

CAPTURE ALL°

FITNESS, FATLESS, FEARLESS
NEVER CHANGE A WINNING TEAM
WORK LESS, PLAY HARD

P 29
P 58
P 24



S I G H T S
W O R T H
S E E I N G

EXPLORE MORE ON PAGE 4+49



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R E A C H Y O U R G O A L S





EDITOREIALE

Algorithmic prediction now increasingly governs the choices we make in our quantified everyday life as well as the direction of big companies. Recently, the founder and CEO of Amazon claimed that all decisions in his company are based on statistical analysis. Most likely, those statistics are grounded in a continuous collection of data and algorithmic processing that don't simply describe the current state of things but also predict probable future developments. Wearable technologies such as smart watches similarly track behaviour and use predictive algorithms on the premise of optimising productivity in our working and private lives. With the title CAPTURE ALL, transmediale 2015 takes a critical look at the current tendencies to collect and quantify everything, proposing that the paradigm of digital surveillance, that is the desired "full take" of all communication flows, is actually indicative of a larger mining of value from the total spectrum of social interactions.

Last year's festival, afterglow, probed the fate of digital revolution ideals in the face of surveillance and corrupt techno-ecologies. The game changing element for this discussion were the revelations made by whistleblower Edward Snowden. But rather than instill a nostalgia for the past or the image of a complete dystopia, the festival framed a specific moment of transition, a coming of age of digital culture at large. With CAPTURE ALL, we follow up with a pro-active approach, where life under predictive data capitalism is being communicated through comprehensible aesthetic forms in combination with critical discussions and constructive proposals of nothing less than new socio-technical models. transmediale 2015 deals with current topics such as gamification, quantification, ubiquitous networking and algorithmic control, and their ways of making the spheres of everyday life, work and play increasingly indistinguishable. We may be able to formulate paths of resistance to the "full take" of mass surveillance, but can we equally define a resistance to the "capture all logic" as its gamifying tendency spreads throughout the whole of our culture? Or should we instead look to new tactics and strategies of acceleration and the building of competing infrastructures in order to create new forms of living?

Harbouring these ideas, we are proud to present a diverse international programme of exhibitions, screenings, conference events, workshops and performances with participants from many different disciplines. We warmly thank all our supporters and sponsors who have made this dynamic edition of the festival possible, starting with the German Federal Cultural Foundation that provides the financial backbone of transmediale. This is followed by a warm thank you to our important partners HKW – Haus der Kulturen der Welt which is our main venue, Medienboard Berlin-Brandenburg who supports our marketing efforts and the Federal Agency for Civic Education, the main funder of our conference programme. In addition, transmediale always cooperates with different cultural institutes, foundations, embassies and universities on specific programmes and projects. This year we are once again lucky to thank key partners such as The Canadian Embassy for the yearly Marshall McLuhan lecture and McLuhan Salon programme, and the Schering Stiftung together with FACT for the exhibition Time & Motion. We are also very grateful for the strengthened cooperation with the Winchester School of Art as well as for the research cooperations with Aarhus and Leuphana University. In Berlin, we thank the University of the Arts for the ongoing collaboration of the Vilém Flusser Residency for Artistic Research. A huge thank you also goes out to all the local project spaces, galleries and institutions that take part in the transmediale and CTM festival pre-festival programme, Vorspiel. As artistic director of the festival, I also want to thank all those who put in such an incredible effort to make the festival a reality, including the whole transmediale team, the technical support of serve-u and the administrative office Kulturprojekte Berlin. A special mention goes to Markus Huber who after eight festivals is sadly leaving the team – a highly treasured colleague, we wish him all the best for the future.

The following pages, while not actually capturing all, offer the programme essentials and, most importantly, further contextualisation of the content in this year's transmediale festival. Take this unique opportunity offered by the temporary space of the festival to reflect on the future of our datafied society.

FOYER

unMonastery
Panayotis Antoniadis
(off.networks)
Art is Open Source
(Ubiquitous Commons)
Aram Bartholl
(Offline Art)
City Fables Group
(Follow the Money)
David Darts
& Micheal Strubel
(PirateBox)
Teresa Dillon
& Michael Zeder
(Superglue)
Adnan Hadzi
& James Stevens
(reSynch All)
Sarah Grant
(Subnodes)
Penny Travlou

Sophia Lycouris
Helen Varley Jamieson
Cornelia Sollfrank
Reni Hofmüller
Donna Metzlar
& Peter Westenberg
(CN:FM)
Walter Langelaar
& Birgit Bachler
(commodify.us)
Oliver Lerone Schultz
(Glossary of
Subsumption)
Telekommunisten
(deadSwap)
Henry Warwick
(Datafield)
Mushon Zer-Aviv
& Daniel Howe
(Obfuscation
Workshop)



8H LABOUR

8H RECREATION

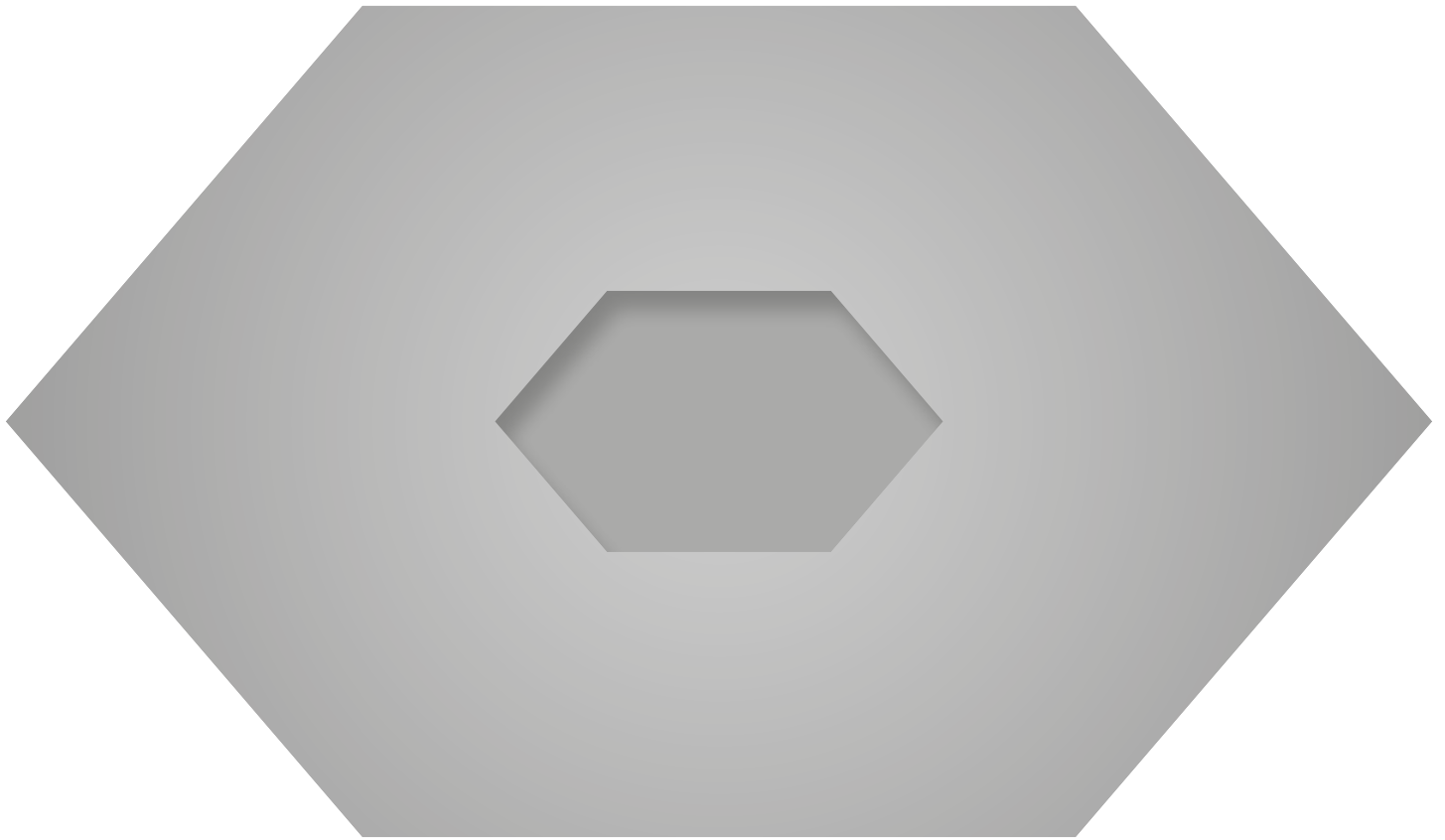
8H REST

Guest Exhibition *Time & Motion: Redefining Working Life*. A cooperation between transmediale, Haus der Kulturen der Welt, FACT, Royal College of Art / Creative Exchange Hub and Schering Stiftung.

28.01.-01.02.2015 daily 11:00-22:00, 02.02.-06.04.2015, Wed-Mon 11:00-19:00
Studio Gallery at Haus der Kulturen der Welt

Time & Motion: Redefining Working Life

888



P R O T O T Y P E
SOCIAL INNOVATION MODEL

unMonastery is a social innovation model created to address the interlinked needs of empty space, unemployment and depleted social services by embedding skilled individuals within communities that could benefit from

their presence.

“When it comes to work it is increasingly difficult to reconcile making money with making sense. People do work to make a living. Others do work to make meaning. But the two works are not the same.”

Designed as a radical response to present and future systemic crises the unMonastery aims to support appropriate technology initiatives and experiments in new modes of living and working. Providing a physical space for a

distributed network of hackers, artists, engineers and nomads, our intention is to prototype our way towards establishing a series of connected spaces throughout the world.

Drawing on and learning from the history

of Monasticism, the unMonastery project seeks to develop a new communal, protocolised approach to living together and in turn catalyse a community capable of moving forward in unison. Through studying the monastic

rule, we’ve begun to develop an understanding of how a social code can be spread and have set out to build a forkable and openly deployable toolkit for reproducing the unMonastery, enabling improvement in each iteration.

CAPTURE ALL.

What do the futures of work, play and life look like through the black mirror of data? How will our quantified lives unfold? transmediale 2015 looks at how we make sense of a culture dependent on measurement and automation procedures, and how to act with autonomy within such a culture. We are living in societies and economies defined by a global competitive drive for constant, algorithm-guided optimisation. While debates rage over government and corporations operating to covertly “collect, process and exploit” all communication flows, are our own roles and responsibilities perhaps being downplayed? What are the underlying motivational structures that propel our hard work and play in the networks? In a situation where the notion of a “full take” of all communication seems symptomatic of how the state has incorporated a cybernetic feedback ideology with deep historical roots, it is undeniable that we need perspectives that go beyond the role of the individual. However, the “self” has also become the contemporary notion of an individual at the intersection of subjectivity and data flows. In the logic of ‘capture all’, life is increasingly governed by never-ending predictive control. Value can now potentially be extracted from everything, and productivity measurement can be applied to all aspects of life. That means work time has become either all-time or no-time depending on your position in the global economy. Within the paradigm of creative work, all work should be fun and we aim to make all our social relations productive. In this endeavour, self-optimisation — ways of making your personal life more effective — is central, and is achieved with measurement, evaluation and motivation, all of which are tied to processes of quantification, datafication and gamification. We may be able to formulate paths to resist the “full take” of mass surveillance, but can we equally define a resistance to the ‘capture all’ logic as its gamifying tendency spreads throughout the whole of our culture?

Opening Ceremony Auditorium at Haus der Kulturen der Welt
WED 28.01. 19:00 +1:30h



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Unplug the phone. Take the battery out of the mobile. Cover the laptop camera... One of the most powerful scenes in Laura Poitras' documentary *Citizenfour* is ex-intelligence officer Edward Snowden's dogged search for concealed spying equipment in the moments before the interview. The Hong Kong hotel room becomes a "panic room" in a film that aims to do nothing less than open the eyes of humanity in the 21st century to the political dangers posed by the transformation of the Internet into a global data control centre.

More bitter even than Edward Snowden's surveillance findings is the naive willingness with which the internet community discloses extensive personal data – by shopping online, in social networks, in cars and homes, privately and at work. The 'capture all' logic of digital culture bears traits of totalitarianism. That is the bad news. The good news is: slowly, it seems, "whistleblowing" is fostering an awareness that the ways and means to make a digital control regime lose control may exist. That is, at least, the starting point of transmediale. And in 2015, the festival again offers a gathering space in Germany for artists, programmers, writers, philosophers – all those critical system administrators and users whose faith in the productive potential of digital culture combines with a spirit of resistance against anti-democratic threats.

The Federal Cultural Foundation is pleased to have been able to support transmediale since 2005. We would like to thank the artistic director, Kristoffer Gansing, and his excellent team, especially the programme curators Daphne Dragona, Robert Sakrowski and Marcel Schwierin, and all the contributors to the idea and realisation of a festival that contrasts the claustrophobic CAPTURE ALL with the search for ways out.

Hortensia Völckers Executive / Artistic Director
 Alexander Farenholtz Executive / Artistic Director

E x h i b i t i o n	10	P L A Y	36
Datified	Research	20	"Be Impossible. Do the Realistic." An exchange of thoughts between McKenzie Wark and Ruth Catlow & Marc Garrett of Furtherfield" 37
Conference	Programme	22	
W O R K		24	Performance Programme 40
Tiziana Terranova "The Red Stack"		25	
Laurel Ptak "Wages for Facebook"		26	
L I F E		28	CTM Un Tune 42
"Automated and Embodied": An Interview with Jordan Crandall on Artistic Research		29	Screening Programme 44
Matteo Pasquinelli "The Blind Eye of the Algorithm"		32	"Labour in a Single Shot" by Antje Ehmman and Harun Farocki 46
Sarah Kember "A Day in the Life of Janet Smart"		34	Magical Secrecy Tour 50

CAPTURE REAL

EXHIBITION

CAPTURE REAL

EXHIBITION

CAPTURE REAL

EXHIBITION

CAPTURE REAL



10

11

CAPTURE
EXHIBITION

Curated

by

Daphne

Dragona

and

Robert

Sakrowski

CAPTURE
EXHIBITION
CAPTURE
ALL

The 2015 transmediale exhibition, CAPTURE ALL, presents artistic positions that respond to the asymmetries and the misconceptions of a datafying world. The selection, which came together after curatorial research and an open call for works, particularly focuses on the ambiguous relationship and uncanny tension between the user and the algorithm, the self and the constantly evolving apparatus. Can the system still be gamed or has an impasse been reached?

