transmediale 2013 BWPWAP

Haus der Kulturen der Welt
Berlin/DE: 29.01–03.02

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The Imaginary Museum

transmediale 2013 Press Kit Contents

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transmediale 2013 Facts&Figures

Organiser	transmediale/ Kulturprojekte Berlin GmbH
Artistic Director	Kristoffer Gansing
Festival Manager	Markus Huber
Program Curators	Kristoffer Gansing, curator- conference & performances Jacob Lillemose, curator- exhibition program Marcel Schwierin, curator- film & video program Tatiana Bazzichelli, curator- conference, workshops, reSource
transmediale 2013 events	87
Participants in 2013	208
Nationalities of transmediale team	15
Dates	Duration of the festival: January 29th to February 3rd, 2013 Press Conference & Preview: Jan 28th, 11:00 Opening of the festival: January, 29th, 17:30 Opening Ceremony: January 29th, 19:00
Location	Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, 10557 Berlin
External Locations	Embassy of Canada, Leipziger Platz 17, 10117 (transmediale Marshall McLuhan Lecture 2013
Vilém Flusser Residency Jury	Kristoffer Gansing Marcel Rene Marburger Lioudmila Voropai
transmediale advisory board	Alex Adriaansens Prof. Dr. Marie-Luise Angerer Dr. Inke Arns Prof. Dr. Dieter Daniels Moritz van Dülmen Jan Edler Hortensia Völckers
Partner and Supporters	The festival is supported by the Kulturstiftung des Bundes. transmediale is a project of Kulturprojekte Berlin GmbH, in cooperation with the House of World Cultures (HKW).

transmediale 2013 **BWPWAP**

Press Counter Hours	Fri 25.1.: Kunstquartier Bethanien 19:00 – 23:00 Sat 26.1. - Sun 27.1.: Kunstquartier Bethanien, 16:00 – 22:00 Mon 28.1.: Haus der Kulturen der Welt, 10:00 – 11:00 Mon 28.1.: HAU2, 19:00 – 23:00 Mon 28.1. - Fri 1.2.: Kunstquartier Bethanien, 12:00 – 22:00 Tue 29.1.: Haus der Kulturen der Welt, Infocounter 17:30 – 23:00 Wed 30.1. - Sun 3.2.: Haus der Kulturen der Welt, Infocounter 10:00 – 21:00 Sat 2.2.: Kunstquartier Bethanien, 12:00 – 20:00

Tickets transmediale 2013 — Single tickets   *(Normal/Reduced)*

Exhibition   5 EUR / 3 EUR
Exhibition guided tour   3 EUR
Screening   8 EUR / 5 EUR
Conference Lecture / Panel   8 EUR / 5 EUR
Performance Auditorium   12 EUR / 10 EUR
Performance Auditorium Saturday   18 EUR / 15 EUR
Performance K1   10 EUR / 8 EUR
Auditorium Lecture/ Performance
(not Saturday) 18 EUR/15EUR
Workshop-Ticket   10 EUR / 8 EUR

Passes
Conference/Exhibition Pass   45EUR / 32 EUR
Day Pass   25 EUR / 20 EUR
Day Pass Saturday   30 EUR / 25 EUR
Festival Pass   90 EUR / 70 EUR
transmediale + CTM Kombi Pass   130 EUR / 110 EUR
transmediale + CTM Kombi Pass GOLD   170 EUR

transmediale 2013 **Publication**	Print run 1.500 copies, Volume approx. 350 pages Languages: EN/DE Published by: transmediale Includes: curatorial texts, book sprint text, event calendar, participant bios Price: 12 Euro
Festival Architecture	raumlaborberlin
Design	Manuel Bürger, Timm Häneke, Daiva Tubutyte
Website Development	Laura Oldenbourg, Sebastian Göbel, Michael Scharnagl
Technical Support	*serve-u* Phillip Sünderhauf, Andreas Buchholz, Marc Klische

Press Images	A selection of press images can be found here,
http://www.flickr.com/photos/transmediale/
and further in our press kit.

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Photographer and Copyright © must be named.
Please send transmediale a specimen copy in case of publication

Restrictions	Please note that the following works may not be photographed or filmed.

Demdike Stare & Gatekeeper (In the Jodoverse)

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January 29th to Feb 3rd, 2013 at the House of World Cultures (HKW)

Welcome to transmediale 2013 gone BWPWAP!

transmediale is a Berlin-based festival and year-round project that draws out new connections between art, culture and technology. The activities of transmediale aim at fostering a critical understanding of contemporary culture and politics as saturated by media technologies. In the course of its 26 year long history, the annual transmediale festival has turned into an essential event in the calendar of media art professionals, artists, activists and students from all over the world. The broad cultural appeal of the festival is recognised by the German federal government who supports the transmediale through its program for beacons of contemporary culture.

In the scope of its acclaimed annual festival, transmediale presents 20 000 visitors with an extensive range of exhibitions, conferences, screenings, performances and publications. Each year, a specific theme provides the framework for hundreds of artists, media activists, researchers, designers and other creative tinkerers to engage in reflective, aesthetic and speculative positions in between art, culture and technology.

For its 26th edition, transmediale boldly goes BWPWAP – Back When Pluto Was a Planet.
A net culture expression, BWPWAP is used for that which lies in the past or that possess an anachronistic character.
Rohrpost, BBS, minitel, telefax, overhead, teletext, thermofax... probably we have not missed one single BWPWAP communications medium. Don't let that fool you into thinking that transmediale slipped into nostalgia. On the contrary, BWPWAP is all about changing perspectives on the present by re-considering that which we take for granted.
It is not so long ago when Pluto was still officially counted as a planet: 2006 to be precise.
Yet, in terms of media hype and social, economic and political development, the days of Pluto already seem part of a bygone era. Think about financial bubbles, social networking services, political leaders and a life before smartphones (or before e-mail).

transmediale 2013 retrieves perspectives that today may seem out of place, in common sense views of technology and society, but which up until fairly recently, did not seem so improbable. Adopting the BWPWAP expression, transmediale 2013 recontextualizes cultural and technological forms through a travelling in time and space, that generates disruptive moments of crisis in contemporary media culture.

In one of the most ambitious editions of the festival yet, transmediale warmly welcomes you to explore three exhibitions, a five-day conference, workshops, screenings, and a performance program.

Kristoffer Gansing
Artistic Director
transmediale 2013

BWPWAP Threads

Users, Networks, Paper, Desire

The transmediale 2013 program unfolds through four threads that are interconnected through the BWPWAP perspective: Users, Networks, Paper and Desire. These threads run transversely across the different festival events. By following them, visitors experience constant shifts of modalities and perspectives. Just like the debates about Pluto and its possible definitions, these threads re-classify the standard festival event taxonomy and offer an alternative roadmap to the festival program.

