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1_General Information

Title

in/compatible

Artistic Director

Kristoffer Gansing

Programme Curators

Jacob Lillemose, Exhibition: *Dark Drives. Uneasy Energies in Technological Times*

Sandra Naumann, Performance-Programme: *The Ghosts in the Machine*

Marcel Schwierin, Video-Programme: *Satellite Stories*

Tatiana Bazzichelli, *reSource for transmedial culture*

Participants

You will find a complete list of all participants as well as biographies in the programme catalogue.

Location

Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, 10557 Berlin

Opening

Tuesday, 31.1.2012, 5pm – 11:30pm

Duration

31.1. – 5.2.2012

Opening Hours

Daily 10am – 11pm

Press counter:

Opening times: 31 January, 5pm – 9pm; 1 – 5 February, 10am – 8pm

Tickets transmediale 2012

Festival Pass: 90 € / 70 €

transmediale & CTM Kombi Pass: 130 € / 110 €

Daypass: 25 € / 20 €

Performances Thursday: 10 € / 8 €

Performances Joshua Light Show Wednesday / Friday : 15 € / 12 €

Performances Joshua Light Show Saturday: 20 € / 17 €

Symposium PASS: 25 € / 20 €

Symposium DAY: 12 € / 10 €

Symposium Keynote / Panel: 8 € / 5 €

reSource / 25 years: 5 € / 3 €

Exhibition / Video Screening / Symposium Keynote / Panel: 8 € / 5 €

(Un)easy Discussions Art Education Programme

Developed by Barbara Campaner & Sabine Kulik

Public Tours

Wednesday - Saturday: 2pm; 5pm; 7pm

Sunday: 2pm; 5pm

Price p.p.: 3 Euro

Group Tours

Groups (5 and more persons), School classes and Student groups can book guided tours in German, English (Italian and Danish on request).

Information and registration at the Infocounter at Haus der Kulturen der Welt or

info@transmediale.de

Meeting point for guided tours: next to the bookshop.

Accommodation

<http://www.transmediale.de/de/festival-hotels>

Publications

transmediale 2012 Festival Catalogue

Languages: DE / EN - 6 Publications, total number of pages ca. 200.

Price: 10€ / 6€ with Festival- or Kombipass

Published by: transmediale - festival for art and digital culture berlin

The Festival Catalogue comprises: Day Planner, Programme Reader, Exhibition Catalogue, World of the News / in/compatible research newspaper, in/compatible notepad, Schedule

Design

Manuel Bürger, Timm Häneke and Till Wiedeck

Festival Architecture

raumlabor

HOTGLUE (Intervention at transmediale.de)

Danja Vasiliev and Gottfried Haider

Press Images

A selection of press images can be found here

<http://www.flickr.com/photos/transmediale/collections/72157628292283137/>

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Please send a specimen copy in case of publication to the following address:

transmediale

Festival für Kunst und digitale Kultur

Klosterstraße 68

10179 Berlin

Audio-Files

The audio files with brief statements of all curators can be found here:

<http://soundcloud.com/transmediale>

Restrictions

Please note that the following works in the exhibition *Dark Drives. Uneasy Energies in Technological Times* may not be photographed or filmed.

Constant Dullaart, *Re:Deep Water Horizon (HEALED)*, 2010, video

Chris Burden, *Doorway to Heaven*, 1973, photo

Marcelina Wellmer, *Error 502 404 410*, 2012

Jay Dahl, Edward Peill, Christopher Zimmer, *Web Warriors*, 2008, video

Filming

Please contact the press team, if you plan on filming the Joshua Light Show and concerts.

Access Limitations Press Accreditation

The following events are not included in your press accreditation: HAU 1, (Opening Concert 30.1 and Mohn 2.2.), Passionskirche (Tim Hecker 4.3. and Touch.30 5.2.).

