

no.1 transmediale/magazine 2013

"The afterglow is an intense red glow of the atmosphere long after sunset (or long before sunrise), when most twilight colors should have disappeared. The afterglow is caused by dust in the high stratosphere, which catches

the hues of the twilight arch below the horizon. The afterglow is commonly seen during or after volcanic eruptions, which deposit large amounts of dust and ash into the high atmosphere. Spectacular twilight phenomena were reported for years after Krakatoa's eruption, around 1882-1885."



afterglow, p. 30

p.02

Snapchat: #bln, conversations with the resource network

THE PEOPLE

p.16

A Place for Capital. A Place to Read.



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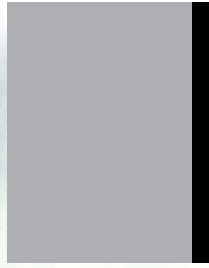
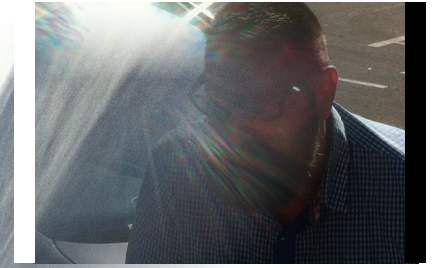
# uncertain space

media art all over?





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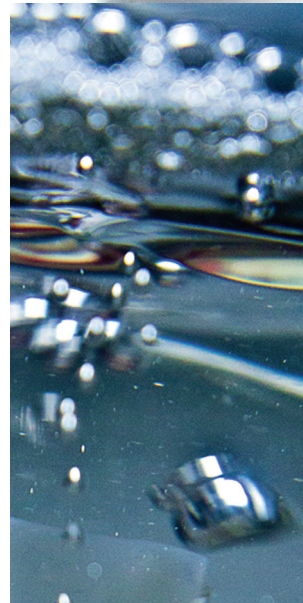
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Neobium by Pinar Yoldas (detail)

An Ecosystem of Excess,  
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# Editorial

## Uncertain Space: Media Art All Over?

With this magazine, transmediale is adding a new format for supporting its ongoing mission to draw out new connections between art, culture and technology.

Ever since its first appearance, transmediale has occupied an undefined and transitory space in the cultural territory of Berlin, promoting a critical understanding of contemporary culture and politics, as saturated by media technologies. At the end of the 1980s, a VHS tape could simultaneously represent the future and the trash of artistic practice: VideoFilmFest (today transmediale) presented experiments carried through with this medium, while its former partner Berlinale distanced itself from the very same type of media art practice.

After 26 years, the experimental approach of transmediale remains, but the conditions have changed, as the possibilities and crises generated by new technologies multiplied into the core of our society. Everyday, we are confronted with a continuous flow of newness and obsolescence, promises and treason, utopias and fears. Caught between the never-ending hype of digital technologies and the utterly mundane character of the very same, the contemporary actors engaged in artistic technological

experimentation are searching for new locations, economies and topics. This navigation of an "uncertain space" comes to the fore in our main feature "snapchat: #bln". A series of interviews give a picture of the diverse and precarious nature of media art as a genre and local scene. Yet these spaces and their activities have to be understood in relation to critical global developments, and here the role of transmediale as an international media art festival should be to foster and provoke such connections.

In this issue, we also move beyond the local discussions when Jussi Parikka and Ryan Bishop give two different interpretations of how ecologies of art, politics and technology were created within and next to the Gezi Park protests in Istanbul. We also talk to our artist in residence Pinar Yoldas, who engages in speculative biology, a certain type of bioart activism in which the uncertainties between fiction and biology are opened up and exploited for purposes of cultural critique. Another interview is carried out with Olof Mathé, founder of Art Hack Day, an itinerant project proving that you can successfully carry the approach of what was once understood as critical media art into the creative industries.

Next stop for this project? Berlin, of course, where the attention of today's "creative scene" is currently turned.

Could this actually be a "moment after" phenomenon as in heads turning in the same direction following a loud sound? If the peak of the Berlin cultural hype has already been reached, then we are settling in for the afterglow, where we may feel either engaged in or detached towards what is still shining despite all the darkness (see page 30).

In all this uncertainty, one thing does emerge as certain: art practices that explore the boundaries of technological creation are more potent than ever. The now widespread creative use of digital technology is not a reason to take a defeatist stance and declare the once so futuristic genre of media art as being outmoded. On the contrary, this post-digital condition is where media art gains a wider social relevance, as a reflection and intervention into our contemporary technological society in and beyond the afterglow of the digital. In this issue, we head off looking for media art all over, and explore its changing socio-political contexts in Berlin and elsewhere.

Kristoffer Gansing & Filippo Gianetta



Strengths and weaknesses of being trans-genre in Berlin's cultural landscape. The hybrid character of activities mixing media, practice and languages.

||

# snapchat: #bln

## **Short Statements, p.3**

Francesco Macarone Palmieri  
Florian Wüst  
Erika Siekstelyte  
Diana McCarty  
Christian de Lutz, Regine Rapp

## **Chat Rooms, p.9**

A thematic cut-up of conversations with project spaces and participants of the reSource network. Imaginary chat rooms create three conceptual threads, a montage of different points of view.

## **reSource Chats Commentary p.12**

Networking Berlin's transmedial culture: Tatiana Bazzichelli, initiator and curator of the reSource programme, comments on the reSource chats, providing insights in the methodology and realisation.



“Gegen is much more than a party – it has the intrinsic desire of being a project of transformation. Being independent is becoming myself in different frames at the same time. I approach different networks and try to be the intra-network myself, a simulacrum that converges different networks in a political critical perspective.”

**Francesco Macarone Palmieri aka WARBEAR** is a social anthropologist, performance artist, curator, festival promoter and DJ. His work is based on Cultural Studies with a focus on Sex Cultures, Independent Cinema and Sociology of Emotions.



“Haben und Brauchen rejects to reduce the relevance of art to a merely economic question, but understands the production of art first of all as an activity intrinsic to society.”

**Florian Wüst** is an artist and independent film curator living in Berlin. He co-initiated Haben und Brauchen in 2011, a platform for discussion and action, aiming to distinguish the forms of artistic production that have unfolded in Berlin during recent decades, and how these forms can be preserved and further developed.



“Technology-based art in Berlin is carried out quite autonomously. The impression that the whole scene of technology-based art is rather disorganised in the city is prevalent.”

**Panke e.V.** is a creative multi-purpose space. Its main aim is to promote experimental/fringe creativity in Berlin, as well as to offer an alternative meeting point for the up-and-coming creative scene of Wedding. Erika Siekstelyte from Vilnius, Lithuania is the CEO and founder.







“It is not about technology anymore. It is about what people do.”

Diana McCarty lives and works in Berlin. She is editor at [reboot.fm](#), founder of the [radia.fm](#) network of cultural radios and co-moderator of the [Faces](#) list. She develops interdisciplinary projects, which connect the theory and practice of art, politics, media and digital culture.



“We don’t focus on a single theme or genre, but we have strong fields of interest like art and science, technology, new media; from which we develop our own hybrid programme.”

**Art Laboratory Berlin** was founded in Autumn 2006 by an international team of art historians and artists. As a non-commercial art space, Art Laboratory Berlin was established as a platform for inter-disciplinary projects in an international context. **Christian de Lutz** is a visual artist and curator, originally from New York. His artworks deal with social, political and cultural themes, with an emphasis on technology, migration and cultural borderlines. His curatorial work concentrates on the interface of art, science and technology in the 21st century. **Regine Rapp** is an art historian and curator. She works as Assistant Professor at the Burg Giebichenstein Art Academy Halle, where she teaches Art History. Currently she is researching the spatial aesthetics of contemporary installation art. Christian de Lutz and Regine Rapp are co-directors and curators of Art Laboratory Berlin.

#### Further participants

##### **Lab for Electronic Arts and Performance (LEAP)**

is a non-profit interdisciplinary project for electronic, digital media arts and performance that aims to initiate the dialogue between art, science and technology. LEAP’s central concept is based on experimental research in digital technologies and media, which shape and change our present and future society and stimulate new discourses, discussions and questions.

