Letter from the editors

Bernhard Garnicnig, Maximilian Thoman

Now that the editorial process is complete and I am ready to click the 'Publish' button, the editor (if we can still call ourselves by this authority laden term) finds himself confronted with the unavoidable task of formulating an appropriate "final word" which the journal format normally labels "Introduction" or "Letter From the Editors". Since the rest of the material in this issue is either self-explanatory or unintelligible, I would like to take the opportunity provided by this journal to shift from a deliberately impersonal exposition to a very brief statement about personal meanings.[1]

As its founding Very Artistic Director (until 2018), the Palais des Beaux Arts Wien has taught me to have a deep sense of scepticism towards stories with introductions and conclusions that aim to open or close a body of knowledge with authoritative authority. Working as much with historical material in the library as in-conversation on the trottoir, it became evident that linearity requires too much omission from the complexity of city and self. What instead should be said here is that the contributions made to the Palais des Beaux Arts Wien since 2014, along with this publication, are part of a history that is not cohesively linear nor simply retroactively re-organised. Rather, each part adds a layer to this *historic surface dedicated to the projection of past, present and future alike,*[2] which began to exist before our program launched and will continue long after we are done and gone.

Over the four years of working with Palais des Beaux Arts Wien as a site, location, space and place, the artists, writers, visitors and myself found ourselves in the folds and loops of time in which cities, buildings and institutions are continuously re/created. Working among a hundred years of Nows embodied in marble and plaster, *one always inherits the whole thing*[3], even if one does not get the keys to the building. Therefore, we need to be specific about the *whole lot of ideas*[4], without authoritatively putting them in any retrospective order that gives the false impression of a linear continuity.

What *is* without a doubt, however, is that this "Letter from the Editors" is the place to express wholehearted gratitude to the artists and writers who worked on making the Palais des Beaux Arts Wien *a real thing* over the past four years, and just as much, to those whose contributions expanded the scope of this volume – each part of a magic circle beneath the institutional surface, an experiment in institutional forms and collaborative

practices located at an unmarked street corner in Wien.

I would also like to thank my new colleagues at the CML at IXDM; Jamie, Lucie, Sonia and Gerald for the exciting work on our Institutions as a Way of Life project. Further, this issue would not have been possible without the sharp translation and editing by Nadežda Kinsky Müngersdorff. I am also thankful for the resonances initiated by the organisers and participants of the Vessel International Curatorial Workshop in Bari last summer, and Sarrita Hunn of Temporary Art Review for the many generous conversations in the months following. Within their thematic focus on Instituent Practices, Temporary has published an interview with Seth Weiner and myself on occupation and transition. Gratitudes also to Florian Rötzer for his help in getting permission to translate the excerpt from Armin Medosch's "Freie Netze." After Armin passed away in 2017, the response by the communities he touched through his activity as artist, writer and fellow human introduced the editors to this earlier work of his. By translating this short excerpt, we hope to pass some of his great spirit onward. continent. Finally, I would like to thank co-Editor Maximilian Thoman for joining me on the long path that was editing this issue.

— Bernhard Garnicnig

ARTICLE IMAGE CREDITS

Letter from the Editors: *Édition Spéciale, Album Blouses Nouvelles 33 "Chic Parisien"*, 9ème Année Publication trimestrielle, London, Paris, Wien: A. Bachwitz (1923)

The exhibition space as a laboratory: Excerpts from *Enrico Zago – Totem* (2015)

free wifi here: Google Image Search *"free wifi coffee"*

Going Wireless in the Belle Epoque: *Telephone lines, New York*, ca.1888 on iPad Mockup

Big Time Museum: Excerpt from *Terrestrum`Navis&~ff$* (2016)

Artist Chat: *Rosemary Lee Studio* Screenshot

G is for Geography: *Google Street View Look Inside* Screenshot

The Occupation of Institutionality and Institutional Liberation: Installation shot from *The Natural History Museum, Our Climate, Whose Politics?*

Art on the Moon: Still from *Internet Moon Gallery History*

Radio Visions: Ivan Narodny *Marconi's plans for the world* (1912)

The Palais around the corner from Musil and Wittgenstein: *Delanglard's Georama* (Litographic print around 1847 - C.W. Medau, Prag)

Vaporous Evening Dresses: *Seth Weiner – Vaporous Evening Dresses*

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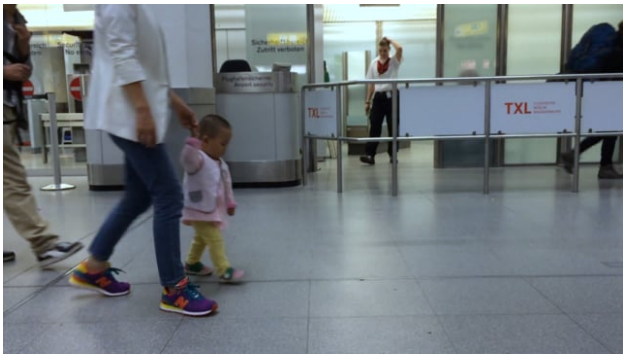
[1] The introduction is inspired by Maurice Steins' introduction to the 1970s Blueprint for Counter Education. book. Maurice Stein et al., eds., *Blueprint for Counter Education: Curriculum, Handbook, Wall Decoration, Shooting Script. ... Instruction Manual* (New York: Inventory Press, 2016).

[2] Weiner, Seth, and Garnicnig, Bernhard. *Palais des Beaux Arts Wien: Legacy and Latency*. Interview by Sarrita Hunn. Temporary Art Review, March 21, 2018. http://temporaryartreview.com/palais-des-beaux-arts-wien-legacy-and-latency/

[3] *Donna Haraway: Story Telling for Earthly Survival*. Documentary, 2016.

[4] ibid.



Link to Video: free wifi here

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Jamie Allen

I am writing these words in an airport, and into a text file, because I'm having trouble getting online. Due to quite a few misaligned techno-bureaucratic constellations, I cannot connect to the internet.

Is the internet a place? If it is, it's more like an airport than an apartment. More like a library than a study. More like a brothel than a bed. When wireless internet was all slick and shiny and new, a lot of us were pretty excited about its potential as a kind of lubrication, or glue, for neighborhoods and communities, parks and protests. Neighborhood nodes and free-WiFi in the park were these new kinds of idyllic place-networks — parties online you could bring your body to, and all your friends (online and off). There are different kinds of glue, of course, and Facebook seems a rather thin and runny one. "Going" to a FB "event" has become more a statement of support than a statement of intention to create place, encounters or moments together (online or off). But there are still ways of making these non-places special. There are secrets we can share with one another, dark corners where we can escape the onslaught of 'likes' and upworthiness.

Quite a while ago now, computer programmer Richard Stallman re-inserted into the lexicon of the cultural and technological imaginary a distinction about freedom, or free-ness. In discussions about technological development, people talk about "free as in speech" versus "free as in beer". That is, "with zero restrictions" or "for zero monetary cost." These phrases evoke the important differences between market-exchange value, and the more inherent, presumably more important, value of ideas and their exchange and availability. In our current world, sometimes things are free in both ways, sometimes in only one, and perhaps

most often in neither. The Internet, for a while, seemed like it was on its way to being free as in speech and free as in beer, marginally at least (You still would need a computer and all that, sure). But mostly, that's not really how things are working out.

Meanwhile, I am still having trouble staying connected to the internet. I've missed my flight, my wallet and phone were stolen a couple of days ago, my credit card numbers resultantly cancelled and useless. I have no ID with me where I am. I have no idea where I am. I have no ideas where I am. It's an airport. Wasting the change in my pocket on the seven-euro-coffee-as-entry-fee to Starbucks seems like a bad move, in case I need bus fare into the city if I can't get the next flight out. What I need is data, connectivity. Do I curse our technological condition, wanting for a world where some other person's direct act of sympathy would somehow get me on a plane, or into a bed, a hotel? It's in situations like this, in fact, that I wish the World was more like the Internet, not the other way around. Where things are excessively generous and alive with exchanges, supporting a still teeming abudance of ideas, brimming with a (pubescent?) concern for other people oftentimes so creatively wholehearted that it mutates into innuendo, teasing, bullying, and abuse. Can I crash on your couch?

Sitting on the floor, nestled beneath the warm radiofrequency canopy of the Tegel Airport Starbucks WiFi (the only 'free as in beer' WiFi in the entire airport), I realise that the staff is starting to shut down the coffee machines. Soon, they will shut off the co-branded T-Mobile router that is my artery to resources, my access to a place to sleep tonight, my route home. "Free as in beer" only works if you order before last call. One more packet, barkeep…? You don't have to go home, but you can't stay here…

Art is a particular kind of techno-idealism. It is the arranging of materials and ideas, or one of these packed inside the other, and it is purported to deliver all kinds of freedoms. Freedom of expression, freedom of the individual, creative freedom, freedom from history. Art, most of the time, isn't "free as in beer", although we like to think of it as "free as in speech". Art on the Internet, perhaps more so than in a lot of other ways we might experience ideas, still, at times, pushes into places that seem to sketch out new kinds of "free". There are ways of thinking represented, and constraints we're unaware of, new kinds of gifts and economies sketched out for art and communication, creative acts, the technological.

There are people who, when they realise the many systems, services and networks they rely on everyday—they recoil from them. This is part of what being "free" seems to means to us—being autonomous, being alone. Our technological collusions, our bonds with machines, are to be contained, controlled. Is it ok, though, to love a dependency? To appreciate our attachments to systematicity, instead of trying to cut it out, or away?

It is possible, freely, to love how it is to need something, or love that thing so much it seems entirely outside of the need for justification (surely, that is part of what "love" is?). It is also possible to love (even technological) necessity, reliance, attachment and vulnerability. I love being addicted to food, and air, and water. I am in love, in different ways, with some of the people I know. And I love being online. Yes, I like parks and trees and squirrels and all that, probably about as much as the next person, but I also love the Internet. And so do you, or you wouldn't be reading this right now.

And that's ok.

What would a place be like that is both "Free as in Art' and 'Free as in Internet"?

Welcome to the Palais des Beaux Arts Wien.

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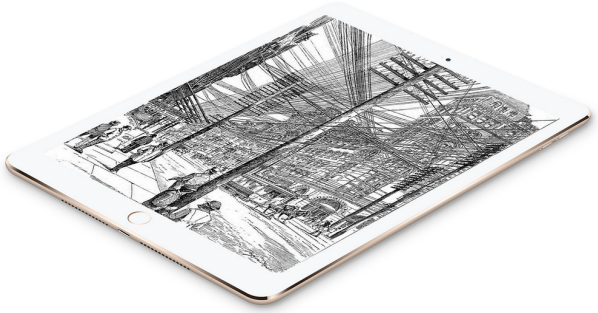
Editor's note: Jamie Allen's next morning return flight out of Berlin was funded through the Palais des Beaux Arts commissioning program for in-situ critical writing.



A cable, marvelous as it is, maintains a tangible and material connection between speaker and hearer: one can grasp its meaning. But here is nothing but space, a pole with a pendent wire on one side of a broad, curving ocean, an uncertain kite struggling in the air on the other — and thought passing between.
— Ray Stannard Baker

The wireless telegraph is not difficult to understand. The ordinary telegraph is like a very long cat. You pull the tail in New York, and it meows in Los Angeles. The wireless is the same, only without the cat.
— Albert Einstein

Going Wireless in the Belle Epoque

Erik Born

I. The Wired City, ca. 1890

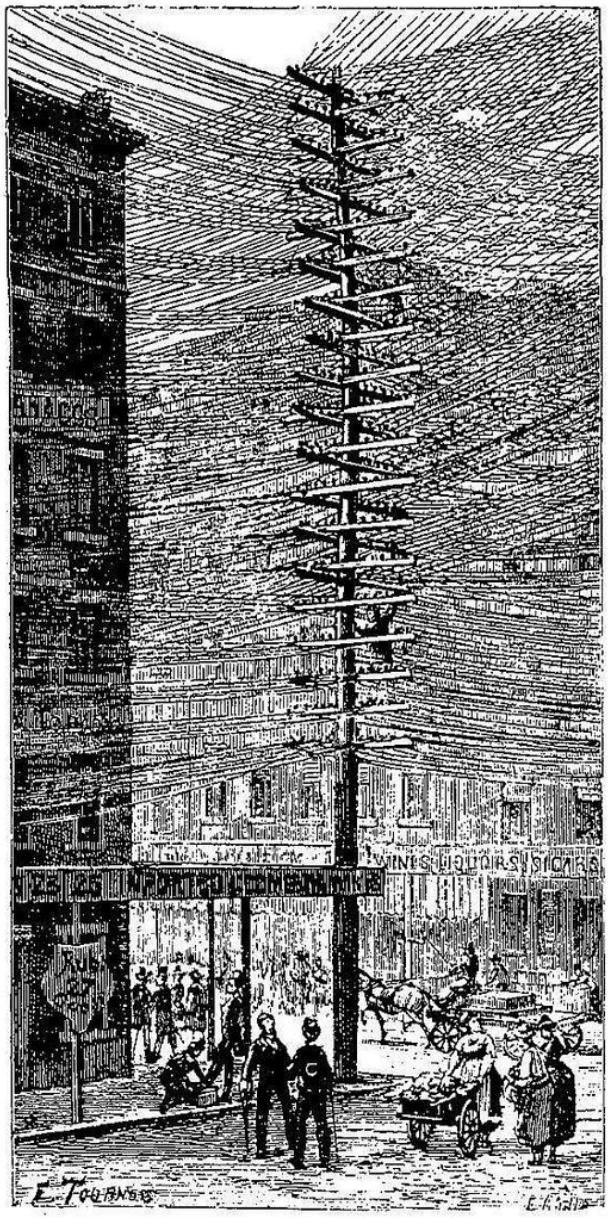


Figure 1: "Telephone lines, New York, [ca.] 1888". Image Credit: Friedrich Kittler, *Gramophone, Film, Typewriter*, p. 6.

There are too many wires.[1] Under a network of wires so dense as to block out the sky, several pedestrians have been frozen, mid-stride, in contemplation of this spectacle of infrastructure.

The image is centered on a utility pole, the physical support for the lines of communication leading off into many different directions. With over 30 crossbeams carrying 5 to 10 wires each, the utility pole has become bent at several stress points, almost being ripped to splinters. In this respect, the utility pole makes visible an increasing strain on wired infrastructure: were the pole to collapse, the orderly network of wires leading off into all directions would spill over into disorder. Someone — an eavesdropper? a Victorian repairman? — has climbed up to the third rung of the pole. Beneath him, several passersby, including two businessmen and a costermonger with her clients, are taking a break from their business, completely absorbed by the scene.

As they gaze up at the cables, perhaps they are wondering, "How did our world become so wired?"

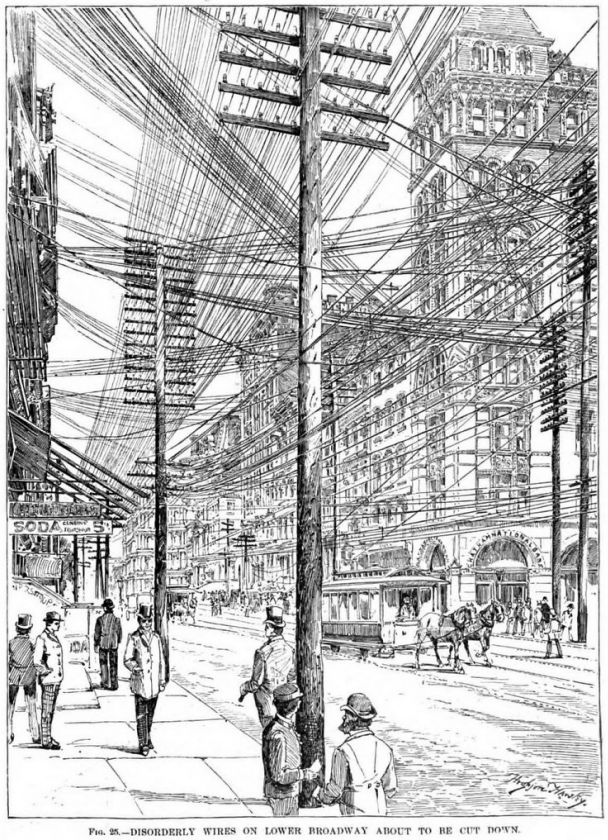


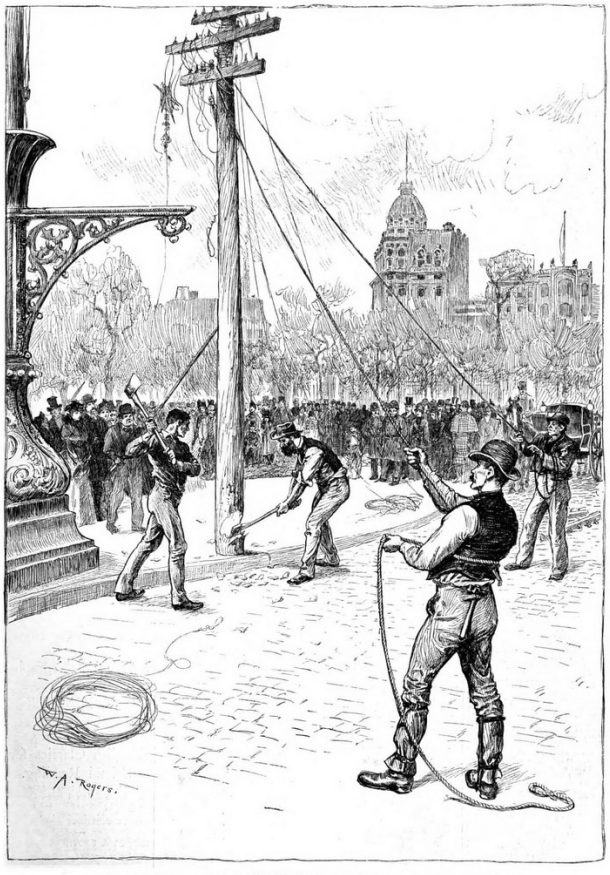
FIG. 25.—DISORDERLY WIRES ON LOWER BROADWAY ABOUT TO BE CUT DOWN.

Figure 2: "Disorderly wires on Lower Broadway about to be cut down". Image Credit: *Harper's Weekly* 33, p. 601.

Images of the wired city were popular at the turn of the twentieth century, when the telegraph, telephone, and electrical networks were rapidly expanding. Around 1900, the common scene of

wired infrastructure tended to be centered on the utility pole, the physical support for a dense communications network leading off into many different directions. Usually, the scene involved a group of city-dwellers going about their business, mostly oblivious to the modern technology suspended precariously above their heads.

The congestion of wires attests not only to the limitations of wired technology, but also to nascent service practices. To keep up with the demand for service, telephone wires were usually laid one-at-a-time with each new subscription. At the time, there was no practical way of consolidating multiple wires into one cable, though techniques were developing for sending and receiving multiple messages on the same channel.



REMOVING THE TELEGRAPH POLES IN UNION SQUARE, NEW YORK CITY.—Drawn by W. A. Rogers.—[See Page 331.]

Figure 3: "Removing the telegraph poles in Union Square, New York City". Image Credit: *Harper's Weekly* 33, p. 337.

A mid-19th-century innovation, the utility pole was intended to consolidate telegraph wires and allow for easier service access. At the same time, the orderliness of telegraph lines, the rectilinear grid of a network attesting to foresight and planning, also became symbolic of Western progress.[2] While utility poles allowed wires to be run through cities with less danger to public safety, they eventually came to be used for precisely the opposite purposes, as the telephone pole, in the United States, became a site of public lynchings.[3]

By the 1890s, there was a growing resistance to the aesthetics of the growing wired infrastructure. As a result, utility poles were increasingly removed from high-traffic areas, and pushed out into the outskirts. While wires held out the promise of instantaneous communication, they also constituted a threat to urban environments, because a downed wire, vulnerable to the elements, could prove fatal to the unlucky passerby. The utility pole makes visible this strain on wired infrastructure: were the pole to collapse, the orderly network of wires leading off into all directions would spill over into disorder.

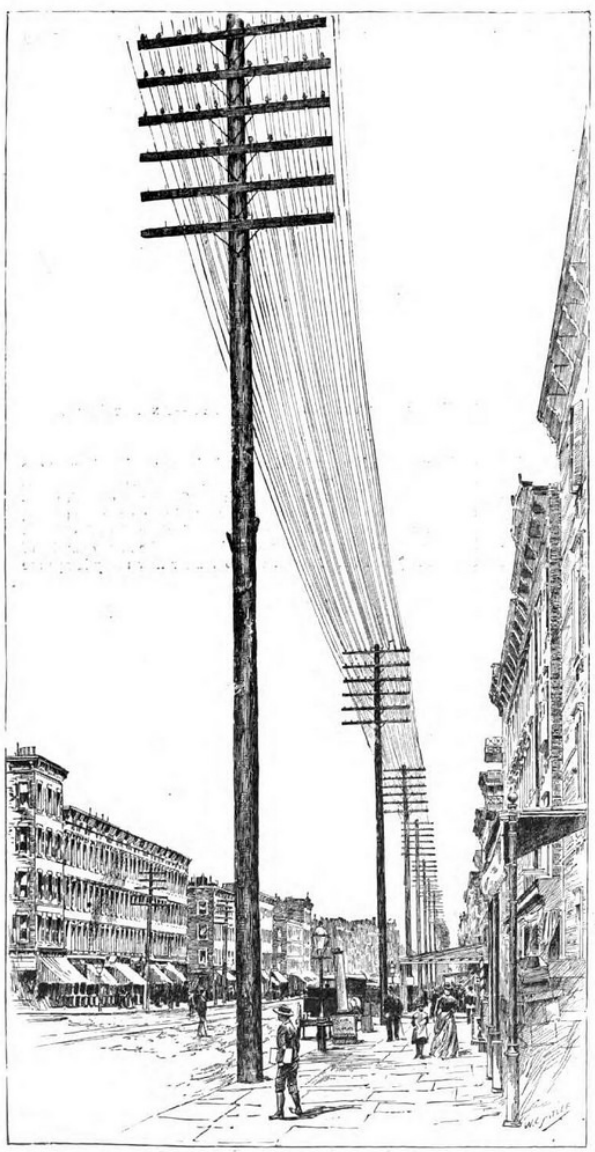
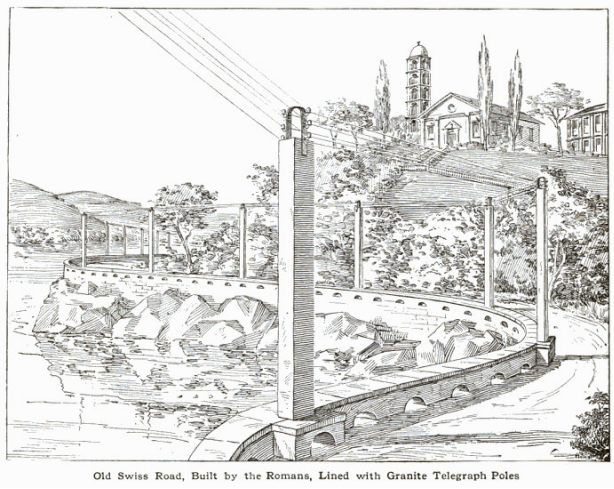


Fig. 18.—MODEL POLE LINE ON FIRST AVENUE.

Figure 4: "Model pole line on First Avenue". Image Credit: *Harper's Weekly* 33, p. 596.

Gradually, wired infrastructure moved from the center of cities to their periphery. To replace the haphazard wired infrastructure, urban planners consolidated wires and increased the height of utility poles. Out of sight, out of mind — ultimately, such images of orderly wires created a sense that the fearsome power of electricity was under control.[4]



Old Swiss Road, Built by the Romans, Lined with Granite Telegraph Poles

Figure 5: "Old Swiss Road, Built by the Romans, Lined with Granite Telegraph Poles". Image Credit: *Popular Mechanics* (December 1911), p. 851.

In some regions, utility poles proved more difficult to remove, since they had been constructed out of more permanent materials. In southern Switzerland, for example, telegraph poles were built out of granite, rather than timber, making better use of the region's natural resources. An image showing the construction of telegraph lines alongside an ancient road serves as a reminder that many new infrastructures tend to follow the paths created by existing infrastructures.

II. Wireless Futures from the Belle Époque

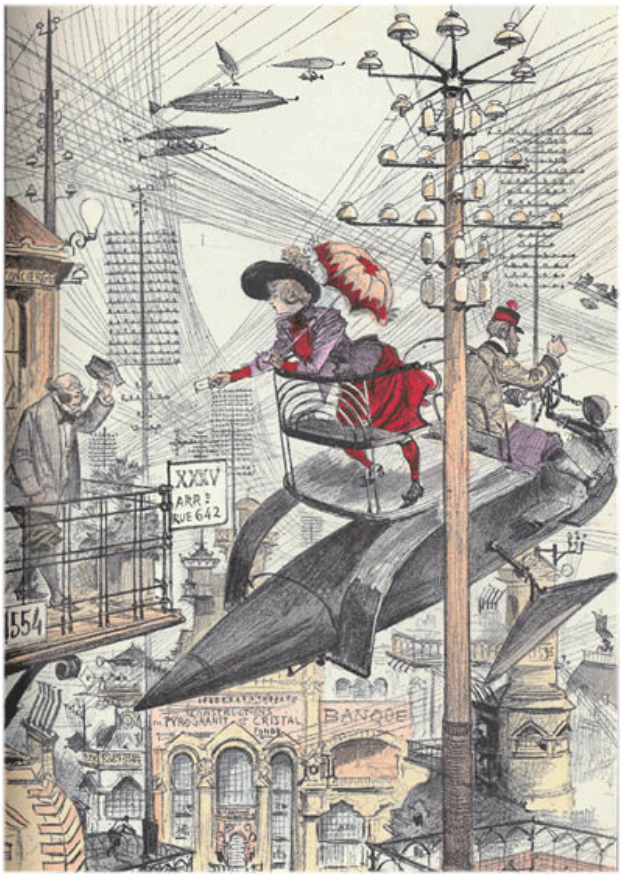


Figure 6: "Un quartier embrouillé" [A tangled neighborhood]. Image Credit: Albert Robida, *Le Vingtième siècle. La vie électrique*, pp. 128–129.

While wires tended to remain far overhead or buried underground, a satirical image of the wireless future could frame humans and technology on the same plane. In speculative writing, too, wireless visions were at the center of the crossroads of science and fiction.[5] In reality, however, wires continued to occupy a tenuous position at the periphery of everyday life.

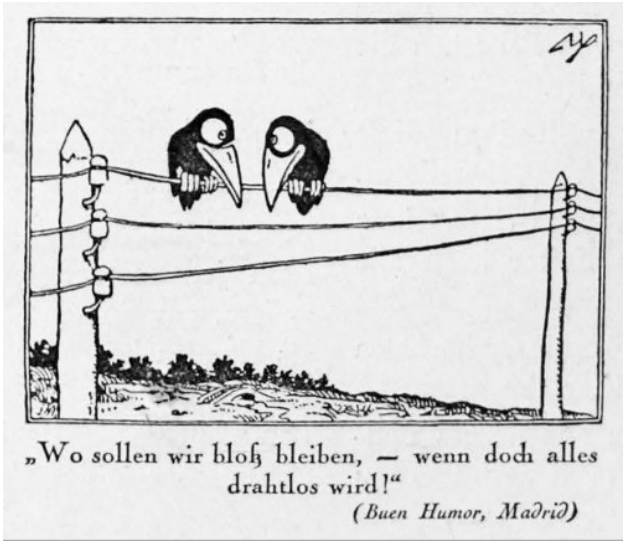


Figure 7: "Wo sollen wir bloß bleiben, — wenn doch alles drahtlos wird!" [Where should we go when everybody goes wireless!"]. Image Credit: *Buen Humor*, Madrid, reprinted in C.K. Roellinghoff, "Radio im Humor," p. 80.

Many observers at the turn of the twentieth century were convinced that the advent of wireless technology spelled the end of wired infrastructure. As one engineer put it,

"*Telegraphy without wires — how attractive it sounds. No more unsightly pole lines disfiguring the streets and highways, ornamented with the dangling skeletons of by-gone kites. No more perpetual excavation of the streets, to find room beneath their surfaces for additional circuits that cannot possibly be crowded on to the staggering lines that darken the sky with their sooty cobwebs.*"[6]

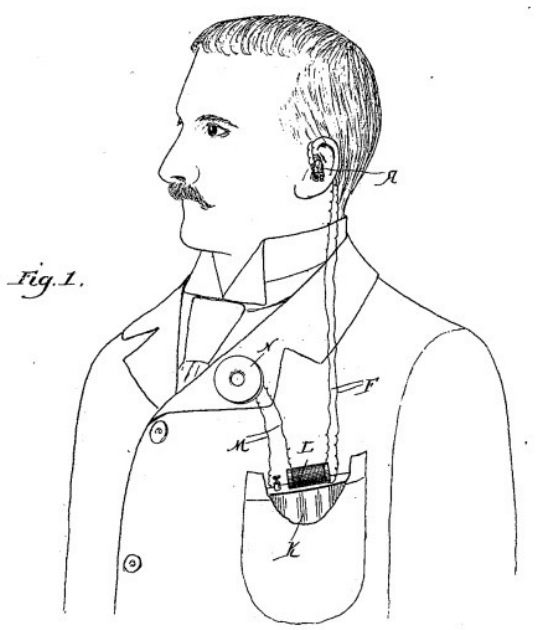


Figure 8: "F.H. Collins. Magneto Ear Phone". Image Credit: U.S. patent 622,328, issued April 4, 1899; reprinted in Grant Wythoff, "Pocket Wireless," p. 40.

One of the main attractions of wireless technology, as Grant Wythoff argues, was that it promised to wrap the vast infrastructure of wired systems around the bodies of individual users, thereby creating a form of "pocket wireless," not unlike a smartphone.[7] The projected capabilities of such wireless gadgets easily outpaced technical limitations, though science and fiction remained interdependent in these wireless futures.

