

Through the generous support of Goethe Institut – Toronto and the Canada Council for the Arts, Intervene Design was able to conduct a 10-day engagement in Berlin, Germany from January 27, 2020 to February 5, 2020. In addition to full participation in transmediale and CTM, Intervene founder Jerrold McGrath explored partnership opportunities with the BMW Foundation, ZK/U, artist Caroline Sindere, Künstlerhaus Bethanien, artist Jörg Reckhenrich, STATE Studio, AI ethicist Lorena Jaume-Palasi, Steffen Stauber + Create Meaning Co-Creation Space, artist Baruch Galao, and the Stiftung Neue Verantwortung (SNV).



A lengthy appendix provides a summary of the events and organizations encountered during the visit. A 3-page summary offers a distillation of impressions and opportunities and a specific direction to explore for German-Canadian cultural exchange in the field of art and artificial intelligence. COVID-19 is necessarily restructuring international exchange. However, opportunities can and should be supported to encourage learning and exchange between Germany and Canada and specifically between the cultural AI communities in Berlin and Toronto.

The focus of the visit was to explore opportunities for shared learning between Canadian arts organizations and activities in Berlin with a focus on the intersections of equity, artificial intelligence, and cultural production. Key themes are summarized in order to preface a

recommendation for a structured exchange centered on equity, art, and machine learning.

Platforms are Ominous

A recurring theme across conversations and events over the 10-day visit was a profound anxiety about how both material and digital platforms are changing under the pressures of capitalism. Whether discussing the structures of populism (BMW Foundation), the internet (transmediale), artificial intelligence (all), urban design (ZK/U), or the environment (STATE), institutions were positioning their advocacy and work in opposition to the ossification of moral positions perceived as harmful. The general public seemed to have a greater awareness and understanding of issues of infrastructure that barely register in Canadian political life. Professions of hopelessness were frequent. There was a near-universal desire to resist the dehumanizing of platforms.

Problem meets Practice

Unfortunately, the calls to resist dehumanizing platforms were not matched by references or examples of contemporary practices to deliver on this commitment (with the exception of ZK/U). In fact, many argued for the futility of doing art in these times. Furthermore, few offered contemporary models of effective resistance. This is likely a product of the events and conversations undertaken, but the distance between theory and practice was pronounced. Calls to nostalgia shaped discussion in the form of remembrances of better days rather than aspirations to better futures. Artworks at both transmediale and CTM tended toward the didactic and were rooted in a specific and shared moral position about the threats of capitalist excess and the inevitability of surveillance.

Performances of Equity

Questions and conversations around equity and intersectionality were common. Events were clearly acknowledging a history of exclusion and choices were made to convene diverse speakers and presenters. These efforts often felt hesitant or partial. For example, at transmediale, traditionally excluded communities were often represented in the role of “respondents”. Talks were given, often by white men or women, and then a more diverse panel of respondents would offer their thoughts. Event sections were opened by a more diverse community of creators but the centrality of historically privileged positions and identities was evident. Art pieces were drawn globally but the creators were generally not present to discuss the work. Interpretation was turned over to the audience. Relatedly, audiences rarely reflected the efforts at diversity presented on stage. This was true of CTM, transmediale and BMW Foundation events equally. The BMW Foundation hosted an evening event which centered on the presentation of works by racialized visual artists based in Berlin. The audience, drawn from the BMW Foundation’s Responsible Leaders Network, were societal leaders addressing the United Nation’s Sustainable Development Goals. The artists were majority racialized while the attendees were overwhelmingly not. While the language of equity was consistent and strongly held, the practice of designing spaces to support these normative positions was less well developed.

Empty Spaces

Berlin offers an incredible array of spaces for the creation and presentation of cultural works.



Many of these spaces felt empty and under-used. Galleries, theatres, cultural centres hosted events but were sparsely activated or inhabited for much of the time. As an outsider, I was struck by the potential in these spaces and the density of interactions they might support. Perhaps residents of Berlin have grown accustomed to the numerous cultural spaces available to them. As a resident of Toronto where access to cultural spaces seems to be decreasing consistently, I was deeply envious of the opportunities on hand and confused by the lack of intentionality in leveraging them.

Summary

These are impressions drawn from a short visit of 10 days situated in a very specific set of events and conversations. They are offered as a snapshot and initial interpretations of a moment in time. The thrust of the experience was directed toward exploring intersections of art and artificial intelligence and not the cultural ecology broadly. However, these ideas are shared to justify the recommendations that follow.

What was most evident was the incredible opportunity for long-term exchanges around emerging practices in artificial intelligence and culture. Diversifying the ontological assumptions that inform the development of AI practices would serve to enrich both Berlin-based and Canadian creators. Berlin's cultural producers are operating from a much more sophisticated base level of understanding of the implications of AI on society. However, the concepts that inform dialogue draw on the same assumptions and theory across the fields of art, policy, ethics, and activism. Regardless of the event or the presenter, similar assumptions about surveillance capitalism, institutionalized control, and the failure of the promise of the internet were echoed. Canadian creators are just starting to wake up to the potential implications of algorithmic technologies but are already demonstrating a capacity to entangle

Indigenous and diasporic approaches in a practice of response.

What follows is a sketch of a potential path for the Goethe Institut - Toronto to pursue that responds not only to the different capacities of the two communities but also the implications of COVID-19 on equity and AI. Efforts at digital and virtual connection can later be augmented by long-term residency exchanges as practitioners and theorists explore the opportunities and dangers of increased surveillance and automation.

Since returning from Berlin, I have been contacted by both Canadian and international bodies seeking to better understand the intersections of equity, AI, and culture in response to accelerating trends in machine learning. This has included consultations with a Virginia state legislator, Indigenous leaders in the American Southwest, German artists entering the field, and a New Zealand social justice organization. What space might Goethe create to ensure that relationships of trust and reciprocity might develop to inform artistic and cultural responses to AI?

Algorithms of Decomposition

COVID-19 is having a devastating and disproportionate impact on underserved and vulnerable communities. The pandemic crisis has overwhelmed systems and organizations, and the instinct for self-preservation has guided responses both individually and on the highest levels of government. As a result, those with access to capital, influence, and information are first in line for critical resources, while those without are often last and pay a high price, both economically and medically. Overwhelmingly, the impact has fallen on racial lines.

Fear around COVID-19 is also increasing the use of digital surveillance to try to prevent the spread of the disease. Contact tracing, thermal imaging, and other tools are being quickly developed and deployed in the name of security. These changes may be difficult to roll back and the current crisis has also become an opportunity for the expansion of algorithmic solutions and artificial intelligence.

Ethicists, activists, and artists are all contributing to the conversation about AI and the structural faults in society that shift negative impacts disproportionately on migrant and racialized communities. However, practices and approaches developed in one region or field are often slow to translate to others. Practices are emerging to both use these tools in more "human" ways and to respond to those that abuse the technology. Artists and cultural producers are integral to this dialog. Based on this, we recommend:

- Goethe Institut - Toronto support a series of online talks and forums to explore different aspects of AI's impact on culture;
- Goethe Institut - Toronto develop a long-term strategy to support artistic exchanges between Germany and Canada so that both communities can benefit from the relative strengths and innovations of the other; and
- Goethe Institut - Toronto commission pieces for publication exploring AI from a range of perspectives in both Canada and Germany based on the first two activities.

Initially, this effort would take the form on an online community of practice with periodic events with top thinkers and practitioners working in this space. The initial 10-day visit laid the groundwork for such a platform. Conversations with ZK/U, STATE Studio, Lorena Jaume-Palasi

and Stiftung Neue Verantwortung (SNV) in Germany and UKAI Projects, Indigenous AI (Suzanne Kite), ElementAI, AI Impact Alliance (Valentine Goddard), Pinnguaq (Nunavut), and others in Canada suggest a real desire for intersection and dialogue.

From this community, ideas and individuals can be selected and commissioned to present positions on the field for publication. Once it is safe to travel, long-term exchanges can be supported for creators to work through Berlin cultural institutions (ZK/U and STATE) and with Canadian centres (Autodesk Technology Centre where UKAI is a resident company and Centre Phi in Montreal for example).

There is an overwhelming amount of information being shared about AI but few spaces committed to exchange around the implications on art and culture outside of industry perspectives. Investment in these conversations will support a broadening of perspectives and heuristics and allow for international coordination in responding to the increasing encroachment of surveillance and machine learning in society and its disproportionate negative impact on equity-seeking communities.

Conversations around AI will become increasingly urgent as we map our way toward recovery and recognize the implications of the decisions we are making in service to safety. The visit to Berlin laid the foundation for next steps and Intervene Design would be pleased to support the development of ongoing community addressing these critical issues.



