

EXPERIMENTAL EMERGING ART NORWAY



ISSUE 1, 2016

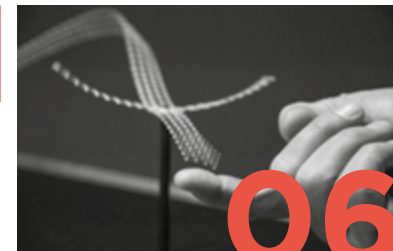
THE BIGGER PICTURE

PIKSEL FESTIVAL / DARK ECOLOGY / INTERVIEW: GRAHAM HARMAN /
PNEK ART PRIZE / TRANSMEDIALE / META.MORF / KUNSTHALL GRENLAND /
ATELIER NORD / ARS ELECTRONICA / SUMMER SESSIONS / NOTAM /
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pnek

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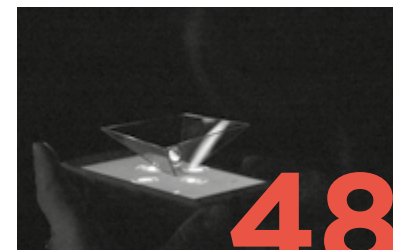
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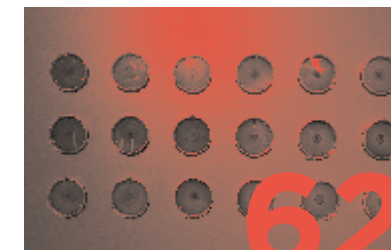
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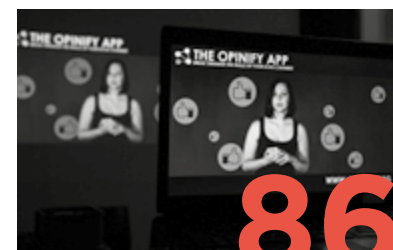
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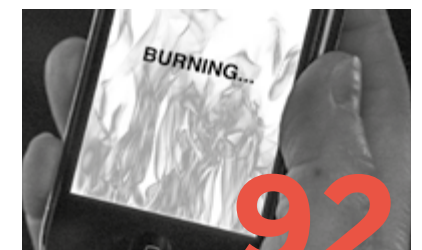
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ISSUE 1, 2016: THE BIGGER PICTURE

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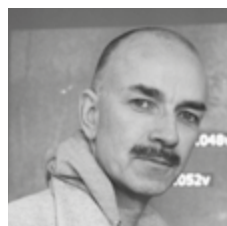
EXPERIMENTAL EMERGING ART

The purpose of the new EE - Experimental and Emerging Art Norway - publication is to give a rapid response to and visual overviews of important contributions to all what art can be. The works and tendencies we present are major contributions to the field of emerging aesthetics. EE focuses on experimental art projects - stuff that somehow stretch and challenge our established notions of what art is. We believe the field of art is and should be in a constant flux, challenging the major

If innovation always comes from the periphery, then EE will also move on the brim of aesthetics

market driven trends of our time. If innovation always comes from the periphery, then EE will also move on the brim of aesthetics. We also defend our right to sometimes fall into it. And at other times out of it.

EE's format is multiple; part magazine, newszine, part website and it spans across several media formats. While this issue is printed, EE is also **freely downloadable online** as a PDF based magazine at WWW.EEJOURNAL.NO



Stahl Stenslie
Director, PNEK
Editor-in-chief

Often EE articles are more visual than textual, but online you will find additional background material such as original sound files, video, additional photos and other **Zeitgeist documents** to all our coverage.

EE is In Medias Res ('in the midst of things') and - like us- we hope you find this to be a necessary publication both to be informed about and document a field in constant and rapid change. EE endorses these fluctuations in thinking & doing and see them as essential components of the experimental and expanded field of art. One of EE's main purposes is to support the interesting, the subversive, the abject, the striking but also intriguing, wondrous and the beautiful in the ongoing human project of making art. Whatever art might be or become.

