and beyond.

reSource 001:
Trial Crack

332 The first event after transmediale was a two-day initiative called *Trial Crack*

(May 11-12, 2012, General Public). By questioning the responsibility and role of cultural institutions engaging with art and digital technologies, it proposed collective discussions with cultural producers based in Berlin about networking methodologies of curating and the logic of artistic production. *Trial Crack* was also an experiment on city cultural geographies, bringing together artists and activists working with art, technology, hacking and queer politics, and provoking an intercrossing of languages, practices and locally situated scenes. Artists, hackers and queer thinkers were involved in three different (but conceptually linked) discussions: *Sustainable Disruption, Post Privacy* and *Queer Shifts*.

reSource 002:
Out of Place, Out of Time

reSource 002 was a three-day event (August 22-24, 2012, Kunstraum Kreuzberg/Bethanien) giving attention both to analog processes of networking (networks out of time) and the idea of shifting cultural paradigms via network technologies (networks out of place). The initiative aimed to reflect on modalities of artistic production in the framework of digital culture and network economy, while generating collective insight into the 2013 themes of transmediale and CTM festivals. Workshops, debates and performative lectures presented a critical view of issues of re-contextualization, recombination, montage, displacement, reinvention of socio-cultural paradigms, appropriation and transformation of an eclectic range of resources through network practices. The initiative launched three ongoing project installations, which have been developed during the past months and presented in the transmediale 2013 framework.

reSource 003:
P2P Vorspiel

P2P Vorspiel is a weekend of distributed partner events preceding the opening of transmediale 2013 BWPWAP - Back When Pluto Was a Planet and CTM.13 – The Golden Age through a dissemination of projects including workshops, talks, performances and parties (January 25-27, 2013, various locations). *P2P Vorspiel* works toward the creation of a shared knowledge laboratory within the festivals and a project of visibility for local and translocal distributed networks. Groups and project spaces, artists and communities are involved not only engaging directly with network technologies, but also critically reflecting on decentralized and distributed strategies of culture production. Participants have been brought together via the network of transmediale and CTM/Disk, but also by involving emerging local spaces and initiatives via the *reSource* mailing list (resource-net).

For a complete list of the events during *P2P Vorspiel*, visit www.transmediale.de and www.ctm-festival.de.

displacement
montage
research

333

What's next?

After transmediale 2013, the *reSource transmedial culture berlin* will generate a distributed program of debates and presentations taking place in various locations in the city. The aim is to encourage further sharing and exchange on current trans-genre practices of art, hacking and networking, not only to present emerging artistic projects in the city, but also to generate collective reflection into local culture politics.

This distributed activity will lead to a new three-day event at Kunstraum Kreuzberg/Bethanien in August 2013, as a joint collaboration between the *reSource* partners exploring the 2014 themes of transmediale and CTM festivals.

reSource-net

If you are interested in contacting the reSource team and getting to know local spaces and initiatives active in the fields of art, technologies, and cultural production in Berlin, crossing and experimenting with various genres and practices, subscribe to resource-net, the *reSource transmedial culture berlin* mailing list:
http://mailman.transmediale.de/mailman/listinfo/resource-net-transmediale.de

More information about the *reSource* project:
www.transmediale.de/resource

reSource transmedial
culture berlin

de *reSource transmedial culture berlin* ist ein zusätzlich zur transmediale das ganze Jahr über durchgeführtes Netzwerk-Projekt, das Querverbindungen zwischen Genres und Praktiken herstellt. Es wird von Tatiana Bazzichelli kuratiert und gemeinsam mit den *reSource*-Partnern, CTM/Disk, Kunstraum Kreuzberg/Bethanien und dem Post-Media Lab der Leuphana Universität Lüneburg, entwickelt. Indem *reSource transmedial culture berlin* Communitys und Individuen zusammenbringt, die sich kritisch mit Kunst, Technologie, Politik und Identität auseinandersetzen, schafft die Initiative eine Plattform für das gemeinsame Reflektieren. Sie wurde bei der transmediale 2K+12 initiiert und in Orga-Treffen sowie offenen Diskussionen weiterentwickelt. Involviert sind regionale und überregionale Künstler, Aktivisten und Kulturschaffende aus Berlin und anderen Städten.

reSource 001:
Trial Crack

Die erste öffentliche Veranstaltung nach der vergangenen transmediale war ein zweitätiges Projekt mit dem Titel *Trial Crack* (11./12. Mai 2012). Es beschäftigte sich mit der Verantwortung und der Rolle von Kulturinstitutionen aus den Bereichen Kunst und digitale Technologien und regte Berliner Kulturschaffende zu gemeinsamen Diskussionen über Netzwerk-Methoden beim Kuratieren und in der künstlerischen Produktion an. *Trial Crack* war auch ein Experiment zu städtekulturellen Geografien, das Künstler und Aktivisten zusammenbrachte, die mit Kunst, Technologie, Hacking und Queer Politics arbeiten. Es bot eine Schnittstelle für Sprachen, Praktiken und lokale Szenen. Künstler, Hacker und Queer-Denker ließen sich auf drei konzeptuell verknüpfte Diskussionen ein: *Sustainable Disruption*, *Post Privacy* und *Queer Shifts*.

reSource 002:
Out of Place, Out of Time

Die dreitägige Veranstaltung *reSource 002* (22. bis 24. August 2012) im Kunstraum Kreuzberg/Bethanien setzte sich mit analogen Prozessen des Netzwerkens (networks out of time) und mit der Vorstellung sich durch Netzwerk-Technologien verändern der kultureller Paradigmen (networks out of place) auseinander. Die Teilnehmer reflektierten die Bedingungen künstlerischer Produktion innerhalb der digitalen Kultur und der Netz-Ökonomie und konnten einen kollektiven Blick auf die Themen der kommenden transmediale und des CTM-Festivals werfen. Workshops, Debatten und performative Vorträge boten eine kritische Sicht auf Fragen zu Rekontextualisierung, Rekombination, Montage, Verschiebungen, zur Neuerfindung soziokultureller Paradigmen sowie zur Aneignung und Transformation einer eklektischen **335**

Bandbreite von Ressourcen durch Netzpraktiken. Die Initiative entwickelte in den vergangenen Monaten drei fortlaufende Projekt-Installationen, die zur transmediale 2013 präsentiert werden.

reSource 003:
P2P Vorspiel

Vor der Eröffnung der transmediale 2013 BWPWAP – Back When Pluto Was a Planet und dem CTM.13 – The Golden Age lädt ein Wochenende (25. bis 27. Januar 2013) mit verschiedenen Partner-Veranstaltungen, das *P2P Vorspiel*, zu Workshops, Talks, Performances und Partys ein. Ziel ist es, ein gemeinsames Wissenslabor dieser Festivals zu schaffen und ein Projekt, das für regionale und überregionale Netzwerke sichtbar ist. Dabei sind Gruppen und Projekträume, Künstler und Communitys, die sich direkt mit Netzwerktechnologien auseinandersetzen und dezentrale Strategien der Kulturproduktion kritisch reflektieren. Die Teilnehmer kamen durch die Netzwerke der transmediale und des CTM/Disk zusammen. Aufstrebende lokale Projekträume und Initiativen stießen durch die *reSource*-Mailingliste (resource-net) dazu. Eine komplette Liste der Veranstaltungen finden Sie hier: www.transmediale.de, www.ctm-festival.de

Was kommt als Nächstes?