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2_Opening

31.01.2012, 5pm – 23:30pm

For the opening event of the 25th anniversary edition of transmediale, the festival presents a compelling and compressed insight of what will be on offer during the festival. In the opening ceremony taking place in the Auditorium of the Haus der Kulturen der Welt, the new Artistic Director Kristoffer Gansing will introduce the 2012 festival, accompanied by Hortensia Völckers (German Cultural Foundation) and Bernd Scherer (Haus der Kulturen der Welt). Somewhere in between, the glitch-artist jon.satrom is featured, with one of his signature performances for Prepared Desktop. And at the end of the ceremony, The Joshua Light Show will dazzle the audience with a special preview of their vintage light-show. Before and after the ceremony visitors are invited to enjoy events around the house, including the opening of the exhibition *Dark Drives. Uneasy Energies in Technological Times* which is devoted to the dark side of our technologised lives. Meanwhile in the Labor Berlin studio, the artistic engineering group Weise7 presents their *in/compatible Laboratorium*, delving deep into the materiality of network culture. With the miscommunication platform *R15N*, the Telekommunisten Network kick off the new festival initiative *reSource for transmedial culture*. While Jeremy Bailey takes visitors on a colourful journey into a bright and shiny looking tomorrow with his multimedia performance *The Future of Creativity*. In addition, there are performances and installations from Morten Riis and Gæoudjiparl among others. A particularly *in/compatible* installation is Ben Woodeson's latest work in his *Health & Safety Violation* series, an electrified curtain dividing the space of the HKW foyer. As a nod to the 25-year anniversary of the festival, visitors can also experience the re-staging of *Videospiegel*, the opening video programme of VideoFilmFest in 1988, the first edition of the transmediale.

Opening Programme

17:00 transmediale 2012 Vernissage *Dark Drives. Uneasy Energies in Technological Times*

17:30 – 18:30 K1: *Steam Machine Music - live construction* by Morten Riis
R15N | presentation by Dmytri Kleiner, Baruch Gottlieb and the Telekommunisten Network

Theatersaal: Screening Re-enactment *Videospiegel* (loop) | The first programme of VideoFilmFest '88

18:30 Auditorium: *transmediale 2012 Opening Ceremony* | presentation with Kristoffer Gansing, Hortensia Völckers, Bernd Scherer and performance by jon.satrom

20:15 Café Global stage: *Opening of the reSource for transmedial culture*
Introduction of the reSource programme by Tatiana Bazzichelli with the participation of the Telekommunisten Network and Morten Riis.

20:30 K1: *Steam Machine Music* | performance by Morten Riis

20:30 Labor Berlin Studio: Labor Berlin 8 / Studio Weise7 Exhibition Opening *The in/compatible Laboratorium*

21:00 Café Global stage: Performance *The Future of Creativity* by Jeremy Bailey

3_Programme transmediale 2012 in/compatible

The 2012 edition of transmediale sees Berlin's renowned multidisciplinary digital arts festival clock up 25 years of surveying the role of culture, art and technology. At transmediale 2012, which will take place from 31 January to 5 February at the Haus der Kulturen der Welt with the new Artistic Director Kristoffer Gansing, everything will revolve around the theme *in/compatible*. Incompatibility refers to the condition that arises when things do not work together – a pervasive phenomenon in the field of technology. Both developers and hackers are always working to improve systems; however, hackers do not always act on the basis of functional motives, but sometimes disrupt systems in order to criticise them. Especially in times of crisis, this force of in/compatible tension possesses potential for renewal. At transmediale, this tactic will be transferred from the technological to political, aesthetic and other social systems in order to examine productive and destructive aspects of the in/compatible. In the spirit of ruptures, gaps and creative hacks, the festival for digital art and culture will celebrate its 25th anniversary with around 200 participants from all over the world and an international programme featuring discussion panels, artworks, video screenings, workshops, performances and art interventions. As always, transmediale runs parallel to and in cooperation with Berlin's CTM – Festival for Adventurous Music and Related Arts.

In the exhibition *Dark Drives. Uneasy Energies in Technological Times*, the focus is on the "restless energy in technological times." About 35 works of art and everyday cultural objects explore the dark sides of our technological culture. The exhibition, curated by Jacob Lillemse is reacting directly to the main topic in / compatible of the festival. The Symposium *in/compatible: systems | publics | aesthetics* between the 3 and 4 February 2012 will illuminate political, social and cultural incompatibility of macro and micro perspective from an artistic point of view in the form of interdisciplinary panels and artist presentations. The performance programme curated by Sandra Naumann *Ghosts in the Machine* is dedicated to the analogue on the occasion of the 25th Anniversary of the transmediale. The heart of the programme are performances of the legendary Joshua Light Show from the 1960s - a psychedelic classic, contemporary revision, together with other musicians. This year's video programme *Satellite Stories* of Marcel Schwierin asks the question of the compatibility of the people with the products they designed. To honor the 25th anniversary of the transmediale each of the eight video programmes will be opened by a historical work from the early days of transmediale. *reSource for transmedial culture* is a new initiative of transmediale in collaboration with CTM/DISK, Kunstraum Kreuzberg/Bethanien, and the Post-Media Lab of the Leuphana University Lüneburg with the aim to create a framework for transmediale festival related projects that happen throughout the year in the city of Berlin. The *reSource for transmedial culture* project, developed by Tatiana Bazzichelli, is launched at transmediale 2012 and presents workshops, discussions and lectures with performative (trans-) local hackers, artists and scientists.