Appendix

ZK/U

ZK/U seeks to develop projects, co-produce knowledge and share values created through exchanges. ZK/U does not offer a fixed set of ideas and principles for its fellows. Rather, individual projects and needs shape what could be described as a continuous formation. Instead of letting the 'final product' constrain the possible routes that a practice might take, ZK/U focuses on the processes that come from, and feed into, the particular contexts of the fellows' practice, whether they be locally-defined situations or international discourses.

The organization behind ZK/U: KUNSTrePUBLIK

The artist collective KUNSTrePUBLIK has been working in public space for over ten years. In their practice, they examine the potentials and boundaries of art as a means of communication and representation of various interests in public space. KUNSTrePUBLIK's work departs from the spatial and social situation at hand, and creates intersections between artistic, architectural, spatial-theoretical and political discourses.

For instance, in Ulyanovsk, Russia, KUNSTrePUBLIK built an oracle that allowed free expression of questions and answers. The collective operated a drivable protest well in Washington D.C.. The artists produced an iconic dice to strengthen the interests of market retailers in Jakarta. They reinterpreted well-known operas and presented them in burnt cars as a way to mark upcoming gentrification, and formed a street parliament with the chants of football fans and the life jackets of refugees. They built a car wash to greet working migrants in the Ruhr area with welcome songs and a baptism.

Beyond their own work, KUNSTrePUBLIK curated multiple project series with the intention of sketching a more inclusive societal image: the two-year project series Archipel Invest brought forth micro-economical future scenarios for the post-industrial Ruhr area; over the course of five years, sculpture park Berlin_Zentrum provided the grounds for commentary on and discussion of urban development dynamics on an inner-city wasteland. In Halle/Saale, the collective concerned itself with human fears in public space, and in the frame of the Hacking Urban Furniture project alternative economies and artistic solutions for the production and maintenance of street furniture were developed.

KUNSTrePUBLIK is the organization behind ZK/U - Center for Art and Urbanistics. ZK/U Berlin links global discourses to local actions. On the crossroads between art, research and everyday surroundings, it investigates the multi-layered dynamics of urban spaces and creates experimental formats and projects that serve as a model for new scenarios.

Apart from the artistic direction of a variety of project series at ZK/U Berlin (CityToolBox, Hacking Urban Furniture, Artist-Displacement, Ständige Vertretung, and so on) KUNSTrePUBLIK is, together with an Advisory Board, responsible for the selection of artists-in-residence and partners.

Reaching beyond the work at ZK/U Berlin, KUNSTrePUBLIK is involved with the establishment of spatial infrastructure in the city as founding member of the initiative House of Statistics: a project for the creation of hybrid spaces for refugees, artists, social initiatives and the pilot project ZUSammenKUNFT.

The artist collective consists of Matthias Einhoff, Philip Horst and Harry Sachs, and is part of the eponymous non-profit association KUNSTrePUBLIK e.V.

Caroline Sindors (artist)

Caroline Sindors is a machine learning designer/user researcher, artist, and digital anthropologist obsessed with language,

culture and images. For the past few years, she has been examining the intersections of natural language processing, artificial intelligence, abuse, online harassment, and politics in digital, conversational spaces. She is the founder of Convocation Design + Research, an agency focusing on the intersections of machine learning, user research, designing for public good, and solving difficult communication problems. As a designer and researcher, she has worked with Amnesty International, Intel, IBM Watson, the Wikimedia Foundation, and others.

She's held fellowships with the Yerba Buena Center for the Arts, Eyebeam, STUDIO for Creative Inquiry, and the International Center of Photography. Her work has been featured in MoMA PS1, the Houston Center for Contemporary Craft, Slate, Quartz, and the Channels Festival. She holds a masters from New York University's Interactive Telecommunications Program.

Künstlerhaus Bethanien

The Künstlerhaus Bethanien is an international cultural centre in Berlin. An artist-in-residence programme with workspaces for professional artists and exhibition spaces, it is dedicated to the advancement of contemporary visual arts. As part of its residency scheme, it aims to establish a lively dialogue between artists from various backgrounds and disciplines, and the public at large.

To achieve these goals, the Künstlerhaus Bethanien organises a wide range of events ranging from monthly exhibition openings to private and public studio visits ("Open Studios"). The focus of its manifold missions is the International Studio Programme, where artists from around the world conceive and present new projects with the help of its team. The Künstlerhaus Bethanien continually strives to expand its international network by securing new partnerships.

The Künstlerhaus furthermore encourages critical reflection on subjects related to contemporary art and culture through its wide range of publications, among which artists' and exhibition catalogues as well as the Be Magazine, a yearly journal for art and criticism. The present booklet provides readers with extensive information on the institution's activities and this year's artists-in-residence.

Jörg Reckhenrich (artist and consultant)

Jörg Reckhenrich's work transfers creative principles from the arts to everyday business life. Through programs and workshops, he combines examples and background information from the arts with practical exercises. This opens up creative and innovative experiences for participants. That makes the transfer into everyday business life much easier.

Art and Potential, Creativity, and Creative Leadership are the main topics of his work as a member of the faculty at CEIBS - Zurich Institute of Business Education, as an adjunct professor for innovation at Antwerp Management School and in cooperation with other business schools. He also undertakes consulting work with companies such as Daimler Benz, UCB Pharma, and Deutsche Bahn.

STATE Studio

STATE Studio is an art-science gallery and event space in Berlin-Schöneberg.

Through its exhibition laboratory and open program, it offers curated deep-dives into current trends in science, society and innovation and offers a platform for collaboration between artists, scientists and curious others.

Exhibition

Stromatolites were the first communities on our planet, proto-cities inhabited by primitive microbes. The complex structures of these ecosystems allowed constituent species to endure and alter the hostile conditions of early Earth.

As environmental conditions grow increasingly inhospitable in the Anthropocene, humans and other modern species can collectively benefit from structural, organizational, and metabolic innovations of these common ancestors, ranging from homeostasis to dynamic self-organization. Using the conceptual framework of paleobiomimicry - biomimesis of primordial life forms - the Primordial Cities Initiative is dedicated to developing ultra-resilient architecture and

infrastructure inspired by prehistoric stromatolites and their present-day microbialite equivalents.

PILOT PROJECT

Global sea levels are expected to rise 2.5 meters by the end of the century, and presumably as much as 15 meters in the next 300 years. With 11 percent of the world population living less than 10 meters above the current sea level, many cities will probably be submerged in the future. One likely response is that people will migrate inland, seeking ever higher elevations.

Would it make more sense to stay put? What would it take to adapt?

Global warming will not only melt polar ice and expand oceans. Increasing temperatures will also exacerbate the urban heat island effect, which is already broiling cities and leading to greater dependency on energy intensive air conditioning. More broadly, climate change will expose populations to increasingly extreme weather. These effects may be moderated by large bodies of water, which provide evaporative cooling and serve as natural heat sinks.

Millions of years ago, the first terrestrial life forms lived in tidal and fluvial shallows. These communities of microbes appear to have been able to endure the harsh paleo-environment, tempering the local climate, by remaining semi-aquatic.

In their fossilized form, microbial mats are called stromatolites because they have the appearance of sedimentary rock. This appearance is not coincidental. In fact, they grow in height by collecting and integrating layers of sediment. The Primordial Cities Initiative proposes that our cities can adapt in an equivalent way, growing in height at the pace of increasing sea level, exploiting the flooding for cooling as well as energy generation.

Based on computer simulations of extreme flooding in Shanghai and Manhattan, and analysis of energy flow in tidal environments, the Primordial Cities Initiative is currently developing technologies to make cities vertically extensible and functionally habitable in conditions of cyclical and permanent tidal flooding phenomena. Simultaneously the Primordial Cities Initiative provides a framework to collectively consider possible futures, grounding political decisions in discussion and debate, and fostering a culture of imaginative planning.

The Primordial Cities Initiative is directed by experimental philosopher Jonathon Keats in collaboration with the Fraunhofer Institute for Building Physics (Stuttgart) and STATE Studio (Berlin).

Lorena Jaume-Palasi (AI ethicist)

Jaume-Palasi is founder and CEO of The Ethical Tech Society as well as co-founder of AlgorithmWatch and the IGF Academy. She researches the ethics of digitisation and automation and in this context also deals with legal philosophical questions. In 2017 she was appointed by the Spanish government to the Council of the Wise on Artificial Intelligence and Big Data.

She is one of the 100 experts of the Cotec Foundation for her work on automation and ethics. She is also a Bucerius Fellow of the Zeit Foundation and co-founder of the Dynamic Coalition on Publicness of the UN Internet Governance Forum (IGF). Jaume-Palasi is a member of the advisory board of the Code Red initiative against mass surveillance.