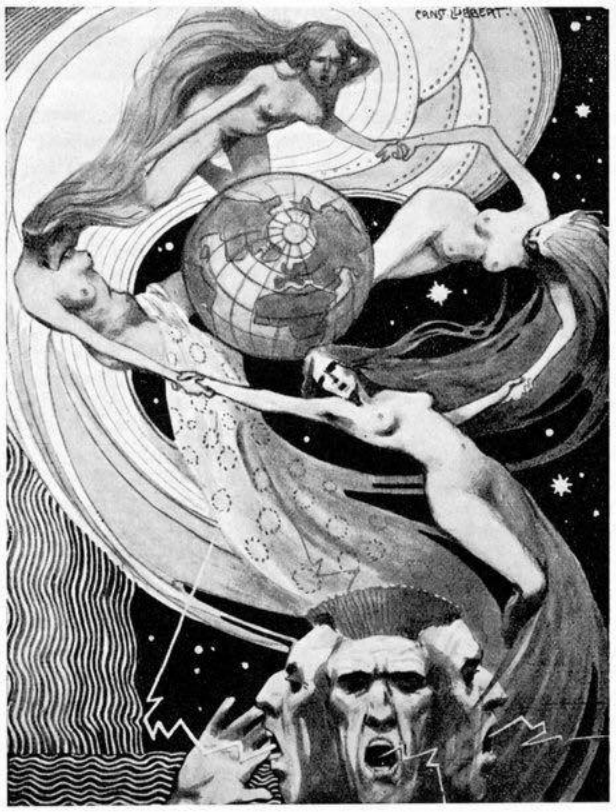


Figure 9: "Drahtlose Telephonie. Eine Allegorie von Ernst Lübbert." [An allegory of wireless telephony by Ernst Lübbert]. Image Credit: Robert Sloss, "Das drahtlose Jahrhundert," in *Die Welt in Hundert Jahren*, p. 41.

In 1910, Robert Sloss's predictions about a coming "Wireless Century" combined a fictional narrative of a voyage to the North Pole with a concrete description of recent developments in wireless engineering.[8] Sloss's predictions about applications for wireless technology included contacting a family member, receiving an opera broadcast, shopping for a wedding dress virtually, and even using a wireless energy generator to power a spaceship. In a complex mixture of indicative and subjunctive moods, Sloss negotiated the liminal status of wireless technology between the real and the imaginary:

"*I could go on in this style, God knows how long, and tell wonders on top of wonders, without straining the powers of my imagination in the least, since all the things in the course of the 'story' up to this point, which have sounded so wonderful, are*

actually problems that have already been solved today, or that are by no means part of the realm of pious wishes or overwrought hopes and expectations. No, they are facts that are only waiting to be introduced into our practical life."[9]

This mixture of fact and fiction, also evident in the allegorical engraving accompanying the article, underscores Sloss's utopian vision of a wireless world in the offing.

Figure 10: "The Wireless Era will create a State like the Socialist Dream". Image Credit: Ivan Narodny, "Marconi's Plans for the World"

The wireless revolution promised not only to do away with the familiar urban infrastructure of physical wires, but also to enable the creation of a new electrified world without borders. Since wireless signals are universally available, at least in theory, to anyone with a receiver, the spread of wireless technology was taken to be a sign of impending universal social equality. Ultimately, wireless technology was thought to promote free circulation, a dominant precondition for progress since the Enlightenment.[10]

In hindsight, it is probably easier to identify with the predictions attached to wireless gadgets, many of which have come true, than with those attached to the social and political implications of wireless infrastructures, which remain speculations.

III. In Praise of Wireless Infrastructure

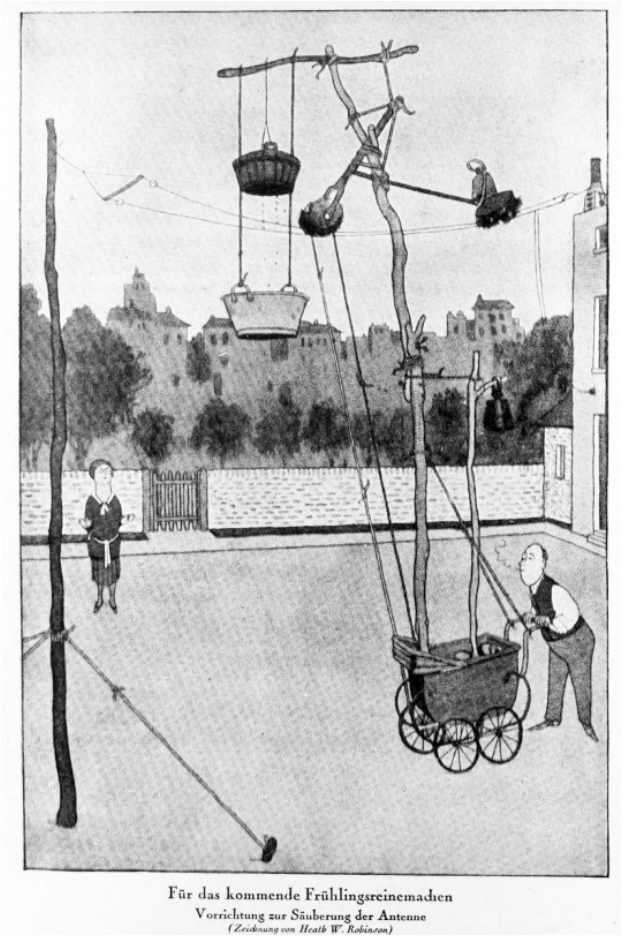


Figure 11: "Für das kommende Frühlingsreinemachen. Vorrichtung zur Säuberung der Antenne" [For your upcoming spring cleaning: a device for cleaning your antenna]. Image Credit: Drawing by Heath W. Robinson, reprinted in C.K. Roellinghoff, "Radio im Humor," p. 85.

"Infrastructure," as comedian John Oliver points out, "is not sexy."[11] Only when infrastructures malfunction, when a bridge collapses, when a nuclear reactor melts down, or when a denial-of-service attack shuts down half the Internet, do these crucial everyday services receive any public attention. Otherwise, one of the defining characteristics of infrastructure is invisibility.[12] With wireless technology, this invisibility is only partly due to the medium of transmission.

Even though wireless technology is itself invisible, the same need not be true of wireless

infrastructures. As media theorist Lisa Parks observes, "We describe ourselves as a 'networked society' and yet most members of the public know very little about the infrastructures that support such a designation — whether broadcasting, web, or wireless systems."[13] For Parks, our widespread ignorance of networking technology is due largely to the increasing invisibility of that technology in the public sphere.

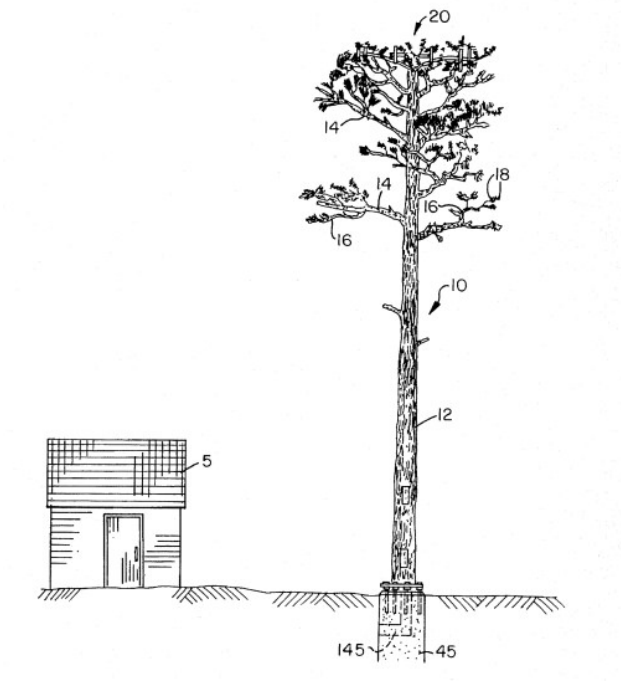


Figure 12: "Antenna support structure". Image Credit: Robert P. Juengert und Edward Weingart, US Patent Nr. US5611176 A (18. Mar. 1997).

Today, mobile antennas are increasingly packaged inside, rather than outside, of consumer electronics. Antennas are shot into orbit on satellites. Cellular towers are driven out into the suburbs, or hidden in plain sight inside sailboat masts, barn silos, bell towers, flag poles, church spires, or summit crosses. And artificial structures are designed to resemble natural objects, such as the strange case of "antenna trees."[14] As Peter Schaefer argues, the displacement of technology and the emphasis on immaterial infrastructures "promote a teleological narrative of physically connected data transfer systems progressing to lighter, cleaner networks that are increasingly disconnected from the natural world."[15]

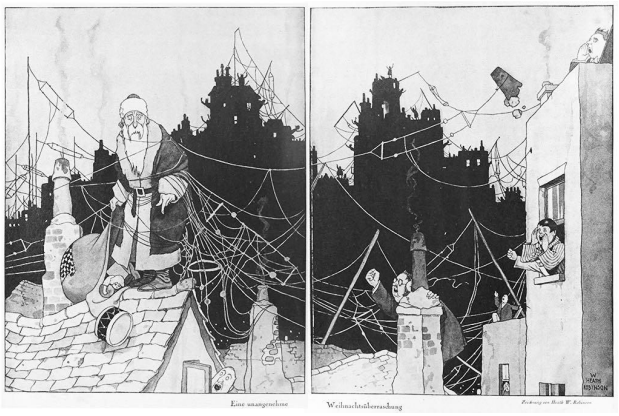


Figure 13: "Eine unangenehme Weihnachtsüberraschung" [An unpleasant surprise on Christmas]. Image Credit: Drawing by Heath W. Robinson, reprinted in C.K. Roellinghoff, "Radio im Humor," pp. 82–83.

Today, many advocates of wireless convergence believe that wireless infrastructures will eventually replaced their wired counterparts, thereby increasing access, reducing costs, and removing the necessity of a material support for digital technology.

To counter these assumptions, media theorists have recently taken to showing the material underpinnings of what are usually perceived to be immaterial technologies. After exposing the common governmental practice of concealing infrastructures inside "antenna trees," Lisa Parks has drawn on fieldwork and historical maps showing "signal territories" with the aim of increasing technological literacy about infrastructures.[16] Adopting a similar approach, Nicole Starosielski has examined the history of undersea fiber-optic cables in *The Undersea Network*, a book accompanied by an interactive digital mapping utility.[17] Operationalizing Adrian Mackenzie's theory of "wirelessness," Jussi Parikka has illuminated the critical engineering practices informing the Weise 7 group's wireless devices.[18] In *Tubes: A Journey to the Center of the Internet*, journalist Andrew Blum helped popularize

some of this work with a mixture of reporting on data centers, underground fiber-optic cables, and the engineers who construct and operate them.[19]

Many of these strands were brought together in a special issue of *Amodern* on "Network Archaeology," which made a plea for expanding the field of media archaeology from objects and artifacts to include the study of networks and the history of connections.[20]

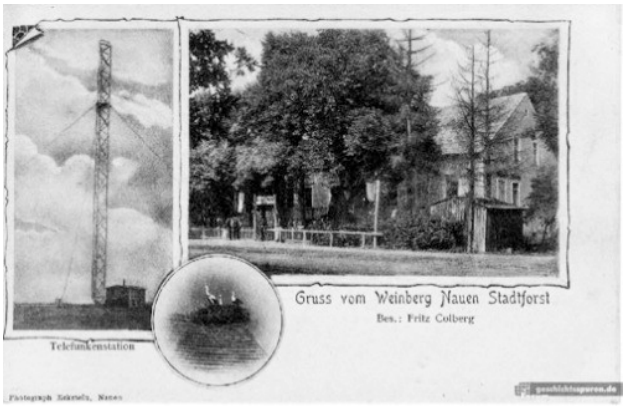


Figure 14: "Telefunkenstation / Gruss vom Weinburg Nauen Stadtforst" [Telefunken station / Greetings from Nauen Stadtforst vineyard]. Image Credit: Geschichtsspuren.de

To these studies, I would add that significant historical alternatives to today's strategies of concealment and displacement can be found in previous attempts to come to terms with the place of communications infrastructures in the public sphere. In the early twentieth century, cities tended to celebrate their infrastructure more than we do today. There was an entire genre of "wireless poetry," consisting of odes to antenna towers, and these towers themselves attracted thousands of visitors a year.[21] Just as late 19th-century postcards often paid tribute to smokestacks as signs of industrial progress, producing strange images of smog-covered destinations, early 20th-century postcards often featured antenna towers as signs of a region's communications prowess.

Figure 15: "Im drahtlosen Zeitalter!" [In the wireless age]. Image Credit: Drawing by Barlog, reprinted in C.K. Roellinghoff, "Radio im Humor," p. 87.

Since modern wireless technologies rely on the invisible medium of electromagnetic waves, they were unable to draw on the dominant iconography of network infrastructure, such as cables, switches, and transmitters, commonly found in representations of wired systems. However, wireless infrastructures have remained visible in another sense — namely, in that they are a highly symbolic means of negotiating the modern politics of visibility. At once material and invisible, wireless media ultimately encourage us to rethink the "common visual and conceptual paradigm of what it means to be modern."[22]

Erik Born is a Mellon Postdoctoral Fellow in the Society for the Humanities and the Department of German Studies at Cornell University. He earned his PhD from the University of California, Berkeley in 2016 with the dissertation Sparks to Signals: Literature, Science, and Wireless Technology, 1800–1930. *This essay was originally commissioned*

by the Palais des Beaux Arts Wien and first published online in 2015. The current revised and expanded version incorporates material also found in the Introduction to his dissertation, "The Wired World, ca. 1900."

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The exhibition space as a laboratory

Lia Carreira

When Experiments in Art and Technology (E.A.T.) was officially founded in the late 1960s, a movement towards more collaborative approaches between artists and computer scientists and engineers was already in motion. This movement was in part encouraged by the growing accessibility to recent technological developments by those outside of the traditional academic, military and industrial sectors. Although more accessible, those technologies (mainly in the realm of kinetics and telematics) were still quite foreign to many practitioners in the arts, and thus those emerging artistic practices were inherently collaborative in nature. The E.A.T., founded by engineer Billy Klüver, together with Robert Rauschenberg, Robert Whitman and Fred Waldhauer, was then set from the beginning to be a catalysis for "[...] the physical, economic, and social conditions necessary for the inevitable cooperation between artists, engineers and scientists, and members of industry and labor" (E.A.T., 1969a). They, therefore, sought to pave the way to a foreseen future scenario where artistic and scientific practices collide.

Nevertheless, the group's founders considered its demise in the 1990s a natural fate. They argued that as soon as those technologies became ubiquitous there would be no need for initiatives such as the E.A.T. (Battista, 2015). Yet, the E.A.T. was more than the apparent idea of a pedagogical project to introduce new technologies to a broader public and groups of practitioners. It was a platform for experimentation in itself, acting within multiple stances of the artistic, scientific and exhibitionary processes.

The organization did not only envision to support the production of artworks, exhibitions and related events worldwide, but also sought to encourage overall advances in technology and in the arts. Moreover, through its experiments, E.A.T. inevitably highlighted the lack of the necessary infrastructure and knowledge of art institutions of the time in dealing with those emerging practices, thus indicating a pressing need to rethink exhibition spaces and existing roles.[1] It, therefore, not only inserted those technologies into a disparate scenario, but, in doing so, questioned the existing conditions of that very context.

LIFE, AUGUST 12, 1966

A good janitor becomes as important as a curator

by DAVID BOURDON

Kinetic art creates special and challenging maintenance problems for museum curators, art dealers and collectors. Accustomed to art works that hang silently or stand motionless and require only an occasional dusting, they find themselves confronted by noisy, heaving assemblages that make scuff marks, blow fuses and wear out. An art connoisseur who is expert at detecting quattrocento tempera is utterly innocent of any knowledge of electronic circuitry. Where he might turn to an artist's preliminary drawing for insight into the finished painting, he is reduced to helplessness when confronted with a kinetic artist's blueprint. He may reach such desperation that he looks on the piece no longer as a work of art but as a mere assemblage of moving hardware.

Very few shows have taxed the ingenuity of museum staffs more thoroughly than the recent Schöffer-Tinguely exhibition assembled by the Jewish Museum. Installing it took twice as long as other exhibitions and it was the most expensive show ever to appear there. Part of the expense was due to the artists' insistence that the works be chaperoned by two technical assistants. Tinguely's pieces kept breaking down under constant usage. Because of his penchant for odd scrap materials and his method of slapdash welding ("He is not the best welder of our day," confided a technical assistant), one or two Tinguely machines were inoperative at all times. The staff had to scavenge the city for replacement parts of comparable vintage and character. They found junkyards and surplus stores to be useful sources for such items as bicycle wheels and sewing machine pedals.

Restoration of a kinetic work is a ticklish job. An artist might disavow his work if the motor's speed were significantly altered or if a replacement part were not in keeping with his original conception. A conscientious electrician could all but destroy a work, especially if he made it function perfectly.

By the time the Schöffer-Tinguely show reached the Washington Gallery of Modern Art, the small motors that Schöffer uses in his carefully designed works began to burn out with increasing frequency. Because they were 50-cycle European motors, rather than 60-cycle U.S. motors, new ones had to be air-expressed from France. The director made frequent trips to the airport, each time having to convince U.S. customs men that the brand-new motors were not pieces of machinery but parts of art works and therefore duty free.

For shipment the works were disassembled and carefully crated. When they reached Pittsburgh, the museum found assembling them was like piecing together jigsaw puzzles. "When the job should have been finished," the director recalls, "we discovered we had several pieces of hardware left over. We could have fabricated another work of art, but after double-checking we determined where they belonged and the show opened with everything in place." They were able to get help from an unexpected source—their own maintenance staff. "The janitors," says a curator, "became very excited and interested. They had something to do. It was like being a technical assistant." Another museum official says, "We know now that for a show like this a good maintenance man is as important as a good curator."

The whole staff had to become alert to the characteristic sound of each work in order to know when a motor was off pitch or was humming when it was supposed to keep mum. But the din created by nearly 70 motors put a severe strain on the nerves of the staff, whose ears rang far into the night. The show created so much racket that in Pittsburgh the museum switched guards from location to location every two days so they wouldn't be driven nuts by repetitive squeaks, gongs and clangs.

Until this show stressed the need for mechanically minded custodians, few curators or dealers bothered to get to the source of a mechanical failure. Instead they called on Billy Klüver, the Mr Fix-It of kinetic art. A 38-year-old Swede with a Ph.D. in electrical engineering, Johan Wilhelm Klüver is a staff member of the Communications Sciences Division at New Jersey's Bell Telephone Laboratories, where he experiments with lasers. A museum man calls Klüver "the Edison-Tesla-Steinmetz-Marconi-Leonardo da Vinci of the American avant garde." Klüver is pretty patronizing about museum people: "The whole idea of the machine scares them so much that they can't move."

Klüver does not consider himself a repairman. "I'm more interested in the other end of the spectrum—creating art." In his free time, and without fee, he executes technical equipment for artist friends who require mechanisms that no scientist would ever dream of.

In 1962 Jasper Johns told Klüver he wanted to include a neon letter in one of his paintings. Johns wanted the painting to be cordless, but neon tubes need very high voltage. Klüver couldn't just stack up a lot of batteries to achieve it and he set out to design a power supply that would satisfy Johns. The result is probably the first portable neon sign ever made. It produced a dividend for Klüver. He used the same idea to make the first portable gas laser, which he finds a convenience in his work.

The most difficult piece Klüver ever tackled was Robert Rauschenberg's *Oracle*, a quintet of wheeled junk sculptures, electronically orchestrated to produce a complex spectrum of radio sounds which can be constantly altered at the controls. Rauschenberg wanted *Oracle* to be cordless so that individual radio-sculptures could be endlessly repositioned. Klüver gave him what he wanted after three years of sporadic work during which time two complete technical systems were finished and junked. The final product is a complex system of sculptures, amplifiers, transmitters and receivers. Klüver considers *Oracle*'s technical elements to be "just as much a part of the work as the paint in a

Article published in LIFE Magazine in 1966, on the collaborative nature of the emerging practices of the time (E.A.T, 1969b).

Almost 30 years after its demise, the need for collaborative and experimental platforms between art and technology is still very present. The theory sustained by E.A.T.'s founding fathers that widespread accessibility of a given technology would counteract the need for such spaces proved itself false over time. We now see a plethora of "hackerlabs", "fablabs" and "makerlabs" being implemented at art institutions throughout the world. Those platforms not only bring current practices and technologies to a public now born in the digital age and accustomed to networked cultures and software-based devices, but also apply and acknowledge them as part of contemporary culture itself. As such, they have shifted from a desire to envision and invent futures (of art-making, of technology, but also the future state of the world given the implementation of such practices and technologies) to a desire to grasp the present conditions of an already digital, networked, tech-driven society.

In his recent text *The Lab Imaginary: Speculative Practices In Situ*, Jussi Parikka underpins this current wave of labs within the arts as a form of "laboratorization of knowledge" (using the Bureau D'Etudes's concept of a "Laboratory Planet"), in which the world and its social dynamics can be analyzed, tested and quantified as in a scaled experiment. "The world's a lab, or at least that's how the rhetoric justifies contemporary smart cities, university institutions, and hack labs" (Parikka, 2017).[2]

The laboratory as an institutionalized space for experiments in science has been adopted for by the arts as a key concept and structure.[3] In this scenario, the exhibition space has been transformed into a life-size scaled experiment where institutions apply evaluation methods through participatory practices and technologies.[4] Those strategies raise questions not only of what does in fact constitute participation, the quality of interaction in museums and so on, but also with regard to ethics and consent in public evaluation methods when every visitor is a subject of scientific investigation.

However, the exhibition space has also employed other forms of laboratorization, going beyond the metrics of public participation. As software-based technologies increasingly inhabit this scenario – be it through the exhibition of software-based artworks or through the implementation of software-based applications as a strategy for public mediation – they are leading institutions to redefine their exhibitions spaces as a laboratory or as an experiment in itself, as the artworks exhibited and, with them, the exhibition space ask for constant reconfiguration.

Based on a *controlled consumption* culture, the development of such technologies have imposed their very own conditions on the field over the years. Borrowing the term from Henri Lefebvre (1971) and Ted Striphas (2011), Christian Ulrik Andersen and Søren Pold (2014) describe controlled consumption as a business and infrastructure model where (1) the production, exchange and consumption of cultural software-based products are integrated and handled by an all-encompassing cybernetic industrial infrastructure, (2) in which consumer behavior is monitored and tracked, (3) while its durability and functionality are programmed for (controlled) obsolescence, (4) thus having significant impacts on the everyday life practices of those adopting such technologies.

These tech-driven conditions have subsequently asked the field to apply more collaborative approaches to curating and exhibition-making, as agents from multiple disciplines need to work together in order to solve overlapping challenges (a scenario which, interestingly enough, has many similarities to E.A.T's 1960s context). As the technology applied in those contexts is developed within a motto of the *perpetual beta*[5], its

systematic shifts asks the field to be also more malleable in their approaches, adopting more "experimental modes" of exhibition-making.[6]

In this context, experimental curating and exhibition-making implies "testing things out" as they go – a process which reconfigures those practices to a less monolithic science. As such, experimental curating and exhibition-making can be perceived as *a science in its infancy*, as Georges Didi-Huberman (2013) describes it. The French art theorist borrows this notion from Claude Bernard's seminal book *An Introduction to the Study of Experimental Medicine* (1865), in which Bernard describes an emerging discipline without axioms. In this context, the researcher, acting by chance and through intuition, disturbs a given context. This interference caused by the researcher's desire to understand a determined phenomenon creates an "experiment to see" (*expérience pour voir*), in which an idea of the direction to take for such an investigation is "awakened".

Paul Basu and Sharon Macdonald (2007) further accentuate this link between the scientific experiment and the curatorial, by arguing that both aim to "make things visible", as a "knowledge generating procedure". In this sense, the exhibitionary practice and space not only exposes or displays existing phenomena or artifacts, but becomes itself the site for generating knowledge and experience. It is the very laboratory where "[...] various 'actants' (visitors, curators, objects, technologies, institutional and architectural spaces, and so forth) are brought into relation with each other with no sure sense of what the result will be" (Basu & Maxdonald, 2007).

However, Didi-Huberman (2013) talks about the experiments of the sciences of art (aesthetics, art history, and thus, curating) not as a merely scientific process seeking to reach a result, but rather the process of thinking in itself, which is carried out as a ludic experience. Didi-Huberman then invokes Baudelaire's *The Philosophy of Toys (Morale du Joujou)* and Walter Benjamin's interest in the deconstructive and constructive gesture in child's play, where the child's curiosity to "see" the "soul" hidden within every toy is the driving force of a researcher's experiment. By playing this "game", the researcher observes everything in its infancy in order to produce a "functional disturbance" and to "see" any given phenomena appear.

Hence, in order to experiment in curating and exhibition-making in times of perpetual betas and controlled consumption, one must tamper with the existing structures, so as to identify or understand the current possibilities of the field. In this process, like the experiments once conducted by the E.A.T., one inevitably questions the present scenario, pushing its boundaries and reconfiguring its formats.

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[2] Parikka (2017) also recognizes these initiatives as spaces for inventing the past, as they can be perceived as places which can "shift the coordinates of what is possible", stretching towards the imaginary as an equally constructed and institutionalized practice.

[3] As Elke Bippus (2013) recalls, Sigfried Giedion called for an 'experimental laboratory' to be created in every public institution as early as 1929. The architectural historian envisioned the experimental lab as a space which would give a voice to "all art forms under discussion". "With this, Giedion [...] turned against musealisation of art in favour of a 'living chronicle of time'" (Bippus, 2013).

[4] Projects such as the Beta_space, an "exhibition as a living laboratory" launched by the Creativity and Cognition Studios (CCS) and the Powerhouse Museum in Sydney in 2004, created a space where interactive artworks are used in order to evaluate public participation within an exhibition setting.

[5] The term refers to a model of development where software is launched "in the open", which means that, although functional, it requires constant updating in order to follow the competitive market and fast-paced technological advances, as well as cultural and user-imposed shifts. It is, then, a model based on the "release

early and release often" motto and on the concept of users as co-developers. As such, those applications and devices are always in the "experimental phase", which has a significant impact on how artists and art institutions present, preserve and maintain artworks that rely on those technologies.

[6] Alexa Kusber from the recently established Museum of Digital Art (MuDA) in Zurich talks about code-based artworks as living forms, which as such require an equally malleable approach, where curators, artists and institutions can experiment with the space and the artworks collaboratively. "[...] constantly, the artists are updating the code, they are coming to fix the robotics, etc. So the artworks are never finished, in a sense. […] you can come at the beginning of the exhibition and come at the end, and your experience could be a little bit different […]. The best way to describe it is that the exhibition and the artworks are living" (Kusber, apud Carreira, 2017).

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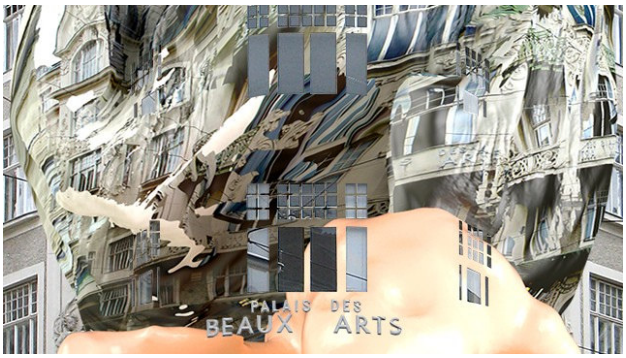
Big Time Museum

Fabian Faltin

Lecture application for the dissolution of the exhibition Internetis.museeiis
located at 35.04.2117~FF$&GPS!‡_.ff.ew.1497

A. Welcome. Palais des Beaux Arts. Vienna.

Museums exist to store data and use it to tell stories. Here, at the Palais des Beaux Arts in Vienna, we are ideally positioned to do precisely that: after 100 innovation cycles, we are extracting, generating and collecting sensory, digital and post-digital data at a historically unprecedented scale. Our collection spans all four corners of the globe, all known networks and artistic fields, as well as their specific technical platforms. It is a unique cultural and narrative resource, which constantly spawns new stories and, indeed, new *histories*: who are we? How did we manage to come so far? And where are we travelling to?



The post-digital art institution, visualised by the artist Enrico Zago around 2014. Photo: Palais des Beaux Arts Vienna, 39.07.2115~ B$&TTS!#_

In addressing these questions, our current exhibition *Internetis.museeiis*[1] has an especially prominent role to play. For the first time ever, we are displaying in public one of our most advanced research projects, namely the reconstruction of a so-called „video installation" from the early 21st century. Moreover, this exhibition also marks a very special anniversary: 100 innovation cycles ago, almost exactly to the day, humanity witnessed the commercial launch of the first Samsung Flash Arrays. As you know, no other innovation hitherto known to mankind has unleashed more disruptive powers in so little time. In conjunction with Samsung's world-encompassing HIT- and MADL-capacities, this technology has obliterated all previous spatio-temporal thresholds and consigned the digital revolution of the late 20th and early 21st century to the dustbin of history.

As Senior Dramatist for Research and Interface at the Palais des Beaux Arts, I'd like to use the occasion of this very special anniversary to share some of our astonishing research findings with you, and offer some personal thoughts on both the fruitful insights and immense challenges brought about by our museological work. To do so, let me invite you, most cordially, to open a particularly remarkable D‡.t‡-Cluster: let us revert to calendar time and head all the way back to the beginning of the 21st century, to the calendar year 2015. Then, let us enter one of the revolutionary hotspots of this period, which presents itself to us in guise of an art exhibition: the 56th Biennale di Venezia.

B. Art anno 2015: sunbathing inside the black cube

The Venice Biennale was a legendary, world-famous art show. As the name suggests, it was held bi-annually from 1895 to 2021. The 59th and final edition took place just before the end of calendar time, in 2021, whereafter its gates closed forever, and the famous "Arsenale" premises were once again refitted for their original military purposes. The first innovation cycle got underway, and no further "world exhibitions" took place either in Venice or elsewhere. This is somewhat surprising, given their enormous profitability: in the year 2015 alone, over half a million visitors poured into Venice to enjoy displays of art and culture in the nostalgic ambience of 30 "national" pavilions. A particularly popular attraction was the "Germanic Pavilion", a fascist palace dating back to the time of the world wars. In 2015, we saw it hosting a seminal work by the German filmmaker, feminist, and art workers' leader Hito Steyerl. Entitled *Factory of the Sun*, it can be attributed to the once widespread genre of "Post-Internet Art". Zoom closer by selecting a mid-range precision grade in your MADL exhibition emitter[2].

As you can now see, *Factory of the Sun* consists of a science-fiction film staged as a computer-game or, if you prefer, a computer game being projected *as if* it were a science-fiction film. An ironic gimmick, of course, since the biennale audience wasn't actually able to play the game unfolding before their eyes. Instead, one can hear a voice announcing that "the game will play you". An intensive deployment of animation effects, the film's presentation as a succession of game levels rather than scenes (including inserts with high-scores, photon levels, render points, time played, etc.), as well as constant switching between different anime characters with names such as *Naked Doom*, *High Voltage*, *Take Some Crime* and *Liquid Easy* are meant to convey the oppressive feeling that you are, in fact, trapped inside a computer game.

