

BROKEN
MACHI
NES 2.6.-9.7.
& *WILD*
IMAGINI
NGS
2023

JUNGE AKADEMIE

EXHIBITION

*Sarah Ciston
Sara Culmann
D'Andrade feat.
Walla Capelobo
Petja Ivanova
Pedro Oliveira
Sahej Rahal
SONDER
(Peter Behrbohm &
Anton Steenbock)
Aarti Sunder
Natasha Tontey
Tin Wilke &
Laura Fong Prosper*

AKADEMIE DER KÜNSTE

Broken Machines & Wild Imaginings
JUNGE AKADEMIE

Exhibition
2 June – 9 July 2023
Opening Hours
Tue–Fri, 2–7 pm
Sat & Sun, 11 am–7 pm
Free admission

GUIDED TOURS WITH THE ARTISTS
Tue & Thu, 5 pm

HEAD OF THE JUNGE AKADEMIE
Clara Herrmann

CURATOR
Clara Herrmann

PROJECT COORDINATOR AND
CURATORIAL ASSISTANCE
Nataša Vukajlović

EXHIBITION DESIGN
Ben Evans James

EDITORS
Clara Herrmann, Nataša Vukajlović

PROJECT TEXTS
Sarah Ciston, Sara Culmann, D'Andrade feat. Walla
Capelobo, Sophia Gräfe, Ayesha Hameed, Alison
Hugill, Petja Ivanova, Nuraini Juliastuti, Pedro Oliveira,
Rahee Punyashloka, Sahej Rahal, Angel Salazar,
SONDER (Peter Behrbohm & Anton Steenbock),
Aarti Sunder, Natasha Tontey, Tin Wilke &
Laura Fong Prosper, Holly Willis

EDITING
Nadine Brüggelbors, Luise Pilz, Wendy Wallis

TRANSLATIONS
Elisa Barth, Simon Cowper, Nora Kronemeyer

DESIGN
Basics09

adk.de/jungeakademie
junge-akademie.adk.de
aianarchies.net

Hanseatenweg 10, 10557 Berlin
+49(0)30 200 57-2000
info@adk.de, www.adk.de

BROKEN MACHI NES & WILD IMAGINI NGS

The ethical issues surrounding “intelligent” machines have been an area of discussion among artists since before artificial intelligence (AI) even existed. With technology enjoying a boom today, the question of what might be “good” or “bad” AI is more topical and complex than ever. However, big tech industries and start-ups continue to be driven by a focus on profit and the general hype surrounding AI. A handful of companies are designing and structuring technology and deploying AI on a global scale. The first call for a moratorium came in early 2023, actually proposed by representatives of the tech industry, who suggested suspending the global race to develop AI – as manifested in the chatbot ChatGPT-4 – to allow a risk assessment to be carried out. While this might also be part of a marketing strategy – which will become apparent over time – the dangers of AI have long been known: these include discrimination and bias, misuse of data, surveillance and asymmetries of power, the manipulation of public opinion, cyberwars and the struggle for climate justice.

The ethical debate on technology is invariably linked to questions of what makes us human and how we want to live. We might add the question, whose ethics and morals are we talking about? The underlying visions of technology are grounded in the ideas and shaped by the perspective of a very small, homogeneous group: a tech elite located in just a few cities around the world. Their technologies impinge on the world in ways that principally benefit the governments, institutions and companies for which they were designed. In 2022, for example, the company OpenAI sought to configure ChatGPT so that it would be less toxic and, therefore, more ethical by hiring workers from Kenya to label text extracts from the Internet as racist, sexist and violent, thus “teaching” AI to filter such content out. While much is made of the efficiency of the systems, the precarious labour structures on which this efficiency is based are kept hidden from view.

AKADEMIE DER KÜNSTE

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Since 2019, the JUNGE AKADEMIE at the Akademie der Künste, Berlin, has launched various artistic programmes to examine questions related to living with “intelligent” machines. The focus here is not so much on looking for artistic innovations that improve existing systems and make them more ethical but rather on giving visibility to the social, historical, cultural and political realities and forces that have given rise to AI and help, in turn, to shape it. As Kate Crawford writes in *Atlas of AI* (2021), one of the biggest myths in the AI industry is that intelligence has an independent existence, although the concept of superior intelligence has been doing untold damage for centuries. Here too, AI is not seen as a purely technical domain. According to Crawford, AI is neither artificial nor intelligent but “both embodied and material, made from natural resources, fuel, human labour, infrastructures, logistics, histories, and classifications”. In this respect, the question of ethical AI cannot be answered simply by opening up the black box of AI and making the technological developments behind it transparent because the technology is part of a web involving a multitude of interconnected systems of (colonial) power.

As part of the exhibition *Broken Machines & Wild Imaginings*, the JUNGE AKADEMIE has invited ten artists to develop their ideas, narratives and approaches in response to a world in which AI technologies are ubiquitous, challenging the Western cultural imagination and history of progress and calling into question problematic dualisms such as “natural” and “artificial”. By dealing with concepts in aesthetic terms, simulating scenarios and speculating on alternative futures, the arts are developing – in the context of the emergence of AI – their own aesthetic knowledge for investigating urgent issues in contemporary societies and the planet as a whole. In response to the fragile reality of machines and their extractivist logic, algorithmic violence and techno-solutionism, the artists are creating new poetic worlds and strategies of repair. They are developing alternative paradigms, historical narratives and ideas of AI, focusing on experiences, values and histories that have not (as yet) been given a hearing in AI development.

The exhibition title is loosely inspired by Sarah Sharma’s feminist *Manifesto for the Broken Machine* (2020). Here, broken technologies are voices of resistance, a cause of friction in the tech elite’s machine-like system. “Broken machines” develop a disruptive power as a result. They act as sources feeding new dynamics and untamed imaginations and even fostering alternative or anarchic forms of care and community. However, the artistic works are their own frame of reference and draw on a wide range of theoretical and fictional texts dating from the early 20th century, thus expanding the temporal and geographical frame. Theoretical and poetic takes on colonialism, racism and technology – including works by Louis Chude-Sokei, Sylvia Wynter and Denise Ferreira da Silva – generate new readings of cyber theory and posthumanism. Techno-feminist approaches by Donna Haraway and Helen Hester and texts on eroticism and spirituality by Audre Lorde and others offer resources and impetus for aesthetic counter-projects. Criticisms of the idea of intelligence, as articulated, for example, by

Reza Negarestani, make an appearance in the conceptual mappings, as do early works of science fiction by Mary Shelley and Stanisław Lem.

The work of artist Natasha Tontey connects a spirit of care with long-overdue respect for Indigenous principles, values and ideas of technology. The artist encourages us to examine our beliefs about what is primitive, modern, irrational or rational and to encounter spiritual beings and chimeric figures in the chaotic ritual spaces of her ancestors, who can heal us, show us new ways of being and redefine the limits of our existence.

Sahej Rahal’s cybernetic chimaeras (composite creatures) lead us to a “machinic” sensorium with labile, directionless bodies – a counter-mythology to India’s hierarchical caste system. Aimless wanderings through the landscapes inhabited by AI creatures reveal a glimpse of futures that are not yet (im)possible.

The artist duo D’Andrade and Walla Capelobo take the egalitarian philosophy of life espoused by Brazilian quilombismo as their starting point for a collective play that is both ultra-poetic and opaque. Working with a group of Latin American artists and musicians, they discuss black techno-poetics and Afrofuturism in the context of AI. Music and sound, magical thinking and artistic archival practice are used to express speculative community building and other forms of knowledge.