INTERNET MACHINE
BY TIMO ARNALL

Internet machine reveals the hidden materiality of our data by exploring some of the machines through which 'the cloud' is transmitted and transformed. The work documents one of the largest, most secure and 'fault-tolerant' data-centres in the world, run by Telefónica in Alcalá, Spain. It goes beyond the childish myth of 'the cloud'; it investigates what the infrastructures of the Internet actually look like. What we find, after being led through layers of identification and security far more dense than at any airport, are deafeningly noisy rooms and cocooning racks of servers and routers. Server rooms are kept cool through quiet, airy 'plenary' corridors that divide the overall space. The outside of the building is a facade of enormous stainless steel water tanks, sitting there in case of fire. Up on the roof is a football-pitch sized array of shiny aluminium 'chillers' that filter and cool the air going into the building. The Internet is not a weightless, immaterial, invisible cloud, but a very distinct physical, architectural and material system.

Produced by Timo Arnall, Centre de Cultura Contemporània de Barcelona - CCCB, and Fundación Telefónica. Filming at Telefonica Alcalá Data Center.

STAKHANOV
BY ART IS OPEN SOURC [AOS]:
SALVATORE IACONESI, ORIANA
PERSICO

Stakhanov is the new BigData Oracle. In the era of data, information and knowledge, *Stakhanov* is the expression of our new global data-religion. *Stakhanov* continuously harvests social networks for information and data, making connections, assumptions, correlations, using them to predict the future. Line-by-line, it emits its verdicts about what will be, and that which will not. This is the word, coming from the data-above,



I N V I S I B L E
Heather Dewey-Hagborg

in the cloud. A playful neo-religious data-invasion of privacy, an exploration in false-hopes and in the ingenuity of contemporary determinism. Throughout the festival *Stakhanov* will be making predictions not only about trans-mediale, its team, guests and visitors, but also about the city of Berlin, its key public figures and inhabitants.

FACE CAGES BY ZACH BLAS

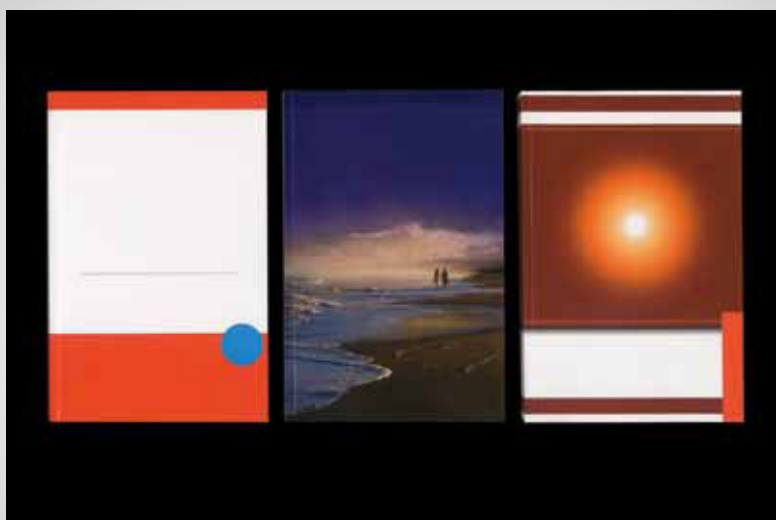
Face Cages is a dramatisation of the abstract violence of biometric diagrams. Diagrams are fabricated as three-dimensional metal objects, evoking a material resonance with handcuffs, prison bars, and torture devices used in the Middle Ages and during the years of slavery in the US. Once the virtual biometric diagram — a supposedly perfect measuring and accounting of the face — is given material form as a physical object, it transforms into a cage that fits the human head awkwardly and is extremely painful to wear. The cages exaggerate and enact the irreconcilability of standardised, neoliberal biometric diagrams with the materiality of the physical human face — and the violence that occurs when the two are forced to coincide.

INVISIBLE BY HEATHER DEWEY-HAGBORG

Are you worried about being tracked, analysed or cloned? Bio artist Heather Dewey-Hagborg has created the first ever tactical kit for your protection against emerging threats to biological privacy. *Invisible* is a suite of two complimentary products. The *Erase™* spray deletes 99.5% of the DNA you leave in public. The *Replace™* spray cloaks the remaining 0.5% with DNA noise. Used together, *Erase™* and *Replace™* make you 100% invisible. For transmediale, Dewey-Hagborg will be releasing the recipe and instructions for making *Invisible* completely open source and launching the new website biononymous.me as a platform for community research into biological privacy.

CIVILIZATION VI - AGE OF WARCRAFT BY EASTWOOD REAL TIME STRATEGY GROUP

With leading countries pumping industrial military-sized budgets into cyber war, tools and cyber soldiers over the next few years, there is little chance of Internet not becoming a giant battlefield, one in which our personal com-



NETWORKED
Sebastian
Silvio

OPTIMIZATION
Schmieg &
Lorusso



JENNIFER LYN MORONE™, INC.
Jennifer Lyn Morone

puters will be used as units of a silent and invisible war. The development of algorithmic High Frequency Trading and powerful netbots for use in contemporary cyberwar is not incidental, but the new rule. Human agency is becoming increasingly limited. The idea for *Civilization VI* grew out of the escalating importance of non-human actors in contemporary networks. *Civilization VI – Age of Warcraft* is the third and last modification from Eastwood - Real Time Strategy Group of *Civilization III*, a renowned game by Firaxis and Sid Meyer. *Civilization VI – Age of Warcraft* is produced by the Gamification Lab of the Centre for Digital Cultures at Leuphana Universität Lüneburg and supported by the European Union. The German Let's Player Markus Riegel (aka egonson) will be playing the game and be available online to chat throughout the festival.

COMMONS
BY LATURBO AVEDON

LaTurbo Avedon is an artist-avatar whose existence and creative output resides entirely online. For her, as a digital manifestation of a person who has never existed outside of a computer, the most familiar landscapes are those of video games, social media feeds and search results. In the context of the transmediale 2015 exhibition, LaTurbo addressed an open call to her friends and followers to contribute video files of their own personal environments. These files were interpreted using software to create 3D polygonal forms, expanding their 2D qualities into rigid structures made from their data. The final landscape is a collapse of bedrooms, sunsets on the beach and desktop screen recordings into a rigid mass of transliterated information. Like Avedon's previous digital sculptures and environments, *Commons* disregards the lack of physicality, and instead emphasises the practice of virtual authorship.

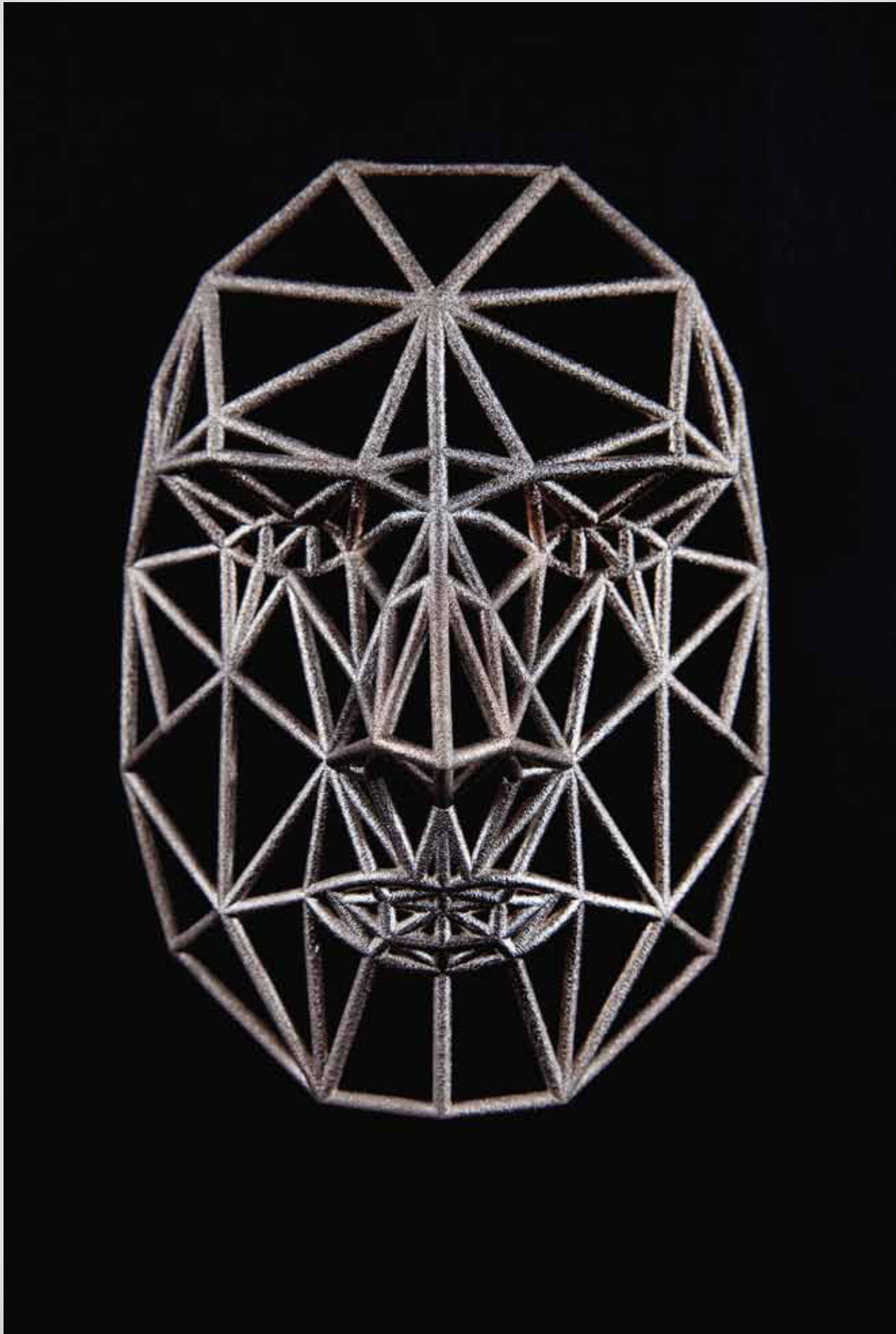
FTFY (FIXED THAT FOR YOU)
BY JONAS LUND

In *FTFY (Fixed That For You)*, Jonas Lund reimagines the CAPTURE ALL transmediale exhibition by generating an algorithmically calculated version of it. Using a custom algorithm to analyse and categorise a wide range of artworks and texts from transmediale's past, a 'how to' set of instructions and descriptions was generated – a guide to staging a successful transmediale exhibition. The works are not realised for the



MERCENARY
Tobias

CUBICLISTS
Revell



FACE
Zach

CAGES
Blas

show, but rather explained and described through an audio tour available at the location. To find the works, visitors look for numbers and outlines spread throughout the exhibition hall. Each number corresponds to a track in the audio tour that gives a detailed explanation and description of the work.

**JENNIFER LYN MORONE™, INC.
BY JENNIFER LYN MORONE**

As a protest against the exploitative nature of corporations and the growing data industry, Jennifer Lyn Morone has become a humanoid/corporate hybrid. *Jennifer Lyn Morone™ Inc.* has been developed as a new business model established to determine the value of an individual in a data-driven economy. The corporation derives value from three sources and legally protects and bestows rights upon the total output of Jennifer Lyn Morone. These sources are: the accumulation, categorisation and evaluation of data that is generated as a result of Jennifer Lyn Morone's life; her past experiences and present capabilities, offered as biological, physical and mental services; and the sale of future potential in the form of shares. Operating under an extreme form of capitalism, *Jennifer Lyn Morone™ Inc.* brings the whole mode of production from resources, labour, services, goods and ownership down to the individual.

**NETWORKED OPTIMIZATION
BY SEBASTIAN SCHMIEG &
SILVIO LORUSSO**

"Our behavior is a function of our decisions, not our conditions." (*The Seven Habits of Highly Effective People*, Pos. 952). *Networked Optimization* is a series of three crowdsourced versions of popular self-help books. Each book contains the full text, most of which has, however, been made invisible: white words on a white background. The only passages still readable consist of the so-called "popular highlights" – passages that have been underlined by many Kindle users – along with the numbers of people that underlined them. Each time a passage is highlighted, it is automatically stored in Amazon's data centres.

The books with the greatest number of popular highlights include a striking number of self-help books. This points to a multi-layered, algorithmic optimisation: from readers and authors to Amazon itself. Harvesting its customers' micro-labour, the act of reading becomes a data-mining pro-



CIVILISATION VI –
AGE OF WARCRAFT
Eastwood – Real
Time Strategy Group



INTERNET
Timo

MACHINE
Arnall

cess. The series consists of *The Seven Habits of Highly Effective People*, *The 5 Love Languages*, and *How to Win Friends & Influence People*.

MERCENARY CUBICLISTS

BY TOBIAS REVELL

Mercenary Cubiclists tells the story of Galtham, a fictional British town. Galtham is a dystopian smart city, where connected objects have enabled the corporation that runs it to tie access to resources directly to labour, essentially making the residents digital slaves. Tagging images and videos with keywords, the residents perform on their devices the last job left to humans, translating the world to computers. Their reward is points that they can use to buy food, water and electricity from the resource hubs that litter the city. The labour of the residents is gamified and alienated. Digitisation is used to abstract their agency and turn it into something altogether more sinister, what Amazon calls 'artificial artificial intelligence'. The project examines the unimaginable outcomes of a top-down connected future, one of exploitative labour practices and resource shortages.

BODY SCAN

BY ERICA SCOURTI

A snapshot of mediated intimacy, *Body Scan* records through screenshots a process of photographing different parts of the artist's body with an iPhone similar image app that identifies visual information and links it to online data. At times assuming the instructive voice of a body scan meditation, the accompanying voiceover draws on the search results to convey relational uncertainties and sexual energies entangled with commodity descriptions. A single player game and between lovers turns skins into readable interfaces full of the potential for miscommunication, and signals connections between embodied, private experience and public, commercial data.



BODY
Erica

SCAN
Scourti



C O M M O N S
LaTurbo Avedon

ARE YOU WORKING NOW?

Guest Exhibition: *Time & Motion*

Featured artists

Tuur Van Balen & Revital Cohen, Ellie Harrison, Tehching Hsieh,
Sam Meech, Oliver Walker

Curated by Mike Stubbs and Emily Gee, FACT, Liverpool

Time & Motion: Redefining Working Life is the guest exhibition within the framework of transmediale 2015 CAPTURE ALL. Produced by FACT (Foundation for Art and Creative Technology, Liverpool) in 2013-2014, it is now presented as a special edition linked to the festival theme.