Oslo, November 2016



Zane Cerpina
Creative Manager, PNEK
Assistant editor, designer,
photographer

THE BIGGER PICTURE

EDITORS LETTER

WHAT IS ART TODAY? This bigger question is an ever-haunting one. And EE sticks to it. This magazine is not just a statement; it is an on-going investigation about all what art can be. Not just what it is. That is rather dull. Established notions of art and making, no matter how avant-garde their origin were, is less about surprises and more about comfortable ways of understanding the world. EE is not comfortable, nor safe. EE is rather unsafe, standing on uneven, sometimes even shaky ground. Where we cannot stand, the higher we soar. Or plunge into the ruptures. This probing -and at times poking- into (im)possible art-to-be is one of the main points of this experiment. And EE as action research into cultural change.

Investigation about all what art can be

Art is the evil of culture. Like better is the evil of good. So reads the maxim of the Kapelica Gallery in Ljubljana. EE looks for that better. Even if it is a failure. Failures can be great. They are the highways into different understandings. Different ways of seeing the world. Or unlearning what we thought was the good. It is in this sea of difference, inhabited by the different, that EE submerges itself.

EE is about-like the Krokors **Art is the evil of culture** once proposed- accelerating ourselves into sub-suicidal speed. From the crashed and crunched remains we might better rebuild our notion of art - and ultimately ourselves. Beautiful? Maybe not. But then again, splendor can be found in the cracks of reality, better failures are seductive and imaginative speculations our success.

Stahl Stenslie

**WELCOME TO THE
BIGGER PICTURE OF
WHAT ART CAN BE.
ONE MAGAZINE
AT A TIME.**



ΔV performance by Kasia Justka (PL/DE)
at Píksel Festival 2015



PIKSEL FESTIVAL



PIKSEL is an annual festival for artists and developers working with free/open source software, hardware and art in Bergen. The theme of the 13th edition of the Píksel Festival held in 2015 was: **Get A-Life!** This year Píksel showed series of artistic works, performances, workshops and presentations dealing with DIY A-Life (artificial life), DIY electronic and audiovisual artworks and concerts. Píksel15 brought to Bergen works of **more than 70 artists** dealing with these topics.

WWW.PIKSEL.NO

Director

Gisle Frøysland

Co-curator

Maite Cajaraville



PIKSEL 2015

FIELDS

**TIM SHAW (UK) &
SÉBASTIEN PIQUEMAL (FI)**

'Fields' is a networked system exploring new areas of musical performance and spatialised sound through the use of audience's mobile devices as a medium for sound diffusion. Offering both a new technological approach to sound diffusion and an alternative way for audiences to participate in performances, 'Fields' opens up unique forms of engagement within live musical events. The system is available over Wi-Fi and participants can easily join through a web browser.

http://tim-shaw.net/fields_/



CIPHERSONGS
ROB CANNING (UK)
ANTONIOS GALANOPOULOS (GR)
BARBARA KUKOVEC (SI)

'Trustless' is a work reflecting on issues surrounding encrypted network communication technologies. It is a data driven, audio visual installation/performance which responds to real-time data from the Bitmessage service that is a decentralised, peer-to-peer, trustless communications protocol that became particularly popular after the 2013 Snowden revelations exposing the widespread collection and analysis of communications metadata. 'Ciphersongs' respond to the threat to our "right to a private life" posed by the planned amendments in the UK to the Data Retention and Investigatory Powers Bill (aka The Snoopers Charter).