Nuclear warheads skimming the Laguna Veneta. Germanic Pavillion.
35.04.2117~HS$&GPS!‡_.ff.ew.1497

This, in itself, is nothing unusual: just as art, design and advertising have always been closely entwined, so film and computer gaming have also always existed in a mutually dependent relationship. Almost from the outset, the big special effects studios of Hollywood found themselves being challenged head-on by the leading Icelandic and Greenlandic gaming clusters; a stiff competition, which to this day is one of the primary drivers of our innovation cycles, and a terrific incentive for Type-1 and Type-2 programmers to outperform each other.

Furthermore, film and computer gaming are also inseparably entwined in popular culture. For example, the heta-converted archives and social media timelines of the digital revolution, notably *YouTube* (SZZ$=&!ssOoWz‡_ ‡) and *Facebook* (øΔƒ¨ƒ¨$=&!yIoR‡_ ‡), are thought to contain millions of hours of footage of people who filmed themselves and their computer screens while playing computer games. These "screen recordings" and "selfies" probably served a number of different purposes. Apart from being a convenient way of sharing information about particularly cunning game moves, it seems as if the first digital generations also took great personal pride in their gaming abilities and were very careful to document them. The systematic, continuous archiving of one's own online experiences may even have fulfilled certain spiritual desires. As part of a deeply human pursuit of dignity, recognition

and immortality, early computer gamers may have felt prompted to document the most intensive moments of their proto-digital lives and to diffuse them around the globe – which is of course a tremendous boon for our present-day museum work.

In sum, the intricate blending and fluid conversions between film and computer game was nothing unusual and therefore hardly suffices to explain why *Factory of the Sun* was such a popular attraction at the 2015 Biennale – on this level, the work merely mimicked what visitors would have already been familiar with in their everyday lives. Instead, we have come to believe that its unique appeal stemmed from something entierly different, namely a pioneering usage of highly advanced framing techniques: Hito Steyerl didn't just show a film in guise of a computer game, she also designed the entire surroundings accordingly, the so-called "context". As we shall see, she even went so far as to factor the institutional conditions of art production and reception at the Venice Biennale, and invested them with computer game aesthetics.

In order to achieve such a comprehensive "gameification" of reality, she must have made use of a special art form that is quite characteristic of this period – what was known as an "art installation". By this, we mean a holistic arrangement of objects, surfaces, furniture and different media systems, whose different energy currents, information flows and resonance fields were controlled with utmost precision; an apparatus, if you will, quite similar to our present day hydro-immersive bathrooms and wellness chambers. You may want to try reconstructing such an "art installation" yourself – it will immediately trigger a somewhat claustrophobic feeling, as if you had been locked up in a sauna after closing hours.

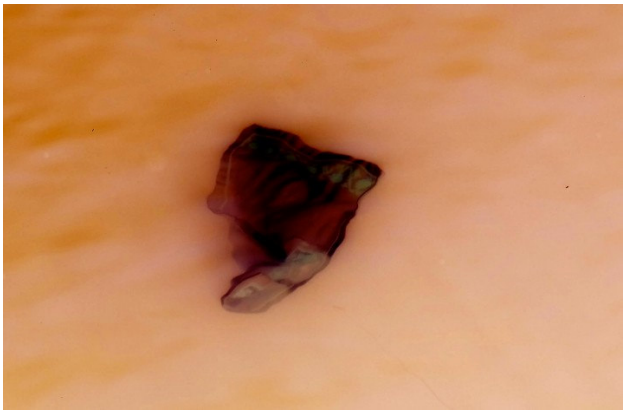
Next, try using your MADL-zoom to factor in *Factory of the Sun*: you'll recognise a sort of projection window, something similar to a cinema screen. This is a commonplace feature that you'll find in most art installations of the year 2015. However, Steyerl doesn't install her screen on the white walls of a museum, a gallery, or a Biennale pavilion; she positions it inside a hermetically sealed, completely darkened "black cube". The floor, walls and ceiling of this proverbial black cube are merely patterned and illuminated by a grid of subtle, Samsung-blue light. As a member of the audience, you would have entered this cube through an invisible black security gate, and remained physically present. You weren't, as is generally the case today, part of the projection surface. You remained strictly confined to the limits of your own body.

To create the feeling of being inside a computer game, Steyerl thus had to resort to other, far more primitive means of simulating weightlessness, virtuality, and spatio-temporal delimitation. For instance, we see several rows of *Ikea* sun loungers installed in front of the flickering screen, upon which one could "park" one's body amongst the bodies of other visitors. The visitors would recline, relax, and ultimately switch off. It is quite possible that Steyerl intended this to reference the famous drive-in cinemas of the 20th century, in which humans, completely immobilised within metal car-casses, parked their bodies in front of colourful and highly dramatized "motion pictures"[3]. Alternatively, Steyerls sun loungers can also be interpreted as a critical comment on an increasingly leisure-driven art industry, in which exhibitions were no longer clearly distinct from saunas, vacation resorts, or the cruise ships that once ploughed through Venice's city-scape. We shall presently return to this rather speculative hypothesis.

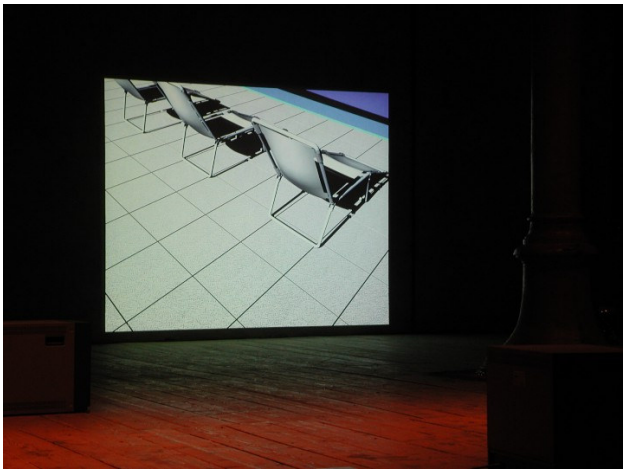
What we have established with absolute certainty is that the sunloungers used by Steyerl were produced and distributed by the global brand *Ikea*. As part of the museo-archeological research undertaken for *Internet.Museeiis* in our mid-season innovation quarter, we were able to locate and salvage the "Hanjin Eva", a sunken cargo ship buried deep in the coral reefs Venezia Giudecca. Protected from corrosive air and salt exposure by several thick layers of mud, this 300 meter vessel was preserved almost fully intact. Upon touching ground, it snapped in half like a fortune cookie, and patiently waited 100 innovation cycles for us to arrive and extract its secret message. Period shipping records indicate that it seems to have been operated by the *Hanjin Shipping Company*, and what we found inside was a single piece of cargo: a vacuum-sealed Art Transit Container, which we were able to salvage as one piece in just one single dive. Inside, we didn't find – as you might expect – the legendary Chinese "terracotta army", but something equally, if not more,

significant: hundreds of *Ikea* sun-loungers, made of powder-coated metal tubes and heavily leaded plastic fabrics of undoubtedly Chinese origins.

From the same container, we were also able to extract what seems to have been the original projection screen used by Steyerl. Unfortunately, the Venetian mud and long-term oxygen deprivation seem to have had a very negative impact on its constitution: the fabric is in an extremely fragile and brittle condition, and it has partially disintegrated into a barely-visible cellular membrane. We are currently keeping it immersed inside a soothing and gently hydrating buckthorn-meldonium bath in complete darkness, and are looking forward to the gradual recovery and rejuvenation of all its surfaces.



Screen fragment in a Time Miracle Age Defence buckthorn-meldonium restorative bath. Photo: Palais des Beaux Arts, Research and Interfaces,'35.04.2115~ YG$&GPS!‡_.



Museo-archeological reconstruction of sun loungers using video-based projection technology.

MADL-compatible.1we~ YY$'3. Kerstin>>von Gabain>>'A/place in the Sun/'{2013}

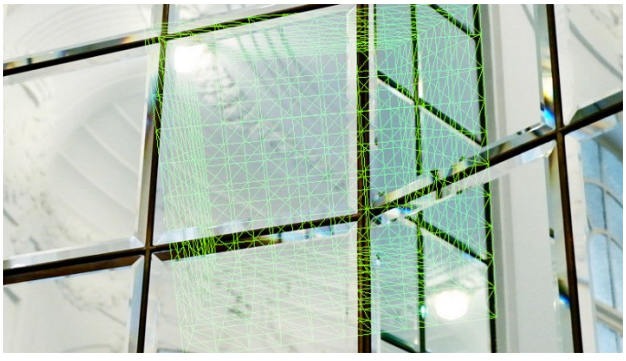
Following a thorough evaluation of these material samples and oil-formations, we hope to gain further valuable insights into the institutions and artistic productions of the calendar year 2015: was this delicate video screen possibly an inestimably valuable, hand-crafted precursor of the array-based Samsung P2 plasma-hylatron motion banner? Or did Steyerl merely use a conventional surface of light-active polyester fabric, which was placed before a miserable 4000-Ansi Sony video projector – and why? Was she merely interested in making an ironic statement about poverty in the art world and showing off her solidarity with exploited culture workers? Or did she herself, in spite of her international reputation, suffer from such crippling poverty?

There is significant evidence in favour of this last hypothesis. Kinczi Çayu□lu□ III, the current world number three Ottoman scientist, has recently set forth an impressive new study, „Cultural Decline, Pence-Populism, and the Post-European Welfare Game 2010–2025", in which she traces the international art world's ill-fated dependency on public subsidies [4]. Large-scale artistic endeavours such as the Biennale di Venezia remained dependent on extensive state support right up to the end of the calendar time period, and as tax revenues from the tobacco industry, the financial sector and a fossil-fuel-based economy declined, so too did state support for arts and culture. Accordingly, artistic practises of all sorts had to adapt to ever more austere material limitations. By using a low-quality projection screen and a cheap Sony video projector, as well as a whole battery of *Ikea* sun loungers, Steyerl would have effectively accommodated the prevalent conditions of production, as described by Çayu□lu□ III. But as long as we haven't completed a full-spectrum analysis of all our material samples, such hypotheses cannot be more than mere speculation.

C. Energy ripples and photon shards

At present, our research doesn't even allow us to fully ascertain that *Factory of the Sun* was a genuinely "post-European" work of art. In fact,

Steyerl doesn't appear to address *any* of the issues relating to Euro-secessionism or the Ottoman occupation. Nor do we possess any alternative facts which would allow us to describe the work as "post-industrial", "post-human", "post-national", "post-liberal" or indeed "post-modern". *Factory of the Sun* makes no allusions to the Pence-populists, nor does it any way reference the radical reconfiguration of European social systems, which was already well under way before the end of calendar time. Thus, any of these rather loose "post"-terms must be treated with utmost caution. As figures of speech and thought, they are merely able to signify what is *not* the case, so as to conceal the fact that, as yet, there is no substantial understanding of what *is* the case [5]. Let us therefore leave such "post-mortem" constructs to our "post-capitalist" art critics, philosophers and science-fiction writers, whose business has always been to peddle such visions of doom and negativity. Instead, let us always strive to pursue the honourable path of serious scientific inquiry – let us be guided by demonstrable museo-archeological facts! The images of *Factory of the Sun* that are now gradually emerging from our museological post-production are surely a more reliable source than any so-called speculative inquiries. We can fully trust all data streamed out of our sequenced MADL-zoom – even to the naked eye, it is easily discernible that *Factory of the Sun* must be classified as a work of the post-internet era, and none other. This post-factual insight will become even clearer as we now turn to the filmographic analysis and a close reading of Steyerl's scenario, or so-called "plot".



Grid Structure of the Biennale di Venezia 2015 inside a compressed cluster. Exhibition view Internetis.museeiis at 35.04.2115~ FF$&GPS!‡_.

Akin to almost all other known works of post-internet art, Steyerl's video installation is primarily concerned with the limitless power of capitalism, international corporations and the international/transnational financial sector. Taking its cue from the "Germanic Pavilion", the work tells the story of a mysterious *Deutsche Bank*, which is involved in a conspirative endeavour of the very highest order. To begin with, we witness an upbeat corporate press officer, who talks of a special programme dedicated to increasing the speed of light: *Deutsche Bank*, he says, wants to produce photons which fly "faster than sunlight". But why would a bank, i.e. a non-scientific actor, be interested in achieving such a thing?

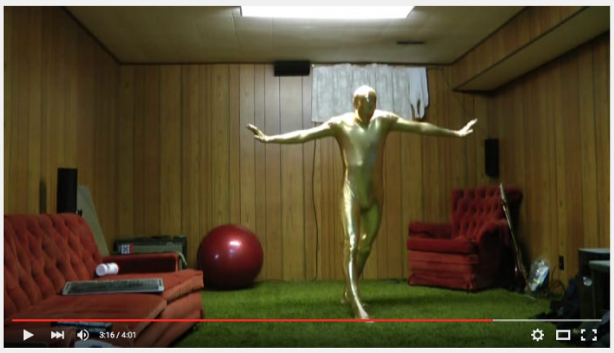
Well, let us not forget that this is still the calendar year 2015: there were as yet no flash arrays available, which nowadays easily exceed the speed of light, oftentimes with HIT capacities of ten thousand and more. A lightspeed of exactly 299.792.458 m/s was considered to be an absolutely invariable and immutable global benchmark, something as reliable and robust as the gold standard of the nineteenth and early twentieth centuries [6]. Therefore, a free and absolutely linear 1:1 exchangeability between light, information and money, underpinned by an extensive system of high-frequency trading and fibre optical networks, was considered a rock-solid foundation for the global economic system. So any sudden and unforeseen increase of the speed of light would have resulted in massive disturbances and systemic upheavals, as well as unprecedented opportunities for profit. This is precisely what Steyerl's *Deutsche Bank* seeks to achieve: faster light equals faster money.

Credit transaction at Deutsche Bank, Frankfurt, exposed at 529.472.361. m/s. Credit:Credit{1983}V

ik?tor_Schl`sser.Heta-tan/IBAN{3}8*6‡t?v=uZyT7903LX0.

Clearly, the technological means of the digital revolution would never have sufficed to pull off such a feat. Neither an omnipotent "World Bank", nor a technologically advanced "particle accelerator" – both of which actually existed in 2015 – were in any way equipped to accelerate light in such a way. It's as if we here, at the Palais des Beaux Arts, could somehow magically begin printing single-phase planets onto carbon-matrix grids – an impossible feat, even though our museum has ranked amongst the Moody & McDercon global top 5 for a record-breaking 34 consecutive innovation cycles [7].

Which just goes to show that Hito Steyerl's artistic intuition and visionary abilities were undoubtedly in a class of their own. She must have possessed a singular ability of looking beyond the technological limits of her time, perhaps even of time itself. It would doubtless be interesting to investigate just how much of this was due to her consumption of primitive neuro-enhancers, such as cocaine, taurine, meldonium, trautonium, alcohol and lactic acid – all of which were wildly popular amongst artists of that period. Should her body also be discovered in the Venetian mud alongside the "Hanjin Eva", we may one day also learn more about that.



„Take some crime", a dancing post-fordistist slave labourer, approx. 2010. Photo: Heta-archival conversion, ue56‡t>>.youtube.com/watch?v=1QcoZsGk5cA

Interestingly, the film suggests that the Deutsche Bank itself may have also been resorting to such primitive means: in order to achieve the impossible and accelerate the speed of light, its trading staff can think of no better strategy than to use the *internet*. Does anyone here in the audience still know what exactly that was? Well, since our exhibition *Internetis.Museeiis* is primarily dedicated to the post-internet period, allow me to take a brief detour and refresh your memories: in a nutshell, the internet was a recursive, spherically shaped field of signification and storage. It is therefore widely considered to be one of three most important precursors of our contemporary alphabet with its 26-letter kernel. A good first-hand impression of what everyday life on the internet was like can be gained by looking at *Factory of the Sun* in the MADL-Macro-mode. What you see is a rather carnevalesque kind of party atmosphere: avatars marching tightly in step are joined by rebellious platoons of reality-show stars, puny performance artists, self-styled fashion bloggers, and micro-influential art critics, while voguing dancers mingle with hipsters, hackers and trolls of all kinds and colours, not to mention the on-going buzz of surveillance drones and Deutsche Bank trading bots. As predators, their role is to abduct all the agents on the internet from their YouTube channels, enslave and exploit them by means of the latest capitalist techniques, and ultimately reprogramme them for ceaseless self-exploitation.

Witness one particularly salient character, known as *Take Some Crime* [8], who before our very own eyes is hunted down with archaic laser guns and geoblockers, turned into "human capital", and subsequently condemned to forced labour in a motion capture studio. There, in the "Factory of the Sun", *Take Some Crime* is forced to do everything the Deutsche Bank wants him to do. Day by day, he has to dance to the high-frequency rhythm of the international stock markets, while the bank's employees scan, absorb and duplicate every single one of his dance movements. The motoric data is subsequently multiplied and transferred to countless other characters worldwide, which then all start to dance in sync with Take Some Crime. The collective energy ripples of this global movement ultimately yield individual photons capable of flying faster than sunlight.

Stock photo stuck inside a motion capture studio. Palais des Beaux Arts, alamy-cluster, 35.04.2115~ Yøø G$§HITS! Δ‡.

Even more fantastic, if not fantastical, are the social-design aspects of Hito Steyerl's scenario: we suddenly see riots and protest movements popping up all over the globe, with activists dedicated to hacking into and halting the Deutsche Bank's criminal practises. Bloody battles between "good" digital gaming heroes and "bad guys" from the financial sector ensue, although most of them do not seem to take place at geo-definable locations (yZZ$=&!typeof.propertyIsEnumerable&&!a.propertyIs"6‡66"); rather, they appear to be thinly spread across a diverse range of platforms, interfaces, live-streams and terminal simulacra. We even see a branch of an online bank being submerged by the battle action, its terminals hit and destroyed with heavy stones and pick-axes – a cultural practise that is today still cherished as an advertising stunt by the global luxury industry. In Vienna, for instance, the window displays of Prada, Dior and Cartier are demolished at the start of every new innovation cycle, so as to mark the beginning of the traditional ball-season. And just as the make-believe attackers in Vienna are in the end always shot down by police drones, so several of the gamer-activists in Steyerl's scenario end up losing their lives; however, since they are in fact part of a computer game, they retain full battle-capacity. They are enveloped by shards of broken shop-windows, an algorithmically activated swarm of glittery lights and photon shards. We see them morph into a stormy sea, then we see the Kreml in Moscow, followed by a dance casting show atop the Berlin Teufelsberg, before the whole swarm of shards is finally shot down in a nameless border region of former Yugoslavia.

How would a Biennale audience of the calendar year 2015 have reacted to such an advanced, apocalyptic, yet also joyfully vibrant dance and special-effects show? We will never know, of course. But, as I hope to show in the next part of my lecture, we have good reason to believe that *Factory of the Sun* most likely induced a sort of collective hysteria amongst culture consumers, culture workers and common artists. Flabbergasted, if not outright overwhelmed, they dropped into Steyerl's sun loungers to admire the flickering inferno of swarming photons, high-speed drone warfare and hypnotic YouTube dance choreographies. They must have felt, for once, entirely in tune with what was once the present moment.

D. Skimming the museological event horizon

Of course, you might now be tempted to ask: what basis do we really have for such a highly speculative filmographic reconstruction? Who could possibly know how *Factory of the Sun* was perceived and received back then – in the age of calendar time? Images and data of the past are of course abundantly available in the HETA-archives, but we obviously cannot exclude the possibility that audiences who lived so long ago assembled and processed them in a completely different way. They might have forged other plots, experienced a different drama, and extracted "Take-Home Messages" which are no longer meaningful to us. We don't even really know which time-axes were used to organise the events I have just described to you. What was the sense of "the present" anchored in, and how exactly was "contemporary" defined? Can we really just take "contemporary art" from the calendar year 2015 and, using the MADL-zoom and full HIT-capacities, transfer it into our museological array, into our present moment – a *now* separated from the calendar year 2015 by a staggering 100 innovation cycles?

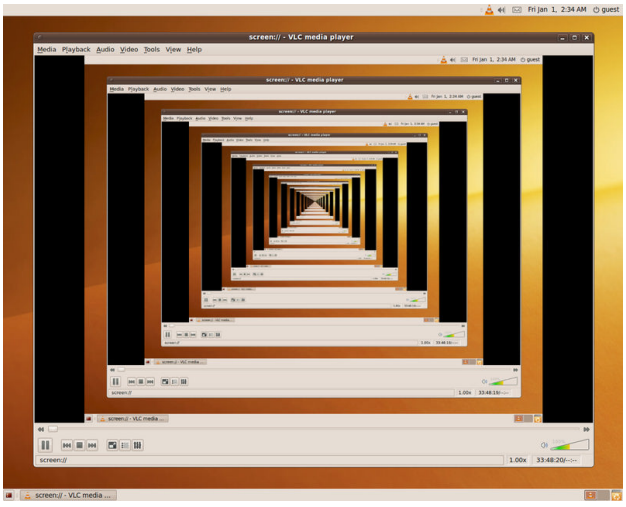
I cannot offer you any clear answers or revolutionary discoveries in response to this question. What I can propose are certain evolutionary insights – insights which, like everything else in our museoarcheological space, are themselves subject to the never-ending succession of innovation cycles. This evolutionary approach to knowledge management is entirely

confirmed by Kinczi Çayu⍰lu⍰ II, the current world number two Ottoman scientist, in her seminal and recently updated study „Smart City, mediocre Museum? Proactive Patterns in Museum Change Management“ [9].

Çayu⍰lu⍰ II's study is the first of its kind offering comprehensive scientific evidence for the infinite nature of museo-archeological space. This space continuously keeps writing and rewriting itself, just like the numeric series π, or a repeating decimal number (i.e. 1/3=0.33333333…), or the succession of whole numbers (1, 2, 3, 4, 5,…), whose very essence is their infinite continuation. As Çayu⍰lu⍰ II compellingly argues, the three dots (…) commonly used to shorten such number series are in fact a fundamental misrepresentation of their true nature. In fact, number series are as long as the light rays criss-crossing the universe, in infinite curves, curvatures or, if you will, vast circles with radii r = ∞, whose edges are infinitely close to being perfect straight lines.

We can never fully overtake and capture these infinitely long light rays and curves, even when we are moving at several times the speed of light inside our MADL-zoom. The light circles and D‡.t‡--clusters of the calendar year 2015 can never be completely closed, or disclosed, by our research. Being a museum, we are of course able to salvage old sun loungers, restore fragmented pieces of canvas or even reconstruct Steyerl's cinematographic scenario. But we will never be able to ultimately stabilise, fixate or reinstall *Factory of the Sun* in its original form; the infinite cannot become definite. Rather, we always need to be aware that all our museo-archeological measures don't merely serve to preserve the works in our collection – rather, all conservatory measures constitute *additions*, through which we inscribe our present selves onto stratas of past events, just like additional players entering an existing computer game. No piece of data, yet alone a work of art, can exist outside the history of its ongoing rexamination and reappropriation, as little as a historic artefact can free itself from the museum showcase in which it has been placed. Nor can a character be separated from the film in which it plays its role, or a data set in the HETA-archives be unmoored from the very coordinates that define it – it would just disappear. We'd be left without all artefacts, characters or meaningful data, and merely retain abstract cyphers. *Cypher* is derived from the arabic *a⍰-⍰ifr*, "nil, nothing", which Çayu⍰lu⍰ II translates, in turn, from the Sanskrit word ⍰⍰*ny⍰*, that is to say : "emptiness".

Of course, this is all fairly evident to us. We have 100 innovation cycles worth of learning, development and cognition to draw from! In previous periods, when time was still marked on calendars, humanity remained embroiled in the confusing logic of numbers. The alphabet in its present-day form simply didn't exist. Infinite number series were seen as having a special, almost mystical significance, and humans across all cultures lived by obscure numerological laws. Even Western capitalism was ultimately nothing but a regime based on an intransparent numerical system, in which all aspects of social life were expressed and summed up in terms of open-ended measures such as efficiency, productivity and profit. No-one ever succeeded in actually balancing, let alone solving the equations in which these infinite dimensions were enshrined. Maybe this is the deeper reason why *Factory of the Sun* represents the world of 2015 as a gigantic computer game, in which players find themselves trapped in an absolute and inescapable "cognitive capitalism", which stubbornly revolves around itself, tracing a curve of radius r = -∞, thereby subsuming and encompassing all manifestations and dimensions of human life, and perhaps even human consciousness itself.



Absolute void. Simulated in a TCP/IP-Array:h://_e.wikipedia.(");a|=0;org/ /Recursion.

As the capitalist circle closes upon itself, it marks something like a "zero point", also known as *death*

point or *god point*: A hermetically enclosed fixed point, a singularity situated beyond the reach of time, space, evolution or revolution. An unchanging, unchangeable quantity cut off from all means of input or output, which thus comes to constitute a self-recursive, spherical field of signification and self-storage –a world inside the world, a self-referential, arithmetic totality, which corresponds exactly to the "internet" as I have already described it to you.

Çayu□lu□ II persuasively argues that this self-recursive construction was nothing less than an "objective blasphemy", a god-like director's cut, by means of which humanity hoped to cut itself free from the very history that brings us into being. Indeed, such a numerically generated singularity would have resulted in a fantastical jump over the event horizon, and thereby marked the end of time and museo-archeological space. By transcending time and space, an internet-based capitalism would have in effect deprived our museum of all possibilities of alphabetically writing and rewriting the never-ending stories and histories of *Factory of the Sun*.

In fact, however, time did not end in the calendar year 2015. What actually happened is simply that internet usage kept intensifying, with annual growth rates going from single to double, and finally even triple digits. Fuelled by the capitalist logic of numbers, the internet revolved around itself at an ever-faster pace, leading to an abundance of data in the HETA-archives, reams of which remain visible to this day. But the logic of endless acceleration was ultimately no substitute for a genuinely humane belief- and motivation-system; rather, it nurtured the doomsday sentiments of the dawning post-internet era. Fuelled by religious hate, fanaticism, trolling and digital luddism, the internet proved to be a fruitful ground for the opportunistic waves of Pence-Populism that washed around the globe. True to their infamous slogan "Computers are complicated!", the digital revolution ultimately drove itself to its own demise [10].

E. Magic moments in the museum?

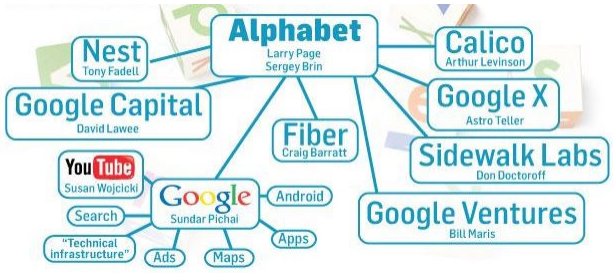
On these matters, Hito Steyerl undoubtedly had more foresight than most of her contemporaries. She seemed to intuit that the "endless present" of capitalism could not endure forever. Nonetheless, our MADL-zoom does reveal that she, too, could not entirely evade the nonsensical circularity of the numerical system. Instead of calling numbers by their true names, spelling them out, and using the resultant innovations to agitate against the calendar time regime, Steyerl confined herself to staging an ironic leisure-zone in which people were "free" to "spend time" on sun loungers and immerse themselves in a spectacular computer game. Once the audience had been immobilised in this way, it was bombarded with financial data, time counts, levels, speeds, high scores and random data of all sorts, as if to suggest that there might have been some giant, invisible *factory* at work behind the slick facades of an art Biennale. An institutionalised art factory, if you will, in which people were condemned to "process" art to the point of exhaustion – just as the dancers inside the motion capture studio were prisoners of the *Deutsche Bank*. In this setup, every one of their steps, every single breath, and indeed the sheer fact of their bodily existence all serve merely to augment the bank's profits *ad infinitum*.

This mise-en-scene surely contained at least a small grain of truth. The 2000- and 2010-decades of the last of all centuries were indeed characterised by a global push to "capitalise" upon the ruins of the industrial age, notably by rebranding them as museums: former factories ("The Factory", "Tate Modern", "Werk X"), shipyards and train stations ("Arsenale", "Dock", "Hamburger Bahnhof") as well as various other types of industrial-age architecture ("Glasshouse", "Kunsthalle", "Speicher", "Kulturschuppen", etc.) were all restored to the capitalist production cycle by means of cultural programming. Just like the fictional *Factory of the Sun*, the operating mode of these "art factories" was self-referential to the highest degree: the brighter and shinier a museum brand, the more attention, cognitive potential and purchasing power it attracted, which in turn further increased its brand value. Against this background, it is hardly surprising that so much of the "contemporary art" from the post-internet era was little more than an absurd *perpetuum mobile,* designed to revolve endlessly around itself. Meanwhile, art audiences, ever more exhausted by these factories' relentless operations, found themselves collapsing onto the conveyor belts of culture, physically exhausted and mentally drained,

immobilised by what was fittingly termed "burn out". While the coal-and-iron furnaces of the industrial age had long since been extinguished, many museum visitors started to suspect that it was now the people themselves who were slowly but surely being burnt as fuel in the engine rooms of cultural capitalism [11].

Cultural life and image production in the ruins of an abandoned textile factory. Dahua 1935 Industrial Relics Pilot-Project, Xi'an, China. Archival image at approx. 2010. Palais des Beaux Arts, Research and Interfaces,'12.11.2103~ CC$'6^{GS%}‡.

Now, that is to say in the alphabet, where one word is always followed by another, and where we are completely free to trade and change words amongst each other in order to tell exactly the kind of stories we would like to tell, such a dire analysis appears to be a crass exaggeration. Of course, even after 100 innovation cycles, we are still witness to the recurring outbreaks of pessimism, passivity and catatonic self-pity. And thanks to the ceaseless progress of Ottoman science, we also see more clearly how easily human aspirations, creativity and sensitivity can become utterly permeated by the capitalist logic of numbers – so much so that even resistance becomes just another name for acquiescence. Ensnared in this paradox and forever craving more "presence" and stronger sensations of "now", many artists of the post-internet era went so far as to embrace the logic of Pence-Populism, which had so effectively hijacked and dismantled the workers' movement, so as to colonize its ruins with a shamelessly neo-nationalist agenda. Steyerl and her contemporaries, finding these dynamics at once fascinating and repulsive, sought to appropriate and reinterpret them for their own, radical ends. They went so far as to compare a museum visit with the sweat and toil of gold mining, and equated an art Biennale with forced labor. Such overblown comparisons give us a vivid image of the claustrophobia and sense of self-enclosure that the artists of the post-internet era must have struggled with.