Nach der transmediale wird *reSource transmedial culture berlin* ein Programm für Debatten und Präsentationen an verschiedenen Spielorten der Stadt zusammenstellen. Damit soll der Austausch zu aktuellen genreübergreifenden Praktiken in den Bereichen Kunst, Hacking und Netzwerken weiter ausgebaut, neue Berliner Kunstprojekte vorgestellt und eine gemeinsame Reflexion zur lokalen Kulturpolitik angeregt werden. Die verschiedenen Aktivitäten kulminieren in einer gemeinsamen dreitägigen Veranstaltung der *reSource*-Partner im Kunstraum Kreuzberg/Bethanien im August 2013, bei der die Themen für die transmediale und das CTM-Festival diskutiert werden.

reSource-net

Wenn Sie an Berliner Projekträumen und Initiativen aus den Bereichen Kunst, Technologie und Kulturproduktion interessiert sind, die verschiedene Genres und Praktiken experimentell miteinander verknüpfen, dann tragen Sie sich in die Mailing-Liste des Projekts ein: http://mailman.transmediale.de/mailman/listinfo/resource-net-transmediale.de

Mehr Information zu dem Projekt *reSource* finden Sie hier: www.transmediale.de/resource

Three Ongoing Networking Projects

Last August 2012, during the *reSource 002: Out of Place, Out of Time* event, three installation projects were launched. Their ongoing production lasted six months, leading to transmediale 2013 BWPWAP, where the final results are shown and performed.

OCTO-P7C-1 Intertubular Pneumatic Packet Distribution System is transmediale 2013's Official Miscommunication Platform and is the result of a joint collaboration between the reSource transmedial culture berlin/transmediale, the Berlin-based collective Telekommunisten and raumlabor.

OCTO-P7C-1 is not only a living metaphor of a social network, but also a tribute to the local Berlin Rohrpost (a public service of Pneumatic Tube Transport created in 1865, operative until 1963 in West Berlin and 1976 in the East).

The *OCTO-P7C-1* system, used for on-site communications by transmediale staff and festival guests, features the *PNEUMAtic circUS* international mail-art project coordinated by Vittore Baroni.

ReFunct Media #5 is a circuit-bending installation made of obsolete technologies, exhibited in the Haus der Kulturen der Welt, an ongoing collective project whose

Berlin version began development in August 2012, generated from a Minitel hacking workshop: *3615 Circuit Bending*, directed by Benjamin Gaulon and Karl Klomp.

Composting the City | Composting the Net is an art installation project by Shu Lea Cheang, processing discarded food scraps and the immaterial junk of net data, involving a local network of people that—after maintaining a collective composter for six months—join together for a live performance at transmediale 2013.

Drei fortlaufende Netzwerk-Projekte

Im August 2012 wurden bei der *reSource 002*-Veranstaltung *Out of Place, Out of Time* drei Installationsprojekte initiiert. Sie wurden in sechs Monaten produziert, bei der transmediale 2013 werden die Ergebnisse vorgestellt.

OCTO-P7C-1 Intertubular Pneumatic Packet Distribution System ist die offizielle Plattform für Fehlkommunikation der transmediale 2013. Sie entstand aus der Zusammenarbeit von *reSource transmedial culture berlin*, dem Berliner Kollektiv Telekommunisten und den Architekten von raumlabor berlin. *OCTO-P7C-1* ist eine lebendige Metapher für soziale

Netzwerke und eine Hommage an die Berliner Rohrpost, eine öffentliche pneumatische Rohrpostanlage, die 1865 gebaut wurde, in Westberlin bis 1963 und in Ostberlin bis 1976 in Betrieb blieb.

Das System *OCTO-P7C-1* stellt das von Vittore Baroni koordinierte internationale Mail-Art-Projekt *PNEUMAtic circUS* vor. Es wird dem transmediale-Team und den Festival-Gästen vor Ort für die Kommunikation dienen.

ReFunct Media #5 ist eine Circuit-Bending-Installation, die mit überholten Technologien arbeitet. Sie wird im Haus der Kulturen der Welt ausgestellt und ist ein andauerndes kollektives

Projekt, dessen Berliner Variante seit August 2012 entwickelt wird und in dem Minitel-Hacking-Workshop *3615 Circuit Bending*, geleitet von Benjamin Gaulon und Karl Klomp, angestoßen wurde.

Die Installation *Composting the City | Composting the Net* von Shu Lea Cheang verarbeitet Essensreste und immateriellen Datenmüll. Ein lokales Netzwerk von Leuten, die sechs Monate lang einen gemeinsamen Kompostierer unterhalten haben, kommt bei der transmediale zusammen und präsentiert eine audiovisuelle Live-Performance.

337

OCTO P7C-1
Intertubular Pneumatic
Packet Distribution System

en A Global Pipe Dream Come True! On the occasion of transmediale 2013, Telekommunisten unveil the most radically disruptive project in the history of telecommunications to potential investors and partners, bringing the transformative power of digital communication to the physical sphere with a global sharing platform for the transmission of physical objects. *OCTO* is building a global system to interconnect every household and place of business with pneumatic tubes, which permits high-speed delivery of packages to and from any subscriber worldwide.

The first *OCTO* prototype system provides unprecedented vacuum-speed, physical, capsule-packet communications, enhancing the social experience and creativity of the transmediale visiting public. The *OCTO* prototype system is installed throughout the Haus der Kulturen der Welt, connecting all the event spaces, integrating thematic activities like never before. A functional prototype of central capsule router/distributor P7C-1 demonstrates advanced performativity, and elegant modular remote stations inspire a new generation to imagine the effortless experience of the future of pneumatic messaging right in the comfort of their homes or offices!

Be one of the first to invest in the next wave in social, making the social physical: *OCTO*! *OCTO P7C-1* is the Official Miscommunication Platform of transmediale 2013.

More info: www. **338** telekommunisten.net/octo

PNEUMAtic circUS
A Networked Art
Extravaganza by Vittore
Baroni

OCTO-P7C-1 features *PNEUMAtic circUS*, a networked art project curated by Vittore Baroni and involving a network of more than 100 international mail artists.

PNEUMAtic circUS is the first networked art project of pneumatic post: interaction at a distance between a wide network of international networkers, visitors and artists present at transmediale. Berlin is one of very few cities in the world that offered for a long time a public service of Pneumatic Tube Transport, with messages dispatched in small cylindrical containers propelled by compressed air through a network of tubes: The local Rohrpost. Vittore Baroni invited over a hundred international mail artists to contribute pneumatic post capsules containing instructions and scores to be used by transmediale festival visitors for small actions and performances at the Haus der Kulturen der Welt.

In a creative clash of innovative and obsolete technology, *PNEUMAtic circUS* is a living kinetic sculpture, a do-it-yourself prototype and parody of a corporate social network, a (usually) virtual experience turned physical through 3D messages that travel in handmade cylindrical

containers and real live action: a challenge for all involved to expose themselves in the "circUS rings" (the specific areas of the installation dedicated to the extemporary visitors' interventions).

As Vittore Baroni points out, "a social network is a small mediatic 'circus' where the 'I' becomes 'US' (circUS)." When you register to be part of a social network, you sign a small Faustian pact with the devil: You will probably gain something from the experience, but you will also lose some of your time and with it a piece of your soul (or PNEUMA), while Big Brother keeps a watchful eye on your activities. The handmade capSOULe artworks (or pieces of the mail artists' souls) have been arriving at the transmediale headquarters over the past few months, boosting excitement and anticipation of the *PNEUMAtic circUS*.

We look forward to your spontaneous PNEUMAtic intervention at transmediale 2013!

THE GIZ ALUMNI NETWORK COLLABORATION

The *OCTO P7C-1 – Intertubular Pneumatic Packet Distribution System* – is a network art project investigating technological network development and the social and political effects of network communication. To reflect on the state of social network services today, transmediale established a partnership with GIZ, Deutsche Gesellschaft für Internationale Zusammenarbeit, to encourage the visitors to

rethink what social networking can be. Reflecting on this issue, two months before the festival, transmediale initiated dialogue with the GIZ Alumni community portal, a social network that seeks to create sustainable dialogue and a learning process for international cooperation.

The output of the online dialog is visible at the festival as content for different capsules running in the *OCTO P7C-1* installation, addressing themes like the global history of networking technologies, contemporary social networking and network-based artistic approach. The capsules contain quotes from the online

discussions such as opinions, figures, individual stories on network experiences and other related media, and blank sheets of paper on which the visitors of the festival can offer their own opinions on the subject.

This project is supported by Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH.