**ausland** is an independent cultural initiative for contemporary music and arts in Berlin. ausland thrives in a corruptive climate of collateral coincidences, collective complications, and chaotic

creativity. During the past 10 years, ausland mutated and mushroomed in several climatic changes of Berlin’s cultural jungle and continuously offered a frame for artistic relationships and proto-cooperations.

**Liebig12** is Allegra Solitude’s atelier. Inspired by chemist Justus von Liebig’s empirical approach, the space transforms into a laboratory, hosting artists and researchers from different disciplines, exercising a non-profit attitude.

**Paolo Podrescu aka Podinski** is a community organism, writer, vj/dj/xj and co-founder of the XLterrestrials, an arts + praxis laboratory. Currently he produces and performs CiTiZEN KiNO events, a hybrid of cinema, theatre and

digital culture to encourage new forms of Media Self-Defense in today’s climate of Big Data and the overwatched.

**SUPERMARKT** is a creative resource centre for the city of Berlin. SUPERMARKT presents a programme of events on digital culture, alternative economies and social innovation, as well as providing co-working offices. Ela Kagel is an independent cultural producer and curator.

**Pit Schultz** is an author, artist, media activist, programmer and radio maker, who lives in Berlin. He is co-initiator, organiser and member of many projects like Botschaft e.V., nettime, Mikro e.V. Bootlab, backyardradio, Herbstradio, Artwiki, Datschradio and reboot.fm.

## reSource Chat 1: Being within, inside, and outside at once...

A round of introduction of the cultural producers, crossing their motivations and thoughts by combining their transversal activities, programmes, and points of view in a collage-form.

**CdeLutz:** At Art Laboratory Berlin we don't focus on a single theme or genre, but we have strong fields of interest like art and science, technology, new media; from which we develop our own hybrid programme.

**GrHotz:** The core programme of ausland is very eclectic; we come from the scene that was usually named Echtzeit, experimental, minimalist, noise and improvised music. We combine performances, concerts, improvisations and lectures.

**GrHotz:** The fact that we do not only make music makes us difficult to collocate into a specific scene, especially in terms of funding sustainability.

**CdeLutz:** In new media, it's a recognition problem. It could be good to connect, to make a thread through the scene, because it would give more attention. If you are disconnected, little islands, you get lost.

**Pit\_Reboot:** reboot.fm started as a project whose aim was to combine as many people as possible, and the active people in and around the bootlab project. It was meant as a combination of old and new media, analogue and digital, the Internet and the local culture.

**Diana\_Reboot:** What we had as a value was lots of connections with different social groups in Berlin, such as different club scenes, ex-Botschaft people, Kanak Attak, Indymedia etc.

**Pit\_Reboot:** Radio was a good way to bring in a certain intensity of cultural production from different fields and to break certain paradigms of representation.

**DrPodinski:** I'm constantly wrestling with this urge to escape the digital culture,

net worlds, and make more tangible, embodied and confrontational things. There are tools there to de-colonise oneself, and possibly one's community. And that's what I'm trying to mix into Citizen Kino. It has a lot to do with hijacking points of view, often playing with an alien perspective.

**Warbear:** Queerness has to do with the deconstruction of identity. To deconstruct identity you have to put yourself within, inside and outside – you have to be molecular. You have to be ready to abandon your position and at the same time lift it.

**Warbear:** Gegen is much more than a party – it has the intrinsic desire of being a project of transformation. Its basic engine is not to resolve the contradiction, but to keep it open as a space of crisis and removal.

**Allegra Solitude:** The approach of Liebig12 is to create a laboratory for experiments bridging between art and other disciplines / sciences presenting an organic (referring to chemistry) programme of events.

**Panke:** Panke supports edgy creativity that happens away from mainstream culture, such as experimental audio, interactive installation, non-narrative film, performance art and everything else that we believe needs more exposure. Combining art, music and design – we create a common experience.

**LEAP:** The central idea of LEAP was the combination of art, technology and performance through the pairing of physical performers and media artists to work together and develop a project. A lot of the ideas we are working with are not limited to the idea of physical space.

**LEAP:** What is interesting for us is the network of artists and what they are doing, the public that moves between all these spaces, the creative scene rather than a particular space.

**EKagel:** My work has always been located at the edge of art, technology but also economy. I see so much nonsense happening in this intersection. Nonsense in terms of labels that start to spring up like "creative industries".

**EKagel:** I feel it would be so helpful if we started a real dialogue about money and values with everyone, not just with people from the industry sponsoring artists, which in my opinion is not an equal partnership.

**Dr.Podinski:** A lot of the Citizen Kino shows have been to deconstruct the corporate + consumer-made Technotopia. I'm trying to find ways to turn the corner, make the approach more constructive, pushing alternatives, seeking territories that can be won!

**FWuest:** Haben und Brauchen is recognised as a political voice of cultural producers in the field of contemporary art. We aim to establish a consciousness of what distinguishes the forms of artistic production that have unfolded in Berlin during recent decades and how these forms can be preserved and further developed.

**Warbear:** Being independent is not being inside or outside, because it is too dialectical for me. Being independent is becoming myself in different frames at the same time. A queer event becomes political when a crisis is produced; when such an event codifies its own language, it just becomes marketing.

**GrHotz:** With "ausland" we

refer to the idea of leaving the well-known place, for the exploration of unknown horizons. When people go abroad there is always the idea of discovering something new, and this new encounter might be positive or not.

**Pit\_Reboot:** Diversity is nothing that happens by itself. In social organisations, there is always a tendency of homogeneity – our homogeneity is probably the one of keeping a certain type of cultural production alive.

**Allegra Solitude:** Every space might encounter restrictions relating to projects and to the urban context. We can offer each other the possibility to exchange spaces, concepts, capabilities in a very fluid and spontaneous way.

**FWuest:** Berlin is well-known as the number one place for contemporary art production. But this isn't to be taken for granted.

**EKagel:** I think in Berlin this idea of belonging to a scene has always been very strong, but the energy in a scene can evaporate very quickly.

**Diana\_Reboot:** Berlin was always a city of many centres. But now it's like each centre has so much going on. It's so niche-driven. The big question is how you identify the kind of affinities that would make a network effective.

**Pit\_Reboot:** The battle has been lost on a certain level, and on another it has been won. We have to see how the whole infrastructure is changing. I don't see the radical changes coming through technologies. Now it's about political issues, copyright, privacy...

**Diana\_Reboot:** It is not about technology anymore. It is about what people do.

A montage of various perspectives on the city of Berlin by cultural producers, artists and activists that reflect on its cultural appeal, problems and long lasting sustainable plans.

**CdeLutz:** Funding is the major problem in the cultural production scene of Berlin. The vast majority of the 'Hauptstadtkulturfonds' is given to established programmes, spaces, and a lot of it is suggested by some kind of patronage. A small amount goes to contemporary art; a third of the money is going to institutions like opera, established theatres. It's supposed to be for innovation, but it is quite the opposite.

**FWuest:** Berlin's international reputation doesn't drive on big museums. When most tourists say that they come to the city for culture, then this has a lot to do with the image of the city created by the independent scene, by small art institutions and project spaces. That's why there are claims for a fair backflow of money into the arts. Haben und Brauchen, however, rejects to reduce the relevance of art to a merely economic question, but understands the production of art first of all as an activity intrinsic to society. Against this background, we want to think and talk about public funding.

**GrHotz:** We should avoid Berlin becoming a city like many others, preserving the possibility of living cheaply, and having spaces free for creating art and culture. Preserving the freedom of using places for artistic activities can still be the normality.

**LEAP:** In Berlin you can do whatever you want, you can find a space, you can produce art, you can show it, and you have the audience. But the moment where you try to move to a professional setup and

really make a living of it, that's really difficult.