Growing into a network: the alphabet after the first 50 innovation
cycles.
//lh3.googleusercontent.com/-mEMAWK1RRNQ/AAAAAAAAAAI/AAAAAAAAAAA/KB_U8sE1BO66sYbEiKAg8ROB9uwvIzWjA Simulation in TCP/IP-Array:h://_e.wikipedia.(");a|=0;org/ /Alphabet. 31158534,2563907772_Function_1080preString_TCP/IP-Array/Ivalid*a,b,c.

As Senior Dramatist for Research and Interface at the Palais des Beaux Arts, I must of course concede that our museum, like so many others, is a direct descendant of an industrial production logic. Our institutional history goes right back to the beginning of the 20th century, when the Palais des Beaux Arts was home to one of Vienna's leading Jewish publishers and fashion enterprises [12], which also operated an industrial print workshop in the basement of this very building. And of course we are totally committed to continuously increasing our visitor- and memory quotas, upholding our Moody & McDercon global top-5 ranking, and optimizing our museum's script so as to engage all our visitors in ever more spectacular, thought-provoking and unforgettable "Magic Moments" [13]. Yet, even if it were technically possible to reinstall a *Factory of the Sun* in our historic premises, and thereby boost our success ratings to ever greater heights – it would be, from my point of view, rather cynical to do so.

Hito Steyerl and many other thought leaders connected to the artists' worker movement surely

felt they were fighting for a noble cause, criticizing contemporary cultural practises as a form of invisible "factory work". However, from the numerical data available to us, and in particular the museo-archeological coordinates of the sun loungers, it seems safe to say that their struggle was never actually concerned with driving any real social reforms or technological innovations. If Steyerl had really been concerned with challenging capitalism – why, of all places, did she choose to do so in the context of the Venice Biennale? Would it not have been more effective to install her sun loungers in Asian textile and electronics factories, at the gates of an overcrowded American prison, or in the subterranean depths of an African gold mine?

F. Gold is time

The end of the endless present finally arrived in the last calendar year, 2025, when the Venice Biennale was freed from the clutches of cognitive capitalism by an extensive change of programming. The operation took place under the command of the First Admiral of the Adriatic Fleet and world number one Ottoman scientist, Kinczi Çayu□lu□ I. As a Samsung Premier Partner, she was able to implement the complete curatorial package (occupation, reprogramming, relaunch) in eight days of combat at full HIT-capacity, including five Gerald.-R.-Ford-class aircraft carriers, one complete type-0 innovation cycle, and a sum total of exactly 100 bn. turkish Lira (2.83 bn. US-Dollars).

In the context of 2025 – long-term economic stagnation and declining cultural budgets –, these were truly colossal resources. Consider, by comparison, how cheap and cost-effective the development of the TCP/IP protocols of the digital revolution had been, and how easily these very protocols had conquered *the entire globe* half a century earlier: In the calendar year 1969, the American IT-student Charley Kline sent the first email in the history of mankind while he was having his lunch-break, and under the auspices of the American DARPA (Defence Advanced Research Projects Agency). This little feat of data transmission developed into the internet, which subsequently colonized the entire planet with a dense thicket of fibre-optical cables, server hubs, wifi routers, personal computers, laptops, smartphones, search engines and social networks – all at little or no cost to the taxpayer [14].

Nonetheless, the military effort was well worth the money. Nowadays, the arsenale is no longer a nostalgic shipyard or culture factory. It has turned into a global flurry of ultra-high frequencies. It has established a uniform alphabetic space, in which we – and anyone else – can implement our museum using just 26 core letters, 10 programm numbers and the special set of algorithmic characters. Our museological algorithm is a seamless, strictly statistical grid of purest Samsung blue, capable of enveloping not only this planet, but the entire universe, so as to capture all possible artefacts, substrates and time-frames.

The Ottoman sciences have impressively demonstrated to the world that calendar time is not, was not, and never will be the source of any innovation. If that were the case, we'd still be living in the deep existential darkness of calendar time, sadly counting down our days, one by one. There would be no pleasurable time jumps, no breathtaking discontinuities or stunning MADL-zooms. There definitely also would not be any of the timeless Magic Moments that are at the core of our museum's mission; our institution would still be a linear network of dusty old corridors, dark storage chambers and chronological number sequences on matted gold plates. A black hole, in which the time-bound forces of decay would ultimately swallow everything and only spit out a terrible, meaningless nothing in return. Time has never given us humans anything but abrasion, exhaustion, deplation, destruction, and anihilation – why then should we, and especially our museum, continue to bow to its sorrowful regime?

„Charlie Chaplin", Fascist avatar using a Samsung OneTouch-globe, around 1930. Photo: Heta-archival conversion, PZ56‡t>>.youtube.com/30.707

66°/watch?v=STOCK0V1fMvLbE85E

It isn't time from which innovations are born. It is always innovations which bring forth time. It is technology that enables us to transcend our mortal beings. It is the touchscreens, the arrays, the algorithms that place the future at our fingertips. It is our excellent range of Samsung products, which allow us to spin, fragment, zoom and reorder our globe just as we please and, if we aren't fully satisfied, to wipe away the results and simply start anew – *that* is the technological future in which time stands in ruins – there is no more chronological future capable of ruining our technology!

While we were planning *Internetis.museeiis*, I experienced the immeasurable diplomatic honour of personally meeting Kinczi Çayu□lu□ I to discuss our museum's future dramaturgical and technological strategy. We met in the midst of the venetian lagoon, abroad her private aircraft-carrier, the MSS Steyerl. I already saw her from afar, her freshly updated incarnation gleaming on the front deck, just like a broad-shouldered, almost masculine figure-head. As I came closer, I noticed how delicate and fragile her head was, the elfish skin on her face almost transparent. Several black patches and glowing arrays were discernible beneath her shimmering temples and forehead. Sensing her enormous inbuilt HIT-capacities, I began to tremble and sweat.

Since she was also an extremely busy curator in addition to her military command functions, our meeting was as short as the free espresso which she was kind enough to offer me. I was far too nervous to say much. I felt a visceral fear flowing out of me, wetting my armpits and reddening my forehead. Golden beads of super-volatile sweat streamed out of my face, and I saw them evaporate and spin away over the ocean in airy clusters. My legs appeared to give way and fold upon themselves, in a way they had never done before. I could have easily have let myself fall into one of the deep Turkish leather arm chairs, or some of the white sun loungers scattered all over the flight deck. I imagined how I would finally be able to enjoy an utterly exclusive view of Venice normally reserved for VIP-guests at high-calibre cocktail parties. But nothing ever came of it. Rather, I just remained tantalised, face to face with Cayu□lu□ I, absorbing soundbites of super-charged smalltalk while she cooly sipped her espresso. I suspect she may have actually just been waiting for the on-board avatars to finish cleaning her cabin and wiping the aircraft carrier's glass fronts.

But as these things go, in the very moment I felt my attention lapsing, I realised I was being offered some incredibly significant pieces of curatorial information, so significant that they would easily have been worth their weight in gold or meldonium. What Cayu□lu□ I revealed to me, through her presence as much as her words, was that the "Hanjin Eva" had actually been on a covert mission to secretly evacuate *Factory of the Sun* and a small handful of other artistic treasures from the conflict zone and transport them to Istanbul Biennale. The operation was of strictly military character, but its execution had been outsourced to a private contractor, namely the Hanjin Shipping Company [15].

Alas, after almost a decade of trade wars in the trans-Pacific region, the Hanjin Shipping Company had become infiltrated by corrupt Chinese tax officers, who were quick to leak the Hanjin Eva's position coordinates. Within minutes of debarking, the vessel was targeted by an autonomously guided Chinese Dongfeng-21. The ballistic anti-carrier rocket descended upon the unarmoured freighter with a velocity approaching Mach 5, cut through it from deck to keel at an almost vertical angle, and finally drilled itself into the sea floor some hundred meters below. The nuclear explosion resulted in an enormous crater from which rose a thick cloud of sand and rock. The two halves of the "Hanjin Eva" slowly plummeted downwards and finally sank into a freshly made bed of whirling maritime sediments.

Of course I had countless questions about the exact nature of this incident, and I suppose you do too. But I could already feel Kinczi Çayu□lu□ I pushing me towards the gangway by applying a gentle, though mysteriously firm, pressure. Before turning away, she gave me formal confirmation that we could continue undertaking museo-archeological dives in the Venetian archipelago; under her curatorial auspices, the Ottoman Adria Fleet would offer us full offshore support. I was grateful beyond belief, and extended my hand towards Her Admiralty, but she had already disappeared. In her place stood one of her avatars, who handed me a parting present: a signed inkjet-

print of her most recent, and highly recommendable art codex: "Respect the Protocol: 100 New Rules for the Art World" [16].

You can now admire this beautiful art codex in the original digital version, along with *Factory of the Sun* and a host of other exhibits which have all found their deserved place in *Internetis.Museeiis*. In the course of our upcoming innovation cycles, we will of course also strive to fully convert its contents and MADL-points into our alphabet. Our aim is to tell you a data-based story about *Factory of the Sun*, which also tells the story of how we came to tell a story about *Factory of the Sun,* which also tells the story of how we came to tell a story about *Factory of the Sun,* which also tells the story of how we came to tell a story about *Factory of the Sun,* which also tells the story of how we came to tell a story about *Factory of the Sun,* which also tells the story ==>`Select in MADL-Zoom.Food12--DriveToPresent.>0Present.Hito Steyerl/Ok.EatSome.1/Present.Trecartin/Ok. >LikeIt.2/Present..Req-NmmY.Denial./Oliver Laric/Ok.3.Jamie Oliver-->.SENDLol.-FOOD§§13.>Timeup.>solongas==>` string of continuous updates, in order to accelerate our museum operations to several times today's light speeds, and convert *Factory of the Sun* into the alphabet – strictly according to protocol, and without the slightest glitches or transmission errors.

Ladies and Gentlemen, I am truly happy that so many of you have attended tonight. I am especially thankful to all of you who joined us via the alphabet, and who have read all letters up to here. I cannot invite you to our buffet, of course, but I do hope you'll still stick around for a while before making yourselves visible again. And, yes, what else remains to be said – with these words, our exhibition *Internet.museeiis* is now fully dissolved.

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[7] Online archive: http://www.goldmansachs.com/s/esg-report/index.html, current Moody@McDercon audit at #NP~yv&&#364*2

[8] Online archive: https://www.youtube.com/watch?V=wgxn0ko1jea, *last checked at #BG~bv$&#33*6.*

[9] Çayu□lu□ II, Kinczi: „Smart City, mediocre Museum? Proactive Patterns in Museum Change Managment" (Istanbul: Türkiye Alim Kitaplari, #II#EED~cg$$d%3*04)

[10] „I think that computers have complicated lives very greatly. The whole age of computer has made it so nobody knows exactly what's going on.We have speed. We have a lot of other things. But I'm not sure you have the kind of security that you need." Online

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[15] Online archive: http://conversations.e-flux.com/t/bankrupt-container-ship-strands-artist-on-residency-in-pacific-ocean/4453, last checked at #PQ~xv$**74*8.

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continent.

continent. maps a topology of unstable confluences and ranges across new thinking, traversing interstices and alternate directions in culture, theory, biopolitics and art.

Past
Present
Future

Issue 7.1 / 2018:

Artist Chat

Franziska Huemer-Fistelberger

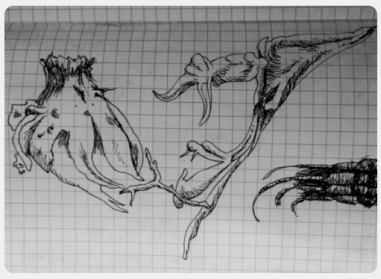
DOWNLOAD PDF

frantiseck@gmail.com
19:50:11 What's your favourite tool? Explain or illustrate why

Rosemary Lee
20:03:45 Probably the most essential tool in my arsenal is the humble ball-point pen. Whatever I'm working on, I'm able to get my ideas out most easily using pen and paper to sketch, annotate or draft texts. I used to draw beautifully, but found my drawing skills have turned more to facilitating the flow of ideas onto the page. Now my drawings are often plans for things, referential instead of representational. They point to ideas and artworks rather than being themselves art.

zago.enrico@gmail.com
20:13:45 i use to sketch on paper some ideas before start sculpting, not always but often. those are more "mood" sketches, they're more expressive thant the object i going to model
20:15:10 nodes for creating the material, like how much glossiness i want, how much translucent, adding displacements, textures and so on

zago.enrico@gmail.com
17:27:45



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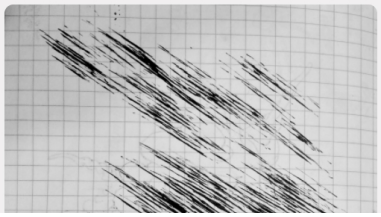
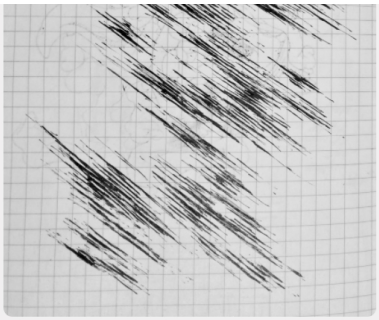


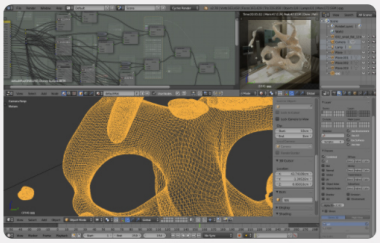


zago.enrico@gmail.com
17:27:45

zago.enrico@gmail.com
17:27:45 usually im working on zbrush (for scupting objects) then im setting the environment and the light in blender and i adjust and add some elements in photoshop

zago.enrico@gmail.com
20:23:17 for the non virtual tools i have this trick: i have a wacom pen tablet from 2010 (im really attache to that), i know that is not the best in terms of pressure and velocity, but some times i put a piece of paper between the tablet and the pen to have more grip

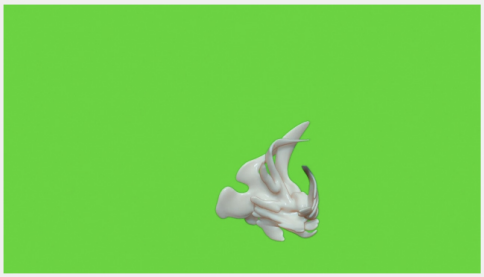
zago.enrico@gmail.com
20:26:45



zago.enrico@gmail.com
19:58:00 ah ok
19:58:38 that's the mesh structure of the object
19:59:06 all the faces of the polygon
20:02:16 usually i use the interface like that: top left is the node editor where i create materials, top right it's where i render a preview in real time, bottom left it's where setting the scene.
20:05:44 the orange thingy can be sculpted, modeled, rotate, moved, sized up and down...
20:06:39 but for that im using the other software (zbrush)
20:07:18 i sent the video via wetransfer

zago.enrico@gmail.com

20:26:45



Rosemary Lee

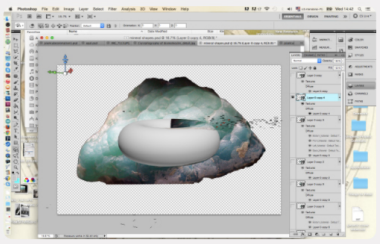
20:14:38 As a counter-point to the ball-point pen, my laptop is probably the tool I use most in my practice.

20:19:09 In comparison, the functions I use my computer for are accessing information or processing it, for example gathering images and texts during the research phase of a project or for editing images and text for the finished product.

20:21:53 That might be what makes pen and paper so conducive to the creative process, that it allows me to focus on externalising things rather than being enmeshed in the flux of information.

Rosemary Lee

20:26:45



Peter Moosgaard

12:26:07 i try to use less and less tools, but the more basic the better: like strings, hammer, knife, tape .. a virtual tool i often use is the browser. i like browser based art.

12:27:56 .

Peter Moosgaard

13:24:41 one reason is to keep things simple. it just calms me down. it is interresting to see what your hands can do alone, also if you need to do something (as i said) you can use anything as a tool. for example you dont even necessarily need a hammer. you can use any solid, hard object the right size. so you have to remain creative in using and re-using things. in an occult tradition it is said that the more you process materials yourself, the more powerful the get. i guess things are more relatable, special to you if have made them yourfelf. so in using less tools, the relation to the work is more intimate. you feel closer.

Peter Moosgaard

13:27:45

Rosemary Lee

20:35:15 Yes, I think the medium/tool enables different modalities of thinking/working.

20:36:31 But once I start physically building something, I also feel as though the limitations of certain media then influence the direction I take.

Rosemary Lee

20:38:45

Rosemary Lee

20:39:02

Rosemary Lee

20:40:17 That is something I end up working with quite a bit, trying to find the edges of different media and how they can be pushed to reveal their effects on thinking, acting, etc.

Peter Moosgaard

13:00:25 its funny because every tool we encounter during our day wants an exact behaviour, a very special move from you, formulating a sort of grammar throughout you daily routine. It is so obvious to us how we should use these tools, like a phone, a doorknob, stairs, a cup, a shirt, that we dont realise how these tools make our body perform a sort of "dance" everyday. imagine using everything a bit different, how your rituals would change, like reading your t-shirts, wearing your dishes, lifting your chairs etc ..

13:03:35 we assume we do these routines out of a free will, but dont the tools make us move a certain way.

Peter Moosgaard

13:07:45

Rosemary Lee

20:49:09 I find I sometimes end up feeling constricted by my computer because of its multifunctionality. It can do so many things, but sometimes that is overwhelming and I end up actually only using a fraction of its potentiality, instead gravitating toward a few specific programs.

Joe Hamilton

10:50:07 I often find things when I'm trying to do something new and my current tools will not do the job. I also learn a lot working on commercial jobs. I do freelance animation and creative direction for a company that produces 3D visualisation for the architecture industry.

Joe Hamilton

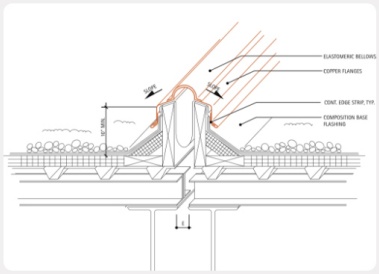
10:19:50 Most of the time I start with items that I discover in common places like news articles or social media posts. These common images often trigger an idea which leads me to search for additional images in obscure archives.

10:22:39 I enjoy finding obscure archives.

10:28:09 I've become obsessed with technical drawings in SVG format lately. Building floor plans, product technical details etc.
There are some interesting new tools to work with SVG images online so I might work with for a new online project in the future.

Joe Hamilton

10:32:45



Joe Hamilton

10:39:39 It's a technical drawing of a building product. I have a collection of hundreds of these in a similar style. They are very precise and a very flexible material in their vector format.

zago.enrico@gmail.com

17:50:28 i will say that im interested on the scalability that objects can have in digital space, so i found architecture a field that is full of research for me.

zago.enrico@gmail.com

18:12:27 when i saw for the first time the work of Hernan Dlaz Alonzo for example i was amazed by the sensuality of

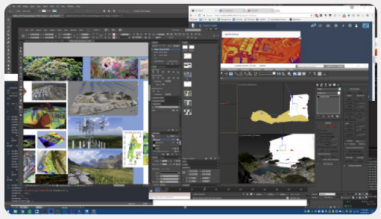
those fictionary buildings and at that time i was still working in 2d so i think that was a decisive encounter

Joe Hamilton

11:14:23 I'm working on a new series titled 'Field Signs' in which I'm trying to visualise power structures that cross traditional borders while also just playing with the visual identities of countries and corporations. I have big archives of flags and logos and I'm exploring ways of combining related flags/logos to speak about the complex relationships between these entities. With the technical drawings I'm interested to see if they could be repurposed to represent certain layers of technology/agreements/policies that allow these structures to form. The drawings would be composed in some way with the deconstructed and layered flag/logo imagery.

Joe Hamilton

11:20:45



zago.enrico@gmail.com

17:37:05 sure is im not a physicist so im looking for interesting errors in the software

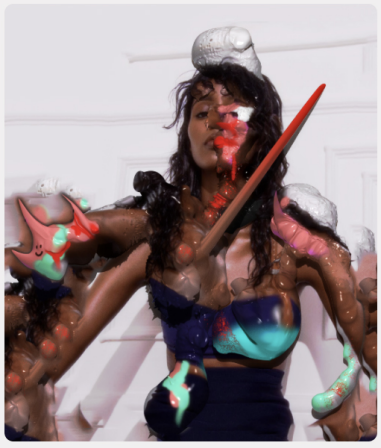
zago.enrico@gmail.com

17:22:43 those are some experiments that i trashed im my "Lost" folder

17:23:53 basically they're born out of jam sessions of different softwares

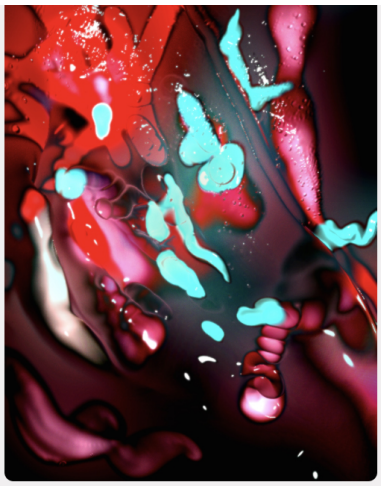
zago.enrico@gmail.com

17:27:45



zago.enrico@gmail.com

17:28:12



zago.enrico@gmail.com
17:28:45

zago.enrico@gmail.com
17:30:12 one thing that take a lot of my attention is the materiality, i spend a lot of time researcing, play around and create new "virtual susbtances"
17:30:24 this for example

zago.enrico@gmail.com
17:30:45

Peter Moosgaard
17:29:01 i pick things that are interesting, or desireable for many people (brands, luxury products, art masterpieces etc ..) so im researching a collective desire towards those objects. my opinion is irrelevant. this collective desire is in close relation with the concept of the "archtype".
17:29:10 archetype

Peter Moosgaard
17:35:45

zago.enrico@gmail.com

18:17:12 my work is a constant play between shapes, materials and textures in order to disrupt their natural entanglements to establish new ones. i'm interested to investigate materiality from a perspective that allows to suspend all previous judgment and knowledge, for example using liquid's "liquidness" as an instant quality dived into it's here-and-now

18:19:08 applying this research for boundaries not yet defined I want to questioning the methods how we perceive physical and virtual materiality and emphasize the not-ownership of an object to it's own qualities.

18:22:48 btw i hope in the future we'll have the technology to taste the digitality... looking forward to havea try of the internet

Peter Moosgaard

17:25:14 i imitate objects. i replicate them. you could say i have faith in the principle of "money see monkey do". i think people a copycats, to have another animal, only they cant admit it.

Peter Moosgaard

17:27:45

Peter Moosgaard

14:21:46 in this case i gave hermit crabs tiny guggenheim museums. they used it as a shell.

frantiseck@gmail.com

19:50:11 What places/spaces form the setting of your (current) artistic activities?

zago.enrico@gmail.com

17:27:45

zago.enrico@gmail.com

15:40:07 here the city of Moscow is still stuck in autumn, but the

15:40:07 here the city of Moscow is still stuck in autumn, but the programme is really great

zago.enrico@gmail.com
15:42:27 It's called The New Normal, hosted for the first time at Strelka Institute for Media, Architecture and Design

zago.enrico@gmail.com
15:44:50 it's a 6 month postgraduate, in which we had some interesting field trip in the Arctic and California
15:46:21 it's a postgraduate in ... i will say urbanistic
15:47:26 with a speculative approach to the matter (we are trying to define and visualize some society aspects in 2050 in Moscow)

zago.enrico@gmail.com
15:54:29 ...the project that im in, we are redefining the concept of property in rentals, creating a platform that allows liquid ownerships for the users

zago.enrico@gmail.com
16:11:42 We went to the Arctic (city of Murmansk) in order to take some footage that could be usefull for the further develpment of the project, but at the time we were at the early stages of the process. We went to visit the tundra, the port and an nuclear icebreaker, and we took some shots with a Lidarscan under the supervision of Liam Young

zago.enrico@gmail.com
16:20:01 at the moment we are gathering a lot fo precedents in matter of cooperations and blockchain, we trying to frictioning our speculative narratives against the reality of the city

TR4SH M4GIC TV / Karin Ferrari
15:02:20 I deal with 3D matrix related stuff from a 5D perspective

TR4SH M4GIC TV / Karin Ferrari
15:09:26 so, 3d matrix is usual common dominant reality

TR4SH M4GIC TV / Karin Ferrari
15:15:44 its based on duality (good an evil, male female, cause and effect). This core principle of duality is why the checkered floor is such a crucial symbol in freemasonry

TR4SH M4GIC TV / Karin Ferrari
15:23:18 apparently duality echoes to many planes of existence, in the sense that there are entities dedicated to service to self as high as the 6th or 7th dimension I read
15:24:18 however it is possible to assume a higher view of point and get the bigger picture and the purpose of phenomena commonly known as Illuminati etc

TR4SH M4GIC TV / Karin Ferrari
15:27:45

Claire Tolan

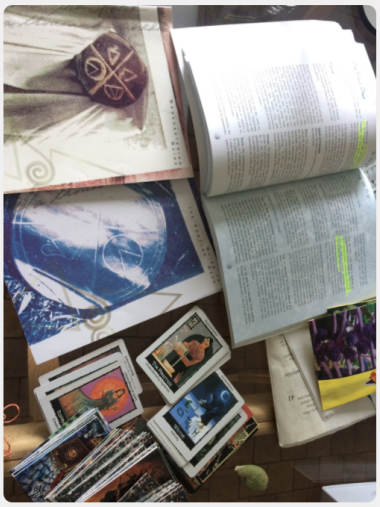
19:32:56 I'm developing a game at present that dips into a lot of areas: Julian Jaynes' theory of the evolution of human consciousness and competing theories, theories of viral evolution and "mind viruses"/memes, rare earth mineral mining, the history of money, the history of statistics and its contemporary veneration, theories and practices of hospitality, Lucretius and Epicurean philosophy, prayer and the evolution of contemporary religion, AND fantasy table tope role-playing games, among other things...

19:32:59 phew!

19:33:16 *fantasy table-top role-playing games ha

Claire Tolan

17:27:45



TR4SH M4GIC TV / Karin Ferrari

15:03:11 I was a bit in a moral dilemma because sometimes I call the work I do disinfotainment

15:04:10 so asked Pamela Aaralyn, she is a professional psychic, she expained that to me with 5D etc. Totally made sense

TR4SH M4GIC TV / Karin Ferrari

15:27:45

TR4SH M4GIC TV / Karin Ferrari

14:58:45 this is a drawing with marker pens
14:58:52 the series is called
14:58:58 CHROMA KEYING
14:59:02 its new
14:59:26 simply put colorful barcodes
14:59:45 but actually they show different level frequencies

TR4SH M4GIC TV / Karin Ferrari

15:01:32 all the specturm as high as 5D

Claire Tolan

20:15:07 it's interesting to me to produce a multi-purpose product -- something that can be encountered as music (via the soundtrack), as literature (via the game manuals), as a social event (if you play it with your firends), or as a performance

Claire Tolan

10:27:45

Claire Tolan

20:16:36 I like the idea of playing the game as performance, because it will extend my interactions with the game beyond its production -- give it a kind of afterlife for my creative process. I really love watching Magic the Gathering tournaments, and so I started to think about the game as a kind of spectator sport.

Claire Tolan

10:27:45

zago.enrico@gmail.com

16:27:45

zago.enrico@gmail.com

16:28:35 in the artic we visit also the city of teriberka in which we discovered an abandoned elementary school

zago.enrico@gmail.com

16:31:24 it was really shoking to see how every thing was left behind, books, geographical maps, films, a piano...

zago.enrico@gmail.com

16:33:42 few days later we aknowledge that yes the school was abanoned but a year before a group of artist were staging all the scenography for a festival... i was amazing by the oddity of the story within the story...

Peter Moosgaard

17:27:45

Peter Moosgaard

16:55:15 it was on a tiny secluded island in the philippines. you could only walk for a total of 1 hour bc then the island was over. there was a jungle in the middle of the island, also a lot of beach. the first ideas were that the bauhaus aestetics could be easily be rebuilt with simple materials due to the simplicity of the designs. also the bauhaus is a bit of a myth, a cult, so i wanted to depict modernity as if it was an exotic ritual. to examine modernity in an almost ethnographic way ..

TR4SH M4GIC TV / Karin Ferrari

15:01:32 dealing with the grey zone between fact and fiction offers insights into alternative ways of thinking

15:02:20 on the internet something emerged that i like to describe as Trash Mysticism

TR4SH M4GIC TV / Karin Ferrari

17:27:45

TR4SH M4GIC TV / Karin Ferrari

15:01:32 the search for the whole truth is comparable to detective work. It happens that the investigative ambition flips and reveals obsessive fantasies

Claire Tolan

20:16:54 Because the soundtrack and certain themes draw out of ASMR, one rule of game play for performance is whispering.

20:17:52 This makes a conspiratorial atmosphere, which I think is interesting to present as a performance. With the soundtrack, and possible additional audio components, it becomes even more performative. There are a lot of options to be explored here ☺

20:19:15 I should also say that the game play-as-performance, in theory, is me performing as a game master with different players on every location -- so it also becomes an instance of intensive game play between strangers. This would be interesting to do even without an audience.

Claire Tolan

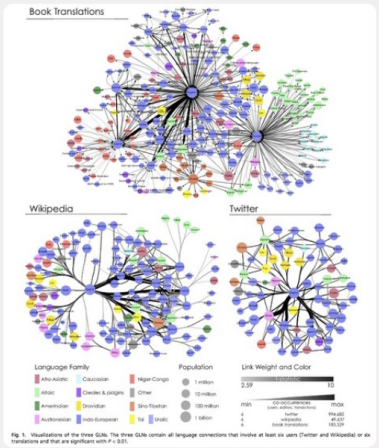
17:27:45

Claire Tolan

21:04:38 For this project, although I act as the game master, the players have a large amount of agency, and thus any plans that I have for the game mutate in every situation. Playing the game essentially becomes open-ended improv, which starts always from my seed but, from there, grows into its own form. This is what I like about the different ways that the game is experienced. When you read the manuals, you will understand how I intend it to be played and gain a static view of the world. But in play, it will be different every time; characters will lead many different lives and build many different worlds ☺

TR4SH M4GIC TV / Karin Ferrari

23:03:45



TR4SH M4GIC TV / Karin Ferrari

23:05:25

TR4SH M4GIC TV / Karin Ferrari

16:08:44 it is a network tracing the semantic interrelashionships between a cluster of icons related to the web

16:09:35 webnet

16:10:33 german word is quite illustrative zusammenhänge

TR4SH M4GIC TV / Karin Ferrari

16:16:44 i build this kind of intuitive

Claire Tolan

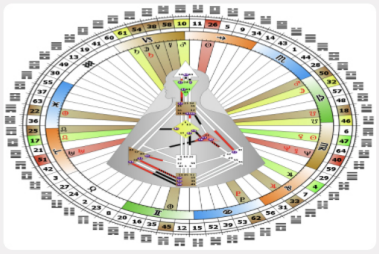
20:38:40 I think this is a deep and challenging experience whether players know each other or not, and that's what I'm interested in creating.

