

الشمق

A close-up photograph of a woman's face with a white facial mask applied. A barcode is visible on her forehead. The image is split vertically: the left side is dark with a grid pattern, and the right side is light. The title 'الشمق' is overlaid in white, with two black diagonal lines crossing it.

the
afterglow



How do you
feel today?

Into the afterglow

With the definitive arrival of the digital society into the mainstream of public debate, it is not the glossy surface of the latest consumer gadget that cries for the most attention. The impact of digital technology has instead become relevant only after the fact, through burning social issues that are now intrinsically linked to it. Privacy, data, surveillance: ask what digital culture means to the person on the street today and you are as likely to get an answer related to these key post-digital topics as you are to hear about connection, interactivity or participation. transmediale 2014 proposes 'afterglow' as a diagnosis of the current status of post-digital culture. afterglow conjures up the ambivalent state of the digital where what seems to remain from the digital revolution is a paradoxical nostalgia for the futuristic high-tech it once promised us, but that is now crumbling in our hands. In the afterglow, high-definition audiovisuals, real-time communication and infinite storage are just some of the once utopian promises of digital culture that are now widely disseminated. However, their tarnished appeal cannot be denied in a world where 'big data' is also the 'big brother' of mass surveillance and where the 'cloud' is made of the metals and minerals of the scarred earth on which data centres are built. Far from immaterial and harmless, our post-digital culture is now one where digital technologies are deeply embedded in the geophysical and geopolitical. As masses of data and electronic hardware pile up, the digital world seems to turn from treasure into trash.

Instead of withdrawing into cultural conservatism during this post-digital moment, we ask if there are means for cultural renewal in the excess, overflow and waste products of the digital afterglow. During the festival week and the extensive partner programme, artists, hackers and researchers will take up this challenge, into and beyond the afterglow, combining different topics, formats and methodologies from art, science and popular culture. This transversal approach is what makes transmediale unique in the field of culture festivals and this is luckily recognised by a number of important supporters and partner organisations. We would like to thank our principle funders the German Federal Cultural Foundation whose support allows the festival and its different programme strands the necessary room to develop over the year. We are also grateful for the support of and collaboration with the main venue, Haus der Kulturen der Welt, which has become another cornerstone of the festival. Other supporters are tied to specific festival sections and here we are once again grateful to the Federal Agency for Civic Education for their essential support of our conference programme and to the Medienboard Berlin-Brandenburg for their contribution to our marketing efforts and for continuing to recognise the importance of transmediale in Berlin.

A distinctive approach in the transmediale 2014 programme is a concentration of new and commissioned works, a strategy backed by several of our most valued partner organisations including the Schering Stiftung and the Canada Council for the Arts, who supported the final outcome of two different artist in residence programmes that transmediale has run over the past year. Additional collaboration projects contribute to this approach with the help of partner organisations including Art Hack Day, Balassi Institut – Collegium Hungaricum Berlin (.CHB), the Goethe-Institute, SUPERMARKT, LEAP, the Berlin University of the Arts, Winchester School of Art, the Embassy of Canada in Berlin and the whole network of venues taking part in the transmediale and CTM Festival Vorspiel pre-festival programme. The festival is a great collaborative effort and I would like to personally thank everybody in our enduring festival team, as well as our technical support, serve-u, and administrative body, Kulturprojekte Berlin.

Let the moment of afterglow slowly sink in over the course of these pages as we introduce and contextualise the main topics, projects and participants of transmediale 2014.

The revolution is over. Welcome to the afterglow.

Kristoffer Gansing, artistic director, transmediale.











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afterglow

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Introduction by the German Federal Cultural Foundation

It's so beautiful to watch the sun set and enjoy a horizon full of sparkling lights. But what is happening next? 'After' the 'afterglow'? What are we in for if the lights of the promised digital utopia are switched off? Will we get stuck in a twilight zone of corporate consumer control, secret-service espionage and a growing global schism between those who buy more and more electronic devices and those getting buried in computer trash? Right now, it seems that many things and many beliefs are up in the air. We may not get all the answers in the 2014 edition of transmediale. But we can trust the transmediale team, its curators and artists from all over the world to challenge us with the right questions. And that is an offer you shouldn't refuse if you want to survive in a post-digital-culture.

Hortensia Völckers

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by Jamie Allen & David Gauthier

surveying the technical-media landscape



A lot of people think measurement is easy. There's the kind of person out there in the field who will tell you, my media, it's better than your media, because it's got more pixels, got more megabytes, got more HD. But when we survey the landscape with the right kinds of equipment, I'm not sure we'll all come to agree. Determining the media technological landscape is not just a problem of measuring some thing, it's a question of finding out what is to be measured. We're really out there, everyday, sampling the unknown unknowns—that which lies beneath, that which is left behind when the media landscape gets hit by a digital tidalwave.

*Now what is the message there?
The message is that there are no*

'knowns'. There are things we know that we know. There are known unknowns. That is to say there are things that we now know we don't know. But there are also unknown unknowns. There are things we do not know we don't know. So when we do the best we can and we pull all this information together, and we then say well that's basically what we see as the situation, that is really only the known knowns and the known unknowns. And each year, we discover a few more of those unknown unknowns.

— Donald Rumsfeld

Less than ten years ago, we didn't seem to care about the ways we measured media. There were all sorts of metrics, sure, but there just wasn't enough survey data or surveyors to really collect an aggregate picture of the situation. CRITICAL INFRASTRUCTURE is changing all that. We've got teams everywhere, looking at everything, understanding these problems in new, exciting ways. It's all so very, very easy now. We used to say to each other "sure, there's a tectonic plate moving somewhere because of this YouTube download or that You-

Tube download," but we were never able to prove it—nobody had the darn data. It's enough to make you sick—to not know that much. But now we know. Now we can peer into this media or that technology and really see its geo-, psycho- and topological effects. There are just fewer unknown unknowns, and that's what's going to keep these systems going. These infrastructures need to structure—it's what



they do. And there, beneath your feet, is something we can finally put a finger on.

*WHEN I heard the learn'd astronomer;
When the proofs, the figures,
were ranged in columns before me;
When I was shown the charts
and the diagrams, to add, divide,
and measure them;
When I, sitting,
heard the astronomer, where he
lectured with much applause in
the lecture-room,
How soon, un-*

*accountable, I became tired and sick;
Till rising and gliding out,
I wander'd off by myself, In the*



*mystical moist night-air, and from time to time,
Look'd up in perfect silence at the stars.*

— Walt Whitman

quantified institutional self

It's an exciting time to be a psychodigitalgeospatial media professional. What you look at with your instruments in one minute is more than most people get to see in a lifetime. Whether you're out there doing technical media survey, media cultural inspection prior to some boring dig, it's not going to take a long time before you realise you're on the cusp of knowing something that others have tried to get their minds around for a very long time. Face facts—there's

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nothing you can do that can't be put on a map. There are fewer and fewer stories out there that aren't tagged directly by one of our mapping systems; fewer stories still that don't have a data trail of some kind that we can critically analyse, visualise, systematise and reconstitute. And how long until we remind ourselves that the buildings and constructions around us are forged in data, long before they are forged in steel and then covered again in data and media. You can't look at any human activity these days that can't be looked at through the wrong end of a telescope—peered into, analysed for some almost alchemical insight. Last month we did this survey of my son's school, and turns out that about 33% of these kids are watching *Let's Play runs of Deadly Premonition* at the precise same moment that a nominal shift in classroom moisture takes place. These things couldn't even be corroborated before, but teachers are being told to watch out of for these telltales now—so I'm sure little Michael is going to get way better grades next year!

I don't know how they would have been able to tell, otherwise. How would you maintain any semblance of control? Now we can survey and convey at the same time. It's an exciting time to be a psychodigitalgeospatial media professional.

post-digital institutional critique



Most of us were born with GPS satellites already in orbit. We are in the tech generation that has smart phones glued to their hips and tablets on the coffee tables. And we have already started using these things to take down data on the institutions and systems we love and hate. We're trying to look at this data in the most positive light, sure, but it doesn't always come out that way—and sometimes the picture just isn't that pretty. Avoiding too much interpretation is the key.

Let the data ride, let it show itself, get to know itself—let's make 'data' into a verb. "To data." I wish my cell phone had GNSS capability. I am always playing catch-up with my email inbox. All of my peers, that are my age, have my lust for information. I have more in common with GISers and social media developers than many of the surveyors in my area. Most of my friends from college with digital-topological skills are able to demand a salary higher than what most firms in the media industry would even consider.

This world has been and will eternally be living on the rhythm of fire, inflaming according to the measure, and dying away according to the measure.
— Heraclitus

We are the Googlers. We demand answers now. We 'data'. We would rather have something in digital form. We generate and translate more data in an hour than the hard drive I installed into my Windows95 machine back in the day did. We spend less time doing more. We learn more, faster.

What can be studied is always a relationship or an infinite regress of relationships. Never a 'thing'.
— Gregory Bateson

This production residency project is supported by the Media Arts Section of the Canada Council for the Arts, the Danish Arts Council and hosted by the Center for Art and Urbanistics Berlin.

Exhibition programme of transmediale 2014 afterglow

CRITICAL INFRASTRUCTURE
A media-technical landscape survey
By Jamie Allen and David Gauthier
Central Foyer, HKW 29 Jan 2014, 17:30; 30 January - 2 February 2014, 10:00-23:00 Presentations and talks throughout the festival

Art Hack Day Berlin : Afterglow
An instant exhibition out of a 48h hackathon With more than 70 participants
Exhibition Hall, HKW 29 January 2014, 20:30; 30 January - 2 February 2014, 11:00-21:00

An Ecosystem of Excess **A post-human eco-system, a living community of speculative organisms and their environment**
By Pinar Yoldas Project Space of the Ernst Schering Foundation & Haus der Kulturen der Welt Ernst Schering Foundation:
Opening 23 January 24 January - 4 May 2014 11:00-18:00 HKW: 29 January, 17:30 30 January - 2 February 2014, 10:00-23:00

Vorspiel 2014

A distributed programme of events before the transmediale and CTM festivals.

Venues:

.CHB – Collegium Hungaricum Berlin
aktanz gallery
Altes Finanzamt
Apartment Project Berlin
Art & Science Node
Art Laboratory Berlin
Berlin University of
the Arts / designtransfer
Bi Nuu
CTM Festival/ Stattbad Wedding
DAM GALLERY Berlin
EIGEN + ART Lab
Errant Bodies
Embassy of Canada
HAU 2 - Hebbel am
Ufer/ CTM Festival
Institut für Alles Mögliche
Kunstraum Kreuzberg/ Bethanien
Liebig12
Loophole ArtSpace
Madame Claude
Mindpirates
Naherholung Sternchen
NK PROJEKT
O Tannenbaum
Or Gallery Berlin
Paloma
Panke e.V.
Panmediale
PLATOON
Projektraum der Schering Foundation
Public Art Lab
Scope Sessions @ Panke e.V.
Studio Weise7
SUPERMARKT
uqbar
Volksbühne
Zentrum für Kunst und Urbanistik

Take the opportunity to experience some of Berlin's best experimental arts, interventions, music and sound art in this unique pre-festival programme.
Wed 22 - Tue 28 January 2014, at 36 venues all over Berlin.