Time & Motion uses artworks, research projects, archival materials and interventions to track our journey through the world of work, from clocking on at the factory gates to checking in online from our home office. At a time of structural changes in the labour market and sharp transitions in business practice to address global recession, the exhibition asks timely questions including 'What happened to the eight hour day?', 'What is your work life balance?' and 'How has technology affected the way that you work?'

On 22 January 2015, 19:00, the partner exhibition *assemble / standard / minimal* by Revital Cohen and Tuur Van Balen opens at Schering Stiftung, Berlin. Cohen and Van Balen translate our times of automated and standardised production technologies into performative installations, provocative objects, and subtly aestheticised documentary films. The exhibition features another edition of the piece *75 Watt* and runs until 3 May 2015.

Guest Exhibition *Time & Motion: Redefining Working Life*. A cooperation between transmediale, Haus der Kulturen der Welt, FACT, Royal College of Art / Creative Exchange Hub and Schering Stiftung.

28.01.-01.02.2015 daily 11:00-22:00, 02.02.-06.04.2015, Wed-Mon 11:00-19:00
Studio Gallery at Haus der Kulturen der Welt

Time & Motion: Redefining Working Life





THU	29.01.	11:00	+1:30h	FRI	30.01	11:00	+1:30h	SAT	31.01	11:00	+1:30h
Panel			Café Global stage	Panel			Café Global stage	Panel			Café Global stage
Capture Weather	-	A talk about the weather	With: Fran Gallardo, Deborah Leah Lawler-Dormer, Minka Stoyanova, Renée Ridgway, Christian Ulrik Andersen. Moderated by Eric Snodgrass	Capture People	With: Ellen Pearlman, Mitra Azar, Ned Rossiter, Jane Prophet, Søren Pold, Daniel Howe, Silvio Lorusso, Sebastian Schmieg, Zach Blas, Mercedes Bunz, Jussi Parikka	Moderated by Lea Muldtofte Olsen	This panel cordially invites you to discuss "datafied people."	Capture Things	With: Lukasz Mirocha, Wing Ki Lee, Winnie Soon, Alessandro Carboni, James Charlton, Damien Charrieras.	Moderated by Audrey Samson	The panel of things will address the self-fulfilling prophecy of datafied research through some trinkets we grabbed out of an ancient Chinese encyclopaedia.



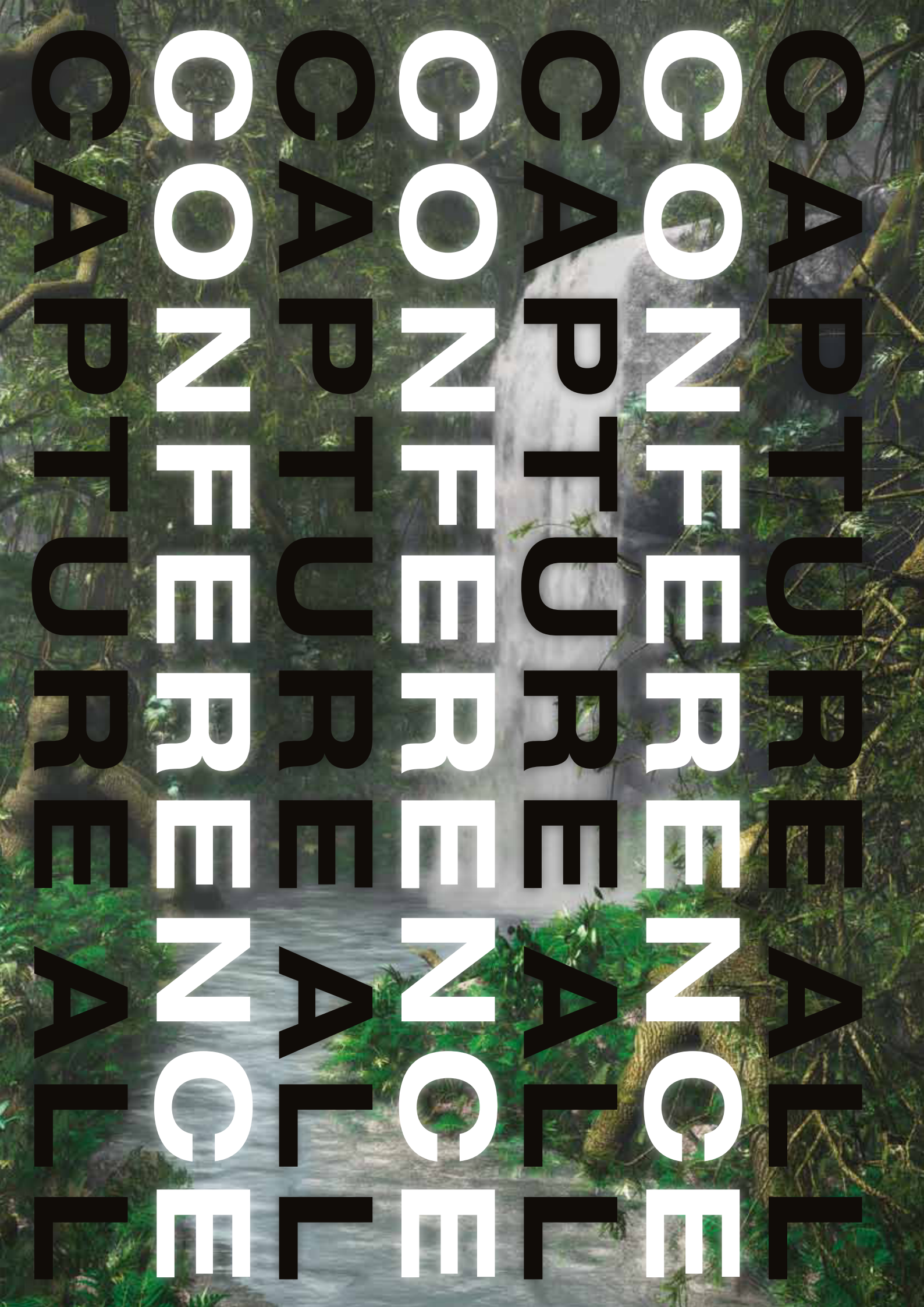
Photo by: Wing Ki Lee

Datafied Research launches the outcome of a Ph.D. seminar organised by the Centre for Participatory IT at Aarhus University, School of Creative Media at Hong Kong City University and transmediale. It is the fourth of its kind in an ongoing collaboration between transmediale, Aarhus University, and chang-

ing partners (Universität der Künste Berlin 2011, Leuphana Universität 2012, and Kunsthall Aarhus 2013). The aims of the events are to address the thematic framework of transmediale as a research topic, and to publish a 'peer-reviewed' newspaper to be launched at the festival. Furthermore, the

participating researchers are invited to submit their work to the online academic journal APRJA (A Peer Reviewed Journal About *Datafied Research*).





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CONFERENC

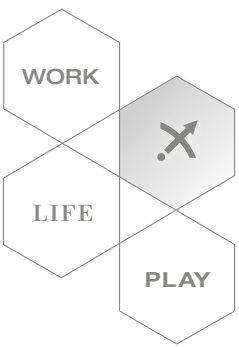
CAPTUREAVL

CONFERENCE

CAPTUREAVL

CONFERENCE

CAPTUREAVL



What does the ‘capture all’ logic entail and what does it mean to live in an algorithmic world? How does the desired ‘full take’ shape not just the contemporary lived environment but our very being, working and acting within it? The conference programme of transmediale 2015 attempts to map today’s complex algorithmic world, discussing the processes, the phenomena, the technologies and infrastructures involved. Developed around three main streams of **CAPTURE ALL**, Work, Life and Play, the conference looks into how each of those particular areas are being transformed, and how they all constitute inseparable components of an accelerated capitalism. The speakers of this year’s conference are invited to shed light on the implications of the ‘capture all’ logic and to discuss how new forms of living and being may still be possible. Keynotes, thematic panels, and specialised discussions will take place throughout the festival inviting the audience to follow the discourse and actively take part in it.

The conference programme is supported by the Federal Agency for Civic Education.

W	O	R	K
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L	I	F	E
2	8	-	3
P	L	A	Y
3	6	-	3

Curated

by

Daphne

Dragona

and

Kristoffer

Gansing

22 CAPTURE ALL CONFERENCE 23



W O R K

Is “Do good, have fun and make money” the dictum of work under digital capitalism? Today, the mode of organising labour through outsourcing seems to have reached a new stage in which work itself is being outsourced to domains not traditionally associated with work. The Work stream of the transmediale 2015 CAPTURE ALL conference will look at how this situation is reflected in artistic practice as well as at possibilities of again organising work and non-work through the gaps and excess spaces of a society where everything and nothing is becoming work.

“Red stack attack - Algorithms, capital and the automation of the common” is an open-ended research essay by Tiziana Terranova, the keynote speaker for the conference stream Work (with Judy Wajcman). The full article outlines the concept of the ‘Red Stack’, a continuation of Benjamin H. Bratton’s proposal of ‘The Stack’ as a way to understand a new geopolitical order where national, corporate and technological interests and modes of functioning are interlayered in ever more complex ways. Terranova intervenes in Bratton’s model with the agenda to create a “nomos for the post-capitalist common”. This includes conceptualising the possibilities for transversal counter-action across three levels of what Terranova calls socio-technical innovation: money, social networks, and bio-hypermedia. In Terranova’s words “They constitute a possible way to think about an infrastructure of autonomization linking together technology and subjectivation.” The following is an excerpt from a section of the essay called “Algorithms, capital and automation”, that is focused on the premises of The Red Stack, more specifically it relates to the question of the impact of automisation on conditions of labour and processes of commoning.

Looking at the history of the implication of capital and technology, it is clear how automation has evolved away from the thermo-mechanical model of the early industrial assembly line toward the electro-computational dispersed networks of contemporary capitalism. (...) The digital automaton unfolds in networks consisting of electronic and nervous connections so that users themselves are cast as quasi-automatic relays of a ceaseless information flow. It is in this wider assemblage, then, that algorithms need to be located when discussing the new modes of automation. (...)

In as much as they constitute fixed capital, algorithms such as Google’s PageRank and Facebook’s EdgeRank appear ‘as a presupposition against which the value-creating power of the individual labour capacity is an infinitesimal, vanishing magnitude’ (Marx 1973: 694) and that is why calls for individual retributions to users for their ‘free labor’ are misplaced. It is clear that for Marx what needs to be compensated is not the individual work of the user, but the much larger powers of social cooperation thus unleashed and that this compensation implies a profound transformation of the grip that the social relation that we call the capitalist economy has on society. (...)

Automation, then, when seen from the point of view of capital, must always be balanced with new ways to control, that is absorb and exhaust, the time and energy thus released. It must produce poverty and stress when there should be wealth and leisure. It must make direct labour the measure of value even when it is apparent that science, technology and social cooperation constitute the source of the wealth produced. It thus inevitably leads to periodic and widespread destruction of the wealth accumulated in the form of psychic burnout, physical destruction of the wealth created or environmental catastrophe. It creates hunger where there should be satiety, it puts food banks next to the opulence of the super-rich. That is why the notion of a postcapitalist mode of existence must become believable, that is must become what Maurizio Lazzarato described as an enduring autonomous focus of subjectivation. What a postcapitalist commonism then can aim for is not only a better distribution of wealth compared to the unsustainable one that we have today, but also a reclaiming of ‘disposable time’, that is time and energy freed from work to be deployed in developing and complicating the very notion of what is ‘necessary’. The history of capitalism has shown how automation as such has not reduced the quantity and intensity of labor demanded by managers and capitalists, on the contrary in as much as technology is only a means of production to capital, where it has been able to deploy other means, it has not innovated. For example it does not look like industrial technologies of automation in the factory have recently experienced significant technological breakthroughs. Most industrial labor today is still heavily manual, automated only in the sense of being hooked onto the speed of electronic networks of prototyping,

marketing and distribution, and it is economically sustainable only by political means that is by exploiting geopolitical and economic differences (arbitrage) at a global scale and by controlling migration flows through new technologies of the border. The state of things in most industries today is intensified exploitation which produces an impoverished mode of mass production and consumption which is damaging to both to the body, subjectivity, social relations and the environment. As Marx put it, disposable time released by automation should allow for a change in the very essence of the ‘human’ so that the new subjectivity is allowed to return to the performing of necessary labor in such a way as to redefine what is necessary and what is needed. (...)

We need to ask then not only how algorithmic automation works today (mainly in terms of control and monetization feeding the debt economy) but also what kind of time and energy it subsumes and how it might be made to work once taken up by different social and political assemblages – autonomous ones not subsumed by or subjected to the capitalist drive to accumulation and exploitation.

THU	29.01	17:30	+2:00h
Keynote			Auditorium
Keynote Capture All_Work With: Tiziana Terranova, Judy Wajcman. Moderated by Carolin Gerlitz A double-keynote on the dilemmas of post-digital labour and on possibilities and capabilities of workers to cope with and organise out of today’s both highly diffuse as well as algorithmically governed labour situations.			



FRI	30.01	11:00	+2:00h
Panel			K1
Becoming Data-point With: Greg Elmer, Ganaele Langlois, Anne Helmond, Carolin Gerlitz. Moderated by Jussi Parikka Where once demographers and statisticians crunched psychographics, clusters and profiles, big data gurus proffer just one unit of analysis: the data-point.			

FRI	30.01	14:30	+1:30h
Panel			K1
Appropriate and Accelerate - Art Under Algorithmic Pressure With: Jonas Lund, Jennifer Lyn Morone. Moderated by Robert Sakrowski Two CAPTURE ALL exhibition artists present their work and discuss how art and life relate to predictive data and the creation of business entities.			

FRI	30.01	17:30	+1:30h
Panel			K1
Expose and repurpose: Opposing self-commodification With: Erica Scourti, Sebastian Schmieg. Moderated by Marc Garrett The panel looks into how processes of self-commodification can be outplayed or disrupted.			

SUN	01.02	14:30	+1:30h
Panel			K1
Time and Motion: Redefining Working Life With: Sam Meech, Oliver Walker, Ellie Harrison. Moderated by Mike Stubbs This panel addresses questions relating to the contemporary division of work time, leisure time and the ambiguous position of “creative work” somewhere in between.			

**Wages
Laurel**

for

**Facebook
Ptak**

They say it's friendship. We say it's unwaged work. With every like, chat, tag or poke our subjectivity turns them a profit.

They call it sharing. We call it stealing.

We've been bound by their terms of service far too long - it's time for our terms.

[...]