Biography Kristoffer Gansing

Kristoffer Gansing is the new artistic director of transmediale, festival for art and digital culture, Berlin. For the past 15 years he's been working as a cultural producer, artist and media researcher at the intersection of film, net culture and urbanism. He is co-founder of The Art of the Overhead (2005) and 2007-2010 was an editorial board member of artist-run channel tv-tv in Copenhagen. Between 2001-11, he taught the theory and practice of new media at the K3, School of Arts and Communication, Malmö University.



4_ Exhibition *Dark Drives. Uneasy Energies in Technological Times*

In response to the *in/compatible* theme of the festival, the transmediale 2012 exhibition curated by Jacob Lillemose focuses on “uneasy energies in technological times”. Through an extensive and diverse group of examples from art and culture, past and present, the exhibition argues that distortions, ambiguities, irritations, ironies, disorder and other such problematic states make up a significant trajectory in our relations with modern technology – a trajectory that challenges consensual and standardised perceptions of technology. The exhibition offers no promise of overcoming the uneasy energies. On the contrary, it understands them as fundamentally insuperable, as integral and constitutive parts of our technological times, and invites visitors to explore the critical and inventive horizons they open up.

With Ruth White (us), UBERMORGEN.COM (at/ch/us), Matteo Giordano (it), Eva and Franco Mattes aka 0100101110101101.ORG (it), Junko Mattin (jp), Jennifer Chan (ca), Heath Bunting (uk), JODI (nl/be), Tracy Cornish (us), Steina and Woody Vasulka (is/us), Paidia Institute (de), Constant Dullaart (nl), VNS Matrix (au), JK Keller (us), Art 404 (us), TR Kirstein (dk), William S. Burroughs (us), Antony Balch (uk), Daniel García Andújar / Technologies To The People (es), Jack Caravanos (us), Vibek Raj Maurya (np), [epidemiC] (it), Sture Johannesson (se), Jaromil (it), Nikola Tesla (us), Ant Farm (us), Chris Burden (us), Bjørn Erik Haugen (no), Peter Luining (nl), Bureau of Inverse Technology (B.I.T.) (us), Jay Dahl (ca), Edward Peill (ca), Christopher Zimmer (ca), Chris Cunningham - Aphex Twin (uk), Costanza Candeloro (it), Luca Libertini (it), Autor unbekannt, Karla Grundick and Mistress Koyo (cz), SPK (au), jon.satrom (us) and Marcelina Wellmer (de).

Biography Jacob Lillemose

Jacob Lillemose lives and works in Berlin and Copenhagen. In 2011 he received his PhD from the Institute of Arts and Cultural Studies at the University of Copenhagen with a dissertation entitled *Art as Information Tool. Critical Engagements with Contemporary Software Cultures*. Since the mid 1990s he has worked internationally as a freelance curator and writer. At Galloperiet at the free town Christiania he organised an exhibition with Evil Knievel and together with Inke Arns he co-curated the travelling retrospective exhibition on the works of the web collective irational. His writings have appeared in a number of contexts, including *Le Monde Diplomatique*, *frieze*, and *kunstkritikk.no* as well as catalogues on David Lamelas, William Anastasi, Cornelia Sollfrank, and Jesper Just. He is a member of the Danish net art collective Artnode and has edited the anthology *We Love Your Computer. An Anthology on Net Art* (2008) that was published by Artnode and The Royal Art Academy Copenhagen.

5_Video Programme *Satellite Stories*

The video programme *Satellite Stories*, curated by Marcel Schwierin, raises the question of the compatibility between human beings and the products they create. Whether we look to politics, the financial markets, architecture, traffic, fashion or – in particular – to the mass media: we create an environment that is intended to satisfy our needs, but one that also consistently makes demands upon us that we cannot achieve. The products seem to develop a life of their own, and are no longer adapted to suit human needs; instead, we are forced to adapt to them in order to avoid becoming incompatible ourselves.

