

ever elusive
thirty years of transmediale
2 Feb - 5 Mar 2017
HKW and various venues, Berlin



Thirty years of transmediale: Partner program

Vorspiel, transmediale Marshall McLuhan Lecture with Sarah Sharma, “Tracing Information Society—a Timeline”/ nGbK, “On the Far Side of the Marchlands”/ Schering Stiftung, Extended program of the special exhibition “alien matter”

Press Preview:

This year’s press preview will take place on 1 February 2017, 12:00 at Haus der Kulturen der Welt. If you would like to participate, please register [here](#).

Press Accreditation:

transmediale [press accreditation](#) applications are accepted until 18 January 2017.

Press Kit:

High-resolution images and further information are available in our [press kit](#).

Berlin, 10 January 2017

In advance of the month-long program of [ever elusive – thirty years of transmediale](#), supported by Kulturstiftung des Bundes (German Federal Cultural Foundation), the partner program launches on 20 January 2017 in numerous Berlin based project spaces, organizations, and galleries and ends with *ever elusive – thirty years of transmediale* on 5 March 2017.

Vorspiel

Vorspiel opens at ACUD MACHT NEU on 20 January 2017 at 18:00, preceding transmediale and CTM Festival. The pre-festival program, coordinated by transmediale/resource, transmediale and CTM festival continues our joint mission of strengthening and expanding the Berlin based network of organizations, galleries, independent project spaces, and other venues from the field of digital art and culture as well as experimental music and sound art. The sixth Vorspiel edition encompasses more than 50 venues and runs until 5 March 2017.

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Partners & Venues: A Space Under Construction, ACUD MACHT NEU, alpha nova & galerie futura, American Academy in Berlin, Apartment Project, Art Laboratory Berlin, Art&Science Node, Capitain Petzel, CASHMERE RADIO, Centrum, CHB - Collegium Hungaricum Berlin, design akademie berlin & Merz Akademie Stuttgart, designtransfer, UdK Berlin, Ehemaliges Stummfilmkino Delphi, Errant Sound, Espace Diaphanes, Filterhouse, Greenhouse-Berlin/Gallery 8, Hypernatural Sounds #4: objet autre @ SomoS Gallery, Import Projects, Institut für Alles Mögliche, Kotti-Shop / Yellow Castle, Labor Neunzehn, Lacuna Lab e.V., Liebig12, LoopHole Artspace, Neu West Berlin, NON Berlin, Panke, panke.gallery, Peninsula e.V., Planetarium Lichtenberg, Polyphony, Public Art Lab, reboot.fm, ROCKELMANN &, School of Machines, Making & Make-Believe, Spektral-Raumohr, SPEKTRUM | art science community, TOP e.V. Association for the Promotion of Cultural Practice, uqbar, Vilém Flusser Archive, werkstatttraum e.V., ZK/U Zentrum für Kunst und Urbanistik, ZÖNOTÉKA, and ZWITSCHERMASCHINE.

The complete Vorspiel program is available [online](#).

Vorspiel opening

Echoing the successful launch event last year, Vorspiel opens on 20 January 2017 at ACUD MACHT NEU. Representatives from participating galleries, independent project spaces, and other venues will provide insight into the pre-festival program.

Various rooms within ACUD will host talks, installations, performances, and screenings throughout the evening by Labor Neunzehn, Vilém Flusser Archiv, General Public, SPEKTRUM | art science community, Hypernatural Sounds at SomoS, Apartment Project, TOP e.V. Association for the Promotion of Cultural Practice, Espace Diaphanes, and panke.gallery.

The opening begins with an interview marathon introducing participating venues. The following program, organized by the participants, continues in the studio, gallery, and ACUD club, culminating in a party with further performances and DJ sets by Giovanni Civitenga (S K Y A P N E A), Elissa Suckdog, Gigsta, Peninsula e.V., and ZWITSCHERMASCHINE.

The complete Vorspiel opening program is available [online](#) soon.