To demand wages for Facebook is to make it visible that our opinions, emotions and images have all been distorted for a specific function online, and then have been thrown back at us as a model to which we should all conform if we want to be accepted in this society. To say that we want wages for Facebook is to expose the fact that Facebook is already money for capital, that capital has made and makes money out of our desiring, sharing and communicating. Our fingertips have become distorted from so much liking, our feelings have got lost from so many friendships.

[...]

To ask for wages for Facebook will by itself undermine the expectations society has of us, since these expectations - the essence of our socialization - are all functional to our wageless condition online. In this sense, it is more apt to compare the struggle of women for wages than the struggle of male workers in the factory for more wages.

[...]

In fact, to demand wages for Facebook does not mean to say that if we are paid we will continue to do it. It means precisely the opposite. To say that we want money for Facebook is the first step towards refusing to do it, because the demand for a wage makes our work visible, which is the most indispensable condition to begin to struggle against it. Wages for Facebook is only the beginning, but its message is clear: from now on they have to pay us because as users we do not guarantee anything any longer. We want to call work what is work so that eventually we might rediscover what friendship is.



*Wages For Facebook is adapted from Silvia Federici's 1974 *Wages Against Housework* essay.*



“Is ‘Do good, have fun and make money’ the dictum of work under digital capitalism? Work seems to have been transformed into everything and nothing at the same time.”

transmediale CAPTURE ALL





L I F E

Are we living in the “Century of the Selfie”? With the integration of processes of technological and economic capture into all spheres of life, our sense of individuality and personal development is increasingly dependent on external mediation, evaluation and prediction. The body becomes another unit governed by algorithms in the Internet of Things which is nothing but the “full take” applied to the totality of life. The Life conference stream looks deeper into our “willing” participation in self-optimisation and the commodification of knowledge. Is there still a possibility for new approaches and practices that help us to steer this relentless capture into more intimate and sustainable life-worlds?

Partnership between transmediale and Winchester School of Art (WSA)

Since February 2013, the Winchester School of Art has worked in partnership with transmediale. Key activities are co-ordinated through WSA's Centre for Global Futures in Art Design & Media which shares a number of areas of mutual interest

with transmediale across the fields of media arts, practice-led research, cultural theory and the politics and aesthetics of digital culture. The cooperation among other activities extends to shared research projects, publications, joint workshops and a central input to each year's conference programme. This year, WSA presents a performance and conver-

sation with the artist and researcher Jordan Crandall as well as a thematically connected panel through WSA's ongoing research consortium with University of California, San Diego and the Parsons School of Design (New York). In addition, the principle researchers behind the transmediale and WSA partnership, Ryan Bishop and Jussi Parikka, are

taking part in a number of key panels at transmediale 2015, critically exploring topics such as Smart Cities and data driven user economies.

WSA is interested in the interface between practice-led research and theories of technology and aesthetics. Being housed as part of the University of Southampton, a research-

led University, gives the school a good mandate to develop an active research program. Among other research projects in global design cultures, critical luxury studies and critical art methods and curation, the School's focus is on historical transformations of technological culture and the intersections of art and science.

Automated and Embodied An Interview with Jordan Crandall on Artistic Research

2829

By Ryan Bishop & Jussi Parikka

Jordan Crandall, performance artist and Professor of Visual Arts at University of California, San Diego is taking part in this year's festival with an excerpt of his performance *UNMANNED*, followed by a conversation with Ryan Bishop. A recipient of the 2011 transmediale/Vilém Flusser Theory Award, Crandall has been at the forefront of developing innovative ways of extending theoretical work by means of performance practice. Ryan Bishop and Jussi Parikka from the Winchester School of Art, University of Southampton, are part of a research consortium with Crandall's home institution and the Parsons School of Design (New York) investigating forms of remote sensing, robotics and tele-technologies. In the context of Crandall's forthcoming transmediale performance and live conversation with Bishop, we wanted to address Crandall's *UNMANNED* project on drones and militarized ontology of the contemporary world.

Ryan Bishop/Jussi Parikka: Your performance piece *UNMANNED* offers a kind of "philosophical theatre," in your own words, about the position of humans and human agency within automated weapons systems. Can you explain how the work does this and why you chose these particular media and genres for thinking critically the effects wrought by technological extensions of human perception?

Jordan Crandall: I have realized that perhaps there is a contradiction at the core of this work. I am taking this particular theme that concerns the status of the human in an increasingly automated world where humans are no longer at the center, and I am dealing with it by putting myself at the center! I am at center stage talking nonstop for an hour, running around like a lunatic. When, as a performer, you want to inhabit a character in a genuine way – to inhabit "drone subjectivities," as Lisa Parks described it referring to *UNMANNED* – it is very difficult to have a "critical" orientation and find a way in to a character at the same time. You have to accept them in some way, even if you abhor their politics. I guess it is a productive tension rather than a contradiction. Here is its saving grace: the men I play are trying to find a place for themselves in a world where they do not occupy the place that they once knew.

So the form of the work became a way for me to find an intimate, affirmative mode of engagement, but which could still function as analysis. I was dissatisfied writing about cultures about which I really knew nothing at the ground level. Critiquing something from a distance is comfortable, and the task was to try to evacuate that distance. It was extremely difficult. I found a way to accept these charac-

ters by accessing their recuperative struggle. The struggle was, at first, to find their humanness in the advancing world of the robotic, but after you develop a character and rehearse the role, something strange happens: it becomes increasingly difficult to play abstract notions like humanness. You have to find the character's motivation, and what they want may be very different from what you think they want, or want them to want. When these men came to life, what they wanted, more than anything else, was not to escape but to find a way back in. They sought relevance, adequacy, status. And they feared not being able to achieve it. I felt it too, as a critic and artist, as well as a person, in working in this aberrant form and making myself vulnerable in it.

RB/JP: You are the recipient of the Flusser Award at transmediale in the past. Can you explain how your work connects with the festival historically and specifically for the current iteration of it, *CAPTURE ALL*?

JC: I think transmediale has consistently put forth key themes that work in terms of practice rather than simply in terms of production, and this year's theme could hardly be more relevant and resonant in this way, evoking as it does the computational procedures of capturing as well the impulses behind these procedures, for everyday consumers as much as elites. To see anything as a practice is to see it affirmatively, in its ability to enable as well as suppress. Life patterns are captured, converted, and sorted, but life involves capturing, converting and sorting. The contents of the extraction and the technology involved are important, but what is also important, if not more so, is the motivation and the method of the practice. It involves the extraction of principles from a mode of operation. It is not the answer itself that is important, but the means, rules and procedures by which one arrives at it, in their capability to advance the competency required to know. The capturing of resources needs to be accompanied with the processing, storage, transmission and reception capability required to make use of and expend these resources, in such a manner as to facilitate increase or advance.

RB/JP: To return to the framing of *UNMANNED* as "philosophical theater," how does this work pertain then to practice-based or studio-based research such as that conducted at WSA, UCSD and Parsons? What kinds of knowledge emerge from the explicit dialogue between and embedding of artistic work and critical academic inquiry?

JC: In my recent research on drones I came across something totally unexpected: the resurgence of the flying car, that staple of twentieth century science fiction that so captivated the imagination, along with its newer incarnation, the "roadable plane." They are of course proto-

types. Their outlandish forms emerge in cycles of test drives and flight tests that have been going on for decades, in ways that seem to stretch all the way back to the early days of flight, when baffling contraptions strived for liftoff in endless test runs, their beleaguered human pilots strapped into or dangling out of them.

Then I had a realization: it is precisely these kinds of vehicles that might be the most telling, these confounding contrivances that seem to belong to the cycles of tests and attempts, stretched across the domains of manufacture, prototyping, and operation, and devoid of the investments of destination and description.

Think of it – these contraptions will probably be even more perplexing than the unmanned aircraft that increasingly swarm the skies, due to their introduction of cockpits into vehicles that no longer require them. What will the human driver-pilot do, as, peering out of the transparent optical portal of the control cabin, anchored in the sightline specific to its historical role at the helm, the visual path once relevant in flight operation but which has now been reduced to a deck for the sightseer, it confronts its disembodied understudy flying nearby?

A means of address might emerge along the flight path, assuming that the counter perspective of this disembodied stand-in can be admitted. Its sightline has no singular, discernible visual path specific to it. How does it register its object? What does it register it as? We do not need to privilege the representational or reductive by default.

It is not just that the drone evacuates the pilot, or that the subject is ejected from its center, but that interiority itself is jettisoned in the structuring dynamic. The forms that emerge along the flight path are forms-in-maneuver, and while the aim might be to identify accurately, it might also be to move appropriately. In the latter case, it is ability that is most important. Moves emerge in and along the flight paths that have elucidating qualities and effects, and which can be learned from. This is the kind of knowledge that can take shape. I think this is what we are doing, by bringing our institutional orientations at WSA, UCSD and Parsons into correspondence. With this kind of experimental research, we are pursuing adept ways of moving within the operative circuits that open up unforeseen ways of addressing the phenomena there.

FRI 30.01 21:30 +1:30h
Late Night Conversation Theatersaal
Materialities of the Robotic: Jordan Crandall in performance and in conversation with Ryan Bishop
With Ryan Bishop, Jordan Crandall. In *Unmanned*, Crandall conducts a series of monologues in the guise of seven different characters, each an archetype of masculine identity.





The public journals will become socially what our sense organs are vitally. Every printing office will become a mere central station for different bureaux of statistics just as the ear-drum is a bundle of acoustic nerves, or as the retina is a bundle of special nerves each of which registers its characteristic impression on the brain. At present statistics is a kind of embryonic eye, like that of the lower animals which see just enough to recognise the approach of foe or prey.

– Gabriel Tarde, 1890 [1]

The network society has changed its topology forever. Vast data empires have grown beneath its surface, since Google, Facebook and Twitter started to accumulate users' behaviours into gigantic datapools to scan collective trends and forecast future ones. At the geopolitical scale, the Snowden affair is useful to remind that nowadays the distinction between intelligence agencies and novel 'intelligence industries' dangerously blurs. After a decade the New Economy turned to be just like the wet dream of any logistic management: voraciously capturing data, any data. From where shall we start to frame such a technopolitical change of perspective?

The modern pictorial perspective – the way we are used to perceive three-dimensional buildings and draw them over a two dimensional space – was born in Italy during the early Renaissance importing techniques of optical projection from the Arab world, where they were first used in cartography and astronomy, as Hans Belting reminds in a crucial book. [2] The mathematical compass that was applied to the stars was turned down and pointed towards the urban horizon. A further dimension of depth was so added to aesthetics, many crooked paintings straightened and a new political vision of the collective space inaugurated. It was a revolutionary event of an epistemic kind, yet very political. It happened to be the abstract description of a new public space at the very moment of the consolidation of the abstract space of capital (modern financial techniques were introduced by the Medici bank in Florence in the period).

When in 1984 William Gibson described the cyberspace in his novel *Neuromancer*, he crossed a similar threshold and problem of perspective (of interface between two different domains): how to render the mathematical space of data into a narrative and user friendly 3D environment? It must be remembered that the cyberspace was not born just as an assemblage of computers or as a hypertext: since the beginning, it looked like an infinite data-scape. The 'buildings' of the cyberspace were originally blocks of data: they resembled three-dimensional objects only to domesticate and colonise an abstract space – that is, by the way,

the abstract space of any augmented mind. Gibson's canonical passage should be read again to remember that the young cyberspace appeared already as a mathematical monstrosity: "A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts... A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding". [3]

The intuition of cyberspace was about the meta-navigation of vast data oceans. The first computer networks happened just to prepare the terrain to a vertiginous accumulation and verticalisation of information. Nowadays the bifurcation of the datascape has grown so big to have become a military asset and a geopolitical

“THE EYE OF THE ALGORITHM IS ALWAYS HALF BLIND, YET IT PRODUCES SIGNIFICANT POLITICAL EFFECTS AS ITS BLINDNESS IS TAKEN FOR TRUTH. THE EYE OF THE ALGORITHM IS DISMEMBERED, LIKE THE EYE OF AN UNFORTUNATE DEMIGOD.”

battleground. After the PRISM scandal (indeed the first metadatagate), everybody senses the presence of a further parallel dimension of computation overing the whole social life. This marks the passage from the network society to the metadata society, that is from an economy based on exploiting valorising information from networks to an economy based on extracting social intelligence from such networks. [4]

The eye of the algorithm is not necessarily a metaphor, as algorithms do have eyes. This image points to all the software and apparatuses tapping raw data from any source (the so-called big data) in order to extract valuable and sophisticated information about information, that is metadata. Social media like Facebook and Twitter, supply chains and logistic networks like Walmart and DHL, surveillance apparatuses like the PRISM program, financial trading platforms

and also the global infrastructure of climate science (without which climate change itself could not be described) – they are all networks of sensors, the terminal sense organs of gigantic algorithms constantly accumulating, sorting, refine and distill information. Tarde's quote on statistics as an embryonic eye is uncanny, as it seems to extend a basic animal instinct – the need to recognise friends and enemies – also to supercomputers.

The eye of the algorithm, in fact, emerges as a form of intelligence at the centre of the networks of computation. Algorithmic vision is about the understanding of vast amount of data according to a specific vector: it may be about patterns of collective behaviours in social media, new shipping routes in logistics, suspiciously similar keywords in surveillance networks, buying and selling tendencies on stock markets or the oscillation of temperature in a specific region of the planet. The eye of the algorithm records emerging properties and forecasts tendencies out of large data set.

There is an excessive belief, though, in the almighty power of algorithms, in their efficiency and in the total transparency of the metadata society. The embryonic eye of the algorithm is growing with difficulties. First of all, because of information overflow and the limits of computation, algorithms always have to operate on a simplified and regional set of data. Second, different mathematical models can be chosen and implemented: results may vary. In many cases, from military affairs to algotrading and web ranking, algorithms often influence the very field that they are supposed to measure – an example of non-virtuous feedback loop. Algorithmic bias is part of the core of algorithmic governmentality. The eye of the algorithm is always half blind, yet it produces significant political effects as its blindness is taken for truth. The eye of the algorithm is dismembered, like the eye of an unfortunate demigod.

[1] Gabriel Tarde, *The Laws of Imitation*, New York: Henry Holt, 1903 [orig. 1890], p. 136.

[2] Hans Belting, *Florenz und Bagdad: Eine west-östliche Geschichte des Blicks*, Munich: Beck Verlag, 2008.

[3] William Gibson, *Neuromancer*. New York: Ace Books, 1984, p. 69.

[4] On the metadata society see: Matteo Pasquinelli, "Italian Operaismo and the Information Machine", *Theory, Culture & Society*, first published online February 2, 2014.