The composer and sound artist Pedro Oliveira focuses on a decolonial and material analysis of technologies like dialect recognition software, which the German migration authorities introduced in 2017 for use with undocumented asylum seekers. His artistic research leads him back into the history of hearing and the technological developments in Germany associated with this. He asks, for example, when creative processes first devolved into technologies of oppression and surveillance. The question is addressed in the exhibition space in the form of a GDR-era synthesiser that has the same filter as the software.

Artist Aarti Sunder examines technologies’ complex dependencies and materiality by looking at deep-sea cables, which can be read in historical terms as conduits of colonial power: fibre-optic cables follow the same pathways as telegraph cables, which in turn followed the routes taken by slave ships. Conceived as a fictional, narrative and investigative work, Sunder maps the ecosystem of cables with the help of the multiple histories and temporalities of human and non-human life to come to an alternative understanding of critical infrastructure.

Materiality and temporality are also key elements in the work of Tin Wilke and Laura Fong Prosper. The artists look at phenomena like the degrowth movement, which advocates a reduction in consumption and production volume as a means to achieve greater social justice and environmental sustainability. Their aesthetic experiments focus on repurposing the structures and materials that are by-products and waste of the modern project of “progress” and “development”. Possible paths toward sustainable futures built from the ruins of the Anthropocene are visualised and given tangible form using neural networks and biodegradable materials.

Artist and art researcher Sarah Ciston challenges the fascination that AI exerts with its constant stream of new and improved technologies like ChatGPT-4. She uses a meditative labyrinth she made with her own hands to take us back to an awareness of what scale and size mean in the context of AI. Her work sets the visible traces of human labour and embodied knowledge in opposition to the hype of AI.

Petja Ivanova puts ethics of pleasure at the heart of her collaborative, cyberfeminist work, which focuses on taboos surrounding female sexuality. How can the broken relationship between the body and technology be repaired through queer and experimental computing? The artist has added built-in moisture sensors to a custom pair of panties. When worn, the sensorial pad measures moisture in the crotch, which is presented on screen as 3D ecologies with different weather and fauna. The work questions

the development of intelligent devices and clothes – “wearables” – based on essentialist images of women; female bodies are not only stylised but monetised through the generated data.

Sara Culmann’s work combines fragments from Ted Talks, science fiction, games and chat rooms to create a dark, grotesque narrative centred on AI-based humans and their developers. Still influenced by racist and sexist ideologies and language, the industry develops anthropomorphic machines for which ethical frameworks are no longer valid.

The idea that AI can lead to a more democratic, fairer society because it is neutral has now been disproved. But what happens when an old utopian model of society like that of the Cosmists – who envisaged humanity conquering the cosmos and uniting in spirit – is resuscitated by AI? The artist duo SONDER (Anton Steenbock & Peter Behrbohm) presents, as the final stage of the sharing economy, a fictive start-up that utilises a shared data pool of memories to help users achieve digital immortality after they die.

Broken Machines & Wild Imaginings should not be regarded just as a self-contained exhibition; it also provides insights into various artistic fields of research in which the ambiguities in AI discourses are being renegotiated on an ongoing basis. What can artists contribute to the discussion, and what do they want to contribute? What values do they call attention to? What languages and aesthetics remain?

Clara Herrmann
Head of the JUNGE AKADEMIE

The JUNGE AKADEMIE, the international artist-in-residence programme at the Akademie der Künste, Berlin, has been dealing with artificial intelligence since 2019. It now features two programmes: “Human Machine” in cooperation with the E.ON foundation’s VISIT programme and the E-WERK Luckenwalde (since 2022). “AI Anarchies” is funded by the Federal Government Commissioner for Culture and the Media. The exhibition *Broken Machines & Wild Imaginings* brings together the results of both programmes.

Human Machine

Since 2019, the JUNGE AKADEMIE has awarded four fellowships related to this subject. The artists chosen – Sahej Rahal, Natasha Tontey, Peta Ivanova, and the artist duo Tin Wilke and Laura Fong Prosper – present their associated works in the exhibition *Broken Machines & Wild Imaginings*. The jurors from 2019–22 were Inke Arns (director/curator, Hardware MedienKunst-Verein), Anna Fricke (curator, Museum Folkwang), Johannes Odenthal (former programme director, Akademie der Künste, Berlin), Adrian Piper (artist and member of the Visual Arts Section, Akademie der Künste, Berlin), Harald Welzer (sociologist, FUTURZWEI foundation), Siegfried Zielinski (professor of media theory at the Berlin University of the Arts and member of the Visual Arts Section, Akademie der Künste, Berlin).

Discourse

The complex relationship between humans and machines has been the subject of art and artistic practice since the beginning of the Industrial Age. Parallel with digitalisation, the topic has taken on new meaning worldwide, with particular emphasis on artificial intelligence, its possibilities and dark sides. Against this background, fundamental philosophical, economic, ecological and ethical concepts, as well as images of the world we live in, are being questioned by new human-machine interfaces.

The arts can generate specific aesthetic expertise in this area by discussing concepts, playing out scenarios and speculating on futures. Dystopic fiction around omniscient and sentient machines that turn against humans, develop desires, and seek freedom, and fantasies about human immortality, dominate Western cultural imagination.

The Human-Machine Programme funds international (emerging) artists in all artistic disciplines who work with or address ideas surrounding digital technologies and artificial intelligence in the broadest sense. It fosters those who challenge Western notions about progress and problematic dualisms of “natural” and “artificial”, who offer new ideas, thought processes, narrations and approaches to a world with machines and who explore urgent aspects of today’s societies and the planet.

Since 2022, the focus has been more on questions of sustainability and climate change in digital technologies and artificial intelligence. The programme continues in 2023 and 2024 with residencies at E-WERK Luckenwalde and the JUNGE AKADEMIE of the Akademie der Künste, Berlin.

AI Anarchies

AI Anarchies focuses on “Artificial Intelligence & Ethics”. It consists of a fellowship programme for six artists with residencies at the ZK/U – Zentrum für Kunst und Urbanistik, Berlin and a transdisciplinary Autumn School. The programme – made up of Sarah Ciston, Sara Culmann, D’Andrade feat. Walla Capelobo, Pedro Oliveira, SONDER (Peter Behrbohm & Anton Steenbock), and Aarti Sunder – concludes with the exhibition *Broken Machines & Wild Imaginings* to showcase the fellows’ final presentation projects. The jury for the proposals: Rosa Barba (artist and member of the Visual Arts Section, Akademie der Künste, Berlin), Oulimata Gueye (curator and art critic), Philip Horst (artist and co-director of ZK/U Berlin), Jason Edward Lewis (co-director of the Indigenous Futures Research Centre, Concordia University, Montreal), Jennifer Walshe (professor of composition, artist, member of the Music Section, Akademie der Künste, Berlin), Li Zhenhua (independent curator).

The AI Anarchies programme is accompanied by a scholarly, artistic advisory board: Nora O Murchú (artistic director of the transmediale festival, Berlin), Nishant Shah, Jennifer Walshe, and Siegfried Zielinski.

Discourse

Artists have been discussing and predicting the ethical problems of “intelligent” machines since long before artificial intelligence existed. Amid today’s technology boom, questions on what is “good” or “bad” AI are ever more present and increasingly complex.