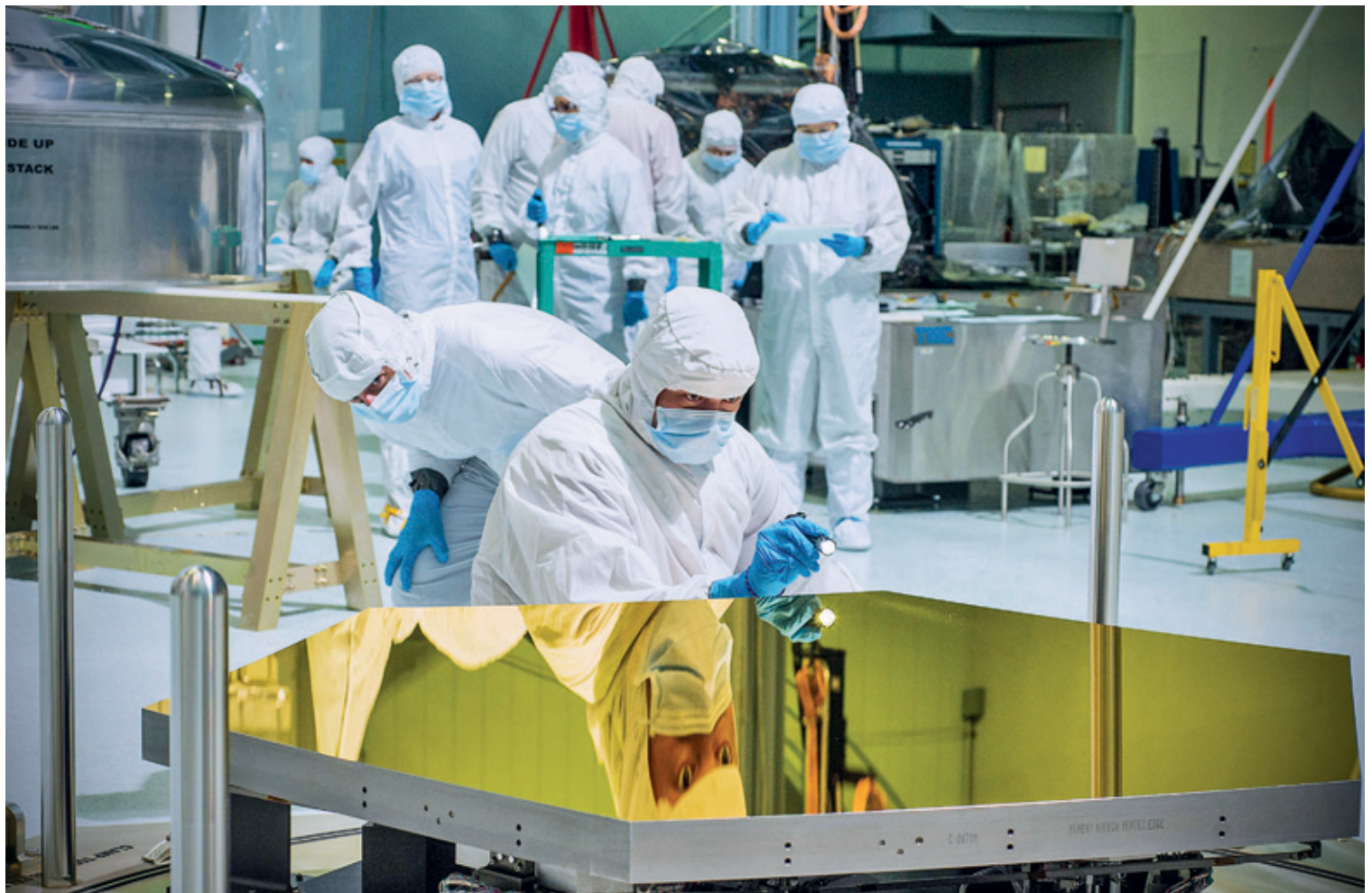
<http://www.transmediale.de/festival/programme/network/vorspiel>

ART HACK DAY BERLIN: AFTERGLOW

Exhibition Programme
Art Hack Day Exhibition Hall, HKW

ALBERTO DE CAMPO
ALMA ALLORO
AMIR TANNE
ANDREAS GREINER
ANDREAS FISCHER
ANNIE GOH
ANTHONY ANTONELLIS
ARTHUR TRES
ÅSA STÅHL
ATSUHIKO TANIGUCHI
AUDREY SAMSON
BARUCH GOTTLIEB
BENGT SJÖLÉN
BENJAMIN GAULON
BERNHARD GARNICNIG
BIRCH COOPER
BRENNAN MURPHY
BRITTA THIE
BUDHADITYA
CHATTOPADHYAY
CARL EMIL CARLSEN
CHRISTIAN VILLUM
CONSTANT DULLART
DANI PLOEGER
DANIEL FRANKE
DANJA VASILIEV
DAVID GAUTHIER
DAVID HUERTA
DENNIS PAUL
DENNIS DE BEL
ELEONORA OREGGIA
ÉMILIE GERVAIS
FABIANE BORGES
GERALDINE JUÁREZ
HELGA WRETMANN
IGAL NASSIMA
JACOB SIKKER REMIN
JAKOB BAK
JAMIE ALLEN
JANA LINKE

JELILI ATIKU
JENS JØRGENSEN
JEREMY BAILEY
JOHAN UHLE
JOHANNES P. OSTERHOFF
JONAH BRUCKER-COHEN
JULIAN OLIVER
JUSTIN BLINDER
KATERINA UNDO
KATRIN CASPAR
KIM ASENDORF
KRISTINA LINDSTRÖM
MARCEL SCHWITTLICK
MARIO DE VEGA
NANCY MAURO-FLUDE
NICK SMITHIES
NICKLAS MARELIUS
NIKO PRINCEN
OLE FACH
OLOF MATHÉ
PHILLIP RONNENBERG
QUIN KENNEDY
RACHEL UWA
RACHEL DE JOODE
RALF BAECKER
ROBERT BÖHNKE
ROSEMARY LEE
SABRINA BASTIEN
SAŠO SEDLAČEK
SEBASTIAN SCHMIEG
SEMBO KENSUKE
SHUNYA HAGIWARA
TINA TONAGEL
TOMOYA WATANABE
TSILA HASSINE
VICTOR MAZÓN
WOLFGANG SPAHN
YAE AKAIWA
YUKO MOHRI



The central exhibition of afterglow follows this year's overall programme strategy to focus on new and commissioned works. In a curatorial and organisational collaboration between transmediale and Lab for Electronic Arts & Performance (LEAP), we invited the internet-based nonprofit Art Hack Day, dedicated to artists whose medium is tech and to hackers whose medium is art, to stage a two-day hackathon during the festival. More than 70 artists/hackers gather to work for 48 intensive hours to come up with an instant exhibition that responds to the thematic framework of afterglow. Over the festival week, the Art Hack Day participants will interface with the various programme strands giving artist talks, workshops and performances. Collaborative in nature, Art Hack Day is a project dedicated to cracking open the process of art-making, with special reverence toward open-source technologies. As an event it bridges the gap between art, technology and entrepreneurship and expresses a belief "in non-utilitarian beauty through technology and its ability to affect social change for public good".

For Art Hack Day Berlin : Afterglow, participants were asked to respond to a thematic brief that adopts the transmediale 2014 theme and ends with the questions: Can we make peace with our excessive data flows and their inevitable obsolescence? Can we find nourishment in waste, overflow and excess? Can the afterglow of perpetual decay illuminate us?

Art Hack Day Berlin is a collaboration between transmediale, Art Hack Day/Olof Mathé and LEAP (Daniel Franke, Kai Kreuzmüller, John McKiernan). From 27 January, more than 70 artists/hackers create an instant exhibition in 48 hours. Art Hack Day: Opening 29 Jan 20:30, Exhibition 29 January – 2 Feb 2014.

ART HACK DAY

BEYOND AI

HASHES TO ASHES

Chaired by Tatiana Bazzichelli

AN AFTERGLOW OF THE MEDIATIC

Chaired by Jussi Parikka and Ryan Bishop



afterglow becomes a post-digital moment of reflection to develop new transversal critiques and practices that cut across different cultural fields.

AFTERGLOW

WILL YOU BE MY TRASHURE?

Chaired by Francesco Macarone Palmieri and Katrien Jacobs

AFTERGLOW CONFERENCE PROGRAMME

Curated by

Tatiana Bazzichelli and Kristoffer Gansing



1. The Art of Disclosure (p. 16)
2. The Elemental Media Condition (p. 22)
3. The Cloud and the Stack (p. 24)
4. The Protesting Body in the party-state (p. 27)
5. Excess is a way to escape frigid censorship (p. 30)

THE ART OF DISCLOSURE. BY TATIANA BAZZICHELLI

Interview with Laura Poitras

Tatiana Bazzichelli: By working on your documentaries about America post-9/11 and as a journalist exposing the NSA's surveillance programs you have taken many risks, especially reporting on the lives of other people at risk. How do you deal with being both a subject and an observer in your work?

Laura Poitras: How I navigate being both an observer, and being a participant, is different with each film. In the first film I made in Iraq, *My Country, My Country*, when I started working on post-9/11 issues, I am not in the film. That was a conscious decision because I didn't want it to be a film about a reporter in a dangerous place. I wanted the sympathy to be for the Iraqis. But in 2006 I became a target of the U.S. government and started being detained at the U.S. border, so I have been pushed into the story more and more.

Now I am working on a documentary about NSA surveillance and the Edward Snowden disclosures, and I will acknowledge my presence in the story because I have many different roles: I am the filmmaker, I am the person who Snowden contacted to share his disclosures—along with Glenn Greenwald, I am documenting the process of the reporting—and I am reporting. There is no way I can pretend I am not part of the story.

In terms of risk, the people I have filmed put their lives on the line. That was the case in Iraq, Yemen, and certainly now with Snowden's disclosures. Snowden, William Binney, Thomas Drake, Jacob Appelbaum, Julian Assange, and Glenn. Each of them is taking huge risks to expose the scope of NSA surveillance. There are definitely risks I take in making these films, but they are lesser than the people that I have documented.

TB: The previous films you directed tell us that history is a puzzle of events, and it is impossible to combine them without accessing pieces hidden by power forces. Do you think your films reached the objectives you wanted to communicate?

LP: Doing this work on America post-9/11 issues I'm interested in documenting how America exerts power in the world. I'm against the documentary tradition of just going to the 'third world' and filming people suffering outside of context. I don't want the audience to think that it's some other reality that they have no connection with. I want to emotionally implicate them in the events they are seeing.

In terms of if my films reach their 'objectives', I think people assume because I make films with political content that I'm interested in political outcomes or messages, but actually the success or failure of the films has to do with whether they succeed as films. Do they take the audience on a journey, do they inform, do they challenge, and connect emotionally, etc.

I made a film about the occupation of Iraq, but it didn't end the Iraq war. Does that make it a failure? The surveillance film will have more impact than my previous films, because of the magnitude of Snowden's disclosures, but those disclosures are somewhat outside the documentary. Documentaries don't exist to break news; they need to provide more lasting qualities to stand up over time. The issues in the film are about government surveillance and abuses of power, the loss of privacy and threat to the free Internet, etc., but the core of the film is about what happens when very few people take enormous risks to expose power and wrongdoing.

TB: Why did you start working on your trilogy about America post-9/11? How did such topics change your way to see society and politics?

LP: I was in New York on 9/11, and the days after you really felt that the world could go in so many different directions. We went down a path of revenge, charting a new course of American history. In the aftermath of 9/11, and particularly in the buildup to the Iraq war, I felt that I had skills that can be used to understand and document what was happening.

So I decided to document the occupation. What are the human consequences of what we're doing, and not just for Iraqis but also for the military that were asked to undertake this really flawed policy?

I didn't think I was making a series of films about America post-9/11. I was naive and thought the U.S. had made a wrong turn, and that we would get back to some kind of rule of law. America was exercising its power pre-9/11, but not with things like legalizing torture. To justify torture in legal memos, or have a prison where people can be held indefinitely without charge, that is a new chapter.

As an American citizen, the policies are done in my name. I have a certain platform and protection as a U.S. citizen that allows me to address and expose these issues with less risk than others. Glenn and I have talked about this—about the obligation we have to investigate these policies.

TB: Were you imagining this kind of parable would be touching people in their daily lives, like what's happening with ethical resisters and whistleblowers?

LP: I never imagined there would be these kind of attacks on whistleblowers and journalists. Look at the resources the U.S. has used in the post-9/11 era—and for what? More people now hate us. I have seen that first hand. It's baffling how the priorities have been calculated. I think we are in a new era where in the name of national security everything can be transgressed. The United States is doing things that I think if you had imagined it thirteen years ago you would be shocked. Like drone strikes. How did we become a country that assassinates people from the sky? Is that what you think of when you think of a democracy?

TB: What is the last part of the trilogy teaching you, and how is this new experience adding meaning to the others described in the previous movies? What is coming next?

LP: The world that Snowden's disclosures

Hashes to Ashes conference stream, chaired by Tatiana Bazzichelli. The recent debate on the PRISM, XKeyscore and TEMPORA Internet surveillance programs, based on the Edward Snowden release of NSA material, symbolizes an increasing geopolitical control. New identities emerge: whistleblowers, cypherpunks, hacktivists and individuals that bring attention to abuses of government and large corporations, making the act of leaking a central part of their strategy. The conference stream *Hashes to Ashes* highlights the current pervasive process of silencing—and metaphorically reducing to ashes—activities which expose misconducts in political, technological and economical systems, as well as reflect on what burns underneath such process, advocating a different scenario. In these pages is a conversation with American documentary filmmaker Laura Poitras, who has chronicled America post-9/11 with her films *My Country, My Country* (2006), *The Oath* (2010) and an upcoming work on the surveillance state and Edward Snowden's disclosures. Along with Glenn Greenwald, she brought to light the documents of the NSA affair. At transmediale 2014, with independent security analyst Jacob Appelbaum and artist and geographer Trevor Paglen, Poitras will take part in the keynote event *Art as Evidence*.