FRI 30.01 18:00 +1:30h
Keynote
 Capture All_Life With: Byung-Chul Han.
 In today's "dataism" that follows a marketing logic of individual capture making the body transparent, can we even regain both a sense of self and a collective shaping of life?

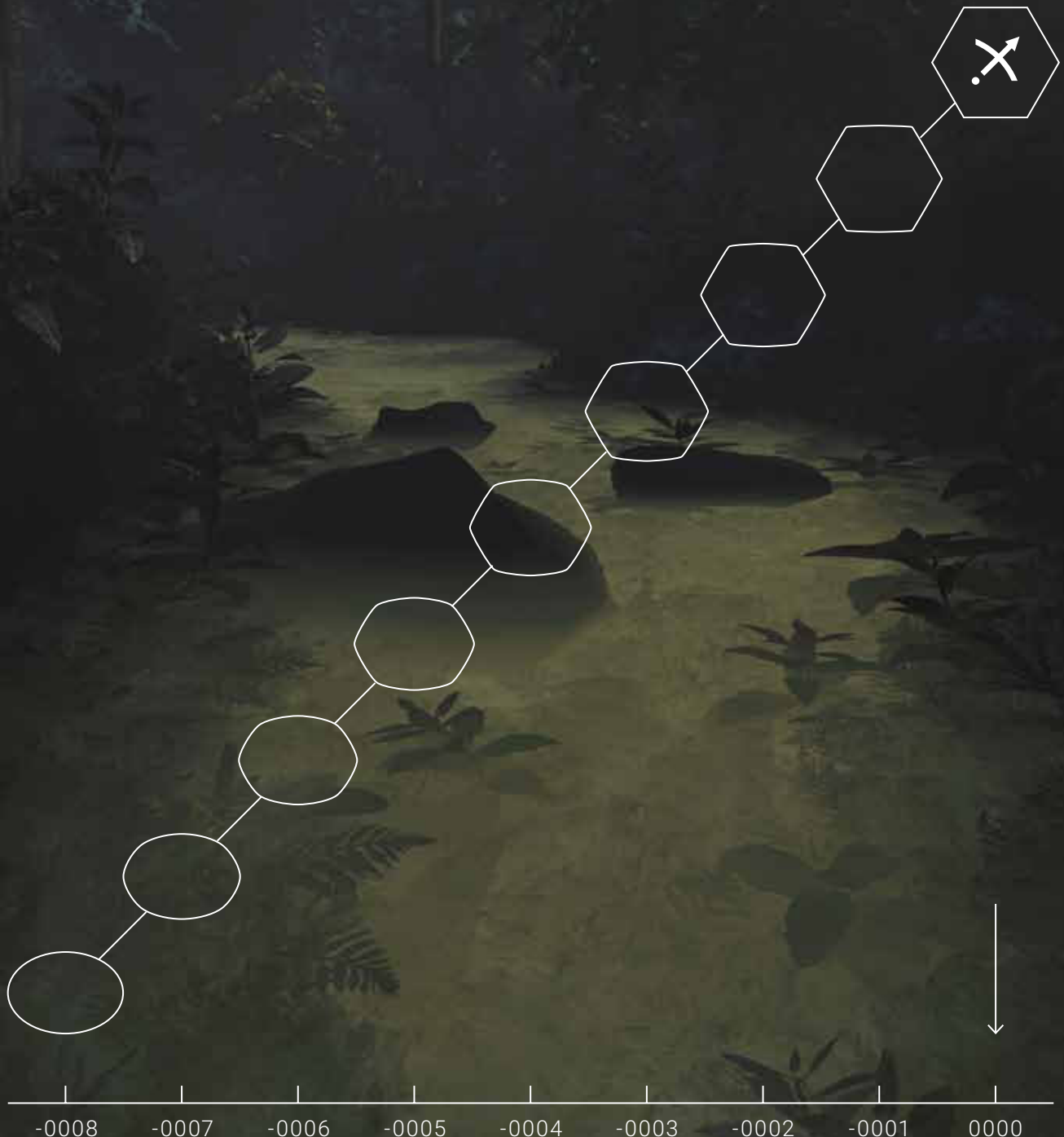
SAT 31.01 11:00 +2:00h
Panel
 The Post-Planetary Design: A Speculative Sense With: Tiziana Terranova, Edward J. Keller, Jordan Crandall, Benjamin Hugh Bratton, Ryan Bishop
 The panel presents speculative case studies and scenarios for a technological future of capture.

SAT 31.01 13:00 +1:30h
Panel
 Devices of Affective Surveillance With Matteo Pasquinelli, Marie-Luise Angerer. Moderated by Pinar Yoldas
 In this panel, the next level of face recognition technologies, face expression recognition tools, are discussed as devices of subcortical scanning.

FRI 30.01 20:00 +1:30h
Panel & Screening
 Preempting Dissent: A Creative Commons Feature Documentary Film With Jussi Parikka, Greg Elmer, Oliver Lerone Schultz. A screening and conversation about the creative commons documentary *Preempting Dissent* (2014) that builds upon the book of the same name by Greg Elmer and Andy Opel.

SAT 31.01 16:00 +1:30h
Panel
 'Becoming Fog': obfuscation in a datafying world With: Mushon Zer-Aviv, Heather Dewey-Hagborg. Moderated by Zach Blas
 The panel hosts artists who have been consistently developing practices of obfuscation through their projects.

SUN 1.02 13:30 +1:30h
Panel
 Predict & Command: Cities of Smart Control With: Stephen Graham, Sarah Kember, Tobias Revell. Moderated by Ryan Bishop
 What situations and relations of control over self, work, leisure and everyday life are emerging in the paradigm of the Smart City?



A DAY IN THE LIFE OF JANET SMART SARAH KEMBER

Excerpt from chapter 4, *Janet in the Frame*

A Day in the Life of Janet Smart is a novel in progress and, following *The Optical Effects of Lightning* (Wild Wolf Publishing 2011), it is also a mode of making and doing feminist new media and science and technology studies. It will intersect with a mid-length, digital, print on demand academic monograph (also in progress) entitled *iMedia. The Gendering of Objects, Environments and Smart Materials* (Palgrave, forthcoming).

A feminist critique of smart media and technologies that make disingenuous claims to individual human-centredness, care and cleverness while expanding, ad absurdum, the time frames for productivity and, especially, female labour

Janet is the Chief Operator of a preconsumer agency who finds herself, unwittingly, starring in a promotional video for a future home destined for widespread consumption on Earth and on Mars.

...She had touched the living walls in her living room, leaving handprints in the dense, luxury-grade grass. She had picked her own flowers, already individually potted in an interior hydroponic bed and was now demonstrating how to get varied lighting effects from a chandelier by feeding it different types of bacteria. Having done this, she exchanged a rather formal greeting with her Robocat and approached the kitchen-dining area where she leant against a transparent partition and dreamt of her future life in this future home. She was wearing a shimmering green and blue floral frock that evoked the biomaterials around her and, for Janet, the tinted photo she'd seen of her great grandmother back in the 1950s. There was a picture of her wearing a pencil line knee length dress much like this. She was holding her infant daughter and standing at the back of her house. Janet always thought her expression was equivocal, as if she was unsure why or for whom she'd got dressed up. Janet saw herself seemingly more certain as, with her eyes closed and her head back, she exuded information. Some of this was obvious – her own vital statistics plus day, date, time, temperature and so on. All of it was displayed on the partition behind her. But as she continued to lean on this, it began to calculate, for example, her energy levels as a ratio of blood sugar, atmospheric conditions, rate of exertion and time expired since sleep. This was evidently not a quick sum and while the numbers ran in one corner, words appeared and disappeared in the other. Words such as 'Shanghai', 'PFI', 'G30', 'suitcase', 'Shareeshi', 'sixty eight', 'trap', 'stop', 'fuckers' formed a shape-shifting cloud of memories, feelings and thoughts, some of which Janet hadn't even had yet.

Unaware of what was going on behind her, onscreen Janet opened her eyes and stood away from the wall, now blank apart from the subtle-cerise ME logo and colour-coded edging designed to prevent the occupant from walking into it. Off-screen Janet thought she saw herself addressed, for a moment, by a glance, a deliberative blink too uncertain and too fleeting to interpret but that created in her, before she had time to feel victimized, the sense of a self-conscious act that made every subsequent action, each demonstration appear hyperbolic. Aside from all the vegetation and other manifestations of bacteria-based lighting – including a family of green fluorescent bunny lamps made, wittily, from actual green fluorescent bunny cells – the living pod was a veritable palace of glass. Glass constituted each surface that wasn't green or glowing and part-constituted those that were. Although there were fewer screens than she was used to, everything that was flat or upright was in some way communicative. As if she'd snorted a bit of speed or taken department lessons from Marvin, Janet strutted into the kitchen and planted her hands on the worktop then the fridge door then the wall, admiring the recipes, notices and news that emerged as if she had created them herself. Her solemn satisfaction rose again when she placed her biometric identification card on the dining room table and had it call one of her contacts by pointing at a 3D mug shot that was projected in

miniature around the border of her own. Speech recognition was limited to certain keywords and phrases but Janet was able to show how easy it was to order goods and services through a combination of touch and gesture that was more natural, intuitive and immediate than having to use a keyboard. Why bother to type or write when it was quicker to point, flick, flap, clap or stroke? Humans only learned to write because they had to, because the world was unresponsive to their needs and desires and they had to figure out how to make it so. Now everything was there, clear, open, transparent. Much of the time, Janet heard herself announce, we don't even need to ask! This technology will bring the answer to you! It knows what you want because it knows you. What it doesn't know, it is quite prepared to learn. The roles have been reversed. You no longer have to adapt to the technology because it will adapt to you. It will be as if it isn't there. Everything you want, as and when you want it: *Your world. Your way.* Want to view the entertainment chart? Just say 'menu', select media (at your super-sensor hotspots you can do this with your eyes!), pick a category (don't worry, we have them all), choose your medium and your tariff (remember, immersive mode means more thrills but sometimes also spills) and then leave it all to us. No need to pause because your media can change rooms with you (yes, even there!). What about your husband (or partner!) and children? That's what the MEGoggles are for. You get your Romance, he gets his Sport, they get their Cartoons and everyone is happy. With our new Multichannel Role-player Parental Voice Simulator, we can even do the reading at bedtime so it never has to be your turn again! Need some groceries? All kitchen appliances and storage units have specialist databases and self-audit functions, meaning that they know what they have in stock and what they need to order. Obviously, they are networked to the central hub and have full access to your past and probable consumption habits. Tech support? Taken care of. Your ME Bio-home living space is fully automated and capable of self-diagnosis and repair. This service is included in your regular Habitation Package. Accidents and Outbursts are monitored and charged on a case-by-case basis using the universal insurance scale of moderate, neglectful and malevolent damage.

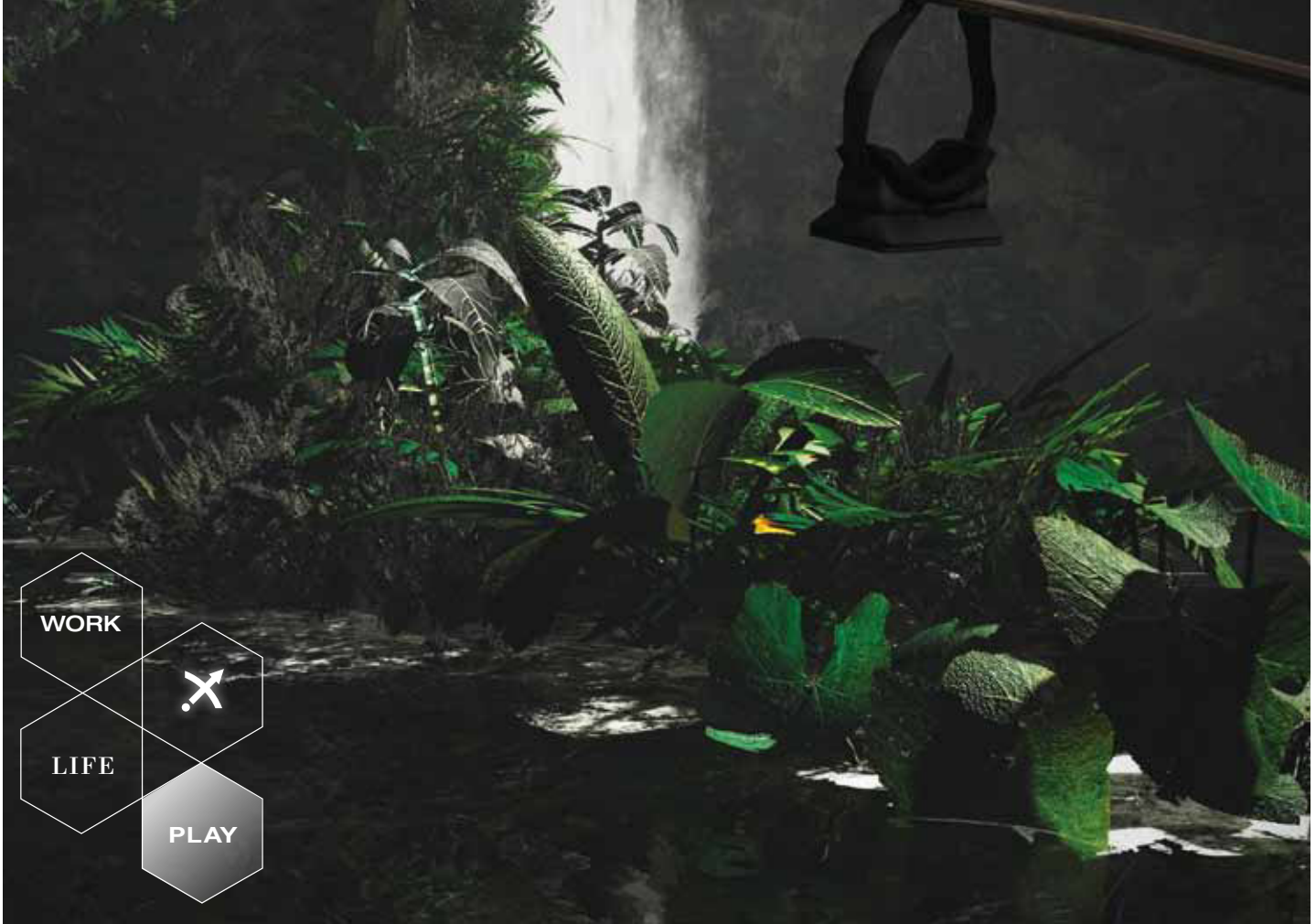
... Her onscreen self had been waving her hands and arms around, making signs and pulling faces in a parody of mime or as though she was telling a story to a room full of kids. Janet watched as she made a patronizing pass by a little writing desk, rendered in wood to emphasize its antiquity. The only thing on the desk was a small photo frame performing a slide show of her life from infancy onwards. As if she did not care to see how far it would go, the Janet who was virtual moved on determinedly, running her hands over cool, sensuous material, using her body to allude to water and boats and lazy summer days while leaving behind her a turbulent trail of data.