**Warbear:** Berlin promotes itself as the city of the possible, but it is not. It's the city of the being, and the city of the being as capital. You always have sprawls, new frontiers that are pushed by Berlin as a social network market, but which at the same time are challenging the structure of it. This actualises itself in areas of urban sprawl, on a double level between experimentation and gentrification.

**Allegra Solitude:** Berlin is an enormous cultural factory, based mainly on sub-cultural realities that often struggle economically; because of their independence from any institution / academy and as a cultural and political statement, their visibility and impact develops via social networks and peer groups / peer-to-peer relationships.

**Panke:** Technology-based art in Berlin is carried out quite autonomously, independent from other agents. Therefore, the impression that the whole scene of technology-based art is rather disorganised in the city is prevalent.

**Pit\_Reboot:** There is a lot of incompetence in the cultural field in terms of online projects, and probably there is the need for consulting, for criticism. How is the money for marketing being spent by the city government? What makes Berlin attractive is really presented with this budget, and how much is rather destroyed through it? More research would have to be done on this.

**E\_Kagel:** The notion of price and value related to cultural

work is still not clear. There is no alternative matrix to the business plan. There is no real honest debate between policy makers and creative people; maybe it's just starting now in Berlin.

**Pit\_Reboot:** People are coming up with business ideas before they are having an idea at all. I think we are in a late phase of what made Berlin really attractive. Now it's time to be sustainable and keep what is alive there. Before it's too late, and we turn into a zoo.

**FWuest:** The transformation of the city, how certain neighbourhoods become more expensive and commercialised, homogenised you could say, is faster and more radical today than ten or fifteen years ago. Those who can't afford it are kicked out. Or they leave deliberately for other places. People have to take action, if they understand the importance of artists living and working in Berlin.

**GrHotz:** We have to pay attention to the real estate market development. It's important to keep enough cheap space – if this is given; Berlin is big enough to make it possible for artists to move around – there are always some areas which remain cheap – but we shouldn't allow the government to push us more and more to the outer areas.

**GHotz:** How can we get a grip on the politicians who decide about cultural budgets and make them understand what is actually going on in Berlin, besides Staatsoper and music boards? How can we improve the structure of cultural funding?

**Dr.Podinski:** I started getting into criticising "gamification", an industry strategy to suck you into its platforms. I came up with the term "gardenification", inspired by a documentary on community gardens and seed exchange, and radical land-use resistance. Our creativity can be utilised towards expanding public and collective resources, rather than succumbing to various corporate-capture agendas.

**Warbear:** I approach different networks and try to be the intra-network myself, that is, a simulacrum that converges different networks in a political critical perspective.

**Dr.Podinski:** This city is an ideal place to experiment with new arts and practice models, to develop a network, which cuts radical new paths to go against the grain of art as mere displays. Let's be real, this will require some heavy provocation, some serious cooperation, and dedicated community-driven counter-currents.

**EKagel:** We have to establish a base for the community to really share how much they actually earn, and how much money they actually live from. People never talk about that. I don't share the attitude that anything goes, anything is possible.

**FWuest:** We have to be clear about what we really want. One crucial question is definitely how to deal with the politicians and functionaries in charge. At the same time we must do research and foster discussions that don't serve only as networking platforms, but produce discourse and knowledge.

## reSource Chat 3: Networking transmedial culture



A combination of thoughts on what could be done by a festival like transmediale, via the reSource network, to strengthen a critical reflection on media culture and cultural production in Berlin.

**GrHotz:** In the creation of a network, it is important to reflect on why we do that. The focus should be narrowed down, resources shared, and we should collaborate on specific projects, clear motivations, and also find a common direction. Make a 'lobby' for reaching political objectives, to make our needs more concrete and respected. Create an Internet-based platform, professional, high-profile and open to newcomers. Cultural initiatives could present themselves, linked to a city magazine representing the cultural activities of the free scene in Berlin.

**D/P\_reboot.fm:** The question is what to network for? What brings you together? It was easy in the nineties, because we all had something to fight for. The fight has changed now. It could be more centred on cultural production in a general sense, more about issues in common: sustainability, funding, models on how to work together on a more productive way. What was interesting about the last reSource meetings is that you had the geeks, and the queer scene. I think you can mix things up more, force them. Find out what they have in common. Issues get played out in ideological ways and from different perspectives.

**CdeLutz:** We need a central node, and it could be something that a community builds,

and then someone else can take over. I would say the main thing that transmediale could do in the next year or two is to provide a central connecting point to all these different scenes. Building an online platform, a list of places, and information about them, upcoming events, is a wonderful resource.

**DrPodinski:** It's really a crucial time for festivals to think more about how to facilitate local gardenification processes, seeding autonomy, bringing together artists who are living here, coming to the meetings, and wanting to participate in upgrading the local resources. The strength lies in the fact that they aren't just building one-off festival experiments, but ongoing, long-term community evolutions.

**Warbear:** A festival has to produce a space for people to come out, to produce a multiplicity. A critical network is an intra-network. It means producing different networks at the same time and thinking about how they can connect. This is a concept of resources for me, because it is taking a source and it is socialising in multiple critical perspectives. To produce a resource, you have to produce a dialogue.

**FWuest:** transmediale is a worldwide renowned festival. That's a position of power, to say it bluntly. You could make use of it and take a political standpoint in the city. Why is

transmediale not represented in the Rat für die Künste (Berlin Council for the Arts), for instance? Not least in order to give media culture a voice within this round of established institutions.

**LEAP:** The city needs a place to be open the whole year, something like a framework to have discussions and workshops. It would give the opportunity to artists to develop projects through galleries/project spaces, under the influence of the festival. And they would be given the opportunity to show these projects in the festival itself or at least apply. That would also help the spaces, if some support from the festival goes to these exhibitions. The strength of having a festival of international quality is about having the exchange between you and the spaces in Berlin, functioning as a "seed programme".

**Allegra Solitude:** Being present and aware of this plurality that works on a daily basis, researching and staying updated and in contact with the various initiatives, eventually publishing links and events that seem representative of such a cultural debate. This is already happening and can be developed further during the festival and throughout the year as well, keeping a very lively and dynamic dialogue; the possibility to propose ideas and further exchanges is

already happening thanks to the reSource.

**Panke:** The most important aspect of the network is to join different spaces and individuals and giving them a common voice. By being the voice of the technology-based art scene in Berlin, the network could be a prominent actor in shaping Berlin's artistic scene. reSource can act as a means of unifying the "islands" of technology-based art venues and artists in the city. The network could help its members with promotion, with sharing experience amongst members, establishing contacts that would be useful for the members of the network.

**EKagel:** Opening up a space for good questions is really something I would appreciate, because I think we have so many people with ideas, but a space where people dare to ask questions is often missing. Another thing of value is what you actually do with the documentation, sharing the outcome of your findings and dialogues with the community. Maybe we can find a way of mapping what people consider as resource in a city like Berlin, who has those resources and who lacks them. Developing intelligent questions that have the power to open up spaces is one of the highest art forms.

# reSource Chats: Networking Berlin's transmedial culture



by Tatiana Bazzichelli  
Curator of the reSource programme

I moved to Berlin in the summer of 2003, after having visited it for the first time in 1998, leaving behind the city of Rome, where I was born. I experienced what many people had before and after me: entering into a kind of modern Eutropia. In the "Invisible Cities" (1972)[1], Italo Calvino defines his fictional Eutropia as the "trading city": a city "scattered over a vast, rolling plateau", a multiple city that is "not one city but many, of equal size and not unlike one another" and where "only one is inhabited at a time, the others are empty; and this process is carried out in rotation". He writes that when people feel the heaviness of inhabiting one of the cities of Eutropia, when for example they cannot stand their jobs, debts, families, houses, or lives anymore, "the whole citizenry decides to move to the next city, which is there waiting for them, empty and good as new". So the people carry their life, experiencing one move after another, renewing it cyclically, and starting over and over again. "Thus the city repeats its life, identical, shifting up and down on its empty chessboard" and all the inhabitants "repeat the same scenes, with the actors changed". Berlin/Eutropia is the city that changes constantly, and constantly remains the same. For many, it is the city of fluxes, of the precariousness and the temporary. But it is also the city where the precariousness and the temporary are the normativity, they repeat themselves over and over, taking different forms in the illusion of progressive movement, from decade to decade. The difficulty is how to break the spell.