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

Users

What was the User? Paraphrasing Foucault's famous analysis of the author we might ask with what cultural imaginaries the "user function" is still providing us. Is it not an obsolete paradigm in the world of participatory pro-sumer culture? Maybe the question should be whether or not "you believe in Users?", as Olia Lialina and Dragan Espenschied have paraphrased the Ram character's classic line from the film Tron. transmediale 2013 certainly does believe in the persistence of users, and this has consequences for conceptualizing the political composition of network culture. In this thread, we explore the user as one of the most important figures occupying the 21st century cultural landscape: adopting a broad perspective which includes a historical look at user cultures' development in consumer society, in cybernetics as well as the changing roles of the user. Are we all users in the end? Shaping and being shaped by our tools? And if so, what terms may help us navigate and reconstruct this user culture? The user role's perspective is still pervasive, in spite of media industries telling us that the passive consumer has been turned into an active prod-user. Here, we are looking at how new digital consumer production ambiguously alternates between exploitation and appropriation. Ultimately we are interested in what the user's cultural position is, has been, and how we might use this knowledge to re-imagine the user.

Networks

What is the meaning of the assumption that networks are BWPWAP, when (social) networks have become a pervasive part of our daily life, and have contributed to changing the way we create friendships and connections? If cooperation, sharing and networking became the motto of Web 2.0, what was the critical response from activists and artists working with and within networks? Rethinking the role of networked art in the immaterial economy, means shifting perspectives in the analysis of progressive commercialization of sharing and networking

environments. This process implies not only imagining how to challenge the present state of economic crisis from within, but also, by reappropriating artistic practices from past decades, to work critically within network technologies, investigate experimental modes of interaction, and highlight the possible "bugs of the system." In order to move forward, we need to operate a constant shift between the past, present and future of networking practices, imagining different possibilities of media interaction and intervention, by reframing methodologies of participation and sharing. Covering a wide range of distributed practices, from mail art to social networking and outsourcing, artists are working on the creation of new experimental visions. These visions are either based on a network mode of communication—an alternative to mainstream networking—or aim to disrupt it. By critically reflecting on strategies of mutual exchange, collaboration and cooperation, their work becomes an incentive for technological reinvention and innovation by challenging the meaning of "networking" itself.

Paper

BWTGGWAG - Back When The Gutenberg Galaxy Was A Galaxy: In the post-digital and networked world, printed matter is no longer the exclusive factor that defines literacy as a cultural imaginary. Theorists such as Katherine N. Hayles have suggested that the new digital culture of reading and writing ultimately makes us think differently. The writer Kenneth Goldsmith proposes eternally repurposing "uncreativity" as the central cultural practice of networked literacy. However, instead of a sharp break with the past, the contemporary situation of reading and writing is informed by hybrid states in between the analog and digital, forming a post-digital print culture. Paradoxically, a seemingly obsolete material entity haunts these hybrid practices: paper. It is not so much the book or any other specific publishing format that acts as a mediator, but paper itself has taken on the role of a persisting material. This thread investigates different facets of post-digital print culture, extending into new forms of DIY publishing that refashion analog forms into the digital and vice versa. It also looks into historical conditions of this culture, tracing important socio-cultural histories such as the history of paper as a transcendent cultural form and its various artistic appropriations in mail art, concrete poetry and artists books. By taking paper as its starting point, we are both signaling interest in the technical materiality that allowed such experiments to take place and suggesting that we perceive paper as a powerful cultural imaginary informing print culture, beyond the material as such. From this perspective, we are also moving into the (at times unruly, at times code-based) poetical territories of fiction.

Desire

BWPWAP Desire is a space in between. If Pluto stands for the introduction of an element generating crisis, in BWPWAP Desire the queer idea of uncertain belonging generates multiple perspectives, where the flow of desire becomes a way to re-imagine identities and subjectivities. By staying within moments of crisis rather than resolving them, queer artists and sex activists, porn theorists and practitioners, advocate a state of mind and bodily expression in which

paradigms are constantly re-contextualized, re-built, re-composed, leaving contradictions open. What is familiar is recognized as always infused with desire. And through a process of estrangement, digital culture (and its obsessive communication) is displaced, reassembled and left open to new interpretations. Sexual dichotomies are highlighted and blurred, power structures are exposed and disrupted, while spam, bugs, memes, online porn, and other body technologies become a challenge to reshape our experience of sexual desire. Juxtapositions, decompositions, fragments and unexpected combinations become forms of queer expression. The fundamental question of this thread is: Whether or not Comte de Lautréamont's definition of beauty ("The chance encounter on a dissecting table of a sewing machine and an umbrella") might still serve as a methodology of montage with which to experiment and critically reflect on social and cultural practices.

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OCTO-P7C-1

OCTO-P7C-1 Intertubular Pneumatic Packet Distribution System is transmediale 2013's Official Miscommunication Platform and is the result of a joint collaboration between the reSource transmedial culture berlin/transmediale, the Berlin-based collective Telekommunisten and the raumlabor berlin group.

On the occasion of transmediale 2013, they unveil the most radically disruptive project in the history of telecommunications to potential investors and partners, bringing the transformative power of digital communication to the physical sphere with a global sharing platform for the transmission of physical objects.

OCTO is building a global system to interconnect every household and place of business with pneumatic tubes, which permits high-speed delivery of packages to and from any subscriber worldwide. The first OCTO prototype system provides unprecedented vacuum-speed, physical, capsule-packet communications, enhancing the social experience and creativity of the transmediale visiting public. The OCTO prototype system is installed throughout the Haus der Kulturen der Welt, connecting all the event spaces, integrating thematic activities like never before. A functional prototype of central capsule router/distributor P7C-1 demonstrates advanced performativity, and elegant modular remote stations inspire a new generation to imagine the effortless experience of the future of pneumatic messaging right in the comfort of their homes or offices!

Be one of the first to invest in the next wave in social, making the social physical: OCTO!

More info: www.telekommunisten.net/octo

PNEUMAtic circUS A Networked Art Extravaganza by Vittore Baroni

OCTO-P7C-1 features PNEUMAtic circUS, a networked art project curated by Vittore Baroni and involving a network of more than 100 international mail artists. PNEUMAtic circUS is the first networked art project of pneumatic post: interaction at a distance between a wide network of international networkers, visitors and artists present at transmediale. Berlin is one of very few cities in the world that offered for a long time a public service of Pneumatic Tube Transport, with messages dispatched in small cylindrical containers propelled by compressed air through a network of tubes: The local Rohrpost. Vittore Baroni invited over a hundred international mail artists to contribute pneumatic post capsules containing instructions and scores to be used by transmediale festival visitors for small actions and performances at the Haus der Kulturen der Welt. In a creative clash of innovative and obsolete technology, PNEUMAtic circUS is a living kinetic sculpture, a do-it-yourself prototype and parody of a corporate social network, a (usually) virtual experience turned physical through 3D messages that travel in handmade cylindrical containers and real live action: a challenge for all involved to expose themselves in the "circUS rings" (the specific areas of the installation dedicated to the extemporary visitors' interventions).

As Vittore Baroni points out, "a social network is a small mediatic 'circus' where the 'I' becomes 'US' (circUS). When you register to be part of a social network, you sign a small Faustian pact with the devil: You will probably gain something from the experience, but you will also lose some of your time and with it a piece of your soul (or PNEUMA), while Big Brother keeps a watchful eye on your activities. The handmade capSOULe artworks (or pieces of the mail artists' souls) have been arriving at the transmediale headquarters over the past few months, boosting excitement and anticipation of the PNEUMAtic circUS. We look forward to your spontaneous PNEUMAtic intervention at transmediale 2013!