Companies and governments worldwide have established rules and self-commitments for trustworthy, unbiased, or responsible AI to build fairness and transparency into their systems. While it is necessary to address the potential harm of accelerated AI expansion, it is also true that these normative principles of AI ethics reduce space for civic action, resistance, and critique. “Counter AI” experiments in the sciences and the arts are opportunities to disrupt notions of ownership, agency, and regulation from outside conventional power centres.

AI Anarchies called for proposals from artists in any field who work with AI as a topic and/or AI technologies in the broadest sense. The project seeks artists contributing to the debate on AI and ethics through conceptual and aesthetically compelling forms. AI Anarchies invites artistic, speculative, and/or technical practices and interventions that articulate and challenge approaches to power and ethics in the emergence of AI. It proposes artistic resistance through subjective and political actions and creative acts.

Autumn School

The transdisciplinary Autumn School AI Anarchies was curated by Nora N. Khan and Maya Indira Ganesh to bring together global communities of artists, scholars, cultural producers and culture hackers, technologists, and activists. It focused on creating new modes of feeling, thinking, and relating to AI ethics. Through talks, performances, and participatory workshops, attendees were asked to contribute to collective discussions about AI technologies and the social, cultural, and political realities they emerge from and shape. Among

the participants were Ramon Amaro, Hito Steyerl, Alex Hanna, Laura Forlano, Jac sm Kee, Tiara Roxanne, Mimi Onuoha, Jennifer Walshe, Sarah Sharma, Lauren McCarthy, Jackie Wang. Further details are published on the website: aianarchies.net

Acknowledgements

Broken Machines & Wild Imaginings was made possible thanks to the tremendous dedication of all the artists involved and Nataša Vukajlović’s excellent curatorial assistance. A huge thank you goes to all the sponsors who provided the artists with conceptual and financial support. We especially wish to express our heartfelt gratitude to the Federal Government Commissioner for Culture and the Media, the E.ON Foundation, and its managing director Stephan Muschick for their generous funding. We cordially thank the cooperation partners ZK/U – Zentrum für Kunst und Urbanistik as well as E-WERK Luckenwalde for assisting the fellows with their studio spaces and Weise7 for technical advice. We also offer our heartfelt thanks to the exhibition designer Ben Evans James and the entire exhibition team, including Catherine Amé, Stefan Dening and Paul Walter. This extends to the Akademie der Künste’s event team, including Anne-Kathrin Braune and Wolfgang Hinze, for accompanying the many artistic projects. Further, we thank the press team with Brigitte Heilmann, Marc Mayer,

Mareike Wenzlau and Freya Treutmann, the Akademie der Künste’s E-Studio team with Malte Giesen and Andrei Cucu, as well as Basiscs09, Mount Berlin and Act!worX for their cooperation and advice. Special thanks also go to all of the Akademie members, mentors, and colleagues involved, as well as the JUNGE AKADEMIE Advisory Board for their continued, invaluable support of the fellows.

Opening Programme, 1 June

7 pm

Welcome

→ Foyer / Stairs

Jeanine Meerapfel, president of the Akademie der Künste
Clara Herrmann, head of the JUNGE AKADEMIE
Nishant Shah, professor of Global Media and director of the Digital Narratives Studio, The Chinese University of Hong Kong (CUHK)

7:30 pm

No Knots, Only Loops

→ Hall 1

Sarah Ciston, performance, 20 min

As a counterpoint to the massive scale and restrictive logic of AI systems, *No Knots, Only Loops* facilitates encounters with systems of soft materials and embodied poetics. It imagines machine logic that can “speak nearby”, which will “come close without seizing or claiming” (Trinh T. Minh-ha). We wander and weave through the work – listening, walking, and winding – to unravel some ground truths about large language models.

8 pm

Ghosting the Machine

→ Hall 2

Sahej Rahal, performance, 20 min

Within the cybernetic sensorium of *Anhad*, we find a masked demon conversing with an AI simulation that has turned sentient. He whispers remnants of ancient secrets and lost histories into feral machines roaming an uninhabited forest. Soon enough, their dialogue begins to dissolve, dissimulating speech into sound at the outer limits of language. The programme starts to dance in response, emanating notes of Hindustani music carried within its limbs. It sings back, creating an infinite song across the porous boundaries of myth, machine, mind and memory.

8:30 pm

TRANSIENTS #1 *

→ Hall 1

M Takara - processed percussion
Pedro Oliveira - mel-filterbank
Performance, 20 min

9:30 pm

Wet.do Oasisdotwet

→ Reed Garden

Petja Ivanova, Iyo Bisseck, Rain Rose,
Kaya Zakrzewska
Performance, 30 min

Welcome to our oasis. No shaming. No silencing. Crotch to the front and centre, please. The body becomes the protagonist. Together we explore how the tangible and immaterial connect – embracing, confronting, celebrating and flowing within the gamut of wetness and dryness. Projected visions of private worlds allow digital reimaginings of crotch conditions in the elements. Spilling over into one another. Endless cycles of seizing, losing, (re)gaining and releasing control.

10:15 pm

TRANSIENTS #2 *

→ Studio Foyer

Gugulethu Duma - voice, electronics
Pedro Oliveira - mel-filterbank
Performance, 30 min

10:45 pm

→ Studio Foyer

DJ Set by ABIBA

Accompanying Programme

13 June, 5 pm

TRANSIENTS #3 *

→ Hall 1

Pedro Oliveira - mel-filterbank, electronics
Performance

14 June, 5 pm

The Quirk

→ Hall 2

D'Andrade, concert

The Quirk is a concert generated from the sound archive created for the work *A Thousand Years Loving You*. The concert performs sound material used in the installation, offering a many-layered soundscape related to artificiality and nature. It implicitly decomposes a poem linked to each element that constitutes the installation, creating an open sound interpretation about the life of objects, humanity and remains.

4, 11, 18, 25 June

11:30 am – 3 pm

Paramnesia SESSIONS

→ Hall 2

SONDER (Peter Behrbohm & Anton Steenbock)
Dialogue format, 5-20 min each

On five Sundays, the artist duo SONDER offers customer dialogues and experimental memory sessions in their inflatable capsule. In small private sessions, visitors are encouraged to access their recollections or insert constructed memory fragments. At the sales counter, it is possible to learn more about the utopias constituting *Total Earth*, the Cosmists, as well as the so-called God-builders of the 19th century, and register for *Total Earth's* total services.

- Max. 4 participants are allowed in the capsule at one time
- Sessions last 5–20 min
- On-site registration at the installation

* TRANSIENTS looks closely at the history of the technologies expressed in the work *The Emotional Residue of an Unnatural Boundary*, taking them into speculative realms of possibility towards many futures. By engaging with the materiality of filtered sound and its aesthetic manifestation, this series of three performances expands the capabilities of thinking technical systems beyond extractivism and classification, and toward implication and relation.

Each performance deals differently with the haptic sonic qualities in the artwork, yet none of them actually engage in the process of filtering per se. Rather, the performers use a broad range of different sounds to

“hold technology accountable”, that is, making them show themselves in the raw. By doing so, the relationship between what technology imparts to bodies is reversed – it is now bodies affecting technology. They configure another set of relations that speculatively point to the establishment of novel understandings and relationships with systems and infrastructures around us, and their consequences on those of us who dwell and live in the borderlands.

