



# PASSION

**PROGRAM** October 20-25, 2018

**The Future of Demonstration** Season 2  
Atelier Augarten, Scherzergasse 1A 1020 Vienna

**EPISODE 1**  
**Supra-Citizenship**  
October 20, 20:00

October 21 18:00 TALK, 20:10 SOUND PERFORMANCE

**EPISODE 2**  
**What Is to Be Done?**  
October 22, 20:00

October 23 18:00 TALK

**EPISODE 3**  
**Making the Black Box Speak**  
October 24, 20:00

October 25 14:00 WORKSHOPS, 18:00 TALK

October 20 - 25 **Bar\*Food\*Sound from 18:00**  
**plus Live-Streams** 20., 22., 24.10. 20:00

## The Future of Demonstration

# PASSION

After VERMÖGEN 2017, season 2 focuses on the leitmotif **PASSION** and explores emancipatory potentials driven by emotion, affect, bonding and engagement in an age of data-driven automation.

**How can interactions of art, society and technology generate new forms of empowerment? And how can models of agency be positioned against a rampant technocapitalism, which increasingly takes over sovereign powers, and its authoritarian derivatives in politics?**

From October 20–25, 2018 artists, researchers, scientists, activists and other experts will come together again to develop new artistic formats and practices in 3 episodes.

We conceive of **demonstration** within the meaning of art as *creating new aesthetic approaches*; of technology as *presenting, improving*; of pedagogy as *explaining, emphasizing*; and of politics as *advocating, standing up for*.

The audience will once again participate in a multifaceted and hybrid mix of installation, performance, film, intervention, workshop and discourse as a realm of experience for boundary transcending artistic experiments.

Each episode is also a film set. Cameras capture the collective activities, the footage is edited live and streamed online as well as broadcasted on the community TV channel OKTO.

SAT 20.10. 20:00 EPISODE 1

# Supra-Citizenship

## PARTICIPANTS

Domingo Castillo  
Femke Herregraven  
Victoria Ivanova  
Aslak Aamot Kjærulff  
Bogna Konior

Jonas Lund  
[NAME]  
Jamilah Sabur  
Axel Stockburger  
Alex Suárez  
Natalia Zuluaga

**Supra-Citizenship** offers a novel framework for migration by bringing together state actors, existing supra-national bodies, digital platforms and the billions of people on the move across our planet.

Citizenship can no longer be maintained by an exclusive contract between the subject and the nation-state. The fragility of this contract is exposed as an increasing number of people are forced to emigrate from areas ravaged by wars, natural disasters and economic strife. Meanwhile, as emphasized by Benjamin Bratton, the author of *The Stack: On Software and Sovereignty* (2016), the emergence of new global actors and forms of utilizing citizenship has charted a global landscape within which digital platforms are increasingly acting like sovereigns that govern over their users while nation-states are increasingly functioning like platforms that offer services to their customer-citizens.

The notion of citizenship that is based on rooted belonging, locality-tied civil participation and fiscal responsibility to one's nation-state has been irredeemably fragmented. On the one hand, citizenship has been financialized as a means of attracting capital and investment while being divorced from fiscal residency through tax breaks, offshores and e-residency for businesses, and on the other hand, it has been splintered by various forms of digital belonging such as participation in online communities.

In such a world defined by flux and complex technological and social relations, it is crucial to let go of that which no longer serves this reality while at the same time not throwing out the baby with the wash water. **Supra-Citizenship** integrates the institutional experience and knowledge of established organizational forms as offered by existing state and supra-national mechanisms with the resources and capabilities of technological platforms, and an updated understanding of human rights for the 21<sup>st</sup> century.

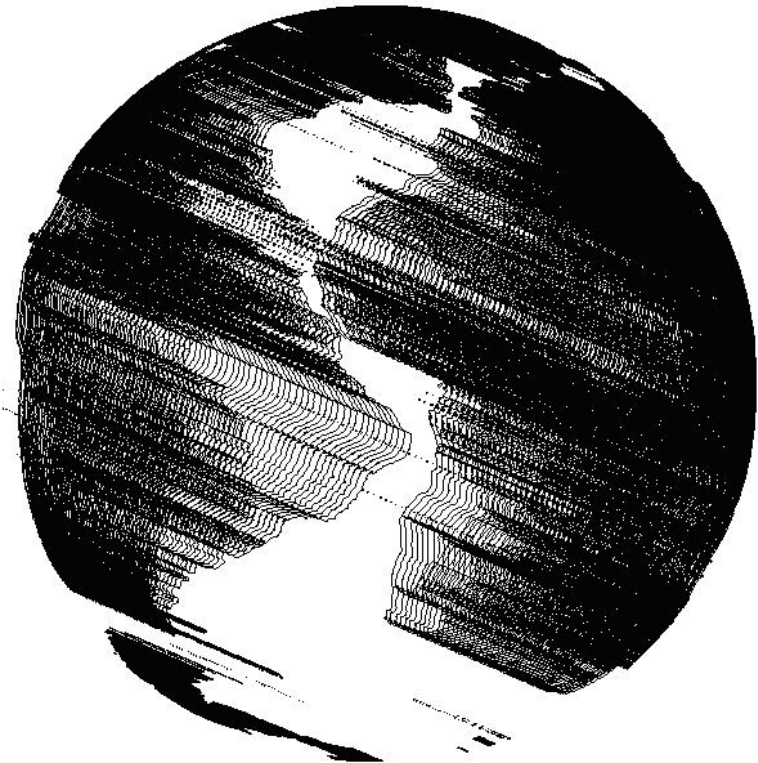
The episode is as a demo of **Supra-Citizenship**. It mobilizes a networked vision for citizenship in service of everybody's right to adapt.

SUN 21.10. PERFORMANCE

20:10 - 21:00

## Cienfuegos

Sound performance by **Alex Suárez**



SUN 21.10. TALK

EPISODE 1

18:00 - 20:00

## Supra-Citizenship: Articulations

Seminar with participation of:

**Domingo Castillo, Femke Herregraven, Victoria Ivanova, Aslak Aamot Kjærulff, Bogna Konior, Jonas Lund, [NAME], Jamilah Sabur, Axel Stockburger, Alex Suárez, Natalia Zuluaga.**


**Supra-Citizenship** offers a framework for understanding citizenship as a networked operational modality that is already being articulated through the changing relationships between state actors, existing supra-national bodies, digital platforms and the billions of people on the move across our planet.