The project Networking Berlin's transmedial culture started in spring 2012 as part of my Postdoc research project on networking communities, developed as a joint collaboration between the Centre for Digital Culture / Leuphana University of Lüneburg, and transmediale festival. I started working at transmediale in 2011, running the reSource transmedial culture berlin, a new initiative of transmediale that happens throughout the year in the city of Berlin, developing ongoing

activities with decisive touchdowns at each festival (see: [www.transmediale.de/resource](http://www.transmediale.de/resource)). After transmediale 2012 in/compatible, I felt the need to start investigating the perception of various cultural producers, artists and curators, on the newborn reSource project, and the festival in general. Alongside, I was interested in knowing considerations and thoughts of active people within the scene of cultural producers of Berlin, and the implications of their activity in terms of culture politics and networking models. I therefore conducted ten interviews, applying what could be defined as a "montage method", bringing artists, cultural producers and activists into a dialogue crossing different practices and languages: from radio stations to exhibition spaces, from music venues to queer parties, from independent cinema projects to open source cultural spaces. Thus, I worked on a meta level on what could be defined as "transmedial culture", blending together various media and disciplines – applying a sort of intermedia conceptual practice, as previously done by artists and cultural producers from the Fluxus tradition.

Working by converging interdisciplinary fluxes – artistic, mediatic, political, economical, bodily – I found out that the hybrid character of this first research phase (which obviously does not try to be representative of the whole city), is not only the core of my methodology, but also of the activity of many of the people interviewed. In the first of the chat rooms, created by combining some extracts of the ten interviews in a collage-form, it is evident that the various spaces and projects have something in common even if they carry on different activities: their agenda is hybrid. They do not use only one language of expression, but they try to combine different ones: and their programmes are not only about a specific field of cultural landscape or a specific genre, they work by combining them. I believe that their hybrid character, the fact of being trans-genre, is their strength, but also their vulnerability: strength, because it is what makes their programmes unique, not only in terms of contents, but also in terms of expressing the character of being-in-flux, that is so much part of the Berlin/Eutropia life. Vulnerable, because, even if the Berlin cultural "appeal" – often

fictional – is based on the glocal character of a city of flows (artistic, mediatic, political, economical, etc.), this being-in-between constitutes a real political problem for many of the interviewed actors. The fact that their agenda is hybrid often brings as a consequence the missed recognition in the cultural politics of the city, and also missed opportunities of cultural funding and financial support. Paradoxically, many of the projects I approached contribute to creating Berlin's image of being "poor but sexy", demonstrating the appeal of always being on the move and in constant renewal, but such hybrid character lacks recognition in forms of sustainability and long-lasting cultural plans (as we can see by spontaneously combining the observations of the interviewed in the second chat room). The risk of always being on the move, of discovering the new empty city of Eutropia, which has the same problems and constraints of the last one inhabited, is very real. Finally, in the last chat room, the montage reflects on what could be done through a festival like transmediale, via the reSource project, in connection to a critical reflection on media culture. transmediale also is a festival that makes transmediality its core of action and content, and therefore expresses through the combination of hybrid languages and practices the complexity of a city like Berlin. Our challenge is to find ways of survival and strategies for the chessboard of Berlin – or what Calvino called the "ambiguous miracle" of Eutropia, the city sacred to Mercury – God of the fickle.

**"Their hybrid character, the fact of being trans-genre, is their strength but also their vulnerability."**

[1] Calvino Italo, 'Le città invisibili', Einaudi, Torino, 1972.

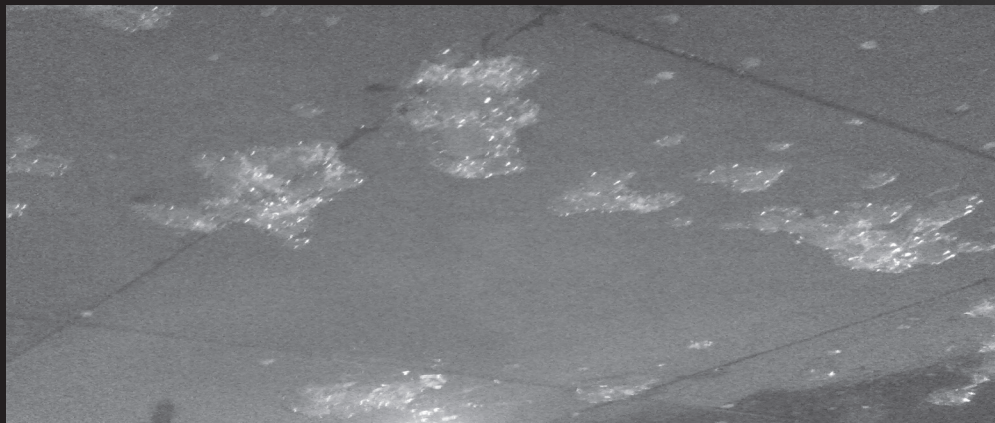
**Tatiana Bazzichelli** is programme curator of transmediale festival and its year-round project reSource transmedial culture berlin. She is Post-doc at the Centre for Digital Cultures / Leuphana University of Lüneburg. Her fields of research combine hacktivism, networked art and queer practices.



"Don't use pepper spray - the glaciers melt." During the first hours of the Gezi Park protests, CNN Türk showed a documentary on penguins while the world media reported on the situation in Istanbul. More on the aesthetics in the politics of the Istanbul protests in "A Place for Capital" by Jussi Parikka on page 16.

# Mapping the reSource network

by John Wild



British artist and anti-disciplinary researcher creates sonic abstractions of project spaces.  
Photo by John Wild

From May to September 2013 John Wild worked with Tatiana Bazzichelli at transmediale on a project to map the reSource network of independent technology-based art and hacker spaces in Berlin. John Wild is an artist and anti-disciplinary researcher currently studying for a PhD, evaluating the impact of ubiquitous computing on the production of social and physical space, within the Media and Arts Technology Programme at Queen Mary, University of London. The mapping project rapidly developed a Schizoid split between a practical Cartesian rationalism and a psychogeographic abstraction that was resolved by the development of two distinct approaches to mapping the network.

**1) Cartesian mapping:** The first approach was to develop a functional Android mobile phone application with the aim of increasing the visibility of the spaces within the city. The app provides an overview of Berlin with a navigable map of all spaces. To achieve this, GPS data and map tiles were sourced from OpenStreetMap. OpenStreetMap is dedicated to encouraging the growth, development and distribution of free geospatial data for anyone to use and share. The map was overlaid with location markers of the venues. Clicking on a marker reveals more information about the venue and a web link. The app has been developed with an online content management system allowing each space to manage their own content. Enabling the app to become a self-organised tool to enhance the visibility of the city's vibrant technology-based art scene.

**2) Network Noise Drift:** A 'network is a plurality of (organic and artificial) beings, of humans and machines who perform common actions thanks to procedures that make possible their interconnection and interoperation' [1]. The second approach was to make audible the usually invisible non-human aspects of the network's technological infrastructure through field recordings of the machine processes that enable the social network. A GSM sniffer, electromagnetic induction coils, similar to those in guitar pickups, and a broad spectrum RF receiver were used to record the electromagnetic imprints created by the spaces' networked devices. WLAN, cell phone signals, Bluetooth devices, DECT cordless phone base stations, and the internal processors of laptops were recorded through the practice of electromagnetic audio drifting; being guided by the invisible intensities, textures, and ambiances of a space-specific electromagnetic geography.

These raw field recordings were composed into a sonic abstraction of each space. With an android mobile phone app and OpenStreetMaps, these compositions were geospatially sited at specific GPS locations and only accessible at these spots. This sonic abstraction of the reSource network is presented by John Wild at reSource 006: Overflow as a performativity walk, where he will guide walkers through the streets passing through the varied ambiances and nodes of the sonified and abstracted map of the reSource network of technology-based art and hacker spaces.