OCTO-P7C-1 Opening Times

Tuesday 29 January: 20.30-22.00

Wednesday, 30 January: 13.00-21.00 with breaks

Thursday, 31 January: 13.00-21.00 with breaks

Friday, 1 February: 13.00-21.00 with breaks

Saturday, 2 February: 13.00-21.00 with breaks

Sunday, 3 February: 13:00–19:00 with breaks

PNEUMAtic circUS Opening Times

Tuesday 29 January: 20.30-22.00

Wednesday, 30 January: 15:00–17:00 & 18:00–20:00

Thursday, 31 January: 15:00–17:00 & 18:00–20:00

Friday, 1 February: 16:00–21:00 with breaks

Saturday, 2 February: 16:00–21:00 with breaks

Sunday, 3 February: 14:00–19:00 with breaks

transmediale 2013 **BWPWAP**

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Exhibition *The Miseducation of Anya Major*

Three exhibitions about reimagining the effects, uses and development of contemporary media.

Whoever teaches without emancipating stultifies. – Jacques Rancière

All Exhibitions Open
Tue 29.1. 17:30-23:00
Wed 30.1. - Sun 3.2. 10:00-22:00

The Miseducation of Anya Major openly investigates questions of knowledge, learning and education in relation to contemporary media. What counts as useful knowledge in this context? And why is some knowledge considered irrelevant? What are we learning? What can we learn? What do we want to learn? Within which frameworks is this education taking place? Could it take place elsewhere? Who are our teachers? Do we trust them? Do other kinds of teachers exist? Is it possible to imagine and invent a radically different "school system"?

1. Tools of Distorted Creativity

To a man with a hammer, everything looks like a nail. – Mark Twain
Software is mind control—get some. – i/o/d

Through a selection of 12 artists, *Tools of Distorted Creativity* questions the notion of creativity that has been instrumental to the development of the personal computer, from its first stationary instantiations in the 1980s to today's mobile devices. Since its introduction, the personal computer has embodied the dream of the creative machine that allows the user to expand and explore her creative potential, rather than making her a slave of the machine. The personal computer itself is, however, only half of this story about machine-aided creativity. The other and equally important half of the story are the software tools at the user's disposal within the machine environment. Each of these hundreds of thousands of tools presents certain forms of perception, ways of thinking and modes of acting, that in turn activate certain kinds of creativity. So rather than being a general notion, creativity needs to be recognized as a multiplicative and diverse form of practice. Creativity also needs recognition as the source of open potential for tools yet to be invented.

Tools of Distorted Creativity investigates how artists have challenged the paradigmatic notion of creativity introduced by the user-friendly personal computer revolution. The artists present their challenge by producing entirely new tools and modifying or "misusing" tools that are already around. Beyond the normative credo to be creative, the artists in the exhibition rediscover the original rebelliousness associated with the notion of creativity offered by the personal computer and its tools. They explore creativity as an unexpected and disruptive act opposing its assimilation into the creative industries' processes of cultural smoothening, conformism and standardization. Discarding the prescribed and conventional use (and understanding) of tools, the works engage in an investigative and speculative reflection on the tools and their implied cultural order. The works encourage users to engage in a more undisciplined kind of tool use, turning creativity into a critical techno-cultural language. It is a language that refuses the logic of office-speak and rather, like Jimi Hendrix and his handling of the electric guitar, takes its point of departure in experimental sensibilities and intelligences that reinvent the notion and use of the tool for other disobedient expressions and purposes.

In its classroom setting, *Tools of Distorted Creativity* can be seen as a toolbox in the form of an educational chart, offering visitors the chance to experience the tools first hand and expand the contextualized understanding of them. In the *Extracurricular Material* section, visitors can sit down and browse through videos, texts and images that relate to and expand on the exhibition's theme. At the blackboards next to this section, twice a day, artists and special guests will give a "lecture" for the PowerPoint-less mind.

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

Our primary concern is the creative development and application of technology to human need. – Sonia Landy Sheridan on the Generative Systems program that she founded in 1970 at the School of the Art Institute of Chicago, 1976

… give the students a range of experience, from the artist's vantage point in re-examining energy for imaging manually, mechanically, electronically and photonically … and to pull apart and examine dozens of communication machines. – Sonia Landy Sheridan on Generative Systems classes, 1990

Make 5 images a day for 19 years and you have 34,675 images stashed here and there and everywhere. – Sonia Landy Sheridan on Generative Systems Facebook page, November 4, 2012

Ever since Sonia Landy Sheridan (b. 1925) first got her hands on new communication technologies in the late 1960s, she has playfully interacted and critically engaged with them to permit the imagination to develop alternate forms of both aesthetic beauty and philosophical depth. *Imaging with Machine Processes. The Generative Art of Sonia Landy Sheridan*—her first solo exhibition in Europe—presents a wide variety of material relating to this manifold, extensive and truly unique line of work. From early consumer electronic devices such as Thermo-Fax and the industrial 3M Color-in-Color photocopier, to software tools like EASEL, Lumena, Vango and Adobe Photoshop, Sheridan has experimented with machine processes to openly explore their generative capabilities for imaging beyond the politics of instrumental reason. Like a hacker or glitch artist *avant la lettre*, she has used "bugs" and unintentional effects produced by the machines to demythologize their authority and appropriate them for insubordinate expressions of artistic invention, essentially proposing a radical new perspective for the development of technology and of technological society.

The exhibition combines historical works and documents with contemporary objects and prints. The breadth of exhibited work shows the continuity in Sheridan's art in terms of method and concerns, as well as its receptiveness to continual and dynamic change in the interrelationship between technology, social conditions and art.

The exhibition also emphasizes Sheridan's strong involvement in education and her challenging vision of teaching within institutional frameworks, in particular the Generative Systems program she set up and ran throughout the 1970s. In addition to film and photo material documenting this involvement, on every day of the festival a blackboard features a quote Sheridan posts that same day on the Generative Systems Facebook page.

3. Evil Media Distribution Centre

Perception of ideas leads to new ideas. – Sol LeWitt, *Sentences on Conceptual Art* (1969)

The amalgamation of theory and practice is a prevalent aspiration in much contemporary art discourse. The ambition is to expand the perspective and relevance of artwork beyond its formal boundaries and to connect the abstractions of the written word to the materiality and experiences of life. This amalgamation is also essential to the transmediale festival. However, with its diverse and intense program of exhibitions, installations, performances, workshops and conference, the festival does not integrate theory and practice as separate entities but as fundamentally connected realms of reflective activity. For For For the transmediale, theory is not just theory, practice is not just practice. The festival promotes and explores the idea that an artwork expresses theoretical significance and that a theory, like the artwork, unfolds speculative critique and visions about our media society and is a practice of its own sort. Beyond institutional and disciplinary formalities, it approaches theory as an inherent part of practice, and practice as inherent to theory to create a transversal understanding of the energies, knowledge and perspectives of this condition and the possibilities they present for an investigative and inventive engagement in society.