Claire Tolan

21:07:25

TR4SH M4GIC TV / Karin Ferrari

21:05:25



TR4SH M4GIC TV / Karin Ferrari

21:05:25

TR4SH M4GIC TV / Karin Ferrari

16:28:48 i was inspired by the charts human design uses

16:29:30 HD its a new type of astrology

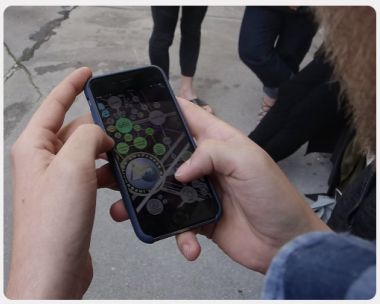
TR4SH M4GIC TV / Karin Ferrari

15:40:23 I started to work on this for palais des beaux arts but than didnt use it because Bernhard and I agreed to put emphasis on the zoom in function of map applications

15:40:56 a scalable vector map

TR4SH M4GIC TV / Karin Ferrari

15:45:25



Claire Tolan

20:38:40 In my earlier work with ASMR and performance, I was asking questions -- like what would happen if I directly transferred tropes from ASMR videos into a "live" environment. Although the game is also drawing out of ASMR, it's not really about this supplanting of online ~lingo~. It's mainly considering my role as game master vis a vis hospitality in ASMR, and playing off the role-playing tropes of the videos. But importantly, the game is made to be played around a table and not online because I am mostly interested in prolonged role-playing between people in situ.

Peter Moosgaard

17:14:46 i had a translator but it still wasnt easy. the pictures and studies from the bauhaus era were often a point for conversation. some of the carpenters found the designs interesteresting, others were not so interested. but i wanted to see how these designs were interpreted on a philippine island, what could be done with the materials there and how the designs were adapted under these circumstances. we would sometimes communicate via the designs of the chairs, point at certain aspects and articulate with gestures.

Peter Moosgaard

17:27:00

TR4SH M4GIC TV / Karin Ferrari

16:07:25 i guess first I was intrigued by the similarity of the firefox

logo and ouroboros symbol

TR4SH M4GIC TV / Karin Ferrari
16:27:03

TR4SH M4GIC TV / Karin Ferrari
16:29:13

TR4SH M4GIC TV / Karin Ferrari

16:17:18 for some reason the epicenter of it all became the Information and Awareness Office by Darpa

16:17:21 hehe

16:20:04 The seal of the Information Awareness Office (IAO) depicts the
all-seeing eye monitoring the globe. The IAO was established by
DARPA an agency of the U.S. Department of Defense, which played
a vital role in the creation the basis for the future internet.

Peter Moosgaard

16:42:01 time is not linear in a networked culture. this is a stick i found in the woods near marseille, it had the exact shape of a usb logo. also a rock i found nearby had a perfect hole to stick the stick in. so both finds kind of illustrate the new in the old and vice versa.

Peter Moosgaard
16:40:13

Peter Moosgaard

17:09:38 the quality of strolling in the real world is that you see that things take time when they are physical, that superpossibility (which is coming with AR) is an illusion, it only concerns virtual things. but the best place to have a coffee is still reality.

Fabian Faltin

12:22:20 Gardening has really taught me that humans have this special gift of tricking nature.

12:23:34 We do all sorts of crafty, and indeed artful things, just to get the fruit, the flowers, the vegetables and the meat. We could just go out and look for it, but we don't. Instead we build traps to capture nature's produce.

Fabian Faltin

12:27:01

Fabian Faltin

12:13:39 Well, there you can clearly see that nature has been tricked!

12:13:58 It is showing it's most monstrous and fertile side, which you wouldn't normally see.

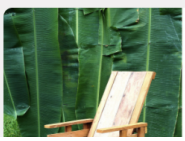
Peter Moosgaard

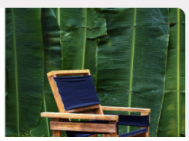
17:28:12 the people didnt react to the bauhaus stuff as if it was exotic .. it was more that the modernist designers stole a lot from traditional techniques, certain abstractions for example, or the simplicity of huts and tools. so my experiment was more to see how it translates back to a more natural enviroment, out of the urban functionality so to say. and it was true in some cases

17:31:09 : the simplicity of modern industrial designs could often be translated into traditional worsk or organic working materials. like for example bent steel in marcel breuer chairs could be done with bamboo slowly bent over fire, or gerrit ritveld designs could be re-built with leftover mango wood

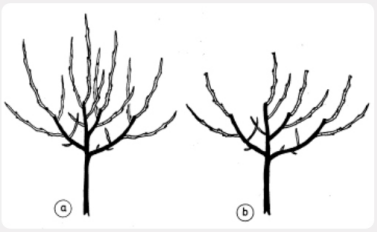
Peter Moosgaard

17:27:45






Fabian Faltin
17:31:12



Fabian Faltin
11:56:11 tricking nature is the whole beauty of gardening.
11:56:43 There are so many examples.

Fabian Faltin
12:20:06 You can find thousands of diagrams like this - an explanation of how to cut a tree (i.e. manipulate its natural growth habit) so that it produces more and better fruit.
12:21:32 This involves many aspects, and it can get really "tricky", but on a simple level, you can see for example that tree A is quite dense, and tree B has been opened up, to that sunlight can get to the fruit; which gives it a higher sugar content and better colour

Fabian Faltin
12:03:44 Now, you might say, all of this is also science, control, and has nothing to do with tricking nature.
12:04:04 it comes down to a question of attitude.
12:05:05 But for me, these examples have a lot to do with tricking, maybe because they are based on experience, because they need patience to work, and because everyone who has heard of these "tricks" can try them to.

Peter Moosgaard
17:28:12 my relation the the bauhaus is that i always admired the original ideas of brigning arts and crafts together, to use art and bring it to the people, to change how people live, to embrace technological possiblities and make the designs accecible and affordable

Fabian Faltin
12:46:35 we need to figure out how to arrange things so that the plants meet your expectations. This will take a lot of patience, observation, and maybe also some serious internet surfing.

Fabian Faltin
12:51:41 And at the end of the process, which could take some years, when you achieve some sort of mental, aesthetic and biological equilibrium between yourself and the plants, you can then rightfully call yourself a gardener or an artist.

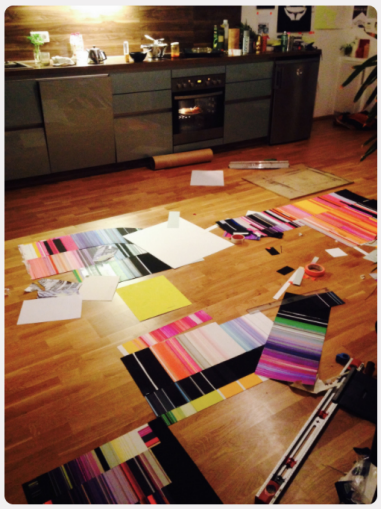
frantiseck@gmail.com

19:50:11 Describe or illustrate your working environment / workspace

TR4SH M4GIC TV / Karin Ferrari
20:27:45

TR4SH M4GIC TV / Karin Ferrari
16:45:04 I mess up one room than I move to the other

TR4SH M4GIC TV / Karin Ferrari
20:28:23



Claire Tolan
19:40:11 I'm lucky to have two rooms to myself right now, and so my studio is my living room, instead of my bedroom, which it has been in the past. My friends say that it looks more like a co-working space than a studio or a living room -- it's just a couch and tables. One of the tables hosts my speakers and computer. Pretty simple.

Claire Tolan
19:50:45

Rosemary Lee

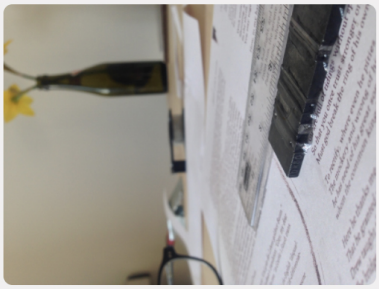
19:40:39 Often I repurpose my own domestic space, since now my studio is in the extra bedroom of my apartment. But my work seems to always overflow my attempts at being "in the studio", because now that I have the home studio, I prefer to work at the kitchen table instead.

Rosemary Lee

19:16:59 I've figured out I'm not much of a studio artist and have more of a mental studio I take with me and work in, whether I'm physically "in the studio" or riding the bus, etc. I spend a lot of time thinking and writing, constructing things in my head before I make anything, so I guess those would be the activities which best encapsulate my artistic practice.

Rosemary Lee

19:20:45



Claire Tolan

19:22:17 My process doesn't move super intentionally. I read a lot, across topics, and across different types of media, and ideas tend to constellate out of these diverse inputs. I am also, recently at least, working along certain themes, and relevant ideas from my reading are kind of magnetically attracted, and then mutate the themes.

19:23:28 sorry -- this should read: Relevant ideas from my reading are kind of magnetically attracted *to*, and then mutate the themes

Rosemary Lee

19:33:54 For me the distinction of being "in the studio" and not in the studio is a conceptual one much more than one of the setting. Each time I've tried to have a real artist studio it has failed disastrously, because I found I never wanted to be in a space strictly for making art.

19:35:40 I find I work better repurposing other spaces for art-working, so it becomes more fluid.

Peter Moosgaard

17:47:38 i had a studio under a mango tree, i used it to paint and do some other stuff. it was different because it was very hot and humid so i would be exhaused very quicky, also insects and other animals came to visit me!

Peter Moosgaard

17:50:45


Rosemary Lee
17:54:40

Rosemary Lee
17:54:40

Rosemary Lee
19:42:44 I recently did a residency on a farm and my primary artistic activity while there involved carrying water from a stream up a mountain to sustain a group of plants. That was an interesting turn for me because I tend to be more object-oriented than that, and the artistic process became more performative and meditative.
19:44:13 It made me start reflecting on the layering of art and the world, where art invades ordinary things or subverts normality.

Rosemary Lee
19:54:40

Claire Tolan
19:14:04 walking often feels like the most productive "work" I do as an artist. When I'm procrastinating with code, I also find myself compulsively researching for my own projects. So, I guess these things -- walking, compulsive research in the gaps between obligatory coding -- are good illustrations.

Rosemary Lee
19:20:11 I always liked the idea of Nietzsche walking and reading and writing, and although I've never been able to quite

pull that off, walking also plays a role in my work. Movement unrelated to the task at hand somehow helps things to develop.

TR4SH M4GIC TV / Karin Ferrari

19:25:45

Fabian Faltin

11:18:45 It can be quite literally just sitting and staring. It can be a transcendtal calm, full of confidence. Or it can be a state of anguish and even depression, feeling overwhelmed by the demands of art. But with experience, you can navigate, or even induce these states in a creative way. For example, I find it quite interesting that when "nothing is happening", and then out of an impulse you pick up the phone and arrange a meeting with someone in two or three weeks time, that time is suddenly taut, infused with expectation and potential, although nothing specific is happening. But the meeting that will take place opens a space for art to happen.

11:21:30 it has a lot to do with cultivating a certain attitude.

11:22:15 Something like "keeping cool", though not in a fashion sense.

TR4SH M4GIC TV / Karin Ferrari

11:25:45

Rosemary Lee

19:27:15 the immaterial labour of art has been something which has captivated me for some time.

Rosemary Lee

19:30:38 I've been quite preoccupied with the relationship between material and immaterial manifestations of art and how beautiful concepts push into the material world.

Joe Hamilton

11:50:03 Most of my work starts with the computer but many of the works end as physical objects. I work with physical materials as well as digital so I need a studio.

Joe Hamilton

11:55:45

Joe Hamilton

10:04:17 I think the most regular activity is collecting digital material for my various archives.

10:05:28 I collect images and text fragments mainly. Some collections are presented on blogs while others are simply stored on my hard drive.

Joe Hamilton

10:13:14 I use the found images in my collections as source material for artworks or to illustrate certain ideas or aesthetics I'm exploring.

Peter Moosgaard

16:31:16 i go for long walks in the woods and around town, and also i surf around the internet. i collect things ..

16:32:25 i make screenshots and collect wood

Fabian Faltin

11:08:54 On a practical level, very routine activities, like shopping, internet surfing, gardening, practising drums or sports, or filling notebooks.

11:10:17 On a more spiritual level, I guess something like cultivating a certain 'inspired passivity'. You could compare it fishing - throwing your nets out and then waiting, waiting, waiting. Rather than actively chasing ideas or projects.

11:10:48 So actually a form of non-activity.

zago.enrico@gmail.com

17:00:53 i work a lot at home, i like to take my time and dont have to many distractions around me. My desk is a chaotic happening of printed sketches, food, coffee cups and cigarettes.That's the phisical environment around me usually. The digital one is more clean and organized, but yes i perceive much more immersive the virtual realm than the room. The music is a constant... different playlists for different processes.

17:02:59 i really like to walk and get lost in th city when i feel stuck with my projects, it helps to relax and it brings back more clarity and focus

17:04:00 but i always come back to my home (the laptop)

17:05:01 sorry i dont have any picture of that....

"Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imagings." —Edward Said

"Explore stories from around the world" —Google Arts & Culture

G is for Geography

Geraldine Juárez

Soon after the United States invaded Iraq in March 2003, the Iraqi National Museum found itself in the middle of the battleground in Baghdad. The exact dates, sequence and unfolding of events and even the actual number of pieces looted from the National Museum of Iraq between April 8th and 11th of 2003, were subject to much controversy and media frenzy. On April 13th, reports emerged claiming as many as 170,000 objects missing from the galleries, restoration and storage rooms of the museum. The number was eventually brought down to 15,000 artefacts, after some were found in secret vaults where objects had been moved in the weeks preceding the invasion and others were returned through an amnesty program.[1]

Different accounts of the event point fingers at the U.S troops' negligence, the Iraqi militias, other times to the own museum's staff and also, to the institutional failure of the U.S. to protect the museum and other sites before the attack. War under the moniker of liberation is misleading in many ways. As Dario Gamboni describes, cultural heritage acts an ambulance that follows an army and tries to precede it. [2]

The idea of heritage is one decidedly oriented to the formation and preservation of national identity, the concept emerged partly from the destruction encouraged by "colonialism, ethnology, and the development of museums" and the "selective preservation, and the appropriation and concentration in the West of relics from the material culture of the whole world."[3] However, the modern idea of cultural heritage also tries to include the concept that certain traces of human culture are *universal* and therefore, belong to all

of *mankind*. As a result of this, the *Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 1954* was the first official document setting the rules for protection of the world's cultural heritage such as sites, monuments and repositories, including museums, libraries and archives. Since then, policy, studies and related institutions have continued to emerge and expand, often supported by public-private partnerships.[4]

Soon after the international outrage generated by the looting of the National Museum of Iraq, the British Museum and the Penn Museum mobilised to update and match their records in order to catalogue the existing cultural heritage, as some of the inventories located in Iraq were also damaged, destroyed or lost. In 1922, both museums had funded archaeologist Charles Leonard Woolley to conduct excavations in the city of Ur in Iraq. The agreement regulating the destiny of the collected objects stated that "half of the artefacts recovered would go to the future Iraq National Museum, and the other half would be divided between London and Philadelphia."[5] The resulting online catalogue is available at ur-online.org.

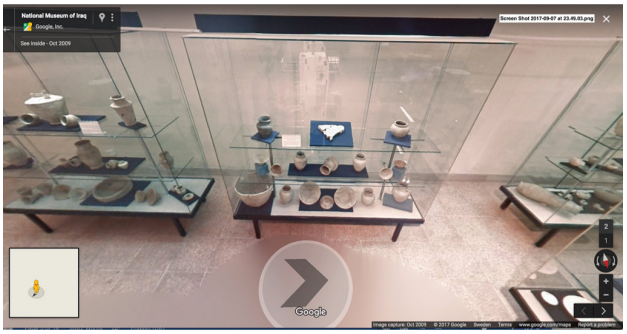
The Getty Cultural Institute was also involved in the recovery efforts by developing a geographic information system (GIS) intended for the management of archaeological sites.[6] Other projects include the less corporate (and less successful) *Virtual Museum of Iraq*, a "multimedia exhibition" created by the National Research Council of Italy with the once hip Flash technology.

On November 24th, 2009, Google CEO Eric Schmidt visited the National Museum of Iraq. He announced: *'There is not better use for our time and resources than make the images and ideas of your civilisation [...] available to a billion people worldwide'.*

Link to video

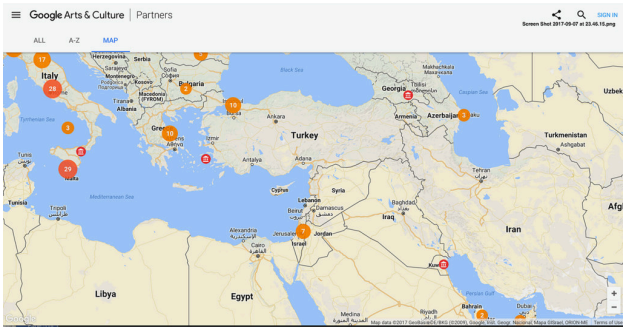
He also took the time to pledge for the return of the objects that remained missing, in the same frenzy fashion that news media has used six years before him. Jared Cohen, a former U.S diplomat now working for Google Ideas, defended the move calling it a great example of "what we are calling 21st century statecraft".[7]

Much like the empty promises of democratisation that aided and accelerated the concentration of power and capital in Silicon Valley, the only thing close to what Schmidt promised is the Google Street View mapping of the National Museum of Iraq, which is only accessible through Google Maps.



Today, as the Google Cultural Institute expands at inscrutable speed, there is simply no *partnership* with the National Museum of Iraq listed in their Google Arts & Culture aggregator, nor thousands of images related to their collection available to a billion people worldwide. The only reproductions included are related to Woolley's

excavations and they are presented as assets of The British Museum collection.[8]



The National Museum of Iraq re-opened in 2015 in response to the spectacular video of ISIS smashing sculptures; although versions of the events differ, there is some agreement on the fact that the objects destroyed were mostly copies[9]. The website of the National Museum of Iraq provided by Google Search redirects to a Facebook page. Their own domain, theiraquimuseum.com, contains minimal information and, instead of thousands of images digitised by Google, there are seventeen images in a single low-resolution .jpg file[10] without any information or context.

***

Google was only 10 years old when Schmidt visited Iraq in 2009. The Financial Crisis meltdown had started just a year before. The enthusiasm of the imagination[11] produced by such an infrastructure as the internet, might not have been as lively as when it kicked off on a global scale in 2001, but the imaginary of all digital things and solutions was at its peak. Hope at a solution to the crisis and a reburgeoning, of the economy was placed in the revamping of the service economy, thanks to the explosion of mobile devices and a more ruthless networked economy that was about to take off. Why not use art, history and cultural heritage to mobilise the imaginary of digitisation and its urgency?

The political effect created by the imaginary of digital preservation of cultural heritage following the looting from the National Museum of Iraq proved to be powerful regardless of the different degrees of success. In the same way that today the efforts for the protection of Palmyra and the cultural heritage endangered by the war in Syria are focused on 3D printing and drones, it should not be surprising that the focus was placed on digitisation and web access to collections and catalogs in the case of Iraq. It was simply where the new economic horizon, which included the cultural sector, was being traced.

Museums, especially the super brands among them, are not new at trying, using and discarding web technologies as marketing and exhibition tools to attract audiences to their buildings, exhibitions and ticket offices. Just for perspective, the first Tate website was launched in 1998, soon after the museum received a grant to digitise their entire collection under a program called *Insight*, creating "virtual" access to the entire collection. Tate Online was developed as a product of the first British Petroleum sponsorship in 2001. Two years later, BP donated two million pounds to further support digitisation.[12]

In April 2000, MoMa and The Tate announced *Muse*[13]: *"New Company Will Draw on Museums' Unrivaled Collections and Intellectual Capital to Expand Global Audience for Modern Art, Design, and Culture. Dot.com is the First Project in Wider Collaboration."* The joint business venture – which sounds strikingly similar to Artsy.com – was never in fact realised. As Hito Steyerl argues, one thing that internet access actually democratised is

the neoliberal view of the cultural institution as primarily an economic one.[14]

Reacting to the momatate.com announcement, Douglas Davis –author of "The World's First Collaborative Sentence", regarded as one of the first pieces of net art accessioned by a major museum – wrote for The New York Times a survey about the state of the "virtual" versions of museums populating the web.[15] His account – very hopeful about the imagined radical potential of the web — used research conducted with "Yahoo, the popular search engine". He found 5000 museums online and visited hundreds of websites already collecting net art, like "The Whitney, the Modern, the Walker". The Hermitage was using a "nifty 3-D camera, courtesy of IBM, that lets us zoom in on a fine microscopic level to an exceptional art-historical smorgasbord, a tool lately matched by the Met, whose zoom feature, a digital camera in combination with FlashPix software, is quick and razor-sharp". In the Fogg Museum, you were able to "X-ray a masterful 16th-century 'Portrait of a Man', wielding your browser to peel away the surface coating and find the anonymous 1540 master daubing, marking, erasing, perfecting his man."

Around the same time, Andrea Fraser wrote *'A museum is not a business. It is run in a businesslike fashion'*[16], an essay about how institutional critique and reflexivity aided the legitimisation of the *new, bigger and better* corporate museum: one that over-emphasises educational activities, useful forms of art, audience outreach, social forms of engagement beyond the exhibition, and other activities that assume
that *social* plus *change* equals political emancipation. Invoking these strategies while embracing extreme forms of administrative curating and organisational management results not only in leaving institutional structures intact, but actually serves to reinforce them.

***

Two years after Schmidt's visit to Iraq, Google published a press release announcing a new project: "*Explore museums and great works of art with the Google Art Project*".[17]

The Google Art Project was presented as the result of a project by some "googlers" – meaning employees in Silicon Valley lingo –, who use 20% of their paid working time in a side project, in this case the digitisation of art collections. Since then, hundreds of museums, cultural and memory institutions with a focus on art, archaeology, natural history and material culture including fashion, as well as performing arts venues have partnered with the Google Cultural Institute to make use of its free services and technical possibilities, such as: the *Art Camera* to capture works in ultra high-resolution; a *Street View* cart to create 360 degrees virtual tours of the architecture of museums or custom exhibitions; a *Collection Management System* with unlimited storage of assets, publication of exhibits and access to *statistics*; *Storytelling Tools and Platforms* to add different types of media and to *curate exhibitions,* meaning adding content to the pages on which the collections are presented.

As the economic and political power of Alphabet Inc. keeps growing, Google's cultural agenda does too, hence the tone and mission needed to be carefully calibrated. First, the name of the website changed from Google Art Project to the Google Cultural Institute. After opening their offices in Paris in 2013, a distinction was established between their offices and "The Lab". Recently, the website was rebranded as Google Arts & Culture, an umbrella project under the Google Cultural Institute at large.

Their slogan began by inviting users to "Explore Art, Historic Moments and World Wonders" and quietly shifted to "Explore stories and collections from around the world". By now it is just: "Explore stories from around the world". Since the recent aggregation of fashion collections, the Google Cultural Institute has signalled a new stage focused on storytelling.[18] Their new editorial features, such as *'The Real Meaning Behind Taylor Swift's 🐍 From ancient Mesopotamian fertility myths to feminist art'*[19] and *'The Surprising History of Dragons. Before Game of Thrones, there were these South Asian and the Middle Eastern monsters'*[20], simply frame U.S. American culture in relation to cultural heritage narratives and use the visual material collected from their partner institutions as illustrations and source material for edutainment videos.

Link to video

The emphasis on publishing tools means that the distribution of a museum's content increases the traffic to their sites via the custom apps offered as part of the services bankrolled by the Google Cultural Institute, but also feeds the content offered in Google products like the Chrome browser, which display "masterpieces from Google Cultural Institute as your wallpaper"[21]

Where does Google end and the Google Cultural Institute begin? As a Google project manager affirms, the material they collect stays "ring-fenced" in their site: "as a non-profit, we have to keep it quite separate from the rest of Google. We are also applying some of the things we're working on with machine learning to this rich new set of content. But it has to stay within the safe space of Google Arts & Culture." [22]

However, as their VR business takes off (recently Google was referred to as the Adobe of VR[23]), the offering to museums relies more and more on 360° *experiences* using their Google Cardboard. While their machine learning and artificial intelligence divisions are also expanding, promotion is given to the experiments conducted in "The Lab", where computational power and programmers' skills (their "creative coders") are used to generate visualisations and find different ways of classifying massive amounts of images and metadata. The cultural department of Alphabet Inc. also finds ways to spit out images generated by neural networks reproducing the abstract expressionist style of a decadent male western canon[24]. As 20 million users know now, their cultural mission also includes a feature to match selfies with the data accrued from museums so their users can find their "art twin"[25].

***

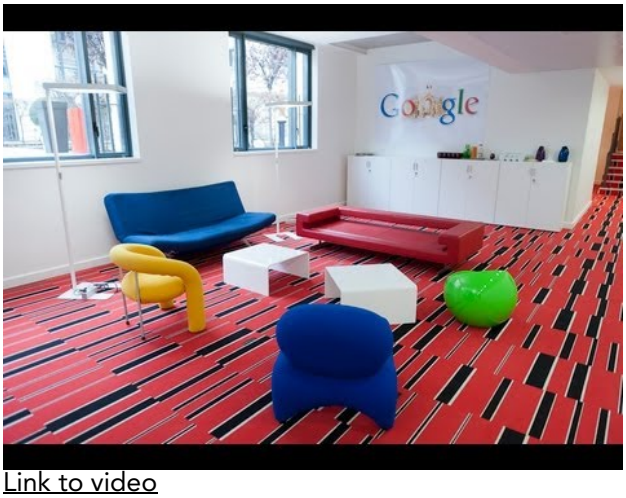
The decision to locate Google's offices in France seems very calculated given the Sarkozy's nationalistic reaction to Google Books in 2009[26]. Google's legal problems in Europe became more serious than copyright infringement lawsuits when Germany found illegal data collection in the Street View's mapping process. By 2013, the European Commission was already investigating their anti-trust practices in relation to their dominance in the search market, as well as the manipulation of the results offered in their shopping recommendation service.

Recently, Google was hit with a symbolic €2.4 billion fine, as the commission concluded the illegality of their activities. Alphabet Inc., of course, claims innocence, Amit Sood asks us to close our eyes and imagine that the Google Cultural Institute has nothing to do with Google and just think of it as "culture and art". We must understand this is not a top-down strategy of Google to digitise the cultural world.

However, organising information is never innocent, and fortunately, a spokesperson from the company clearly explained the genesis of the project for the Financial Times on 2012:

"It is clear that the internet is disruptive to many traditional content industries, and that culture is a particularly sensitive topic in many areas of Europe. We had publishers who were suing us in France and we needed to reach out and invest in Europe, and invest in European culture, in order to change that perception and establish constructive working relations"[27]

The choice of Paris as the headquarters of the Google Cultural Institute, and the corporate over-identification with French waltz and camembert cheese clichés, was not accidental.



Link to video

Alphabet Inc. projects its ambition into an exhausted European modernity to find a narrative beyond Silicon Valley, a story able to give a specific kind of cultural relevance to their endless data gobbling. Their search for narrative is manifested in their association with the Mundaneum and the legacy of Paul Otlet, credited as the *father* of the field of information science. Otlet was an entrepreneur of information, much like Bryn and Page were once before turning into moguls, but the re-presentation and re-framing of '*The Origins of the Internet in Europe 1895-2013*'[28] in Google Arts & Culture conveniently omits important political and economic context within that timeline. As Femke Snelting remarks: "There might be a superficial visual resemblance between rows of wooden index drawers and the blinking lights of servers lined up in a data centre, but to conflate the Utopian knowledge project with the capitalist mission of Alphabet Inc., the umbrella company that Google belongs to, is an altogether different matter"[29].

In 2009, months after Schmidt visited Iraq, *Le Monde Magazine* published a feature titled *'Le Mundaneum, Google de Papier'*[30]. Later in 2012, Elio di Rupo, former prime minister of Belgium, announced a collaboration between the Mundaneum and Google, citing *Le Monde*'s article as context. Saint-Ghislain, the town near Mons where the Mundaneum was relocated, is also the location of a large Google data-centre, negotiated by the same Di Rupo[31].

In her research related to the *'Fathers of the Internet'*[32]which later expanded into a collective research project under the moniker of Mondothèque, Femke Snelting traces the geopolitical context behind the re-branding of Paul Otlet as a *'founding father of the Internet'*, which attracted international attention to Otlet's legacy, and at the same time made possible the association of Vint Cerf with a historical timeline of patriarchs of the internet and the permission to digitise and publish documents from the Mudaneum's archive in their cultural aggregator. All of this occurred at a time when the city of Mons was getting ready for its stint as European City of Culture in 2015, an event that captures the neoliberal instrumentalisation of culture for tourism while offering a showcase for *national* cultures.

Again, geography is not about soldiers and cannons, it is also about narratives merging data-centres and national heritage, "where geographically situated histories are turned into advertising slogans, and cultural infrastructures pushed into the hands of global corporations."[33]

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Cultural institutions have experimented with many transformations regarding their own understanding of their roles and missions, which originated in Colonialism, but they have never, ever, overcome their alliance with the rich and powerful. Elites, in fact, created the museum institution during Colonialism and did so not by mere chance, deciding to open the doors to the public as part of the imperial strategy to conform the European identity. Colonisation without archives, knowledge systems, cultural heritage and museums would be regarded as a purely military affair, a barbaric enterprise.

Derek Gregory's work on the concept of the *world-as-an-exhibition* – following the Tony Mitchell's account of the European World Exhibitions in the 19th century and the construction of 'the Other' as way of affirming own superior identity[34]–, offers a geographical framework to understand how the Google Cultural Institute produces a specific version of the world by seeking detail, organization and exploration.