*ACUD MACHT NEU, Veteranenstraße 21, 10119 Berlin
Vorspiel Opening: 20 January 2016, 18:00*

Vorspiel program

Among this year's Vorspiel partners is **The American Academy Berlin**, featuring a lecture by Thessia Machado on 26 January 2017. The New York-based sound and visual artist offers an exploration of the emergence of sound in her practice. Machado will also discuss her research into the musical possibilities of humble sonic sources and discarded technologies such as turntables, photocells, circuit boards, speakers, and LCD screens. Following her talk, Machado will give a short performance with an instrument she recently built: an analog synthesizer, circuit controlled by an image supplied from a cathode ray tube (CRT) baby monitor.

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Thessia Machado—mining the unsound
The American Academy Berlin, Am Sandwerder 17–19, 14109 Berlin
26 January 2017, 19:30
Please register [here](#).
<http://www.americanacademy.de>

On 1 February 2017, the **Vilém Flusser Archive** makes various videos, sound recordings, and texts accessible in English and German concerning the famous utopian concept “telematic society” by cultural theorist and media philosopher Vilém Flusser (1920–1991). Flusser’s early theories are considered interesting forecasts in light of the current role of media and technology in today’s society. Visitors will receive access to the archive and are invited to try the “Flusser Hypertext.” This system is based on Flusser’s lecture “Schreiben für Publizieren,” held in 1989.

Universität der Künste, Vilém Flusser Archiv, Raum 208
Grunewaldstraße 2–5, 10823 Berlin
1 February 2017, 12:00–20:00
www.flusser-archive.org

During Vorspiel, **SPEKTRUM | art science community** presents a diverse program focused on technology-based and new media art. The program includes *The Instrumental Subconscious* by iii (Instrument Inventors Initiative), which takes place on 5 February 2017 as second half of their performance program during transmediale. iii represents a community of artists involved in creating unique media. The artists of iii draw upon materials, knowledge, and skills from diverse fields including visual arts, music, theatre, architecture, philosophy, psychology, computer science, engineering, chemistry, and physics. This diversity of media and disciplines find common origin in the necessity of their makers to negotiate a complex and changing cultural landscape, viewed aside from material, technical or disciplinary qualities. The artists share the paradoxical but powerful belief that science, adapted to individual sensitivities, leads to a multiplicity of universal standards.

The complete program is available [here](#) soon.

Instrument Inventors Initiative—The Instrumental Subconscious
SPEKTRUM | art science community, Bürknerstraße 12, 12047 Berlin
5 February 2017, 20:00
<http://spektrumberlin.de>

Composer and media artist Jan-Peter E.R. Sonntag traces the phantasm and technical roots of pure tone as the origin of electronic music and electronic media with his three-act chamber opera installation *SINUS* at **Tieranatomisches Theater (Veterinary Anatomy Theatre)**. The domed building is turned into a sound system specially designed for its spectacular architecture, which is the oldest still existing academic building in Berlin. *SINUS*, referring to Hermann von Helmholtz’s description of pure tone, is the poetic continuum of the opera. Helmholtz’s experiments in the middle of the 19th century were central to the development of the first electroacoustic “synthesizer” including electromagnetically stimulated tuning forks, and became the intellectual, instrument-based aesthetic foundations of 20th century new and experimental music, and also contemporary electronic and digital music.

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A coproduction of Jan-Peter E.R. Sonntag and Tieranatomisches Theater
– Exhibition Research Space at the Humboldt-Universität zu Berlin.
Funded by the Hauptstadtkulturfonds.

Jan-Peter E.R. Sonntag—SINUS

Tieranatomisches Theater, Philippstraße 12/13, 10115 Berlin

*Performances on 17 February, 18 February, 24 February, 25 February, 3 March,
10 March 2017, each 20:00*

Tickets [here](#).

transmediale Marshall McLuhan Lecture

This year's transmediale Marshall McLuhan Lecture is delivered at the Embassy of Canada on 31 January 2017 by Sarah Sharma, Associate Professor and incoming Director of the McLuhan Program in Culture and Technology at the University of Toronto. Sharma has focused on the intersectional politics of time, class, gender, and race in her work, which includes the award-winning 2014 book *In the Meantime. Temporality and Cultural Politics*, published by Duke University Press. Her recent research analyzes the male fantasy of exit as it manifests in nationalist movements, the omnipresent drive towards automation, and the concept of escaping work. In her talk, Sharma asks if a "feminist exit movement" can be established, wondering who will pick up the pieces when the robots leave and there is nowhere left to go?

The lecture will be held in English; please register [here](#).