In this context, *Evil Media Distribution Centre* by YoHa (Matsuko Yokokoji and Graham Harwood) is a genuine transmediale project and one of the most explicit manifestations of the festival's ambition to present theory and practice as an interconnected whole. The installation is an artistic response to the recently published book *Evil Media* (2012) by Matthew Fuller and Andrew Goffey, in which the two authors argue for an expanded notion of media or forms of mediation and a deeper, more complex understanding of their effects on how we act, perceive and think in our daily lives. They focus on the pervasive presence of so-called "gray media," whose mediations "facilitate and amplify the creation of troubling, ambiguous social processes, fragile networks of susceptible activity, opaque zones of knowledge—the evil of media." The argument takes the form of a series of stratagems that, "rather than simple recipes to be followed, might better be understood as *operative constructs* in the sense that they have to be taken up, used, worked with …" It is this anticipation of the stratagems' involvement in experimental practices beyond the pages of the book that YoHa meet. The artists have invited 48 contributors to choose and write a short text about a gray media object, and these texts and objects are then presented in the setting of a curiosity cabinet designed as a distribution center (the presentation media—the pallets, forklift, plastic bags, clipboards and projectors—are also accompanied by a text). With this close proximity between text and object, ideas and materiality, the installation demonstrates a mindset and method where the amalgamation of theory and practice is not a point in itself, but becomes a working condition for developing reflective engagement with the evil of media

The Exhibition program is curated by Jacob Lillemose

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Film & Video Program *Everything But the Planets*

Everything but the Planets, the film & video program of transmediale 2013 *BWPWAP – Back When Pluto Was a Planet,* consists of nine screening programs with short films, a film and video discussion panel and two installations in the cinemas of the Haus der Kulturen der Welt. The main body of the programs consists of current submitted works which are embedded and contextualised alongside historic films and videos starting from the year 1924. Though all programs are related to the main theme of the transmediale, each program has its own thematic approach and examines subjects such as the remake of art works, the recycling of objects, an archaeology of media, imaginary biographies, users, outsourcing and the notion of the filmic medium as Imaginary Museum. Oliver Lerone Schultz and Vera Tollmann are invited as guest curators to present the panel *Video Vortex Hangout* and the online film program *Videodrones*.

With films and videos by Dennis Adams* (us), Babak Afrassiabi* (ir/nl), Eija-Liisa Ahtila (fi), Laurie Anderson (nl), Karimah Ashadu* (ng/uk), Dan Boord (us), Dietmar Brehm (at), Adrian Brunel (uk), Katharina Cibulka (at), Donigan Cumming (ca), Marilyn Marloff (us), Eléonore de Montesquiou* (de/fr/ee), Jesse Drew (us), Germaine Dulac (fr), Oskar Fischinger (de), Morgan Fisher (us), Hermine Freed (us), Christoph Girardet (de), Shumona Goel (in), Dwinnel Grant (us), Shai Heredia (in), Laura Horelli (fi), Doug Ischar (us), Eva Jiricka (cz), Gary Kibbins (ca), Ralph Kistler* (de), Lewis Klahr (us), Michel Klöfkorn (de), Malcolm Le Grice (uk), Petar Ljubojev (yu), Tonje Alice Madsen* (dk), Mochu (in), Jesse McLean (us), Muntean/Rosenblum* (at), Barbara Musil (at), Carsten Nicolai (de), Jacques Louis Nyst (be), David OReilly (ir), People Like Us* (uk), Elizabeth Price* (uk), Alain Resnais (fr), Volker Schreiner* (de), John Smith* (uk), Cordelia Swann (uk), Ho Tzu Nyen (sg), Nomeda & Gediminas Urbonas (lt), Luis Valdovino (us), Klaus vom Bruch (de), Andy Weir (uk), Andrew Norman Wilson* (us), Sun Xun (ch).
* guest attending the festival

The selection of 49 films in total is based on submissions to the transmediale Call for Works, as well as research in archives and collections. The proportion of older and current work is more or less balanced. Beyond that, like last year, retrospective and contemporary aspects are presented together. Every program follows its own subcategory that, in most cases, reacts to topics in current submitted works. Idiosyncratic interconnections like the treatment of religious tradition in contemporary art determines the program *Tales of the Unknown*, but also reemerge in the programs *Talking to the Exterior World*, *Toute la mémoire du monde* and *Malraux's Screening*.

The recontextualization of filmic images created by others is the recurrent theme in the entire program: from the first found-footage film in film history, *Crossing the Great Sagrada*, up to the remix of Internet videos in the web-video program *Videodrones*. In *Remade Reproductions*, entire works of art are reloaded. The ordering of the world order in communicable categories begins with sorting out, more or less useful, things in *Too Many Things*, up to the manual and algorithmic depiction of people in *The Economy, Stupid!*

In the current work, it is worthy to note that the years of a documentary approach dominating artistic moving images seems to be giving way to almost fantastical forms of storytelling leading the film medium to the borders of its possibilities. – Marcel Schwierin

The film & video program is curated by Marcel Schwierin

Performances

The performance program of BWPWAP creates connections and creative displacements between the different programs of the festival. It follows the narrative threads of the festival: Networks, Users, Paper and Desire and explores the performativity of knowledge production within these topics. From teletext to futuristic computer game worlds, the performance program in an open-ended way develops the festival questions of recontextualisation and the shifting of cultural imaginaries.

Tuesday, 29.1. *Paper*

Memoblast, Goto80, Raquel Meyers, Jacob Sikker Remin

Haus der Kulturen der Welt | 17:30

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

Wednesday, 30.1.

-logy, Vanessa Gageos *Networks*

Haus der Kulturen der Welt | 19:00

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

casperelectronics, Peter Edwards *Users*

Haus der Kulturen der Welt | 19:30

This audiovisual performance by musical instrument designer and circuit-bender Peter Edwards (aka casperelectronics) occupies a sonic territory between noise and melody, chaos and structure.

Movement Materials / What We Can Do, Andrew Norman Wilson *Paper*

Haus der Kulturen der Welt | 20:00

In Movement Materials and What We Can Do, Andrew Norman Wilson employs corporate, academic and artistic lecture techniques to the intertwining concerns of his projects Workers Leaving the Googleplex and ScanOps.

Instrumentarium II (BWPWAP & The Golden Age Edition), Boris Hegenbart featuring Felix Kubin
Networks

in cooperation with CTM – Festival for Adventurous Music and Arts

Haus der Kulturen der Welt | 21:00

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

Thursday, 31.1.

de/Rastra, Kyle Evans Users

Haus der Kulturen der Welt | 17:00

Kyle Evans' de/Rastra is an oscillographic synthesizer, a real-time audio/video instrument and computer-interfacing device that generates visualizations intrinsic to cathode ray tube technology while simultaneously creating the acoustic analog of the displayed imagery

Performance Double Bill | *Let there Be Light and Sound: WMSWF and Fluorescene*, ray vibration, Phillip Stearns Users

Haus der Kulturen der Welt | 19:00

In WMSWF (We Make Sound With Fire), fire and light are produced through various methods. Fluorescene is an improvised light and sound performance.

Consequences (One Thing Leads to Another), People Like Us Networks

in cooperation with CTM – Festival for Adventurous Music and Arts

Haus der Kulturen der Welt | 21:30

This world premiere of the new live A/V set of People Like Us (PLU) is presented in an exclusive transmediale and CTM edition that applies a collage approach to networks in which ideas, images and sounds travel in between the mundane and the unexpected.

Mind the Volcano!, Raquel Meyers, Goto80 Paper

Haus der Kulturen der Welt | 22:30

Mind the Volcano! is a text-based, TV-performance with a typewriter logic that remediates existing materials.

Friday, 1.2.