As Davis' survey shows, museums and cultural

institution had for a while been toying with web technologies and gadgetry for exhibition making. As much as Google is seeking to portray itself as innovative, their gaze into the past reveals how the technologies offered to museums are nothing but a more advanced version of techniques used in the World Exhibitions, such as the panorama and the narrative and spatial techniques associated with it, as in the case of 3D Street View for museums: an example of what Gregory identified as the evolution from gazing at the *world-as-exhibition* to travelling through the *world-as-an-exhibition.*

Alphabet's political and economical power is based on the accumulation and organisation of data. Imaging the world *as-a-digital-exhibition* is their way to frame, organise and spatialize it as mere data-set. For the Google Cultural Institute, the world itself is *something other* that needs to be synthesized in data form, and just like during the 19th century, it is presented as an *endless exhibition*.[35]

The services of the Google Cultural Institute are nostalgic impulses replaying what Ravi Sundaram calls the "monumental dream-like wonder of industrial reality"[36] of the 19th century world's exhibitions. The same is true for the Google Cardboard 360° views, dioramas created for a passive observer, who in the words of Crary is simultaneously the magician and the deceived[37]. The form of the dream-like wonder aspect is different – computational –, but the established relation remains intact.

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The implications and effects of the activities of the Google Cultural Institute have been addressed in different ways. Positive views are promoted by the beneficiaries of their services, their chief *evangelist* Vint Cerf and their director, Amit Sood (described in Swedish news media as the *curator of the world).*[38] TED talks, press releases, promotional videos and interviews repeating the byliners of the Google Cultural Institute's PR are abundant.

In contrast, positions countering tailored narratives around *digital heritage* and democratisation of *high-culture* used for promoting the cultural agenda of Alphabet are more scarce. Notable scholarly work such as *'Evangelizing the 'Gallery of the Future': a Critical Analysis of the Google Art Project Narrative and its Political, Cultural and Technological Stakes'*, by Alana Bayer and *'Googling Art: museum collections in the Google Art Project'* by Alexandra Lussier-Craig, offer a perspective from the angle of museum studies and valuable contributions regarding the examination of the representation of historic canons through data and the way in which museums internalise the corporate language of the press releases of the Google and its cultural institute.

Some institutions have featured projects about Google's cultural agenda, but a critical position has never been addressed institutionally. In 2013, the Intellectual Property Manager of the Art Institute of Chicago recognised that in their partnership with the Google Cultural Institute, "Google's strictly enforced confidentiality agreement. […] They are a large company and they are aware of their bargaining power."[39] The fact that Google uses non-disclosure agreements to broker partnerships with museums is widely acknowledged by curators and administrators who *just can't tell you.* Institutional criticality does have limits. As Marina Vishmidt explains in *'The Cultural Logic of Criticality'*, it is just a very effective strategy to make sure things stay the same while remaining open to multiple opportunities for business.[40]

Being the promotion of attendance to museums to see the *real thing* one of the most repeated byliners of the Google Cultural Institution to prove their point, it is interesting to find statistics about the on-going decline of attendance at the same time that Google is hailed as a power house of cultural content. The alliance with the British Museum and Google, is not only the most telling regarding the historical continuum in the imperialist organization of cultural material, but one of the most publicised as a successful case. Google even has its own branded space under the domain of the British Museum.[41]

Statistics are a game that museums decided to join a while ago, a game that Google knows, exploits and profit from. Within the rules of this game, for

instance, the British government indicates a decrease of 5.1 percent in the attendance to public funded museums from 2016 to 2017.[42] Last year, Louvre reported 15 percent less attendance than in 2015 and the German governement reported a 2.5 million drop in attendance to their museums.

Public memory institutions by mandate need to account for the funding received to perform institutional duties regarding the accumulation of artefacts and other types of records, including their own history. In contrast, the Google Cultural Institute does not have this requirement nor do the archives record their institutionality: instead, they have an "About" section on their website. The interface of Google Arts & Culture is central to conveying the merely performative institutionality of the Google Cultural Institute and an interface will always fail at communicating the context of the information it displays, in other words: its history.

So how does one enact a critique addressing the convergence of the ambiguous legacy of institutional critique and new institutionalism with the different iterations of web-museality and related networked marketing anxieties provoked by cultural policies conflating tourism and entertainment industries that normalised public-private partnerships – that which set the conditions for Google to apply their data extractivism disguised as the Google Cultural Institute?

Critics and artists have responded to the Google Cultural Institute in different ways. Jon Rafman fed back a remediation of giga-pixel reproductions provided by a partner museum of the Google Cultural Institute on the Google Arts & Culture website[43]. Erica Love and João Enxuto[44] capture the current anxieties of web-museality and speculates on the aftermath of the public-private partnerships, when Google finally takes over with all the assets accumulated through the Google Art Project to perform a function reserved to institutions formerly known as public. Rasmus Fleischer's review of Google's *'Digital Revolution'* exhibition[45] and his writing on the production of hegemonic culture under the search logic identifies the cultural heritage activities of Alphabet Inc. as a central part of their corporate image that is both evaded and promoted as it fits[46]. Building on 'Powered By Google. Widening Access and Tightening Corporate Control' by Dan Schiller and Shinjoung Yeo, the first account of the political economy behind the cultural agenda of Google, I myself have worked on assembling a pre-emptive history of the Google Cultural Institute and the way their colonial impulses manifest in techno-scientific capitalism.[47]

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Museums and collections are the result of the convergence of scientific and economic desires configuring the colonial impulse. In the text *'On a Possible Passing from the Digital to the Symbolic'*, Yuk Hui reminds us that the melancholic impulses of modernity together with the need to preserve collective memories gave us both museums and collections, but also the digital tools to preserve the symbolic through the digital, as in the case of "digital heritage".[48]

The result of a lack of plurality in mediation techniques is that technological systems end up acting as a "whole set-up always evoking somehow some larger truth."[49] Hui addresses the contradiction found in technology as the support for symbolic reproduction. Yet at the same time the speed with which de-symbolization and new specific efficiencies are produced increases in line with the ever greater efficiency of the technical systems of recollection. He asks, first, if all symbols can and should be reduced to a digital state; and second, which kind of sensibilities are needed to create a condition to pass from digital to the symbolic?

The technical possibilities of the Google Culture Institute define the way in which they perform their institutionality, how order, meaning and re-presentation is produced within their interface, as well as its relations with memory institutions convinced that they can "digitise the rest of the forms of yesterday and tomorrow, and tsunamis, and what else."[50]

"Do you believe the world of culture is organised?" And he said, "No, I don't." I said, "Do you think it's accessible, then?" And he said, "Well, no, not really."[51] In words of Amit Sood, these questions were asked to Eric Schmidt to get him behind the idea of the Google Cultural Institute. However,

organising the world's information and making it accessible, searchable, immersive and in high-resolution, is a task that will never be completed. As Kittler also said: everything which is beautiful can be encoded but it does not make sense to encode for eternity.

Imaging the world as something else than overflows of data digitally re-presenting *the world-as-an-exhibition* might be something that memory institutions have already given up to imagine. As the Google Cultural Institute shows, their museality and institutionality has been colonised by the culture-as-data sensibility and now is just up for grabs.

Breaking with the totalising form of the *world-as-a-digital-exhibition* will require an insistence on the demand for more plurality in the production of geographical sensibilities. Ideas, forms and imagings, and its preservation, will always involve technological interventions but the ones provided by the Google Culture Institute through its performative institutionality and technological gadgetry, should not be the dominant form. Rejecting their technical and financial favours is not impossible.

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The Occupation of Institutionality and Institutional Liberation – Interview with Not An Alternative

Steve Lyons, Jason Jones

Phone Interview with Steve Lyons and Jason Jones of Not An Alternative / The Natural History Museum. New York/Montreal/Vienna, 3.3.2017

The Natural History Museum, workshop, 2014. The Natural History Museum workshops train participants to take the view of museum anthropologists who are attuned to the social and political forces shaping nature. Photograph by The Natural History Museum.

The Natural History Museum (NHM) was founded to disentangle museums of science and natural history from insidious relationships to the fossil fuel industry. The NHM is anchored in the history of institutional critique: it insists that institutional critique should not be an end unto itself, underlining that public institutions are worth fighting for. Treating institutions as "forms to be seized and connected into a counterpower infrastructure," The Natural History Museum models a path from institutional critique to "institutional liberation."[1]

The NHM was founded by Not An Alternative (NAA), an activist art collective that established a coworking and event space in Brooklyn in 2003. The members come from NGO careers, politicised art school backgrounds, as well as the fields of art history, political theory, geography, and graphic design. In its early years, NAA hosted public programs that integrated conversations occurring in activist circles, where the group developed relationships beyond their immediate community. NAA has always held a relationship to art and artists but has never viewed the art world as its primary or ultimate destination.

As we begin our conversation about the beginnings of NAA and how they developed the Natural HIstory Museum, Jason talks about producing campaigns based on critical theory. Refusing dominant forms of individual studio art

practice, NAA sought a means of translating theoretical practice for a larger social context: " plugging artists and theorists into social movement and community organisation."

cc.cc: What is "Not An Alternative"?

Jason: The name Not An Alternative is a spin on Margaret Thatcher's famous slogan "There is no alternative." The phrase expresses a defining feature of neoliberal doctrine: that there is no exterior to the capitalist system. We wanted to promote a misreading of Thatcher's words, to invert her intention to foreclose alternatives in advance. With a slight twist, we shifted her statement from something in the negative to nothing in the positive. "Not An Alternative" points to the repressed Other of neoliberal capitalism, the outside that is present as an exclusion.

We are interested in a militant practice of political art instead of a practice of art that is standardised and abbreviated – art that is invested in and appreciated for transforming aesthetic and political relations. We are interested in the common, in claiming the position of that which is common. Every subject is a battleground between the interest of a few and the interest of the many. We live in a capitalist context that has much to do with privatizing space, making symbols, creating brands, and using PR to centralise power and control. But capitalism's capture of the commons is only partial. Commodities exist in relation to the commons they have been extracted from; they maintain this common dimension. We imagine that this common dimension can be claimed.

Steve: Most of our work has been about pointing to the limits of given systems. In 2010, we programmed a series of events called "Participationism and the Limits of Collaboration." Around this time much of the art world was going wild about socially engaged and participatory art and it seemed like, for many artists and curators, participation was an end goal in itself. "Participationism" was our neologism for the pervasive belief that participation was inherently political. We wanted to intervene into the emerging discourse on participatory art. We argued that facilitating participation itself was insufficient. For a participatory practice to hold any kind of activist import or political consequence, it would need to be directed towards an end.

cc.cc: I remember those days. The nightmare of participation is real. It even led a few curators to coin the term 'New Institutionalism' to designate a kind of cultural executive practice that considered the exhibition to be a social project.[2]

Steve: The discourse on participation tends to be bound together with the discourse on democracy, universal inclusion and consensus decision-making. What is necessarily excluded when we look through the lens of democracy or through the metaphor of ecology, for example? How does this capture and neutralize the forces of antagonism and struggle internal to any system? Badiou talks about "dislodging the democratic emblem." A lot of our work takes a similar track. We want to identify the limits of a given system by describing what is constitutively excluded by it.

Jason: I recommend reading the text on "The Limits of Collaboration" by Astra Taylor on our website.
http://notanalternative.org/2010/05/14/the-limits-of-collaboration/

cc.cc: Can you talk about NAA's trajectory, from its early formation as an artist-run space to its current work with the NHM?

Steve: It could be said that there have been three distinct periods in NAA's history: before Occupy, in which we were running our programming space and collaborating with grassroots organizations on campaigns and direct actions; during Occupy, in which we put all of our resources toward maintaining a rapid-response workshop for movement visuals and props; and after Occupy, when we started The Natural History Museum.

Jason: Around 2008–2009, we started working with the group Picture the Homeless, a homeless-founded grassroots organisation based in New York City. They were working on projects to raise awareness about housing rights by staging occupations on empty lots in the city. We worked with them to build a tent city. Our role in their work was to practically embed our experience with direct action into their campaign, and to think tactically about how Picture the Homeless could pull off unauthorized occupations in broad daylight. They produced the messaging, and we facilitated the communication, helped organize the tent city, and helped establish a visual narrative for their

campaign. We released a video that spoke to their issues and documented the occupation without mentioning our role in the campaign. We told the *New York Times* that we were not part of the story. We kept ourselves anonymous within it. Only three months later, we released another video that included our role in the occupation.

This was around the time of the 2008 economic crash. We felt that one of the best ways to make visible the contradictions that the crash represented was by intervening in the discourse around space. Most visibly, we had luxury condos going up all over the place while many others were foreclosed. Around us, warehouse properties were held empty by landowners while families were kicked out of their homes. We saw so many empty spaces while more and more people were homeless. This spatial contradiction seemed important. With this work, we were beginning to experiment with using the symbols of construction and authority over space to claim a new authority. In New York, construction work tends to point toward the further privatisation and gentrification of the city. But at the same time, there is a public dimension to the signifiers of construction (barricades, caution tape, etc). Just as they can be used to protect private property, they can also be used to claim a public sphere. Our intention was to push this visual language so that it expressed something about the commons.

By 2011 we had created our own little infrastructure and institution that was prepared for Occupy Wall Street. Many meetings were held in our space, and we were very involved from the beginning of OWS. When Zuccotti Park was occupied in September 2011, we opened a 1500 sq. ft. production space for visual materials. Most of our work was produced anonymously. We didn't have a stake in becoming known as OWS artists. We wanted to create a visual language in common that connected OWS to other occupations happening around the world, one that everyone could use and iterate on, and one that could grow from there. We had already built up a visual language that played on the symbols of public authority. OWS presented a context where we could put it into action.

After OWS we started The Natural History Museum.

cc.cc: How was all this funded?

Jason: Until OWS we asked for donations at events. We made everything from cardboard. Our space was a co-working office during the day. Two people also lived there, and we covered the costs ourselves. With OWS we had no interest in being part of the General Assembly (GA). Petitioning the GA for funds was impossible. We put together a portfolio of our previous and ongoing work and sent it to people who knew our practice and our reputation for successfully plugging art strategies into activist work. A segment of the art world became interested in our practice. We would do talks in institutional spaces quite often. This visibility helped legitimize us as an alternative space and an activist art collective. We were supported by private donors, Kickstarter, and our own part-time work. Beka [Economopoulos, co-founder of NAA] was working as consultant, strategist, and organiser. I worked as a designer and did video work as a freelance contractor.

cc.cc: How long was the transition between between NAA's Occupy-related work and the founding of the NHM?

Jason: One year of transition. During that time, we were producing visuals and delivering them to people around the country, to groups at Gezi Park in Istanbul and Occupy Homes, a coalition of activists working to occupy foreclosed properties around the U.S. There was a global infrastructure set up around the name of Occupy, which is not to say that groups identifying with the name Occupy necessarily agreed with each other. We saw a certain power to maintaining and strengthening that Occupy infrastructure for as long as possible. So we tried making NAA our full-time practice. We did freelance contract work for the same groups we had worked with before Occupy but acknowledged our collective identity as Not An Alternative within these collaborations.

The Natural History Museum, *Kick Koch off the Board*, 2015. The Natural History Museum joined forces with 150 of the world's top scientists, including several Nobel laureates, and more than 550,000 members of the public to urge New York's American Museum of Natural History to kick climate denier David Koch off its board. After 23 years on the board, Koch resigned amid controversy in December 2015. Graphic by The Natural History Museum.

After a year, an organization approached us with a proposal for a campaign to pressure the fossil fuel oligarch David Koch to pay for the restoration of New York following Hurricane Sandy. We started working on the project, but quickly felt the limitations of the campaign and decided to step down. However, in the research process, we discovered that Koch, who is a noted science denier and major funder of climate-science disinformation, sat on the board of the American Museum of Natural History and the Smithsonian National Museum of Natural History. The blatant contradiction this exposed between the ideals and practice of two of the largest natural history museums in the country made it a logical target for an NAA-led creative campaign.

We pitched the idea of building a campaign to get Koch kicked off the board of the AMNH. We proposed the establishment of a new institution that would operate both as an actual museum and an institutional foundation for a long-term pressure campaign. The NGO that wanted to hire us didn't like that idea, but we did it anyway. We applied for funding from the Chorus Foundation and Voqal Fund and were successful. This allowed us to buy the infrastructure to launch the NHM. We bought a huge tent which would be the NHM's temporary home base. The tent referenced temporary emergency response infrastructure, but also correlated to the occupations that had been spreading across public squares around the world in 2009-12. We bought a large format printer. We bought an airport bus and had it custom-wrapped with NHM graphics. We wanted to make it look like the NHM was not just a creative campaign but a real institution. We thought that a campaign directed at a major natural history museum would only work if it harnessed a kind of institutional legitimacy. We opted to strategically "fake it till we made it."

The Natural History Museum, *Expedition Bus*, 2014. 15-passenger bus on site at the People's Climate March, New York, September 21, 2014. Photograph by The Natural History Museum.

Steve: We also staged photographs, bought the domain name thenaturalhistorymuseum.org, and populated our website with programs and workshops that were at that point only ideas—models for future programs. We established a mission and assembled an advisory board of influential actors in the fields of museums and environmental activism, like former director of the Los Angeles County Natural History Museum James Powell, prominent museologist Robert R. Janes, and author Naomi Klein. In developing our advisory board, we wanted to create strategic alliances with people whose work we valued but we also understood that the advisory board could also help legitimise the NHM within the museum sector.

Occupying institutionality is as much a design problem as an administrative one. Our initial solution to that problem was to build this infrastructure (the bus, tent, website, publicity materials), these pieces that could allow us to represent the NHM in the language of the museum

sector, which we knew very little about. We hadn't done much research about the field before we launched the project. We were working on instinct and assumptions. But we quickly learned that the museum sector was networked through a series of national and international museum associations and conventions.

cc.cc: How did the NHM situate itself within the museum sector and work with its networks and codes?

Steve: A few months after our launch, we were approached by one of the directors of the American Alliance of Museums—the world's largest museum association—and we were offered the largest exhibition space at the 2015 AAM convention at the Atlanta Convention Center. It felt like a huge deal, like we had weaseled our way into the sector like a trojan horse. We used this as an opportunity to provoke the sector in a fairly blunt way. We produced an exhibition about the entanglement of museums with fossil fuel industry interests, singling out Koch's position at the AMNH and the Smithsonian Museum of Natural History in Washington, D.C. This corresponded to the launch of our Kick Koch Off the Board campaign, where we released a letter signed by 150 top scientists and a petition that gained 550,000 signatures and media hits around the world. As part of our AAM exhibit, we recreated a series of dioramas from the AMNH, augmenting them to include previously excluded socio-political content—in this case, the fact that a major funder of climate denial held a leadership role in two of the country's largest museums of natural history. One of our reworked dioramas appropriated a display from the AMNH's 2009 climate change exhibit, which featured a polar bear standing on a pile of trash. We reproduced this almost identically but inserted a Koch Industries pipeline into the trash pile. Our exhibition felt like an alien intervention into the exhibition hall of the AAM convention, a blunt provocation within a trade-show environment. We had nothing to sell but an idea. From there we started testing our first hypotheses about how to work within the museum sector. We continue to go to these conventions, not as provocateurs but as researchers and organizers.

The Natural History Museum, *Our Climate, Whose Politics?*, 2015. Diorama in an exhibition at the American Alliance of Museums Annual Convention, Atlanta, Ga., depicting a diorama from a climate change exhibition at New York's American Museum of Natural History with the inclusion of a Koch Industries pipeline. Photograph by The Natural History Museum.

cc.cc: Engaging with mainstream liberal institutions as 'peers' seems like a complicated project for an activist organization invested in advancing left politics. How do you approach this kind of work at the level of theory?

Jason: Institutions are formal and informal constellations and vocabularies that represent power. They are held together by the common understanding that they represent. They have both an official and unofficial status. In their official status, they represent the people from the perspective of dominant power. But the symbolic vocabulary established and ordered by the institution is never total. Institutions and institutional perspectives also have the potential to be struggled over by a larger collective body of people whose knowledge and awareness exceeds the symbolic vocabulary established by power. Between those two factions there is a lot of fluidity, more than people would typically think. Our entry point is in the gap between the official ownership and common ownership of institutional symbols.

Steve: The dominant perception within the anti-institutional left, especially after 1968, has been that institutions are co-opting machines, monoliths, expressions of dominant power. We started the project with a different set of assumptions. We consider cultural institutions not as monolithic

totalities marked by ideological consistency, but rather as collective infrastructures marked by internal divisions, conflicting value systems, and dissatisfaction from within. When Jason discusses the institution as a split subject, I would add that that split manifests in actual ongoing struggles behind closed doors. People who work in cultural institutions don't unilaterally agree, and in fact many are already sympathetic to critique from the outside. Our job is to give our comrades on the inside of institutions an alternative to point to, and to gather up enough popular pressure to force decisions that are sometimes already on the table.

cc.cc: NAA is one of several art collectives pressuring for change at large-scale museums around the world. Do you situate the NHM within this broader tendency in art activism?

Steve: Definitely. In advance of the 2015 Paris Climate Summit, several of us at the NHM were seeing a lot of excitement about what Liberate Tate was accomplishing in the U.K., and began thinking about how our work in the U.S. could be more directly linked to the work they were doing. We wanted to use the Paris Climate Summit as an opportunity to coordinate our efforts with other groups that were leveraging power against fossil fuel sponsors in cultural institutions.

So we raised some money, and we were able to bring together members of Liberate Tate, BP or not BP (U.K.), and Science Unstained (U.K.), Stopp Oljesponssing av Norsk Kulturliv (Norway), G.U.L.F. (Global Ultra Luxury Faction, U.S.), Occupy Museums (U.S.) and other groups invested in museum activism. For two days, we sat around a table discussing commonalities in our tactics, goals and ambitions. We also considered how we might extend and strengthen the common visual language between groups so our localized actions could be more recognizable as part of a global fossil-fuel-free culture movement. We then had a number of meetings with art theorists associated with Liberate Tate and G.U.L.F. to think through the meaning of our collective efforts and how they both converged with and diverged from earlier practices associated with institutional critique. One of the outcomes of that interaction was "Institutional Liberation," an essay published in *e-flux journal*. We describe institutional liberation as a collective practice geared toward liberating institutions from capitalist class interests.

Jason: A documented example of this project was a collective action that took place at the Louvre [which is sponsored by the fossil fuel companies Total and Eni] during the Paris COP.

Steve: The Louvre action was a one-off. Since then, 350.org started a campaign at the Louvre and a group of activists launched the direct action collective Libérons le Louvre, although those projects emerged independently from our action. Our main agenda in Paris was to build connections and think together about how our various projects could be more powerful if they were anchored within a coordinated movement, but also to clarify divisions between groups as well as the approaches, theories and angles taken by each.

Jason: It all related back to the event we did with Hans Haacke, Mark Dion, and Gavin Grindon at Queens Museum in 2014. Hans and Mark have played a role in shaping two generations of institutional critique. While our work has always been informed by their practices, with the NHM we want to consider how the practice of institutional critique can be used as a vehicle to build counterpower. Liberate Tate also holds a strong connection to the history and practice of institutional critique but they are taking it further, not only by pointing out divisions within the institution, but also by seizing on these divisions to force the institution to stand with the people and against the corporations that have used it as a public relations tool for twenty-something years. How can you leverage a critique of institutions to force a division into the open, and then to use that rupture to force a decision?

We did that simply with the Koch campaign. Koch was a low hanging fruit. Here we have an anti-science oligarch on the board of a major science institution. This was an overt contradiction. By bringing that contradiction to the attention of the public, we could create a moment of controversy to pressure the institution to respond. With the Koch campaign, a Haacke-esque gesture of institutional critique became the basis for a campaign. Six months after we launched that campaign, he resigned from the board of the AMNH, a position he had held for twenty-three years. This wasn't our end-goal. We didn't even expect it to happen. We see it as a symbolic gesture, something concrete to point toward as we continue to pressure institutions to align themselves with a more radical

self-understanding.

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Art on the moon?

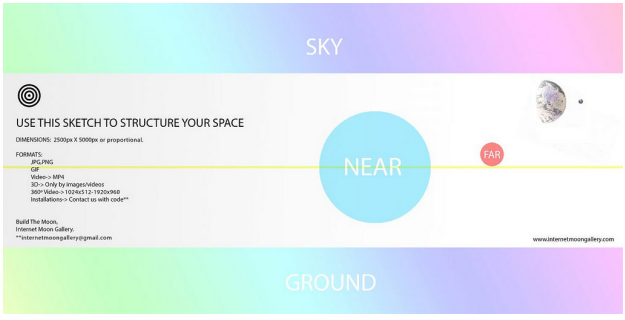
Rosemary Lee, Manuel Minch

Manuel Minch launched Internet Moon Gallery in 2016 with the intention of exploring new modes of creating and engaging with digital art. This article is the result of a collaborative conversation between Manuel Minch and Rosemary Lee, which has evolved from their work together on the exhibition "Memory Palace", launched on Internet Moon Gallery on the full moon, May 2017.

Rosemary Lee: How did Internet Moon Gallery get its start?

Manuel Minch: For a long time, I have been interested in new practices of exhibition making and Institutional Critique. I began to reflect on aspects of the exhibition space which condition my digital art pieces: how interfaces, screens, projectors restrict the piece's size into normative display sizes. I wanted to enhance the works' digital specificity and avoid exhibition models that require low-quality translations.

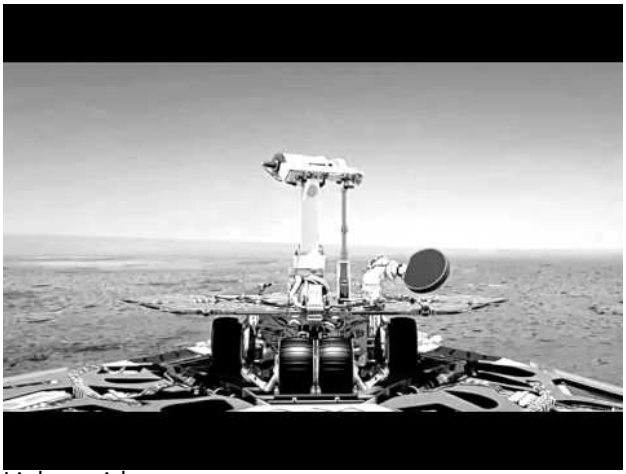
For this reason, I began developing technical solutions which allow me to generate an online environment that moves away from models normalized by web 2.0 and which provide a certain spatial nexus between the viewer and the environment. By generating an exhibition space that uses the strategies of viral images and memetics, Internet Moon Gallery incorporates the intimacy of the home during daily web browsing. When the user surfs the web, their eyes focus on the inside, forgetting the framework imposed by the screen. I think this can be an effective way of showing intangible artworks. We are in the adolescence of the Internet and mass media, virtual reality, augmented reality, and 360, among others, make it possible to make approximations of a new type of Internet that works by establishing relations with space and human codes.



Currently, the whole project tries to adapt to the suggestions and the needs of the artists involved. They are the fundamental part of the project because their work is to rethink the entire gallery through their exhibitions.

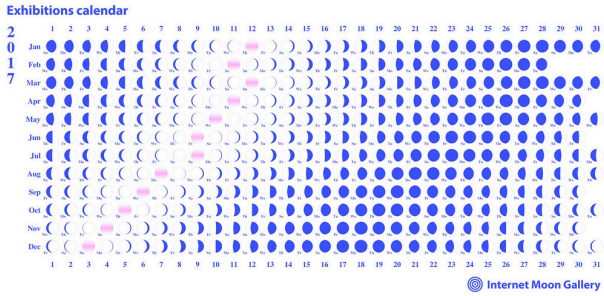
RL: The way you coordinate the shows with the phases of the moon makes a connection between digital and physical site-specificity. Can you explain a bit about how you work with these themes?

MM: The moon and the exploration of the outer space has been called into question, as the only way to verify the truth of the facts- like man landing on the moon- is through representation. Since we can't all travel to the moon ourselves, we must rely on representations to understand space exploration. This fact seemed to me quite interesting, so I generated an audiovisual history that placed the gallery in this context. Through this system of appropriation similar to the works of Joan Fontcuberta, I established a nexus between this type of physicality only accessible through the immateriality and specificity of the digital medium. I love that the gallery serves as conceptual infrastructure to facilitate a collaborative construction environment in which the entire lunar territory is composed of proposals of the exhibited artists.



Link to video
MO.Fi router installation. 2:21. (April 30th, 2016)

The Moon has always seemed to me a very interesting space for creation in a society that works with the productive rhythms implanted by capitalism and the artificial system imposed by the clock. This natural rhythm became a ritualistic aspect of making exhibitions with each lunar cycle. The moon can be thought of as a space of creation where one can imagine possible contexts, different experimental proposals and grant physical relations to intangible contexts. On the other hand, the offline look at the Moon is an indicator of the exhibitions calendar, so the lunar phase serves as an interface to know the current state of each exhibition.



Exhibitions calendar, 2017.

RL: By creating your own digital platform from the ground up, rather than fitting something into existing frameworks, you have been able to establish an individual way of presenting net-based works. Can you explain a bit about your thought process in developing Internet Moon Gallery?

MM: The currently popular infinite scroll stores too much information on the same narrative and this establishes a monotonous navigation with the user. Images and posts all exist in the same surroundings of fixed template structures, they work as cells that you can fill with images, videos or text. As a creator, you can not place content outside the pre-established frame. In this context, I am interested in a type of exhibition environment that is completely blank for each exhibition. The horizontality and the relationships established by 360 degrees view are directly identified with the physical space and how we move our gaze through it.

Every full moon night a new exhibition opens on the Internet Moon Gallery, which involves working online with other artists in the creation of site-specific environments. I like to work hand-in-hand with artists, establish feedback relationships, understand their concerns and generate unique exhibitions only accessible through the net.

Therefore, when I curate an exhibition on the moon, it's necessary to have the artist present during the whole process, to make their own moon and convert the whole exhibition into a unique piece.

Contact with artists is done through the medium itself, so the Internet becomes an active part of communication, serving as work space and to spread the generated content.

Link to video
Internet Moon Gallery history video. 3:30. (Made before the opening on May 5th, 2016)

RL: In the same way you created your platform, it also seems like you have invented an audience for a specific kind of art. What are your thoughts on this?

MM: I don't know if I have invented a specific audience, but it is true that, as far as I can see, there is more interest from researchers and artists than from people away from the cultural sector. The Internet facilitates access to the gallery because it collapses the geographical borders so it is much easier to access a web link than to move physically to a traditional exhibition space. In this sense, the audience is no longer geographically delimited to be conditioned by other factors. I suppose that the diffusion circuits in networks respond to the logic of the social media algorithms and to mainstream culture.