Additionally, she heads the secretariat of the German national section of the IGF as well as projects on Internet Governance in Asia and Africa. Jaume-Palasi is regularly consulted by international organisations, associations and governments. She has co-authored and edited various publications on internet governance and regularly writes on data protection, privacy and publicity, the common good and discrimination.

Steffen Stauber + Create Meaning Co-Creation Space,

Create Meaning is a consulting studio that is based in the heart of Berlin. They work with entrepreneurs that are driven to make a difference in the world. We all feel that we are living in times of profound change. Everyday we

are confronted by the consequences of social, economic and ecological crises. Despite the seemingly insurmountable nature of these issues we wanted to gain a deeper understanding of the current challenges and explore ideas about how these could be addressed.

Back in 2015, our founder Steffen decided to embark on a quest around the world to meet and interview leading entrepreneurs, economists, creatives, visionary thinkers and change makers. The intention was to explore ways in which business can play a meaningful role in addressing these problems and how we can use our abilities to create solutions that really matters in the 21st century.

Baruch Gottlieb (artist)

Dr. phil. Baruch Gottlieb, trained as a filmmaker at Concordia University Montreal, has a doctorate in digital aesthetics from the University of Arts Berlin. From 2005-2008 he was professor of Media Art at Yonsei University Graduate School for Communication and Arts in Seoul, Korea. He is active member of the Telekommunisten, Arts & Economic Group and laboratoire de déberlinisation artist collectives. Author of "Gratitude for Technology" (ATROPOS 2009), "A Political Economy of the Smallest Things" (ATROPOS 2016), and Digital Materialism (Emerald 2018) he currently lectures in philosophy of digital art at the University of Arts Berlin.

He is curator of the touring exhibition series "Flusser & the Arts" based on the philosophical writings of Vilém Flusser, which has been presented at ZKM, Karlsruhe, AdK Berlin, West den Haag and GAMU Prague and "FEEDBACK: Marshall McLuhan and the Arts" which has been presented at West den Haag and 34th Chaos Communication Congress, Leipzig, and is travelling to Berlin, Paris, and Toronto. He writes extensively on digital media, digital archiving, generative and interactive processes, digital media for public space and on social and political aspects of networked media. He is currently lecturer in digital aesthetics at UdK Berlin and Technical University Cottbus and artistic researcher in residence at West Den Haag.

Stiftung Neue Verantwortung (SNV).

The Stiftung Neue Verantwortung (SNV) is an independent think tank that develops concrete ideas as to how politics can shape technological change in society, the economy and the state. In order to guarantee the independence of its work, the organisation adopted a concept of mixed funding sources that include foundations, public funds and businesses.

Issues of digital infrastructure, the changing pattern of employment, IT security or internet surveillance now affect key areas of economic and social policy, domestic security or the protection of the fundamental rights of individuals. The experts of the SNV formulate analyses, develop policy proposals and organise conferences that address these issues and further subject areas.

Many excellent research institutes and think tanks already contribute to the fields of foreign policy, economic policy or environmental policy in Germany. Issues related to new technologies however lack comparable expert organisations that focus on current politics and social debates. The SNV wants to fill this gap in the landscape of German institutes and think tanks. This think tank seeks to provide a focal point for all people whose work covers current political and social questions of the cross-sectional issue of digitalization.

The SNV established a new working method for the development of policy proposals. Academic expertise provides the basis. The SNV however systematically involves and co-operates with experts in the fields of politics, economy, NGOs and research institutes and this already at an early stage in the process in order to rapidly test and improve policy proposals. This collaborative working method allows for different perspectives to participate in the process, inoperative proposals to be discarded early and ideas to be made practicable.

Many technology-intensive issues of politics are cross-sectional issues that change at a rapid pace. The combination of different knowledge, of continuous testing of ideas and of speed thus forms the core of the organisation.

transmediale

End to End: with this title transmediale enters the uncertain terrain of the century's early twenties. The last decade has seen the idealism of the early network years come to an end. The dangers of total political and economic control over data networks are irreversibly connected with names such as Edward Snowden, Cambridge Analytica, and Facebook.

Simultaneously, the digital has become normality: the influence of artificial intelligence is growing and digital networks penetrate

our everyday world - whether watches, cars, or smart homes. What, then, is the position of transmediale in a time that seemingly contains so little outside of the digital? Is the time ripe for a collective network detox? Are critical communities succeeding in building autonomous, ecologically sustainable systems of digital solidarity-like those once sketched out by network pioneers? Does art succeed in expressing a potential digital culture of the future?

According to Kristoffer Gansing, the festival's parting director, "We need transmediale as a protected place. It is open, participatory, and offers free space to explore new formats for the joint efforts of art, activism, and science." This approach appears less an end than a robust program for transmediale's future. The German Federal Cultural Foundation thanks Kristoffer Gansing who, over the past nine years, as a far-sighted, committed festival director, has built up a team and structure that ensures transmediale is and will continue to be one of the most exciting national festivals reflecting on art and digital culture. Fortunately, the end is not in sight.

Preface transmediale 2020

With the theme End to End, transmediale 2020 refers to an important principle of network communication and at the same time appropriates this term to ask what may come after networks. Cutting across a multiverse of past, present, and future trajectories of networks, the festival features an impressive lineup of artists, researchers, and transdisciplinary practitioners.

All of this would not be possible without our primary funding from the German Federal Cultural Foundation, and I would like to greatly thank them and the main festival venue Haus der Kulturen der Welt for their extended support of this year's exhibition. This year we are also adding Volksbühne as a venue, and would like to thank them for the cooperation and The Federal Agency for Civic Education for generously supporting the conference program. We are also grateful to the Medienboard Berlin-Brandenburg for its essential support as well as a number of national cultural foundations and funding bodies including the Goethe-Institut, Creative Industries Fund NL, Pro Helvetia, and Flanders State of the Art.

A special thanks goes to the Canada Council for the Arts and the Embassy of Canada in Berlin for their increased support. A number of additional partners also enhance the festival, including KIM/HfG Karlsruhe, Aarhus University, Winchester School of Art, the Berlin University of the Arts, Humboldt University, and the Institute of Network Cultures in Amsterdam.

transmediale 2020 is the final edition under my watch as artistic director; after nine editions, I have decided to seek out new challenges. It has been such an inspiring period and my gratitude for this opportunity goes especially to Hortesia Völckers of the Federal Cultural Foundation, as well as the transmediale advisory board, who entrusted me with this mission in the first place. I would also like to thank everyone who contributed to realizing the festival over the years, including all the wonderful transmediale team members, old and new. Finally I thank Linda and Wilbur - it would have been impossible without your loving endurance and support.

With Nora O Murchú, the transmediale advisory board could not have made a better choice of a new artistic director: my sincere congratulations, Nora! I am relieved to say that this transition comes at a time when the festival is well poised for the future, not least thanks to long-term team members Filippo Gianetta and Magdalena Ritter. With the support of our long-time administrative body, Kulturprojekte Berlin, we have successfully transferred the festival organization to transmediale e.V., which exists as an independent nonprofit association since 2012. We thank the Kulturprojekte Berlin and its director Moritz van Dülmen for their assured guidance and are grateful to the Berlin Senate for Culture and Europe for supporting the festival as an independent organization from 2020 on.

In this moment of transition from end to end, I wish the transmediale team and Nora O Murchú great success in the exciting times ahead. Now enjoy transmediale 2020!

Kristoffer Gansing
Artistic Director

End 2 End, FESTIVAL THEME

End to End: a principle of designing networked communication so that it allows for an exchange of information that is as direct and uninterrupted as possible. It ascribes to the network a role of the dumb carrier, while intelligence lies in

the nodes; the senders and receivers. "No intermediaries was also supposed to mean no surveillance or manipulation of information. From one event to the next. From one person to another. From this node to that node. But what happened before, in between, and what comes after? With End to End's network idealism now long gone and the internet now an ubiquitous infrastructure corroded by centralizing platforms, a veritable backlash against negative network effects such as surveillance, propaganda, and addiction is now in full swing. In this context, transmediale 2020 asks what might remain of the progressive promises of decentralization, and whether network thinking and practice, which intensified in the 1990s and matured in the early 2000s, still holds the potential to tackle urgent contemporary issues such as AI and ecological crisis.

Might End to End, besides being a coveted design principle in network architectures, also stand for a renewed desire for more intimate and direct relations with other individuals or individuals, and infrastructures? And are relations outside the network again desirable; in other words, is there a desire to become disintermediated? That is also, paradoxically, an expression of a holistic ideal of regaining control of the whole process ... from End to End. Which and whose ends?

Within the opaque relationality between humans and technological infrastructures that characterizes the integration of artificial intelligence into networks, a movement of disintermediation from big platforms is currently gaining traction. Furthermore, End to End resonates with today's most urgent issue, climate change, and the social movements that now rejuvenate protest tactics and decentralized organizational structures as well as awareness of circular economies and a rethinking of the ecologies of the human and the nonhuman.