The notion of citizenship that is based on rooted belonging, locality-tied civil participation and fiscal responsibility to one's nation-state is fragmenting. On the one hand, citizenship has been financialised as a means of attracting capital and investment while being divorced from fiscal residency through tax breaks, offshores and e-residency for entrepreneurship. On the other hand, it has been splintered through emergence of digital infrastructures and various forms of digital belonging. As emphasised by Benjamin Bratton, the author of *The Stack: on Software and Sovereignty* (2014), the emergence of new global actors and forms of utilising citizenship has charted a new global landscape within which digital platforms are increasingly acting like sovereigns that govern over user positions while nation-states are increasingly functioning like platforms that offer services to their customer-citizens.

Citizenship cannot be maintained by an exclusive contract between the subject and the nation-state. The fragility of this contract is equally exposed as an increasing number of people are forced to emigrate from areas ravaged by wars, natural disasters and economic strife. The number of people needing to escape the death traps of their birth passports is growing.

How can reimagining the relations that citizenship codifies impact the way that citizenship is operationalised? Does an articulation of networked citizenship signal a horizon beyond the culturally embedded status quo where citizenship is tied to territorial nations?

In this seminar, the contributors invite you to discuss the ideas that contributed to the formation of the first iteration of **Supra-Citizenship** framework by addressing their affordances, limitations and vectors for further prototyping.



PARTICIPANTS

**Cultural Intelligence Collective (CIC):**

A cultural intelligence project  
in collaboration with  
**Critical Art Ensemble (CAE).**

CIC 2018:

**Steve Barnes**  
**Konrad Becker**  
**Laurus Edelbacher**  
**Steven Kurtz**  
**Anastasya Voloshina**  
**Ruth Zimmermann**

Special Guest Appearances:

**Ca.tter**  
**DJ Nigga Fox**  
**Dominique Raffa**  
**Stacey Robinson**  
**Alexander Schelle**

Video Stream:

**Georg Schütz**  
Interpreter:  
**Antonina Marhold**

MON 22.10. 20:00 EPISODE 2

# What Is to Be Done?

Machine codes, directives, and algorithms increasingly infiltrate and compromise the boundaries of the flesh and the horizons of consciousness. They reconfigure and automate once-willful decisions and colonize the imagination in order to guide its visions of the future. In conjunction, a profound erosion of certainty leads to perceived and real existential threats that radically reorganize real and virtual territories, with reactionary regimes making headway.

**What Is to Be Done?** investigates the logic of systems that frame and alter perception and control navigation in mediated worlds. We explore strange scripts that have a life of their own—those that control the gateways through which demented ghosts, nudged to death in digital behavioral experiments, wander at their own peril.

How does one remove the occult protections of systems of control that affect the construction of pathways of thought, personal behavior, and social interaction? What might happen if one refuses to take the paths of least resistance, and instead probe for obscure cognitive spells in a nervous system without end?

This collaborative project analyzes informational structures and their directives in terms of their impact on human agency in social, political, and economic interaction. Using techniques of shared cultural intelligence practices, this initiative explores operative spaces and actionable models of "What Is to Be Done."

Cultural Intelligence Collective (CIC) is a transdisciplinary association exploring collaborative practices that develop and intensify critical cultural intelligence. CIC researches and uncovers hidden network systems in order to reveal their means and methods for colonizing the future. Moreover, the group pursues multidimensional investigations into deep information vectors, using any media necessary to best engage the social, political, and economic implications of digital technology.



WHAT IS TO BE DONE?

Referring to the novel "What is to be done?" published by Nikolai Chernyshevsky in 1863, **замороженная энергия** by Dominique Raffa exposes the emotional dynamic of the leading character Wera Pawlowna in her allegorical dreams. In these dream sequences, a future agrarian utopia is revealed, replete with electric lighting, glass and aluminum, also historically known as "frozen energy".  
Fotos by: Judith Stehlik

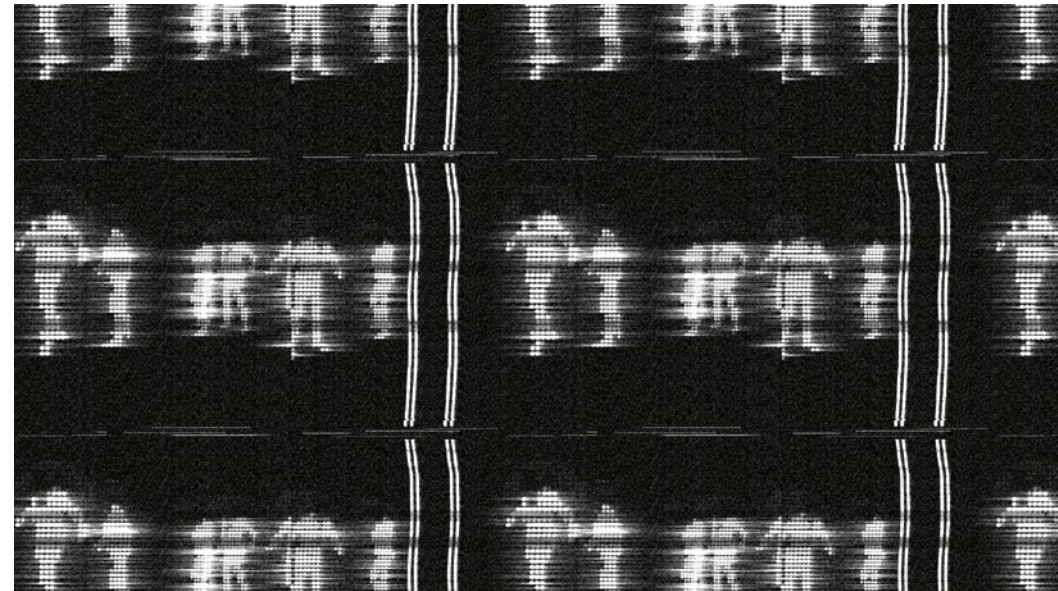
TUE 23.10. TALK

EPISODE 2

18:00 - 19:00

## CIC talk on "What Is to Be Done?"

**Konrad Becker, Critical Art Ensemble, El Iblis Shah and Felix Stalder** discuss ghosts, truth projection and human sacrifice.