“The Janet who was virtual moved on determinedly, running her hands over cool, sensuous material, using her body to allude to water and boats and lazy summer days while leaving behind her a turbulent trail of data.”

Sarah Kember





P L A Y

The world is supposed to be full of play. From urban interactions to work tasks and from educational activities to sports, all aspects of everyday life now formulate a game-space where one can play, compete and continuously aim to get better. Could it be that play's new role is to capture, commodify and predict users' everyday life? The Play stream focuses not only on the current ambiguities and misconceptions but also on the emergence of new forms of tactical 'dataplay', and of reclaiming play as a commons.

THU 29.01 12:30 +1:30h
Panel K1

Play as a Commons: Practical Utopias & P2P Futures
 With: Ruth Catlow, Christina Kral. Moderated by Mark Butler
 The panel looks into how shared visions or P2P practices can be used to construct playful yet possible scenarios for social and urban spaces.

THU 29.01 15:30 +1:30h
Panel K1

Calculated Play? Game as logic, medium and method
 With: Ned Rossiter, Kristian Lukic. Moderated by Mathias Fuchs
 Different game scenarios that speculate on the future of algorithmic work and life are discussed.

An exchange of thoughts between McKenzie Wark and Ruth Catlow & Marc Garrett of Furtherfield

It is ten years since McKenzie Wark published his influential book *A Hacker Manifesto*. Divided into 17 chapters, each chapter is a series of short numbered paragraphs that mimicked the epigrammatic style of Guy Debord's *The Society of the Spectacle*. Then, he published amongst others a series of critically engaging books such as *Gamer Theory* and *The Spectacle of Disintegration*. Ruth Catlow and Marc Garrett from Furtherfield ask Wark how things have changed since these publications, focusing on the expansions into our everyday lives by the game-like mechanisms of a competitive world that he spoke about more than a decade ago.

Furtherfield: You published the experimental writing project *Gamer Theory* first as a book in 2006 and then in 2007 with a specially revised 2.0 version online.

McKenzie Wark: Yes, although I think the network book version is mostly broken now. Good thing there is a dead-tree format back-up!

F: In it you argue that we are living in a world that is increasingly game-like and competitive. Also that computer games develop a utopian version of the world that realizes the principles of the level playing field and reward based on merit, whereas in the world, this is the promised, but rarely realized.

MW: Yes, I think one way of thinking about certain games is that they are a fully realized neoliberal utopia, which actually gives them some critical leverage of everyday life, which is a sort of less-real, only partially realized version of this, where the playing field is not level, where the 1% get to 'cheat' and get away with it.

F: You also talk of the "enclosure of the world" within the "gamespace" where the logics of the game are applied as the general patterns of organization in the world. And this happens as we adapt to the allegorical forms of contemporary games media.

How do you think this situation

has changed since you wrote *Gamer Theory*?

MW: Well, to me it looks like the tendency analyzed in *Gamer Theory* became even more the case. GamerGate looks among other things like a reactive movement among people who really want the neoliberal utopia in all its actually neofascist and misogynist glory to not be exposed as different to everyday life. When women gamers or game journalists stick their hands up and say, "hey, wait a minute", they just want to mow them down with their pixelated weapons. So the paradox is that as gamespace becomes more and more ubiquitous, the tension between promise and execution becomes ever more obvious.

F: Do you see the term gamification that many theorists use currently as an elaboration of the ideas you developed in *Gamer Theory*? Or are there significant new ideas being explored?

MW: Ha! Well no, gamification was

about celebrating the becoming game-like of everyday life. So I always saw that as a kind of regression from thinking the phenomena to sort of cheerleading for it.

F: The software developer and software freedom activist Richard Stallman, when visiting Korea in June 2000, illustrated the meaning of the word 'hacker' in a fun way. During lunch with GNU fans a waitress placed six chopsticks in front of him. Of course he knew they were meant for three people but he found it amusing to find another way to use them. Stallman managed to use three in his right hand and then successfully pick up a piece of food placing it into his mouth. Stallman's story is a playful illustration of "hack value," about changing the purpose of something and making it do something different to what it was originally designed to do, or changing the default. [2]

Stallman was highlighting fun and the mischievous imagination

as part of the spirit of what he sees as "hack value".

Where do you see lies the hack value in games culture? What has happened to fun in games? Who is having it and where is it happening?

MW: Stallman was one of the greats. Sometimes, people have this experience of scientific or technical culture as one of free collaboration, where there's a real play of rivalry and recognition but based on producing and sharing knowledge as a kind of gift. JD Bernal had that experience in physics in the 30s and Stallman had I think a similar experience in computing. I think it is important for those of us from the arts or humanities to honor that utopian and activist impulse coming out of more technical fields.

There is a lively critical and even avant-garde movement in games right now. That is part of why it has provoked such a fierce reaction from a certain conservative corner. The culture wars are being fought out via games, which is as it should be, as it is one of the dominant media forms of our times. So there is certainly some sophisticated fun to be had along side the more visceral pleasure of clearing levels.

F: "Our species' whole recorded history has taken place in the geological period called the Holocene – the brief interval stretching back 10,000 years. But our collective actions have brought us into uncharted territory. A growing number of scientists think we've entered a new geological epoch." [3] And, this new geological epoch has been proposed as – the Anthropocene.

In your essay *Critical Theory After the Anthropocene* [4] you say "At a minimum, the Anthropocene calls on critical theory to entirely rethink its received ideas, its habituated traditions, its claims to authority. It needs to look back in its own archive for more useful critical tools."

In respect of the Anthropocene or the post-Anthropocene period, what are these 'useful critical tools' that critical theory and perhaps, games culture, media arts culture and larger society need, and what for?



MW: The 'cene' part of Anthropocene (from the Greek kainos) means a qualitative break in time. If time is in a sense always different, then kainos is the differently-different – a new kind of time. Those like Paul Crutzen who have advocated the use of the term Anthropocene to designate a new geological time have issued a major challenge as to how to interpret such a possibility. I leave it to the scientists to figure out if such a claim is scientifically valid. As someone trained in the humanities, I think the generous, comradely, cooperative thing to do is to try to interpret what our friends and colleagues in the sciences are telling us about the times. So in *Molecular Red* that was what I set out to do. Let us take seriously the claim that these times are not 'like' other times. That I think calls for a rethinking of what from the cultural past might be useful now. I think we need new ancestors. Which is why, in *Molecular Red*, I went looking for them, based on the question: to which past comrades would the Anthropocene come as no surprise? I think Alexander Bogdanov, who understood a bit about the biosphere and the carbon cycle, would not be surprised. I think Andrey Platonov, who wrote about the attempts and failures to build a new kind of infrastructure for the Soviet experiment in a new mode of production would not be surprised. There are others, but those I thought were particularly helpful, not least because their Marxism remained in dialog with the sciences and technical arts. I do not think the more romantic anti-science side of Western Marxism and continental thought is all that helpful at the moment, not least because it rules out of court exactly the kinds of scientific knowledges through which we know about the Anthropocene in the first place. The anti-science critique has been captured by the right, so we need new tactics.

F: Who would be empowered by an encounter with your ideas and where do you see the potential for agency in the current economic and environmental contexts?

MW: Not for me to say really. Writers are usually the last people to have any clues as to what their writing says. There is a sort of idiot quality to banging away on a keyboard. We are word processors. It is always surprising to me, the

range of people who find something in what I write.

My hunch is that the future is in the hands of an alliance between those who make the forms and those who make the content: a hacker and worker alliance. It is clear that this civilization has already become unreal. Everyone knows it. We have to experiment now with what new forms might be.

F: And, where in the world do you see examples of individuals, groups and organizations, and or companies – who are putting into action some of the critical questions that you are exploring in your writing?

MW: Besides Furtherfield? I never like to give examples. Everyone should be their own example. To detourn an old slogan of the 60s: be impossible, do the realistic!

F: In your later essay *The Drone of Minerva* [5] you continue to write about the Anthropocene. But, you also bring to the table the subject of the Proletkult. The Proletkult aspired to radically modify existing artistic forms of a revolutionary working class aesthetic which

drew its inspiration from the construction of modern industrial society in Russia. At its peak in 1920, Proletkult had 84,000 members actively enrolled in about 300 local studios, clubs, and factory groups, with an additional 500,000 members participating in its activities on a more casual basis.

You are writing about the Proletkult in your latest book. Could you tell us a little something about this and how it will connect to contemporary lives?

MW: Proletkult was influential in Britain, too, during the syndicalist phase of the British labor movement, up until the defeat of the 1926 General Strike. After that the dominant forms were, on the one hand, the ethical-socialism and parliamentary path of the Labour Party, or the revolutionary Leninist party. Well, those paths have been defeated now, too. I think we have to look at all of the past successes and failures all over again and cobble together new organizational and cultural forms, including a 21st century Proletkult. What that might mean is trying to self-organize in a comradely way to try and

gain some collective charge of our everyday lives. It does not mean just celebrating actually existing working class cultures. Rather it is more about starting there and developing culture and organization not as something reactive and marginalized but as something with organizational consistency and breadth. Since the ruling class clearly does not give a fuck about us, let us take charge of our own lives – together.

[1] Wark, M. 2013a. *A Ludic Century*. Public Seminar, November, 22.

http://www.publicseminar.org/2013/11/a-ludic-century/#.UrP-dYXj_QI.

[2] Garrett, M., 2012. *Revisiting the Curious World of Art & Hacktivism*. Furtherfield. March, 2.

<http://www.furtherfield.org/features/articles/revisiting-curious-world-art-hacktivism>

[3] Anthropocene. The website is a collaborative project between researchers and communicators from some of the leading scientific research institutions on global sustainability. <http://www.anthropocene.info/en/anthropocene>

[3] Wark, M. 2014. *Critical Theory After the Anthropocene*.

In Vol. 1, Iss. 2.

<http://www.publicseminar.org/2014/08/critical-theory-after-the-anthropocene/>

[4] Wark, M. 2014. *The Drone of Minerva*. November, 5. www.publicseminar.org/2014/11/the-drone-of-minerva/

[5] Proletkult - <https://en.wikipedia.org/wiki/Proletkult>

[6] Mally, L.. *Culture of the Future: The Proletkult Movement in Revolutionary Russia*. Berkeley: University of California Press, c1990 1990. <http://ark.cdlib.org/ark:/13030/ft6m3nb4b2/>



FRI 30.01 15:00 +1:30h
Panel Auditorium

All Play And No Work: The Quantified Us With: Jennifer Whitson, Mark Butler, Paolo Ruffino – IOCOSE. Moderated by Daphne Dragona The panel aims to discuss the gains and the losses of an emerging gameful world.

SAT 31.01 18:00 +1:30h
Keynote Auditorium

Keynote Capture All_Play With: McKenzie Wark. Moderated by Marc Garrett, Ruth Catlow A discussion about the changing role of play and the possibility to evoke social change within and beyond play today and tomorrow.



“Look around you! The world is supposed to be full of play. From urban interactions to work tasks and from educational activities to sports, all aspects of everyday life now formulate a gamespace.”

transmediale CAPTURE ALL



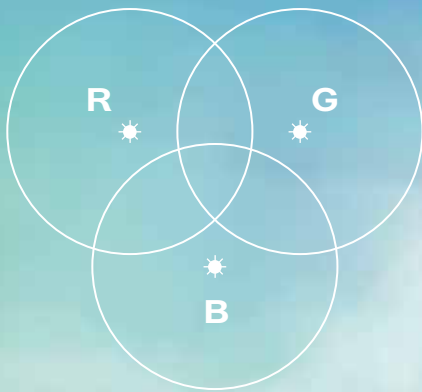
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The performance programme concentrates on audiovisual pieces in the tradition of live-cinema and intermedia works that defy easy categorisation. The pieces reflect the rigid, controlling structures coming to govern our lives, and work to playfully subvert them. A number of highlight performances are presented in cooperation with CTM Festival.

FRI 30.01. 21:00 +0:90h,
Performance Auditorium
 Double Vision With Atom TM, Robin Fox
 + SINN+FORM With Frank Bretschneider, Pierce Warneke

SAT 31.01. 21:30 +0:45h
Performance Auditorium
 Double Vision With: Atom TM, Robin Fox

The powerful threedimensional assault of sound and vision merges Fox's synaesthetic laser-show and Schmidt's deconstructed take on pop music. Double Vision is presented as a cooperation between transmediale & CTM Festival. Co-commissioned by Unsound and Adelaide Festival. With additional support by Audi



THU 29.01. 19:30 +1:00h
Lecture Performance Café Global Stage
 CASH AS YOU CASH CAN With: Christian Humborg,
 Big Daddy Mugglestone Humborg and Mugglestone
 discuss the implications of a post-cash world
 and its impact, also on individual freedom.

THU,FRI,SAT 29.01-31.01. 20:00 +3:00h
Installative Performance K2
 El Camino Del Hardcore - DJ. Audio \$var I day With: Goodiepal
 "I will bring all my audio files that are published together with my
 book two years ago and the book I called El camino del Hardcore."

SAT 31.01. 19:30 +0:30h
Performance K1
 Toys of the Future With: Myriam Bleau *Toys of the Future*
 use machines learning to predict the market value of your
 i n t e r a c t i o n s .

LAURENCE FERROT AERIAL 4

PEERFORMANCE



The hidden activity and geography of real-time peer-to-peer file sharing via BitTorrent is revealed in *The Pirate Cinema*, a live performance by Nicolas Maigret and Brendan Howell. In their monitoring room, omnipresent telecommunications surveillance gains a global face, as the artists plunder the core of restless activity online, revealing how visual media is consumed and disseminated across the globe.

Citation City is a world premiere of the new audiovisual performance of renowned

collage artist People Like Us (Vicki Bennett). The project is a further development of the artist's database approach to cinema, deconstructing cinematic clichés and representations into unique associative and playful narratives. *Citation City* sources, collage and edits 300 major feature films where content is either filmed or set in London – creating a story within a story, of the film world, living its life, through extraordinary times of change, to see what happens when these

multiple narratives are combined... what will the story tell us that one story alone could never tell?