■■■ ‖ End Station   ⊙ Central Bureau   ▲ Second Floor
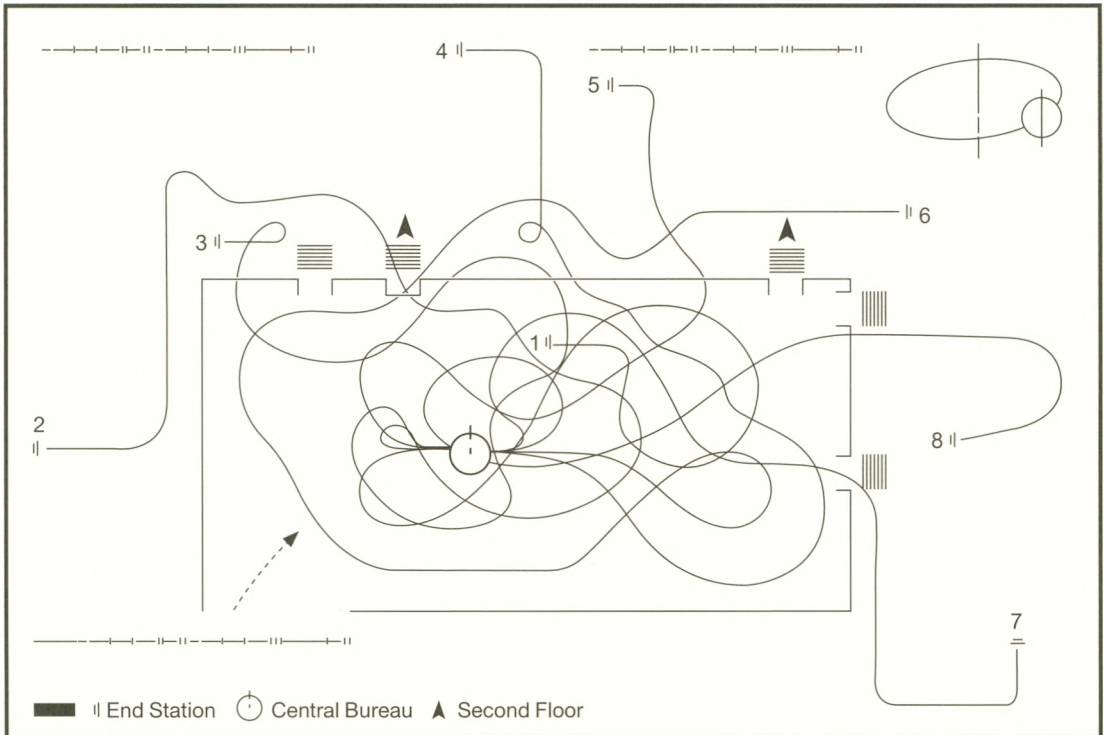
de OCTO P7C-1
Intertubular Pneumatic Packet Distribution System

Ein globaler Rohrpost-Traum wird wahr!

Anlässlich der transmediale präsentieren die Telekommunisten für potenzielle Investoren und Partner das vielleicht aufrühre-

rischste Projekt in der Geschichte der Telekommunikation. Es verbindet die schöpferische Kraft der digitalen Kommunikation mit der physischen Welt. Dafür wurde eine globale Sharing-Plattform zur Übertragung physischer Objekte eingerichtet: *OCTO* arbeitet an einem globalen System, das Haushalte und Firmen über

pneumatische Rohre verbindet und eine weltweite Hochgeschwindigkeitslieferung von Paketen ermöglicht.

Der erste *OCTO*-Prototyp erreicht eine Rekordgeschwindigkeit im Vakuum für die physische

venture
communism
invest

339

Kommunikation in Kapseln, steigert das soziale Erlebnis und die Kreativität der transmediale-Besucher. Die Installation zieht sich durch das ganze Haus der Kulturen der Welt, verbindet alle bespielten Räume und integriert thematische Aktivitäten wie nie zuvor. Der funktionsfähige Prototyp des zentralen Kapsel-Routers/-Verteilers *P7C-1* zeichnet sich durch fortschrittliche Performanz aus. Elegante modulare Stationen inspirieren eine neue Generation dazu, sich eine Zukunft müheloser pneumatischer Kommunikation in ihren Häusern und Büros auszumalen!

OCTO P7C-1 ist die offizielle Plattform für Fehlkommunikation der transmediale 2013. Seien Sie einer der Ersten, die in eine neue Form des Sozialen investieren, in eine, die das Soziale physisch macht: *OCTO*!

Mehr Information finden Sie hier: www.telekommunisten.net/octo

PNEUMAtic CircUS
Eine Netzkunst-Extravaganza von Vittore Baroni

OCTO-P7C-1 stellt *PNEUMAtic circUS* vor, ein von Vittore Baroni kuratiertes Netzkunst-Projekt, an dem mehr als 100 internationale Künstler beteiligt sind.
    PNEUMAtic circUS ist das erste Netzkunst-Projekt, das sich mit pneumatischer Post beschäftigt. Es ermöglicht die Interaktion **en** zwischen internationalen Netzwerken, Besuchern und Künstlern der transmediale. Berlin gehört zu den wenigen Städten, die lange über einen öffentlichen pneumatischen Postdienst verfügten, der Nachrichten in zylinderförmigen Kapseln über Druckluft durch ein Rohrsystem versendete: die Berliner Rohrpost.
    Die lebende kinetische Skulptur, erschaffen aus der kreativen Kollision innovativer und überholter Technik, ist **340** gleichzeitig Do-It-Yourself-

Prototyp und Parodie eines sozialen Corporate-Netzwerks. Mit dreidimensionalen Nachrichten, die in handgemachten zylindrischen Kapseln versendet werden, verwandelt *PNEUMAtic circUS* eine (normalerweise) virtuelle Erfahrung in eine physische. Eine Herausforderung für alle, die sich in die Manege trauen, denn bestimmte Teile der Installation sind für improvisierte Interventionen der Besucher vorgesehen. Wir freuen uns auf Ihre spontane *PNEUMAtic*-Intervention bei der transmediale!

Vittore Baroni formulierte es so: „Ein soziales Netzwerk ist ein kleiner medialer Zirkus, in dem das Ich zum Wir wird (zum ‚US' in circUS). Wer ein Account anlegt, geht einen faustischen Pakt mit dem Teufel ein: Wahrscheinlich hat er etwas von dieser Erfahrung, aber er verliert auch Zeit und ein Stückchen Seele (oder PNEUMA), wenn Big Brother sein wachsames Auge auf die Aktivitäten des Users richtet." Die handgemachten Kapselkunstwerke sind über die vergangenen Monate hinweg im transmediale-Büro eingetroffen und haben die Vorfreude ordentlich angefeuert.

Beitrag des GIZ-Alumni-Netzwerks

Das *OCTO P7C-1 – Intertubular Pneumatic Packet Distribution System* ist ein Netzkunst-Projekt, das die technologische Entwicklung von Netzwerken und die sozialen und politischen Auswirkungen von Netzwerk-Kommunikation untersucht. Um den Stand der Dinge im Bereich sozialer Netzwerkdienste zu beleuchten, kooperiert die transmediale mit der GIZ, der Deutschen Gesellschaft für Internationale Zusammenarbeit. Die Besucher sollen dazu angeregt werden, über das Potenzial sozialer Netzwerke nachzudenken. Zwei Monate vor Festivalbeginn initiierte die transmediale einen Dialog mit dem

Community-Portal der GIZ, ein soziales Netzwerk, das nachhaltigen Austausch und Lernprozesse für internationale Kooperationen entwickelt.
    Das Ergebnis des im Netz geführten Dialogs – Überlegungen zur globalen Geschichte von Netzwerktechnologien, zu zeitgenössischen sozialen Netzwerken und zu netzwerkbasierten künstlerischen Positionen – ist während des Festivals als Inhalt verschiedener Kapseln sichtbar, die durch die Installation *OCTO P7C-1* laufen. Die Kapseln enthalten Zitate der Diskussionen, darunter Meinungen, Zahlen, individuelle Geschichten aus Netzwerken und anderen verwandten Medien, und leere Blätter, über die Besucher ihre eigenen Meinungen zum Thema kommunizieren können.