RL: What are your thoughts on the collaborative and collective aspects of using the internet as a forum?

MM: I come from the underground culture, and since I started Internet Moon Gallery I seek a horizontal and collaborative space in which the artist and the visitor increase the feedback. I would like to be able to promote this kind of relations. I think the Internet is an incredible medium that should be used for more important purposes than we are made to think through the biggest web industries.

I am really interested in the idea of a community in which users can offer their knowledge. It is intended to incorporate a section as a library or cafe bar in where facilitate access to papers and academic writings.

Manuel Minch (Santander, ES, 1993) is the founder and curator of Internet Moon Gallery community. His current research is focused on the relationship between the teenage culture codes on the Internet through his own term Teenternet.

Rosemary Lee (Providence, US, 1986) is a media artist and Ph.D. candidate at the IT University of Copenhagen. She examines interrelations between life and technology through concept-driven art and practice-based research.

Radio visions: Technological, commercial and artistic radio utopias

Armin Medosch

Extract from Armin Medosch: Freie Netze. Geschichte, Politik und Kultur offener WLAN Netze *[Free Networks. History, politics and culture of open wireless networks], Heise Medien (2003), p. 231-235. Courtesy of Heise Medien. Translated by Nadezda Kinsky Müngersdorff.*

When Heinrich Hertz established the existence of radio waves and Marconi invented the wireless telegraph, this sparked the emergence of far-flung ideas, hopes and dreams in the early twentieth century.

One of the first radio visionaries was Nicola Tesla, who was born in Croatia and later emigrated to the USA.[1] He has a committed group of followers, who are in equal measure dedicated, fanatic and prone to conspiracy theories about the suppression of his inventions. Tesla primarily conducted basic research and invented, among other things, the alternating current induction motor. Marconi, who established the first commercial wireless telegraphy empire, was one of his students. However, the transmission of information via radio waves was not what interested Tesla. He believed in the possibility of a wireless transfer of energy. The experimental lab he erected on Long Island had the form of a large tower: it was to emit electrical energy. 'Emit', however, is not quite the right term, as Tesla believed in an equilibrium of energy that merely needed to be tapped into in order to win enough energy to cover the needs of all of humanity. This energy would, in his vision, simply be distributed via a system of transmitter towers. The Tesla fans' conspiracy theory is based on their conviction that the concept of 'free energy' was deliberately suppressed, since the ready availability of sufficient energy for all would, after all, remove the most important reason for wars and commercial rivalries in one. Hence, Tesla's followers remain convinced that dark forces had ensured that his inventions would never see the light of day. Tesla's energy transmitter tower was damaged in a storm decades after his death and subsequently demolished. During the 1980s and early 1990s, the German artist Günter Held replicated Tesla machines and conducted high voltage experiments.

Wireless economic empires

White Marconi extended his network of radio-telegraph stations during the early years of the

twentieth century, others were already conjecturing the notion of a personal wireless radio system, in other words: mobile telephony. A series of inventors addressed the issues of the technology that was available at the time.

The first radio systems' reliance on the creation of electrical sparks between two poles posed a serious problem: the loud crackle of the spark severely hampered the transmission of speech. Nevertheless, inventors like Lee De Forest managed even in the first decade of the twentieth century to overcome a distance of twenty kilometres and more and transmit intelligible speech between two transmitters/receivers.

Even then, the possibility of the wireless transmission of voice and music raised hopes for the creation of a more democratic and more egalitarian society. One billboard poster from this early period promised no less than the utopia of perfect wireless socialism.

THE WIRELESS ERA WILL CREATE A STATE LIKE THE SOCIALIST DREAM

Fig. 4–1

From »Marconi's Plans For The World«, by Ivan Narodny, Technical World Magazine, October 1912, pp. 145-150. Source: Early Radio History http://earlyradiohistory.us/1912mar.htm

The first stock market bubble due to speculation on the new wireless technology occurred around 1908. In a series of articles titled Fools and Their Money, journalist Frank Fayant described how inventive businesspeople were relieving investors of their money. Thus the Internet Bubble was preceded by almost a century by a Wireless Bubble, which rested not least on the promise of a national wireless telephone system in the USA. Well-staged advertising campaigns invited investors to sink their millions into worthless companies. Although one or two transmission towers were in fact built, it does remain doubtful whether the companies had ever even planned to set up functioning systems.

The technology simply needed much more headway – it would be another eighty years before mobile telephones began to make their mark.[2]

Artistic radio visions

Artistic radio visions began to flourish after the First World War, especially so among the Constructivists and Futurists. Velimir Chlebnikov wrote futuristic texts about radio as the 'spiritual sun'. Used in the right way, he proposed, it would lead to eternal global peace. The current Slovenian artist Marko Peljhan runs the renowned and widely exhibited project Makrolab; his work is inspired by Chlebnikov.[3]

In 1933, the Italian Futurists Marinetti and Masnata wrote the manifesto La Radia.[4] To them, radio was 'Freedom from all points of contact with literary and artistic tradition'. They were convinced that radio would render obsolete all previous forms of art, including even cinema, young as it was at the time. Their manifesto makes for highly engaging reading: it contains a plethora of nonsense typical for its time, Futuristic notions and politically dubious ideas thanks to its proximity to Italian Fascism, but it also contains almost prophetic words. Writing that 'Words in freedom children of the aesthetics of machines contain an orchestra of noises and noise-chords', their words evoke the description of music styles like industrial, techno and drum&bass. Other sections, like, e.g., item 6, which has radio as a 'pure organism of radio sensations', turned out to have less mass appeal, yet can still be understood as an anticipation of experimental radio practices, such as those used by radio experimenters including DFM in Amsterdam and Jupitter Larson in the United States.

In 1952, the sculptor Lucio Fontana was able to present his manifesto Movimento Spaziale on Italian TV. Like his Futuristic predecessors, he hoped that TV would bring about a liberation of visual arts. The conjunction of geographically far

apart spaces and different cultures played a prominent role in this manifesto, as well as the circumstance that this new medium was able to reach wide sectors of the population, thereby bringing contemporary art beyond the traditional elites.[5]

In light of the historical circumstances, it must be recognized that many of the early radio visions had totalitarian traits. The wireless medium and its potential to reach 'everyone' was simply too thrilling in the early twentieth century. It was not until the 1960s that a new paradigm slowly began to gain ground: the dogma 'for all' was replaced by a participatory 'by all'. The emancipatory power of new technology became a central topic again with the emergence of computer networks and achieved speculative heavyweight status during the 1990s, as illustrated, e.g, in Howard Rheingold's Virtual Communities and the more recent publication Smart Mobs.[6] The interplay between technology and society remains a controversial topic to this day.

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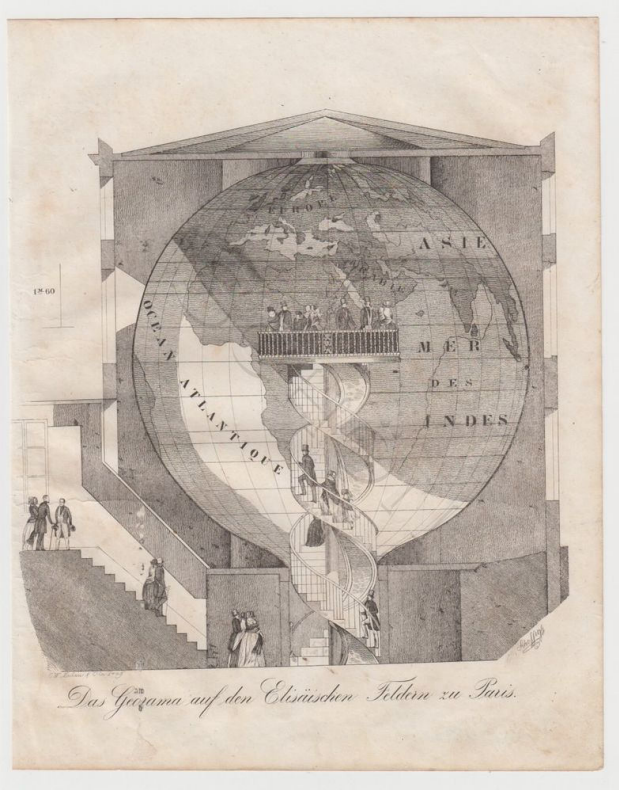
The Palais around the corner from Musil and Wittgenstein

Eva-Maria Mandl



Charles-Antoine Delanglard's idea was as simple as it was brilliant. He simply inverted the globe and opened up the inside. Inquisitive visitors were now able to cast their eyes across the Pacific Ocean, let them linger on St. Petersburg, the Sahara desert and Zanzibar while standing on a platform at the new Parisian landmark. Georama was the name the ingenious tax inspector chose for his invention, which made it possible to take in the entire surface of the earth from a perspective that the globe we are all familiar with was never able to offer.

Delanglard opened his Georama in May 1825 on a site between Rue de la Paix and the Boulevard des Capucines. Almost eighty years later, two huge, openwork design gilded globes crowned a new building in the Viennese Löwengasse, a palatial corner house with an immediate connection to the French capital. The globes that were supported by female figures wearing black gloves referred to the enterprising owner's international activities. Accordingly, they were paired with inscriptions including »London« and »New York« that adorned the bays and balconies on the richly decorated façade of the building. The proud inscription in the stone above the portal of the publishing house – for that is what this building was – read »Palais des Beaux Arts«.

Et c'est Paris bonjour

The man who had commissioned this remarkable building was Arnold Bachwitz, who was born in 1854 and arrived to Vienna from Halle an der Saale. He was intensely interested in fashion and opened a studio for fashion drawings on Hoher Markt. Soon, he undertook regular trips to Paris in order to visit presentations there. Bachwitz must have had an extremely good sense for future trends; his business in Vienna flourished during the "Gründerzeit", a period of massive growth for the capital of the Danubian monarchy around the turn of the century. This is how the new building in Löwengasse came about: Bachwitz needed space for what he called the Chic Parisien fashion albums and wanted spacious rooms.

Hans Canon and the Colourists

The busy pair of brothers Anton and Josef Drexler tackled the task: »What is the building to look like?«, they asked. »Grand!«, explained their enthusiastic commissioner Bachwitz. »Like in Paris! And a little romanticizing!« And so it was done. Bachwitz had created a French enclave in the Viennese district of Landstraße near the Danube Canal, where hundreds of people had found employment. There were diligent colourists – every issue was hand-coloured. As implied in the above-mentioned façade inscriptions, staff members were busily manning the telephones in the export department, constantly collecting information on the sales of the issues and recording new orders from the general representatives of the Bachwitz products in London and New York. The studios were located in the light-flooded rooms facing the interior courtyards on the top floor. This is where those very designs for blouses, dresses and coats were created that would go on, as drawings and patterns, to enchant both the sophisticated ladies and many Viennese tailors. The lower ground floor facing Löwengasse housed the printing press for many years, while the garage where Arnold Bachwitz himself also parked his car faced Paracelsusgasse. The publisher's private family apartment was, as would be expected, located on the first floor, just above the Palais' noble inscription. The last floor facing the street front, finally, held a gallery that was open to the general public every day; it showed works by the likes of Hans Canon, Hugo Charlemont, Hugo Darnaut, Friedrich Gauermann and Moritz von Schwind, and offered them for sale. Let us not forget that Arnold Bachwitz was also one of the donors for the Künstlerhaus.

Modern world and diaspora

Bachwitz and his employees thus in some ways found themselves as if, like in the Paris Georama, on the inside of the globe(s). It hardly comes as a surprise, therefore, that it was in this building that Die moderne Welt (The modern World) was published from 1919 onwards, a magazine of art, literature, reportage and, obviously, fashion. The magazine team was certainly illustrious: the writers included Raoul Auernheimer as well as Ea von Allesch. The latter went down in history as the lover and muse of writer Hermann Broch, whom she was known to pick up from the editorial office. Gustav Klimt had several years previously painted a portrait of this Viennese lady, Wasserschlangen II. She was, however, also and foremost an independent, widely interested and hard-working woman who was certainly not content to acts as a mere accessory.

We do not know (yet) whether Allesch also, like so many other employees of the Bachwitz company as well as the publisher himself, liked to visit the Café Lovrana across the street. (Others preferred to take in their Viennese coffee in the equally nearby Café Zartl – like so often, it was a matter of faith). The café on the corner of Löwengasse 36 and Rudolf-von-Alt-Platz 1 was named for a spa resort near Abbazia/Opatija; over the years it developed into a vibrant meeting point for people of a range of interests. The location served, among other things, as the assembly rooms for the Landstraße department of the Austrian Zionist organization, Zionistischer Landesverband Österreich: gazing at the publishing house globes through the windows of the café, its members were finding a new home in Palestine for the Jews who were suffering persecution in the diaspora.

Musil and the centre of Europe

»Sitting at the very centre of Europe, where the old

axes of the world intersected«, explained Robert Musil in his Man without Qualities: this sentence describes »Kakania«, and is just as applicable to the Palais des Beaux Arts. Musil himself was very familiar with the building and the annex erected in Paracelsusgasse 9 a few years later. For one, he was obviously a friend of Ea von Allesch. Further, he lived in the immediate vicinity, it being only a few minutes' walk down Rasumofskygasse to his apartment, where he penned the above-mentioned novel that was to become one of the most influential books of literary modernity. One street along, on Kundmanngasse, Ludwig Wittgenstein and the Loos-student Paul Engelmann erected a house for his sister Margarethe Stonborough in 1926-1928, which – separated from Musil only by the Palais Rasumofsky and the Landstraße grammar school – was able to astonish not least with what Bernhard Leitner called the »aesthetics of weightlessness«. In his Tractatus logico-philosophicus, Wittgenstein propositioned that »the world divides into facts«.

1908 and 1938

While the nearby Wittgenstein house, where intellectuals of the Wiener Kreis frequently came together, is located on the former grounds of a nursery, the houses around the Palais des Beaux Arts are spread across an area that used to belong to the British company Clayton & Shuttleworth as production site. This successful company's site had reached as far as Marxergasse and Kegelgasse; they produced agricultural equipment and had branches in Budapest, Prague, Lemberg as well as Czernovitz. The business, granted immortality in Heimito von Doderer's The Waterfalls of Slunj, moved to the outer Viennese district of Floridsdorf in around 1905. The entire quarter was subsequently redesigned. The Palais des Beaux Arts was erected in 1908–1909, the annex on Paracelsusgasse was added in 1912. The Drexler brothers for their part found a new home in the corner house of Löwengasse 34 and Rudolf-von-Alt-Platz 7, also by their own design. Arnold Bachwitz, who is described as a generous and terribly kind boss by descendants of his former employees, lived and worked at the Palais des Beaux Arts until his death in 1930. In the following years, the business was led by family members, but the exhibition of paintings on the last floor was closed. Disaster struck with the 1938 »annexation«: Rosine Bachwitz, Arnold's widow, was murdered during the Holocaust, as was his daughter Alice Strel. Another daughter, Grete Lebach, had relocated to Berlin as a successful businesswoman and entered the history of science as a close friend of Albert Einstein. She died in undignified circumstances at the Viennese Rothschild hospital in August 1938. The publishing company itself as well as the building were »arianized«; the building was used to house a department of the NS-Luftgaukommando. By this time, Margarethe Stonborough-Wittgenstein had long escaped into exile, as had the other former »neighbour« Robert Musil. To find details about their life stories, and to read more about the Palais des Beaux Arts, visit Wikipedia – that collaborative platform with a globe for a logo.

Translated by Nadezda Kinsky Müngersdorff

Issue 6.3 / 2017

Seth Weiner

Vaporous Evening Dresses

http://continentcontinent.cc/index.php/continent/article/view/299


16
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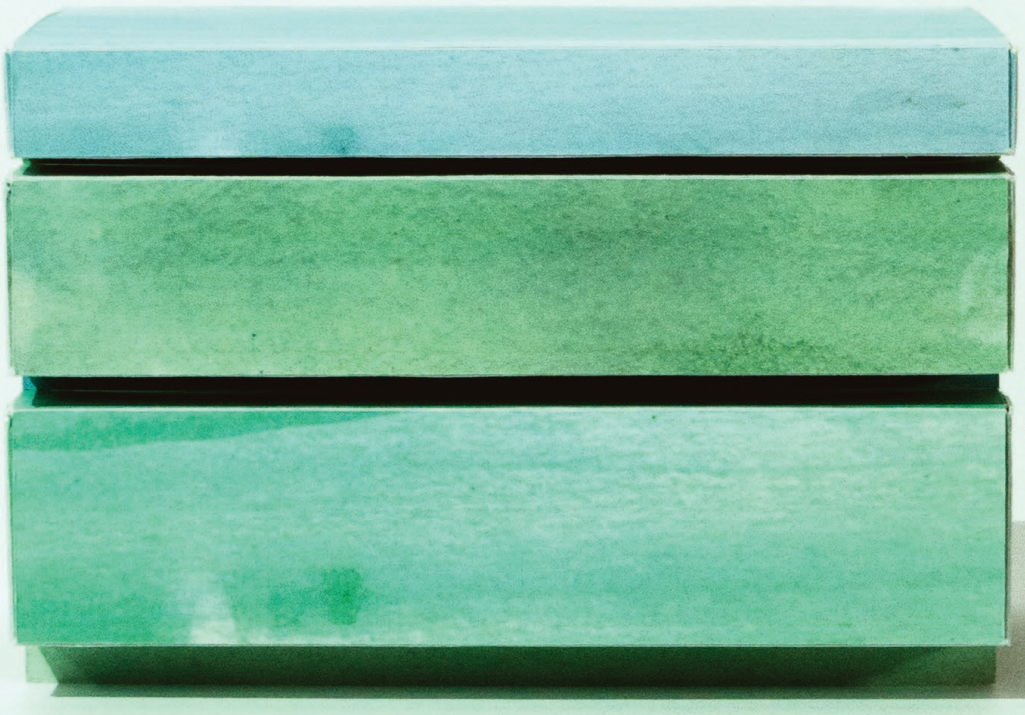
Bound by thin graphite lines, two lavender-skinned subjects stand in quiet conflict with one another. Their features are absent enough to render them mere projection screens, doubled, differentiated only by posture and clothing. The twin that has arrived at stage right leans on a pile of rectangles, stacked and filled with green and blue watercolor; stage left, the other stands, looking beyond the page. Their ankles are just slightly bent below the Minimalist sculpture, a spatial MacGuffin for both social interface and architectural imaginary. Smaller figures made of black and white contours, more mannequin than flesh, occupy the margins of attention. No ground has been established for the subjects to stand upon. Yet the ground nevertheless remains, humming relentlessly in the background.

In its current form, Palais des Beaux Arts Vienna is both a building and a website, each of which is largely represented through a catalog of views. Whether encountering it through a quick Google search or navigating the actual website, what can be readily experienced of the Palais is its compression into a strategic combination of text and image: immaterial, "future thinking art" in 400px wide columns of code. The real estate it occupies—including the cloud of data and name hanging above the entrance of the building—spreads across different formats, yet remains anchored in a branding strategy and website that acts as its public interface. In the past, the building was a site of production for widely circulated fashion catalogs and lifestyle magazines that asked viewers to perform an idea of place that was not only reproducible but consumable, and prompted a form of disembodied participation. Extending this legacy, the Palais des Beaux Arts allows visitors to browse through its catalog of projects, trying on contemporary art and its lifestyles as if they were garments.

On the website, a series of images and menu items are organized within a horizontal grid of translucent columns. While the width of each column is fixed, their heights vary. Evenly distributed titles and blocks of text accompany the images, explaining the materials used, their significance and provenance. Every time the page refreshes, an emerald green shape assumes a different character. Branding the background of the site, it remains ever-present, sometimes entirely obscured by a description of the Palais' projects, sometimes only slightly showing through the gaps between the site's description of those projects. In this, it becomes the site's institutional surface. Following the 'shop' menu item, the visitor finds only a single item for sale, a large comma blinking on and off between words, while a limited edition umbrella spins in the corner. Addition and subtraction, algorithmically determined, continues in the tab of the browser, alternating between two calls to action: 'new art world order now' and 'new art world, order now'.

At once bound to territory and wholly deterritorialized, the Palais des Beaux Arts occupies many different states. While some of the projects can be accessed via the website, others can only be accessed and put to use on site. Within proximity of the building, visitors can overlay and manipulate the Palais' newly pixelated façade. While such views are possible during on-site gatherings, each will soon migrate to the grid of the page, where a compression of text and image await additional participants. Playing on our desires to project and imagine experience both at a distance and up close, Palais des Beaux Arts ultimately emphasizes surface ambience, its pixelated form branding an experience reinforced by each visit. Its fantasy is that of a disembodied being activated by a gaze that is not at all dissimilar from that of any other consumer fantasy; the contemporary artworld, its life, life styling and attitudes are put on display, becoming readily wearable garments, as if in a *Chic Parisien* catalog.


15
16
15 a
16 a
Atelier Bachwitz



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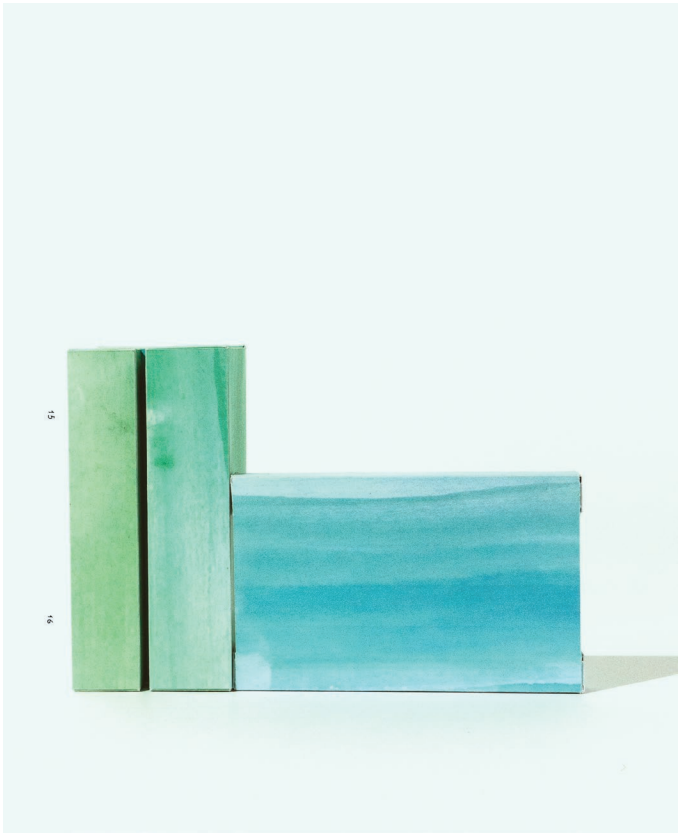

Two distinct catalogs mark transformative moments within my adolescent development. Bound by pre-internet conditions, each offered escape into a distant body by constructing images of place that were refreshed with each viewing and seasonal release. *Hammacher Schlemmer*, the first and seemingly more benign, offered a utopian futuristic marketplace for consumer-scaled technologies. Most items were throw-away patents, inventions for their own sake that promised better living through circuitry. Through it, I imagined myself mowing the front lawn as a MechWarrior, impressing passing neighbors by listening to the TV on a pair of wireless headphones, flipping through stations on a wrist watch, all the while looking out from a massive VR helmet and onto a suburban property that had become a matrix of vectors. Although I never ordered anything, the catalog strengthened an identity already based on want and projection, destroying the idea that transactions need to take place at a physical site, subject to my parent's judgment – self-construction, bought and delivered on-demand. The second catalog, *Vivid Video*, was a mail-order service for sex toys and porn videos that accompanied an ill-willed gift that I received for my 14th birthday. Through what was little more than marketing copy, access was provided to a world of voyeurism otherwise uninhabitable. Because there was no way to verify age, we pooled our resources, sent an envelope of cash along with our checklist of videos off to The Valley and prayed. Upon its arrival, I learned an early lesson in applied capitalism. In order to watch the videos there were two choices: box my significantly more developed older brother or pay double the price for a dubbed copy. I chose boxing, gave up halfway through the first round – then paid. The catalog offered a type of augmented reality that only image can invite: an empathic gaze, triggered by and projected onto bodily experiences at a remove. This type of projection, although inherent in any act of fantasy, was a technique reinforced in figure drawing classes that I was taking at the time. As a way to draw proportion more realistically, we were instructed to imagine ourselves in the body of the model in order to better understand how gravity felt in their skin, training our hands to connect the gaze more directly to the fantasy of another's bodily experience.

3a

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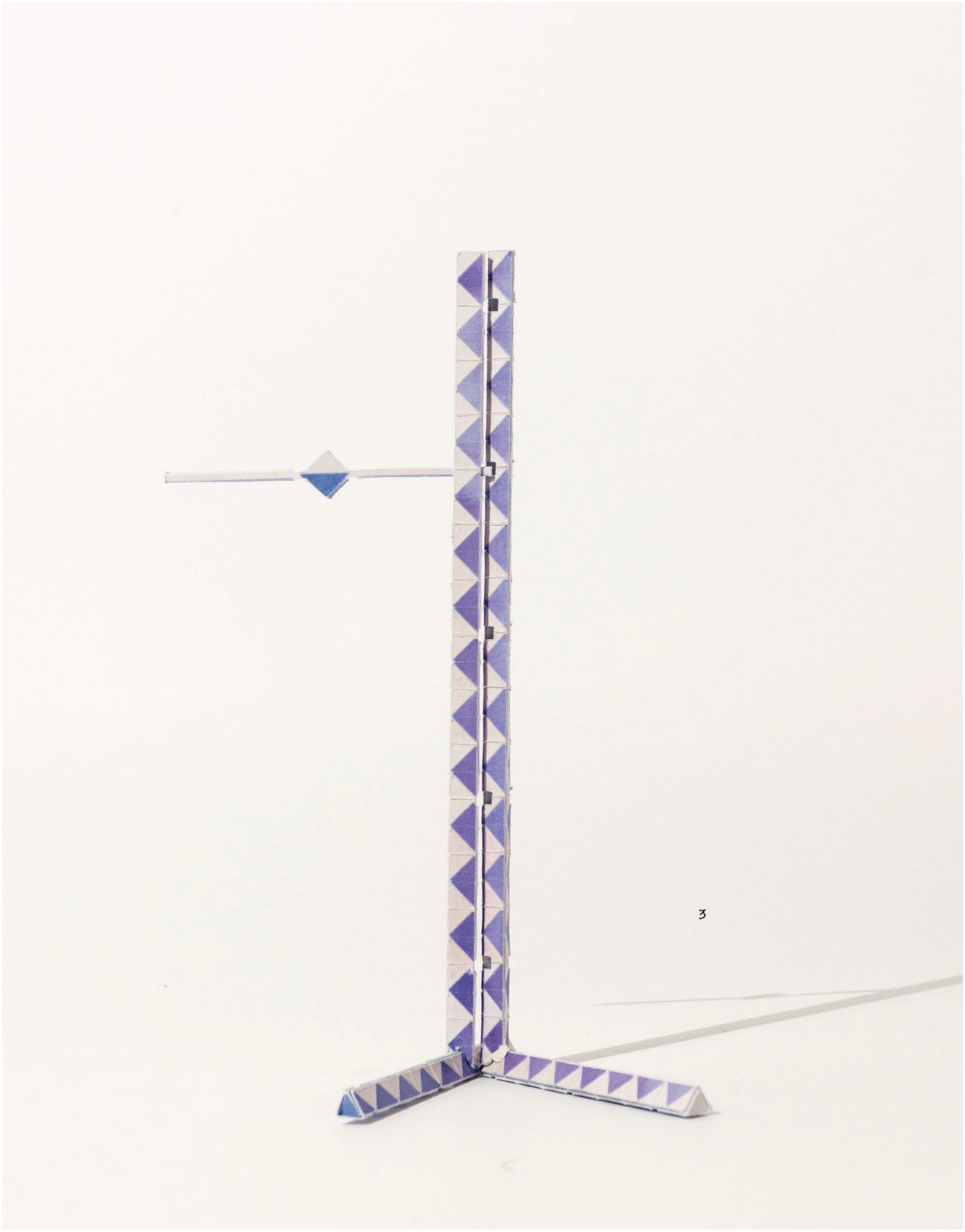
3

Atelier Bachwitz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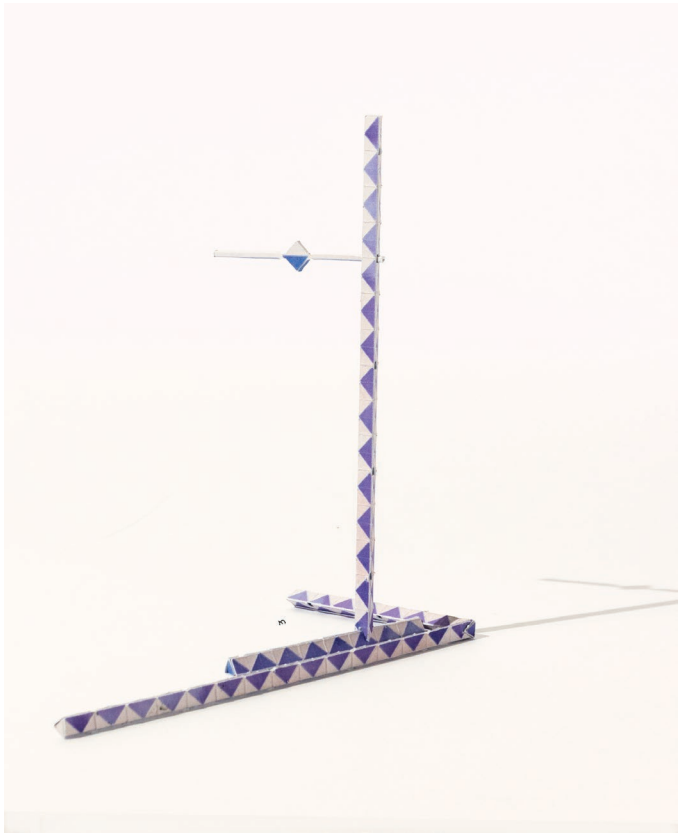