In honour of the 25th anniversary of transmediale, each of the eight video programmes will begin with a historical work from the early years of the festival. This will allow us to reveal thematic continuities and ruptures within the video art of the previous decades. Since the creative meaning of a festival does not only stem from individual works, but also from their programming, for the Opening of transmediale 2012 we will be staging once more the first programme *Videospiegel* from 1988 as a curatorial re-enactment. The political dimension of video art as a counter-culture to mass media will be dealt with in the panel discussion *VIDEOMAKERS UNITE!*; while in the event *transmediale Unarchived* the revisitation of the transmediale archive will be discussed. Finally, there will also present a selection of seminal historical works on the website – bringing together the past of video art with its prospective broadcast medium: the Internet.

Maha Maamoun and Sarah Rifky from Cairo are invited as guest curators for the Arab Shorts programme.

With Babak Afrassiabi & Nasrin Tabatabai (nl), Basma Al Sharif (us), Hanspeter Ammann (ch), Volker Anding (de), Nadav Assor (il), Vartan Avakian (lb), Jeremy Bailey (ca), Thomas Balzer (de), Dalibor Baric (hr), Claus Blume (de), Susan Bowman (uk), Michaela Buescher (de), Daya Cahen (nl), Peter Callas (au), Dellbrügge & de Moll (us/de), Anthony Discenza (us), Herbert Distel & Peter Guyer (ch), Sherif El Azma (eg), Haris Epaminonda (cy), eteam (Franziska Lamprecht & Hajoe Moderegger) (us), Harun Farocki (de), Dennis Feser (de), René Frölke (de), Dominic Gagnon (ca), Jos de Gruyter & Harald Thys (be), Reza Haeri (ir), Henna-Riikka Halonen (fi), Heidi-Anett Haugen (no), Isabelle Hayeur (ca), Astrid Heibach (de), Tom Holert (de), Laura Horelli (fi), Iman Issa (eg), Sophie Kahn (au), George Kuchar (us), Nina Kurtela (hr), Maha Maamoun (eg), Basim Magdy (eg), Walid Mattar (tn), Jesse McLean (us), Franziska Megert (de), Norbert Meissner & Mike Krebs (de), Bjørn Melhus (de), Thomas Mohr (nl), Raphael Montañez Ortiz (us), Neozoon (de), Till Nowak (de), Danièle & Jacques Louis Nyst (be), Rotraut Pape & Andreas Coerper (Raskin) (de), People Like Us (uk), Adnan Popović (at), Nicolas Provost (be), Steve Reinke (ca), Sarah Rifky (eg), Roe Rosen (il), Nicolás Rupcich (cl), Aura Satz (es), Andreas Schneider (de), Nikki Schuster (at), Solmaz Shahbazi (ir), Shelly Silver (us), Maria Vedder (de), Katrin Willim (Sandow) (de), Paul Wong (ca), Akram Zaatari (ly), Mohamed Zayan & Eslam Zein (eg) and Stefan Zeyen (de).

Biography Marcel Schwierin

Marcel Schwierin is a curator, filmmaker and also a co-founder of the Werkleitz Biennial and the experimental film database cinovid. Films e.g.: *The Images* (experimental, 1994), *Eternal Beauty* (documentary, 2003). He has regularly curated for the Werkleitz Biennials, Goethe Institute, International Short Film Festival Oberhausen and transmediale. Marcel Schwierin is also the Artistic director of Arab Shorts, Cairo.

6_Symposium *in/compatible: systems | publics | aesthetics*

Over the past few years the spread of networks has been almost epidemic. Political, economic, civil and military authorities are all now bound up with each other. The notion of regulation and control of such expansive systems through routine procedures of convergence, standardisation and compatibility is proving to be increasingly problematic. In contrast to this, the *in/compatible* is a moment that cannot be accommodated within given structures, hierarchies and relationships, because it is by its nature ambiguous. How can this oscillation between functionality and disruption be used as a productive strategy? How can alternative forms of knowledge-production relying on malfunction be envisaged? And how can hacking and non-authorized interventions help to enhance our understanding of systems whose distinguishing features are produced as a result of binding and standardised models of world, subject and thing?