Das Projekt wird von der Deutschen Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH unterstützt.

ReFunct Media #5

en *ReFunct Media #5* is a multimedia installation that (re)uses numerous "obsolete" electronic devices (digital and analog media players and receivers). The devices are hacked, misused and combined into a large and complex chain of elements. To make an ecological analogy, they "interact" in different symbiotic relationships like mutualism, parasitism and commensalism.

Voluntarily complex and unstable, *ReFunct Media* is an installation that experiments and explores unchallenged possibilities of "obsolete" electronic and digital media and our relationship with technology and consumption. Rather than merely dealing with e-waste, and sustainable design strategies, it aims to re-contextualize second-hand hardware or cheap toys, and to transform commercial and mass-produced technology (such as Minitels and TVs) into unique devices, with potential for new and original means of expression or communication.

The development of the *ReFunct Media #5* installation for transmediale 2013 started in August 2012 by hacking a very iconic device: the French Minitel, a video text online service accessible through the telephone lines. During the summer workshop, participants became familiar with basic hardware hacking and circuit bending, working with a just-proclaimed-dead device, as the Minitel network has been closed for good.

ReFunct Media #5 plays with the limits of planned obsolescence and the short lifespan of digital technologies. The planned death of digital devices causes a rapid decrease in the economic value of existing electronics. Although the value of obsolete electronics approaches zero, their components can still be useful in other contexts. Deconstructing and recycling readily available, cheap, electronic devices into creative tools is more than a lot of fun. The process offers the same visible, hands-on learning and understanding acquired through dissection.

Die Multimedia-Installation
de *ReFunct Media #5* nutzt diverse überholte elektronische Medien, zum Beispiel digitale und analoge Abspiel- und Empfangsmedien. Sie werden gehackt, entgegen ihres ursprünglichen Zwecks genutzt und zu einer langen und komplexen Kette von Elementen zusammengefügt. Mit einer ökologischen Analogie gesprochen: Sie interagieren in verschiedenen symbiotischen Verhältnissen, etwa mutualistischen, parasitären und kommensalistischen.

Die bewusst komplexe und instabile Installation experimentiert mit dem noch auszuschöpfenden Potenzial veralteter elektronischer und digitaler Medien und untersucht unsere Beziehung zu Technologie und Konsum. Doch sie thematisiert nicht nur Ideen für den Umgang mit Elektromüll und Strategien für nachhaltiges Design. *ReFunct Media #5* rekontextualisiert Seconhand-Hardware und billige Spielsachen und verwandelt kommerzielle und massenproduzierte Technologie wie Minitels oder Fernsehgeräte in Apparate mit einzigartigen Ausdrucks- und Kommunikationsmöglichkeiten.

Initialzündung für *ReFunct Media #5* war das Hacken eines ikonischen Onlinedienstes während eines Workshops im August 2012: des französischen Minitels, ein Vortex-Dienst, der über Telefonleitungen zugänglich war. Die Teilnehmer wurden in basisches Hardware-Hacking und Circuit Bending eingeführt und arbeiteten mit einem gerade für tot erklärten Dienst, denn das Minitel-Netzwerk war bereits für immer geschlossen worden.

Die Installation thematisiert die gewollte Veralterung und Kurzlebigkeit digitaler Technologien spielerisch. Der geplante Tod elektronischer Geräte verursacht einen rapiden Abfall des wirtschaftlichen Werts existierender Elektronik. Auch wenn dieser Wert bei veralteter Elektrotechnik gegen Null geht, können ihre Komponenten in anderen Kontexten nützlich sein. Leicht verfügbare billige elektronische Geräte zu dekonstruieren und zu kreativen Tools zu recyceln, ist mehr als nur jede Menge Spaß. Wie das Zerlegen von Elektronik generell ermöglicht dieser Prozess ein praktisches Lernen und Verstehen.

ReFunct Media #5 is a collaborative project initiated by Benjamin Gaulon with Karl Klomp, Tom Verbruggen, Gijs Gieskes. Special guests for the transmediale edition: Phillip Stearns and Peter Edwards. The project also includes contributions from *ReFunct Media #4* by Niklas Roy.

www.recyclism.com/refunctmedia.php

junk
ecology
recycling

341

Composting the City | Composting the Net

en *Composting the City | Composting the Net* is a project by Shu Lea Cheang that examines the parallel degenerative process of fermentation and fragmentation of our daily food scraps and shared digital commons. While *Composting the City* investigates urban food waste management systems, *Composting the Net* sources net cultures' accumulated data. Food scraps dumped onto a compost heap are layered and turned until all traces of labeling are erased. On the net, the abundance of info-data sinks into a deep "reservoir" with tags attached. The Berlin edition of *Composting the City* was launched at *reSource*

mode of highway maintenance, the initiative called for Berliners to "ADOPT A COMPOSTER." Twelve "foster parents" signed up to undertake the six-month task of feeding the worms and mini-blogging their routines and thoughts on food consumption (see: www.compostingthecity.mobi/berlin).

Composting the Net proposes an optimistic version of reprocessing the toppled digital landfill of online list communities. The legacy of network(ed) culture remains in (un)moderated mailing lists, which are open platforms for disseminating information, engaging in discussion and debate. To mention

perspectives on set topics; the *AHA* list on artistic activism and net culture encourages thinking about art and hacktivism as an open network of practices and interventions. These lists—established before Facebook Corporation locked on data vault—maintain public, accessible, open archives. These postings of participatory records are data commons to be composted, sparing the future net archaeologists or post-net bomb-defusers' efforts to upturn the data-debris. Scrambling the texts, checking through the postings, the data-compost promises to germinate fresh vigorous seedlings.

Composting the City | Composting the Net join together at transmediale 2013 as a composting performance with

A

A

B

C

A Base Substances
B Fermentation / Fragmentation Process
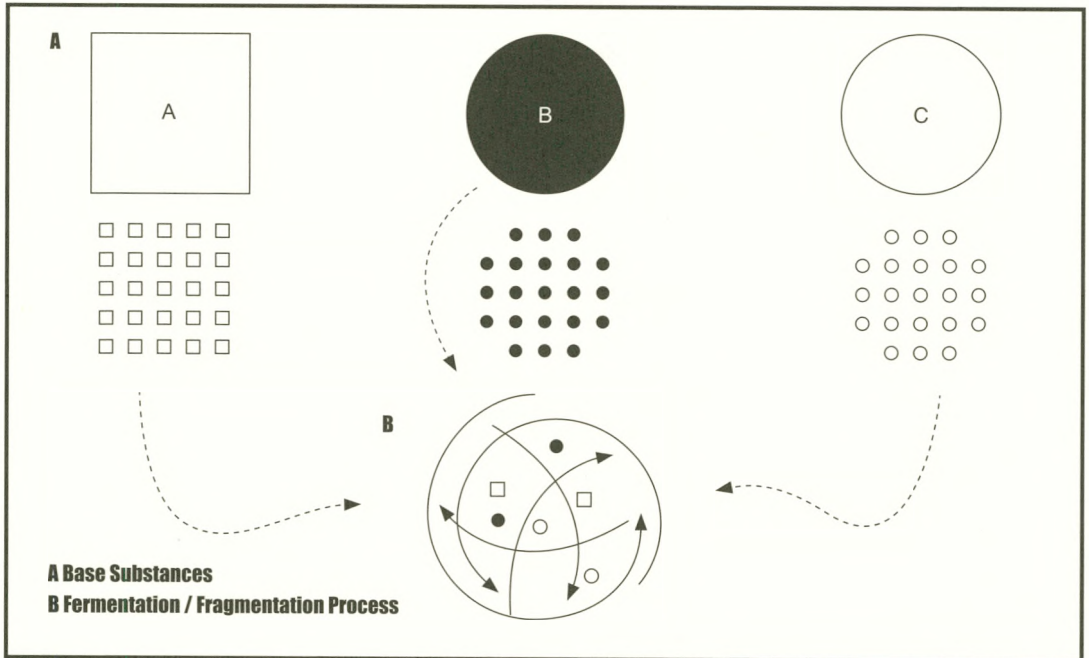
002: Out of Place, Out of Time in August 2012. Twelve vermicomposting units made out of bread crates were installed outside of the Kunstraum Kreuzberg/ Bethanien. Borrowing an **342** "ADOPT A HIGHWAY"

a few, *Nettime* is a list for networked cultures, politics and tactics initiated in 1995; *Spectre* (a list for media art and culture in Europe) offers a channel for practical information; *Empyre – soft_skinned_space* facilitates critical