Applying a multiversal approach, we invite you to explore transmediale 2020 as moving from end to end, and with them also to new beginnings.

PROGRAM: End to End Symposium

The multiformat End to End Symposium unfolds over two intensive days at Volksbühne and features in-depth lectures and discussions, as well as screenings, performances, and artistic interventions. More than 50 artists and thinkers will examine the limits of networks as social, technological, and artistic infrastructures. Looking back at an era of network idealism, they will ask if the network is still a viable model to react to urgent challenges such as climate change and the consequences of artificial intelligence - and how a future beyond the network society might look.

The transdisciplinary format of the End to End Exchanges at the main stage of Volksbühne form the core of the program. These feature theorists and researchers who address different facets of the main festival topics through lectures and dynamic discussion, with additional respondents from art, science, and activism.

The exchange sessions look into topics such as how networks and digitization have transformed infrastructures, environments, artificial intelligence, and processes of decolonization. These sessions are interlinked by a series of thematically related performance lectures, which intervene through artistic modes of knowledge exchange.

Concurrently, at the Volksbühne's smaller Roter Salon venue, a full two days of less formal events take place, such as artist presentations, panels by partner organizations, discussions, and film screenings.

PROGRAM: Film & Video Program

Video streaming makes up a significant proportion of global data traffic. Netflix alone is responsible for 15 percent and YouTube for more than 11 percent of the internet-based downstream volume. Although these 2018 figures do not contain any significant data from China or India, the extent to which the internet has now turned into a huge entertainment machine is clear. What began in the 1990s with social media and their impact on hopes of the democratizing potential of an open global communication system has quickly become subject to extensive commercialization. The history and future of digital networks, which are reflected in the transformation of online video cultures, is the theme of this year's film and video program, curated by Florian Wüst, primarily within the framework of the Film & Video Day at HKW. Entitled Streaming Life, it presents lectures, short films, and the documentary film

Present.Perfect. (2019) by Shengze Zhu. The exhibition's short film program Geographies of Relation, with works from Ursula Biemann, Ruini Shi, and Solveig Suess, addresses material infrastructures, maritime ecosystems, and self-learning digital environments. AI, social media and their impact on human behavior are the subject of Self Share, our short film program at Volksbühne. Lawrence Lek's AIDOL (2019) completes the film and video program with a Sinofuturist vision of an epic struggle between man and machine not as a world of simple opposites, but of systemic relations encompassing nature and technolo-

gy alike.

PROGRAM: Student Forum

During the second transmediale Student Forum, visiting students and student groups can expand and deepen their visit: the curatorial team, artists, and thinkers offer insights into the festival theme End to End and the exhibition The Eternal Network. Through a combination of participative and dialogue-based formats such as artist presentations, workshops, guided tours, and discussions, the forum aims to tie the interdisciplinary perspectives of transmediale End to End tightly together and to connect with the different viewpoints of the participating students to encourage a vital exchange between all participants. The forum is moderated by artist and educator John Hill.

PhD Workshop & KIM HfG Workshop

Two research workshops take place during the festival, preceded by calls for contributions. The PhD workshop Research Networks at the Embassy of Canada in Berlin closely follows the festival theme and is presented in cooperation with APR-JA, Aarhus University, London South Bank University, Global Emergent Media Lab (GEM Lab), and the Embassy of Canada. Adversarial Hacking in the Age of AI takes place at the Media Theatre of the Humboldt University and delves into the black boxes of the neural network society, asking what new forms of hacking artificial intelligence might emerge. It is organized by the research group KIM, Artificial Intelligence and Media Philosophy at the Karlsruhe University of Arts with partners KIT Karlsruhe, Potsdam University, Leuphana University Lüneburg, and transmediale.

Marshall McLuhan Lecture 2020

Since 2008, the yearly transmediale Marshall McLuhan Lecture has highlighted a unique Canadian cultural figure whose work and vision broadens Marshall McLuhan's timeless perspective of media and technology into contemporary culture and society. In 2020, the lecture will for the first time feature two speakers, each of whom touches upon networks in an expanded sense. Mél Hogan will analyze genomic media as an emerging infrastructure for data storage, and Joshua Neves will explore the neuropolitics of capture and smart technologies. After the talks, there will be a response and conversation moderated by Phoebe V. Moore, a critical scholar on the quantified self.

The transmediale Marshall McLuhan Lecture is a cooperation between transmediale and the Embassy of Canada.

The project is part of the culture program related to Canada's Guest of Honour presentation at the Frankfurt Book Fair in 2020. We acknowledge the support of the Canada Council for the Arts and the Government of Canada.

PARTNER PROGRAM: CTM Liminal

Liminal phenomena and liminoid states are transitional phases in which a familiar order see its values and symbols destabilized; norms are suspended or turned on their heads. We find ourselves in ambiguous spaces, somewhere between a past that is no longer valid and an ever-becoming future. With their 21st edition, titled Liminal, our long-time partner festival CTM 2020 throws itself into limbo from January 24 to February 2, 2020, hoping to stimulate a critical discussion of our present and possible futures.

Vorspiel

In its ninth edition, Vorspiel hosts more than 54 project spaces, galleries, and cultural institutions from the fields of digital art and culture as well as experimental music and sound art. These have curated an extended pre-festival program throughout the city, leading up to transmediale and CTM and aiming to foster common change between diverse cultural actors in Berlin. Vorspiel runs from January 17 to February 2, 2020.

OPENING NIGHT: Tue, 28 Jan -HKW / END TO END FESTIVAL AND EXHIBITION OPENING

Join us in kicking off transmediale 2020 with the opening of the group exhibition The Eternal Network, including performances from participating artists Keiken, Blank & Jeron supported by Sakrowski, and an artist talk with filmmakers Ursula Biemann, Ruini Shi, and Solveig Suess. In addition, the HKW's foyer is transformed into a performance space that features an A/V set by Meuko! And a lineup of further performers and DJs throughout the night. The music program of the opening

was co-curated by Ross Alexander

Geographies of Relation

Ursula Biemann, Ruini Shi, Solveig Suess, moderated by Florian Wüst

The looped short film program Geographies of Relation begins every hour.

Space Afrika (Sferic/NTS)

Ghost Island (Live A/V)

Meukol Meukol

Ace of Diamonds/AUCO (No Shade Collective)

Wed, 29 Jan - HKW -STUDENT FORUM

During the second Student Forum pre-registered students and student groups can expand their festival visit. With Roel Roscam Abbing & Aymeric Mansoux, Ryan Bishop, C& (Julia Grosse & Yvette Mutumba), Aay Liparoto, Alessandro Ludovico, Jussi Parikka, Luiza Prado de O. Martins, ReUnion (Genevieve Costello & Yin Aiwen), Ruini Shi, Florian Wüst. Moderated by John Hill.

MCLUHAN PROGRAM - Embassy of Canada in Berlin

transmediale Marshall McLuhan Lecture

Expanded Networks / Mél Hogan, Joshua Neves, moderated by Phoebe V Moore

CTM & TRANSMEDIALE NIGHT · Berghain

IN BETWEEN ENDS

The jointly hosted In Between Ends - CTM & transmediale Night bridges the festival themes Liminal and End to End through hybrids of music, sound, and intermedia performance. Six acts explore liminal states and entangled realities with and beyond computational and networked processes.

Chthonia (live) / Wesley Goatley

ECHO FX (live) / Demystification Committee

Sym-poetic Desires (live) / Johanna Bruckner

xin (live) / xin

No Laughing Matter (live) / Patiño & Schuttel

emptyset AI Show (live) / emptyset

Absurd Trax vs Selam

Thu, 30 Jan

STREAMING LIFE FILM & VIDEO DAY · HKW

Videoblogging before YouTube / Trine Bjørkmann Berry, Kristoffer Gansing

In the first years of the 2000s, the web transformed under the influence of blogging and Web 2.0, which also impacted online video publishing. In this lecture, interspersed with rare video clips rescued from now defunct blogs and services, Trine Bjørkmann Berry and Kristoffer Gansing chronicle and analyze this moment of user-driven "video blogging" as a unique phenomenon of vernacular video making.

Telematic New World / Cana Bilir-Meier, Ismaël Joffroy Chandoutis, moderated by Florian Wüst

Driven by the idea of a shared electronic space, the pioneers of 1980s telecommunication art pursued the vision of global exchange of information outside university and commercial networks. The films selected for Telematic New World tell this story and extend it to the present day, focusing on the artistic examination of the internet as a mirror of society.