From 3 to 4 February, the interdisciplinary panels and artist presentations of the symposium will examine recent and emerging developments in network culture as well as the *in/compatible* in terms of its logics of production within different fields. The symposium's three main topics are *in/compatible systems*, *in/compatible publics* and *in/compatible aesthetics*.

The section *in/compatible publics* will deal with the zones in which so-called "divergent culture" is materialised, where unresolved tensions and conflicting policies come to light. What happens if systems become too large to break down? And what kinds of strange and ambiguous forms of reality arise if systems are too compatible?

The second part of the symposium *in/compatible aesthetics* will discuss forms of activism, social resistance and other multi-layered and ambiguous social activities emerging from a context of *in/compatible* systems. Public and non-public players in this regard use diverse strategies such as anonymity, deception, spamming, disruption, leakage and occupation.

What constitutes an *in/compatible* aesthetic? The third strand of the symposium examines how artists – like users and consumers – exploit forgotten channels, fissures and functions in excess of networked communication.

With Anonymous, Jacob Appelbaum (us), Rachel Baker (uk), Tatiana Bazzichelli (it), Dana Buchzik (de), Gabriella Coleman (us), Florian Cramer (de), Julio d'Escriván (ve), Jodi Dean (us), Michael Dieter (au), Wolfgang Ernst (de), Dragan Espenschied (de), Matthew Fuller (uk), Kristoffer Gansing (se), Baruch Gottlieb (ca), Orit Halpern (us), Graham Harman (us), Tsila Hassine / misstate (il), Ralph Heidenreich (de), Stefan Heidenreich (de), Anthony Iles (uk), Susanne Jaschko (de), jon.satrom (us), Olia Lialina (ru), Rosa Menkman (nl), Ziv Neeman (il), Norifumi Ogawa (jp), Camille Paloque-Berges (fr), Georgios Papadopoulos (gr), Jussi Parikka (fi), Frank Rieger (de), Christopher Salter (ca), Liza Tsaliki (gr), Krystian Woznicki (pl) and Siegfried Zielinski (de).

The symposium is supported through the Federal Agency for Civic Education (BpB).

The keynotes and panel discussions of the symposium will be simultaneously translated into English and German.



7_Performance Programme *The Ghosts in the Machine*

The performance programme *The Ghosts in the Machine*, curated by Sandra Naumann, reflects upon the compatibility and incompatibility of old and new, of analogue and digital media. The artists draw on the practices of media archaeology by using digital instruments to explore analogue media. In a series of audio-visual performances, this tactic reveals qualities that are specific to older media, thus luring the 'ghosts out of the machine'.

At the centre of the performance programme *The Ghosts in the machine* of transmediale 2012 is the legendary Joshua Light Show, who in the 1960s appeared at the New York Fillmore East club alongside Janis Joplin, Jimi Hendrix and The Doors. Working with an arsenal of film, overhead and slide-projectors, colour wheels and other light-producing and reflecting objects, founder Joshua White will perform in Germany for the very first time and present his first analogue show in Europe since the 1960s. transmediale and CTM team up to present three spectacular nights of audiovisual performance at Haus der Kulturen der Welt, that will see the Joshua Light Show collaborate with Norwegian improvisers Supersilent and Stian Westerhus, the ambiente soundscapes of the young and critically celebrated Oneohtrix Point Never (Daniel Lopatin), and as a special highlight with Krautrock giant Manuel Göttsching (Ash Ra Tempel / Ashra).

Featuring performances by Joshua Light Show (us), Billy Roisz (at), dieb13 (at) and Mario de Vega (mx), Flora Könemann (de), Valerio Tricoli (it), Wolfgang Spahn (at) and Martin Howse (uk). And concerts by Manuel Göttsching (de), Oneohtrix Point Never (us), Supersilent (no) with Stian Westerhus (no).

Biography Sandra Naumann

Sandra Naumann is a media historian and curator based in Berlin. Her fields of interest are Visual Music, Avant-garde film and audiovisual live performances. She was working as researcher at the Ludwig Boltzmann Institute Media.Art.Research in Linz (AT) on the exhibition, research and mediation project *See this Sound* on the relation of image and sound in art, media and perception. Together with Dieter Daniels she edited *Audiovisuology: Compendium. An interdisciplinary Survey of Audiovisual Culture* and *Audiovisuology 2: Essays. Histories and Theories of Audiovisual Media and Art*. As curator she developed programs for transmediale, CTM, sound:frame, Shift, Elektra, Experimenta and others.