Shu Lea Cheang, Martin Howse, Ayumi Matsuzaka & Tikul.

http://compostingthecity.mobi
http://compostingthenet.net

de *Composting the City | Composting the Net* ist ein Projekt von Shu Lea Cheang, das parallel verlaufende Zersetzungsprozesse wie Fermentierung und Fragmentierung bei alltäglichen Lebensmittelresten und gängigen digitalen Elementen untersucht. Während *Composting the City* städtische Entsorgungssysteme erkundet, recherchiert *Composting the Net* in den angehäuften Daten der Netzkultur. Auf einem Komposthaufen entsorgte Essensreste werden so lange geschichtet und gedreht, bis alle Spuren von Identität verwischt sind. Die Fülle von mit Schildern versehenen Infodaten sinkt in ein tiefes „Reservoir".

Die Berliner Variante von *Composting the City* wurde im August 2012 bei *reSource 002: Out of Place, Out of Time* ins Leben gerufen. Zwölf aus Brotkästen bestehende Mikrokompostiereinheiten wurden dafür vor dem Kunstraum Kreuzberg/Bethanien aufgestellt. Angelehnt an das amerikanische *Adopt a Highway*-Programm, bei dem Paten für die Pflege einer Autobahn sorgen, rief die Initiative Berliner dazu auf, einen Kompostierer zu adoptieren. Zwölf Pflegeeltern übernahmen diese Aufgabe für je sechs Monate, fütterten Würmer und

schrieben Miniblogs über ihre Gedanken zum Essenskonsum.

http://compostingthecity.mobi/berlin

Composting the Net ist eine optimistische Version der Aufbereitung der digitalen Deponie von gelisteten Online-Communitys. Die Hinterlassenschaften der Netzkultur setzen sich aus unmoderierten Mailing-Listen zusammen, die als offene Plattformen Informationen verbreiten und sich in Diskussionen einklinken. Um nur einige Beispiele zu nennen: *Nettime* ist eine Liste für Netzkulturen, Politik und Taktiken, initiiert im Jahre 1995, *Spectre*, eine europäische Liste für Medienkunst und Medienkultur, bietet einen Kanal für praktische Informationen, *Empyre – soft_skinned_space* macht kritische Perspektiven auf bestimmte Themen zugänglich, *AHA*, eine Liste zu künstlerischem Aktivismus und zu Netzkultur, regt ein Konzept von Kunst und Hacktivismus als offene Netzwerke für Praktiken und Interventionen an. Diese Listen pflegen öffentlich zugängliche Archive und existierten schon, bevor das

Unternehmen Facebook den Datenstrom abschloss. Beiträge aus partizipatorischen Threads sind allgemeine Daten, die kompostiert werden müssen, um künftigen Netz-Archäologen oder Post-Netz-Bombenentschärfern zu ersparen, sich durch dieses Datengeröll wühlen zu müssen. Die Datenkompostierung codiert Texte, verschafft einen Überblick über Beiträge und lässt so kräftige junge Setzlinge gedeihen.

Shu Lea Cheang, Martin Howse, Ayumi Matsuzaka und Tikul präsentieren *Composting the City / Composting the Net* als gemeinsame Performance.

http://compostingthecity.mobi
http://compostingthenet.net

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INTERNATIONAL
SHORT FILM FESTIVAL
BERLIN
12.-17.11.2013

**ENTRY DEADLINE
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INTERFILM.DE

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SHORT FILM FESTIVAL FOR
CHILDREN AND YOUTH BERLIN
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KUKI-BERLIN.COM

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Und was sonst noch so passiert.

A

Dennis Adams (b. 1949) is an artist working mainly in the field of site-specific works. He is currently lecturing at Cooper Union, NY.

Matthew Adeiza (Lagos) studied mass communication at the University of Jos (Nigeria) and African studies at the University of Oxford (UK). He is a media researcher and journalist.

Janneke Adema is a PhD student at Coventry University. Currently she is writing a dissertation on the future of the scholarly book.

Babak Afrassiabi (Iran, 1969) is a visual artist working with various formats such as video, objects and text. He currently works in Rotterdam, often in collaboration with Nasrin Tabatabai.

A Guy Called Gerald is a British music producer, who has consistently redefined the character and soul of dancefloor music.

Eija-Liisa Athila is an artist exploring and experimenting with narrative storytelling in her films and cinematic installations.

Amy Alexander (b. 1965) is an audiovisual artist who has worked in film, video, music and software. Her most recent work approaches digital media art from a performing arts perspective.

Christian Ulrik Andersen is researcher and Associate Professor at Aarhus University, Denmark.

Laurie Anderson (Chicago, 1947) works as an experimental musician and multimedia artist. She lives and works in New York City.

Daniel García Andújar (Almoradí, 1966) is an installation artist. He lives and works in Barcelona.

Marie-Luise Angerer is professor of media and cultural studies at the Academy of Media Arts Cologne, Germany. She is currently working on the relationship of affect and media technology.

Clemens Apprich (b. 1981) is a curator and Research Fellow at Leuphana University of Lüneburg.

Inke Arns is the Artistic Director of the Hartware MedienKunstVerein in Dortmund and a curator and author on media art and net cultures and Eastern Europe.

Kim Asendorf (b. 1981) is a conceptual artist and works in a large area of media and digital related art. He loves to transport things from the Internet into real life and back.

Karimah Ashadu is a British/Nigerian artist and spatial designer, currently based in London and Lagos.

Ariel Efraim Ashbel (b. 1982) is a Berlin based artist from Tel Aviv who makes stuff that people call "performance".

B

Vittore Baroni (b. 1956) is an Italian artist, music critic and explorer of countercultures and mail art pioneer.

Hasko Baumann is working as an editor and director in Berlin. Since 1999, he has worked for almost every German TV station.

Tatiana Bazzichelli (Rome, 1974) lives in Berlin working as Program curator running *reSource transmedial culture berlin*. Sheis Postdoc researcher at Leuphana University of Lüneburg.

Gívan Belá is a provocative and subversive figure who has launched a multitude of unverified stories, creating his own myth.

David M. Berry is Senior Lecturer in Digital Media. He is interested in the methodological and theoretical challenges of studying digital media.

Armin Beverungen studied Organization Studies and Sociology in Lancaster and Cambridge and holds a PhD from the University of Leicester.

Ryan Bishop is Professor of Global Arts and Politics, Winchester School of Art, University of Southampton co-directing the Winchester Centre for Global Futures in Art Design & Media.

Dan Boord (us) is a video artist and Professor at the University of Colorado, Boulder.

Dietmar Brehm (Linz, 1947) is Professor at the University of Fine Arts, Linz with a focus on drawing and painting, experimental films and photography.

Mike Brown is the Richard and Barbara Rosenberg Professor of Planetary Astronomy at the California Institute of Technology specializing in bodies at the edge of the solar system.

Adrian Brunel (1892-1958) was an English film director and screenwriter. Brunel's directorial career started in the silent era, and reached its peak in the latter half of the 1920s.

Finn Brunton (b. 1980) is an Assistant Professor of Information at the University of Michigan's School of Information, and the author of *Spam: A Shadow History of the Internet*.

Bani Brusadin is a freelance producer and researcher in the troubled water where art, digital technologies, popular cultures and politics clash.

350

C

Massimo Canevacci is professor for cultural anthropology and art and digital culture. He is currently a visiting professor at the University of Rio de Janeiro (Brazil-UERJ).