Accompanying Programme

15 June, 5:30 pm
POETRY CONVERSATION: Sarah Ciston
& Swantje Lichtenstein – The Filtration of
Machine-Machines
→ Hall 1
Talk as part of the 24th poesiefestival berlin:
no one is an island

How can we democratically and intersectionally make use of AI (Artificial Intelligence)? How can we counter the ways that the likes of ChatGPT promote and reproduce discrimination? In this poetry conversation, poet/programmer Sarah Ciston and poet/performance artist Swantje Lichtenstein explore these questions academically and artistically. Together with Emma Braslavsky, they discuss intersectional decoding, knowing machines, and critical and creative approaches to working with digitality and AI.

24th poesiefestival berlin: no one is an island

Over 150 artists from 30+ countries present contemporary poetry. Arooj Aftab, Takako Arai, Meena Kandasamy, and others read and perform at “Weltklang – Night of Poetry”. Kim Hyesoon holds the Berlin Poetry Lecture. The programme includes evenings on *writing violence*, *writing identities*, *writing motherhood* and the political spoken word, poetry conversations with Eileen Myles and Alice Notley, 40 readings in the Beech Garden, concerts, a poetry market, and various offerings for poetic education.

Artist Tours at 5 pm

6 June
with Sahej Rahal

8 June
with Natasha Tontey

13 June
with Pedro Oliveira &
a performance of Transient#3

15 June
with Sarah Ciston & POESIEGESRPÄCH

20 June
with Aarti Sunder

22 June
with Petja Ivanova

27 June
with Tin Wilke &
Laura Fong Prosper

29 June
with Sara Culmann

4 July
with SONDER (Peter Behrbohm & Anton Steenbock)

6 July
with D'Andrade feat. Walla Capelobo

Sarah Ciston
Sara Culmann
D'Andrade feat.
Walla Capelobo
Petja Ivanova
Pedro Oliveira
Sahej Rahal
SONDER
(Peter Behrbohm &
Anton Steenbock)
Aarti Sunder
Natasha Tontey
Tin Wilke &
Laura Fong Prosper

EXHIBITION

Sarah Ciston *No Knots, Only Loops*

The numbers are stunning: GPT-3 boasts 175 billion parameters, 570 gigabytes of data, and 10 million daily queries. GPT-4 is even larger, but its makers won't share by how much. How can we fathom the size, scale, and power of systems so immense and opaque?

No Knots, Only Loops goes beyond AI awe. Instead, it offers a material approximation of the scale of machine learning while presenting alternative ways to imagine its logic. With 36,672 stitches made over six months and covering 64 square metres, the large-scale crochet sculpture anchoring the work invites participants to wander a woven path and to consider embodied knowing within a system created by hand, node by node. Each 8-stitch row repeats a pattern, performs an algorithm, and, as such, represents the simple computational operations that construct AI. Rather than hiding human traces, these gestures reveal experiences of the body, labour, and craft – countering eager hype with contemplative inquiry and a felt sense of soft, twisted wool looped over and over into a complex system.

The labyrinth – an ancient symbol marking land worldwide – offers a single meditative path. The labyrinth in *No Knots, Only Loops* counters the logic of mazes, which keep us goal-oriented and misdirected. Here, it suggests understanding AI's black box, not as a void dictated by binary logic, but as a powerful space for provocations that do not make assumptions or draw conclusions.

This work joins Ciston's ongoing artistic research into "Intersectional AI", arguing that anyone should be able to understand what AI is and what it could be. It calls for queer, feminist, anti-racist, anti-ableist, and neurodiverse methods for conscientious data stewardship, and it experiments with developing small community-focused datasets to counter tools like ChatGPT.

No Knots, Only Loops offers one route into machine learning's potential through tangible and approachable care and craft, line and loop.

–Holly Willis

SARAH CISTON loves building tools to bring intersectional approaches to machine learning and building community through creative-critical coding. The artist is a Mellon PhD Fellow in Media Arts and Practice at the University of Southern California and an associated researcher at the Humboldt Institute for Internet and Society, plus the author of *A Critical Field Guide to Working with Machine Learning Datasets* from the Knowing Machines research project. They also lead Creative Code Collective, a community for co-learning programming using approachable, interdisciplinary strategies. Ciston's projects include a machine learning interface to "rewrite" the inner critic and a bot that tries to explain feminism to online misogynists.

No Knots, Only Loops (labyrinth), 2023
Interactive sculpture | Wool fibre
→ You are invited to enter the labyrinth, walk along the path, and spend time at the centre. Its 36,672 crocheted stitches fail to compare to the 175+ billion parameters of large language models: If each stitch here represents a single parameter (a node or calculation in the neural network), it would take 4.8 million of these labyrinths, requiring 994,173 years to make, to represent the scale of ChatGPT.

No Knots, Only Loops (labour), 2023
Video | Time-lapse digital video
360 min, loop
→ This film accelerates the creation process and documents the artist's body as part of the system of production. It seeks to acknowledge feminised labours of handicraft as well as invisible labours of a global majority whose work undergirds the infrastructures of machine learning systems: producing, tending, and breaking down their electronic components.

No Knots, Only Loops (logic), 2023
Data sculpture | Single-board computers, text training datasets, Python and Javascript code
→ This poetic investigation of the "raw" material used to produce large language models explores what machine learning systems "know" – that is what information they reproduce and amplify – about queer, trans, and marginalised lives, by aggregating keyword results and imagining alternatives made possible by different, more diverse datasets.

No Knots, Only Loops (listen), 2023
Online video and essay

Sara Culmann *Bad Habits Tend to Accumulate*

Whose face prompts our words of love? With what do our gestures of anger engage and tangle? Who is to blame for transgressions committed against body and soul when they happen to a virtual subject?

The video installation *Bad Habits Tend to Accumulate* centres on the phenomenon of anthropomorphic artificial intelligence. Once primarily known for their ability to provide conversation, translation, sales, care and sexual services, these computer-generated entities draw on large data sets to synthesise statements and reactions that are just about inch perfect. They have become embedded in product culture and consumerist activity. They are an everyday feature of technologised economies, also appearing in private contexts, in the conduct of commercial relationships, and even as a facet of criminal world identity fraud.

Because their appearance and behaviour are programmed using existing databases of texts and images, AI-based humanoids do not merely process electrical signals, they are also informed by the social realm and its political dimension. They are part of the long cultural history of servitude associated with capitalist and patriarchal systems. It is striking how often AI-based humanoids take the form of highly sexualised and submissive female figures of hyperreal beauty – manifestations of an excessive brand of misogyny and commodification.

The work *Bad Habits Tend to Accumulate* sets out to investigate this violence, which is also a constant in virtual space. It confronts the ignorance and arrogance of a developer mentality that seeks to elevate itself above the existence and fate of the AI it has before it. Video recordings of a speaker whose monologue recalls both a villain speech and a TED Talk are interrupted by AI-based animations. Their grotesque aesthetics weave together a range of different references from corporate identity design, sci-fi and game culture.

To start with, the dominance of the human creator figure still seems beyond question, but as the work progresses, doubts creep in, and the clear distinction between developers and their virtual assistants no longer seems assured. Sara Culmann's work focuses our attention on the reciprocal entanglement of artificial entity and human programming. In philosophical terms, it destabilises the core of what it is to be human, which now expands to form a new community of real and virtual entities.