Levittown/How We Communicate / Tom Klinkowstein / NL 1982, 9'

Two early live telecommunication performances by United States media artist Tom Klinkowstein: In April 1982, he employed slow-scan TV technology to juxtapose pictures of a 1950s shopping mall in his hometown, Levittown, with the Netherlands. A month later, Klinkowstein and Ruud van Empel produced a series of facsimiles simultaneously,

using an international telephone connection between Rochester and Rotterdam.

BIT Plane / Bureau of Inverse Technology / US 1999, 14'

A critical aero-anthropological study of Silicon Valley. The Bureau of Inverse Technology deploys its radio-controlled model "spy plane" on a mission deep into the glittering heart of the computer industry to investigate the progress of the Information Age. Due to its refined dimensions, BIT plane is able to enter territory inaccessible to other aircraft.

Heaven's Gate / Peggy Ahwesh / US 2001, 4

A metronomic procession of single words unfolds against a blank screen, gradually building into a cool, minimal portrait of the apocalyptic paranoia that runs through the US-American social body. For this, Heaven's Gate takes up meta tags from the website of the eponymous cult organization, whose millenarian beliefs in extraterrestrial contact led to their 1997 mass suicide.

Swatted / Ismaël Joffroy Chandoutis / FR 2018, 21'

Some game trolls in the United States make a sport of getting other players "swatted" live during the game. After finding out someone's name and address and faking his/her caller ID, they make a bogus emergency call, and watch the SWAT team enter the house on the livestream.

This Makes Me Want to Predict the Past / Cana Bilir Meier / DEAT 2019, 16

Shot on Super 8, the film portrays a group of migrant teenagers at the Olympia Shopping Center in Munich, where nine young people were killed in an attack in 2016. The contradiction in the title refers to the continuous experience of racism, but can also be read as a suggestion to break out of habitual patterns - conveyed in the film through YouTube comments on Childish Gambino's song Redbone.

Autonomous Pirate Machinery / Jan Gerber & Sebastian Lütgert

Over the past 15 years, Jan Gerber and Sebastian Lütgert downloaded more than 20,000 movies, started a cinema, and launched an online database. In their lecture, they will talk about autonomous networks, the archive as a failed state of preservation, and the many futures of cinema beyond copyright--followed by a proposal for the practical critique of artificial intelligence through an ever-growing corpus of digital films.

Present.Perfect, / Shengze Zhu, US/HK 2019, 124 / Joshua Neves, moderated by Florian Wüst

In recent years, live streaming has boomed in China and turned into a veritable industry, even if censors have elamped down on the phenomenon. Viewers chat with so-called anchors, and reward them with virtual gifts to be exchanged for money. For her documentary, Shengze Zhu followed a dozen streaming anchors for ten months: a collective portrait not of internet fame but of lonely lives on the margins of society.

Fri, 31 Jan / Volksbühne Berlin / Symposium Opening / Klaus Dörr, Kristoffer Gansing

Exchange #1: The Wheres and Whens of Networks / Clemens Apprich, C& (Julia Grosse & Yvette Mutumba), Felipe Schmidt Fonseca, Michelle M. Wright, moderated by Diana McCarty

How can the conditions for networking be rewritten after network idealism has been left behind? Net theorist Clemens Apprich and Blackness scholar Michelle M. Wright challenge the idea that the internet exists outside time and space. Discussing network blind spots such as class, race, and gender, and the micro-control of algorithms, the exchange sketches out a politics of possibility for our time on, with, and outside networks.

the millennials toolkit

4 associ@lve explor@ion

Desperately Seeking (Gabriel S Moses & Carmel Barnea Brezner Jonas), Gözde Güngör

Research Networks

moderated by Christian Ulrik Andersen, Geoff Cox, Magda Tyżlik-Carver, Søren Pold, and Winnie Soon

end-to-end, p2p, my to me / Olia Lialina

Net artist and @GIFmodel Olia Lialina's performance lecture will explore the ruins of the internet's faded promise of end-to-end communication, taking in further shifts along the way: peer-to-peer and the my to me.

Exchange #2: Empires and Ecologies of the Cloud / Teresa Dillon, Sarah Friend, Mél Hogan, Rote Ulises Ali Mejias, Solveig Suess, moderated by Daphne Dragona

How can platform capitalism's extractivist model of networks be confronted and decolonized? Scholar of environmental media Mél Hogan and critical internet theorist Ulises A. Mejias analyze the ecological and social costs of big data infrastructure and connectivity. Challenging the colonial and ecosystemic logic that enables resource and data extractivism, they propose shifts toward post-nodal forms of existence.

Self Share / Sylvie Boisseau & Frank Westermeyer, Tobias Yves Zintel, moderated by Florian Wüst

Zombies, Baloji, BE/CD 2019, 15'

Breed & Educate, Tobias Yves Zintel, DE 2018, 11'

Watching the Pain of Others, Chloé Galibert-Lainé, FR 2019, 31'

Der Freie Mensch-mit KI, Sylvie Boisseau & Frank Westermeyer, DE 2019, 7'

Double Counting: The Odum Oration / Cycles of Circulation (Jamie Allen & Karolina Sobecka), Jeffrey Lee Hallmann, John Julian

Ecology has become a master discipline, a primary lens through which we see and manage the world. In this performance lecture, we meet the American brothers E. P. and H. T. Odum, personalities recomposed as an exposition to ask how system ecological schemes have precipitated contemporary consciousness and networks of nature.

SILENT WORKS. The Hidden Human Labor in AI-Driven Capitalism / Benjamin Heisenberg, Janina Loh, moderated by Magdalena Taube and Krystian Woznicki / Presented in cooperation with Berliner Gazette.

Exchange #3: Next to Devastation / Matthew Fuller & Olga Goriunova, Nelly Y. Pinkrah, Luiza Prado de O. Martins, Bernard Stiegler, moderated by Ryan Bishop

Amid the post-Anthropocene's devastation of life, what kind of networks and other organizational formations are possible? Philosopher Bernard Stiegler outlines the Internation project, inventing economic, industrial, and social models for co-development and wealth redistribution. Almost conversely, media theorists Matthew Fuller and Olga Goriunova navigate ecological crisis with transversal forms of thinking, doing, and living "bleak joys."

annika lock (Soft spot/female:pressure) / DJ Set

CITIZEN KINO #84: Asymmetric Media and the Simulacrumbs (for the 20th Anniversary of Indymedia)
XLterrestrials

Ada Luvv / DJ Set / Sat, 01 Feb

Commoning by PaP Care

ReUnion (Yin Aiwen, Genevieve Costello, and Mi You)

Exchange #4: Deplatformization and the Ethics of Exclusion / Reel Roseam Abbing & Aymerie Mansoux, Marie-Luise Angeren, Jehanna Brucknen, Eva Naifa Giraud, Kei Kreutlen, moderated by Rachel O'Dwyer

Against the totality of networks, how does one politicize relations and account for exclusion? In this session, media researcher Eva Haifa Giraud identifies exclusion, rather than entanglement, as an important means for activist intervention. Artist-researchers Roel Roscam Abbing and Aymeric Mansoux likewise critique universal openness in their analysis of an emerging internet infrastructure created by and for users: the Fediverse.
toolkit

4 asseci@ive explor@ion

Desperately Seeking (Gabriel S Moses & Carmel Barnea Brezner Jonas), Gazde Güngör

Revolutionary Networked Politics

Telekommunisten (Baruch Gottlieb & Dmytri Kleiner), Leif Ryge, Laura Wadden

Sad by Design / We Are Not Sick (Geert Lovink & John Longwalker)

This hybrid lecture/music performance by We Are Not Sick, a duo consisting of author Geert Lovink and musician John Longwalker, follows Lovink's 2019 book *Sad by Design*, and reflects on the sadness provoked by social media architectures. Combining text, image, and music, this theory show provides a narrative of potential confrontation and reintegration with the social reality of billions online.

The Councils of the Pluriversal: Affective Temporalities of Reproduction and Climate Change / Amazoner Arawak, Ika Nügel-Marshall, Luiza Prado de O. Martins, Dagmar Schults

Exchange #5t Neural Network Cultures / Tega Brain, Stephanie Dick, Katharine Jarmul, Fabian Offert, moderated by Matteo Pasquinelli

What happens as networks transition from horizontal structures for end-to-end exchange to neural networks extracting and centralizing data into new monopolies? Science historian Stephanie Dick analyzes how statistical modeling has been integral to developing computation and AI, while data scientist Katharine Jarmul explains deep learning's blind spots and what escapes the algorithmic eye.