WED 24.10. 20:00 EPISODE 3

# Making the Black Box Speak

Towards a renegade aesthetics of resolution

Visibility and knowledge are based on access to information. We usually consider this as either a question of collecting new or examining existing data. However, the term 'black box society' (Frank Pasquale) points to a situation in which data are deliberately concealed: manufacturing information asymmetry – imbalances of power mainly due to misinformation, concealment or fraud – has become an effective tool for gaining competitive advantage across all levels of life. In other words, technocapitalism unleashes a deepening crisis of the body politic.

**Making the Black Box Speak** addresses these issues by focusing on *resolution*. The term's semiotic wealth – ranging from what we can see to what we can know to how we make decisions – evokes an ecology in which all bodies can communicate; but it also reveals how automated control predicts, curtails and exploits common potentials.

Producing *resolution* against the black box is, however, barely accessible to direct action or critique. Therefore, we apply a different strategy: we form alliances with those that make the black box speak from inside. Episode 3 revolves around the precarious and ambivalent figure of the *renegade* – such as a whistleblower or dissident. While the system treats her as a traitor, she is an educator for the public at large: her disclosures constitute crucial intelligence against the social noise of black box asymmetry.

**Making the Black Box Speak** probes forms of resistance (epistemic, social and affective) and solidarity (how to share risks together) that cut through the black box. What is at stake here is deeply performative, material and bodied. The question Episode 3 explores is how we can leverage the rich body of *resolution* to resolve what is disrupted and marginalized.

**Making the Black Box Speak** is a call to move from established critical frameworks of art and other fields of research to the insurrection of *renegade activism*.

## PARTICIPANTS

Haim Bodek  
Sylvia Eckermann  
Maya Indira Ganesh  
Florentina Holzinger  
Volkmar Klien  
Gerald Nestler  
Peng! Collective  
Denis "Jaromil" Roio  
Soulcat E-Phife  
Technopolitics  
UBERMORGEN  
feat. Zenker &  
Stefan Endres

Vocal Ensemble:  
Christine Gnigler  
Lorina Vallaster  
Joachim Rigler

Data Bodies:  
Jon Eckermann  
Elisa Winkler

Special Guest  
Appearance:  
Frank Pasquale

THU 25.10.

TALK

EPISODE 3

NOISE  
IS  
THE MASTER  
OF  
INFORMATION

TECHNOPOLITICS SALON

18:00 - 19:50

**RENEGADE ACTIVISM.**  
**Forms of resistance in the algorithmic condition**

**Frank Pasquale & Denis "Jaromil" Roio**  
**Maya Ganesh & Alistair Alexander**  
**Haim Bodek & Gerald Nestler**

Discussion / Q&A

MODERATION:

**Ina Zwerger**

Ö1 radio journalist and member of Technopolitics working group



Frank Pasquale,  
Author of *THE BLACK BOX SOCIETY. The Secret Algorithms That Control Money and Information*, 2015.  
Video still.



## The 8-day Data Detox Kit

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1  
**Discovery**



5  
**Connecting**



2  
**Everything  
in one place**



6  
**Cleaning up**



3  
**Being social**



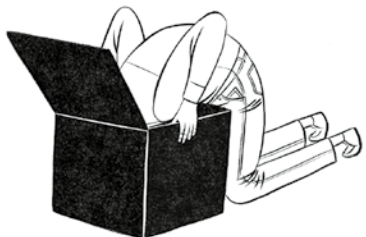
7  
**Who do they  
think you are?**



4  
**Searching  
& surfing**



8  
**Creating a  
new you**




WED 24.10.  EXHIBITION OPENING

18:00

## The Glass Room Experience

### Tactical Technology Collective

Exhibition opening with an introduction by Alistair Alexander  
The exhibition is open from 18:00 - 21:00 on October 24 and 25.

THU 25.10.  WORKSHOPS max 25 people / [RSVP support@theoriesinmind.net](mailto:support@theoriesinmind.net)

Alistair Alexander, Tactical Tech

14:00 - 15:00

## MAKING CHOICES IN YOUR DIGITAL LIFE

Whatsapp, Gmail, Google Search – we use these apps and tools because everyone else does, and because... what else is there? This workshop will enable you to think more critically about the tools you use, what questions you should ask, and why the answers matter. You will also be introduced to some alternative chat apps, email providers, and search tools that allow you more control of your own data.

16:30 - 17:30

## INVESTIGATE YOUR METADATA

We generate metadata all the time – when we send emails, post online, take a picture or even just walk around with our mobile phones in our pockets. This session will explore metadata: what it is, why it is important and how our everyday lives can be predicted by analyzing it.

# PASSION

IDEA & ARTISTIC CONCEPT:

Sylvia Eckermann, Gerald Nestler

ARTISTIC DIRECTORS:

Sylvia Eckermann, Gerald Nestler, Maximilian Thoman

PRODUCTION: Fina Esslinger

ASSISTANCE: Laura Eichenseer, Larissa Mohr

TECHNICAL DIRECTOR: Bela Eckermann

LIGHTING: Tom Barcal, Garry Maurer

STREAMING: Michael Loizenbauer

VIDEO: Thomas Planitzer, Jakob Hütter

AUDIO: Vladi Tchapanov

SOCIAL MEDIA: Rosie Pilz

DRAMATURGY ADVISING: Thomas Jelinek

SUPPORT: Benjamin Dembek, Martin Fricker, Philipp Hoffman, Valentina Hollaus, Johannes Sengelin, Ella Tschuprinskaya, Diana Thun, Josephine Turba, Klara Wanner

SET-UP: Plan B

CATERING: Bettina Hradecsní

INTRO VOICE EPISODES: Anna Mendelssohn

Thanks to our sponsors, supporters and partners.