LIVIN' IT UP



**Headquarters of the NSA at Fort Meade, Maryland
by Matthew Bradley**

Hashes to Ashes Events

Art as Evidence A conversation between Appelbaum, Paglen and Poitras reflecting on the new frontiers of information disclosure Keynote With Laura Poitras, Jacob Appelbaum, Trevor Paglen. Moderated by Tatiana Bazzichelli 30 January 2014, 20:30-22:30 Auditorium, HKW

Under the Skin: Revealing Invisible Data Disclosing the invisible data and information underneath biological science, scientific laboratory research and our body. Panel With Salvatore Iaconesi, Rüdiger Trojok, Pinar Yoldas. Moderated by Alessandro Delfanti 31 January 2014, 18:30-20:00 K1, HKW

Restricted Networks: Strategies of Survival After Uprising How conscious use of technology empowered people during uprisings in the Middle East and which technical measures need to be adopted Panel With Donnatella Della Ratta, Philipp Ronnenberg, Ebru Yetiskin. Moderated by Miriyam Asfar 1 February 2014, 18:30-20:30 K1, HKW

Circumventing the Panopticon: Whistle-blowing, Cypherpunk and Journalism in the Networked 5th Estate How the virtue ethics of cypherpunk, whistle-blowing and investigative journalism are evolving into a hybrid form of civic resistance. With William Binney, Annie Machon, Jeremy Scahill. Moderated by Diani Barreto 2 February 2014, 15:00-17:00 Auditorium, HKW

Laura Poitras is an Academy Award nominated filmmaker. In May 2013, she met NSA whistleblower Edward Snowden and has been reporting his revelations for *Der Spiegel*, *The New York Times*, and *The Guardian*. She is currently finishing a trilogy of films about America post-9/11. Her work was included in the 2012 Whitney Biennial, where she held a “Surveillance Teach-In” with NSA whistleblower William Binney and security expert Jacob Appelbaum. She is the recipient of a 2012 MacArthur Fellowship.

have opened is terrifying. I have been in war zones, and I think that this is so much scarier. How this power operates and how it can strip citizens of the fundamental right to communicate and associate freely. The scope of the surveillance is so vast.

About what's next, I imagine that I will work on the issue of surveillance beyond the film.

The scope of it goes beyond any film.

TB: The fact that you are a woman dealing with sensitive subjects, traveling alone filming across off-limit countries, and developing technical skills to protect your data makes you very unique. How do you see such experiences from a woman/gender perspective?

LP: Speaking about technology, I do not think it is gender specific. Women can operate cameras, learn how to use encryption. I have good instincts of security, and I know how to figure out how to use tools, and I know how to ask questions when I need to.

Because I have experienced being detained at the U.S. border for so many years, I know that the risk is real to protect source material. I think that if you perceive the State as dangerous or a threat, which I do as a journalist who needs to protect source material, you learn how to use these tools.

In terms of being a woman doing work in the field, overall it has made the work easier. In the Iraqi context, to be a woman allowed me more access because it is a very gendered segregated society. If I was a man I would have not been able to live in the same house with the people I was filming. I was able to film with the women and also hang out and film with men. As a western woman you can get a sort of free pass in both places. The idea of being a woman in a risky situation maybe allowed me to have a certain kind of access that I would not have otherwise.

When I finished *The Oath*, the first thing that Abu Jandal told me was that he was surprised I just came and worked on my own, alone. I also got access because often I work without a crew. I was breaking every normative rule,

being alone in these countries, going to war zones, filming, etc. I think they just thought that I was from another planet.

TB: In my writing I claim that networking is an artwork. The point is not to produce artistic objects, but to generate contexts of connectivity among people that are often unpredictable. Do you think that entering in connection with Snowden contributed to produce an artwork in the form of ethical resistance?

LP: I feel that this film, or the experience of working on this film, has spilled outside of the filmmaking. In addition to making the film, many other things have emerged. Connections and relationships have been built. But all those kinds of things, and this network that happened because the branching out of a more linear storytelling, because I was working on the film... I was also doing a surveillance teach-in at Whitney with Jacob Appelbaum and William Binney, then a short film, and then when Snowden contacted me, that changed everything.

TB: Why do you think Snowden trusted you?

LP: I think he felt that if these disclosures are going to make an impact, he wanted to reach out to people who were going to do it in a way that wasn't going to be contained. Glenn and I have both been outspoken on the topic of surveillance, and we had a track record of not being easily intimidated.

I found it a really mature gesture that he decided to come out because he was afraid that other people could have been incriminated. When I received the email that said that, I was in shock for days. I thought my role as a journalist in this context was to protect his identity, and then he said, “What I'm asking you is not to protect my identity, but the opposite, to expose it.” And then he explained his reasons about how he didn't want to cause harm to others, and that in the end it would lead back to him.

TB: I suppose you were also really shocked that Snowden is a really young guy.

LP: I was completely shocked when I met

Snowden, and I saw how young he was. I literally could not believe it. I assumed he would be somebody much older, someone in the latter part of his career and life. I never imagined someone so young. In retrospect, I understand it.

One of the most moving things that Snowden said when we were interviewing him in Hong Kong was that he remembers the Internet before it was surveilled. He said that mankind has never created anything like it—a tool where people of all ages and cultures can communicate and engage in dialogue.

TB: You are part of transmediale 2014 with Jacob Appelbaum and Trevor Paglen in the keynote event *Art as Evidence*. How can art be evidence, and how do you put such a concept into practice via your work?

LP: What we're doing in the talk is thinking about what are the tools of communication we can use to translate evidence or information beyond revealing the facts, so that people experience that information differently, not just intellectually but emotionally. Art allows so many ways to enter into a dialogue with an audience, and that's a practice that I have done in my work, and that Trevor does with his secret geographies, and that Jake does with his photography. We engage with the world in some kind of factual way, but we're also translating information that we're confronted with and sharing it with an audience. What we're going to try to do is to explore those concepts and give examples of that.

We will combine each of our areas of interest and expertise. I think one of the topics we might discuss is space and surveillance. Trevor has been filming spy satellites. We have some other ideas. I don't want to say too much.

This interview is excerpted from a longer interview conducted in person on November 28, 2013, and by email. The full interview will be published in January 2014 on the transmediale website.

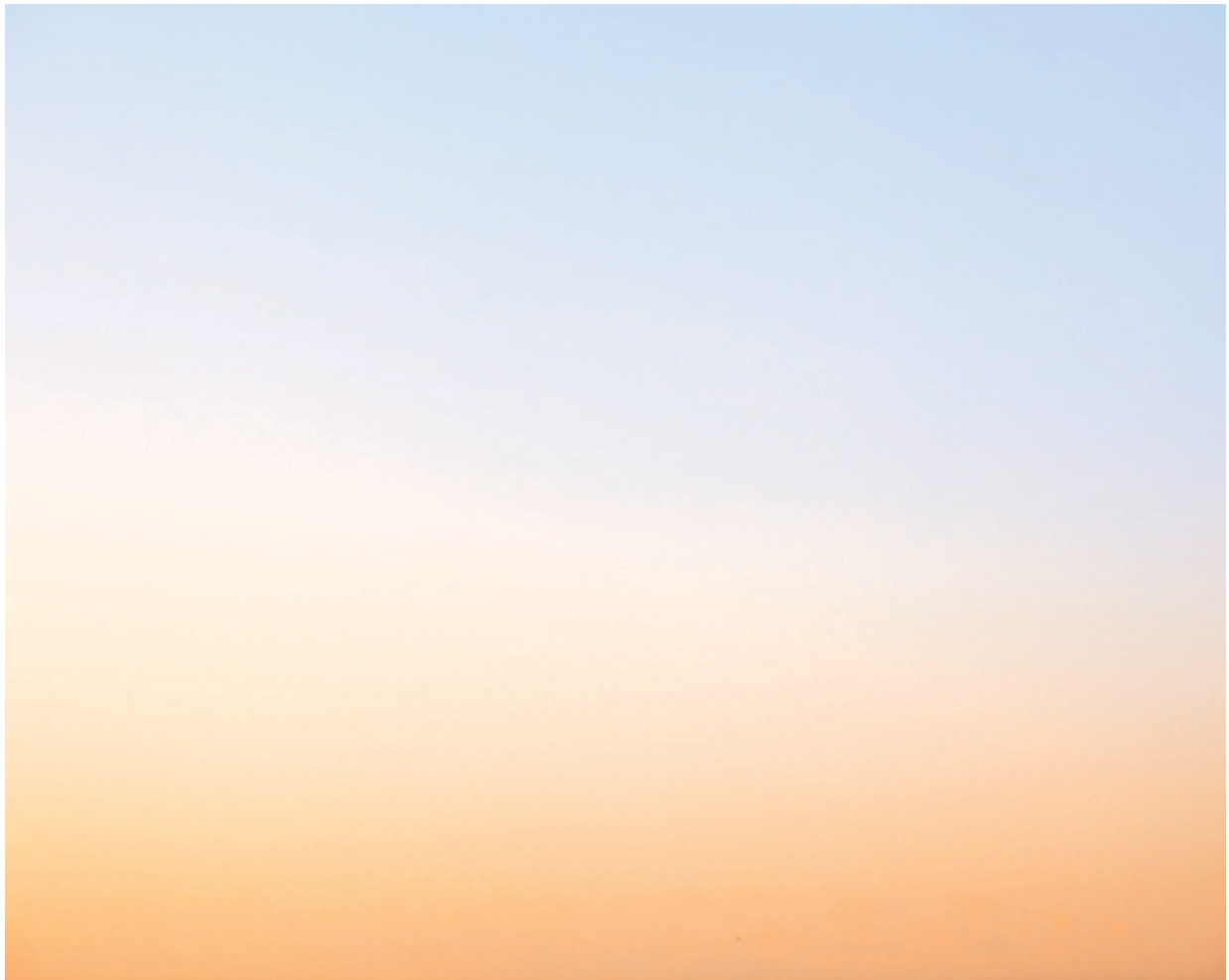


Trevor Paglen
Detachment 3, Air Force Flight Test Center #2
Groom Lake, NV
Distance ~ 26 Miles, 2008
C-print
40 x 50 in.

Trevor Paglen
Untitled (Drones)

AN AFTERGLOW OF THE MEDIATIC

Chaired by Jussi Parikka and Ryan Bishop



Trevor Paglen
Untitled (Reaper Drone), 2012
C-print
48 x 60 in.

Trevor Paglen
Untitled (Drones)



Trevor Paglen
Untitled (Reaper Drone), 2013
C-print
48 x 60 in.

AN AFTERGLOW OF THE MEDIATIC

Chaired by Jussi Parikka and Ryan Bishop



Trevor Paglen
Untitled (Drones)

Trevor Paglen
They Watch the Moon, 2010
C-print
36 x 48 in.

An Afterglow of the Mediatic Events

The Black Stack Metahaven and Benjamin Bratton will take turns offering proposals on the future of The Stack's six layers—Earth, Cloud, City, Address, Interface, and User. **Keynote** With Benjamin H. Bratton, Metahaven. **Moderated by Ryan Bishop** 31 January 2014, 17:00-18:30 Auditorium, HKW

Uses and Abuses of Big Data Big data is the digital trash of our everyday life: the little snippets of useless data that accumulate to constitute data sets of unforeseen value. **Panel** With Jussi Parikka, Paolo Cirio, Mark Côté, Kate Crawford. **Moderated by Max Hoppenstedt, Motherboard** 31 January 2014, 14:30-16:00 K1, HKW In cooperation with Motherboard

The Media of the Earth On the effects of electronic and synthetic waste on geological and biological bodies. **Panel** With Sean Cubitt, Denisa Kera, Jussi Parikka. **Moderated by Ryan Bishop** 1 February 2014, 16:30-18:30 Auditorium, HKW

An Afterglow of the Mediatic conference stream, chaired by Jussi Parikka and Ryan Bishop. Mines and mining are once again the subjects of debate. Since the 19th century, mining has provided burgeoning technological culture with the materials to keep it going. These extractive acts continue to be conducted for different needs, and now the end products are also being 'mined' from abandoned computers, contemporary archaeological digs. While the ragpickers of the 21st century are after these metals, corporate platforms are interested in material and immaterial mining, including soft mining of data: long trash trails, lessons in bodies of data. The geological and the geophysical are also embedded in our contemporary concerns in art, politics and (in)security, resulting in a complex set of geopolitical imperatives. Debates about earthquake fault lines are as important as the military (ab)use of geographical features, always a characteristic of war but an especially high-tech one in the age of the digital. The following pages offer insights into the stream dealing with waste, mines, data and hardware—long tails of unintended consequences—and entangles issues of labour, geopolitics, economics, media and the Earth into a weird planetary constellation.