# Austerity and the End of the Arts

by Georgios Papadopoulos



A reflection on Carsten Lisecki's film "Art Accounts Deutsche Bank".  
Stills by Carsten Lisecki, 2013

How can artistic practice remain distinctive given the adversity of economic environment that limits the space for experimentation?

Art is celebrated as a practice that does not need to conform to the mandates of market and profit but is rather able to construct alternative possibilities of participation in the socio-economic field. In that sense, art remains a privileged domain for addressing the social conditions through new forms of representation and subjectification. Obviously this relationship between society and the arts is mutually constitutive; it is not just the artist that can address or even shape the social field; her ability to intervene is compromised by her own reliance on the market not only for material support, but also for recognition. The artist needs to be acknowledged by society and market not only to safeguard the necessary means for survival, but also to affirm the social significance of her own practice. The recent financial crisis and the consequent cuts in the cultural sector disclose the contradictions and the adversity of the socio-economic environment, where artists have to survive. The recession has pushed many in conditions of poverty and depression, since it raises obstacles in the participation both in economic and artistic life. Economic austerity has

led to conservatism and conformism with the neoliberal ideology of 'economic efficiency'. Artistic practice requires more than before from the artists to be competitive, individualistic, and keeps them dependent on patronage, either from the state or from private organisations and collectors, reducing the autonomy of artistic production to an illusion that only exacerbates the adverse post-fordist conditions of existence.

A recent, vivid example of the self-defeating relation between artist and market was the opening of the Deutsche Bank Kunsthalle in Berlin in April 2013, on the occasion of which artists were invited to bring an artwork to be exhibited in the new Deutsche Bank (DB) venue at the Unter den Linden boulevard in Berlin. Every artwork submitted would be exhibited for 24 hours and the best work would get the artist a solo show sponsored by DB. Hundreds of artists of all ages, backgrounds and nationalities, queued for hours in the cold to have the 'opportunity' to show the work in an 'established' gallery and get some visibility. What is the reason for the artists coming in such large numbers to act as cheerleaders of the DB, despite their supposed distance from the commercial values that a bank represents? The situation seems even more problematic and hopeless, since it was only shortly after the financial collapse, when banks were blamed for their irresponsibility and at the same time this event brought some of the

same artists to Berlin who had been fleeing the economic depression in their own cities as migrants.

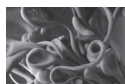
The problem is not the gullibility of the artists but the very conditions of artistic production that lead to such desperate and uncomfortable choices, following from a very vulnerable position. The question remains if art can stay distinctive and relatively independent given the adversity of economic environment or even if it needs to bother with such questions. Collective action is a necessary first step, but not without its own problems. The realisation of the forms of domination that feed on the misery of the artist and their ideological justifications is imperative. The cultural industry is not unlike other sectors of employment, where the boss – here in the figure of the curator – the state administrator, the professor, or the master-artist, benefits economically and symbolically, by exploiting the artist as (often unpaid) worker. Ironically the degree of exploitation is greater in the arts, where equality, meritocracy and solidarity supposedly regulate the relations of the 'community'. Unfortunately such principles, along with myths of creativity, authorship and artistic value are used to cover the reality of exploitation and domination in the arts. As cultural workers, we should not abrogate our rights to serve art, because at the end of the day we will end up serving an exploitative economy and do a disservice to culture and to ourselves.

# A Place for Capital

# A Place to Read



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chatrooms  
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“He has built a virtual replica of a coffee house overlooking the Bosphorus, where his avatar walks in the garden...”

# A Place for Capital: Urban Art & the Society of Security

Late May 2013, Istanbul turned into a different sort of a city. The touristic streets of Istiklal, and the surroundings of Taksim square, turned into an atmosphere not meant for breathing. The public space turned into tear gassed space of exception, and the Gezi park, at the centre of the events, into a critical, contested question that ran through the whole of Turkish society.

The park was to be turned into a shopping mall alongside other building projects proposed by the government. In a way, a lot of the events escorted an interesting sort of discussion concerning politics and art of public space. The Istanbul biennale planned to launch in September 2013 had already earlier decided its theme slogan as “Mom, am I barbarian?”. The themes included public space, democracy and the possibilities of reimagining social relations in the midst of the ongoing neo-liberal urban restructuring. Already in 2012 the Amber platform had organised its conference, festival and a range of workshops around the theme of “urban commons”.

After May the 2013 Biennale were according to some critical voices as if pre-empted by the demonstrations at Gezi Park. The Gezi events became quickly perceived in Turkey and internationally as a social movement that was expressed in visual culture, design and slogans that showed an aesthetic sense of politics. This meant not an aesthetisation of politics but a critical stance that governance of sensation and perception is essential to managing a social movement. This movement is not only about specific ecological details, like protecting a city park, but about civil rights across heterogeneous clusters of groups from the LGBT-community to Kurds, from anticapitalist Muslims to hackers and environmental activists. In a way, the sentiment in some circles was that the Istanbul Biennale was almost made redundant. Perhaps this sort of critique itself misperceives what art Biennals are about, but it raised some interesting points about, the global status of them in relation to urban public space. Design-thinkers/practitioners such as Ed D’Souza have already earlier argued that the Biennales are globally odd events that live off urban regeneration but often negotiate a safe distance from the actual social life of cities. Now, in 2013, the Istanbul Biennale had to reorient its original interesting mission to the emerging politico-aesthetic situation. It was forced to get involved in the odd mix of political economic-measures, security regimes, government pressure, civil society actions and a discourse of urban aesthetics that seemed suddenly radically distributed.

The theme of “occupy” at Berlin Biennale of 2012 was one sort of staging of social movement in relation to the art institution. It was perceived as an articulation of contemporary art in relation to new

forms of politics. But it was also criticised for its artificial nature of objectifying social movements into a prefabricated brand that can be exported like any consumer object: politics as performance art. The uncontrollability of Istanbul and other Turkish cities’ urban environments was a very different situation that included grim casualties, violations of civil rights and constant overuse of state legitimated violence. But it also spurred an aesthetic discourse and practice that brought new angles to activism. While the infamous TOMA-water cannon units were spicing up their liquid measures of crowd control with chemicals to burn the skin, the security measures were turned into images and slogans that travelled from street corners to the digital. Also software practitioners and artists were involved, demonstrating the topological connections that concrete lived spaces have with the algorithmic realms.

But it was not necessarily just another Twitter revolution, or any other global brand of activism. People I spoke with in Istanbul were often critical about the early comparisons to the Arab Spring for instance: some international commentators, including intellectuals such as Alain Badiou and Slavoj Žižek, had difficulties in getting a sense of what is going on in this particular case, and hence had to refer to already existing models of radical politics. For some, the “occupy Gezi” was just a sign of the global revolution to come. In the more interesting analyses, the aesthetic questions tied space to security, place to police actions. The issues of politics were inherently connected to questions of architecture and urban regeneration. For years, Istanbul was prepared and built as the model city of financial capital. Various projects – such as the probable third bridge across Bosphorus and the new airport project – ignored environmental concerns and warnings that such projects might actually kill the natural water resources of the whole city of some 14 million people. The liquidity of TOMA-water was matched by the liquidity of financial capital investment projects, which from urban housing to housing of capital was not even meant to last. The time span of such planning was emblematic of the systematic dismissal of professional warnings. Adding insult to the injury, the government rushed to ratify a law to curb the powers of the Chamber of Architects involved in urban planning. It is no wonder that an attachment to an aesthetic of streets and the urban space became such a key theme for the events: questions of natural ecology became practices of ecologies of art and politics.

## A Place to Read: Victor Burgin, Space, Memory & Digital Politics

"He has built a virtual replica of a coffee house overlooking the Bosphorus, where his avatar walks in the garden. All that remains of the real coffee house is a restaurant overlooking a rooftop tennis court with advertisements for telephone companies."