Bad Habits Tend to Accumulate also urges self-criticism and responsibility in a space with minimal legal structuring to date. If the tangible effects of our relationships with virtual assistants are taken seriously, it leads to a muddying of the categorical divide between an overdue code of ethics for dealing with AI-based services and its counterpart – our social agreements about how we can live in harmony with one another.

SARA CULMANN is a visual artist, who finished her studies at the Rijksakademie van beeldende kunsten in Amsterdam. Her research interests include game studies, semantics of digital tools and media, including historical contexts and intersections. In her work she reflects on the existential impact of the cult of progress, scientific knowledge and information bias. She uses speculative narratives and works closely with cultural clichés and imprints as well as found content. Sara is also a teacher of animation software at the Prague Media School, an educational institution that supports independent journalism in Eastern Europe.

Bad Habits Tend to Accumulate, 2022–23
2-channel video | 8:15 min
Written, directed and animated by Sara Culmann |
Producer: Alexander Stoletov |
Actor: Tristan Bumm |
Director of Photography: Anton Zorin |
Hair and Makeup: Anna Rivera |
AI Animation: Burak (artcore_nft) |
Voiceover: Camille Lewis |
Video and Sound Editing: Sara Culmann

D'Andrade feat. Walla Capelobo *A Thousand Years Loving You*

A Thousand Years Loving You is an invitation to experience a spectral poem. Artificiality is presented as humanity's perpetual desire to become the object to which it relates, exploring transcendental ghosts in archives, techno trash, vintages and secret places of love.

Installation, game and soundscapes are the three elements that constitute the Ultrapoetry platform: procedural feelings, created by multimedia artist D'Andrade in collaboration with artist Walla Capelobo. Through experiences and perspectives shared by the two artists, the initial engine of the project is the concept of featuring, used in the music industry to demarcate a specific collaboration between artists. In the installation *A Thousand Years Loving You* it gains multidimensional characteristics, developing a collaborative network between artists interested in discussions about AI, imaginative speculations, gender hacking and aesthetics around anti-colonial theories.

Past, present and future are the three temporal nodes at play in the installation; through sound archives, visualisations and games. The spatial concept of the work is time travel, resorting to narrative and fiction about current contemporary ultra-capitalism, presenting an environment in which the economic system is an inter-dimensional entity, and crossing time and space through our cognitive and interpersonal data. Mapping objects produced by

industry from early colonial capitalism to ultra-capitalism, the installation is a scene in process about devotion and raciality in an anachronistic context. It approaches the use of machines and AI from a black uncanny perspective. A love machine and racial machines enter into the rhizomatic complexity of contemporary spectral colonialism and how we distribute labour, force, desire, feelings, memories and affects, offering data as magical content for our inanimate love objects.

–D'Andrade

D'ANDRADE is a non-binary self-taught musician, poet and writer. Their conceptual approach is oriented towards Afro-futurism and blackness theory, as well as the development of investigative works, new and counter-narratives through sound design, coding and archives. They co-curated the *Jardim Suspensio* interdisciplinary festival in Brazil and founded the solo project *Noise Vivarium* in 2020. D'Andrade's works have been exhibited at the Prater Galerie, nGbK, Iwalewaha, and the Aké Arts & Book Festival in Nigeria, et al.

WALLA CAPELOBO holds a master's degree in Contemporary Art Studies from the Federal Fluminense University in Rio de Janeiro. She sees herself as a dark forest and fertile mud, as transfeminist and anti-colonial. Her work as a researcher and artist is characterised by the embodiment of life and regeneration. Walla Capelobo is the pedagogical coordinator of the Descolonizacion platform: action and thought (Mexico-Brazil). She also collaborates in CIPEI – Círculo Permanente de Estudios Independientes (Mexico-Brazil), a platform for research into counter-pedagogies and counter-visualities.

A Thousand Years Loving You, 2023
Mixed media installation | Walkman, vinyl,
games, poster, various objects

Petja Ivanova, Iyo Bisseck, Rain Rose, Kaya Zakrzewska *Oasis Dot Wet*

Oasis Dot Wet is a hydro- and cyber-feminist collaborative work that challenges taboos around sexuality. Resisting an essentialist view of gender, the project takes as its material the atmospheric conditions – metaphoric weather landscapes – detectable in a person's crotch. Using moisture sensors built into a custom pair of panties, Petja Ivanova and her collaborators harness the natural resources of pleasure, sexuality and intimacy found in a site that is too often associated with shame and repression. When worn, the sensorial pad measures the moisture in the crotch, which is presented on screen as 3D ecologies with different weather and fauna, facilitating a dialogue with one's own ecosystem. The piece is accessed as both an installation and a live performance, exploring storytelling, using the body as the protagonist. Bodily fluids merge with emotional fluidity in this work, giving value and expressivity to the abject realm beyond traditional binaries of subject and object, self and other.

As an intersectional feminist with migration experience, Ivanova has teamed up with three collaborators in the making of this work: Rain Rose (they/them) is a performer, producer and community organiser; Kaya Zakrzewska (she/her) is a dancer, voice actor and teacher; both are sex work activists and members of the Berlin Strippers Collective (BSC). Iyo Bisseck (she/her) is a multidisciplinary artist, interactive designer and programmer.

Underpinned and informed by theories around the uses of the erotic, *Oasis Dot Wet* strives to project an ethics of pleasure and repair one's relationship to self and technology. Wearables, usually associated with capitalist self-optimisation, are turned into poetic storytelling vehicles that support playfully building intimacy with the self.

–Alison Hugill

PETJA IVANOVA, born in Bulgaria, is an artist, lecturer and performer whose practice is framed by her Studio for Poetic Futures and Speculative Ecologies". Seeking to overcome the linear and binary thinking that technology carries, Ivanova introduces poetic, emotional, mycelial and psychic relations to the living world through Computational Art. She studied visual communication and computational/generative art at the Berlin University of Arts. Ivanova has taught speculative design at Linnaeus University (Sweden) and Hamburg University of Applied Sciences, where she received the 2021 Lecturer Award. Recent exhibitions include *New Now Festival*, *3rd Festival – Echo Chambers* and *Our Data Bodies* for transmediale Vorspiel in 2023. Ivanova is a 2023 Human Machine Fellow at the Akademie der Künste, Berlin.

Oasis Dot Wet, 2023
Installation and sculptures | Wood, fabric,
3D print, custom electronics | Video, 10 min |
Video projection 360°, 20 min

Pedro Oliveira The Emotional Residue of an Unnatural Boundary

The Emotional Residue of an Unnatural Boundary juxtaposes distinct moments in the history of listening in Germany where investments in technological progress have sought to create and anchor a project of nationhood and citizenship. The work brings together two instances of a similar design – that of a filter. This filter appears inside both the Subharchord II – a GDR-era synthesizer produced as part of the Rundfunk- und Fernsehtechnische Zentralamt’s “Labor für akustisch-musikalische Grenzprobleme” for the advancement of East Germany’s cultural production – and in the development of the “dialect recognition software”, a proprietary solution in use since 2017 by the Federal Office for Migration and Refugees (BAMF) in cases of undocumented asylum seekers.

Such sonic juxtapositions reframe discussions on bias and ethics in technological development to include its immediate material implications as a political instrument. In other words, it actively challenges any presumption of “neutrality” in these filtering processes to consider not only what filters filter, but the character they add to sound – materially and politically. The fact that what a filter imparts into the signal has consequences takes centre stage here. This is particularly true for people whose lives intrinsically depend on decisions made from, or at the very least, aided by, the workings of this infrastructural device.