Micha Cárdenas is an artist/theorist who works in social practice, wearable electronics and intersectional analysis.

André Castro (Lisbon, 1983) is a sound artist living in Rotterdam. He currently studies at the Media Design and Communication Master's Program at the Piet Zwart Institute.

Jennifer Chan creates deliberately kitsch remix videos as a form of social commentary on art and gender after the internet.

Shu Lea Cheang (b. 1954) is a Taiwan-born artist, living and working in Berlin.

Katy Connor is an artist exploring perspectives revealed by machine vision, considering the fruitful relationships between poetics and technology.

Geoff Cox is a researcher, occasional artist, writer and curator, living and working in Denmark. He is Associate Professor at Aarhus University.

Florian Cramer (b. 1969) is director of the applied research centre *Creating 010* at Hogeschool Rotterdam, The Netherlands. He lives and works in Rotterdam.

Jeff Crouse (b. 1980) creates software, web applications, installations and games that invite people to enjoy the absurdity of technology.

Donigan Cumming is an artist using video, photography, and multi-media installations.

D

Dieter Daniels is Professor of Art History and Media Theory at the Academy of Visual Arts (HGB) in Leipzig. Since 2010 Daniels is the speaker of the advisory board of transmediale.

Lorraine Daston is an American historian of science and director of the Max Planck Institute for the History of Science in Berlin.

Demdike Stare create ethereal music that emanates from the unconscious, using the stepping stones of vinyl and VHS history as inspiration, and obscure hardware as the means.

Eléonore de Montesquiou (Paris, 1970) is a filmmaker. She lives in Berlin and Tallinn. Her work is based on a documentary approach.

Michael Dieter is a lecturer in art, media, ecology and politics. He is a PhD scholar on contemporary technoscientific art practices.

Lenka Dolanova and Michal Kindernay started yo-yo, a collective of artists, curators and organizers experimenting in art, ecology and media in rural and urban contexts.

Sebastian Döring (b. 1977) conceptualises and organises fröhliche Wissenschaft im Medientheater exploring configurations of knowledge, media archaeology and epistemology.

Jesse Drew is a multimedia artist, writer, and educator who seeks to challenge the complacent relationship between the public and new media technologies.

Germaine Dulac was the first feminist filmmaker and a key figure in the development of the French Avant Garde cinema of the '20s.

E

Peter Edwards, a New York/Amsterdam based artist, designs and performs on experimental instruments and musical environments under the name Casperelectronics.

Antke Engel is a theorist and philosopher in the field of feminist and queer theory. She works on the intersection of social and cultural, academic and activist, philosophical and artistic fields.

Wolfgang Ernst (b. 1959) is professor and chair at the Institute for Musicology and Media Studies at Humboldt University, Berlin.

Dragan Espenschied (Munich, 1975) is an artist, programmer, musician and teacher. He lives and works in Stuttgart.

Kyle Evans (MFA, The School of the Art Institute of Chicago) is a computer musician, electronic instrument creator, and realtime video performer.

F

Paul Feigelfeld studied cultural studies and computer science at Humboldt University in Berlin. Until 2011, he worked for Friedrich Kittler.

Katharina Fiegl is an artist working in the fields of photography, film, installation and performance.

Oskar Fischinger (1900 – 1967) was a German-American abstract animator, filmmaker and painter. He made over 50 short animated films.

Morgan Fisher (Washington, DC, 1942) is an American filmmaker, artist, writer and teacher. He is known for his avant-garde films which consistently push the definition of film itself.

Felipe Fonseca is a Brazilian media activist and researcher. **351**

He was the founder and articulator of projects such as *MetaReciclagem*.

Hermine Freed (1940-1998) studied painting at Cornell University and New York University. She produced both documentaries and artworks exploring female perception and self-image.

Mathias Fuchs is an Austrian artist and art and media theorist. Since 2009 he has been managing the European Masters Programme *Ludic Interfaces*.

Matthew Fuller is involved in a number of projects in art, media and software and is a Reader at the Centre for Cultural Studies, Goldsmiths, University of London.

G

Jennifer Gabrys is Senior Lecturer in Sociology at Goldsmiths, University of London, investigating environments, material processes and digital technology.

Vanessa Gageos works in the field of multimedia-installation, digital-performance-art and image. She combines natural with technological elements and phenomena in her projects.

Alexander R. Galloway (RSG) is an author, programmer and Associate Professor at the Department of Media, Culture and Communication at New York University.

Kristoffer Gansing (Karlstad, 1976) is the Artistic Director of transmediale. He lives and works in Berlin.

Gatekeeper is an immersive audiovisual experience. Aaron David Ross and Matthew Arkell also work as producers, performers, gallerists and curators.

Benjamin Gaulon (b. 1979) is an artist, researcher. His research focuses on the limits and failures of information and communication technologies.

352

Gijs Gieskes creates objects that can be used for exhibiting and performing since end-1990s.

Shumona Goel is a filmmaker often working with low-tech, outdated formats such as VHS cassettes and slide projections.

Christoph Girardet (b. 1966, Langenhagen). Since 1987 he has made more than 50 videos, films and installations, mainly working with found-footage. He lives in Hannover.

Kenneth Goldsmith is a writer and poet whose writing has been called "some of the most exhaustive and beautiful collage work yet produced in poetry" by Publishers Weekly.

Andrew Goffey is a Senior Lecturer in Media, Culture, and Communication at Middlesex University, London. He is also coeditor of the journal *Computational Culture*.

Olga Goriunova is Assistant Professor at the Centre for Interdisciplinary Methodologies, University of Warwick and the author of *Art Platforms and Cultural Production on the Internet*.

Goto80 (**Anders Carlsson**, 1981) is a musician and researcher who works primarily in low-res, perhaps most famous for pop-hits such as *Fantasy* or *Breakfast*.

Baruch Gottlieb is a Canada-born artist, living and working in Berlin.

Dwinnel Grant (1912 – 91) was an illustrator, painter, animator and writer. His paintings, drawings and art films are usually called abstract, he preferred the term "organized field".

Eleanor Greenhalgh is an artist from Oxford, UK, using networked media to explore the politics of collaboration. She facilitates the platform *Radical X*.

Rui Guerra is involved in open culture with a critical view on communities. Besides teaching at the The Royal Academy of Art in The Hague he co-founded INTK.

H

Ian Hacking is a Canadian theorist of science and philosopher of language.

Gary Hall is a cultural and media theorist working on new media technologies, philosophy and cultural studies.

Anus B. Haven is a drag duchess with a penchant for ponys and soft spots. S/he is also the co-founder and curator of *Quear!*, a biennial queer audio festival in Berlin.

Boris Hegenbart (Berlin, 1969) is a musician/composer of electroacoustic music and sound art since 1996 and established the project *[#/TAU]* with the CD release *hikuioto*.

Anaïs Héraud (b. 1988) is a performance and visual artist who has an MFA in painting and performance art from E.N.S.A.V. Lacambre, Brussels. She lives and works in Berlin.

Shai Heredia is a filmmaker and curator of film art. She founded *Experimenta* – the international festival for experimental cinema in India – in 2003 in Mumbai.

Ken Hollings is a writer based in London. He is the author of the books *Destroy All Monsters* and *Welcome to Mars*; and his writings have appeared in numerous journals and anthologies.

Stewart Home (London, 1962) writes novels as well as cultural commentary, and he continues to make films and exhibitions.

Laura Horelli (Helsinki, 1976) is a visual artist exploring the intersection of the private and public spheres. She lives and works in Berlin.

Martin Howse is a programmer, theorist, performer and explorer of open hardware.

Adam Hyde is a digital artist exploring digital-analog hybrid broadcast systems. He founded FLOSS Manuals and explores methodologies for collaborative book production.

I

INTK is interdisciplinary group of artists, designers and software developers that research and develop critical interventions that reflect on art, technology and society.

IOCOSE has been working in Italy and Europe since 2006, organizing actions in order to subvert ideologies, practices and processes of identification and production of meanings.