Rob Canning
<http://rob.kiben.net>
Antonios Galanopoulos
<http://ag.kiben.net/>
Barbara Kukovec
<http://bk.kiben.net/>

```
addr message contains 1 IP addresses
knownNodes currently has 3818 nodes
remoteCommand 'addr' from Peer(host:
444)
addr message contains 1 IP addresses
knownNodes currently has 3818 nodes
remoteCommand 'addr' from Peer(host:
89)
addr message contains 1 IP addresses
knownNodes currently has 3818 nodes
remoteCommand 'addr' from Peer(host:
444)
addr message contains 1 IP addresses
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knownNodes currently has 3818 nodes
remoteCommand 'addr' from Peer(host:
444)
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BLOOD MUSIC
KÜLLI ROOSNA (EE) & KENNETH FLAK (NO)

Using dance and interactive technology, Roosna & Flak fill the stage with interdependent sound and movement. In the process they are dealing with the question: How to amplify and expand the body's movements through sound, so that the body literally becomes an instrument, turning the dancer into the musician of her own soundtrack.

<http://blog.kennethflak.com/>

PIKSEL 2015

THE PIRATE CINEMA
NICOLAS MAIGRET (FR)
& BRENDAN HOWELL (UK/DE)

'The Pirate Cinema' is a live performance that reveals the hidden activity and geography of real-time peer-to-peer file sharing via BitTorrent. Each act of this live work produces an arbitrary mash-up of the BitTorrent files being exchanged, in real time, in a specific media category, including music, audio books, movies, porn, documentaries, video games and more. These fragmentary contents in transit are browsed by the artist, transforming BitTorrent network users (unknown to them) into contributors to an endless audio-visual composition.

<http://thepiratecinema.com/performance/>
Nicolas Maigret
<http://peripheriques.free.fr/blog/>

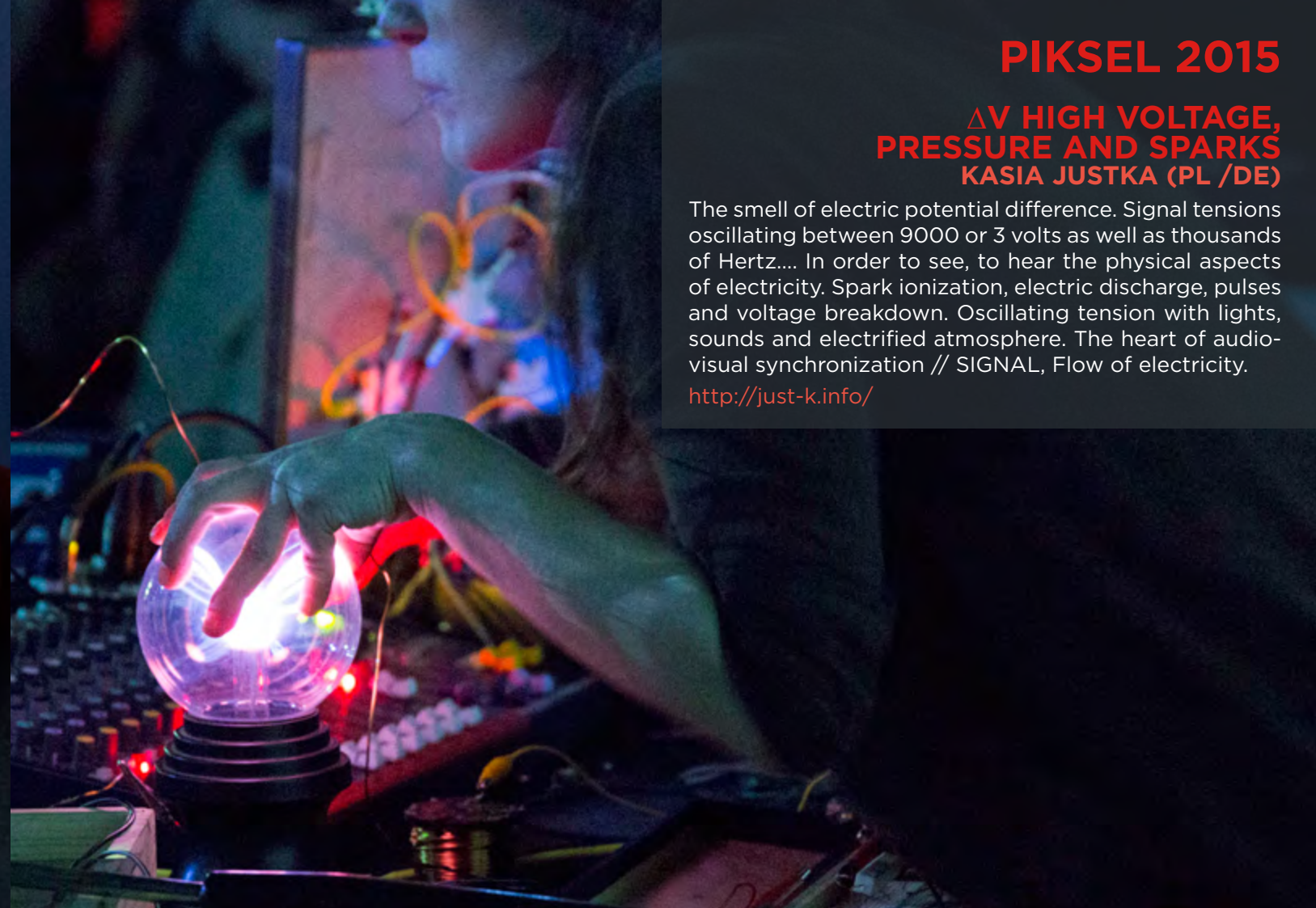


PIKSEL 2015

**ΔV HIGH VOLTAGE,
PRESSURE AND SPARKS**
KASIA JUSTKA (PL /DE)

The smell of electric potential difference. Signal tensions oscillating between 9000 or 3 volts as well as thousands of Hertz.... In order to see, to hear the physical aspects of electricity. Spark ionization, electric discharge, pulses and voltage breakdown. Oscillating tension with lights, sounds and electrified atmosphere. The heart of audio-visual synchronization // SIGNAL, Flow of electricity.

<http://just-k.info/>



PIKSLO_DEEP_DIVING / UNDERWATER INTERCEPTION OF THE NORDIC SEA

ROBERTINA ŠEBJANIČ (SI), KAT AUSTEN (UK/D), SLAVKO GLAMOČANIN (SI), GJINO ŠUTIĆ (CRO)

During the 5 day work-intensive interdisciplinary research, the four collaborators opened the process of the exploration of the context of DIYbiology, DIY chemistry and sound. A DIY laboratory was the main environment of the development of the workshop. Through the field trips to the fjords and surroundings in Bergen the team collected data and material to be used in the laboratory during the festival.



**HIGH BITCH
DR. NEXUS AND GRETA CHRISTENSEN (DK)**

'High Bitch' is a spatial sculptural sound scenario. Dr. Nexus is world wide well known for his punk ass attitude which pretty much already there describes his approach on "music". DIY electronic stuff such "ass" devises and modules and synths works wonders in the hands of mr. Nexus and fills the space with noises and rythms in improvised formations. The project focuses on the relationship between object and sound. The sculptural work includes amounts of various materials where the live concert focuses exclusively on LP-records and turntables. She performs in rare occasions solo under the name "vinyl HORROR" with the aim at making the unseen hear-able....hmmm.... and the other way around.

'Screaming It' is a collaboration between Dr. Nexus and Greta Christensen
<https://screaming-it.band-camp.com/>

PERSONAL ZONE
MAREK SITKO (PL)