**We reject the conventional division of art and discourse in the exhibition, the conference and the catalogue. Instead, we focus on formats, materialities and intensities for postdisciplinary artistic practices.**

Art, theory, science, technology and activism are not dissociated realms but vital contributors to the speculative explorations of complex entanglements. The art series aims at redefining terms, transforming processes and transvaluing technological as well as ideological resources by intersecting social, technological, and biological material, epistemes, phenomena and cultures.

**The Future of Demonstration** borrows its format from popular television series. Each season of the art series addresses its leitmotif as if it were through a prism, dividing it into its episodes, once again linking them in various traversing relationships to one another.

The two seasons and their episodes are based on thematic clusters derived from the leitmotifs **VERMÖGEN 2017** and **PASSION 2018**.

Each episode is a platform where art, architecture, film, theory, science and other forms of expertise meet and intersect performatively.

**The episodes are at the same time artistic environment, installation setting, performance space, film set, workshop and discursive gathering.**

Each episode evolves from a series of conversations, interventions and discourses on art, technology, media, philosophy, politics, ecology, economy, the sciences and other fields in relation to the leitmotif. In addition to these internal conversations, we support the exchange between the collectives to generate synergies between the episodes.

A live-stream/broadcast accompanies each episode's evening event. Each film is developed and produced by a film/video artist in collaboration with the episode team, film professionals and OKTO TV, a Vienna-based non-profit community TV station. For the time after the art series, OKTO TV provides a video channel to showcase the films – instead of a conventional form of documentation, **The Future of Demonstration** lives on as a web series.

# PASSION

The leitmotif of season 2, **PASSION**, builds on and expands the leitmotif of season 1. After engaging with **VERMÖGEN** and a new artistic culture in 2017, we are exploring what **PASSION** can and achieve in a (bio)technopolitical age in which the scales of ecology, society and class are radically transformed.

According to Immanuel Kant, *Vermögen* is based on cognition, the feeling of pleasure and displeasure and the capacity to desire. In this way, we view **PASSION** as an emphatic *Vermögen* that can reproduce itself. If *Vermögen* is “interiorized culture” (Pierre Bourdieu) then to question power implies exploring how **PASSION** can transform cultural capital towards *Vermögen* as common wealth.

Here, the immanent qualities of **PASSION** play a vital role. As an active force brimming with diversity and heterogeneity, it opens passages for reorienting ego-centricity and thus the core of the capitalist appreciation regime. **PASSION**, we argue, is a potential catalyst in metamorphosing the regime of self-interest into a desire for embracing communicative participation in hybrid entanglements.

Imagination links us to others including non-humans: our capacity to see ourselves in others, to imagine ourselves as others, to reinvent ourselves by becoming other. Against the backdrop of a (bio)technologically transformed life-world, in which “self” and “other” will be shaped in ever more complex and interwoven differentiations, such emancipatory magic emerges as a medium, a nutrient solution for all those who embrace the risk of being other: **PASSION** for alterity that recognizes and adapts bodies and minds to one another might become the epitome of future *Vermögen*.

But exploring such a utopian premise first implies a close examination of the status quo. The crises that involve humans and non-humans, cultures and natures, are ever more engulfing. Information asymmetry – a term that amounts to division, enclosure, segregation and fraud – reigns corporate and political networks. A massive divide cuts across the informational matrix:

knowledge – or, with Kant, “cognition” – succumbs to a proprietary right for leveraging power in hypercompetitive and volatile environments. In our derivative condition, noise is the master of information.

Season 2 counters these schemes by exploring opportunities and occasions that support the rise of new forms of insurrection, both on a collective level and in the sphere of individual agency. What we conceive of as renegade activism is an agency that stands against injustice both in one’s vicinity and on a systemic level; that manifests by acts of civil courage, whistleblowing and other forms of resistance; and that appears, amongst others, in forums that encourage “speaking up,” in tactics that “make the black box speak,” and in new infrastructures that subvert the hegemonic order.

**The Future of Demonstration** attempts to reorient the precarious state of being at risk – the pure negativity of neoliberal self-interest – by embracing and sharing risk together. Thus, it reconceives solidarity in the sense of multiple forms of emphatic *Vermögen* that emerge vis-a-vis and against the different forms of injustice. The question that arises here is whether **PASSION** can manifest, exceed and subvert the derivative economy of relationships that conditions the future-at-present by quantified and automated expectations of risk and return?

What would relationships look like that embrace non-human **PASSION**, allowing us to feel and act along with it? And how can non-human others co-create as mediators, moderators and producers, instead of serving antiquated power fantasies in politics and the economy?

**Season 2: PASSION** challenges and opposes the powers to be by engaging in imaginations and conceptions that are saturated with a concrete utopia: that passionate dedication can realize a commonality in which *Vermögen* corresponds to “the absolute wealth of potentiality” (Whitehead).

## Supra-Citizenship

**DOMINGO CASTILLO** is alive and often exhibits artwork and films. In 2010, he co-founded the end / SPRING BREAK, a nomadic artist-run project space in Miami, FL with Patricia Margarita Hernandez and with major contributions by Cristina Farah and Kathryn Marks. In 2013, he co-founded the gallery Noguchi Breton (F.K.A. Guccivuitton and Versace Versace) with Loriel Beltran and Aramis Gutierrez, in 2015 they were joined by Jonathan Gonzalez and together co-founded the design agency Giovanni Beltran. In 2016, Domingo co-founded *Public Displays of Professionalism* (PDP), a transdisciplinary think tank, with Patricia Margarita Hernandez, and Natalia Zuluaga.

**FEMKE HERREGRAVEN** is an artist who explores the new material base, geographies and value systems that contemporary financial technologies and infrastructures carve out. Her ongoing investigations zoom in on the relationship between financial value, geological instability, biological and technological self-organizing systems. Her works exist both digitally and as drawings, prints, sculptures, games, video and installations. Selected projects include *Durational Monochrome* (2017), *Seismic Parallax* (2017) and *Liquid Citizenship* (2015-2018).