THE HUMAN SEARCH ENGINE: On Smashing the Googlearchy and Other Millennial Pursuits

Desperately Seeking (Gabriel S Moses & Carmel Barnea Brezner Jonas), Tsila Hassine

End to End Closing Discussion / Kristoffer Gansing, Rosa Menkman, Nora O Murchu, Jussi Parikka, moderated by Geraldine Juarez

The closing session of transmediale 2020 End to End looks back at the discussions from the last two days, picking up on key topics and questions. The session's guests have followed this and previous years' programs closely: media theorist Jussi Parikka, artist Rosa Menkman, incoming artistic director Nora O Murchu, and (outgoing) artistic director Kristoffer Gansing

KISHORI

AIDOL World

Lawrence Lek, moderated by Florian Wüst

Followed by the German premiere of Lawrence Lek's first feature-length film AIDOL

Future Worlds of Entanglement: Eternity Be Kind & AIDOL

LaTurbo Avedon, Myriam Bleau, and Lawrence Lek

This double bill presents two spectacular visions of future entertainment inhabited by hybrids of human and artificial intelligence. In *Eternity be Kind*, avatar La Turbo Avedon collaborates with Myriam Bleau to create a unique live experience on a virtual stage activated through networked audience interaction. In his film *AIDOL* Lawrence Lek tells the story of a fading pop superstar in a dazzlingly 3D-rendered post-AI future. Presented with *SHAPE* The *SHAPE* platform is co-funded by the Creative Europe program of the European Union.

BMW Foundation: Planet B

The BMW Foundation Herbert Quandt promotes responsible leadership and inspires leaders worldwide to work towards a peaceful, just, and sustainable future. Through their activities, they aim to advance the Sustainable Development Goals of the United Nations 2030 Agenda. This ambitious agenda can only be achieved through new ways of thinking, new ways of leadership, new ways of collaboration. Art in all its variety speaks a universal language that can shift and enrich our perspectives, and provide ideas and inspiration for the collective effort to imagine new solutions. This is also why

they try to harness the creative energy of art at our global leadership programs.

They ask participants to engage in painting sessions or sculpture, read poems, sing and dance. This sensory approach does not only apply to leadership programs around the world; the changing art exhibitions in the offices in Berlin and Munich provide a wonderful opportunity for contemplation, discussion, and inspiration.

For 2020, BMW Foundation has chosen seven international artists that are based in Germany's capital to be part of an exhibition reflecting on the Foundation's mission of inspiring responsible leadership. This catalogue showcases their works.

Planet B / Selected Works 2020 / BMW Foundation Herbert Quandt

The open call inviting artists to participate in this year's exhibition received an overwhelming response. Of the many interesting and diverse proposals submitted, finally seven wonderful artists were chosen: Katarina Belkina, Jay Gard, Ulrike Hannemann, Keiko Kimoto, Tegene Kunbi, Tom Streit, and Cate Wind.

These artists have radically diverse approaches to their work, but each of them excels not only in quality and authenticity, but also displays complementarity to the other artists. Of course, the works will have to stand the test of continuously inspiring not only our guests at the Foundation but also our team, which will be "living" with these art works on a daily basis. Contrary to a traditional "white cube" situation, the works are exhibited in hallways, conference rooms, and reception areas, exposed to varying light situations and occasionally forced to share a wall with a socket, an escape plan or a fire extinguisher.

From Belkina's precisely staged character studies and the finely crafted form language of Gard's objects to the intuitive, masterful paintings of Kimoto and the ingeniously minimal landscapes of Streit; from the spontaneous and vivid, albeit strictly organized color fields of Kunbi to Hannemann's meticulous and sensitive analogue photocollages to the post-futuristic holistic compressions by Wind - in the spirit of responsible leadership we offer you a palette of tools to consider the thought experiment "Planet B" as a way of looking at the world. We are grateful for the opportunity to curate this third exhibition for the BMW Foundation and thank you for your continued support and trust. Thank you also to all artists that responded to our call and, of course, especially to our seven selected artists -we are most grateful for your trust and generosity!

CTM 2020

CTM 2020 Exhibition with works by / mit Arbeiten von:

Sophia Bulgakova UA/NL, Calmspaces NL, Pau Delgado Iglesias UY, Anke Eckardt DE, Richard Garett US, Dana Gingras CA, Wesley Goatley UK, Loic Koutana x NSDOS x Zorka Wollny INT, Nural Moser INT, Marcus Schmickler DE, Krista Belle Stewart CA, Michael Wick DE

Presented within / Präsentiert im Rahmen von: CTM 2020 – LIMINAL / Festival for Adventurous Music & Art

CTM Festival Artistic Directors / Künstlerische Leitung CTM Festival: Oliver Baurhenn, Jan Rohlf, Remco Schuurbijs

Opening / Eröffnung: 24.1.2020; Runs / Laufzeit: 25.1.-15.3.2020

Interstitial Spaces

Interstitial spaces also speak of concrete spaces - those that are supposedly unambiguous. Niches and in-between spaces are places of transit, transition, and change.

In their indeterminacy they may welcome experiences of all kinds, but they also allow for the impossible and illusory to take hold. Sometimes they are functional spaces and, as such, places of a strange emptiness - of the inhospitable, of perseverance, of lingering. They speak of the Other, of what seems clear and unambiguous. They raise

questions, obscure, and disguise.

The proposed artistic perspectives in this exhibition open up interpretations of in-betweens and thus, at the same time, question their opposite: the places that are supposedly concrete. It is thus revealed that unambiguity is arbitrarily produced. In coexistence - in politics, culture, and society - it arises from the power of the consensual, from an agreement of many. Yet at the same time, it always produces its counterpart - the grey areas of the in-between.

The Interstitial Spaces« exhibition takes the questions of CTM 2020's theme beyond the margins of music.

Non-Player Character / MICHAEL WICK / Installation, 2019

Michael Wick invites the audience to explore societal blind spots and sides of humanity that are usually difficult to empathise or identify with. Instead of dismissal, he promotes a more empathic approach to niche groups that are often looked down upon. Through humour and immersion, he sheds light on the harsh realities of individuals that otherwise stay hidden in the depths of the deep web.

MICHAEL WICK is a photographer, writer, and media artist based in Berlin. His work centres around the relationship between society, technology, and internet subcultures. He also collaborates with artist Elena Bianco in their joint long-term project Ikonoklash, which explores the narrative possibilities of masks, bodies, and environments.

Perceptual Series / RICHARD GARET / Moving image installation (silent), 2015

»Perceptual Series« exists in an area between immateriality, object, and optical phenomena - beauty and discomfort. Developed out of Richard Garet's extensive investigations into the nature and capabilities of sight and perception, the work examines the ways in which we come to understand our world.

The series is based on the transformation of sound into image. Equally important is the creative exploitation of digital artifacts and glitches, which become natural elements within the work. Duration, repetition, variation, and their effects on image reception are explored through an approach that sees work with light as building and sculpting in time. Garet plays with the experience of light within physical space, while also activating its nuances.

RICHARD GARET works with sound and visual arts. His materials emerge from ontological investigations of background noise and the decadence-and-decay of technological utilities Garet seeks to invert the normative function of background noise from unconscious status to active presence. His works embrace the objectification of the ordinary, repurposed technologies, transposition, articulation of space, nuances of perception, and extended techniques applied to time-based practice.

Safety Travelling / NURAL MOSER - Photographs framed in security frames, 2016 (ongoing)

»Freedom is not defined by safety - safety is defined by freedom.« Under this motto, Nural Moser started her project, Safety Travelling.« What began as a self- and social experiment grew into a continuous artistic and performative practice. Moser's work critiques social power mechanisms and oppressive power structures, focusing on religion and its manipulative belief systems.

By wearing a fully veiled burqa every time she goes to the airport and gets on an airplane, Moser tackles complex societal issues; her persona as the veiled woman has become a peaceful warrior in the fight for freedom of choice as a human right, for gender equality, and for sexual liberation. She uses the burqa as a visual symbol as it can be understood as one of the strongest existing mechanisms of female oppression and social apartheid.

NURAL MOSER grew up as part of the first Middle Eastern mixed raced generation in Vienna. Her practice was and is shaped by the courage of her anti-authoritarian parents, their political engagements, and the many philosophical conversations she shared with her father about his Muslim past, his experiences as an illegal immigrant in the West, and his struggles with institutional authority.

Chute Libre / Free Fall / DANA GINGRAS - Video (11'41"), 2019

Original text & narration / Text & Stimme: Marie Brassard; Interpretation/Performers: Olivier Lemieux, Sovann Rouchon-Prom Tep, Esther Rousseau-Morin; Art direction & 3D animation/ Künstlerische Leitung & 3D-Animation: Josh Sherrett; Sound & music composition/Musik: Roger Tellier Craig; Production/Produktion: Catherine Chagnon, Microclimate Films

»Free Falls depicts the physical experience of vertigo and transcendence, produced by the circular motion of falling bodies subject to gravity. Inexorably this force flows in us, through us, and around us. The video seeks to stimulate the viewer's senses in unexpected ways, causing surprisingly visceral and psychological sensations that give rise to a feeling of abandonment and movement through a vortex of interstitial space. It offers a temporary escape while reminding us that the pull of the earth and our finality are inescapable. The narrated text evokes curiosity and a sense of freedom by blurring the lines between human forms and their movement, and by disrupting our usual understanding of space and how our senses engage within it. Originally created as an immersive dome theatre projection and virtual reality film, Free Falls has been re-worked especially for its presentation at CTM.