Composting the City, Composting the Net, Shu Lea Chang, Martin Howse, Tikul, Ayumi Matsuzaka Networks

Haus der Kulturen der Welt | 17:30

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

Coded Narratives, Vanessa Ramos-Velasquez with guest musician A Guy Called Gerald Users

in cooperation with CTM – Festival for Adventurous Music and Arts

Haus der Kulturen der Welt | 21:30

Coded Narratives (CN) is a retro-futuristic, campfire type of experience for the audience as active participants, articulated by the proto-programming language of Morse Code, declared dead in 1999.

Saturday, 2.2.

Video Talk & Performance | *In the Jodoverse and Beyond*, Alejandro Jodorowsky, Demdike Stare, Gatekeeper Paper

in cooperation with CTM – Festival for Adventurous Music and Arts

Haus der Kulturen der Welt | 22:30

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

Sunday, 3.2.

Eier Haben, Diane Torr (with Anus B. Haven, Anaïs Héraud, Kai Simon Stoeger and Viola)

Haus der Kulturen der Welt | 18:30

Testicles are complex sexualized entities. Just as curvaceous hips sway side to side, testicles roll up and down. This is not conscious.

Followed by a conversation between Diane Torr and Francesco WARBEAR Macarone Palmieri.

file_under:
The Imaginary
Museum

Workshops

Wednesday, 30.1.2013, 12:00, Haus der Kulturen der Welt

POST-DIGITAL PUBLISHING WORKSHOP: DIY PUBLISHING Paper

The Post-Digital Publishing workshop is doing its own little bit of "future re-distribution" for open source and indie publishing.

Thursday, 31.1.2013, 11:00, Haus der Kulturen der Welt

ATYPO.ORG: ARTIST'S BOOKS IN THE POST DIGITAL ERA Paper

Atypo is a virtual publishing house that deals with the promotion and production of artist books.

Thursday, 31.1.2013, 11:00, Haus der Kulturen der Welt

E-WASTE WORKSHOP Users

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

Thursday, 31.1.2013, 12:00, Haus der Kulturen der Welt

POST-DIGITAL PUBLISHING WORKSHOP: PUBLISHING AND THE UNIVERSITY - OPEN ACCESS AND OPEN LEARNING Paper

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

Thursday, 31.1.2013, 15:00, Haus der Kulturen der Welt

BUILDING LOCAL AUTONOMY NETWORKS Desire

Local Autonomy Networks (Autonets) is an artivist project focused on creating networks of communication to increase community autonomy and reduce violence against women, LGBTQI people, people of color and other groups who continue to survive violence on a daily basis.

Friday, 1.2.2013, 11:00, Haus der Kulturen der Welt

ANALOG SOUND AND LIGHT SYNTH BUILDING WORKSHOP Users

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

Friday, 1.2.2013, 11:30, Haus der Kulturen der Welt

ENCAPSULATIONS/OPENINGS Paper

Lutz Wohlrab and Karla Sachse's workshop feeds the OCTO P7C-1 installation, the pneumatic mini-network running in the Haus der Kulturen der Welt during the entire festival.

Friday, 1.2.2013, 12:00, Haus der Kulturen der Welt

POST-DIGITAL PUBLISHING WORKSHOP: INDY PUBLISHERS - NEW READERS/NEW ECONOMY

Paper

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

Friday, 1.2.2013, 16:00, Haus der Kulturen der Welt

MOBILE DEVICE FORENSICS FOR ARTISTS Users

by Johannes P Osterhoff

This workshop is a tool for artists who wish to go beyond common usage of these mobile-controlled consumption interfaces on the Kindle and iPhone—and for anyone interested in what is happening underneath these surfaces.

Saturday, 2.2.2013, 12:00, Haus der Kulturen der Welt

POST-DIGITAL PUBLISHING WORKSHOP: HOME LIBRARY Paper

This workshop invites you to learn how to quickly digitize books and share them with whomever you want all over the world.

Saturday, 2.2.2013, 15:00, Haus der Kulturen der Welt

CONTROL YOUR OWN CLOUD Networks

To remind us that the Internet can exist without centralized control, INTK has created unCloud, an application that enables anyone with a laptop to create an open wireless network and distribute their own information.

Sunday, 3.2.2013, 11:00, Haus der Kulturen der Welt

SOFTWARE OF THE FUTURE, OR THE MODEL PRECEDES THE REAL

This workshop presents intellectual ideas and software designs from efforts to transition from "digital-binary" to "quantum" computing.

Sunday, 3.2.2013, 15:00, Haus der Kulturen der Welt

TRAIL BLAZERS WEB SURFING CONTEST Networks

Today, the great hypertextual WWWeb is becoming more and more constricted by increasingly expanding online services. Not much value is placed in networks in the Web any more.

file_under:
The Imaginary Museum

reSource transmedial culture berlin

reSource transmedial culture berlin is the new year-round initiative of transmediale festival, in partnership with CTM/DISK, Kunstraum Kreuzberg/Bethanien and the Post-Media Lab (Leuphana University of Lüneburg). The reSource is a project of networking, a work in progress based on the inter-connection of genres and practices, which aims to create occasions of sharing and reflections by bringing together communities and individuals who work critically with art, technology, politics and identity. The reSource programme extends into ongoing activities with decisive touchdowns at each festival in order to act as an interface between the cultural production of art festivals and collaborative networks in the field of art and technology.Recent Initiatives

Composting the City | Composting the Net examines the parallel process of fermentation and degeneration of our daily food scraps and our shared digital commons. While Composting the City checks in on discarded food scraps and leftovers,Composting the Net sources the immaterial wealth/junk of net data.

OCTO-P7C-1 Intertubular Pneumatic Packet Distribution System is transmediale 2013's Official Miscommunication Platform and is the result of a joint collaboration between the reSource transmedial culture berlin/transmediale, the Berlin-based collective Telekommunisten and the raumlabor berlin group

Refunct Media #5 is a multimedia installation that (re)uses numerous "obsolete" electronic devices (digital and analog media players and receivers). The devices are hacked, misused and combined into a large and complex chain of elements. They "interact" in different symbiotic relationships like mutualism, parasitism and commensalism.

Telekommunisten presented **R15N** as a working telephone-based interactive installation which is available as a mobilization and engagement platform for the transmediale community. R15N was presented at the Aksioma – Institute for Contemporary Art, Ljubljana, in partnership with the reSource for transmedial culture. As the first International partner event of theReSource after transmediale 2k+12, the exhibition took place from 19 March to 6 April 2012.

OutResourcing is a collaboration project in 2011-2013 of transmediale, festival for art and digital culture, Berlin in cooperation with CEMA, Center for Experimental Media Arts atSristhi School of Art, Design and Technology, Bangalore. It is supported by Goethe Institute and the framework ofGermany and India 2011-2012: Infinite Opportunities.

International Research Conference and PhD Workshop
Leuphana University of Lüneburg, GermanyIn the context of developing a platform for knowledge exchange and research across the arts and sciences, the reSource transmedial culture berlin/transmediale festival has established a partnership with the Centre for Digital Cultures, Leuphana University of Lüneburg and the Digital Aesthetics/Participatory IT Research Centre, Aarhus University to foster new forms of collaborative research, peer-review, publication and performative knowledge dissemination.