The Elemental Media Condition

Ever since such early geologists as James Hutton and Charles Lyell articulated a distance from biblical time, the Earth has had a proper history. The natural historical durations of the Earth have, despite academic disciplinary divisions, always intertwined with human history. In the current moment, the complex interactions of the two seem more prescient than ever. To follow in the footsteps of Dipesh Chakrabarty, the horizon of the anthropocene forces historians to think of durations of nature as entangled with social history, and the historiographical functions of temporality need to be considered alongside such vectors that acknowledge the work of capitalism as a specific epoch. In this sense, we would like to refer not only to the anthropocene as the debated new geological era in scientific classification, but also what can be called the anthropobscene. This portmanteau word combines anthropocene with obscene, thus highlighting the vicious exploitative actions of corporations, governments and other agencies operating on different levels: from human individuals to multigovernmental organisations and transnational corporations. In much the same manner that Jean Baudrillard reconfigured the subject-object relationship placed within a scene as a network-screen relationship in the obscene, the anthropobscene reconstitutes the relationship between human scales of intervention into those of the geological. Thus, amongst other things, it refers to the obscenity of heavy pollution of the earth and the air, bringing back discussions of the four elements

as found in the writings of Pre-Socratic thinker Empedocles, which strike both ancient and contemporary chords. Cultural theorists, such as Gary Genosko, have voiced an urgency for a renewed consideration of the elements.

For Empedocles, humans, nature and the universe contain the same elements. Flesh and blood are composed of approximately equal parts of earth, fire, water, and aether: the four elements that constitute the universe. The entire material world for Empedocles comes from the mixture and amounts of these four elements, the mixing of which he likens to paints on an artist's palette with their different effects due to combinatory portions. This insight of multiple and diverse substances generated through combinations and proportionality became a cornerstone of modern science and chemistry. The harmony of Love and the discord of Strife result from the proportionality of the elements with each constantly changing and warring with the others. The Empedoclean elements of this cosmogony and in nature constitute both media and content. They make, transform and destroy at the same time.

Empedocles' writings use physics to derive an understanding of ethico-political, even moral, laws. In the teaching of Empedocles the problem of substances as they present themselves to us takes a specific form: how do the Many come from One and One from Many? The primary and ultimately determinate forces behind the various manipulations, combinations and

transformations of the elements in Empedocles are in the standard translations Love and Strife, which move in cycles of harmony and disharmony that reign over all of nature, including humans, fish, beasts and birds. But the elements are not simply passive recipients of the forces of Love and Strife. They can and do themselves act as causal agents, influencing the waxing or waning of Love or Strife.

Contemporary media culture can be opened up through such a consideration of elements. Indeed, as the philosopher Erich Hörl has argued, the technological is one crucial condition for the discourse—and practical existence—of this hypothetical anthropocene—and anthropobscene, we might add. For artists such as Robert Smithson the tectonic realms of the Earth and the mind are interconnected in a truly Empedoclean fashion. Smithson's account amounts to a critique of the McLuhan-focussed idea of technology as extensions of Man. Instead, for Smithson, writing in 1968 in *Artforum*, it is elemental. One is here tempted to think it is elemental in the sense of the Pre-Socratic four elements, as well as elemental in the sense that those elements are more crucial than ever for a consideration of the biopolitical condition. Such aspects range from the materiality of data mining to environmental exploitation resultant from scientific and technological means.

Benjamin H. Bratton and Metahaven
The Cloud and the Stack

AN AFTERGLOW OF THE MEDIATIC

Chaired by Jussi Parikka and Ryan Bishop

14
24
14

Benjamin H. Bratton is a theorist whose work spans Philosophy, Art and Design. He is Associate Professor of Visual Arts and Director of The Center for Design and Geopolitics at the University of California, San Diego. Metahaven is an Amsterdam-based research and design collective. Metahaven's work—commissioned and self-directed—reflects political and social issues in provocative graphic design projects.

servers by
Google/Connie Zhou

Metahaven: What is The Stack?

Benjamin H. Bratton: Instead of viewing the various scales of emergent ubiquitous computing technologies as a haphazard collection of individual processes, devices and standards (RFID, cloud storage, augmented reality, smart cities, conflict minerals, etc.), it is more illuminating to model them as components of a larger, comprehensive, meta-technology. The Stack is planetary-scale computation understood as a megastructure. The term ‘stack’ is borrowed from the TCP/IP or OSI layered model of distributed network architecture. At the scale of planetary computation, The Stack is comprised of six interdependent layers: Earth, Cloud, City, Address, Interface, User. In this, it is an attempt to conceive of the technical and geopolitical structures of planetary computation as a ‘totality.’

MH: How about this idea of ‘totality’?

BB: Probably the most well-known reference would be Fredric Jameson’s work on utopias being speculative models of social totalities. Jameson discusses this in his *Utopia as Enclave* essay. Islands, for example, are total jurisdictions, self-contained and therefore so suitable for literary and political utopian fictions. So the model of The Stack, while not a proper social scientific observation about the state of globalization, is nevertheless a gesture toward a kind of ‘total’ concept-model-technology through which we might glimpse very different kinds of processes and events as interrelated, interconnected, systematic, coherent—and therefore plastic and available to higher-order sorts of modifications.

In that it works with how geopolitical-technological systems can be thoroughly recomposed, The Stack as an idea is probably also a utopian project, especially in that it claims possible futures as designable things. Specifically with regards to ‘design,’ it also identifies planetary computation as part of a lineage of architectural megastructures, and therefore works with the utopian as a way of teasing out the dystopian potential of gestures at that scale. (...) So to think of The Stack as a megastructure means to think of its ongoing construction as a giant act of collective architecture, which means theories, models, prototypes, testing, construction, occupation, decay, retrofitting, etc. The whole of planetary computation is architecture, not like architecture. What does that observation accomplish, other than making things more complex for designers? It clarifies that because it is a work of design, it can be redesigned, and that it has a wide archive of precedents to draw upon. If we see each of the layers of The Stack as parts of a whole, it may make it easier to adju-

cate the complex geo-design decisions that they demand of us. I characterize each layer in terms of its effects and potential, but also in terms of the ‘integral accident’ that it brings about. As Paul Virilio had it, “the invention of any new technology is also the invention of a new kind of accident.” Each layer brings its own accidents, and The Stack’s layers together generate more amalgamated accidents, particularly to natural and political ecologies.

MH: What are the “geopolitical structures of planetary computation”?

BB: Examples of the geopolitics of the Cloud might range from anonymous server routers from Egypt, The Google-China conflict, the ITU United Nations governance controversies, Anonymous (the group) going up against Mexican drug cartels, WikiLeaks, the Facebook/Twitter/YouTube stack in Cairo, TOR users building on the Amazon cloud, MPLS level 2 dark fiber networks connected trading centers for optimal position, to trading floors gaming the speed of light, the microeconomics of transcontinental bandwidth... all these things exist already, but my interest is as much in thinking about what comes next.

Right now the geopolitics of the Cloud are defined by a clash between State and non-State organizations—China vs. Google, US vs. WikiLeaks, etc.—with decentralized networks in between. In the coming years, the geopolitics of the Cloud will be defined by the tension and conversion of States and Clouds into one another: States becoming Cloud-based platforms, and Cloud-based platforms taking on more and more practical forms of sovereignty—identity, geography, mobility. So a Cloud Polis, we might imagine, would represent other weird kinds of ‘sovereign’ software/State platforms that are probably not bound to specific spots of territory in the same way as the Westphalian nation-state was. They might be more effective and democratic, or more totalitarian, more or less elective than the models we have now. Some asymmetrical mix is most likely. I retain the word ‘geopolitics’ in that these would be defined by different relationships to planetarity as a global/local condition, and would I assume continue to stage a great deal of inter-sovereign conflict between some polities that are brand new and others that are primeval but which have learned to make use of the Cloud—such as religions.

The optimistic scenario is the emergence of “new modes of sovereignty” that would let people assemble and connect in ways that better serve their real needs and wants. Perhaps these are not recognizable as states, platforms, corporations, or commons, but

some bizarre hybrid of all four plus three new things we don’t know yet. Equally likely is what we can call Cloud Feudalism. In this scenario, the walls of some gardens are hard and thick. The mechanization and routinization of everyday life is amplified beyond measure and all politics (including biopolitics) reduce user-citizens to mere personnel. Those without means to purchase their way into a Sky Club Sovereignty are left to the wilderness: no privacy, poor services, easily curtailed access, highly restricted channels of online work, etc. Perhaps that is simply to say that Cognitive Capitalism creates its own bourgeoisie, proletariat and lumpen proletariat, and that the highly centralized nature of Cloud platforms to date suggests that their architecture is Feudal. Again, the Cloud very well could evolve into a horrible totalitarian world of inescapable stupidity. One version of it probably will. But it will also engender its own counter-hegemonic forms. (...)

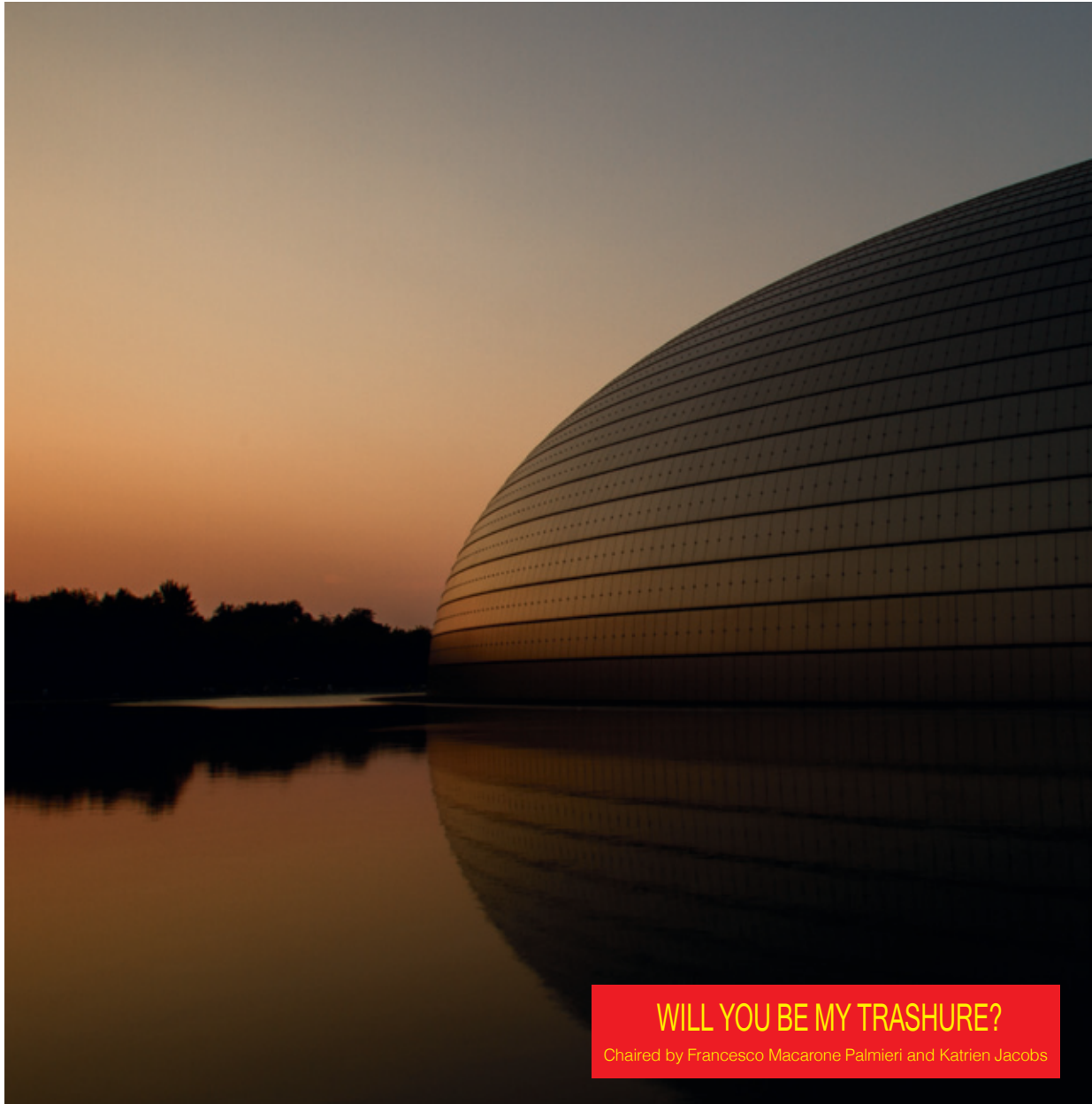
MH: Are we in an imagined community with someone because we disagree with him or her on Twitter?