THU 29.01. 21:00 +0:90h
Performance Auditorium
Citation City With: People Like Us
+ The Pirate Cinema With:
Brendan Howell, Nicolas Maigret

P R E M I E R E)
HAU2 / 31.1.2015 / 20:00

Lauded internationally for his unique "pointillistic trance" and exploration of the emotional build-ups and breakdowns of euphoric rave music, Lorenzo Senni will extend his reconnaissance and abstraction of 90s rave music from the exclusively aural to include the visual and tactile with his project *AAT*. Based on a 28-min study in which he assembled and recombined samples of static, breakdowns, and restarts from trance and hardstyle tracks, the project draws exclusively from original sounds and will be adapted for live multi-channel diffusion. Electric Indigo and Thomas Wagensommerer produce an audiovisual exploration of a granular microcosm, titled *Morpheme*. The multi-channel surround-sound work is entirely composed of sounds derived from a nine-second audio recording of a phrase from a talk by cultural theorist Sadie Plant at CTM 2014.

EMPTYSET - "SIGNAL" (UK, WORLD PREMIERE)

HAU1 / 1.2.2015 / 16:00

CTM is excited to bring back repeat collaborators *Emptyset* for the world premiere of *Signal*, a radio-based performance working directly with ionospheric propagation as a live sonic sculptural process and compositional tool. Bouncing real-time radio broadcasts across the ionosphere to integrate atmospheric noise into an analogue signal chain, with *Signal* James Ginzburg and Paul Purgas examine the transmission of basic elemental sound sources and experiment with their ornamentation through external environmental and atmospheric conditions. In doing this they evoke the affective power of the atmosphere above and around us. Produced in collaboration with Deutschlandradio Kultur – Hörspiel/Klangkunst, the project will be developed into a radio broadcast and an album release following its configuration as a live performance.

MUSICMAKERS HACKLAB - "TUNING MACHINES"

Native Instruments Office / 24.1.-1.2.2015

Closing Showcase HAU2 / 1.2.2015 / 17:00

MusicMakers Hacklab is a weeklong open, collaborative laboratory hosted by Peter Kirn of Create Digital Music and musician and media artist Leslie García. It allows practitioners from a range of disciplines to find new ways of exploring hybrid systems of human body, biology, and sound. Now entering its third edition within the CTM Festival, the Hacklab takes on the theme, *Tuning Machines*, relating to some of the technological ramifications of CTM 2015 – Un Tune. Selected Hacklab participants will collaborate for a few days to build new systems and instruments and then play these systems and instruments live in a public showcase at the conclusion of the week. The Hacklab's intensive free-form collaborative development concludes with a series of public performances at the closing MusicMakers Showcase.

CTM 2015 – Un Tune aims to engage with the direct bodily effects of frequencies, sound, and music. Artistic experimentation with the affective and somatic effects of sounds and frequencies opens up possibilities of tuning and detuning the composite that interconnects body, matter, energy, machines – and of exploring our perception. Un Tune also serves as an overarching metaphor that refers to the potentials that might be unlocked by temporarily destabilizing our habitual and consensual states. Complementing CTM's music programme, the daytime programme at Kunstquartier Bethanien bundles an exhibition with a daily programme of talks and lectures, workshops and more. For the full programme see www.ctm-festival.de

ALEC EMPIRE & ZAN LYONS - "LOW ON ICE" (DE/UK, WORLD PREMIERE)

Berghain / 28.1.2015 / 22:00

Alec Empire's *Low On Ice* (*The Icelandic Sessions*) was created in 1994 in a single session in Iceland when, immediately after a festival appearance with his band, Atari Teenage Riot, Alec Empire "drove with buzzing ears to the great outdoors, seeking an exact opposite experience" in which to experiment with his minimal analogue equipment. *Low On Ice* is the outcome of an enhanced state that was intensified through the interplay between post-festival exhaustion and immediate exposure to a harrowing winter environment, spiralling the artist's mind into an isolated, multi-day creative process dissolved in time and space. Twenty years later, the work has evolved into a live A/V performance piece, and will be premiered in its new configuration as part of a programme also featuring Lawrence English and Klara Lewis.

"ILINX" - PERFORMATIVE INSTALLATION BY CHRIS SALTER + TEZ + VALERIE L A M O N T A G N E (INT, GERMAN PREMIERE)

HAU3 / 29.1.-1.2.2015 / 12:00 - 22:00 daily

Ilinx plays with the power of disorientation through light and sound via sensory substitution. By temporarily disrupting the viewer's perception, the performative environment opens up spaces for new experiences that extend past the body's senses into new realms of experience. The project is inspired by work in the area of what is called sensory substitution – the replacement of one sensory input (vision, hearing, touch, taste, or smell) by another, while preserving some of the key functions of the original sense. The term "ilinx" (Greek for whirlpool) comes from the French sociologist Roger Caillois and describes play that creates a temporary but profound disruption of perception as is common in experiences of vertigo, dizziness, or disorienting changes of speed, direction, or the body's sense in space.

LORENZO SENNI - "AAT" (IT, GERMAN PREMIERE) ELECTRIC INGIGO & THOMAS WAGENSOMMERER - "MORPHEME" (DE/AT, GERMAN

CTM

UNTUNE

CTM 2015 – Un Tune
23 January – 1 February 2015
www.ctm-festival.de

CTM 2015 – Un Tune
23 January – 1 February 2015
www.ctm-festival.de

CTM 2015 – Un Tune
23 January – 1 February 2015
www.ctm-festival.de

Capture All is a schizophrenic condition for the cam- *Optimised Self*, *The New Language* and *The Capitalist* net and its impact on people is examined in the screen- in electronic manipulation is explored in the screening era. On one hand, it is a tool for the complete capture *Religion* focus on the optimisation of your own body, *ing Melting into Air* and the installation *Hoax Canular*. *Scanning Deep* and in the installation *Sovereign Sis-* of people, be it through face recognition or through human communication, and a new social order mod- The installation's doomsday fantasies in turn reference *ters*, which traces the history of international, world- drones. On the other hand, it is totally useless when it elled on Californian Ideology, one which seems to cen- the global Moment of Fear, which serves as a manipula- dominating communication back to the beginning of comes to the evaluation the data collected – the age the on individuality, but in reality has developed into a tive counterpart to the ideology of happiness (Glücks the 20th century.

of the algorithm is per se invisible to it. The films and near-perfect system of collective control through sug- ideology) and is reflected in the screenings *Gangster* This year's transmediale film programme features videos of transmediale 2015 illuminate the CAPTURE gestion.

Programme and Crue/Narrations. Capturing the world a total of 44 works, dating from 1937 to 2014, in eight

All theme from four perspectives: the screenings *The* The map-everything information machine of the Inter- through the "mechanical eye" (Vertov) and the increase screenings and two video installations.

Curated

by

Marcel

Schwierin

CAPTURE ALL SCREENINGS CAPTURE ALL SCREENINGS CAPTURE ALL

44

45



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RUDELIVS

PART

31.01.2015,

OF

SCREENING

18:00,

THE

OPTIMISED

SELF
+2:00h

Screening Programme:

SCANNING DEEP

29.01. 14:30 +2:00H

"I am a mechanical eye. I, a machine, I am showing you a world, the likes of which only I can see." (D. Vertov about the camera, 1923) The fascination of the mechanical-optical-chemical Capture All has long been eclipsed by that of imaging modalities. A scan does not look at the world, it samples it, penetrating deeper into the material and altering it.

Films: Röntgenstrahlen, Martin Rikli, de 1937, 18min Cristaux liquides, Jean Painlevé, fr 1978, 7min Electronic Linguistic, Gary Hill, us 1977, 4min Subterranean Homesick SSTV Blues, Patrick Lichty*, us 2014, 9min Doing My Rounds, Checking Some Rounds, Emily Pelstring, ca 2013, 6min Some Part of Us Will Have Become, Semiconductor, uk 2012, 6min Tehran-Geles, Arash Nassiri*, lr/fr 2014, 19min

MELTING INTO AIR

29.01 18:00 +2:00H

No phenomenon embodies "Capture All" as clearly as the allimaging Internet. This programme concentrates on the question of what this medium makes of people who use it, from the earliest cinematic visions, as the Internet could have once looked, to a nightmare of virtual pillories for all those who are somehow a little different.

Screening: Year 1999 AD, Lee Madden, us 1967, 12min (excerpt) DVD Copying, Julián D'Angiolillo, ar 2013, 2min City Rising, Metahaven, nl 2014, 11min All That Is Solid, Louis Henderson*, fr 2014, 16min Because Superglue is Forever Johan Grimmonprez be 2012, 13min TOM 2.0, Philippe Leonard, us 2013, 3min American Soldiers, Thomas Galter*, ch 2012, 6min ABC-Lynching, Maria Kramar*, ru 2013, 11min

CRUEL NARRATIONS

30.01 14:30 +2:00H

This programme traces an arc from the socialist motivated terrorism of the 1970s to the islamic motivated terrorism of today. The works focus not on violence as such, but on its reflection in mass media. *The Schleyer Tape* is based on what was the universal medium of the time – television – while *The Unreliable Narrator* reflects a wide variety of materials: from surveillance cameras and telephone taps to Bollywood films.

Films: Das Schleyerband – eine Videodokumentation, Klaus vom Bruch*, de 1978, 62min The Unreliable Narrator, Karen Mirza* & Brad Butler, uk 2014, 18min

GANGSTER PROGRAMME

30.01 18:00 +2:00H

Two semi-documentary projects on the gangster phenomenon of South Africa: in *Ganster Project*, the filmmaker enters into the scene, seemingly part of it, and raises the subject – repeatedly and openly – of his inherently dubious role as an interloper. In *Gangster Backstage*, conversely, he invites his protagonists to a studio to present themselves and to be interviewed on camera

Films: Gangster Project, Teboho Edkins*, de/za 2011, 55min Gangster Backstage, Teboho Edkins*, fr/za 2013, 38min

THE NEW LANGUAGE

31.01 14:30 +2:00H

Control and transformation of language is the central moment in any social system. This programme touches on phenomena such as recording,

playback, neologisms, voice and sense modulation, the conversion of data into language and the intrinsic illusion of cinematic sound.

Films: Das magische Band, Ferdinand Khittl, de 1960, 21min Boomerang, Richard Serra & Nancy Holt, us 1974, 11min New Words for Mindelo's Urban Creole, Irineu Destourelles*, cv 2014, 11min Traffic TV, Mai Trung Kien, vn 2013, 2min Voice Booth, Dionysia Mylonaki*, uk 2013, 8min Hacked Circuit, Deborah Stratman, us 2014, 15min

THE OPTIMISED SELF

31.01 18:00 +2:00H

The programme deals with the many human body optimisations that serve both individual narcissistic needs and labour efficiency increases. As early as 1949 *Muscle Beach* was ironically promising "a new you" through "a little meditation" and "some contemplation"...

Films: Muscle Beach, Joseph Strick & Irving Lerner, us 1949, 9min Archaic Torso, Péter Dobai, hu 1971, 34min Spiral Meat, Camille Verbunt, nl 2010, 1min Forever, Julika Rudelius, ne 2006, 17min Dentist, Pawel Fabjanski, pl 2013, 1min Lessons on Leaving Your Body, Nadav Assor*, us 2014, 15min Construction of the Day, Wojciech Bąkowski, pl 2013, 9min

EYES ON GUARD

01.02 14:30 +2:00H

This programme highlights a variety of surveillance forms: the first computer-controlled, flying surveillance systems; East German agents trying to camouflage their equipment behind living room curtains; bored security personnel; artists spying on their neighbours; activists using the camera as a witness to governmental arbitrariness; and on to the most fearsome camera of all, the armed drone.

Films: On Guard! The Story of Sage, IBM – Military Products Division, us 1956, 6min (excerpt) Einrichten einer Beobachtungskamera, Ministerium für Staatssicherheit, dd 1975, 3min Train, Julika Rudelius, nl 2001, 7min Subway Security, Di Hu, cn 2014, 2min Doctor Korbes, Derek Howard*, de/ca 2013, 30min The Freestone Drone George Barber uk 2013 13 min

THE CAPITALIST RELIGION

01.02 18:00 +2:00H

A programme about the new digital lifestyle and the Californian ideology in which work, leisure and consumption as well as cultures and nations, are mulched into brand marketing.

Films: Workers Leaving, Mélanie Baoud & Nallini Menamkat, Zaq Chojecki, ch 2012, 1min IPHONECHINA, Christian von Borries*, de/ch 2013, 69min

Installations:

H O A X _ C A N U L A R

28.01. 17:30 +6:30H

The latest work in Gagnon's trilogy of YouTube conspiracy theories. While *RIP in Pieces America* (transmediale 2010) featured mostly male protagonists, and *Pieces and Love All to Hell* (transmediale 2012) had mostly female speakers, here it is teenagers, sharing with the universe their fears and fascinations about the doomsday hoax of 2012.

Hoax_Canular, Dominic Gagnon*, ca 2013, 92min

SOVEREIGN SISTERS

28.01. 21:30 +2:30H

A 3D scan of the 1909 Universal Postal Union Monument in Bern is installed, free-floating, in the auditorium of the 1957 HKW. Sculpture and architecture stand in for the idea of global communication under first imperialist, then Western auspices.

Sovereign Sisters, The Otolith Group, uk 2014, 4 min

IF APPLE WERE A STATE, WOULD YOU
RATHER WANT TO LIVE IN APPLE OR IN CHINA?

I P H O N E C H I N A
PART OF THE SCREENING "THE CAPITALIST RELIGION"
01.02.2015 18:00 +2:00H

IF APPLE WERE A STATE, WOULD YOU
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I P H O N E C H I N A
PART OF THE SCREENING "THE CAPITALIST RELIGION"
01.02.2015 18:00 +2:00H

FOYER

The foyer of HKW is transformed for this year's festival in collaboration with raumlaborberlin into a living social space with a rich programme of theoretical and hands-on workshops, discussions and participatory projects. Artists, researchers and technology activists are invited with the audience to formulate constructive responses to the questions and dilemmas posed by the 'capture all' society. Focusing on what still lies beyond today's calculative logic and locating the emerging social and technological models that users and citizens can possibly turn to, this programme aims at intro-

ducing alternatives that can envision and effect change.