The reSource programme is curated by Tatiana Bazzichelli.
More information about participants and projects can be found here:
http://www.transmediale.de/resource

transmediale 2013 **BWPWAP**

Haus der Kulturen der Welt
Berlin/DE: 29.01–03.02

file_under:
The Imaginary
Museum

Biographies

KRISTOFFER GANSING

artistic director

Kristoffer Gansing is the artistic director of transmediale, festival for art and digital culture, Berlin. For the past 15 years he has been working as a cultural producer, artist and media researcher at the intersection of film, net culture and urbanism. He is co-founder of The Art of the Overhead (2005) and 2007-2010 was an editorial board member of artist-run channel tv-tv in Copenhagen. Between 2001-11, he taught the theory and practice of new media at the K3, School of Arts and Communication, Malmö University. His PhD research there, is a dissertation project on Transversal Media Practices dealing with the articulation of the old and the new across the shifting boundaries of art, activism and everyday life in network culture.

TATIANA BAZZICHELLI

curator and program developer for reSource, reSource 003: P2P Vorspiel & performance and co-curator of the conference

Tatiana Bazzichelli is a researcher, networker and curator, working in the field of hacktivism and net culture. She is part of the transmediale festival team, where she develops the new year-round initiative reSource transmedial culture berlin. She is Post-Doc researcher at the Leuphana University of Lüneburg, as part of the Innovation Incubator /Centre for Digital Cultures, and the Institute for Culture and Aesthetic Digital Media, Faculty of Cultural Studies. She is Affiliated Researcher at Aarhus University (DK), where she received a PhD in Information and Media Studies (2011), conducting research on disruptive art in the business of social media. She wrote the book Networking. La rete come arte | The Net as Artwork (2006). In 2001, Bazzichelli founded the 'AHA:Activism-Hacking-Artivism' networking project in Italy. Bazzichelli has organised exhibitions and events such as Hack.it.art (2005) and HACK.Fem.EAST (2008) in Berlin, Rome, and other European cities.
http://www.tatianabazzichelli.com http://networkingart.eu

JACOB LILLEMOSE

exhibition curator

Jacob Lillemose (born 1974) lives and works in Berlin and Copenhagen. In 2011 he received his PhD from the Institute of Arts and Cultural Studies at the University of Copenhagen with a dissertation entitled Art as Information Tool. Critical Engagements with Contemporary Software Cultures. Since the mid 1990s he has worked internationally as a freelance curator, lecturer, and writer. Working within the tradition and legacy of conceptual art he has curated a show with the films of Gordon Matta-Clark. His curatorial work in the field of media art includes exhibitions with Heath Bunting, UBERMORGEN.COM, Technologies to the People, and Cornelia Sollfrank. He has co-curated (w. Inke Arns) the travelling retrospective exhibition on the works of the web collective irational.org. His writings have appeared in a number of contexts, in including Le Monde Diplomatique, frieze, and kunstkritikk.no as well as catalogues on David Lamelas, William Anastasi, Daniel Garcia Andujar, Cornelia Sollfrank, and Jesper Just. He is a member of

the Danish net art collective Artnode and has edited the anthology „We Love Your Computer. An Anthology on Net Art" (2008) that was published by Artnode and The Royal Art Academy Copenhagen.

MARCEL SCHWIERIN

curator for film and video

Marcel Schwierin is a curator, filmmaker and also a co-founder of the Werkleitz Biennial, the experimental film database cinovid and the Arab Shorts festival in Cairo. Films e.g.: The Images (experimental, 1994), Eternal Beauty (documentary, 2003). He has regularly curated for the Werkleitz Biennials, Goethe Institut, International Short Film Festival Oberhausen and others. Since 2010 he is curator film & video of transmediale. – www.schwierin.de
http://www.schwierin.de

transmediale 2013 **BWPWAP**

Haus der Kulturen der Welt
Berlin/DE: 29.01–03.02

file_under:
The Imaginary
Museum

Imaginary Museums, Computationality & the New Aesthetic
Book Sprint Publication

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

Imaginary Museums, Computationality & the New Aesthetic

transmediale 2013 Conference Users
Wed 30.01.2013 - 13:30
HKW Foyer

A provocative theoretical contribution to the debates at the festival. In this panel, they will discuss the final text and some of the theoretical work that went into its synthesis. Discussion will also be about the book sprinting process itself, not only as a means of writing, but also as a way of collaborating and sharing ideas and concepts in creative dimensions.

transmediale 2013 **BWPWAP**

Haus der Kulturen der Welt
Berlin/DE: 29.01–03.02

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Vilém Flusser Residency Programme
for Artistic Research

The Vilém Flusser Residency Programme for Artistic Research supports projects and activities which are simultaneously conceptual and practice-based. The programme is geared towards the initiation of new research or to the further development of existing projects.

For Vilém Flusser, theory and praxis are intrinsically tied to each other. His nomadic thinking was shaped by a philosophy of positions, experimental testing of different ways of thinking and the linking of different disciplines and methodologies played a significant role in his work. Not the search for *the* truth but rather the playing around with the aesthetic constitution of truth characterised his thinking, often developed in dialogue with others. A fundamental principle of his philosophy is the dialogue between the disciplines, points of view and methodologies. Knowledge production as a dialogue between different standpoints, such as between science and art, laboratory and applied research, old and new media, local and global forms of organisation, is therefore the guiding principle for the concept of artistic research, which is supported by the **Vilém Flusser Residency Programme for Artistic Research**

For the Vilém Flusser Residency Programme for Artistic Research 2013 jury members Kristoffer Gansing, Marcel Rene Marburger and Lioudmila Voropai have selected the new resident Pinar Yoldas and her project An Ecosystem of Excess.

An Ecosystem of Excess: Project presentation by Pinar Yoldas
Sat 02.02.2013 - 16:15
HKW Central Foyer

JURY STATEMENT The project An Ecosystem of Excess by Pinar Yoldas approaches the problem of "man-made extreme environments" like landfills, junkyards etc. caused by an excessive consumerism. The aftermath of environmental pollution as a consequence of immense industrial and technological waste became an established subject of debates in the public discourse of recent years. These debates go far beyond their original arena within the left-oriented critique of capitalist consumer society. An expansion of ecologically concerned public discussions is largely reflected also in current artistic production: environmental issues became an essential part of a thematic contemporary art repertoire.

In this context An Ecosystem of Excess discovers its potential to provide more than just another contribution to the current eco-art trend. The project rather promises critical and ironic reflection upon the very possibility for an art project to explore environmental problems and to develop a certain art immanent 'research methodology' and analytical tools. Taking the so-called Pacific Trash Vortex – a "floating nexus of plastic waste" that covers a more than 5000 square km large area of the Pacific Ocean – as a point of departure and referring to the "primordial soup theory" on the origins of organic molecules on Earth, Pinar Yoldas anticipates life-forms, which could emerge out of this contemporary "primordial plastic ooze". In a speculative projection that could be described as "bio-fiction" she intends to introduce a new taxonomy of "species of excess" adapted for such environments.

With regard to previous works by Pinar Yoldas such as Speculative Biologies, Scream, Shock Therapy with their humorous commentary upon the conceptual superficiality of today's mainstream bio-art production, the Vilém Flusser Residency Programme encourages the further development of the artist's critical approach both to the examined subjects as such as well as to the modes and forms of their examination in the artistic practice.