**VICTORIA IVANOVA** is a curator, writer and consultant living in London. Her core focus is on systemic and infrastructural conditions that shape socio-economic, political and institutional realities. To this extent, Victoria develops (i.e. researches, writes about, curates programmes, does public talks and consults on) innovative approaches to policy, finance and rights in the sphere of contemporary art and beyond.

**ASLAK AAMOT KJAERULFF** is a researcher and curator based in Copenhagen. The core trajectories of his practice are to explore how emerging organizational forms create capacities for engaging in systemic problems, and trace how concepts and ideas travel across cultures and disciplines. He co-founded Diakron, a studio for transdisciplinary research and practice, and is currently developing Primer, an art-based r&d platform housed in the context of Aquaporin, a global water technology company. Aslak holds a PhD degree in mobilities research and action research from Roskilde University.

**BOGNA KONIOR** is a media and culture scholar and a writer. Her work in media cultures and the Anthropocene is published in *Transformations: Journal of Media and Culture* and forthcoming in *PostMemés* from Punctum Press. Her collaborative work exploring theory in the Anthropocene has been exhibited internationally, including at Tuning Speculations in Toronto and First Draft in Sydney. She holds a BA in Film Studies, a RMA in Media Studies and a PhD in Cultural Analysis. In 2016, she was a visiting researcher in Media and Culture at the ICON Center for the Humanities, University of Utrecht. Currently, she is a postdoctoral fellow at the Research Institute for Cultural Techniques and Media Philosophy at the Bauhaus-Universität Weimar. Bogna is the editor of Oraxiom: *A Journal of Non-Philosophy*.

**JONAS LUND** is an artist whose work critically reflects on contemporary networked systems and power structures. Lund employs a wide variety of media, combining software-based works with performance, installation, video, photography and sculptures – works that have an underlying foundation in writing code. Selected projects include *Jonas Lund Token* (2018), *Operation Earnest Voice* (2018) and *Fair Warning* (2016).

**[NAME]** is a Miami-based, non-profit press and cultural office founded in 2008.

**JAMILAH SABUR** works across various disciplines including performance, video, and installation. Sabur was born in Saint Andrew Parish, Jamaica, and received her MFA in Visual Arts from University of California, San Diego, in 2014 and her BFA from Maryland Institute College of Art in Interdisciplinary Sculpture in 2009. She is interested in embodied cognition, social mimicry, dissonance, ritual, and the uncanny. Recent exhibition and screening venues include Pérez Art Museum and Frost Art Museum, both Miami, USA; ICA London, GB; The 39th International Festival of New Latin American Cinema, Havana, Cuba; (S8) Mostra de Cinema Periférico, A Coruña, Galicia, Spain; Busan Corner Theater, Busan, South Korea. Sabur lives and works in Miami, USA.

**AXEL STOCKBURGER** is an artist and theorist who lives and works in Vienna. He has initiated the independent art television channel TIV in Vienna in 1998 and collaborated on international projects with the London based media art group D-Fuse (2000-2004). At present he works as Associate Professor in the Department for Art and Digital Media at the Academy of Fine Arts in Vienna.

**ALEX SUÁREZ** is a musician who lives and works in New York City. Recording under the name Cienfuegos, Suárez is interested in the interpolation of traditional Latin-American rhythm into modernized post-industrial compositions, and the dynamics between identity and sovereignty. He has released multiple LPs on labels such as L.I.E.S. Records, Bank Records, and Primitive Languages, and has toured America and Europe extensively.

**NATALIA ZULUAGA** is a curator and researcher based in Miami. Most recently she was the Artistic Director of Art/Center South Florida, where she developed a range of curatorial initiatives that amplified connections between contemporary art and other fields. Since 2014 she has co-run [NAME] Publications, a non-profit press and cultural office. In addition, she is the co-founder of Public Displays of Professionalism, a research platform developed alongside curators Domingo Castillo and Patricia M. Hernández.

## What Is to Be Done?

**CULTURAL INTELLIGENCE COLLECTIVE (CIC)** is a transdisciplinary association exploring collaborative practices that develop and intensify critical cultural intelligence. CIC researches and uncovers hidden network systems in order to reveal their means and methods for colonizing the future. Moreover, the group pursues multidimensional investigations into deep information vectors, using any media necessary to best engage the social, political, and economic implications of digital technology.

CIC 2018: Steve Barnes, Konrad Becker, Laurus Edelbacher, Steven Kurtz, Anastasya Voloshina, Ruth Zimmermann. [culturalintelligence.zone](http://culturalintelligence.zone)

### Special Appearances:

**DJ NIGGA FOX**, born in Angola, ventured into electronic sound production in 2006. He was a driving force in a thrilling form of African-inspired electronic dance music that has been brewing in Lisbon's ghettoized housing projects. By now his live performances of futuristic African rhythms and Afro house include thunderous shows at many international clubs and festivals. DJ Nigga Fox has been praised for his shapeshifting "meticulous, otherworldly sound" and an avant-dance spirit, "so bizarre and delirious as almost intimidating, yet liberating exuberant."

**DOMINIQUE RAFFA** founded the label R!, Intense Designs for Intense Times, that transforms conceptual thought to wearable textile with a rebellious no-nonsense attitude. Her pieces and module systems combine futuristic thought with classic elegance and urban street glamour. The design work of R! examines materials and research results are modelled on the carriers. Mysterious and unruly objects that stimulate thinking and doing, her current performance "Frozen Energy" refers to Nikolai Chernyshevskys historic novel "What is to be done".

**STACEY ROBINSON** is a key artist in the American Afrofuturist movement and an assistant professor of graphic design at the University of Illinois. His work explores Black Utopias as decolonized spaces of peace through the consideration of affluent, self-sustaining Black communities juxtaposed with artistic documentation of Black protest movements.

In his startling performances, mentalist and hypnotist **ALEXANDER SCHELLE** questions the inexplicable and transgresses the boundaries of reality. His long-time interest in the psyche and its expression in the idiosyncrasies of individuals has prepared him to "read" humans and to master hypnosis. In his seminars and programs, he helps participants to explore and address the subconscious and to understand how reality can be ideationally constructed. He appears to possess supernatural powers, but in fact only uses his powers of observation in conjunction with his keen understanding of psychological and physiological processes. His most recent full-length program is called "Brainwashing".