Every living creature has a personal space, crossing of which causes discomfort, anxiety and an impulse to move away, defend oneself or escape. Personal space is characteristic for humans and animals, but the results of the study of the nature of plants revealed that they also exhibit the possession of such a space. The research shows that plants feel violations of their comfort zone and react to it in a negative way, which is however unnoticeable to us or perceptible only after a longer period of time. Is it possible that machines also have a personal zone?

'Personal Zone' is an interactive sculpture-machine (an artificial being) and has a certain level of intelligence. It can control space surrounding it. While not disturbed, it lives its own life. It is anxious when it senses human presence nearby. If an intruder comes too close to it, its personal space is violated - and the sculpture leans to avoid contact.



*Is it possible
 that machines
 also have a
 personal zone?*

DARK ECOLOGY

DARK ECOLOGY I: THE CONCEPT

Dark Ecology is a term coined by Timothy Morton who is a professor and a member of the object oriented philosophy movement. He is an author of such books as 'Hyperobjects: Philosophy and Ecology after the End of the World', 'Realist Magic: Objects, Ontology, Causality', 'The Ecological Thought', 'Ecology without Nature', as well as the upcoming book in 2016 titled 'Dark Ecology: For a Logic of Future Coexistence'.¹

Timothy Morton in his book "Ecology without Nature" investigates our ecological assumptions and tries to advance the ecocritic in order to move towards a properly ecological thinking that our society is lacking.² According to Morton our idea of nature is still deeply rooted in romantic period, excluding the effects of the technology and industry.³ He argues that we have to rethink the concepts of nature and ecology as such⁴, in order to co-exist with not only humans but also non-humans, including radiation, pollution, and plastic bags in our surroundings (dark eco web). As Morton notes: "It is very hard to get used to the idea that the catastrophe, far from being imminent has already taken place."⁵



DARK ECOLOGY II: THE 2015 TOUR

The Dark Ecology Journey 2015 was a collaborative event organized by the Dutch Sonic Acts group (www.sonicacts.nl), Hilde Methi (Kirkenes) as well as several other Norwegian, Russian and European partners.

Dark Ecology is a three year long research and commissioning project. It is inspired by and closely related to the philosophy of Timothy Morton and titled "Dark Ecology" after his concept⁶. Like Timothy Morton, the Dark Ecology project investigates the interconnections between human and non-human, bringing together artists, researchers and people from various fields. From the Dark Ecology website:

"Ecology does not privilege the human, it is not something beautiful, and it has no real use for the old concept of Nature. What we now know about the impact of human beings on the planet has led to the need to rethink the concepts of nature and ecology, and exactly how humans are connected to the world."⁷

This was the second Dark Ecology journey. It started in Kirkenes (Norway) and went on to Murmansk (Russia) - Nikel and Zapolyarny (Russia). The journey took place between November 26th and November 30th, where 50 participants travelled this desolate arctic region, high above the polar circle. The main speakers in the second edition of the Dark Ecology journey were philosopher Graham Harman and the artist and researcher Susan Schuppli. Commissioned works this year were developed by HC Gilje (video and light installation), Hilary Jeffery (Musical performance), Joris Strijbos (autonomous, networked light and sound installation), Margrethe Pettersen (Sound Walk), and Tatjana Gorbachewskaja (architectural analysis of Nikel).