BB: Perhaps, but to what effect? The imagined community that could ground any Polis might take to the Cloud to re-animate their archaic theology, or it might be a function of the Cloud that is new and largely native to the Cloud era. Just because you are talking to someone and in the same ‘mental space’ or whatever doesn’t qualify as a real imagined community, but doesn’t exclude it either. Let’s not forget that the realm of the imagination gets built on very real backbone. The hard technical cabling of the cloud, its voracious energy appetite, its bizarre landscaping footprint, its water and coal requirements, etc. are central to what it is as a global project. It is dependent on the Earth layer for gigawatts of energy, and vulnerable to the vagaries of climate change. The Cloud is very heavy.

This is a remix of the longer interview *The Cloud, the State, and the Stack: Metahaven in Conversation with Benjamin Bratton* which is part of the Metahaven’s essay series on e-flux *Captives of the Cloud*, and their forthcoming book, *Black Transparency* (Sternberg Press, 2013).

"WHEN CLOTHES ARE TAKEN OFF,
THE IMPORTANCE OF BODY EMERGES."

– Haitao Huang



YU 26 二十六

**National Center for Performing Arts
by Uday Phalgun**

Will You Be My Trashure? conference stream, chaired by Katrien Jacobs and Francesco Warbear Macarone Palmieri. TRASHURE is a post orgasmic moment or a different and new reading of bodies and sexuality within a post-digital momentum. Sliding between trash and treasure, this stream is a form of afterglow contemplation opening up to geographies of sexuality where dialectical oppositions between Northern and Southern worlds have finally been corrupted. The lectures and performative statements will connect to maps and territories of sexual control, social media management, new media performances, body politics and queer activism with the aim of exploring the afterglow of a post-digital orgasm. In this sense we will bring news about evolving hook-up platforms and pornographic aesthetics as well as sex movements in Japan and China where people use the body, physical gatherings, emotional states and digital media to question the prerogatives of the nation-state and its surveillance mechanisms. On the following pages you find an intro to Chinese body politics by Zeng Jinyan, who is a research postgraduate at the University of Hong Kong studying social movement practice through cyber activism, documentary activism and informal networking, and writes about the work of a pioneering feminist writer and filmmaker Ai Xiaoming. Professor Song Sufeng, a leading queer and gender theorist at Sun Yat-sen University in Guangzhou follows with an article about the young lesbian-feminist Xiao Meini and her use of bodily icons on the Internet.

THE PROTESTING BODY IN THE PARTY-STATE BY ZENG JINYAN



Ai's semi-nude protest photo released on her blog
by Zeng Jinyan, 31 May, 2013 Air Force Flight

In the midst of a feminist protest movement against child sexual abuse and oppressive government responses to the issue, the notable 60-year-old feminist literary scholar, Ai Xiaoming, wrote a protest message on her naked breasts, held a pair of scissors in front of them, and then photographed herself. The photo, posted on her personal blog on 31 May 2013, has initiated contentious political, social, and cultural dialogues.

The body in Professor Ai's biography is regarded as an entry point in this article, to discuss the politics of body and the power dynamics of feminist protests on the internet in the Party-state.¹ The consequence of constant panoptic surveillance is that self-disciplinary works become the most powerful mechanism of a human body. The naked breasts protest reveals a process of a Chinese woman who reinvents her body and her identity, expanding the boundaries of public discourses on body politics, and to forge a feminist culture as social transformation.

No one can escape from the gendered constructions of power, which are enhanced and enforced by government regulations under the name of state feminist propaganda and promotion. In Mao Zedong's regime, the differences between individual bodies were transcended and women's bodies were masculinized. A 'Policing of virtues' aimed

at maintaining social order and stability, and was an important agenda of the Party-state's intervention in sexual liberalization.

When she was asked whether she was married while seeking treatment for breast mastitis as a single woman in the early 1970s, a strong sense of shame was imposed on Ai—as if "I was being asked whether I were raped". Having worked on creative texts (writing, film and theatre plays) about women's body and gender issues for years, Ai Xiaoming was hesitant to take a nude photo when she was invited to do so by artist Ai Weiwei in 2010 and 2011, as she explained:

"As the first Chinese director of *The Vagina Monologues*, I understood the politics of the body very well. Nudity is not a challenge. But I have to explain to the public why I reveal my nude body; and [explain to myself] how to show my nude body. I have no clear ideas yet."

But she did do this in response to the phenomenon of child sexual abuse, which receives negative and oppressive responses from a dismissive government, and in response to the detention of a protesting activist Ye Haiyan. It was "extreme anger", which repeatedly appeared in her blog, her micro-blog and in interview expressions that mobilized her to make a "loud" protest that would be "heard and seen" by the public and the state agencies. But just like other individual activists, Ai has

limited resources for activism, not to mention sustainable organizational opportunities. Hence she "maximize(d) the few resources which protesters own or have access to—their bodies, emotions, and the internet—to foment protests for social justice".

The body has been a site of state punishment for Ai's active initiative and participation in rights defence since 2003. She has been put "under physical restriction of movement in an irregular pattern," including a ban on travelling abroad. She has been prohibited from delivering lectures and teachings at universities across China since 2009, with a ban on any reporting about her in the domestic mass media. Domestic mass media broke through the ban in late June with reporting her naked breasts protest and the aftermath. Ai has been labelled by the state as a radical threat, which is interpreted by colleagues in Sun Yat-sen University as such: "Professor Ai is a good person. However, what (social activism) she has done could be exploited by the others (to harm state power)".² Being targeted as a threat to state power, her research and teaching programs have met with administrative obstacles within the university.

As soon as the naked breasts protest photo was released, it became a hot topic on Facebook, Twitter, and Chinese social media immediately. The authorities reacted



Haiyan Ye protesting in front of Wanning Municipal No. 2 Primary School, with a poster saying: "Principal, spare the school kids, get a hotel room with me instead!"

immediately to her protest photo. Website companies in mainland China applied their institutional power and were backed up by the state's censorship policies to censor her naked breasts photo as pornography. During her protest and in the aftermath:

- Her name was banned on the *Weibo* website search engine, but not on *Weibo* search engines for mobile devices (iPhone and iPad); several *Weibo* accounts of key supporters were deleted by Sina; one key supporter's twitter ID was hacked to post insulting comments on Ai's protest;
- Her home in Guangzhou was put under police surveillance from May 29th to the end of first week of June;
- Her internet connection at home was cut off on the eve of June 4th, the 24th anniversary of the Tiananmen Square protests of 1989;
- Her mobile phone connection was cut off on June 4th & 5th.
- The local police visited her in Guangzhou and then in Wuhan where she lives with her family, questioning her and making sure her movements were reported around the clock.

State oppression has restricted most public spheres for Professor Ai's self-representation and public participation. She therefore turned to virtual spaces created by the internet and documentary films to continue her feminist social, cultural and political dialogues with the public. Documentary film production has been one way for her to create public spheres to discuss critical social issues. The public

and private boundary of a woman's body was examined by spectators and the protesters alike. Ai created a public sphere to represent her vision of feminist activism by making her body a site of social movement participation.

Contradictory responses focused on her body rather than her protest. Many netizens felt that the photo was offensive to their fixed image of a middle-aged female scholar's body. They argued that they wanted to see a scholar's academic publishing instead of her breasts; they wanted to see young woman's breasts, not those of an older woman; or they said that the breasts of a woman should be seen by her husband, not by the public.

Many interpreted Ai's protest photo as 'women's pathos' in defending women and children against sexual violence. They felt shame, anger, sadness, helplessness, or shock, to see a 'mother' who has to fight against sexual abuse by herself with the metaphorical weapon of scissors. Many netizens reported that they were in tears at the first glance of Ai's photo. China's celebrated writer Sha Yexin's response to Ai's photo on *Weibo*, which included the banned photo, received 19,158 re-tweets and 8,400 comments in the first 16 hours, promoting similar feelings:

"Professor Ai is my best friend. She has the age of a grandma. She is forced to cry out (in such a way to protest). I cry for social decay; I cry for society losing its base line; I cry for (social) volcanoes being everywhere; I cry for silenced ethics; I cry for no real male standing up in the country land. Return rights to the

people. Implement constitutionalism. Don't force people's uprising."

This interpretation of pathos mobilized the general public to take action, following the moral strength demonstrated by role-model Ai Xiaoming. The theme of a woman's autonomy and will in displaying and using her body has been repeatedly emphasized in her creative activities since 2000. Ai intended to express women's power rather than women's pathos in the naked breasts photo:

"The pair of sharp scissors should be [interpreted as] a system of child protection. They can be used as weapons to punish perpetrators. They represent the new social culture we shall build, with zero tolerance on rape, sexual harassment and sexual abuse. They are the message delivered to girls on how to treat perpetrators."

¹ The author's paper *The Politics of Emotion in Grassroots Feminist Protests: A case study of Ai Xiaoming's nude breasts photography protest online* is going through peer review of *The Georgetown Journal of International Affairs*. By employing the 2013 case of Professor Ai Xiaoming's online semi-nude photography protest against child sexual abuse, the paper discusses how the interactive emotional dynamics associated with new media technologies significantly facilitate Chinese grassroots feminist social mobilization.

² quoted from the author's field work interviews.

DoRadical Futures Explore technology's impact on everyday life via the seducing imagination of the possible Keynote With Sputniko! Moderated by Katrien Jacobs 2 February 2014, 18:00-19:30 Auditorium, HKW

The Chinese Dream: The Doctrine and The Sexy A panel on patriotism and sex radicals in the Chinese net sphere With Sufeng Song, Didi Kirsten Tatlow. Moderated by Katrien Jacobs. With video messages by Ai Weiwei and Ai Xiaoming 31 January 2014, 12:30-14:30 Auditorium, HKW

Tube as Trashure On contemporary Net-porn models and its independent answers. Panel With Feona Attwood, Silvia Corti aka Slavina, Susanna Paasonen. Moderated by Sharif Mowlabocus 1 February 2014, 14:30-16:00 K1, HKW

Geographies of Sexualities. The dating apps world. On a territorialisation of dating through smart technologies. Panel With Kaciano Gadelha, Sharif Mowlabocus. Moderated by Shaka McGlotten 2 February 2014, 16:30-18:00 K1, HKW



Just Before Midnight Panels **Military Trash, Invisibilities and Temporalities** With Ryan Bishop and Trevor
Paglen 1 January 2014, 22:00-23:30 K1, HKW **Beautiful 0s and ugly 1s** With Olla Lialina and James Bridle
31 January 2014, 22:00-23:30 K1, HKW **The R.O.G.I.T.A.L. Undead - A Zombie Porn Genealogy** With Francesco
"Warbear" Macarone Palmieri, Shaka McGlotten, Khan of Finland 30 January 2014, 22:00-23:30 K1, HKW

WILL YOU BE MY TRASHURE?

Chaired by Francesco Macarone Palmieri and Katrien Jacobs

EXCESS IS A WAY TO ESCAPE FRIGID CENSORSHIP BY SUFENG SONG



Xiao Meini digitally dotting nipples
all over her naked chest.

About the *Will You Be My Trashure?* authors:

Dr. Sufeng SONG is Associate Professor at Sun Yat-sen University, China; Program Director, the Sex/Gender Education Forum; co-director of the first Chinese version of *The Vagina Monologues* (2003) in Mainland China and a documentary on the staging; director of Chinese women's 'vagina monologues' *Women Have to Say* (2013); translator of the Chinese version of *Gender Trouble*. Her current projects include a book on Chinese queerness and lesbian/gay films, and a documentary on the staging of *Women Have to Say*.