Music program: **CATTER** also known as "55.rnd" and Catarina Pratter, devoted herself to the production of electronic music since 1996 with numerous releases and live appearances. She found an ideal partner for her project in Martin Stepanek, mstep, and their mutual project is called 55orondy.

Video stream: **GEORG SCHÜTZ** works as a media artist outside of the classical art forms and reception in museums or galleries. He seeks friction and authenticity in public spaces for his performative and installation works and addresses conflicts between private and public. As a medium he uses video, modified consumer electronics, various open source software and himself. His work has taken him to London, Norway, Russia, the USA and Beijing, now Georg lives and works in Cologne and Vienna.

### Day 2: CIC talk on "What Is to Be Done?"

**KONRAD BECKER** has been active as an interdisciplinary researcher, artist, author, composer as well as curator, producer and organizer. He developed World-Information.net and was co-founder of "Public Netbase" (1994-2006), initiating many international conferences, exhibitions and projects at the interface of culture and technology. Since the late 70s he published numerous audiovisual productions, articles and books in several languages.

**CRITICAL ART ENSEMBLE** is an award winning collective of artists of various specializations, including digital imaging and web design, wetware, film/video, photography, text art, and performance. Formed in 1987, CAE's focus has been on the exploration of the intersections between art, critical theory, technology, and political activism. It has been invited to exhibit and perform in many of the world's leading cultural institutions— including The Whitney Museum and The New Museum in NYC; The Corcoran Museum in Washington D.C.; The ICA, London; Schirn Kunsthalle, Frankfurt; Musée d'Art Moderne de la Ville de Paris; The London Museum of Natural History; and many more.

**EL IBLIS SHAH** is a Philosopher at the University of Aden and chair of the "Conference on Classification and Violence" on the politics of code and machines. El Iblis Shah's research on control and deception technologies focuses on encoding belief in symbolic representations of human sacrifice and investigates the infosphere of the planet for the return of invisible forces beyond reason. He is the author "The Book of Half-Truth" and of "Cannibalistic Capitalism and Alien Algorithms" on the rise of a new cult based on infectious secret formulas and rule of terror.

**FELIX STALDER** is a professor for Digital Culture at the Zurich University of the Arts, a senior researcher at the World Information Institute in Vienna and a moderator of <nettime>. His work focuses on the intersection of cultural, political and technological dynamics, in particular on new modes of commons-based production, control society, copyright and transformation of subjectivity. Among his recent publications are "Digital Solidarity" (PML & Mute 2014) and "The Digital Condition" (Polity Press, 2018).

## Making the Black Box Speak

**HAIM BODEK** is a Managing Principal of Decimus Capital Markets, LLC, a tactical consulting and strategic advisory firm focused on high frequency trading and U.S. equities market structure. He was formerly a founder and Chief Executive Officer of Trading Machines LLC, an independent high frequency options trading firm. As an electronic trading executive and algorithmic trading strategist with two decades of experience in the automated trading space, he had worked for Hull Trading and Goldman Sachs before he became Managing Director and Joint Global Head of Electronic Volatility Trading at UBS. Haim is known as a whistleblower who brought attention to several questionable practices of high-frequency traders and trading venues. His contributions have influenced the ongoing public policy debate and the rapidly changing landscape for regulatory, enforcement, and litigation issues. His expertise features prominently in bestselling books like *Dark Pools* (Scott Patterson, 2010) or *Flash Boys* (Michael Lewis, 2014) as well as documentaries like *The Wall Street Code* (Marije Meerman, 2013).

**SYLVIA ECKERMANN** is an artist based in Vienna (AT). Her work focuses on a discursive engagement with form and media that culminates in critical artistic reflections on our entanglement as individuals in current socio-economic situations. She works with various media including digital and physical environments, installations, videos, objects, and sculptures. Sylvia is the first recipient of the City of Vienna Award for Media Art (2014) and was awarded the Austrian State Prize for Media Art (2018).

**MAYA GANESH** is a technology researcher, speaker and writer who works with industry, arts and culture organisations, academia and NGOs. She has two Masters degrees and is a doctoral candidate at Leuphana University, Lüneburg, Germany, where she is also a 2018 Fellow at the Media Cultures of Computer Simulation (MECS) Lab. Her PhD research examines autonomy and AI as socio-technical phenomena. Her other research interests include: design and ethics; gender, technology and human rights; fin-tech; post-humanism and human-non human relationships. Maya has worked with Tactical Technology Collective, Point of View Bombay, UNICEF India, and the APC Women's Rights Program. She tweets @mayameme and lives in Berlin.

**FLORENTINA HOLZINGER** studied choreography at the School for New Dance Development (SNDD), the Amsterdamse Hogeschool voor de Kunsten. Her Diploma solo work "Silk" was awarded the Prix Jardin d'Europe at the ImPulsTanz Festival 2012. She collaborated with Vincent Riebeek for a trilogy of pieces, *Kein Applaus für Scheiße, Spirit, and Wellness* (2011-2013). Her second solo work premiered in 2015 – *Recovery* is an experimental consideration on a traumatic stage accident she had suffered and critically explores various kinds of female representation as well as the potential of female corporality. Subsequently, she started pursuing martial arts as a way to train for a life as an artist. Florentina is also a co-author and performer in the web series *Body and Freedom*, initiated by the Berliner Festspiele in 2016. In her latest work, *Apollon Musagète* (2017), the Viennese choreographer hacks George Balanchine's eponymous gem of a ballet (1928). In alliance with half a dozen heroic naked muses, and brimming with irony, she mixes dance, performance and theatrical orgy.