CTM.13 – The Golden Age

A sister festival to transmediale since 1999, CTM – Festival for Adventurous Music and Arts once again takes place in parallel to transmediale2013. Running 28.1. – 3.2.2013, CTM.13 takes over some of Berlin's most exciting cultural and nightlife venues including the HAU, Berghain, Stattbad, Kunstquartier Bethanien, and the Funkhaus Nalepastrasse, home of the DDR National Broadcasting Corporation until 1990. With an extensive programme of concerts, club nights, screenings, talks, and workshops, as well as an exhibition, CTM has appropriated the theme The Golden Age for its 14th edition, through which it reflects on the current (over-)abundance and ubiquity of music and its consequences for artists and listeners, for aesthetics, politics, and the economy.

CTM.13 gathers over 200 artists and speakers for its 14th edition, including:
Skream feat Sgt Pokes (UK) / Pantha du Prince & The Bell Laboratory (DE/NO) / Sunn O))) (US) / Simian Mobile Disco (UK) / ⌐⊤⊤⊢ ℧Z ⌐⊤⊤⊢ (INT) / Mark Archer (Altern8, UK) / Andy Stott (UK) / Biosphere + The Pitch (INT) / Xiu Xiu + Eugene S. Robinson: Sal Mineo (US) / Dean Blunt presents The Narcissist (UK) / Terre Thaemlitz (US) / Mykki Blanco (US) / Kuedo (UK) / Holly Herndon (US) / d'Eon (CA) / Forest Swords (UK) / Set Mosaic (US/IT) / Ghédalia Tazartès (FR) / Pete Swanson (US) / Sensate Focus (UK) / Shed (DE) / DJ Sprinkles (US) / Keith Fullerton Whitman (US) / Powell (UK) / Samuel Kerridge (UK) / Evol (ES) / Theo Burt – The Automatics Group (UK) / Lorenzo Senni (IT) / TM404 (SE) / Pharoah Chromium (DE) / Günther Schickert (DE) / Bader Motor (FR) / Cavern of Anti-Matter (UK) / Khyam Allami (IQ) with Vasilis Sarikis (GR) / and many more

› **www.ctm-festival.de**

transmediale 2013 and CTM.13 Collaborative Programme

As in previous editions, CTM and transmediale have once again co-curated this year's program of audiovisual and audio concerts at the Haus der Kulturen der Welt. Performances by Demdike Stare, Gatekeeper, People Like Us, Vanessa Ramos-Velasquez featuring A Guy Called Gerald, as well as Boris Hegenbart with Felix Kubin unite the ideas behind both festival themes.

Wed 30.1.2013 // 21:00
INSTRUMENTARIUM II
Boris Hegenbart (DE)
Felix Kubin (DE)

Instrumentarium is a performance series for musicians in separate rooms orchestrated by Berlin sound artist Boris Hegenbart, in collaboration with various guest musicians. Hegenbart has invited avant-garde cosmonaut Felix Kubin to take part in the special BWPWAP and Golden Age edition of his piece. Together, Hegenbart and Kubin lift *Instrumentarium* to a new level and present the performance from a far away place: Pluto.

The setting is reminiscent of a studio production, referencing dub's studio wizardry. Two musicians play in acoustically separate rooms. They play together, but their communication is restricted; the limited information flow is the *Instrumentarium*'s object of musical design. Composer Boris Hegenbart performs with his laptop and mixer, sitting in the middle of the audience as the stage remains empty, while his duet partner is located in another room. Sound and image transmission connect the two musicians. The "absent" artist is isolated, as if in sensory deprivation: He never sees his partner, and whether or not the sounds played through his headphones are those that Hegenbart simultaneously plays live in concert remains uncertain. However, the mute, surveillance-camera-like black and white video image seen by Hegenbart's partner is authentic, live, and unedited. The audience must believe in the authenticity of the performance despite the impossibility, in this world of digital media, to prove that it is so.

Thu 31.1. // 21:30
CONSEQUENCES (ONE THING LEADS TO ANOTHER)
People Like Us (UK) – world premiere

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

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

Fri 1.2. // 21:30
CODED NARRATIVES
Vanessa Ramos-Velasquez feat. A Guy Called Gerald (BR/UK) – world premiere

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

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

Coded Narratives deals with the idea of "Demotion" (being displaced) as standing for the process of degradation from a superior or relevant position to a diminished role, as was suffered by the planet Pluto or the Morse Code. In general, Demotion touched on the disappearance of the single privileged source of information in the abundance of content and voices that is networked user culture, an idea plays an important role in both transmediale and CTM festival themes. The audience is asked: "How did you feel? What did you do when you were demoted? What will you do if you are ever displaced?"

Sat 2.2. // 22:30
DARKNESS BRIGHT
Demdike Stare (UK) – world premiere
Gatekeeper (US) present "Exo" – German premiere

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

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

The second performance adopts the more utopian spirit of The Bright Incal, as New York duo Gatekeeper take us on an otherworldly tour through their fictive ecosystem, Exo, a audiovisual performance that the authors describe as an exercise in "Pineal activation. IMAX phantasy. Drippy acid ecosystems. HD....everything.", and which is further described by Pitchfork reviewer Nick Neyland as an attempt to "accelerate the nostalgia cycle by retro-frying the present". The muscular synth thrills of Exo reference industrial bruitism and the piercing sounds of acid house, and are accompanied by the glossy imagery of a hypereal first-person 3-D gaming environment created by Tabor Robak. Sampling of well-known tropes of science fiction and games, Exo evokes an alien exoplanetary experience in HD sound and vision.

Tickets include the talk with Alejandro Jodorowsky, which immediately precedes the performances and begins at 20:30. Jodorowsky will be present via video conference.

Gatekeeper will also perform at CTM.13 on 2.2.2013 at Stattbad.

CTM Press Contact

Guido Möbuis (Autopilot Publicity)
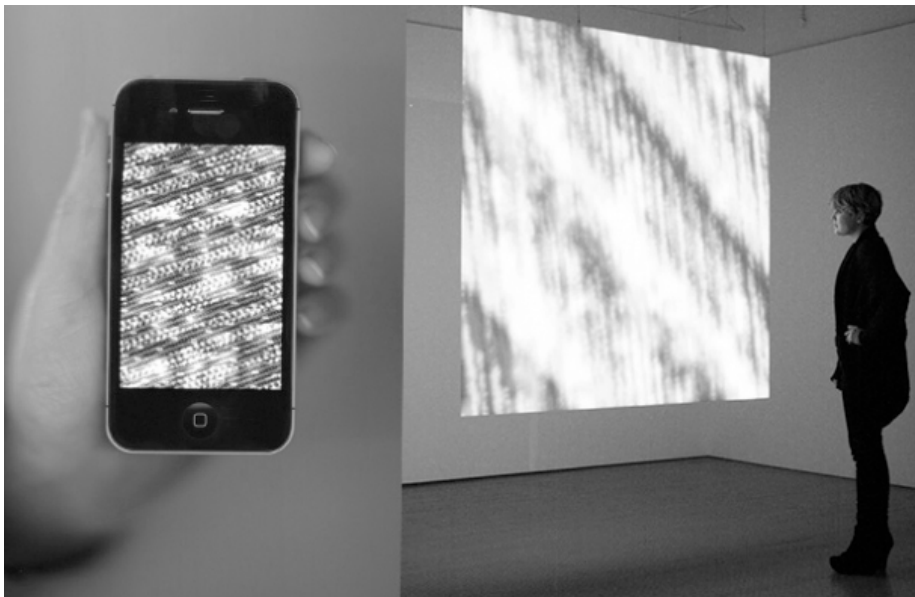› Tel ++49-(0)30/29002161
› Fax ++49-(0)30/29002473
› Email: guido: guido@autopilotmusic.com