Please present a valid photo-ID at the door and allow sufficient time for Embassy security.

transmediale Marshall McLuhan Lecture with Sarah Sharma

Embassy of Canada, Leipziger Platz 17, 10117 Berlin

31 January 2017, 18:30, Doors open 18:00

In conjunction with the lecture, an installation by Vancouver based artist Ben Bogart opens in the Marshall McLuhan Salon of the Embassy of Canada. The work *Watching (Blade Runner)* (2016) is the latest installment of the series "Watching and Dreaming" in which the artist investigates machine learning and computer vision algorithms by taking apart and reconstructing popular cinematic depictions of artificial intelligence.

Free admission. Please present a valid photo-ID at the door and allow sufficient time for Embassy security.

*transmediale Marshall McLuhan Salon Exhibition 2017: Watching (Blade Runner)
by Ben Bogart*

Marshall McLuhan Salon at the Embassy of Canada, Leipziger Platz 17, 10117 Berlin

Opening: 31 January 2017, 20:00

1–5 February 2017, 14:00–18:00

transmediale Marshall McLuhan Lecture and transmediale Marshall McLuhan Salon
Exhibition is a cooperation between transmediale and the Embassy of Canada in Berlin.

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Extended program of the special exhibition “alien matter”

In parallel to the special exhibition [“alien matter”](#) (2 February – 5 March 2017), curated by Inke Arns and co-financed by Berlin LOTTO Foundation at Haus der Kulturen der Welt, an extended program takes place in different locations across Berlin. The DAZ (Deutsches Architektur Zentrum) hosts the disassembled rubber raft of *Plastic Raft of Lampedusa* by artist duo YoHa, which is also present in “alien matter” as part of a video. Additionally, panke.gallery initiates a critical evaluation of 1990s net art in Berlin with an exhibition and series of panel presentations.

At Haus der Kulturen der Welt, a series of guided tours and *Exhibition Dialogues* accompany the exhibition “alien matter” throughout the duration of the show. Curator Inke Arns invites special guests to discuss individual artworks and their backgrounds, as well as feature topics and references from the exhibition. Special guests include Suzanne Treister, Thibaut de Ruyter, and Joep van Liefland.

YoHa—Plastic Raft of Lampedusa

As part of the special exhibition “alien matter” at Haus der Kulturen der Welt, the DAZ (Deutsches Architektur Zentrum) hosts the work *Plastic Raft of Lampedusa* by artist duo YoHa (Matsuko Yokokoji & Graham Harwood). In their work, the artists explore the circulation of economic, material, and human flows that have a mutual influence on one another. Matsuko Yokokoji & Graham Harwood are specifically concerned with the rubber boat—a physical object currently associated with the migration of refugees across the Mediterranean, and its related political, social, and economic implications. In their investigation, the boat represents a transversal space in which physical objects and human bodies merge and combine into new entities. The installation itself consists of a rubber raft and its engine, disassembled into its individual parts. The accompanying video documents a workshop in which the raft was subject to forensic analysis. The first part of the project was realized in Shanghai in November 2016, where a similar boat (“Made in China”) was taken apart by the artists in cooperation with Chinese workshop participants.

YoHa—Plastic Raft of Lampedusa
Deutsches Architektur Zentrum DAZ, Köpenicker Straße 48/49, 2. courtyard,
10179 Berlin
2–8 February 2017, daily 15:00–20:00
www.daz.de/en/

Net art of the Berlin in the 1990s—a critical evaluation

On 9 February 2017, panke.gallery begins a critical evaluation of 1990s Berlin net art with an exhibition and series of panel presentations. During the 1990s, Berlin grew into one of the most important net art centers, where artists generated hybrid practices spanning various media and disciplines. These practices emerged at the interface of club culture and technological-artistic experimentation in new spaces of opportunity offered by the reunited city. Numerous early net art activities originated before the invention of graphic browser interfaces and mediating their innovative power has become increasingly difficult. Historical revision of the genre is lacking and many works from the Berlin scene have either

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disappeared from the Internet or become useless. At panke.gallery, Berlin art historian Robert Sakrowski, former director of the project netart-datenbank.org at TU Berlin, initiates a series of exhibitions, talks, and lectures, taking first steps towards an evaluation and contextualization of 90s net art works for the long term.