– Victor Burgin, "A Place to Read"

Victor Burgin was artist in residence for the Lives and Works in Istanbul project undertaken during the city's year as the European Cultural Capital in 2010. The work he produced when living in the city. "Bir okuma yeri" / "A Place to Read" is a digital textimage projection. The piece is silent with text presented on the walls of the gallery (or inserted as intertitles depending on the venue) and involves a film loop shifting between black and white and color imagery. Created using virtual camera technology, the loop deftly and hauntingly weaves black and white imagery of a coffee house from Istanbul's past and a modern hotel that now occupies the same site. Reminiscent of the Alain Resnais/Chris Marker film "Nuit et brouillard" ("Night and Fog"), the film merges moving

and still images along with a tracking camera that searches empty structures for signs of human presence beyond the built environment. An uncanny aura fills the film as he digital imagery allows Burgin to animate specific portions of any given shot while keeping other parts still, such as the revolving aerial shot of the coffee shop with the Bosphorus in the background, its waves frozen as in a still photograph.

The title evokes several meanings including descriptive (a place where one can visit to read quietly and have a cup of tea), cultural (the Turkish term for coffee house coming from an Ottoman word meaning a place to read) and imperative (a site that demands interpretation, a space not self-evident and in need of hermeneutical attention). The Taşlık Kahve was built by Sedad Hakki Eldem in the middle of the 20th century and manifested a locally-inflected global modernism, synthesising Ottoman and modernist elements. The shop stood for several decades until in the late 1980s, the building and its grounds – a park – gave way to the newer tourist-oriented hotel





catering to global travelers. The partially-destroyed, partially-rebuilt coffee shop became a portion of the hotel's restaurant, the appropriation of the past into the present through destruction. The park in which it sat has all but completely disappeared. In a very straight forward manner, the site offers a meditation on the position or not of the local within the forces of neoliberal global capital and serves as a metonym for processes of development that have overrun Istanbul for decades and which have now become points of contention in the streets. The process of creating a 3-D model of the building from archival images allows Burgin to manoeuvre his virtual camera through a built environment that no longer stands, a simulation of the place he is reading and where he once read. The virtual camera process allows Burgin to occupy and explore still photographs, to blur the distinction between still and moving image, rendering them both uncanny. The film and text bear witness to the excavation and salvage work that Burgin gestures too through its content. The piece, somewhat aptly, was first installed at the Istanbul Archeological Museum, allowing the exhibition space to echo the political themes obliquely gestured to in the work's evocative text. The piece seems firmly rooted in the past, to loss, the seductive power of nostalgia and the actual

pain of losing public space. The text, however, indicates otherwise, and it is the more futural and proleptic dimensions of the installation that strike one in the present. Its prescience more than doubles the overall effectiveness and power of the piece. When the ruling Justice and Development party (AKP) passed a bill during a midnight session of parliament on 10 July 2013 banning the involvement of the Chamber of Architects and Engineers from consulting on government development plans, Burgin's piece leapt from the past into the present and moved from the Archeological Museum directly into Gezi Square. That the midnight manoeuvre was widely interpreted as payback for the support provided by this chamber to those protesting plans for the square, highlighted the roles of justice and development as articulated in the AKP's name.

"A Place to Read" in its descriptive, cultural, imperative meanings now expands to include ones of geopolitical struggle around definitions of spatial justice. Burgin's haunting and haunted installation considers temporality while slipping its trappings and making past, present and future simultaneously present.



**Ryan Bishop, Winchester Centre for Global Futures in Art Design & Media**

Ryan Bishop is Professor of Global Arts and Politics, Winchester School of Art, University of Southampton (uk). He is co-director of the Winchester Centre for Global Futures in Art Design & Media. He has published on critical theory, urbanism, media, visual culture, modernist avantgarde aesthetics, and critical military studies. Along with John Armitage and Doug Kellner, he co-edits the journal Cultural Politics (Duke University Press).

all that remains<sup>†</sup>  
of the real  
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for telephone  
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Victor Burgin,  
“A Place to Read”





Art Hack Day / LEAP and transmediale present the two-part project Art Hack Day Berlin. Close to 100 artists and hackers will inhabit LEAP and Haus der Kulturen der Welt to create instant exhibitions and live performances on the themes of "Going Dark" and "afterglow".

**Art Hack Day Berlin : Going Dark**

Our actions are increasingly mediated by data. Previously we formed our artifacts, now they form us. Woven into a seamless network, they quantify our lives, affect our thinking and become intrinsic to our being. As such, the urge to go dark has never been greater.

26-28 September 2013 LEAP,  
Berlin Carré 1. floor,  
Karl-Liebknecht-Str. 13, 10178 Berlin  
more info: <http://www.leapknecht.de/>

**Art Hack Day Berlin : afterglow**

29 January - 2 February 2014  
transmediale 2014 afterglow  
Haus der Kulturen der Welt,  
John-Foster-Dulles-Allee 10,  
10557 Berlin

**Kristoffer Gansing in conversation with Olof Mathé, the initiator of Art Hack Day.**

**Tell us about yourself, your background and what led you to organise Art Hack Day? 'Ennui'.**

Creating on your own is lonely. So it seemed like a good idea to rally other digital aficionados, deep computer heads and professional pranksters and create an exhibit from scratch in barely 48 hours. There was nothing else out there for us. It was immediately apparent that the format works beautifully for making and exhibiting art. I've probably always inhabited the grey area between art and hackery. Whereas I lacked the academic resolve to go to art school, I instead pursued engineering and philosophy at Kungliga Tekniska Högskolan and the École normale supérieure instead.

**One of the eye-catching statements that you use to describe Art Hack Day is: "We believe in non-utilitarian beauty through technology and its ability to affect social change for public good." Can you elaborate on this?**

There are so many ways in which I could speak to this statement. We're proponents of the intrinsic beauty of technology, but not in a futurist sense. We uncover its expressive potential and write poetry with it. Technology tends to be utilitarian in the most pedestrian way. It is employed to 'solve problems', even

when it ventures to create beauty. Of course most problems are socio-economic and political before being technological, so resolving issues with technology often just reinforces existing power structures rather than dismantling them. We however use technology not as a means to an end but as a means to eloquence, as a way to examine the discursive environments we're in, to help us understand the very notion of 'solving a problem'. As such, every Art Hack Day explores a theme that's artistically, politically and technologically relevant. For example, in San Francisco last year the theme was "Lethal Software", a topic we had until then only tangentially approached as hackers and artists. In this sense the work that is created promotes public good. Admittedly, this didactic ambition makes our mission statement oxymoronic. But that's just a healthy reminder that it's virtually impossible to be fully, internally consistent. 'Public good' also alludes to the beauty we experience when we co-create among our peers, which is at the heart of the event.

**With the recent surveillance scandal, 'hacking' has become an even more controversial and debated activity. What is your approach to hacking and do you address these debates and the hacker scene as such?**

**The theme of "Art Hack Day Berlin: Going Dark" for sure seems to move in this territory.** 'Hacking' as a term is nearly 60 years old, yet still retains most of its freshness. Historically we've come full circle: computers arguably owe their existence to the military, and hackery in part arose as an attempt to de-militarise computer use and to empower ordinary people. So in a way we're back where it all started. It's just ironic the government has brought the term into the limelight, all the more so that blanket mass surveillance is probably not artful enough to be called hacking. It's also worth noting that AFAIK neither Manning nor Snowden 'hacked' anything. As whistleblowers they simply exposed questionable practices by sharing documents they had access to in their line of work. In any event I don't think we engage in these debates other than through our actions. Ideas are interesting in so far as they temporally precede action.