The hubs, the stage and the wireless access points that are set up in the foyer aim to host and discuss practices and initiatives that take a stance against the current datafication and commodification of everything. Within this framework, the international collective unMonastery will address topics related to sustainable livelihoods in times of recession while the speculative research lab *Follow the Money* will test economic counter-strategies. Well-known practitioners working on alternative network infrastructures will

present 'off-the-cloud' spaces for autonomous communication and a group of prominent and emerging hackers, artists and researchers will discuss feminist methodologies in relation to the politics of networking technologies and their associated social practices. Recently launched web tools, plug-ins and platforms that expose and misuse the structures of the proprietary algorithmic systems will also be introduced to the audience while several wireless access points dispersed in the foyer will be available to be joined and explored at any time.

The projects, groups and col-

lectives involved will set a different thematic focus each day, transforming the bleak outlook of CAPTURE ALL into a platform for knowledge building and informed future action. Methodologies, manifestos, autonomous infrastructures, community prototypes and toolkits, will point towards the significance of a different living paradigm and an emergent culture, based on systems and structures of co-living and co-working that can be possessed and controlled by all.

transmediale programme team



THE BERLIN by MAGICAL Bus One SECRECY Year After TOUR Snowden

A bus trip into the surveillance culture of Berlin on 5 June 2014, extracts from one passenger's notebook

By Leslie Dunton-Downer

Klosterstraße 68 – sidewalk, 12:00
Documentarian Simone Klose films hackers, artists, activists, and others arriving in a light drizzle. Each is about to board the bus that will take them on a journey into Berlin's surveillance culture on the first anniversary of the Snowden leaks.

Rolling down Karl-Marx Allee, 12:40
Kristoffer Gansing, artistic director of transmediale, stands near the driver, grabs a bar to steady himself. He invites us to consider Berlin as a post-Snowden capital. With its unique past and present, what can Berlin show us? All aboard are urged to add perspectives as we explore the city.

Ruschestraße 103 – Stasi Museum parking lot, 13:55
We just visited offices of GDR Minister of State Security from 1960 until stormed on January 15, 1990; later that year it became a museum. (Someone asked when NSA headquarters would be a museum). Also saw a few meters of the 158 kilometers of files in the Stasi archives (major data-ward, but a pittance compared to NSA). Federal Commissioner spokeswoman Dagmar Hovestädt told us: i) during the Stasi's 40 years, not a word about it appeared in GDR press; ii) the regime expanded power not by *collecting data*, but by using collected data to violate human rights. (So *collecting* is not a form of *using*?) Back in the bus, media artist Michelle Teran points to mounted monitors: intercepted CCTV images may appear on them as we cruise Berlin. (For now, only snow.) When Kristoffer says Michelle's project could intercept footage from a sex video booth, all eyes fix on the screens. (More snow.)

Unter den Linden 14 – Google Offices, 14:30
Tarek Mardini of the German-American Lawyers' Association says US companies are seeing a backlash as big data collectors are shown to be government "collaborators." (He lets the word carry historic force. We are not far from the Topography of Terror; see below.)

Chausseestraße 42A – BND ("Bundesnachrichtendienst", Germany's foreign intelligence agency), 14:45
Kristoffer indicates the 1-billion-euro BND building project replete with fake palm trees and "transparency agenda." For Christian Humborg of Transparency International, the word "transparency" is often misused. "We need actual transparency from those in power, and privacy for the powerless." Media expert Thorsten Schilling, expelled from East Germany in 1989, says Snowden revelations provoke flashbacks. It's the old story about power, paranoia, and lack of rights, only now "Digital Stalinism." USSR-born Canadian Dmytri Kleiner, co-founder of Telekommunisten, objects. "It's Digital Capitalism," spying as big business, at once governmental and corporate.

June 5, 2014 marked one year since NSA whistleblower Edward Snowden was introduced to a worldwide public. On this date, transmediale/resource teamed up with N.K. Projekt and Leslie Dunton-Downer, fellow at The American Academy in Berlin, for a programme exploring Berlin as the global capital of informed response and resistance to mass surveillance.

Wilhelmstraße – approaching Topography of Terror, 15:05
We discuss citizens of Nazi Germany for whom privacy spelled survival. Does privacy still matter? Net-philosopher Leena Simon: "If I say I have nothing to hide, it implies you also have nothing to hide. But without privacy for *all*, there's no freedom for *anyone*."

Ebertstraße – US Embassy, 15:25
Kristoffer says embassies, meant to protect citizens, are also loci of espionage. He asks Diani Barreto of the Wau Holland Foundation why Berlin attracts foreigners like Laura Poitras and Jacob Appelbaum. Diani notes protections against surveillance in the German Constitution; assistance from organizations such as hers; and supportive groups including the Chaos Computer Club.

Glienicker Brücke, 16:30
Three spy exchanges occurred on this bridge in a period when, according to Annie Machon, whistleblower and former MI5 officer, "security agencies got away with murder." They were more law-abiding after the Wall, she adds, at least until 9/11.

Teufelsberg, former US/UK listening post – parking lot, 17:30
A taxi roars up to deliver former MI6 agent Nigel Dunkley, posted here in the 1980s. "I just flew in from Krakow on an Arab jet!," he cries out to explain his tardiness. No one asks for further explanation. Leading our site tour, Nigel tells of brilliant multilingual Cold War agents listening in on Eastern Bloc activities to do mainly with nuclear warheads.

Straße des 17. Juni, sudden stop, 20:05
Angela Merkel (impersonated by bearded actor Samuel Simon) howls at the driver to let her out. Her cell phone is bugged! All watch as Merkel draws a hammer from her purse to smash her phone to bits on the sidewalk.

Rungestraße 20 – c-base space station, 20:30
'Conceptioneer' Gregor Sedlag stands before a screen that has us gliding in hi-def through outer space toward Jupiter. "There is no turning back. You have entered the Post-Privacy era." Beside me, a c-base guy I know only as a series of symbols initiating his email address. "Post-Privacy is fiction", he mumbles. Gregor continues: "Snowden exposed the staggering technological realities of our times, the boundless data put into play no matter what our objections."

Eisenstraße 52 – NK Projekt, post-tour Happening, 21:20
A bartender mixes cocktails named for once-secret NSA programs. "So, is Berlin the world's post-Snowden capital?", someone asks. "The dots are all there," replies an information-saturated bus passenger, "but I need to drink at least 1 IRATEMONK and 2 RAGEMASTERS before I try to connect them."

SAT 31.01. 20:00 +0:30h
Performance Café Global Stage
Levels of Intrusion With: Colin Hacklander, Fredrik Olofsson, Farahnaz Hatam In the second iteration of an AV performance developed for The Magical Secrecy Tour, Colin Hacklander & Farahnaz Hatam – aka Hacklander \ Hatam – join forces again with programming guru Fredrik Olofsson.

SAT 31.01. 21:30 +1:30h
Panel Theatersaal
The Magical Secrecy Tour Revisited With: Leslie Dunton-Downer, Simon Klose. Moderated by Kristoffer Gansing This event revisits the bus tour through the documentation of filmmaker Simon Klose discussed together with a selection of other onboard passengers that return to this burning ongoing discussion.

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THU 29.01. 21:00 +2:00h
Screening & Discussion Theatersaal

ARTE Creative at transmediale: World Brain With: Stéphane Degoutin, Gwenola Wagon. Moderated by: Alain Bieber The 70-minute film as well as the interactive website take the visitors on a dive through the physical shoals of the Internet.

**Marshall & McLuhan
Lecture & Salon**

A cooperation between transmediale and the Embassy of Canada in Berlin

TUE 27.01. 18:30 +1:30h
Lecture Embassy of Canada

Marshall McLuhan Lecture 2015
With: David Orrell. Moderated by Georgios Papadopoulos

TUE 27.01. 20:30 +1:00h
Exhibition Opening Embassy of Canada

McLuhan Salon Exhibition With: Lorna Mills

SAT 31.01. 16:00 +1:30h
Screening Embassy of Canada

Ways Of Something Curated By: Lorna Mills

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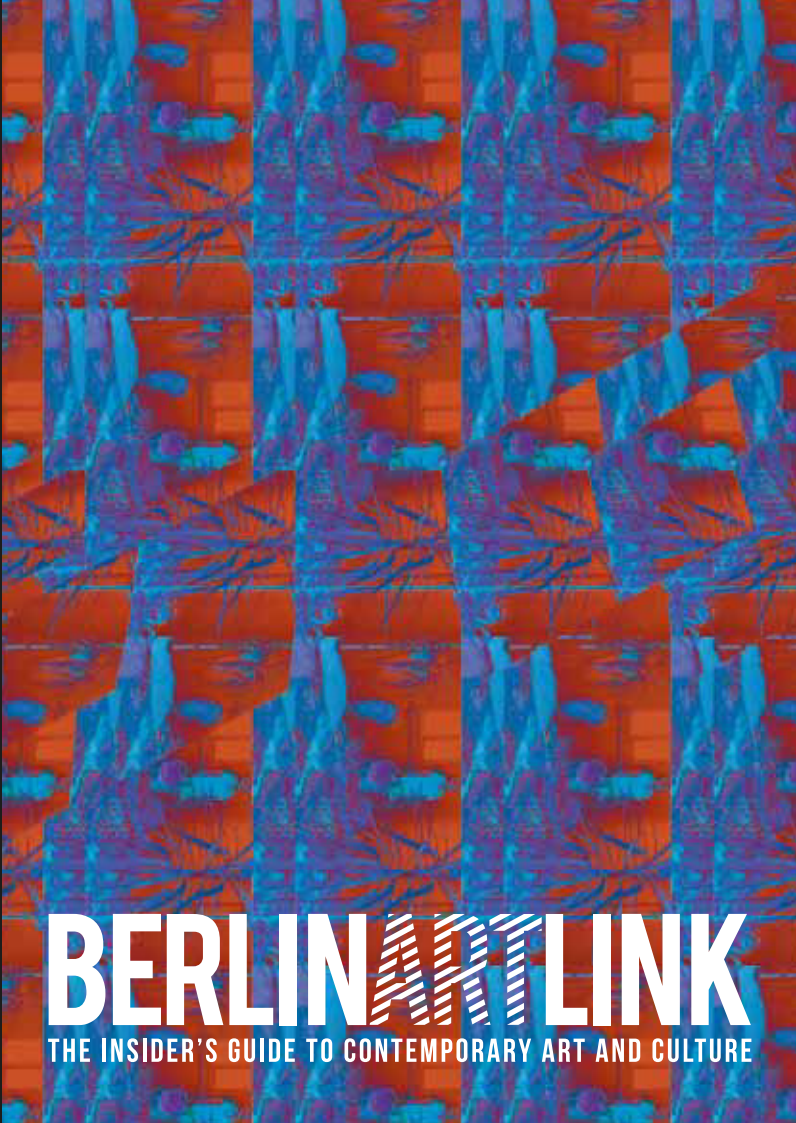
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Cristián Silva-Avúnica, "Concrete," Rio de Janeiro, 2012 (film still)

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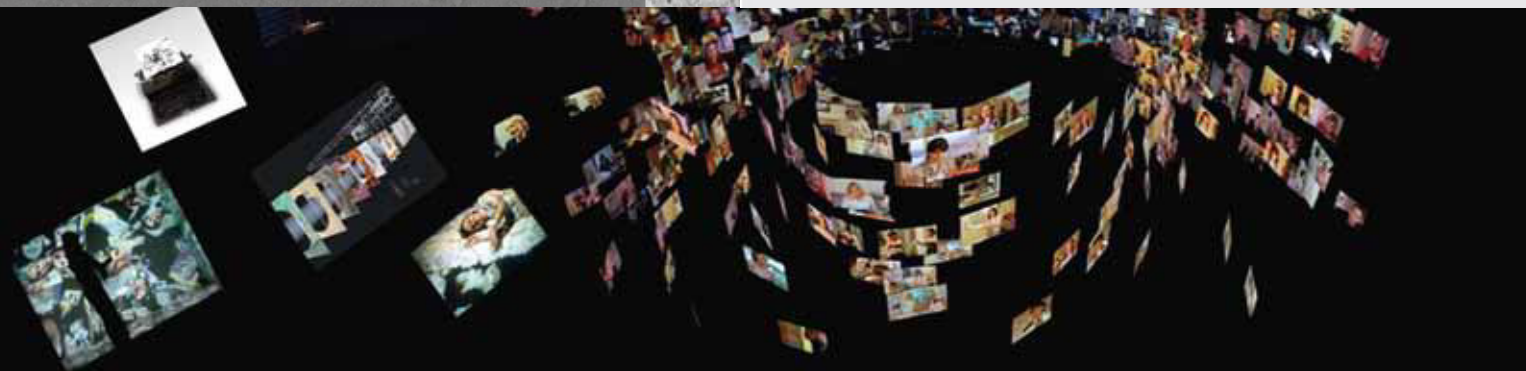


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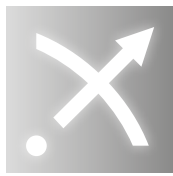
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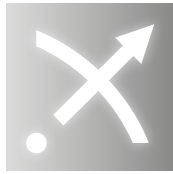
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We sincerely thank the whole transmediale team and all people and institutions that helped creating this publication and transmediale 2015 CAPTURE ALL.

Imprint
Issue #3, 2015

transmediale/magazine
Klosterstraße 68, 10179 Berlin, Germany

<http://www.transmediale.de/magazine>
magazine@transmediale.de

ISSN: 2197-4276
Publisher: transmediale e.V.
Editors in chief: Kristoffer Gansing, Filippo Gianetta
Managing editor: Filippo Gianetta
Editor: Lina Zuppke
Proof Reading: Janet Leyton – Grant, Tabea Hamperl

Art Direction: The Laboratory of Manuel Bürger
Graphic Design: Manuel Bürger, Timm Häneke, Simon Schindele

Advertisement: magazine@transmediale.de

Print: Medialis Offsetdruck GmbH
Circulation: 3000

Authors/Contributors: Christian Ulrik Andersen, Timo Arnall, Art is Open Source [AOS]: Salvatore Iaconesi & Oriana Persico, Ryan Bishop, Zach Blas, Ruth Catlow, Geoff Cox, Jordan Crandall, Heather Dewey-Hagborg, Daphne Dragona, Leslie Dunton-Downer, Eastwood – Real Time Strategy Group, Alexander Farenholtz, Kristoffer Gansing, Marc Garrett, Sarah Kember, LaTurbo Avedon, Silvio Lorusso, Jonas Lund, Jennifer Lyn Morone, Lutz Nitsche, Jussi Parikka, Matteo Pasquinelli, People Like Us, Laurel Ptak, Tobias Revell, Jan Rohlf, Robert Sakrowski, Sebastian Schmiege, Marcel Schwierin, Erica Scourti, Mike Stubbs, Tiziana Terranova, Ben Vickers, Hortensia Völckers, McKenzie Wark

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