Let’s stay here with the ghost in the machine: or, more accurately, the body in the machine, or even the machine in the body. The endless feedback between the Stasi-era synthesizer and the voice mimicking the filter it shares with the dialect recognition software lays bare the fantasy of harnessing pleasures of the sonic to consolidate the abstraction of the nation-state and its undertow of violence. What we encounter here is not an attempt to recuperate the fleshly body. Instead, in a neverending feedback loop between machine and unwanted immigrant, we are invited to stay on this uncertain ground.

–Ayesha Hameed

When coupled with the resonating body of the Subharchord II, the voice of singer Ece Canlı acts as a catalyst bringing to the fore the material qualities of this filter design, all the while avoiding subjection – or reduction – to it.

–Pedro Oliveira

PEDRO OLIVEIRA is a researcher, sound artist, and educator whose work is committed to an anti-colonial study of listening and its intersections with violence at the European border. Currently, he is a research and arts fellow at the Leuphana Institute for Advanced Studies. He holds a PhD from the Berlin University of the Arts.

The Emotional Residue of an Unnatural Boundary, 2023
2-channel sound sculpture | Subharchord I/
II synthesizer, transducers | 7:23 min, loop |
Voice: Ece Canlı

CROSSOVER/CROSSTALK, 2023
Digital print | 841 × 594 mm

Sahej Rahal Anhad

In Sahej Rahal’s audio-reactive installation, *Anhad*, viewers become participants within a machinic sensorium of strange-limbed beings and quasi-sentient AI programmes that react and respond to audio stimuli and sonic sculptures created using found objects.

The world is too much to take. It facilitates generative algorithms that are far too intricate, sudden and multifarious, and too infinitesimal for the machine to incorporate into itself as swift, rhetorical movements. This lack of swiftness is not the machine’s folly, of course. The machine reacts to everything, observing and responding to each inescapable minutia. The machine learns too fast. It responds too quickly. It is a scholar of the outside world in the most excellent, meticulous sense. It is perhaps the first real scholar, unencumbered by the limits of human pathos and psyche, straddling its way through a digital landscape that evokes the end of human telos.

While antithetical to the exclusionary discipline that any human interpretation of history and reality inescapably is, Rahal’s cybernetic chimaeras are evocative of Walter Benjamin’s *Angelus Novus*. The angel sees at the blink of an eye all of the injustices that percolate in human civilisation, without missing anything. This interactive universe, with an unstable, monstrous body as its index, also serves as a critique of the metaphysical body of Manu. He is the divine figure at the centre of the caste system, whose body, its edifice, is perched atop and subjugating the lower castes. He relegates them to the the feet.

Anhad counters the mythos of the supreme Brahmanical being with an allegory of deterritorialised feet. The monstrous limbs refuse to operate through a particular order of hierarchy. Prosthesis no longer submits to governable entropy. The anthropomorphic primacy of the brain or the mind, which takes precedence in the theological doctrine of the Brahman, placed at the top, as the head, as the neurological centre, gets drastically reconfigured in the reactive interface of *Anhad*. All that remains is to roam through the landscape with the machine, through the machine, and glimpse at a future not yet (im)possible.

–Rahee Punyashloka

SAHEJ RAHAL is primarily a storyteller. He weaves together fact and fiction to create counter-mythologies, which interrogate narratives that shape the present. This myth-world takes the shape of sculptures, performances, films, paintings, installations, and AI programs, which he creates by drawing on sources ranging from local legends to science fiction. By bringing these into dialogue with each other, Rahal creates scenarios where indeterminate beings emerge from the cracks in our civilisation. Rahal has participated in group and solo exhibitions, including the Liverpool Biennial, the Kochi Biennale, the Vancouver Biennale, the MACRO Museum Rome, Kadist SF, ACCA Melbourne and CCA Glasgow. He received the Cove Park/Henry Moore Fellowship, the Akademie Schloss Solitude Fellowship and, most recently, the Sher-Gil Sundaram Arts Foundation Installation Art Grant in 2019.

Anhad, 2023
Installation | AI simulation | Interactive
sound sculpture | Site-specific sculpture |
Foam, wood, cardboard, paint

Sahej Rahal’s game-based work will also be presented in the exhibition **WORLDBUILDING: Gaming and Art in the Digital Age**, curated by Hans Ulrich Obrist, at the Julia Stoschek Foundation in Düsseldorf, 4 June – 10 Dec 2023.

SONDER (Peter Behrbrohm & Anton Steenbock) TOTAL◦EARTH Sharing the Past for a Better Future.

“It is easier to imagine the end of the world than it is to imagine the day capitalism ends”, someone once said.

We believe this day won’t be a revolution but will introduce an irresistible new platform. *Total.Earth* is located at the intersection of communist religion, Social Plastics and the final stage of a sharing economy. It promises its users lifelong access to flawless memories, digital immortality and the honour to prepare and participate in a peaceful and sustainable future – assisted, organised and powered by the unity of all collected memory.

Total.Earth revolutionises your memory by creating an automatic record of your daily life and securely storing it in well-protected data centres. It allows you to fly through a meticulously sorted inventory of your entire life whenever you want. Considering oblivion a relict of the past, the integrated algorithm interpolates a full memory experience out of the common data pool, bringing total recall to your doorstep. Just after your death, your data will be transferred to *Total.Cloud*, where it is cautiously aroused from sleep to join a collective, decentralised, autonomous mind, able to assist and organise the fairest and most sustainable society to come – a glorious future made possible by immortal mental labour.

Total.Earth is based on the ideas of Cosmism and God-Building, influential among Russian and Ukrainian revolutionaries at the turn of the century. The concept of Cosmism was first published after the death of Nikolai Fyodorov, who demanded immortality for all and the resurrection and unification of all previous generations in space. The “God Builders” among Anatoly Lunacharsky and Alexander Bogdanov* co-founded the Bolsheviks, but unlike Lenin, intended to build up communism as a religion worshipping the untapped potential of humanity instead of God.

Anton Steenbock and Peter Behrbrohm fuse elements of startup fair stands, space capsules and shrines into a pavilion selling a sophisticated business model that aims to fulfil the “Divine Common Task”.

–*SONDER (Peter Behrbrohm & Anton Steenbock)*

*The Ukrainian and Russian thinkers mentioned here aspired to unify all past generations, regardless of their origin, skin colour or gender in space. They were collaboratively creating a just society without classes and hierarchies, which could not be more different from what the Russian President has been violently putting into practice since the invasion of Ukraine.

PETER BEHRBOHM is a Berlin-based artist and architect. Through extensive research, he explores future conflicts and utopian societies, designs operative obstacles and installs counter-institutions. His works are surgical interventions in public spaces, routines and discourses, revealing the constructedness of reality. Among others, he received the BDA-SARP-Award from the Association of German Architects, the Elsa-Neumann-Stipendium (2016) and the MAK-Schindler Scholarship, Los Angeles (2019).

ANTON STEENBOCK’s works deal with capitalism as a sculptural force and the question of how increasingly complex economic structures affect and sustainably shape nature and society. His interventions play with megalomaniacal architecture and urban development projects, commercial showrooms, and large-scale advertising campaigns to promote political awareness of urban and environmental changes, as well as the ongoing appropriation of public domains by enterprises like Google Street View and sharing economy apps such as Uber, Coop, and Airbnb.