8_reSource for transmedial culture

reSource for transmedial culture is a new initiative of transmediale in collaboration with CTM/DISK, Kunstraum Kreuzberg/Bethanien, and the Post-Media Lab of the Leuphana University Lüneburg with the aim to create a framework for transmediale festival related projects that happen throughout the year in the city of Berlin. The *reSource for transmedial culture* project, developed by Tatiana Bazzichelli, is launched at transmediale 2012. Here, the events are distributed into five different sub-themes: *reSource Methods*, *reSource Activism*, *reSource Networks*, *reSource Markets* and *reSource Sex*. The reSource programme extends into ongoing activities with decisive touchdowns at each festival in order to act as an interface between the cultural production of art festivals and collaborative networks in the field of art and technology, hacktivism and politics.

With Alessandra Renzi (it), Aliya Rakhmetova (kz), Andrew Prior (uk), Anthony Iles (uk), Aymeric Mansoux (fr), Baruch Gottlieb (ca), Carolin Wiedemann (de), César Baio (br), Christian Ulrik Andersen (dk), Clemens Apprich (at), Cornelia Sollfrank (de), Dagie Brundert (de), Daniel García Andújar / Technologies To The People (es), Daphne Dragona (gr), Dmytri Kleiner (ca), Elanor Colleoni (it), Eva Fischer (at), Florian Cramer (de), Francesco Macarone Palmieri aka WARBEAR (it), Gabriella Coleman (us), Gabriel Menotti Gönring (br), Gaia Novati (it), Geoff Cox (uk), Georg Russegger (at), Gregor Sedlag (de), Jacob Appelbaum (us), Jaromil (it), Jeff Mann, Joasia Krysa (pl), Johannes P Osterhoff (de), Jonas Frankki (si), Jonathan Kemp (uk), Júlia Marí Bernaus (es), Julianne Pierce (au), Karla Grundick (cz), Kate Erhardt (za), Kate Rich (uk), Katrien Jacobs (be), Lasse Scherffig (de), Liad Hussein Kantorowicz (il), Linda Hilfling (dk), Luise Reitstätter (at), Magda Tyzlik-Carver (pl), Magnus Lawrie (uk), Marie Thompson (uk), Mark Butler (us), Mattin (es), Martin Howse (uk), Martin Hug (ch), Mathias Fuchs (at), Matthias Tarasiewicz (at), Michal Wlodkowski (at), Mike Pearce, Morten Breinbjerg (dk), Morten Riis (dk), Nicholas Knouf (us), Nicola Angrisano (it), Nina Wenhart (at), Oliver Baurhenn (de), Oliver Lerone Schultz (de), Paolo Podrescu aka Podinski (us), Prayas Abhinav (in), Prof. Dr. Natascha Adamowsky (de), Ricardo Amaral (br), Robert Jackson (uk), Roberta Buiani (it), Rosa Menkman (nl), Salvatrice Settis (it), Sergio Messina (it), Shintaro Miyazaki (de), Shu Lea Cheang (tw), Sidney Ogidan (at), Stéphane Bauer (de), Steve Lambert (us), The Telekommunisten Network, Tero Karppi (fi), Thomas Bjørnsten (dk), Victoria Estok (us), Wolfgang Spahn (at), Zach Blas (us), Florian Wüst (de), Eckart Lottman (de), Kathy Rae Huffman (us) and Pit Schultz (de).

Biography Tatiana Bazzichelli

Tatiana Bazzichelli is a researcher, networker and curator, working in the field of hacktivism and net culture. She developed the *reSource for transmedial culture*, an ongoing distributed project of networking and research within the transmediale festival. She received a Ph.D. in Information and Media Studies from Aarhus University (DK), conducting research on disruptive art practices in the business of social media. In 2006, her book *Networking. La rete come arte | The Net as Artwork* was published. In 2001, Bazzichelli founded the *AHA:Activism-Hacking-Artivism* project. She has organised exhibitions and events such as *Hack.it.art* (2005) and *HACK.Fem.EAST* (2008) in Berlin.