In **ALDO GIANNOTTI**'s artistic practice, drawing plays a central role as an excellent tool for the communication of socio-architectural concepts. This strategy allows Aldo to deal with a wide range of complex issues from cultural identities to kinship structures, from the distribution of power relations within a given society to the precarious balance of data and financial systems and of the art world itself. His drawings are often used as handling instructions to delimit the extent of performative actions, in which the artist as well as his audience take part. The results of his performative investigations are presented in a variety of media such as photography, video, installation and sculpture. His work has been shown in places such as Albertina, Vienna; Kunsthalle Wien; Lentos Museum, Linz; Kunsthaus Graz; Museion, Bozen; Kunstraum Niederösterreich, Vienna; Museum der Moderne, Salzburg; Künstlerhaus Dortmund.

**VOLKMAR KLIE** spent his childhood engulfed in Vienna's rich musical life with all its glorious traditions and ingrained rituals. Working from this background, Volkmar today strives to extend traditional practices of composing, producing and listening far beyond the established settings of concert music. He works in various areas of the audible and occasionally inaudible arts navigating the manifold links in-between the different modes of human perception, the spheres of presentation and the roles these play in the communal generation of meaning. Volkmar is a professor for composition and director of the institute for composition conducting and computer music at the Anton Bruckner University in Linz, Austria.

**GERALD NESTLER** is an artist and author who explores the "derivative condition" of social relations and its models, technologies, processes, and narratives. In his artistic practice he combines forms of discourse and conversation with video, installation, performance, graphics, sound and speech. His work has been shown internationally and he has also lectured and published widely, such as in *Forensis. The Architecture of Public Truth* (ed. by Forensic Architecture, Sternberg Press, 2014) the *Finance and Society* special issue on Art and Finance (ed. with Suhail Malik, 2016) and an essay in the *Routledge Handbook to Critical Finance Studies* (with Victoria Ivanova, forthcoming). Gerald holds a PhD from the Centre for Research Architecture, Goldsmiths, University of London.

**THE PENG COLLECTIVE** is a group of culture jamming activists based in Berlin. Through actions of tactical media, the Peng Collective wants to inspire other activists and civil society organizations to be more courageous in their campaigning methods. "Let's learn from our enemies," one of their members says in an interview. "If you look at the economics of corporations, their state of mind is: 'let's look at every possible gray area of laws and use them.' And NGOs just don't do that." Peng! cooperated with the Yes Men and Pussy Riot, amongst others, and was part of the Berlin Biennale in 2016.

**GENIS "JAROMIL" ROIO** is CTO and co-founder of the Dyne.org think & do tank. Established in 1999 and based in Amsterdam, Dyne.org is home to a community of digital artists, critical makers and free software developers with a strong focus on cryptography, peer to peer networks, decentralization and blockchain technologies. Jaromil received the Vilém Flusser Award at Transmediale (Berlin, 2009). He led the R&D department of the Netherlands Media art Institute (Montevideo/TBA) for 6 years and is a fellow of Waag Society (Amsterdam). He is included in the "Purpose Economy" list of top 100 social entrepreneurs in EU (2014) and the "40 under 40" European young leaders program. Among the most recent projects he is involved in are D-CENT, the DECODE project, Devuan, Freecoin and Dowse (ISOC NL Innovation prize 2016 special mention).

**SOULCAT E-PHIFE** is a Dominican-born rap artist, producer and DJ living in Vienna, Austria. She received international acclaim in 2011 when DJ Rahdu featured her debut Hip Hop EP „Word up Soul“ on „bamalovesoul“ (Alabama) with the review: „this sounds like Erykah Badu and Bahamadia having a love-child together!“ Her influences are jazzy New York style beats, conscious rap lyrics and funky basslines that emphasize the soulful boom-bap feeling – a must for all 90ies Hip Hop fans, especially if one’s affinity to female emcees & lyricists on the mic! In 2013 Soulcat became a member of the Los Angeles-based OGT (Organized Threat) collective founded by rapper Poetic Death (Chad Marshall), which mothers other internationally acclaimed female Hip Hop artists like Gavlyn (Broken Complex) or Yarah Bravo (Ninja tune/Duzz Down San), with whom Soulcat collaborated on the track „For the moment,“ produced by Figub Brazlevic (Berlin/Sichtexot). Feature tracks with Planet Asia, New York’s Sean Smoovth, J Mega the God, DJ Grazzhoppa (True Masters), Sofa Surfers, Toni L and the Funkverteidigers, and Sendemast, among others.

**MAXIMILIAN THOMAN** lives and studies in Innsbruck and Vienna. He heads the media arts association mkt – Büro für intermedialen Kommunikationstransfer and is a member of the managing committee of p.m.k – platform mobile cultural initiatives. Besides his curatorial practice in exhibition projects and lecture series he is an editorial board member of the online journal *continent*.

**UBERMORGEN** was founded in 1995 by livzlx and Hans Bernhard. Their research-based practice is driven by a desire to satisfy their own curiosity, without the constraints of having a defined political agenda or preconceived beliefs. Their open-ended investigations focus on the concept of corporate and governmental authority, power structures, and institutional and individual responsibility. The material they source and sample is eventually used to infiltrate, or hack the net and mass media; even a press release becomes a ‘media-hack’, an opportunity to let loose a contentious issue into the world. Once in circulation, it is manipulated and moulded by different agents, constantly evolving and adapting to this journey becoming installations, videos, websites, actions, pixel paintings and photographs, often involving unaware audiences in the process.

Special Appearance:

**FRANK PASQUALE** is an expert on the law of artificial intelligence, algorithms and machine learning. He is the author of *The Black Box Society* (2015) in which he develops a social theory of reputation, search and finance, and offers reforms to improve the information economy. He is a leader of the global movement for “algorithmic accountability” and has developed legal analyses of barriers to, and opportunities for, regulation of internet platforms as well as of algorithmic ranking, scoring, and sorting systems, including credit scoring. His work has contributed to improvements in the valuation of intellectual property. Frank has been a Visiting Fellow at Princeton’s Center for Information Technology, Cambridge’s Center for Research in Arts, Social Sciences, and Humanities, and National Taiwan University. He is an affiliate fellow at Yale’s Information Society Project and Vermont Law School’s New Economy Law Center. He has been a Visiting Professor at Yale Law School and Cardozo Law School. He is a professor of law at the University of Maryland.