Doug Ischar's works include sound, video, and photography from large-scale multimedia installations to single-channel videos that address issues surrounding gay identity, desire, and loss.

J

Mogens Jacobsen (Rome, 1959) has been focusing on installations and critical eccentric artifacts, teaching at the IT University of Copenhagen. He lives and works in Copenhagen.

Janez Janša is a conceptual artist, performer and producer living in Ljubljana, Slovenia. He is the author of numerous videos, performances, installations, and new media works.

Karl Heinz Jeron (Memmingen, 1962) is a member of the Professional Association of Artists in Berlin since 1999. He lives and works in Berlin.

Eva Jiricka (Prague, 1979) is an artist whose works are characterized by a conceptual approach within which she oscillates at the edges of various genres and media.

Alejandro Jodorowsky (b. 1929) is a Chilean-French filmmaker, playwright, actor, author, comics writer and spiritual guru, best known for his avant-garde films.

K

Gary Kibbins is a media artist and writer. Until 2000 he taught at the California Institute of the Arts. A book of essays and scripts was published in 2005: *Grammar & Not-Grammar: Selected Scripts and Essays*.

Ralph Kistler (Munich, 1969) lives and works in Teneriffa and Munich. To create his art installations, he is working with video, electronics, interactivity or kinetic objects.

Lewis Klahr has been making films since 1977. He is known for his uniquely idiosyncratic experimental films and cutout animations.

Dmytri Kleiner is a canadian artist, living and working in Berlin.

Michel Klöfkorn is an artist with a background in drawing, film history, aesthetics, analog film and digital video.

Karl Klomp (b. 1979) is an artist, researcher and theater technician. His research on failures in data and electronics express itself in video stills, live a/v performances and hardware tools.

Annette Knol is an artist and printer living and working in Berlin. Her work starts as an exploration of shape, structure, colour and dialogue.

Markus Krajewski is Associate Professor of Media History of Science at the Faculty of Media at Bauhaus University Weimar.

Felix Kubin is one of electronic music's most dynamic and versatile performers with a main concern about the shifting of contexts and expectations.

L

Malcolm Le Grice (b. 1940) started as a painter and began to make film and computer works in the mid 1960's.

Les Liens Invisibles is an Italy-based artists duo, their work is an eclectic recombination of pop net culture, reverse engineering techniques and social media subverting.

Isaac Leung is a practicing artist, curator and researcher in art and culture.

Boaz Levin (Jerusalem/Berlin) is an artist, essayist and journalist who lives and works in Berlin.

Olia Lialina (Moscow, 1971) is a net artist and Professor at New Media pathway of Merz Akademie (Stuttgart). She writes about Digital Folklore, Vernacular Web and user culture.

Jacob Lillemose is curator of the exhibition program of transmediale. He lives and works in Berlin and Copenhagen.

Sung Youn Lim (Seoul) is studying history of art at Freie Universität Berlin, focusing on intercultural aspects of global art history.

Petar Ljubojev (1938 – 2000) was a Yugoslavian documentary filmmaker.

Simona Lodi is art critic and curator. She is interested in **353**

the relationship between art / technology and the impact that digital technology has had on the lives of creative people.

Tina Lorenz is currently involved in the German Pirate Party, where she is the Bavarian spokesperson for art and culture. She writes about porn, punkrock and politics on her blog.

Silvio Lorusso is an artist and designer interested in technology, interfaces, digital folklore, internet cultures, hybrid publishing. He is currently living in Bari (Italy).

Geert Lovink (b. 1959) is a media theorist, internet critic and author of *Zero Comments* (2007) and *Networks Without a Cause* (2012).

Alessandro Ludovico is an artist, media critic and editor in chief of *Neural* magazine since 1993. He has published and edited several books, and has lectured worldwide.

M

Francesco Macarone Palmieri aka WARBEAR (b. 1970) is an anthropologist, curator, artist, and DJ, living and working in Berlin and Rome.

Tonje Alice Madsen works independently and collaborative, mainly within the field of video art. She lives in Copenhagen.

Annemie Maes is a media artist and activist, holds master degrees in fine arts and cultural studies. She is co-founder of *Okno*, an organisation working with media art and ecology.

Sunil Manghani is Reader in Critical and Cultural Theory at York St. John University.

Marcel René Marburger has been scientific supervisor of the _Vilém_ Flusser_Archive from 2007 to 2010 and a jury member of the Vilém Flusser Residency for Artistic Research 2013.

354

Marilyn Marloff is an Associate professor in the Dance Department at Old Dominium University, Norfolk, VA.

Ayumi Matsuzaka is doing participatory actions using many media, since 2009, on the human role in energy and material cycles.

Jesse McLean (Philadelphia, 1975) is a filmmaker. She lives and works in Chicago.

Armin Medosch (Graz, 1962) is a London based writer, artist and curator.

Lisa Messeri is presently a Fellow at the University of Pennsylvania working on the role of place in scientific practice.

Raquel Meyers (Cartagena, 1977) is a video artist working with low-res graphics and photography for performance, web, video and installations.

Mochu's art practice includes video, drawing and digital collages. He lives and works in India.

Gabriel S Moses is a Berlin based Israeli sequential artist and commentator on visual literacy (IOW - very serious comics for very serious people).

Lothar Müller (b. 1954) works for the Cultural Section of the Süddeutsche Zeitung (Berlin Office) and is Honorary Professor at the Humboldt University Berlin.

Muntean/Rosenblum (b. 1962) are an artist duo working with canvas and paper as well as film and installation.

Barbara Musil (Salzburg, 1972) works predominantly in the fields of Video and Media Art and lives and works in Linz and Vienna.

N

Svenja Nette is an organiser at

Prinzessinnengarten and involved in urban gardening.

Carsten Nicolai (Karl-Marx-Stadt, 1965) is a musician and artist who seeks to overcome a separation of art forms and genres for an integrated artistic approach.

Jacob Nielsen (b. 1975) is a Danish visual artist and programmer working with conceptual aspects of media and software. He lives and works in Copenhagen, Denmark.

Gaia Novati (b. 1976) is a curator and activist, working on gender themes and independent pornography.

Jacques Louis Nyst (Liège, 1942-1995) was working in video, but also as a filmmaker, writer and visual artist.

O

Julian Oliver is a New Zealander and Critical Engineer based in Berlin.

Johannes P Osterhoff (b. 1980) is an interface artist, living and working in Berlin.

P

Marta Ponsa is a Spanish art historian currently living in Paris. She worked at the Department of Photography and Visual Arts of the Fundacio "la Caixa" (Barcelona).

Jussi Parikka is a media theorist and Reader at Winchester School of Art, UK. His books have analysed accidents and dark sides of network culture.

People Like Us (Vicki Bennett) has been making CDs, radio, and A/V multimedia under the name People Like Us since 1991.

Elizabeth Price (Bradford, 1966)

is a film and video artist. She has recently won the Turner Prize.

R

Vanessa Ramos-Velasquez is an interdisciplinary artist and researcher from Brazil and the United States working in performance art, installation, video art and experimental film.

Ma Ran (Beijing) wrote her PhD thesis on Chinese independent cinema and the international film festival network.

Alain Resnais (1922-2012) was a French film director whose career has extended over more than six decades.

Rasa Smite and Raitis Smits (Latvia) are Riga based artists, curators and cultural inventors, working with emerging media since the mid-1990s, and founders of *E-Lab* and *RIXC*.

ray vibration is a performance group formerly known as „Kunst und Musik mit dem Tageslicht-projektor" (since 2007) with Tina Tonagel, Christian Faubel and Ralf Schreiber.

Jacob Sikker Remin is an artist, curator and project leader, an engineer, designer and gameboy musician with a focus on the space between people and technology.

David OReilly (b. 1985, Kilkenny) is an animation film-maker. He won the Golden Bear for short film at the Berlinale 2009.

Nenad Romić aka Marcell Mars (b. 1972) is an advanced Internet user and one of the founders of *Multimedia Institute - mi2* and *net.culture club mama* in Zagreb.