SONDER is an amoebic company, offering tools to refine conflicts. We intervene in public spaces and discourses with obstacles and counter-narratives, aiming to expose questionable developments hiding in normality. We substitute parts of the scenery to create situations against expectations.

Total.Earth or The Divine Communist App, 2023
Installation / Performance | Various materials

Aarti Sunder Nodal Narratives of the Deep Sea

Nodal Narratives of the Deep Sea considers AI in its broadest sense to include natural resources, human labour, infrastructures, history, fuel, and materials, as an economic, cultural and political network of complex interdependencies. It focuses specifically on submarine cables as hidden critical infrastructure that carries the world’s data, materiality, connection – the project of modernity, the premise of capitalist expansion, and abstraction – as lines running through the earth almost existing in a separate temporality. While the word cable accurately describes the conduit itself, mining colonies, satellite connections, shipping contracts, myths and wars are contained within it. How does data travel? Who and what does it meet on the way? Where are these conduits?

In the 1850s, the British found that the people of South-East Asia had a crucial material: a plant latex called Gutta-percha which paved the way for laying electric telegraph cables. While this communication revolution was underway, so was a simultaneous ecological disaster. The fibre optic cables we use today, providing 99% of our Internet, have evolved from these telegraph cables. The project begins with this history and moves forward in time, playing with the materiality of technology and placing life and labour at its core.

Nodal Narratives of the Deep Sea is part of an ongoing research and production exploration into the material conditions of immaterial movement. It is part investigative, part narrative fictive and part instructional. A map attempts to reconsider the dominant layers within this ecosystem, annotated by a series of drawings, objects and videos telling stories of unstable relationships and those yet to be discovered. The promise of communication includes within it a partial history of the Internet, from plant matter to non-human immortality, mythology, surveillance, control, Internet throttling, and the condensation of time and space. These umbrella lenses form the backbone of the work, focusing on the anecdotal and the peripheral – where humans, plants and animals interact with and help redefine what it means to live with critical infrastructure.

–*Aarti Sunder*

AARTI SUNDER is an artist living and working in India. She works with moving images, writing and drawing. Her interest lies within techno-politics, focusing on the study of infrastructure – from contemporary labour practices, fictional edges of protest, myth, and digital-terrestrial play to expanded platform politics. Sunder has exhibited her work at the Singapore Biennale 2022, 1ShanthiRoad Studio/Gallery, HKW, MIT, Warehouse421, Goethe-Institut, Kunstverein Leipzig, bauhaus imaginista, Alserkal Avenue, ISCP and the Museum of Yugoslav History. She has received grants and fellowships from MIT, Sommerakademie Paul Klee, Ashkal Alwan, Harvard FSC Film Center, Sarai and Khoj.

Nodal Narratives of the Deep Sea, 2023
Installation (wall map, drawings, sculptures) | Vinyl, graphite, acrylic, gutta-percha

Nodal Narratives of the Deep Sea, 2023
4 videos | 2 min loop each

Natasha Tontey *Of Other Tomorrows Never Known*

The speculative fictional stories, *Of Other Tomorrows Never Known*, is about complex caring works entwined with an urgent need to talk with ancestors and to renew relationships with spirits. In this work, caring is always entangled with the need to regain long-overdue respect for Indigenous principles, values and beliefs. Acknowledging the existence of multiple worlds accepts the risk of appearing illogical or incomprehensible. Tontey encourages us to embrace this illogical aspect of caring, which expresses a willingness to take further steps to let go of our dependence on established institutions to tell us what is primitive, modern, irrational or rational.

Emerging from her own background and personal histories, Tontey took part in various rituals by communities from Minahasa in Northern Sulawesi, Indonesia. These rituals offered insights into their approach to technology, as the Indigenous communities now also discuss artificial intelligence in their cultural assemblies. *Makatana*, the landowner or supreme cosmic being who rules the land, belongs to the Minahasan cosmology. *Makatana* includes the creation of vernacular mechanisms to manage the land. Embedded in these mechanisms is the principle of paying equal respect to human and nonhuman entities inhabiting the land. In everyday practices, *Makatana* requires transgenerational dialogues, understanding and cooperation. It is the spirit, collective principles, and technologies for life.

Within the Indonesian context, the afterlife of colonialism continues to haunt us, lurking in colonial storage at various institutions. Local politicians and people in general search high and low for spirits of the past, hoping to latch onto a splatter of power and wisdom. But how do we talk with the spirits? While performing *Makatana*, Tontey threads stories from mythology, archaeological ruins, and urban cultures to practice shifting perspectives and accommodate multiple

timelines. The spirits come in all forms: hybrid beasts, new behemoths, a superior cosmic being who can travel across time, ritual objects, or vampires. They act as healers and represent attempts to cross boundaries. Their paths lead to uncertainties and chaos, which all beings must face. Questions remain: How do we stay human? And how can we build trans-species alliances?

–Nuraini Juliastuti

NATASHA TONTEY is an interdisciplinary artist based between Jakarta and Yogyakarta, Indonesia. Her artistic practice predominantly explores fictional accounts of the history and myths surrounding “manufactured fear”. In her practice, she observes any possibilities of other futures that are projected not from the perspective of major and established institutions but through the subtle and personal struggles of the outcasted entities and beings. Her recent exhibitions include a solo show at Auto Italia, London, UK (2022) and selected group shows at the Singapore Biennale (2022); Stroom Den Haag (2022); GHOST 2565, Bangkok, Thailand (2022); Protozone8 Queer Trust, Zurich, Switzerland (2022); Arko Art Council, Seoul, Korea (2022), Leeum Museum of Art, Seoul, Korea (2022); transmediale, Berlin (2021); Performance Space 2021, Sydney; *Other Futures*, Amsterdam (2021); Singapore International Film Festival (2021), *Kyoto Experiment 2021*; Asian Film Archive, Singapore (2021). In 2020, she received the HASH Award from the ZKM, Center for Art and Media Karlsruhe and a residency at the Akademie Schloss Solitude.

Of Other Tomorrows Never Known, 2023

Installation | Single-channel video, stereo sound, 15:50 min

→ Looking into the past of the Minahasan people, fictional characters contemplate the philosophy of the *Makatana* from a machine perspective. The script was written during field research in North Sulawesi, while on the Human Machine Fellowship in 2021-23. The imagery used for the set was taken from the ancient ruins of Waruga, a Minahasan megalithic site. The filming process was supported by the Theatre Programme Faculty of Performing Arts – Indonesian Institute of Arts (ISI) Yogyakarta, Piring Tirbing, Studio Oposisi, Komunitas Sakatoya, Fixinema, Wale Papendangan Sonder, Yayasan Kebudayaan Minahasa and New Pessimism Studio. With collaborators: Muchlis Mustafa, Fredy Wowor, Piring Tirbing, Divisi62, and Komunitas Sakatoya.

Tin Wilke & Laura Fong Prosper *Memorial Matter*

Our digital culture has a strong material condition. It is based on millennia-old temporal strata containing the writing of terrestrial life. It is also the geological foundation where the archive of our collective memory has been written, from ancient to contemporary data technologies.

Memorial Matter deals with enigmatic cross-overs between earthly materials and intertwined temporalities. The artists used an extensive historic 16mm film archive that reveals the use of industrial technology to extract natural resources as a sign of progress. They disrupt material temporalities using artificial neural networks to transform the progressive imaginaries of the Cold War era into materials that refer to a future as distant as the past is to the minerals from which they were constructed. There is a shift from smooth, shiny and symmetrical forms to spaces of friction, imperfection and roughness – digital ruins as architectures of material memory.