Vocal Ensemble: **CHRISTINE GNIGLER, LORINA VALLASTER, JOACHIM RIGLER**

Data Bodies: **JON ECKERMAN, ELISA WINKLER**

Day 2: Discourse

**TECHNOPOLITICS RESEARCH GROUP** is an independent, postdisciplinary platform of artists, journalists, researchers, designers and developers who jointly develop innovative formats at the intersection of art, research, science, and pedagogy. Technopolitics was launched as an online discussion group by Armin Medosch and Brian Holmes in 2009 and was set up in Vienna in 2011 as a circle that meets regularly for talks and discussions. Since 2014, Technopolitics also produces interdisciplinary conferences and artistic research projects internationally, such as *Tracing Information Society - A Timeline*. A common objective is the investigation of large-scale historical processes structured by technoeconomic paradigms from a critical, explorative standpoint. These processes are then connected to the cultural forms of the respective historical moment and place including the participants’ own work.

Special Program: Oct 24-25

**THE GLASS ROOM EXPERIENCE**

Exhibition and workshops (conducted by Alistair Alexander)

**THE TACTICAL TECHNOLOGY COLLECTIVE** is a Berlin-based non-profit organisation working at the intersection of technology, human rights and civil liberties. Tactical Tech provides trainings, conducts research and creates cultural interventions that contribute to the wider socio-political debate around digital security, privacy and the ethics of data.

**ALISTAIR ALEXANDER** is Director of Publishing and Production at Tactical Tech and has worked with a range of NGOs in health, human rights and global justice to lead the development of websites, interactive tools and multimedia projects. He has also worked as a freelance journalist, being one of the first reporters to cover China’s internet repression in 2002 as well as the first World Summit on the Information Society (WSIS) in 2003. Over the past 15 years Alistair has also been actively involved with as many activist groups and campaigns as will have him. He helped organise the Iraq anti-war march in London in 2003 of over 1 million people. He has worked with Climate Camp, the Campaign for John Charles de Menezes, UkUncut and the Open Rights Group.

Intro Voice Episodes: **ANNA MENDELSSOHN** studied acting in the UK. She is a member of the Vienna based theatre company toxic dreams (since 2004) and has performed in over 20 of their productions. She has also worked with numerous other directors and choreographers. Her own works include *Cry Me A River* (2010), which received the actor’s prize at the Impulse Festival 2011 and the Jury prize and the Coproduction prize at Arena Festival 2010; *The Rise and Fall* (2011); *WHAT ?* (2013); *Here and Now* (2013); *Ein Herbst, eine Jugend* (2014); *Frozen Eggs - Feminism and the Bauchgefühl* (2015); *Nietzsche and I* (2015) and *Amazon – River Deep* (2016).

**EPISODE 1 Supra-Citizenship****SAT 20.10. 20:00**

Domingo Castillo, Femke Herregraven, Victoria Ivanova, Aslak Aamot Kjærulff, Bogna Konior, Jonas Lund, [NAME], Jamilah Sabur, Axel Stockburger, Alex Suárez, Natalia Zuluaga.

**EPISODE 2 What Is to Be Done?****MON 22.10. 20:00**

Cultural Intelligence Collective (CIC): A Cultural Intelligence Project in cooperation with Critical Art Ensemble (CAE). CIC 2018: Steve Barnes, Konrad Becker, Laurus Edelbacher, Steven Kurtz, Anastasya Voloshina, Ruth Zimmermann. Special Guest Appearances: DJ Nigga Fox, Dominique Raffa, Stacey Robinson, Alexander Schelle. Video Stream: Georg Schütz. Interpreter: Antonina Marhold.

**EPISODE 3 Making the Black Box Speak****WED 24.10. 20:00**

Haim Bodek, Sylvia Eckermann, Maya Ganesh, Aldo Giannotti, Florentina Holzinger, Volkmar Klien, Gerald Nestler, Peng! Collective, Denis "Jaromil" Roio, Soulcat E-Phife, Technopolitics research group, UBERMORGEN (featuring Zenker and Stefan Endres). Vocal Ensemble: Christine Gnigler, Lorina Vallaster, Joachim Rigler. Data Bodies: Jon Eckermann, Elisa Winkler. Special Guest Appearance: Frank Pasquale.

**EXHIBITION****24. - 25.10. 18:00 - 21:00**

**The Glass Room Experience**  
by the Tactical Technology Collective, Berlin  
Opening: 24.10. 18:00

**LIGHT INSTALLATION****19. - 25.10. 20:00 - 00:00**

**Escalator** by Sylvia Eckermann  
Uniqa Tower, Untere Donaustrasse 21, Wien 2

**TALK****SUN 21.10. 18:00 - 20:00****Supra-Citizenship: Articulations**

Domingo Castillo, Femke Herregraven, Victoria Ivanova, Aslak Aamot Kjærulff, Bogna Konior, Jonas Lund, [NAME], Jamilah Sabur, Axel Stockburger, Alex Suárez, Natalia Zuluaga.

**20:10 - 21:00**

**CIENFUEGOS PERFORMANCE** by Alex Suárez

**TALK****TUE 23.10. 18:00 - 19:00****CIC TALK ON "What Is to Be Done?"**

Konrad Becker, Critical Art Ensemble, El Iblis Shah and Felix Stalder discuss ghosts, truth projection and human sacrifice.

**WORKSHOP The Glass Room Experience****THU 25.10. 14:00 - 15:00****Making Choices in your Digital Life****16:30 - 17:30**

**Investigating Metadata** by Alistair Alexander, Tactical Tech

**TALK****18:00 - 19:50****RENEGADE ACTIVISM.****Forms of resistance in the algorithmic condition**

Frank Pasquale & Denis "Jaromil" Roio  
Maya Ganesh & Alistair Alexander  
Haim Bodek & Gerald Nestler  
MODERATION: Ina Zwerger

**20:00 - 21:00****CLOSING EVENT Instant Analysis**

A conversation between participants of all 3 episodes and the audience.

MODERATION: Gerald Straub, Maximilian Thoman





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## Kunstversicherung

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