DANA GINGRAS is the renowned choreographer and dancer behind multimedia dance company Animals of Distinction. She counts the likes of William Gibson, Jenny Holzer, and Godspeed You! Black Emperor as collaborators.

The Ceremony / LOIC KOUTANA, ZORKA WOLLNY, NSDOS
Migration Series II- a performative series in three acts Rio de Janeiro/Berlin/Rennes, 2019-2020

The Ceremony brings together three artists from different backgrounds. They create a new space in which to employ their own respective tools and methods. A nebulous work in progress featuring performance, creative lab, and multidisciplinary installation, the first iteration took place in December 2019 in Rio de Janeiro, using collective performance as a means of thinking through the complexities of immigration, identity, community, fluidity, and space. The CTM showing is accompanied by a performance at the exhibition opening, and the presentation of various relevant artefacts. Their exploration of migration, communities, and identities will continue in Rennes in October 2020.

The collaborative, performative proposition is conceptualised and led by sound, performance and installation artist ZORKA WOLLNY; »techno hacker« NSDOS, who has an active interest in the intersection of sound and movement; and dancer LOIC KOUTANA, also known as part of Brazilian sensation Teto Preto and one of the creators of São Paulo's party collective Mamba Negra.

Palace of Marvel's / MARCUS SCHMICKLER / LP, Editions Mego, 2010

A special listening room broadcasts Marcus Schmickler's singular Editions Mego release, Palace of Marvels (queered Pitch), to devastating effect. The album explores the phenomenon of the Shepard tone, a 1960s discovery that creates the auditory illusion of an infinitely ascending or descending tone that never reaches a limit. Some describe this phenomenon as the sonic equivalent to M.C. Escher's illustrations. Schmickler dives into individual Shepard tones, arpeggiating, dissecting, accelerating, or slowing them down, creating intriguing sonic spaces and psychoacoustic illusions.

Schmickler's interest in the field was sparked by Ernst Gombrich's essays on Art And Illusion," which questions the foundations of our understanding of the history of the image and its representation of our world. Fittingly, Schmickler's work can be seen as a disintegration within the very fundamental parameters of rhythm, sound, and pitch.

Cologne-based multifaceted composer and producer MARCUS SCHMICKLER'S interests revolve around the brain and its adaptation to multiple auditory stimuli. His work exists in the liaison between performance and science, A recipient of multiple prizes and scholarships, including the Ars Electronica.

Potato Gardens Band / Krista Belle Stewart - Video (23'), 2018

With novel musicality, Krista Belle Stewart's ongoing project »Potato Gardens Bands has evoked critical questions regarding the nature of cultural ownership, archives, and historical truths. Each of the project's three iterations in this series have incorporated a 1918 recording of Stewart's great-grandmother singing and playing jaw harp and tin whistle with her elder female musicians group called the Potato Gardens Band. The anthropologist James Alexander Teit preserved this cultural heritage of the Nselxcin Nation on wax cylinders. Over consecutive iterations, Stewart and her collaborators have widened the scope of the complex ancestral dialogue enabled by those recordings. In the latest it-

eration, which was performed on site for family members and broadcast over a distance for gallery goers, she projected the recording of her great-grandmother's voice through over her ancestors' territory within the Upper Nicola Band in British Columbia, Canada, expressing kinship between individual and ancestral pasts, and temporarily reclaiming a space for these within the dominant colonial narratives. The piece has thus become a fluctuating incantation of intersecting personal, familial, and cultural memories.

KRISTA BELLE STEWART is an artist and member of the Syilx Nation, currently based between Berlin, and Spaxomin, Syilx Territory. Stewart works with video, land, performance, photography, textiles, and sound, drawing out personal and political narratives inherent in archival materials while questioning their articulation in institutional histories.

Estar Igual Que El Reston / To Be Like The Others / Pau Delgado Iglesias / 3-channel video installation, 2014-2019

Music/Musik: Nick McCarthy & Sebastian Kellig; Video editors/Schnitt: María Inés Arrillaga & Agustina Willat; Sound post-production/ Postproduktion Musik: Daniel Yafalián; Subtitles/ Untertitel: Martin Craciun & Taïca Replansky

»Estar igual que el resto / To be like the others« is the result of a series of conversations with people in different cities around the world who were born blind. In a society perpetually concerned about the implications of contemporary life's »hyper-visibility,« this work explores how identities are constructed when images are absent, with a particular focus on sexual and gender identities. What do stereotypes of beauty and appearance mean for people who were never able to see? How can experiences lived by those born blind inform our understanding of how culture impacts the becoming of our bodies?

PAU DELGADO IGLESIAS is a visual artist and teacher who holds an MA in Culture Industry from Goldsmiths, University of London, and a diploma in Gender and Public Policies at Universidad de la República (UdelaR, Uruguay). She is currently a professor at the National School of Fine Arts (UdelaR) and at the Faculty of Culture of Universidad CLAEH, in Uruguay.

Chthonic Rites / WESLEY GOATLEY - Sound installation, 2018

»Chthonic Rites« is an installation that uses the speech capabilities of smart assistants Alexa and Siri to expose the underlying ideologies behind their design and function. A conversation between the two assistants, in the forms of an Apple iPhone and Amazon Echo, takes place on an abandoned office desk. They discuss parallels between ancient histories and their own, highlighting their hidden histories and the power politics nested within their supposedly friendly identities.

WESLEY GOATLEY is a sound artist and researcher based in London, UK. His installations, sound objects, and live audio/visual performances critique the common language and imagery used to describe data and artificial intelligence, and the power these symbols have in shaping the world and our understanding of it. He writes and gives talks on the subjects of critical data theory, digital aesthetics, and the role of machine learning and AI technologies in art practice.

Ademruimte / CALMSPACES - Installation, 2019

Interaction & light design / Licht- und interaktives Design: Beer van Geer; Architecture/Architektur: Tena Lazarevic
Sound / Ton: Yota Morimoto

»Ademruimte« (breathing room) is a new form of feedback architecture that brings together specialised designers, health workers, urbanists, and architects to design a public space for rest, contemplation, and silence - something that is missing in modern cities. The installation focuses on interactions with breathing, creating an engaging spatial experience and opening up a non-sacral space for modern worldliness through a combination of sensor technology, interior design, architecture, light, and sound.

CALMSPACES was founded in 2018 by architect Tena Lazarevic and interactivity/digital media designer Beer van Geer. The collective and initiative focuses on spatial atmospheric design. Through sensorial stimuli such as sound, light, smell, and touch, and sensor-based technology like biofeedback, they create spatial experiences to calm the body and mind.

You Are Source Projection and Reflection / SOPHIA BULGAKOVA - Interactive installation, 2019

»You Are Source Projection and Reflection is part of an ongoing series of projection-based setups focusing on non-linear reading in motion. The piece attempts to rearrange understandings of physical space to create infinite possible compositions, which allow imagination to shape the perception of the viewer. The audience is invited to explore the space individually by submerging themselves into fusing clouds of words, while using translucent screens to navigate the playful environment. The text in this version of the installation is developed together with Igor Zenzerović, an artist and performer from Pula, Croatia.

SOPHIA BULGAKOVA is an interdisciplinary artist born in Ukraine. She recently graduated from the ArtScience Interfaculty in The Hague. Most of her recent works are created with the intention of exploring the relationship between light and perception, with a focus on visual perception.

Das Erscheinen eines freien Willens / The Appearance Of A Free Will / ANKE ECKARDT- Kinetic sounds sculpture, 2019

Vibrations of various frequencies set silica sand in motion. This phenomenon was first recorded by Ernst Florenz Friedrich Chladni, who didactically described and visualised certain frequencies in his 1787 paper, »Discoveries about the Theory of Sound.« In contrast, Anke Eckardt examines floating states on the basis of interference created by the continuous superimposition of two varying frequencies. She focuses on displacement and fragile states of equilibrium that can only be maintained for a limited time. The work is supplemented by a booklet in which pop theories are juxtaposed with scientific theses. Friction emerges from the gap between them.

ANKE ECKARDT is a sound and media artist living in Cologne. Her work includes cross-media installations, teaching, and research. She is professor for sound at the Academy of Media Arts Cologne and deputy professor for sound art at the University of Music Mainz.