⁶ <http://www.darkecology.net/about>
⁷ Ibid



"The ecological catastrophe has already occurred"

TIMOTHY MORTON (2010), THE ECOLOGICAL THOUGHT

¹ <http://ecologywithoutnature.blogspot.no/p/about.html>
² Morton, T. (2009) 'Rethinking Environmental Aesthetics', Ecology without Nature. Harvard University Press, pp. 4.
³ Morton, T. (2012) The Ecological Thought. Harvard University Press, pp. 5.
⁴ Morton, T. (2009) 'Rethinking Environmental Aesthetics', Ecology without Nature. Harvard University Press, pp. 10.
⁵ Ibid, pp. 28.

DARK ECOLOGY

THE CROSSING HC GILJE (NO)

'The Crossing' is a light-motion installation reactivating an abandoned construction site with the use of light and motion. The installation was located outside Zapolyarny (RU) during the **Dark Ecology Journey 2015**.

<http://hcgilje.com/>



ISOSCOPE JORIS STRIJBOS (NL)

'IsoScope' is a kinetic sound-and-light installation that consists of multiple robotic wind objects that interact with each other as well as the landscape. This work can be fully experienced only under specific weather conditions, that are required for the wind objects to rotate, creating a sensorial show with lights and sounds. 'IsoScope' was a commission for the second **Dark Ecology Journey** in 2015.

<http://jorisstrijbos.nl/>



DARK ECOLOGY



DARK ECOLOGY TRIP WAS A VERY RADICAL NEW FORMAT FOR ME. I THINK IT EVOKED A LOT OF DIFFERENT CONVERSATIONS BETWEEN PEOPLE WHO HAVEN'T COLLABORATED BEFORE. THERE IS ALSO SOMETHING ABOUT TRAVELLING TOGETHER, AS A METAPHOR. YOU ARE STUCK TOGETHER. IT IS INTERESTING TO HAVE SOME MORE CURATED EXPERIENCES TOGETHER, WHERE YOU GET PUSHED OUT OF YOUR COMFORT ZONE.

Jacob Sikker Remin (DK)
Artist, curator and project leader
<http://www.jacobsikkerremin.com/>



BIKING BORDERS

BY STAHL STENSLIE

BACKDROP: within few weeks in 2015 more than 5000 Syrian and war refugees flee into Norway from Russia, passing. How did they get there? And why?

A Chinese curse says 'may you live in interesting times'. Like it or not we live in interesting times. We live in a time marked by mass migration, refugee crisis and border crossings. Within a few weeks in 2015 thousands of refugees sought safety by crossing the Russian-Norwegian boarder station at Storskog, the northernmost boarder station in the world. The crossing is literally placed in no-mans land, in the midst of a barren, arctic region, way up North. What made so many risk a long, expensive and

A Chinese curse says 'may you live in interesting times' uncertain journey but despair and an all-too-understandable wish for a safe life and just livelihood? Finding the route across Storskog was a straining, but creative way of entering the promised lands of Europe.

Crossing the boarder between Russia and Norway is normally no easy affair, not even for Norwegians. First of all the security is tight to put it mildly. Vehicles, travellers are checked thoroughly at both sides, screened while papers and visas are controlled. Due to a strange agreement dating from the cold war, no one is allowed to cross by foot. You have to drive across on wheels. The agreement says nothing about the type of vehicle, only that it must be on wheels. The cheapest and best way of doing this is on a

bike. A Russian bike. For around 120 Euros you can buy a childrens bike in Nikel, the nearest town to the border. From Nikel it is only a 40-kilometer bike ride to Storskog. Although some prefer paying locals to drive them to the border station, then only using the bike to pass the 200 meter no-mans land between the two countries. At the other side the bikes become redundant. Not just because they are bad, mainly because the refugees are moved on by buses. Most of the thousands of bikes left at Storskog still have their plastic wrapping on.