ZENG Jinyan is a research postgraduate in the field of gender and sexuality, Department of Social Work and Social Administration, at the University of Hong Kong. Her thesis focuses on state-society online/offline relationship and feminist practice in the authoritarianism China. Professor Ai Xiaoming is her major research informant. Zeng produced a documentary *Prisoners in Freedom City* in 2007, and published a book *Freedom Jail Life* in December, 2011.



Galaxy Soho by Robert James Hughes

At a one-day Feminist Art Exhibition held in Guangzhou October 11 this year, a photo work with the title *Sensitivity* showcased the artist Xiao Meini (nickname) digitally dotting nipples all over her naked chest. The introduction to the work reads as follows: “What is the permissible line for women exposing their bodies? Do nipples equal pornography? Is it not porn when nipples are covered? In what way are a woman’s nipples different from a man’s? In order to post my naked photo on the *Douban* (a popular internet community in China), I photoshopped many nipples and it went through. That is interesting.”

The original version of the photo was of the artist with the words “domestic violence is shameful, but a flat chest is a matter of glory” written vertically on her body. It was the first of a series of 15 postings of naked pictures with texts written on the body that appeared in November 2012 on China’s mini-blog or *Weibo* (Chinese version of Twitter) as online activism against domestic violence. With newly grown hair (Xiao had shaved her hair earlier that year, along with a group of young female activists, in protest of different standards applied to male and female students for university entrance exams in mainland China), nicely rouged lips and a flat chest, Xiao’s

picture provoked many netizens who failed to identify her gender. Many were asking the question, and not just to mock her, “Is this a girl or boy?” The question itself is interesting. It shows that breasts are very much a significant signifier for females for many people. It is also the case that, for many Chinese people, a woman posting nude pictures, unless it were for the purpose of art or business photographing, is a behaviour that far exceeds what they can imagine.

For those who had little doubt about Xiao’s gender, many were asking, “What does combating domestic violence have to do with a flat chest?” Feminists who side with the posting campaign argued that the logic supporting domestic violence and contempt of a flat chest are identical. Both indicate a claim by males over women’s bodies. It is only that the one is covert and the other is overt.

The online campaign was blocked by internet police overnight, as is often the fate of nude pictures and politically sensitive postings. The crackdown on the series of postings impelled Xiao to post a second version of the picture. The move is not something humourless. Xiao tried posting her original picture after it was blocked but failed. She also tried a version with the text on her body removed.

None of her tries got through the censorship filter. Her friends said that the nipples were the problem and she could never get her picture posted unless she covered the nipples. She made a bet with her friends, saying that she would get her nipples displayed online. She digitally dotted her chest all over with nipples, and to the surprise of many, it got through.

Breaking through a censorship filter is both funny and thought provoking. The censorship authorities are hypersensitive about nipples and other images that indicate or hint at female sexuality. They crack down on overt displays, no matter in what context they occur. Female sexuality becomes ossified as a singular signifier of nipples and the vagina. Here it happened that the nipples were multiplied, as a sexuality of excess, in a way to exceed the capacity of frigid censorship power and to evade surveillance. That might be a space for Chinese feminists and positive pleasure activists to navigate through sensitivities and surveillance. It should be a creative, original, clever, intelligent, and fun navigation.

It might be interesting to mention that the feminist art exhibition was cut to one day from the original plan of a weeklong exhibition. It too was closed in a crackdown.

AFTERGLO



“To take back the gold that was stolen from us – this is the object of our actions.” – Lettres du Voyant

OW CINEMA

Afterglow
Screening Programme

curated by
Marcel Schwierin



Stills taken from *Lettres du Voyant*, fr/gh 2013
by Louis Henderson (also previous pages)



Films, Videos and Installations



Introduction to the screening programme by Marcel Schwierin

The films and videos featured in transmediale 2014 focus on subjects such as the internet, surveillance, and Big Data as well as electronic, digital and analogue trash. The afterglow theme is seen as gloomy visions of the afterlife of images and technologies in which naïve dreams of a digital revolution, free exchange and equal participation no longer have a place. Instead, surveillance cameras film seamless state-ordered murders, video games reflect the nuclear contamination of the countryside, and e-waste and spirituality combine to create postcolonial revenge. Algorithms, the seemingly disembodied instruments of power in the new world, vaporize anonymously into the surroundings.

Empty billboards, freed from the visual garbage of civilization, remain as dystopian skeletons in the landscape. Pervasive resentment of swarm intelligence is reflected in digitally generated search requests. People are cast out of society, treated like garbage, and then revolt. A boy is a landmine recovery expert. The countless images that we continuously produce grant us an imaginary eternity that even pharaohs couldn't dream of. In the programme, more central still than the images of society's waste are the images of society as waste that have been artfully processed in the works. A total of fifty-three films, videos and slide shows from 1931 to 2013 are to be shown in eight programmes and seven installations, each programme with its own sub-theme. For the first time in the history of transmediale we are showing originals, handmade films created from lost and re-composited images, the only film genre with no counterpart in the digital world.

Lettres du Voyant by Louis Henderson

“To take back the gold that was stolen from us – this is the object of our actions.” *Lettres du Voyant* is a documentary-fiction about spiritism and technology in contemporary Ghana, which attempts to uncover some truths about a mysterious practice called ‘Sakawa’ – internet scams mixed with voodoo magic. Tracing the scammers’ stories back to the time before Ghanaian independence, the film presents Sakawa as a form of anti-neocolonial resistance. The film takes the form of a voyage to the end of the world, travelling through a network of digitised mine shafts that lead the viewer to each of the film’s locations; a gold mine, an e-waste dump, a voodoo ritual and a nightclub for example. A character recounts a story by reading a series of letters that he has written to the film’s creator – letters that speak about the colonial history of Ghana, of gold, and of technology.

Screening: *Wasteland Poetries* 31 January 2014 18:00-20:00 *Desert Rose*, Cordelia Swann, uk 1995 *Expert*, Jean-Luc Vilmouth, be 2006 *Lettres du Voyant*, Louis Henderson, fr/gh 2013

Night Visitor – The Night of Counting the Years by Maha Maamoun

Maha Maamoun compiled footage that had been posted on YouTube. The clips, filmed on mobile phones, document the break-in at the State Security buildings in Cairo and Damanhur in 2011 after the first wave of the Egyptian revolution. The subtitle refers to a 1969 film, *The Night of Counting the Years (aka The Mummy)*, by Shadi Abd Al-Salam, in which experimental camera angles, colours and slow edits gave the film a dreamlike quality similar to Maamoun’s nightmarish compilation. Maamoun’s sensitive editing organises raw material into a story with chapters, while guiding the audience into the belly of the beast. The dark and loaded footage captures the symbolic gestures of revolutionaries when faced with the hidden nightmares of an oppressive regime. A shaky camera scans the car park where brand new cars are proof of the corrupt wealth of the ruling class, in a dark cellar torch light reveals wall scratches documenting the suffering of the people in the underground prison. In contrast to the plight of the imprisoned, up in the offices brightly lit cabinets host gilded artefacts of dubious origins, framed images of those in power, and phones

with direct lines to the presidential office. The revolutionary as the cameraman here plays several roles from the treasure hunter to the citizen journalist searching for proof. (Edit Molnár)

Screening: *Out to Get You* 01 February 2014 14:30-16:30 *From a Night Porter’s Point of View*, Krzysztof Kieślowski, pl 1977 *Feelers (Esotropia Conversations II)*, Nadav Assor, us 2012 *Desert Scan*, Andy Weir, uk 2013 *The Formation of Clouds*, Ivar Veermäe, 2013 *Night Visitor – The Night of Counting the Years*, Maha Maamoun, eg 2011 *Stopover in Dubai*, Chris Marker, fr/uae 2011

Digit Tapes by Elizabeth Vander Zaag

Elizabeth Vander Zaag started working with computers and videos very early. In animations for the *Digit* series, she used early computer hardware to create a female character who ironically burst the hype bubble of the new, digital, male-dominated world. In *Digit Reproduces*, Digit appears as a child who doesn’t understand his parents – “Mama and Data were both analogue” – while in *Digit Porn* sexually charged images from a computer magazine were coupled with lines from real porn literature. *Digit Recalls the Future* is a science fiction animation made of computer generated drawings, command line text and male and female voices that explain the future in the style of a language lesson: “Everyone will wear little devices, which record audio and video of everything in their lives. They will be graded on how much extra effort they took to do video curation of their own lives.” And in *Digit & Man* a female voice philosophises about the fundamental difference between Digit and humans.

Screening: *Digital Plays* 1 February 2014 18:00-20:00 *Digit Reproduces*, Elizabeth Vander Zaag, ca 1977 *Digit Porn*, Elizabeth Vander Zaag, ca 1977 *Digit Recalls the Future*, Elizabeth Vander Zaag, ca 1978 *Digit & Man*, Elizabeth Vander Zaag, ca 1980 *Play Life Series*, Ella Raidel, au/ch 2011 *Gould*, Ho Tzu Nyen, sg 2013 *Party Island*, Neil Beloufa, fr 2012 *Video Manual*, Keren Cytter, de/il 2011 *The Tiger’s Mind*, Beatrice Gibson, uk 2012

Trash From Hell by Jack Stevenson

This programme was designed as a crude rebellion against the comfortable idea that in cultural production there are objective ‘standards’ of meaning and consistency and that we have a right to expect ‘good’ taste. Alternating between the absurd, the surreal, the powerful and the pornographic (rated XXXX), this is a dish sure to stick in your throat at the polite and boring dinner party called mainstream cinema. This approximately one hour of 16mm material is a beg-



Still taken from *Digit Reproduces* by Elizabeth Vander Zaag, Videout distribution



Still taken from *Crystal Computing (Google Inc. St. Ghislain)* by Ivar Veermäe

gar’s feast of random, soiled celluloid nuggets, a compost heap of short films that were found, stolen, given away, borrowed and never returned, and spliced together to create new films. Jettisoned clutter of space junk from the past. When a crime has been committed police immediately search the one source of evidence that will lead them to the guilty party – the victim’s garbage can. Always check the garbage can first. Tonight we check the garbage can.

Screening: *Trash From Hell* by Jack Stevenson dk/us 2013, 70 min 30 January 2014 18:00-20:00 Within *Evil of Dracula* by Martha Colburn, us 1997, 2 min

Further screenings and installations

White Nightmares 30 January 14:30-16:30 *Offers Herself as a Bride for \$10,000*, Hearst Metrotone News, us 1931 *Ricky and Rocky*, Tom Palazzolo & Jeff Kreines, us 1971 *Some Girl Who Tells Stories*, Whitney Johnston, us 2012 *American Dreamer*, Thomas Haley, fr/us 2013 *Paganini Caprice no. 5*, Cory Arcangel, us 2012

Afterglow of Life 31 January 14:30-16:30 *The Invisible World*, Jesse McLean, us 2012 *Satellites*, Karin Fischthaler, au 2011 *A Story for the Modlins*, Sergio Oksman, sp 2012 *Dad’s Stick*, John Smith, uk 2012 *Sudden Destruction*, Bjorn Melhus, de 2012 *The Life of Death*, Tasman Richardson, ca 2010

The Sound of Daily Vulgarity 2 February 14:30-16:30 *La Rabbia*, Pier Paolo Pasolini, it 1963 *Perfect Film*, Ken Jacobs, us 1986

Installations: 29 January *Why*, Borja Rodríguez Alonso, sp 2013 29 January *Rogalik*, Pawel Ziemiński, pl 2012 30 January *Titloi Telous (Out of Frame)*, Yorgos Zois, gr 2012 31 January *Crystal Computing (Google Inc. St. Ghislain)*, Ivar Veermäe, be/ee 2013 1 February *The Plastic Garden*, IP Yuk-Yiu, hk/ch 2013 2 February *Nation Estate*, Larissa Sansour, ps/dk 2012