9_25 Years of transmediale

transmediale is 25 years old. But how should such an anniversary be marked? Instead of blowing out the candles on a birthday cake, transmediale decided to make the incompatibilities within the festival visible. Over the course of its history the festival has strived to promote the perspective of contemporary cultural phenomena – in opposition to mainstream and institutionalised limitations. The diverse programmes making up transmediale 2012 therefore reflect the story of a productive incompatibility that has defined the festival. Indeed when transmediale was established 25 years ago as VideoFilmFest, it was in order to provide a platform for media forms and formats marginalised by the established and standardised culture of film festivals and the cultural production of the time. The programme will feature, amongst other things, a re-presentation of rare video programmes from the 1980s and '90s, net art installations, and media-archaeological performance programmes; areas of conflict between old and new media will be thus be exposed, and forms of political (counter-)culture, both of the time and of today, will be discussed.

With Constant Dullaart (nl), Petra Cortright (us), Igor Štromajer (si), Robert Sakrowski (de), Kathy Rae Huffman (us/de), Eckart Lottman (de), Pit Schultz (de), Florian Wüst (de), Dieter Daniels (de), Thomas Munz (de), Rudolf Frieling (de/us), Susanne Jaschko (de), Baruch Gottlieb (ca/de), Inke Arns (de), Wolfgang Ernst (de), Jussi Parikka (fi/uk), Siegfried Zielinski (de) and Timothy Druckrey (us).

Highlights

31 January 2012, 17:00 – 18:45, 18:45 - 20:30, 20:30 - 22:15 Videospiegel Re-enactment.
1 February 2012, 15:00 – 17:00, web.video-the new net.art.
2 February 2012, 11:00 – 14:00, VIDEOMAKERS UNITE!
5 February 2012, 11:00 – 13:30, transmediale Unarchived.
5 February 2012, 14:30 – 16:30, Search for a Method.

10_Featured Projects

During the 2012 festival a number of special projects relating to the *in/compatible* thematic as well as the 25 year anniversary are presented at Haus der Kulturen der Welt. These take place outside the framework of the curated exhibition and feature new works especially developed for the festival.

Ben Woodeson *Health & Safety Violation #36 – Bite you on your ass and kiss your socks goodbye*

Ben Woodeson's works are deliberately confrontational, aiming at an intense and visceral relationship both with the viewer and the exhibiting institution. Particularly since 2009 when Woodeson began his overtly provocative *Health & Safety Violation* series his works transmitted threatening ripples of consequence. For transmediale in/compatible Woodeson presents a new work from this series. A seemingly innocent sculptural curtain bisects the foyer space obstructing the visitor's default routes. Avoiding the work requires a conscious detour while also engaging with it requires a willingness to take risk – an "interactive" piece that does not pretend to be harmless.

Gæoudjiparl *MORT AUX VACHES EKSTRA EXTRA - THE GÆOUDJI SYGNOK GIVE AWAY!*

Mort Aux Vaches Ekstra Extra is a compositional project that the musical maverick and warrior Gæoudjiparl has launched to radically engage with and solve the "crisis in computer music and media art." The project encompasses several albums, interactive game books, an autonomous school, and now the large-scale installation *MORT AUX VACHES EKSTRA EXTRA – THE GÆOUDJI SYGNOK GIVE AWAY!*. As part of the installation Gæoudjiparl is giving away all his belongings as he has previously done with vinyls and books. At transmediale 2012 the give-aways follow certain idiosyncratic rules and each will be accompanied by a small ritual lecture at a spot chosen by Gæoudjiparl.

R15N

Experimental telephone service by Dmyrty Kleiner, Baruch Gottlieb, Jonas Frankki, Mike Pearce, Jeff Mann, and the Telekommunisten Network. *R15N* is a telephone-based interactive installation available for the transmediale community. *R15N* is an artwork in the form of an experimental mobile phone service, which attempts to generate local community engagement and communication. After registering with the service on www.r15n.net participants will be randomly joined together in the *R15N* community, able to spread messages and share information. Every member thus eventually becomes engaged in a real conversation with another, engendering cohesion and complicity. *R15N* was originally produced in collaboration with the Israeli Center of Digital Art and successfully implemented in the Jessy Cohen Neighborhood

collaborative documenting / archiving of netart.activities

The video installation *<collaborative documenting / archiving of netart.activities>* initiated by constantdullaart.com & curatingyoutube.net together in a cooperation between Robert Sakrowski and Constant Dullaart. It consists of documentation of ephemeral net art pieces that have been shown at past transmediale festivals, and thus ties in closely with the panel discussion *web.video – the new net.art?* in the Theatersaal on 1 February at 15:00. In the *archiving.netart* project, YouTube is used as a kind of digital repository – a collaborative means of safeguarding works of net art. By re-appropriating the existing structure of the video portal, a databank of net art is established, which goes beyond YouTube's own explicitly intended use.