Related Events

The Ceremony

CTM 2020 Exhibition Opening performance
24.1.2020 22:00 Kunstquartier Bethanien Studio 1

Critical Art and the Ethics of AI

Presentation by Helena Nikonole, Marco Donnarumma, and Wesley Goatley
28.1.2020 16:00 Kunstquartier Bethanien Studio 1

Artificial Intelligence: Limitless Potential vs Liminal Transcendence

Panel discussion with Helena Nikonole, James Ginzburg, Marija Bozinovska Jones, Wesley Goatley. Moderator Carly Busta. 28.1.2020 18:30 Kunstquartier Bethanien Studio 1

In-Between Ends: CTM x transmediale Night

Performances by Wesley Goatley, Demystification Committee, Johanna Bruckner, xin, Patiño & Schuttel, Emptyset 29.1.2020 » 21:00 Berghain

Welcome to CTM Festival 2020 Liminal

CTM has always strived to provide a forum that facilitates exchange and networking between different creative communities, while simultaneously fostering open spaces of possibility. Every year it considers the contemporary social, cultural, and political climate. This edition's theme of Liminal is another attempt to reflect on how music offers spaces of plurality and experimentation that might help in dealing with the ambiguities and uncertainties of our present moment. The festival proposes multiple entry points into the theme by bringing together challenging, hybrid performances, and transformative musical experiences with opportunities for togetherness, exchange, learning, and critical debate.

Liminal phenomena and liminoid states are transitional phases in which a familiar order sees its values and symbols destabilised; norms are suspended or turned on their heads. They thrust us into the grey zone between the two sides of a supposedly clear demarcation. We find ourselves in ambiguous spaces, somewhere between a past that is no longer valid and an ever-becoming future. Liminality characterises spiritual practices and social rituals, as well as aesthetic, psychedelic, and other transformative experiences. Yet it also marks technological upheaval and social, cultural, and political

change. In music, boundary-disturbing experiences and acts of transgression are perpetually negotiated and re-negotiated, be it through the lifestyles and identities associated with music cultures, in practices of altered states closely associated with music, its transcultural hybridity and digital fluidity, or in the multisensory experience of sound itself.

Such liminal spaces are zones whose limits and scope remain unknown. The liminal is the fundamental challenging of norms and identities. At the same time it is a place of heightened sensitivity, of undirected experimentation, and of new potential communities. As such, it is a contact zone with the „other,” the unconscious, and altered forms of being, which can trigger regenerative or transformative effects. In this respect, one can try to avoid them or actively seek them out and engage with them. In times of crisis, we are inevitably thrust into them. It isn't difficult to identify the liminal nature of our present time, which is challenged on almost all fronts and scales by far-reaching processes of transformation such as the climate crisis, post-democracy, re-nationalisation, globalisation, migration, hybridisation, or digitisation. All currently pressing conflicts demand a (re)negotiation of borders and demarcations, always confirming that the old is no longer possible and the new is not yet imaginable.

We are in between. Amidst ambivalence and perpetual shift, we drift without assurance nor certainty. How and in what form will we emerge? What will we encounter along the way? Is there anything beyond this liminal zone?

As open as liminoid experiences can appear, and as unrestricted as liminal spaces may seem, they always remain tied to the rotation of boundaries. Pre-occupations with the liminal inevitably are entangled with borders - with the existence, perception, transgression, invalidation, and creation of demarcations of all kinds. And they prompt urgent questions about their political utilisation and economic exploitation.

The celebration of liminality, hybridisation, and transgression is not enough in and of itself. Rather, praise should be supplemented with critical evaluation of potentials, ambivalences, trajectories, and exclusions. How do such experiences and practises affect political and cultural dichotomies?

When do they merely serve to reinforce known power structures and when might they actually allow for gains in cultural freedom and permeability?

Can transformative potential and the emergence of new ideas arise through liminal experiences, and if so, can they resist co-optation by market forces and political agendas? Can they aid nuanced self-awareness, reveal scope for action, or enable empathetic experiences? Is it enough to practice forms of experimental politics in a liminal space that has to make do without tangible utopias?

Entitled *Liminal*« CTM 2020 throws itself into limbo in hopes of stimulating a critical discussion of our present and possible futures.

You Will Go Away One Day But I Will Not / Installation by Maria Thereza Alves & Lucrecia Dalt

A new commissioned work by Maria Thereza Alves and Lucrecia Dalt will be presented at the Botanic Garden Berlin. The spatial sound installation »*You Will Go Away One Day But I Will Not*« considers the Western practice of using Western scientific nomenclature to name plants worldwide. The audience is invited to walk through the tropical greenhouse wearing headphones that track each user's movements to generate individualised binaural sonic experiences. Through this immersive installation in the tropical greenhouse, Alves and Dalt attempt to open a space for the multifarious voices of the forest - organic and inorganic, human and non-human, speculative and lived - while also pointing to their silencing and erasure by European colonists.

Presented within the framework of the »Natur. Nach Humboldt« initiative, a project celebrating the 250th anniversary of Alexander von Humboldt. Commissioned by the Berlin-Brandenburg Academy of Sciences and Humanities, Botanic Garden & Botanical Museum Berlin, Die Junge Akademie, Deutschlandfunk Kultur, and CTM Festival, with spatial sound production from usomo I unique sonic moments.

Inferno

Participatory robotic performance by Louis-Philippe Demers & Bill Vorn. In a dark take on technology and control, Louis-Philippe Demers & Bi Vorn present *Inferno*« a participatory robotic performance enacting an experience of hell and punishment. Addressing many persistent anxieties around the relationships between humans and technologies, *Inferno* runs over three days allowing select members of the public to participate in surrendering agency to a cyborgian robotic entity.

Ticket or passholders that are interested in participating in the performance wearing one of the robotic exoskeletons are invited to email us atintemo@ctm-festival.de. Please indicate the date and time of the performance you will attend in your email. First come first served. Please also note that you will be asked to arrive early to prepare for the concert with a briefing which includes safety instructions and signing a waiver. Participants will be asked to wear an exoskeleton weighing 20 kg for the approximately 1 hour-long performance. Both smoke and stroboscopic lights will be used during the concert.

Inferno is part of the culture programme related to Canada's Guest of Honour presentation at the Frankfurt Book Fair in 2020. We acknowledge the support of the Canada Council for the Arts and the Government of Canada.

MusicMakers Hacklab / Shapeshifters / Artistic lab hosted by Peter Kirn US/DE & Tad Ermitaño PH

Liminality is the possibility of transformation, ritual unbecoming. This year's hacklab focuses on how performance practice and invention can change the performer - making them someone or something else, making them newly visible, or making them entirely invisible. Hacklab fellows selected through an open call are challenged to engage in collaborations that remake each other's onstage roles. These might be high tech or low tech; speculative or punk; involving projection, puppetry, prosthetics, and makeup; in instruments that reshape bodies and voices; or in the metamorphic power of sound itself. But as always, those methods will be drawn from learning from and working with one another over the course of the CTM festival week, and in this year's edition specifically, may challenge the fellows to swap their usual skills and masks with their fellow experimenters.

In the spirit of community, the Hacklab is open to walk-ins from the general public. A series of Hacklab Input talks will also be held within CTM 2020's talk programme on Monday 27.1.. After a week spent together exploring and inventing, the Hacklab culminates in a live finale performance on the afternoon of Sunday 2.2.

Bergama Stereo / Installation by Cevdet Erek

CTM is pleased to highlight an ongoing installation at Hamburger Sahrihdt by Istanbul-based artist and musician Cevdet Erek, who uses the sonic to egbe the lasting architectural legacy of the Bergamon Altar, originally constructed in the second century BC, and restored in 1901 on Berlins Museum's land after being transported from Turkey in fragments. His installation considers the forms, functions, and interpretations of the Altarua a 34-channel composition On (Andrea Neumann, Sabine Erokientz, Wieko Suzuk), following their eponymous release on Morphine Records. The trio have been investigating the themes and structural aspects of the installation

HllwHwl / Installation by Sergey Kasich Ru

Does emptiness have a voice? In Sergey Kasich's expansive installation, »Hollow Howl«, a variety of objects distributed throughout the exhibition space serve as passively resonating, reflecting, and absorbing surfaces, Individual microphones attached to these objects capture air movements. Amplified to audibility, these signals are manipulated by Kasich to generate an algorithmic composition in real time. The audience can experience the composition with headphones, but also in the room as the piece influences the space's tonalities with its presence. The apparent emptiness is amplified, sensitising us to the invisible. At the same time, »Hollow Howl« reflects on the meaning of empty spaces and the drastic changes in Berlin in times of gentrification and housing shortages. The exhibition's mostly hollow objects have been taken from various places that conflict with neoliberal property narratives: Berlin squats, unauthorised dumpsters, and homeless sleeping areas, Sergey Kasich is a current music fellow of the DAAD Artists-in-Berlin Program.