**In the 1960s, EAT – "Experiments in Art and Technology" was a pioneer project of bringing together artists and engineers to collaborate in artistic projects with a technological edge. Is there perhaps less of a**

**polarity between art and technology today than in those days and if so, what do you want to achieve with your project in terms of linking art and technology?**

Yeah, this isn't about artists or hackers but about people who are indistinguishably both. Asking if you're more of one or the other is like asking a parent which of the children he or she loves the most. As anyone with a bicultural upbringing can attest to, there are weird and wonderful ways in which your heritages can interact. You have the liberty to identify with both cultures and with neither. So taking the risk of appearing too sophisticated, I'd say it's less about linking art and technology and more about exploring its confluence. To riff on this: art proves how expressive technology can be, it highlights ways in which we shape our tools and they shape us dialectically. Hackery demonstrates the value of radical collaboration. At Art Hack Day, participants work in teams, carry out other people's ideas and open-source their work: a piece is there to be improved. It's a gift economy, and sharing and exchange are its core principles. It hopes to provide a transition to new forms of artistic being. People often ask if we're trying to hack the art system as much as we're about hacking technology, but we're really just in it for the incredible vibe, the community and the compelling art works that get created. Any collateral damage is secondary.

**Art Hack Day is a nomadic project. How much does it change from venue to venue and from city to city?**

Ultimately, Art Hack Day is nomadic, because it's grassroots. It brings the burgeoning hacker-artist community together to create AFK (no pun intended). While the local community in each city gives the event a unique quality, the theme influences the outcome more. Interestingly, the venue also turns out to be inspirational: every time a couple of pieces are site-specific and exploit quirks of the exhibit space for artistic umph.

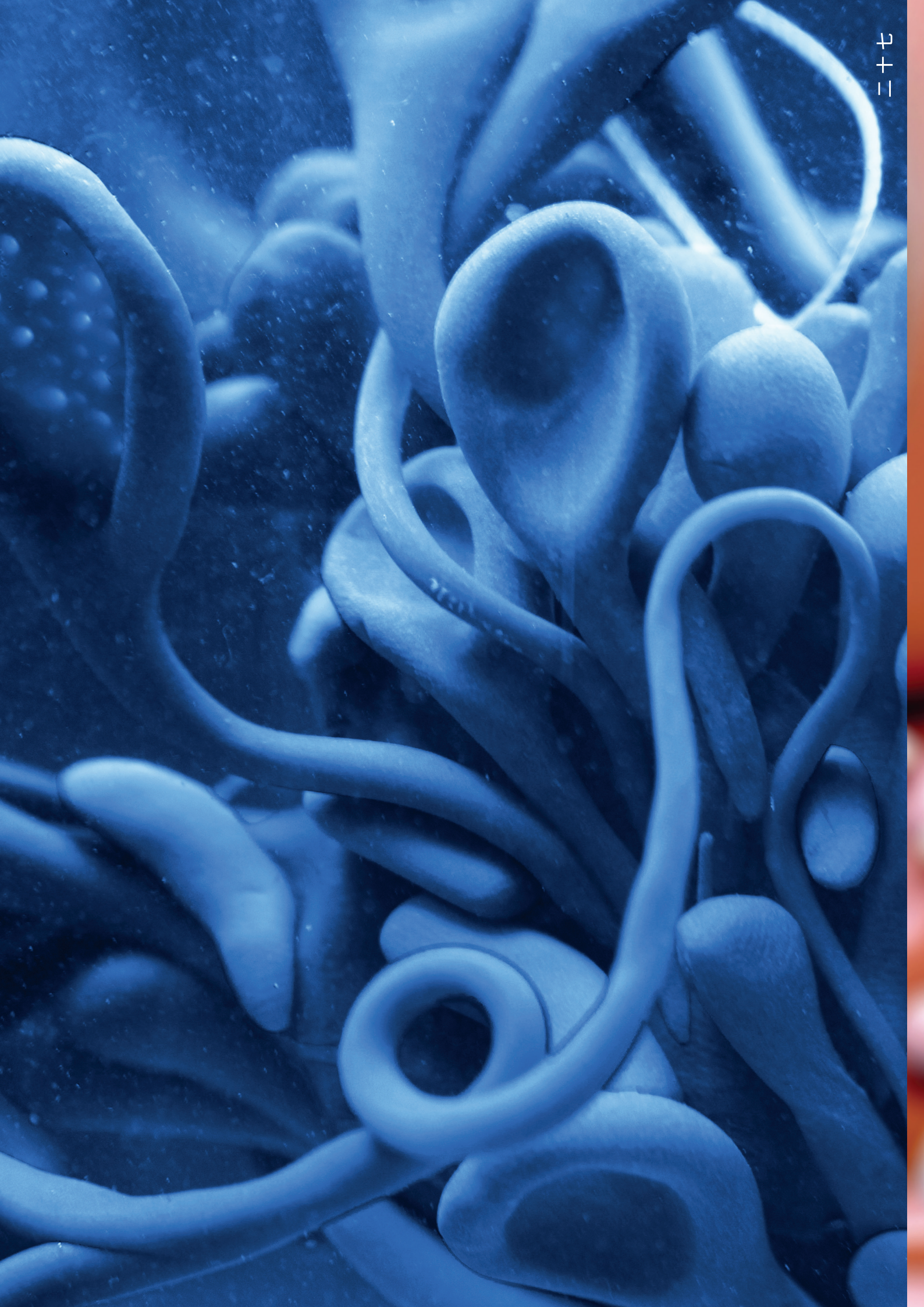
**Why Art Hack Day Berlin? Because Berlin is awesome. The community of hackers whose medium is art and artists whose medium is tech is really strong there. A couple of them have even participated in prior events.**

**What can we expect from Art Hack Day Berlin? Cathartic euphoria. I can't wait to play.**









# An Ecosystem of Excess

## Interview with Pinar Yoldas

**Daniela Silvestrin talks to Pinar Yoldas, selected artist in the Vilém Flusser Residency Programm for Artistic Research 2013. The programme is offered by transmediale in cooperation with the Flusser Archive at the University of Arts (UDK) in Berlin. Pinar Yoldas is a cross-disciplinary artist and researcher, who will continue her work in speculative biologies through the project “An Ecosystem of Excess”, a work exploring the possible evolutionary consequences of the Pacific trash vortex.**

**To what extent is your work influenced and led by scientific research in general and biotechnology in particular?** My work is heavily influenced by biological sciences or biology as the study of life. The term ‘biological arts’ used by Ionat Zurr and Oron Catts is very appealing to me as it embraces a vast array of scientific research topics. Biotechnology is the craft, biological tool making so to speak. Right now I am more interested in understanding nature rather than modifying it for human purpose. Yet, according to Marx we can only know what we make [1]. I guess the question boils down to the difference between to know and to understand.

**In your research and resulting artworks you primarily investigate the two-sided dynamics between cultural and biological systems. Do you work with biotechnology yourself in order to produce your works? What is the methodology you use when translating scientific data in to artworks?** I haven’t yet worked in a biotech lab, but I will in the near future. In the “Very Loud Chamber Orchestra of Endangered Species,” I worked with a variety of environmental pollution data sets (which is abundant, trust me). The nature of data allowed us to convert numbers into sound and movement. The result was an orchestra of non-human animals screaming out CO2 data, water pollution data and so on. For “Limbiq”, the goal was to reveal the subcortical structures of the brain, which generate / process emotion, so I followed a more spatial approach. Overall, my goal is to orchestrate the human sensorium for a meaningful and memorable affective experience. What I do is an interplay between facts and affect [2].

**Would you consider yourself a so-called “bioartist”, or where would you position your works in relation to bioart works such as Eduardo Kac’s famous fluorescent bunny Alba?** Eduardo Kac is the brilliant mastermind behind the world’s first and most successful advertising campaign for a glow-in-the-dark bunny. According to Kac, bioart is the invention or transformation of living organisms with or without social or environmental integration [3]. I find this definition hegemonic and problematic in that it imposes a hierarchical order of how bioartistic your project is, limiting it with the use of living tissue. If you can recruit a biotech lab to add GFP for you, you are the ultimate bioartist, but if your work addresses the changing definition of life, nature and the natural without paying a lab, you are not? Does the bioartistry of a project measured by the length of the DNA sequence changed? Or is it measured by its contributions to scientific knowledge

production? How about the cultural impact it has? I do not consider myself a bioartist in Kac’s sense, I’d rather call myself a synaptic sculptor or speculative biologist, if I’m to use some biobabble. After all, what we need is intellectual tools to catalyse rigorous critical thinking, not categorical neologisms to mark one’s territory.