Dominic Gagnon, *Pieces and Love All to Hell* (2011), video, 60min

"Flag as inappropriate". This unobtrusive button with a flag icon appears underneath every single YouTube video we watch marking the limits of our freedom in the Internet. Once flagged by anonymous users, after being checked by the also anonymous YouTube team, a video quickly disappears forever. In exactly this process, Dominic Gagnon intervenes. He 'saves' the flagged videos before they are deleted and adds them to a dark and mythological collage of American survivalism. People have their say, who deeply distrust the government, who warn their fellow citizens, and who arm themselves visibly. An unclear image emerges. While the protagonists are scared of the almighty American government, the viewer is irritated what to find the most threatening in this "hell": the United States of America, the critics armed to the teeth with conspiracy theories, or the anonymous censorship power of the companies which control the web. The protagonists of *Pieces and Love All to Hell* are mostly female, whereas in Gagnon's earlier work *RIP in Pieces America* (transmediale.10) they were mainly male.

HOTGLUE

The webdesign of transmediale in/compatible follows the *Promised Land* design theme developed for the festival by the Berlin designers Manuel Bürger, Timm Häneke und Till Wiedeck. The referred to Promised Land is that of the overhyped technology and is basically a mix of three different eras of techno-hype: the psychedelic, the dotcom and the cloud computing-era. The design is thus decidedly uneasy, bringing the user into a state of uncertainty about the nature of the event - is it following the hype or being ironic about it? The glossy surface is hinting at a darker reality underneath. Literally, there is also a dark side of the transmediale web-site, this is an intervention from the developers of *HOTGLUE* which gets activated randomly as the user visits the site. *HOTGLUE* is a Content Manipulation System by Danja Vasiliev and Gottfried Haider that allows amateur users to construct websites directly in their web-browser. With the implementation of *HOTGLUE* into the transmediale website, it becomes possible for anyone to redesign the transmediale pages and share their remixed versions with others. With the Promised Land and the *HOTGLUE* intervention, the web-site is meant to reflect both the ambiguous and the productive sides of the *in/compatible* theme.

11_History

transmediale was founded in 1988 as VideoFilmFest, a side-project of the Berlinale's 'International Forum of New Cinema'. The co-founder and artistic director Micky Kwella intended to offer a platform to electronic media productions not accepted at traditional film festivals such as the Berlinale. Within the following 20 years, the festival steadily evolved. In 1997/98 it changed its name from 'VideoFest' to 'transmediale' in order to reflect upon the festival's expanding programme which now embraced a wide spectrum of multimedia-based art forms. In 1999 club transmediale - as of 2011 called CTM - was founded. Focusing primarily on experimental and electronic music, it is organised by a curatorially and financially independent team.

The appointment of Dr. Andreas Broeckmann as the new artistic director in 2001 was followed by a restructuring of transmediale. For the first time at transmediale.02, an extensive exhibition was presented to the audience allowing for a spatial experience of media art. In 2006, the subtitle of the festival changed from 'international media art festival' to 'festival for art and digital culture', thereby opening up the focus from pure media art to projects where art and technology meet the digital age in everyday life.

Stephen Kovats was appointed as the Artistic Director in 2007. The same year, the transmediale Award was amplified by the Vilém Flusser Theory Award due to a growing number of theoretical and critical works submitted for the competition. In 2008, the 'transmediale parcours' publication series was launched reflecting upon conceptual developments in artistic as well as critical research on media culture against the background of each festival's theme. With transmediale 2011, the festival introduced the Open Web Award in order to address the growing relationship between net culture and bio-politics.

In April 2011, Kristoffer Gansing was appointed as the new artistic director of the festival. In 2012, the festival will celebrate its 25 year anniversary with a programme looking back to the past while redefining what it could be in the future. During its recent production process the festival underwent further structural changes. For the 2012 festival there will not be a general transmediale Award. This change reflects a new way of producing the festival: adopting the thematic approach early on aims at curatorial coherence across the different programme sections and at the same time the wish to engage more directly in the transmediale community. Consequently, the call for transmediale 2012 is tied to a thematic rather than to an Award competition resulting in an Open Call for Works and the Vilém Flusser Theory Award now takes the form of a residency programme for artistic research.

12_Sponsors and Partners

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