LUTHER PRICE

Lost & Found

DEAR VENA, I HOPE THESE FILM DESCRIPTIONS WILL BE HELPFUL AND NOT TOO LATE TO INCLUDE.....'HOME' 1999 SUPER 8.....ONE OF SEVERAL FILMS I PRODUCED IN SUPER 8 DURING WHAT I CALL 'THE CANCER YEARS'..... IN THE LATE 1990'S THREE MEMBERS OF MY FAMILY GOT CANCER.....MY MOTHER AND SISTER BOTH HAD LUNG CANCER.....THEN, MONTHS LATER.....MY SISTER HAD A BRAIN TUMORMY FATHER GOT MELANOMA.....A DEADLY SKIN CANCER.....I BEGAN MAKING FILMS ABOUT MY FAMILY , AS A WAY TO UNDERSTAND A DEAL WITH THIS SUDDEN TRAGEDY THAT WAS NOW VERY MUCH PART OF OUR LIVES.....AND THE STRUGGLE OF SURVIVAL.....AND ULTIMATE DEATH THAT WAITED.....MY SISTER DIED IN 1997.....I MADE A FILM ABOUT HER .. "DOOR NUMBER TWO MINUS 37".....HER EARTHLY LIFE, TRYING TO FIND SOME REASON FOR DEATH AND THE CHANNELS AND PATH HER GREAT SPIRIT MAY TAKE TO FIND PEACE.....AS WELL ,..... MY OWN PEACE AS A LIVING SURVIVOR.....'HOME' BECOMES A WINDOW INTO THE GRIM EXISTENCE.....AND THE QUALITY OF LIFE THAT WAS ALWAYS THERE.....A RELENTLESS STALE AND SUFFICATING TRAP.....A NIGHTMARE ...WHERE NO ONE WAKES UP.....AND THE WALLS CLOSE IN ,...MORE AND MORE EACH DAYUNTIL THE HOUSE ITSELF CONSUMES.....NOTHING LEFT BUT WOOD AND NAILS AND CHEAP PANELING.....AND CRUMBLEING FLOORS AND CEILINGS.....THE HOUSE CAVES IN AND WHAT WAS HOME, IS GONE.....'HOME' IS ABOUT WHITE LIES ...TO SAVE THE FAMILY FROM THE TRUTH.....I USE THE STORY OF MY FATHER'S BOAT.....MY FATHER TOLD MY MOTHER HE WAS SELLING HIS BOATBUT NEVER TOLD HER THAT HE WAS GOING TO BUY A BIGGER AND BETTER BOAT.....BUT SHE FOUND OUTJUST LIKE I FOUND OUTMY SISTER KNEW WE WERE SO WORRIED ABOUT HER BRAIN TUMOR.....SO SHE TOLD US THAT IT WAS NON LIFE THREATENING.....I FOUND OUT THIS WHITE LIE , WHEN SHE WAS RUSHED TO THE HOSPITAL AND FELL INTO A COMA.....THEY REMOVED HER INTESTINES.....AND GAVE HER A COLLOSTOMY BAG.....THE CORTISONE MEDS TAKEN FOR HER CANCER , MELTED AND BLACKEND HER INTESTINES TO SLUDGE AND HER BODY BECAME TOXIC.....THE DOCTORS TOLD ME HER BRAIN TUMOR WAS TERMINAL AND SHE ONLY HAD SEVERAL WEEKS TO LIVE.....WHEN MY SISTER WOKE FROM HER COMA . CHRISTMAS DAY 1997.....SHE FORGOT SHE WAS DYING.....AND MADE PLANS TO HEAL AND REGAIN HER LIFE.....BUT I KNEWAND WOULD NOT GIVE UP HER SECRET.....I NEVER TOLD MY FAMILY.....AND I NEVER TOLD MY SISTER.....I KEPT THE WHITE LIE....."LUTHER PRICE"

DEAR VENA,.....AGAIN ,...I HOPE THESE FILM DESCRIPTIONS IN MY OWN WORDS ARE HELPFUL....." INKBLLOT #1".....AN ON GOING SERIES OF FILMTHAT WORK THE FLESH AND SKIN OF FILM SURFACE.....TO DESCRIBE ALTERNATE ENERGIES THROUGH COMPOSITIONS AND CHOREOGRAPHY IN COLOR MOVEMENT AND SOUND.....GETTING INTO THE CEREBRAL THOUGHT AND DREAM.....AND HIDDEN CONTENT OF THOUGHT UNTRANSLATED.....LUTHER PRICE

DEAR VENA,.....TO CONTINUE,.....THIS IS THANX GIVING HERE IN THE STATES.....IT IS AROUND 8PM NOWMY CATS ARE SLEEPING.....THEY HAD LOTS OF VERY NICE FOOD TO EAT.....AND I WORKED ALL DAY.....TO END WITH , 'THE BISCUITS'.....FOR THE PAST DECADE , I'VE DEVOTED MY WORK TO FOUND FOOTAGE.....AND THIS IS FOR SEVERAL REASONS.....FIRST.....I WANTED TO GET AWAY FROM MAKING WORK THAT WAS TOO CLOSE TO MY AUTOBIOGRAPHY.....I HAD JUST COME FROM MAKING WORK THAT DEALT WITH MY LIFE TOO CLOSE.....AND HAD TO GET AWAY FROM THAT.....BUT WITH FOUND FOOTAGE , I FOUND A WAY TO STILL TALK ABOUT THE CRUEL MISFORTUNE OF LIFE AND THE PAIN AND RUST OF LIFE THAT COMES WITH IT.....WITHOUT PERSONALITY BECOMING THE NEXT VICTUM.....I DECIDE TO SURVIVEI WANT TO LIVE AND SEE ANOTHER DAY TO GET A SENSE AND PLEASURE OF LIFEI WANT TO MOVE FORWARD THROUGH THE RELENTLESS DAYS WE CALL LIFE AND CLAIM SOMETHING OF MY OWNBEFORE MY PASSING AND FIND THE COLORS AND FEEL THE TRUE COMPOSITION OF MY OWN SELF WORTH AND HUMAN TRAVEL AND FIND SOME GRACE TO AGETHESE THINGS THAT MY FAMILY NEVER GOT TO EXPERIENCE.....I WILL ,IF I CAN ,LIVE VICARIOUSLY.....THROUGH THEMAND ALSO TELL THEIR STORY....."THE BISCUITS'SHOW ME THAT LIFE AND THE AGEING OF LIFE IS BOTH HONORABLE..... AND TRAGIC.....OUR FLESH MAY WRINKLE.....OUR EYES MAY TIRE AND NOT CATCH THE FIRE FLY SO QUICK IN THE NIGHT ..WHENWE THOUGHT OF KISSES.....OR MORE.....AND THE BRANCH OF FAMILYWHEN THE TIDES WOULD TURN.....AND ALL PURPOSE THE WAKING DAY STOOD FORTAKING CARE OF YOUR FAMILY.....AND BEING STRONG ENOUGH TO SEE THAT YOUR FAMILYCHILDREN AND GRAND CHILDREN.....MIGHT FIND A PATHLINED IN SAFETY AND PEACEFUL CONTENT.....PERHAPS , YOUR FINAL GIFT , SURROUNDED BY LOVED ONESKNOWING THE GIRTH OF YOUR LIFE.....AS YOU LAY WAITING TO LET GO.....' THE BISCUITS'.....I FOUND 13 PRINTS IN VARIOUS CONDITIONS.....BACK IN 2003, AFTER MY FAMILY PASSED AWAY.....I WAS ABLE TO STILL WITH PAINBUT IT WAS FAR ENOUGH REMOVED SO I COULDMOVE ON AND SEE THAT PAIN WAS BEYOND ME AND MY FAMILY AND ALSO BEYOND MY CONTROLIT WILL ALWAYS BE THERE ..THIS IS NOT A UTOPIA.....THIS IS THE WORLD WE HAVE TO LIVE INBUT THE STRESS AND PAIN OF OTHERS ARE STILL THERE LONG AFTER.....MY THOUGHTS LINGER.....LUTHER PRICE

Utopia by Luther Price, us 2012-2013, diptych installation. 29 January 2014, 21:30-23:30 (loop), Auditorium
Luther Price Lost and Found, Screening: 2 February 18:00-20:00 Jelly Fish Sandwich, Luther Price, us 1994 Home, Luther Price, us 1999 Inkblot #1, Luther Price, us 2007 The Biscuit Day, Luther Price, us 2007 The Biscuit Song (Inkblot #11), Luther Price, us 2008 A Consumption in Time, Luther Price, us 2012



THE TWILIGHT



Performance programme
feat. CTM Festival and cooperation events

The performance programme features three highlight events in cooperation with CTM Festival (see age 41). Kicking off with MSHR's interactive installation *Ceremonial Chamber* on the opening night (29 January 2014, 20:30), it will include free daily performances on the Café Global stage.

Hello Bitcoin by Geraldine Juárez 29 January 2014, 21:00 *Afamako* by Jelili Atiku and Daniel Ploeger 30 January 2014, 18:30 *Creatures Ensemble* by Katerina Undo 30 January 2014, 19:00 *Hyper Transmission* by Fujui Wang 31 January 2014, 16:00 *Waste Circuits (2013)* by Dani Ploeger 1 February 2014, 15:30 *Error in Time* by Nancy Mauro-Flude 1 February 2014, 19:00



PLEASE TURN OFF
ALL ELECTRONIC DEVICES

Visual Material from
Lucky Dragons "Actual Reality"

GHT ZONE



Visual Material from
MSHR "Self-Terracing Entity"

CTM DIS CONTINUITY

THE 15TH ANNIVERSARY EDITION 24 JANUARY - 2 FEBRUARY 2014

The 15th edition of CTM – Festival for Adventurous Music & Arts 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.

Generation Z : ReNoise

Russian Pioneers of Sound Art and Musical Technology in the early 20th Century Assembled and curated by Andrey Smirnov, founding director of the Theremin Centre for Electroacoustic Music at the Moscow State Conservatory, the *Generation Z : ReNoise* exhibition assembles rare original early sound equipment and explores the fate of researchers, sound experimentalists, and inventors active during a Russian period of revolution, war, and dictatorship in the first decades of the last century. The Variophon, Theremin, Terpistone, Rhythmicon, Emirton, and Ekvodin are just some of the amazing inventions that saw the light of day during this period. While the history of post-revolutionary and avantgarde art and music is fairly well documented, the discoveries and ideas, names and fates of sound researchers and music equipment developers are largely forgotten. Many of the ideas and inventions were 'invented' abroad later, and are still used today without knowledge of their true origin. In collaboration with researchers and artists Konstantin Dudakov-Kashuro, Petr Aidu and Evgenia Vorobiova, the exhibition also shows select reconstructions of the more than 200 mechanical noise instruments invented by Vladimir Popov (1898–1969) between the 1920s and the 1950s.

25.1. – 23.2., during the festival Mon-Sun 12:00-22:00, all other days 12:00-19:00, Kunstraum Kreuzberg / Bethanien.

Dick Raaijmakers Ideofoon 1

CTM will pay homage to the late Dick Raaijmakers through a rare presentation of his *Ideofoon 1* installation. A composer, theatre producer, filmmaker, theorist, and founder of the Art Science Interfaculty in The Hague, Raaijmakers pioneered work in the fields of electronic and tape music, and, under the name Kid Baltan, produced what can be considered the world's first electronic pop song. In the early 1970s, he developed three separate installations, *Ideofoon 1*, 2, and 3. 'Ideophones' are defined as words that evoke certain sensations, e.g. smell, colour, shape, sound, action, or movement. Raaijmakers' Ideofoons each possess a unique voice, but are self-destructive; the speakers activate themselves through feedback loops in order to 'speak', and as such have rarely been presented.

25.1.-2.2., daily parallel to concerts and lectures, HAU Hebbel am Ufer (HAU2)

Porter Ricks and Kontakt der Jünglinge

Industrial techno's popular resurgence is evidenced by the minimalist beats, subsonic bass, noise, compression, and grainy texture of many contemporary releases. Noise techno pioneers Andy Mellwig and Thomas Köner published their groundbreaking work as Porter Ricks between 1996 and 1999, and will return to the stage at CTM 2014 alongside the new school of industrial techno enthusiasts.

30.1., 22:00, Berghain

Erkki Kurenniemi

Finnish composer, designer, artist, technologist, and experimental filmmaker Erkki Kurenniemi developed revolutionary electronic music and performance instruments in the 1970s. His DIMI synthesizers are believed to represent the first digital synthesizers ever made. In collaboration with Helsinki's Kiasma

Museum, CTM 2014 presents original pieces by the composer, and special performances by Pan Sonic's Mika Vainio, Mikko Ojanen, Tommi Keränen, and Carl Michael von Hausswolt. Films by Mika Taanila and Kurenniemi, and lectures by diverse contributors will give in-depth insights into the life and work of this idiosyncratic artist and inventor.