**In how far can and does your work contribute to the knowledge production regarding the state of the art of scientific discourses?** Let’s start with Flusser, “to awaken the political and aesthetic consciousness of the scientist and technician is one of the most urgent jobs with which the intellectual (philosopher, critic, essayist, etc.) is confronted” [4]. Flusser doesn’t count the artist among these intellectuals, but I’m not personally offended. :) Today scientific knowledge production is highly institutionalised with institutionalised ways of evaluating contribution such as peer-reviewed journals. But then there is the citizen science or open science movement, which operates outside the borders of the scientific Empire. I would like to think that my work contributes to the first by creating an affective framework for scientists, and to the latter by demonstrating that a scientific understanding of the world can exist anywhere.

**Coined by Dunne & Raby, “critical design” is a term for design that uses designed artifacts as an embodied critique or commentary on consumer culture. In how far do you use or integrate this technique in your work in order to reflect on existing values, ethics and practices in today’s culture and change our perspective on scientific research?** I try to exploit critical design to the max!

1. Flusser, Vilém, and Louis Bec. *Vampyroreuthis Infernalis: A Treatise: with a Report by the Institut Scientifique De Recherche Paranaturaliste*. Minneapolis: University of Minnesota Press, 2012.

2. Deleuze, Gilles, Félix Guattari, Hugh Tomlinson, and Graham Burchell. *What Is Philosophy?* New York: Columbia University Press, 1994. n.d.

3. Kac, Eduardo. *Signs of Life Bio Art and Beyond*. Cambridge, Mass: MIT Press, 2007.

4. Flusser, Vilém, and Louis Bec. *Vampyroreuthis Infernalis: A Treatise: with a Report by the Institut Scientifique De Recherche Paranaturaliste*. Minneapolis: University of Minnesota Press, 2012.

All images by Pinar Yoldas:  
p.25 pukepillow  
p.26 Neolabium  
p.27 Sensory colony, plastisphere  
p.28 Angelika

# transmediale/festival afterglow

“afterglow refers to positive physical and mental effects that linger after the main effects of a drug have subsided, or after the peak experience has subsided. This state is often characterized by feelings of detachment or increased psychological clarity.”<sup>[1]</sup>

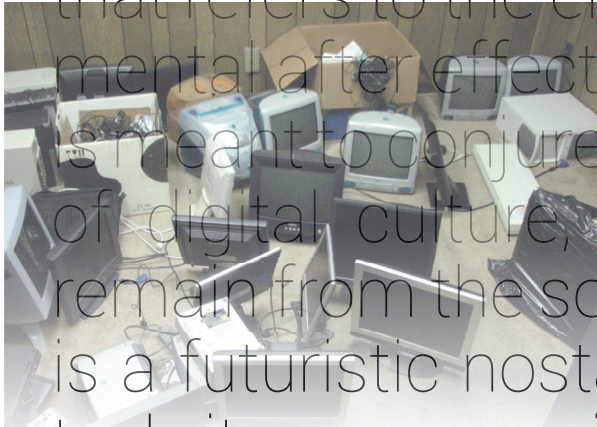
The next edition of the transmediale festival will explore our present post-digital moment as one where media technologies and mediatic practices that were once treasure(d) are turning into trash. While the hype cycle of the digital seems stuck on endless repeat, perpetually tied to shiny high-tech, it is clear that digital culture after the hype of social media is of a different nature than that of the disillusion of the post dot.com years. As media technologies have now become completely integrated into everyday life, they function similarly to natural resources, producing physical and immaterial waste products that get appropriated in such diverse contexts as e-waste dumps, big data businesses and mass surveillance schemes. transmediale 2014 is interested in this junk, detritus and garbage hovering between the margins and centres of post-digital culture.

The starting point is to consider this in between state as an ‘afterglow’ of the





digital: afterglow being that moment of deep twilight when the dust that has risen from the earth into the atmosphere is temporarily lit up; as well as being a term that refers to the either positive or negative mental after effects of drug use. afterglow is meant to conjure up the ambivalent state of digital culture, where what seems to remain from the so-called digital revolution is a futuristic nostalgia for the shiny high-tech it once promised us, but that is now crumbling in our hands. The challenge that this moment poses is how to use that state of post-digital culture in between trash and treasure as a chance from which to invent new speculative practices. These should resist nostalgic or defeatist ideas, yet still use waste as a starting point from which to deal with the burning issues of today. The afterglow is the moment after the digital revolution, that is now turning into dust as we struggle to find new pathways in the wastelands of its aftermath.



“The afterglow is an intense red glow of the atmosphere long after sunset (or long before sunrise), when most twilight colours should have disappeared. The afterglow is caused by dust in the high stratosphere, which catches the hues of the twilight arch below the horizon. The afterglow is commonly seen during or after volcanic eruptions, which deposit large amounts of dust and ash into the high atmosphere.”<sup>[2]</sup>

Sunburnt back, Photo by Pavel Ševela/ Wikimedia Commons Solstice in Times Square, Photo by asterix611/ flickr Broken screen, Photo by Toby Charlton-Taylor/ tbcyclr/ flickr Recycling, Photo by Curtis Palmer/ flickr Multimedia show, Photo by William Cho, williamcho/ flickr Garbage dump in Pinom Penh, Photo by John Einar Sandvand, Sandvand/ flickr  
 [1] [http://en.wikipedia.org/wiki/Afterglow\\_\(drug\\_culture\)](http://en.wikipedia.org/wiki/Afterglow_(drug_culture)) [2] & Cover <http://www.weatherscapes.com/album.php?cat=optics&subcat=afterglow>



Images by Studio Grau

# CTM.14

## Dis Continuity

Festival for Adventurous Music and Art  
15th Anniversary Edition  
24 January – 2 February 2014

CTM Festival's 15th edition attempts to explore and map fragments of an alternative or neglected history of electronic and experimental music that still waits to be fully written. Under the title DIS CONTINUITY, the festival will highlight select trajectories of past artistic experimentation, protagonists, and movements offside well-beaten paths, and explore how their ideas have evolved throughout different generations of artists, into the present – or how, when arising in an unreceptive or even antagonistic environment, their ideas were ignored, suppressed, sometimes even purposely destroyed, and eventually forgotten.

Common narratives of music's radical evolution over the past century usually favour a few exceptional individuals whose achievements are undisputed, and whose stories are used to exemplify music's major revolutions and transitions in bold strokes. But the fabric

of music is of course far more complex; the conspicuous threads of its agreed-upon luminaries are interwoven with countless individual and collective achievements. No less inferior, these achievements spark, carry, and support the main storylines of the history of music, criss-crossing and feeding into one another or running in parallel, and forming nuclei of change and innovation within their own communities and networks. Within this vast interconnected fabric that stretches across times and places, the simultaneous invention of similar ideas in different locations, the local appropriation of new ideas and the resulting broad variety of explorations play an equal role to the sudden jumps of singular discoveries triggered by chance, synchronicity, and serendipity, or to the slow processes of laborious experimentation. In adopting a less hierarchical perspective and in acknowledging this complexity, the number of pioneering figures that have shaped today's music multiplies rapidly. By zooming in on a range of musical pioneers, whose curious enthusiasm and pursuit of new, idiosyncratic forms have kept

them somewhat off the radar, even as their explorations and discoveries continue to exert a too often unacknowledged impact on how we create and experience music today, CTM.14 aims to encourage dialogue between past experimentation and a younger generation of artists and creative minds. In re-evaluating and re-imagining select threads of experimental and electronic music history, DIS CONTINUITY illuminates and contributes to music's gradual evolution towards an increasingly open and dynamic concept of sound and music that transgresses the still only semi-permeable barriers between scientific research and art, pop and academic culture, and various forms of art and artistic practice.

The festival's 15th anniversary is also an occasion to reflect on the conditions and threads of its own history, and to address the increased desire for historic references felt at the dawn of a post-digital era.

[www.ctm-festival.de](http://www.ctm-festival.de)

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