The complete program is available [here](#) soon.

Net art of the Berlin in the 1990s—a critical evaluation
panke.gallery, Gerichtsstraße 23, Hof 5, 13347 Berlin
Opening hours: Tue and Wed 13:00–19:00, Thu, Fri and Sat 11:00–19:00
<http://www.panke.gallery>

Tracing Information Society—a Timeline

In collaboration with the Technopolitics working group, transmediale presents the exhibition “Tracing Information Society—a Timeline” at neue Gesellschaft für bildende Kunst (nGbK) from 27 January to 5 February 2017.

For “Tracing Information Society—a Timeline,” Technopolitics turns the exhibition venue into a curated space for knowledge. A twelve-meter-long timeline depicts the development of the Information Society from 1900 until today. While moving along the timeline, visitors experience the emergence, transformation, and impact of the Information Society and the diverse influences on cultural, academic, or political events. The goal of the project is to critique and overcome the neoliberal (dis)order of information.

Technopolitics additionally provides an extensive collection of corresponding material in the time-table format, encouraging a deeper examination of the subject matter.

The exhibition is accompanied by a series of workshops, lectures, and salons. Among the participants are Wolfgang Ernst, Anselm Franke, Margarete Jahrmann, and Cornelia Sollfrank.

Tracing Information Society—a Timeline
neue Gesellschaft für bildende Kunst, Oranienstraße 25, 10999 Berlin
Opening: 26 January 2017, 19:00
27 January – 5 February 2017 (daily 12–7pm, Wed–Fri until 8:00)
More information about the supporting program is available [here](#).
<http://ngbk.de>

On 3 February 2017, *ever elusive – thirty years of transmediale* presents the panel *New Paradigms* with Armin Medosch, Jutta Weber, Gabriele Gramelsberger, Felix Stalder, and Gerald Nestler at Haus der Kulturen der Welt.

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On the Far Side of the Marchlands

A “marchland” is a medieval term for a borderland beyond direct state control, governed by changing laws and rules. The exhibition “On the Far Side of the Marchlands,” explores the potential of radically new topographies through border regions (marchlands) created by the artists, composed from inextricably linked realms of experience, culture, and materiality.

The 3D Additivist Cookbook, conceived and edited by Morehshin Allahyari and Daniel Rourke, is the point of departure for the exhibition, bringing together radical projects by over one hundred artists, activists, and theorists.

The exhibition at the Schering Stiftung includes works by Morehshin Allahyari, Cathrine Disney, Keeley Haftner, Brittany Ransom, and Daniel Rourke who examine 3D printing for its revolutionary potential. Beyond the hype of DIY practices and maker culture, they aim at turning 3D printing into a tool for emancipation and activism. Moreover, it is to help develop speculative, provocative, and peculiar ideas combining art, technology, and science.

“On the Far Side of the Marchlands” by Morehshin Allahyari, Cathrine Disney, Keeley Haftner, Brittany Ransom, and Daniel Rourke
Schering Stiftung, Unter den Linden 32–34, 10117 Berlin
Opening: 1 February 2017, 6pm
2 February to 26 March 2017, Thu–Mon 13:00–19:00
<http://www.scheringstiftung.de>

Within the scope of *ever elusive – thirty years of transmediale*, Daniel Rourke’s and Morehshin Allahyari’s work *The 3D Additivist Cookbook* will be part of the special exhibition “[alien matter](#)” (2 February – 5 March 2017), curated by Inke Arns, at Haus der Kulturen der Welt. Together with Dorothy Santos, Rasheedah Phillips, and Luiza Prado & Pedro Oliveira (A Parede), The artists are participating in the panel *Singularities* on 5 February 2017.

“On the Far Side of the Marchlands” is a partner exhibition to the special exhibition “alien matter,” co-financed by Berlin LOTTO Foundation within the scope of *ever elusive – thirty years of transmediale*.

Our press kit, high-res images, and online accreditation form are available in the [press section](#).

transmediale is a project by Kulturprojekte Berlin GmbH in collaboration with Haus der Kulturen der Welt. The festival has been funded as a cultural institution of excellence by Kulturstiftung des Bundes since 2004.

The special exhibition “alien matter” is co-financed by Berlin LOTTO Foundation.

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