Selection of **Press Images**

The Miseducation of Anja Major

Sonia through Sonia in Time, 1974 by Sonia Landy Sheridan
Hood Museum of Art, Dartmouth College, Hanover,
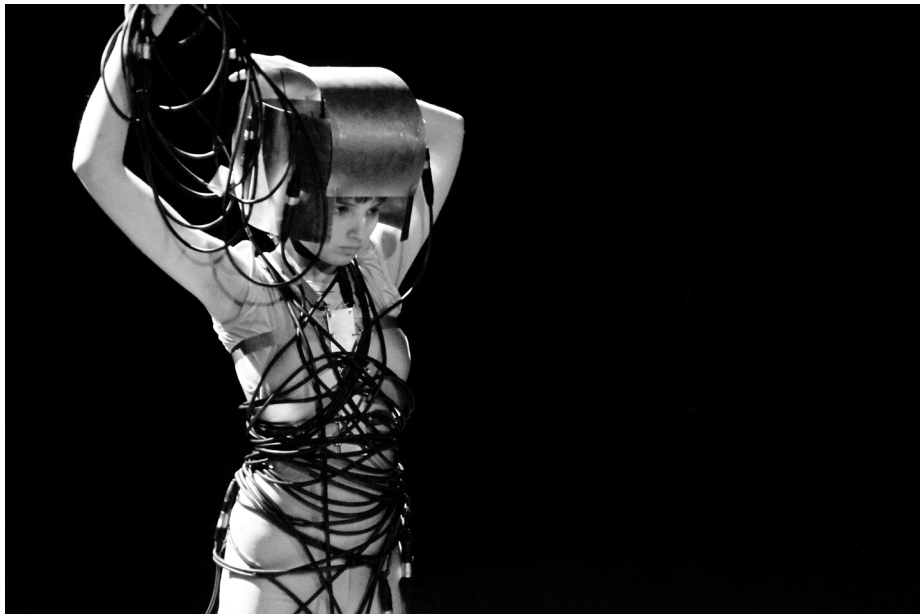New Hampshire,gift of the artist

Pure Flow by Katy Connor
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Selection of **Press Images**

Performance Programme

Flouresence by Phillip Stearns
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Film- & Video Programme

Malraux's Shoes (2012) by Dennis Adams
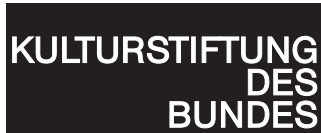© Dennis Adams

The Cloud of Unknowing (2011) by Ho Tzu Nyen
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http://www.flickr.com/photos/transmediale/

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The **Kulturstiftung des Bundes** (German Federal Cultural Foundation) promotes art and culture within the scope of federal responsibility. According to its assignment it promotes contemporary culture, with emphasis on innovative projects with an international orientation and events of cultural institutions with national significance.

The **transmediale**, the largest festival for art and digital culture in Germany, is among the important cultural top events to which the promotion and funding of the Kulturstiftung des Bundes gives planning security for many years.

The Kulturstiftung des Bundes has issues of interest for society as a whole on its agenda and accordingly designs own interdisciplinarily intended projects which especially capture and depict the cultural aspects of these issues. This, for example, includes the change of the idea of man in the context of biotechnological progress or the impact of climate change on the lifestyle of the individual and social practice. As it is oriented internationally, the Kulturstiftung des Bundes takes the transnationality of problematic issues and the globality of their causes as well as the dynamics of development into account.

For its 26th edition, transmediale, Berlin's festival for art and digital culture boldly goes BWPWAP – Back When Pluto Was a Planet. Under this title, the festival will explore the simultaneous displacement and invention that takes place in cultural processes mediated by technology. Typical for the transmediale is the emphasis on media arts.

The Kulturstiftung des Bundes increasingly promotes projects which take the aspect of conveyance and cultural education into account. In this respect, too, the transmediale makes a remarkable contribution with its mainly young audience.

Apart from events of prominent cultural institutions and own programmes, the Kulturstiftung des Bundes promotes, within the scope of application-bound projectfunding, a variety of projects of all categories and with no specific topic set. An interdisciplinarily staffed jury decides twice a year on the applications, which provide an overview of current initiatives and developments within the various cultural scenes.

Kulturprojekte Berlin – Partner of the Federal State of Berlin and the Cultural Life of Berlin

Since 1993, the organisation of the Festival for Art and Digital Culture, transmediale, (known as "Videofest" until 1996) has been organised at the Klosterstrasse headquarters of Kulturprojekte Berlin. Initially, it was run by Berlin-based Kulturveranstaltungs-GmbH, but since 2006, the project's coordination takes place under the roof of Kulturprojekte Berlin. An experienced team is responsible for all the administrative, financial, legal and technical organisation.

Kulturprojekte Berlin is a state-owned, non-profit organisation working for the promotion, networking and dissemination of culture. As an experienced partner of Berlin culture and the federal state of Berlin, the organisation conceives of and organises complex cultural projects and initiatives, assumes responsibility for museum and exhibition services, develops and looks after programmes of cultural education and acts as operator and/or host for legally dependent venues, festivals and networks. Furthermore, the organisation is responsible for the management of the Podewil. Since February 2009, the GRIPS Theatre has been using the facility as a second venue.

This year, the Mayor of Berlin has made Kulturprojekte Berlin responsible for the overall coordination of the Berlin Theme Year 2013 – Diversity Destroyed. The realisation of a Theme Year requires the interplay of various different aspects and areas: from the origination and development of individual event formats, the technical supervision of events, conception and execution of guided tours, visitors' programmes and websites to fundraising and administration. Moreover, Kulturprojekte Berlin continuously occupies itself with issues surrounding dissemination and communication in the context of the arts and cultural industries. The central office of the Berlin Project Fund Cultural Education is also located here.

Each project is supervised by a specific team, thus perfectly combining professional capability and experience, acquired over years of involvement in the Berlin cultural network. The designated investment in establishing cultural networks in Berlin, through the funding of this organisation, is unique within Germany.

PROJECTS 2013 (A SELECTION)

transmediale 2013 BWPWAP – Festival for Art and Digital Culture,
29th January to 3rd February, Haus der Kulturen der Welt

Berlin Theme Year 2013 – Diversity
Berlin during National Socialism
70 Years since Crystal Night / 80 Years since the National Socialist acquisition of power 1933
Over 100 projects, open-air exhibitions with 120 info-columns across the city, a portal exhibition at the Deutsches Historisches Museum, 31st January to 10th November

Long Night of Museums – 16th March 2013 and 31st August 2013

Berlin Art Week – 17th to 22nd September 2013

www.creative-city-berlin.de – **central information portal for culture and creative industries**

www.musumsportal-berlin.de – collective portal of all museums in Berlin