Stephanie Rothenberg creates provocative interactions that question the boundaries and social constructs of manufactured desires through performance, installation and networked media.

Duncan Rowland is the Reader in Cultural Computing at the University of Lincoln, uk, focussing on computing in the arts and engaging in creative collabora-tions.

S

Karla Sachse has been engaging intensely in Mail Art, street actions, visual poetry, installations in space and language areas.

Craig Saper is the author of *Intimate Bureaucracies* (2012) and *Networked Art* (2001). He curated exhibits on *TypeBound* (2008), and *folkvine.org* (2003 – 2006).

Bernd Scherer (b. 1955) is an artistic director and author of several publications focusing on aesthetics and international cultural exchange. He is the current Director of Haus der Kulturen der Welt.

Florian Alexander Schmidt is a researcher, design journalist and caricaturist from Berlin. Currently, he is doing a PhD in Critical Writing in Art & Design at the RCA in London.

Volker Schreiner is a film and video artist. He has made more than 25 single channel videos and installations since 1988.

Oliver Lerone Schultz (b. 1970) is a curator and researcher at Leuphana University of Lüneburg.

Gerhard Schwehm (Ludwig-shafen, 1949) is Head of Solar System Science Operations Division for the European Space Agency (ESA), and Mission Manager for the Rosetta mission.

Marcel Schwierin is the curator of the transmediale film and video program, filmmaker and also a co-founder of the Werkleitz Biennial, the experimental film database cinovid and the Arab Shorts festival in Cairo.

Jason Scott is a historian, film-maker, and public speaker who has spent decades collecting all manner of computer lore, stories, artifacts and knowledge.

Bernhard Serexhe is an art historian, author and curator.

Alan N. Shapiro has published 250 articles about media and technology theory on his website. He teaches seminars at universities in Milan, Berlin, Frankfurt am Main, and Offenbach.

Sonia Landy Sheridan (b. 1925) is a visual artist, professor Emerita and founder Generative Systems program at the School of the Art Institute of Chicago.

Stevphen Shukaitis is a lecturer at the University of Essex and a member of the Autonomedia editorial collective. Since 2009 he has coordinated and edited *Minor Compositions*.

Maja Smrekar develops projects in the field of bioart in collaboration with Kapelica Gallery and Aksioma Institute.

John Smith (Walthamstow, 1952) studied film at the Royal College of Art. Since 1972 he has made over forty film, video and installation works.

Cornelia Sollfrank is a German artist and researcher, based in Scotland. Since the mid 1990s her conceptual works involve digital networked technology, writing, performance and video.

Jan-Peter E.R. Sonntag is an artist, composer and researcher. He studied fine arts, art history, music theory, composition, philosophy and cognitive science.

355

Phillip Stearns received his MFA in music composition and integrated media from the Cal Arts in 2007 and his BS in music technology from UC Denver in 2005.

Marleen Stikker is president and co-founder of Waag Society in Amsterdam, an institute developing creative technological applications for societal innovation.

Kai Simon Stöger is a dancemaker/ performer based in Berlin. She studied „contemporary dance" at the HZT – UdK Berlin and received several scholarships.

Allucquére Rosanne "Sandy" Stone is an artist, performer, computer programmer, recording engineer, filmmaker and theoretician.

Tim Stüttgen has studied film studies, fine art, and gender_queer theories in London, Hamburg, Maastricht, and Berlin. His latest publication is *Post Porn Politics – The Symposium Reader.*

Fredrik Svensk is a Swedish art critic and part-time lecturer at the Valand School of Fine Arts, University of Gothenburg, teaching art and cultural theory.

Cordelia Swann has been a practising film and video artist since 1979. She has also worked as a film and video programmer, curator and lecturer.

T

Telekommunisten is a Berlin-based collective whose work investigates the political economy of communications technology.

Tikul (Ewelina Aleksandrowicz) is a Berlin based artist, a member of Pussykrew and Domestic Violence.

The Beautiful Zeros and Ugly Ones are a project group re-searching around the Aesthet-ics of Being Online.

356

Pär Thörn (b. 1977) is a Swedish poet, sound and performance artist. He lives and works in Malmö and Berlin.

Vera Tollmann works as an independent curator and writes about contemporary art and internet culture, most recently about Youtube.

Diane Torr is best-known internationally as one of the pioneers of "drag king" perfor-mance (female-to-male drag).

Ho Tzu Nyen (Singapore, 1976) makes art projects dealing with the re-imagination of existing cultural artifacts such as texts, songs, artworks and films.

U

Nomeda & Gediminas Urbonas (Kaunas / Vilnius, 1968 / 1966) explore the conflicts and contradic-tions posed by the economic, social, and political conditions in former Soviet countries.

Ignacio Uriarte (Krefeld, 1972) has a degree in Business Admins-tration from the DHBW Mannheim and in Audiovisual Arts from the CAAV in Guadalajara, Mexico.

V

Luis Valdovino is a video artist and Professor at the University of Colorado, Boulder.

Helena Velena was one of the initiators of the Italian and Bolognese punk scene. Today she deals with communication technologies and their role in the field of sexuality.

Tom Verbruggen (toktek) has mastered the art of sampling anything that makes sound.

Giacomo Verde produces works through the creative use of 'low' technology. He is the inventor of "tele-narration", a technique

creating live-video-backdrops for concerts and poetry recitals.

Stéphanie Vilayphiou (Master in Media Design at Piet Zwart Institute) is co-founder of the <stdin> studio of graphic and media design Brussels, and part of the collective *Open Source Publishing.*

Viola is a genderbending lip-syncing and spoken word artist based in Berlin.

Klaus vom Bruch (Cologne, 1952) started working in video, performance and installation in the 1970s. His current practice focuses mostly on large-scale multimedia installation.

Lioudmila Voropai is an art critic, media theorist and curator.

W

Adrian Ward is a British software developer, software artist and musician based in London.

Andy Weir is an artist from London, working in digital video and doing a PhD in Art at Goldsmiths (University of London).

Rose White is an independent scholar living in San Francisco. Her research covers a wide range of subjects, but all converge as computer-mediated sociology.

Carolin Wiedemann currently develops her PhD thesis on critical collectivity online. She is co-editor of Depletion Design: *A Glossary of Network Ecologies.*

Thorsten S. Wiedemann is founder and artistic director of A MAZE., based in Berlin.

Anja Wiesinger is the digital art director and an editor for the online publication *meta-magazine.com,* and works as a web developer.

Andrew Norman Wilson is a performance and video artist. He currently lives and works in Chicago, IL.

Lutz Wohlrab (Greifswald, 1959) is a psychoanalyst and publisher. He has been active in the Mail Art scene since 1985.

Simon Worthington is Research Associate at the Hybrid Publishing Consortium, Lüneburg Innovation Incubator, Leuphana University of Lüneburg.

X

Sun Xun, a Chinese artist born in 1980 and living in Hangzhou, creates animations that combine hand-drawn renderings and traditional materials with new media.

Y

YoHa alias Graham Harwood and Matsuko Yokokoji have lived and worked together since 1994, exploring the complex relationships between power, art and media in a globalized world.

Dave Young is an Irish artist/researcher, currently studying the Networked Media course at the Piet Zwart Institute.

Z

Soenke Zehle writes on transcultural media studies. A holder of various degrees (comparative literature, philosophy, translation), he is currently the managing director of *xm:lab*.

Siegfried Zielinski holds the chair for media theory / archaeology and variantology of the media at Berlin University of the Arts.

Peter Zorn is a film-maker and media art curator, co-founder and chairman of the Werkleitz Society Centre for Art and Visual Media in Saxony-Anhalt.

357

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361

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363

iv

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Back When Mobile phones were dumb. Letters traveled by pneumatic air. Tweeting was for birds. Users were chatting on the Minitel. ICQ beat IRC. Xerox challenged the Thermofax. YouTube was just another Web 2 start-up. Fax was the new Telex. You were calling up Bulletin Board Systems. Only university students were using facebooks. History had ended. We had nine planets. **Pluto Was a Planet**