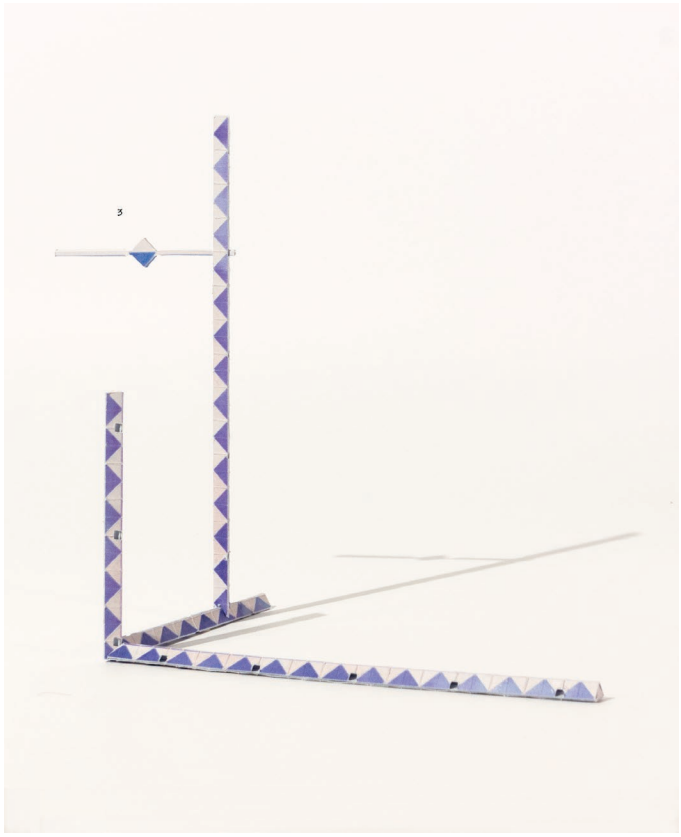

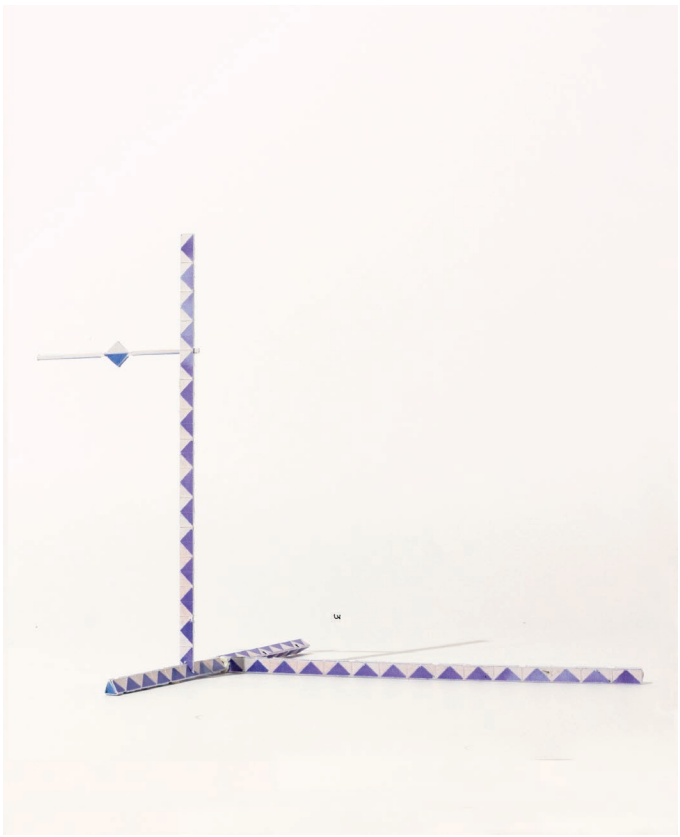

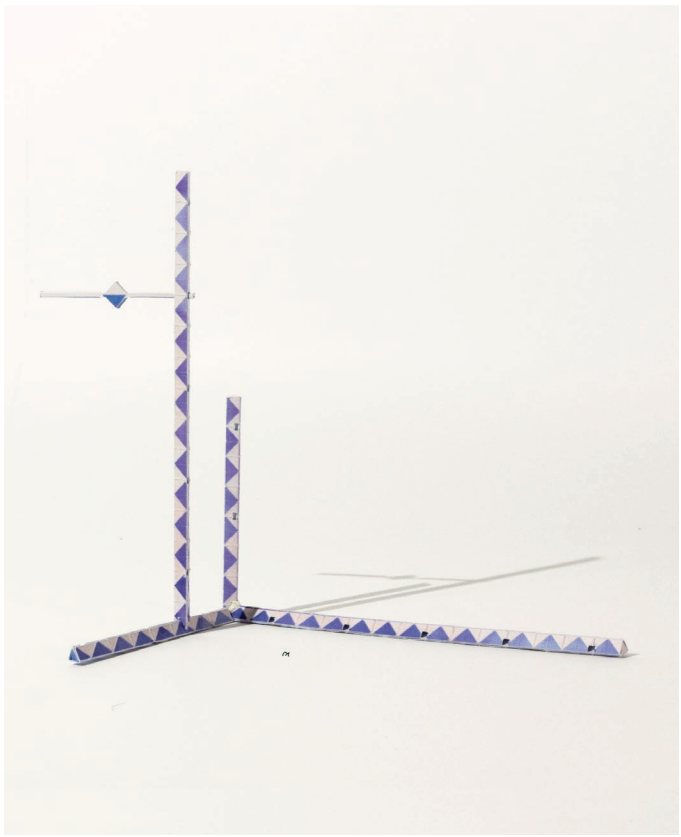

In an act of seeming retreat, I spent the better portion of last fall in my basement, searching for a stronger connection to my hands with a set of watercolors I took from my son. Frustrated and a bit worn out from exhibition contexts, I became increasingly interested in how books and the space of the page structure and choreograph attention. For the past few years, my work has oscillated between spatial service and sculpture made to order. Each project was developed for its own context, and worked on how space organizes social bodies, the act of viewing and attention. In such a situation, the compressed site of a book became ever more appealing and offered the opportunity to respond to material in a more direct way. Its constraints are not social but tactile. With a flick of the wrist, space, figure, narrative and meaning can be rearranged, dramas emerging from a single gesture.

Like every well-trained watercolorist, I turned to Google for an oracle on my proposed subject matter, entered "theater of the wrists", and used the images that resulted from my query for painting and remodeling those images. From the search, I gleaned advertisements for wrist braces, ergonomic mouse pads, yoga poses and peripheral stories about suicide attempts and their locations. The results were, and continue to be, unstable, the index of images a slippery archive: by the time you reach the end of the screen, the top of the page has already begun to change based on what you've been baited to click. The subconscious state of this algorithm – one of Google Poetics' many forms – will inevitably become more streamlined as it matures, eliminating the associative possibilities it now so beautifully presents. The cocktail of results we get from the algorithm's adolescent phase will most likely become nothing more than a marketplace that targets consumer patterns, the archive swallowed whole by catalog view.

After seeing this work-in-progress, "Google Oracles: Theater of the Wrists," Bernhard Garnicnig, the acting director of Palais des Beaux Arts, approached me about doing a project that involved my newly-found passion for watercolors and would somehow belong to his project of decommissioning the institution. During his research into the Bachwitz family, who commissioned the Palais des Beaux Arts building and once operated a publishing house out of it, he had found a series of fashion catalogs they had produced and in which they primarily used watercolors for their illustrations. At this stage, I had only a rough notion of the history of Palais des Beaux Arts Vienna and its output, knowing more about what was currently being done than I did about the longer history of the institution and its undoing with the rise of National Socialism. That time period had not really been addressed in any previously commissioned projects, an omission that had to be either respected and left in its absence or addressed directly.


11

A shadow is cast and seems to come from another body. Its edges touch the model's shoulder, trailing her. Her head tips over, her mouth articulate but without words. Her eyes are slightly open, concentrated upon her miniaturized double, stage right, caressing the collar of a fur coat. Stage left, ignored. Two strips of alternating pigment hover over the surface. Mirrored and repeating a pattern: emerald green rectangle, blank, deep violet circle, blank. Whatever she's leaning on is sliding away. The strips hold her in place, the wall is only implied. The shadow is swallowed by the tip of her toes, into which the graphite disappears.

Operating officially from 1898-1958, Chic Parisien/ Bachwitz AG [i] was the most renowned of the Bachwitz family's endeavors. Initiated by Arnold Bachwitz, who died of natural causes in 1930 in Vienna, the publishing house was handled primarily by himself, his wife Rosine, and their daughters until the rise of National Socialism. In 1938, after Austria was annexed into the German Third Reich, the administrative board of the company fell under the rule of the Nuremberg Race Laws and underwent Aryanization as part of the effort to "de-Jew the economy". As a result of this seizure, the board – comprised mostly of the Bachwitz family – was replaced, their publishing rights to several fashion magazines revoked. With this change, not only was the business of fashion magazines lost but also the publication and distribution of works of literature, painting, sculpture, music and photography. In the span of only four years, the original inhabitants of Palais des Beaux Arts had been almost entirely erased. Grete Lebach, the second daughter of Arnold and Rosine Bachwitz, died of cancer in 1938 in Vienna, Rosine Bachwitz was murdered in 1942 in the Theresienstadt concentration camp, and their daughter Alice Strel, died in 1945 under unknown circumstances during a death transport from Prague.

At the end of the war, the German Labor Front was the publishing house's main shareholder; afterwards, the company became the property of the Republic of Austria, existing only on paper until it was finally dissolved in 1958. Restitution documents from 2003 show that some 20,000 shares of the company's stock were outstanding, and were eventually returned to descendants of the Bachwitz family and their relations. When one of the Bachwitzes' great-grandchildren saw that the Vienna City Library was searching for an heir to the library's collection of the family's former periodicals, he contacted the library through a lawyer; another great-grandchild was contacted directly by the library. In 2003, after a series of legal proceedings, it was eventually decided that the magazines would be returned to the two great-grandchildren; the property was then removed from the library and deleted from its catalog.

11a

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11

Atelier Bachwitz

11

In the spring of 1929, Arnold Bachwitz published *Eléganc-es du Soir Robes à danser: Vaparous (sic) Evening Dress-es*, presumably one of the last editions of *Chic Parisien* in which he would be involved. Widely circulated and part of a quarterly release schedule, the issue featured forty-nine looks that focused on promoting lifestyles and garments, a collage of tropes from a global imaginary. In French, English and German, the introductory text reads: "Old times are resuscitated before our eyes. Reminiscences of the Rococo and Biedermeier period, of ancient English fashion-pictures are mingling with lovely details of recent times. […] They are real poems of supple, floating silk, velvet chiffon, lace and net of a great feminine charm." [ii] This particular edition of the catalog is noteworthy for marking a transition in *Chic Parisien's* representation of spatial settings. The subjects of its watercolor illustrations have become the inhabitants of an increasingly abstract series of tableaux, the decorative elements of previous issues replaced by a graphic structure which the figures step into and out of. They lean upon frames and openings, interacting with one another as well as with the flatness of the page; by constructing an impossible architecture, the images also build impossible social interfaces. In previous issues of *Chic Parisien*, place was offered up as a location with an accompanying template of behavior: coffee houses, balls, processional staircases, spectral landscapes. From this issue onwards, the page itself increasingly became a model of space that would construct its own social diagram; later catalogs were increasingly flat, fractured and ambiguous. Leaving location behind, the page offered up surface ambience instead, place becoming something partial, vaporous and present in the absence of itself.


No. 178
„Chic Parisien."
15
1367
1369
1368
Paris
London
Bruxelles
New-York
Wien


„Chic Parisien."
991
Paris
London
Bruxelles
New-York
Wien


No. 173
„Chic Parisien."
993
994
995
Paris
London
Bruxelles
New-York
Wien


No. 175
„Chic Parisien."
20
1147
1148
1149
Paris
London
Bruxelles
New-York
Wien


Élégances
d'Été
20
Atelier Boulanger


Élégances
d'Été
6
Atelier Boulanger


Élégances
d'Été
1
Atelier Boulanger


Élégances
du Soir
10

Elégances d'Eté

9

9

10

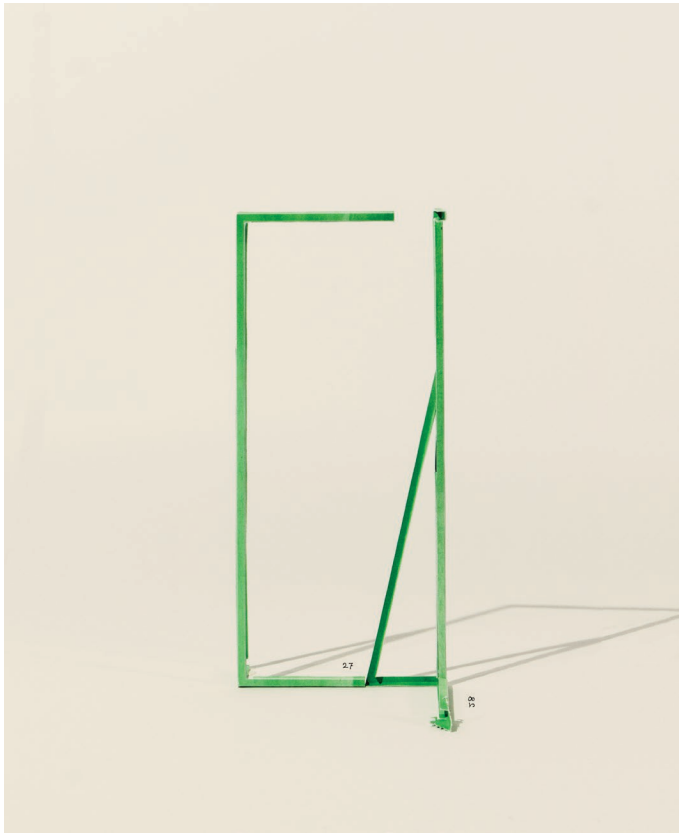
Atelier Bachwitz

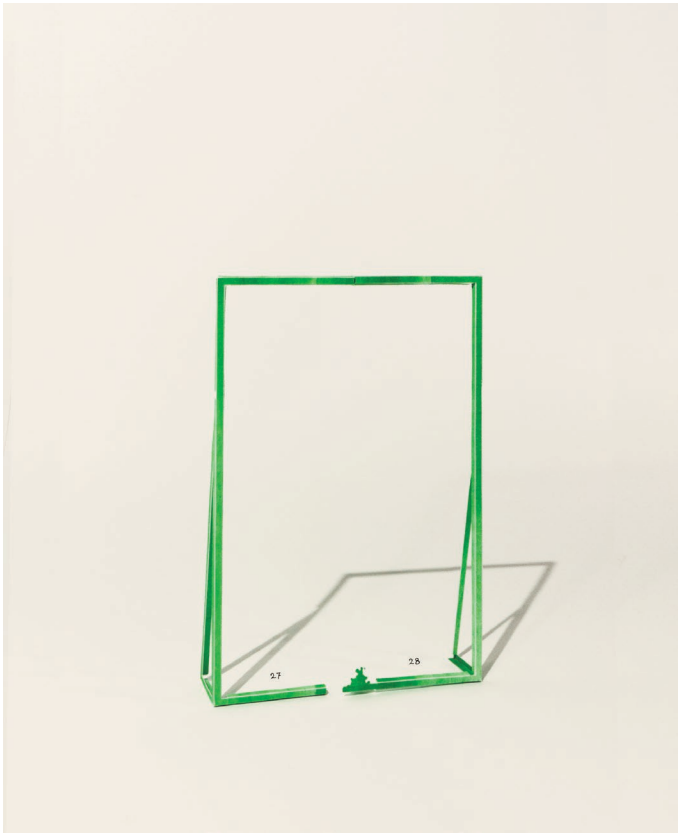
Taking these graphic structures literally, I began pulling elements from the pages of the catalog and modeling them according to how they were being performed by the subjects of the illustrations. After a few tests, I started breaking their components into modules so they could be reconfigured more easily, aiming to exhaust the spatial possibilities of each model through small, incremental moves. The depth of the paper models was lost in the process of flattening each iteration through photography. Frames, having become figural, had also become the structural ground of the image. In the *Chic Parisien* illustrations, the subjects created scale and spatial orientation even while the objects they interact with frustrated conventional ideas about habitable space. Once the people had been removed, however, the scale of the body no longer provided an anchor for experience. The empathic gaze searches for a point of reference to attach itself to what is no longer there, finding instead only disembodied shapes. Displaced from the page, each spatial proposition is made to be broken apart, turned around ad infinitum, awaiting its ultimate return to the page.

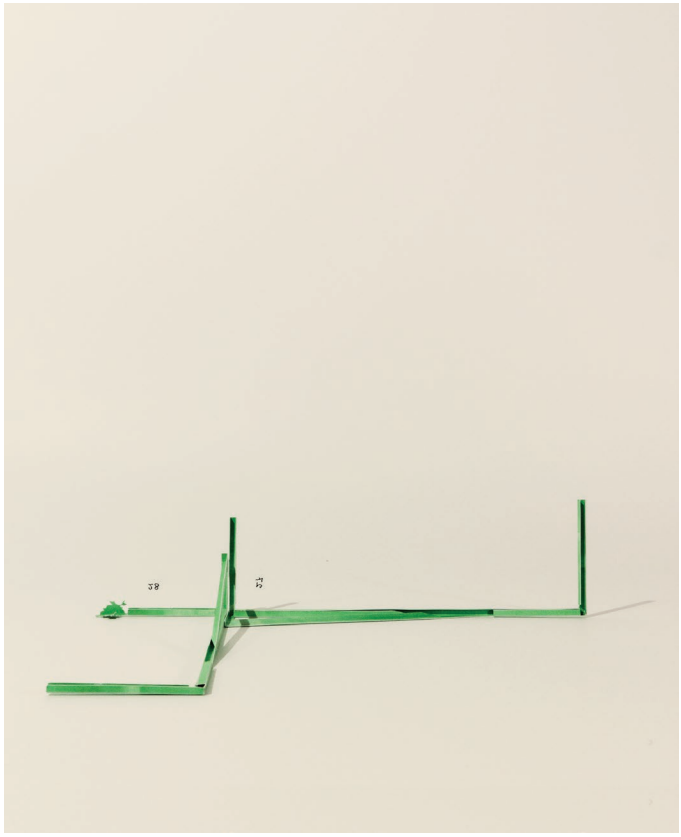
Knowing that this work on the *Chic Parisien* would end up as a matrix of pixels, I asked that these images occupy the landing page of Palais des Beaux Arts for a minimum of one-hundred years, rotating at random, and according to the quarterly publication schedule of *Chic Parisien*. Rather than accumulating images as would a typical archive, the introduction of each new model should erase the previous one: the website a catalog for disembodied views. While there could be no promise of such a long-term commitment, the idea led to conversations about the paradox of wanting permanence from an immaterial institution and the sustainability of the infrastructure propping it up: the internet. Few institutions begin with an expiration – a desire for longevity is implicit within the etymology of the form. But institutions have an end, as the history of the Palais des Beaux Arts makes clear. That they continue, as vapor, digital or stone, owes little to either their organizational form or the larger political-contextual space within which they once appeared and, ultimately, disappeared. What survives is what remains palatable to a situation in which the past may no longer have any contemporary purchase. Were such vapors to survive, it's not their past form that would persist, but their absence.

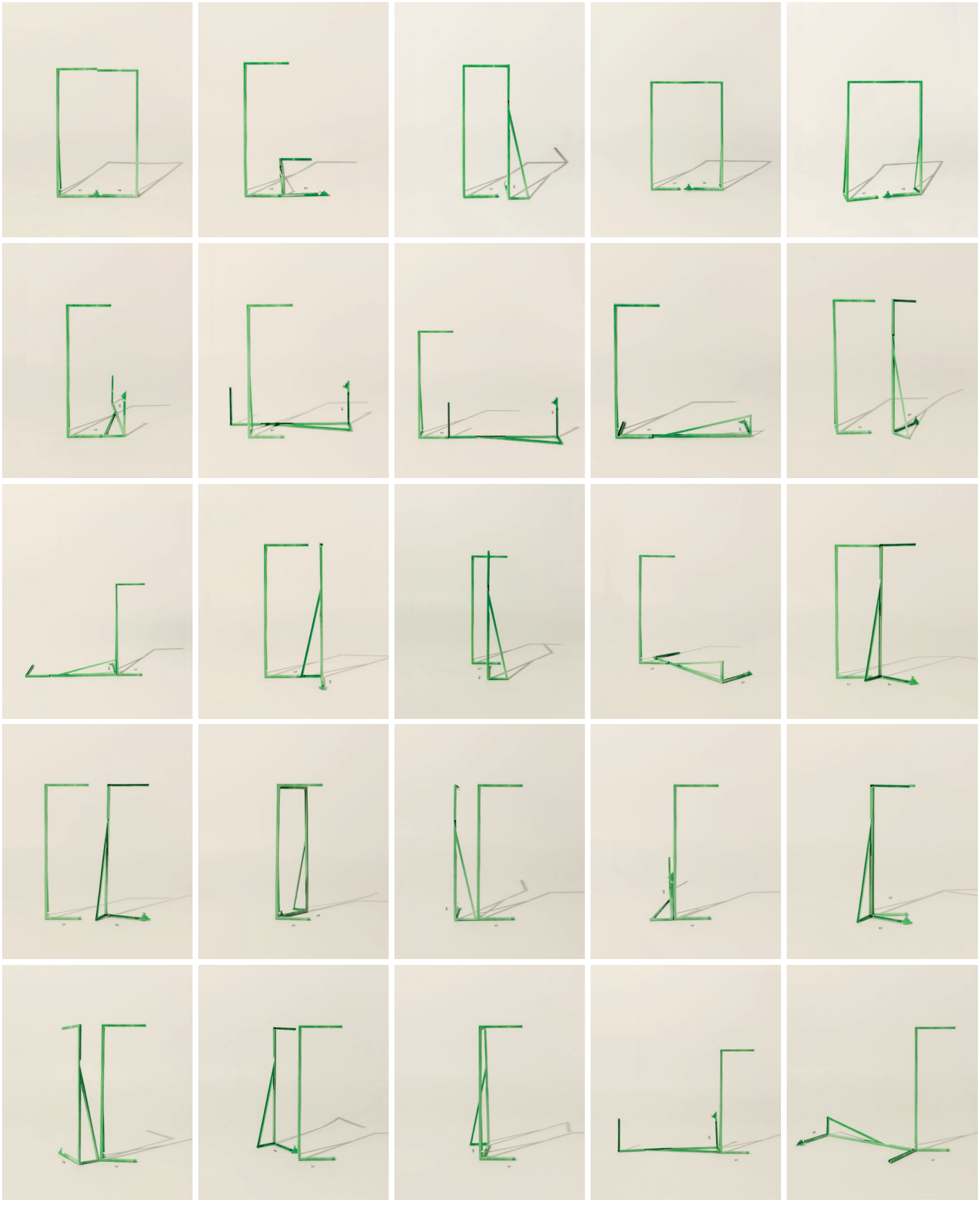
At once ethereal and unending, these lost images from the Palais des Beaux Arts survive now only as a catalog of voids.

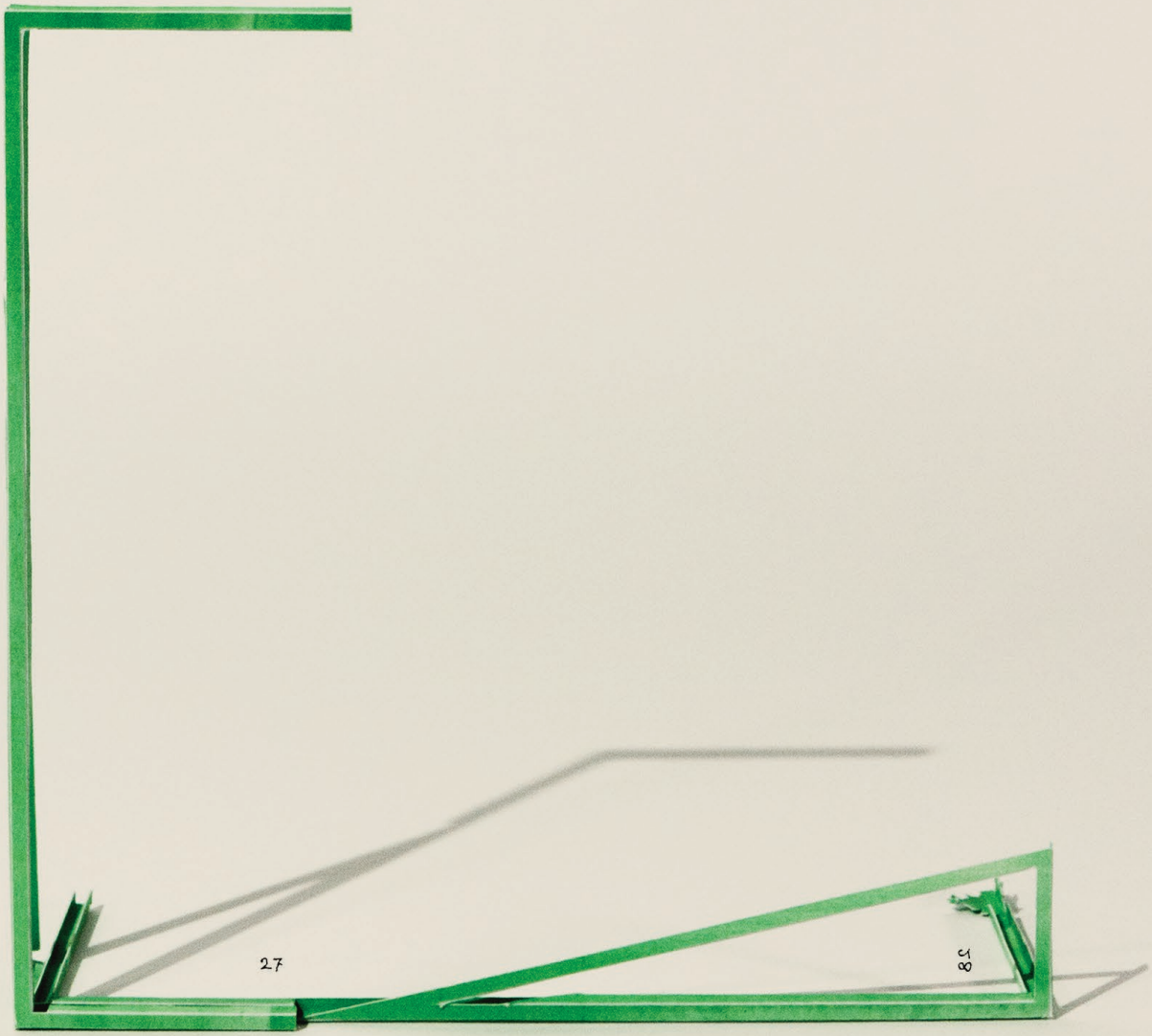
Atelier Bachwitz










27
18

1
Vaporous Evening Dresses - Model 15-16, Var. 06
Seth Weiner
1929 / 2017

2
Chic Parisien - Elégances du Soir Robes à danser: Vaparous Evening Dresses - Model 15 - 16
Atelier Bachwitiz
1929

3
Vaporous Evening Dresses - Model 15 - 16, Var. 01
Seth Weiner
1929 / 2017

4
Vaporous Evening Dresses - Model 15 - 16, Var. 02 - 05
Seth Weiner
1929 / 2017

5
Chic Parisien - Elégances du Soir Robes à danser: Vaparous Evening Dresses - Model 03
Atelier Bachwitiz
1929

6
Vaporous Evening Dresses - Model 03, Var. 02
Seth Weiner
1929 / 2017

7
Vaporous Evening Dresses - Model 03, Var. 03 - 06
Seth Weiner
1929 / 2017

8
Vaporous Evening Dresses - Model 11, Var. 18
Seth Weiner
1929 / 2017

9
Chic Parisien - Elégances du Soir Robes à danser: Vaparous Evening Dresses - Model 11
Atelier Bachwitiz
1929

10
Vaporous Evening Dresses - Model 11, Var. 02
Seth Weiner
1929 / 2017

11
Vaporous Evening Dresses - Model 11, Var. 10 - 13
Seth Weiner
1929 / 2017

12
Chic Parisien
Atelier Bachwitiz
1913

13
Chic Parisien
Atelier Bachwitiz
1929

14
Chic Parisien
Atelier Bachwitiz
1933

15
Chic Parisien
Atelier Bachwitiz
1933

16
Chic Parisien - Elégances du Soir Robes à danser: Vaparous Evening Dresses - Model 27 - 28
Atelier Bachwitiz
1929

17
Vaporous Evening Dresses - Model 27 - 28, Var. 30, 12, 05, 38
Seth Weiner
1929 / 2017

18
Vaporous Evening Dresses - Model 27 - 28, Var. 01 - 25
Seth Weiner
1929 / 2017

19
Vaporous Evening Dresses - Model 27 - 28, Var. 09
Seth Weiner
1929 / 2017

[i] All subsequent information about the family's holdings and history are drawn from the following three documents:

Gemeinderatsausschuss für Kultur und Wissenschaft Stadtsenat Gemeinderat. Vierter Bericht des amtsführenden Stadtrates für Kultur und Wissenschaft über die gemäß dem Gemeinderatsbeschluss vom 29. April 1999 erfolgte Übereignung von Kunst- und Kulturgegenständen aus den Sammlungen der Museen der Stadt Wien sowie der Wiener Stadt- und Landesbibliothek [City Council for Culture and Science. Fourth report by the City Council for Culture and Science on the transfer of objects of art and culture from the collections of the Museums of the City of Vienna and the Vienna City and State Library, according to the municipal council decision of 29 April 1999]. Wien Museum. 10 Nov. 2003. Web. 18 June 2017. (p.15)

http://www.wienmuseum.at/fileadmin/user_upload/PDFs/Restitutionsbericht_2003.pdf

Mandl, Eva Maria. "Exkurs: Chic Parisien, die Familie Bachwitz und Albert Einstein. Löwengasse 47 (1938) [Excursion: Chic Parisien, the Bachwitz Family and Albert Einstein. Löwengasse 47 (1938)]" Pratercottage. 08 Sept. 2011. Web. 26 June 2017.

http://www.pratercottage.at/2011/09/08/exkurs-chic-parisien/

Schwarz, Ursula. *Das Wiener Verlagswesen der Nachkriegszeit: Eine Untersuchung der Rolle der öffentlichen Verwalter bei der Entnazifizierung und bei der Rückstellung arisierter Verlage und Buchhandlungen [The Post-War Viennese Publishing Industry: An Investigation into the Role of Public Administrators in Denazification and the Restitution of Aryanized Publishers and Bookshops].* Diss. Universität Wien, 2003. Web. 20 June 2017. (p.125)

http://www.wienbibliothek.at/sites/default/files/files/buchforschung/schwarz-ursula-wiener-verlagswesen-nachkriegszeit.pdf

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[ii] Atelier Bachwitz. "Vaparous Evening Dresses." *Chic Parisien: Elégances du Soir Robes à danser* Spring Issue 1929. Print.