30.1., 14:00 Kunstquartier Bethanien 31.1., 17:00 HAU Hebbel am Ufer (HAU 2) 31.1., 20:00 HAU Hebbel am Ufer (HAU 2)

n-Polytope: Behaviours in Light and Sound After Iannis Xenakis

n-Polytope is a spectacular light, sound, and architectural environment. Inspired by composer Iannis Xenakis' radical 1960s-1970s works, *Polytopes*, the installation by Chris Salter (qc/ca) in collaboration with Marije Baalman (nl) and Thomas Spier (de), combines cutting edge lighting, lasers, sound, sensors, and machine learning software. Salter's installation re-imagines Xenakis' work, who among other things pioneered the use of mathematical models in music, and explores how these techniques exemplify a contemporary moment of instability.

26.1. – 23.2., 17:00-21:00, Stattbad Wedding

Rodion G.A.

Rodion Ladislau Roșca formed Rodion G.A. in 1975 with Gicu Fărcaș and Adrian Căpraru, during a period of strict cultural censorship in Romania. The group used Tesla reel-to-reel tape machines to construct a groundbreaking hybrid of electronic music, psychedelia, and progressive rock. Although Rodion G.A. have been formative for the Romanian underground, they were denied further possibilities due to the unreceptive, ideologically-tainted environment. *The Lost Tapes*, a compilation of remastered original Rodion G.A. reels, was released in May 2013 on Strut Records and renewed interest in their work and pioneering role in communist Romania.

31.1., 22:00, Berghain Kantine.

Luftbobler by Dinos Chapman

Performance
Auditorium HKW

Presented jointly with CTM Festival, Dinos Chapman, one half of the enfants terribles of British contemporary art, The Chapman Brothers, will perform the German premiere of his audiovisual live show based on his acclaimed 2013 release, *Luftbobler*. With insomnia cited as a source of its creation, the album is the result of a decade of sonic experimentation that was literally made in the afterglow. This startlingly dynamic and unpretentious work blends influences from electronic music luminaries such as Aphex Twin and Stockhausen with Chapman's quirky dark humour. For instance, the creepy atmosphere in tracks such as "Pizza Man" is rendered slightly tongue-in-cheek as Chapman pulls its slowed-down voice from an internet porn site for the blind. This playful approach is taken to a new level in Chapman's live show where short films by the artist are projected on a triple-screen, marrying sound and visuals in an eerie, immersive, and unforgettable experience.

For this year's cooperation programme, CTM and transmediale present three special audiovisual performances in the HKW auditorium.

Luftbobler Audiovisual live show based on the album *Luftbobler* with short films on triple-screen Performance by Dinos Chapman 31 January 2014, 21:00 HKW

Actual Reality Multi media collaboration with Berlin-based guest musicians, incorporating software, text, audio recordings and videos Performance by Lucky Dragons 1 February 2014, 21:00 HKW

Lumière New sound and laser show, an exploration of the synchronicity and divergence of light and darkness Performance by Robert Henke 2 February 2014, 21:30 HKW



Dinos Chapman

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Nevin Aladag, City Language III, 2009, © Nevin Aladag, VG Bild-Kunst, Bonn 2013, Courtesy: Wentrup Berlin

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Andrea Hofmann,
Markus Bader
with Claire Mothais,
Winnie Westerlund

Webseite Development
einskomanull
Sebastian Göbel,
Laura Oldenbourg,
Michael Scharnagl

Department for Image Science + Media Arts =

Archive of Digital Art goes Web 2.0: Alliance for collective research

As pioneer in the field, the collective Archive of Digital Art (former DVA) has been documenting the rapidly evolving digital installation art for more than a decade. Currently it contains thousands of work descriptions and digital documents, videos, technical data, institutions and bio-bibliographical information. Goal of the FWF project at the Center for Image Science is to develop an interactive and globally networked online tool to support theoretical analysis of the image revolution that is underway and to improve the precarious situation of Media Art Research. The project will develop an entirely new kind of thesaurus, which will function as a bridge between Media Art and historical image genres, from the Renaissance to contemporary art. www.digitalartarchive.at | www.donau-uni.ac.at/image

Media Art Histories | Advanced Masters

The two-year low-residency Master in MediaArtHistories at Danube University is the only international Master of Arts program focusing on preparing art professionals and researchers through a deep exploration of the diverse histories of Media Art, Science and Technology. Both 90 and 120 ECTS Master's degrees are offered in English. In addition to individual study and project work at their home location, students gather twice a year for two-week seminars with internationally noted media artists and scholars. www.donau-uni.ac.at/mah

Media Art History Platform & Conference Series

Add your name to the international declaration initiated by the Conference Series for the Histories of Media Art, Science and Technology – 2005 Banff, 2007 Berlin, 2009 Melbourne, 2011 Liverpool, 2013 Riga, 2015 Montreal. Browse the MediaArtHistories Archive – The digital repository for the field of scholarship examining the Histories of Media Art, Science and Technology, archiving the Media Art History Conference Series network. www.mediaarthistory.org



AN ECOSYSTEM OF EXCESS BY PINAR YOLDAS PROJECT SPACE OF THE ERNST SCHERING FOUNDATION

Project Space of the Ernst Schering Foundation, Unter den Linden 32-34, 10117 Berlin
Opening: 23 January, Open daily: 24 January - 4 May 2014 11:00-18:00

Today the composition of oceans is undergoing a dramatic change where synthetic molecules are taking over. Anthropogenic waste has filled our oceans in less than two decades. A striking site in this respect is the Great Pacific Garbage Patch. Referring to Kantian aesthetics, it is a truly 'sublime' kinetic sculpture built by all the nations around the Pacific Ocean through many years of mindless, unsustainable consumption. *An Ecosystem of Excess* asks a very simple question: "If life started today in our plastic debris filled oceans, what kinds of lifeforms would emerge out of this contemporary primordial ooze?" The project introduces pelagic insects, marine reptilia, fish and birds endowed with organs to sense and metabolise plastics as a new Linnean order of post-human life forms. Inspired by the groundbreaking findings of new bacteria that burrows into pelagic plastics, *An Ecosystem of Excess* envisions life forms of greater complexity, life forms that can thrive in man-made extreme environments, life forms that can turn the toxic surplus of our capitalistic desire into eggs, vibrations and joy. Starting from excessive anthropocentrism *An Ecosystem of Excess* reaches anthropo-de-centrism, by offering life without mankind.

FUTURE PAST - PAST FUTURE SUPERMARKT

SUPERMARKT, Brunnenstraße 64, 13355 Berlin
Opening: 25 January 2014
Open daily 26 January - 2 February 2014

Was the future better before? Is the future already past in the present? Does the past seem like paradise now in comparison to the present? What future projections can there be in times of social, economic and political crises, in the face of increasing poverty, corruption and distrust in democracy? Are there any designs for a better future? Or have the burgeoning visions already been overtaken by reality and consigned to the dustbin of history? *future past - past future* probes possible future scenarios and the relationship between past, present and future in Bulgaria, Greece and Turkey. The group exhibition presents works/ media art/media artistic works from: Bill Balaskas, Egemen Demirci, Şirin Bahar Demirel, George Drivas, The Erasers, Pravidoljub Ivanov, Marinos Koutsomichalis, Afroditi Psarra, Maria Varela, Nur Balkır Kuru, NAGLEDNA, Kamen Stoyanov, Can Sungu, Malve Lippmann, Borjana Ventzislavova. Curator: Sandra Naumann.

SCHIZOPHRENIA TAIWAN 2.0 .CHB

.CHB-Collegium Hungaricum Berlin, Dorotheenstraße 12, 10117 Berlin
Opening: 24 January 2014
Open daily: 25 January - 2 February 2014

With I-Chun CHEN, Goang-Ming YUAN, Yen-Yin HUANG, Chi-Yu Wu, Yu-Chin TESNG, Wan-Jen CHEN, Liang-Hsuan CHEN, Jun-Jieh WANG, Yu-Hsien SU, Li-Ren CHANG, Yen-Chu LIN, Pei-Shih TU, Taiwan can be viewed as a microcosm of a world history that has led to today's globalized reality. Being the ultimate hub of paradoxes, Taiwan is simultaneously center and periphery; embodies hi-tech progress and tradition; represents East and West, the ubiquitous Chinese and 17 Austronesian tribes. The tension between its well-defined national identity and the still unsettled legal status with respect to mainland China is omnipresent and manifests itself in people's everyday lives. *Schizophrenia Taiwan 2.0* focuses on the digital revolution in the work of young Taiwanese new media artists, born between the eras of color TV and smart phones in a country that manufactures 80% of the world's electronic goods. They are fully aware of the risks and the potential of globalization and cybernetics. Their artworks embody in depth research on the relationships between humans and machines, addressing challenges that Taiwan and the world are facing today. Curated by I-Wei Li, Pierre Bongiovanni, Ching-Wen Chang, Chien-Hung Huang. Produced by Ministry of Culture of the Republic of China, The Association of the Visual Arts in Taiwan (AVAT), SideBy-Side Studio e.V., La Maison Laurentine.

DOUGLAS COUPLAND EMBASSY OF CANADA OR GALLERY

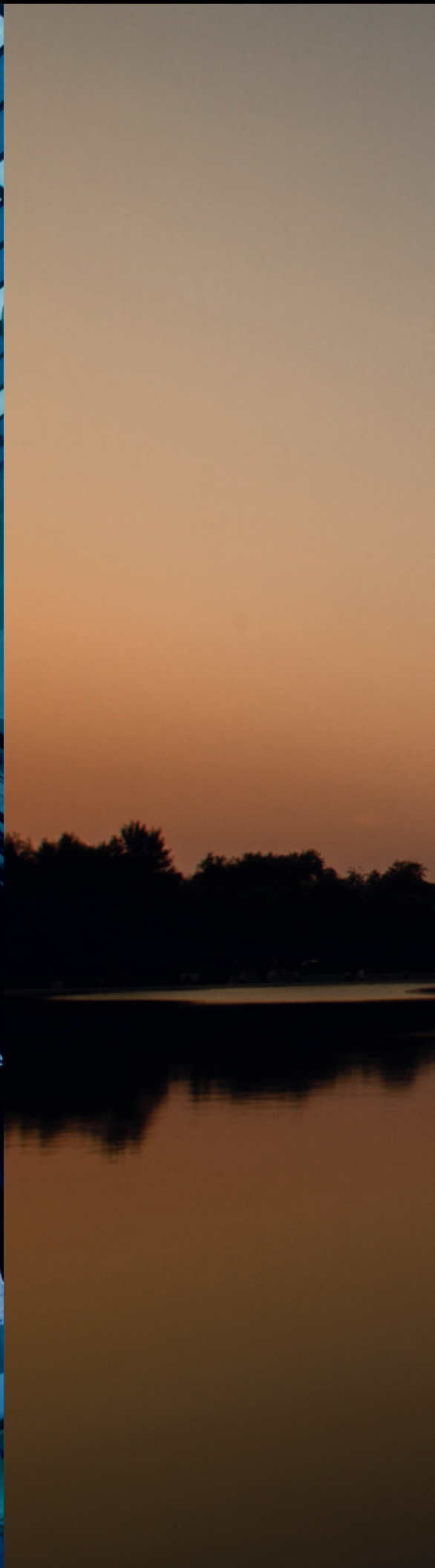
See event dates and info on the next page. The Canadian writer and visual artist Douglas Coupland delivers this year's Marshall McLuhan Lecture on January 28, 2014 at the Embassy of Canada in Berlin. Following his iconic fiction on the first generation of digital workers, *Microserfs* in the early 1990s and the digital natives of mid 2000's *JPod*, Coupland offers personal and sharp analyses of life after the Internet in his latest essay collection *Shopping in Jail - Ideas, Essays and Stories for the Increasingly Real Twenty-First Century* published by Sternberg Press in 2013. In this lecture you will understand why Coupland has been called the McLuhan of the post-Internet world. Concurrently with the festival, Douglas Coupland will exhibit his series of post-Internet Slogans for the 21st Century (2013) in an exhibition presented by Daniel Faria Gallery and transmediale at the Or Gallery Berlin. The event is in English; the entry is free. transmediale Marshall McLuhan Lecture is a cooperation between transmediale and the Embassy of Canada.

**I MISS
MY
PRE-INTERNET
BRAIN**

Image: I Miss My Pre-Internet Brain by Douglas Coupland

Exhibition: Or Gallery, Oranienstraße 37, 10999 Berlin

Lecture: 28 Jan 2014, 18:30 Embassy of Canada, Leipziger Platz 17, 10117 Berlin



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