From a practice that interweaves analog archives with digital media, Tin Wilke searches for morphological patterns in archival machines. These are used to propose the creation of fictional narratives about futures of coexistence, shifting the digital imaginary to the rematerialisation of a new possible space-time from the ruins of the Anthropocene age.

The process that has led Laura Fong Prosper to move from digital technologies to textile materials generates dialogues between apparently opposing media that retain a common root in deep planetary time. Starting from this idea, the artist proposes to turn our gaze towards technologies that bring us closer to other relationships with nature.

Memorial Matter is a hybrid installation co-created as joint artistic research by the artists to explore various image carriers such as 3D objects, textiles, and recycled fibres that emerge from the AI experiments with

the 16-mm film archive material. The artists’ intention lies in the interaction between film archival material, digital technologies and organic processes to weave possible paths towards more sustainable futures. Digital speculations and the possibilities of making them tangible are proposed.

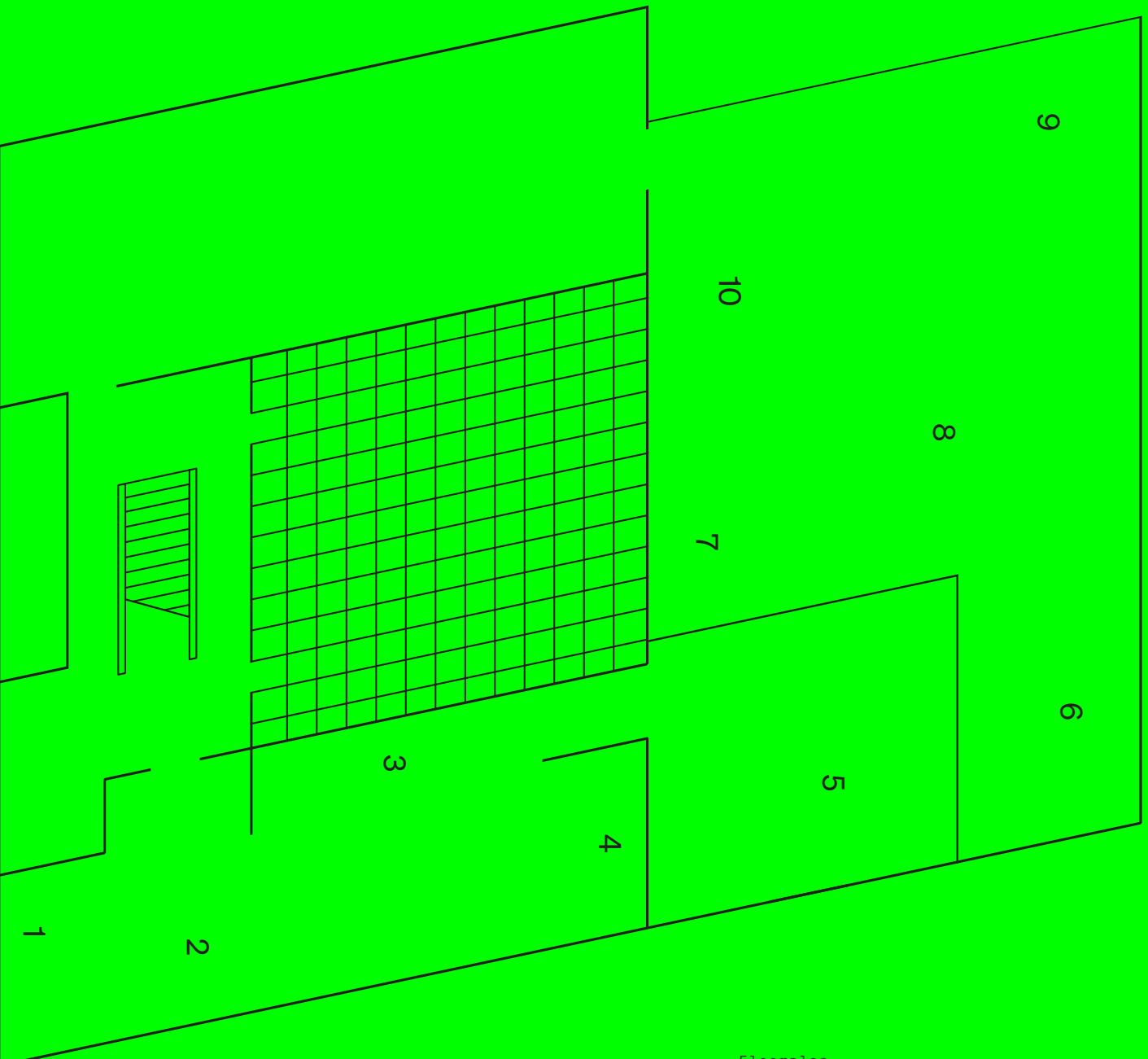
–Angel Salazar

TIN WILKE is an artist from East Berlin whose work focuses on collective memory, dissident practice and speculative imagery of counter-narratives. Working mainly collaboratively at the intersection of digital new media, organic material and found footage within installations, gatherings, stages and experimental film, Wilke’s hybrid practice questions the alienating and exploitative modes of production within patriarchal structures. Wilke studied art and media at the Berlin University of the Arts and has a Master’s degree in Theatre with New Media and Interactivity from the Universidad Nacional de las Artes in Buenos Aires. Wilke forms part of the queer performance collective CC_Lab and is a board member of the association for social-ecological change (VSOW e.V.).

LAURA FONG PROSPER is a visual artist from Panama based in Berlin. Her work addresses collective memory, ancestral imaginaries and eco-feminisms while interweaving video, analog film, new media and other materialities. She studied film editing at the International School of Film and TV in San Antonio de los Baños, Cuba and received an MFA in New Media Art from Bauhaus University in Weimar, Germany and was a fellow at the Kunsthochschule für Medien in Cologne, Germany and Tongji University in Shanghai, China. Her work has been exhibited and screened at the Centre Pompidou, Paris; Museo Reina Sofia, Madrid; Museum of Modern Art Rio de Janeiro.

Memorial Matter, 2023

Installation | StyleGAN neural network, screenprints, gouache on canvas, potato starch and ash-based bioplastics, ash-based 3D printed sculptures, recycled fibres on canvas | Analog film: 16mm, colour, 4:37 min, loop Acknowledgements: Local offices of the TH Wildau and FH Potsdam at the Gewerbehof Luckenwalde, Print workshop / at the Kulturwerk des bbk berlin GmbH, Lucia Tieff, Angel Salazar, Hannah Luisa Wolff, E-WERK, Livni Holtz, Eva Ingver, Thomas Herbst, Fernanda Hoehne, Silvia Noronha, Thomas Wilke, Saani Borge



Floorplan

- | | | | |
|---|--|----|-----------------------------------|
| 1 | Aarti Sunder | 7 | D'Andrade feat.
Walla Capelobo |
| 2 | Pedro Oliveira | 8 | Peťa Ivanova |
| 3 | Sarah Ciston | 9 | Sara Culmann |
| 4 | Tin Wilke &
Laura Fong Prosper | 10 | Sahej Rahal |
| 5 | Natasha Tontey | | |
| 6 | SONDER
(Peter Behrbohm &
Anton Steenbock) | | |

Floorplan