End November 2015 the Dark Ecology tour arrives at the Norwegian side of the border station. We find containers filled with bikes. Last nights snowfall carefully covers them,



Dark Ecology Journey II
Nikel, Russia, 2015

Dark Ecology Journey II
Nikel, Russia, 2015



but not enough to hide the huge amounts. We have read about the bikes, but seeing them stacked together gives a visceral impact of the refugee influx. Before entering Russia papers and cars must be checked. Waiting outside, the bikes are all too inviting. The are parked in a way that they look as if they should be tested and used. The curiosity to find out how it must be to bike those things overcomes me. I put my feet one of the all-too-many bikes and peddle around the station. It is small, all too small for my long legs. The discomfort is not unexpected; I feel I look lost like the refugees on all the photos. The bike feels cheap too. There is only one

brake. Despite it being brand new and shiny -even the instruction manual is still attached- it feels more like a toy than a solid way of transport in rugged, arctic regions.

It is my first enactment as a contemporary refugee

It is my first enactment as a contemporary refugee. Without the despair, hunger, frustration and -possibly- drive of hope, but for the first time I am somewhat put into the somatic state of a border-crossing refugee at Storskog. To my surprise, my fellow travellers react either by curiosity and snapping images or by ethical disgust, snapping comments. For me trying a bike was a spontaneous necessity, a tempting invitation and a must given the massive amounts of news coverage of this strange way of border crossing. It was assimilating what happens NOW. In the world, in Norway, to me, right here. And now I had one of those bikes, this all mighty symbol of the past weeks, this genuine world-crossing vehicle at my hand. Yes, a fetish, but most of all a tool to cross over from one world to another. That is quite something. Although slow, cheap and poor, those bikes were the fastest in the world to catapult its owner into a state of social security.

So why are the bikes stored in containers?

Firstly the Norwegian authorities transported all refugees forward into Norway by buss. They could potentially, given space on the bus, take their bikes along. The bikes however, are not legal in Norway. They lack a second brake and they are made out of poor quality materials. Take for example the handlebars as you can see them on the photos. With little effort you can bend them around. What happens to the thousand of bikes? They are all being sent to be scrapped and recycled at a Norwegian scrapyards. No re-export or re-use. A waste? Not if it saves lives I guess.

For the next three days we travel through Russia, until we end up in Nikel on the way home. The day is set for exploring this

It is also the town from where the refugees head on to the last stage of their exodus

What it must be like to end up at the end of the world, only hoping it is not

strange, artificial, dusty and slowly dying mining town. It is not just a nightmare of a town; it is also the town from where the refugees head on to the last stage of their exodus. It is where they buy the bikes, their winter clothes, and their final meals before they bid goodbye to their old world. I continue exploring the somatic, incorporated feeling of what it must be like to end up at the end of the world, only hoping it is not.

I buy a bike, bike around town. The act of buying the same bike used by literally all refugees becomes my own, personal reenactment. Again I find myself driven by inevitable question of how it somatically must feel to bike in Russia during mid winter? Pedalling around on the icy roads in Nikel I wonder and imagine how a Syrian refugee would sense in the same situation. A sightseer of Nikel and the Arctic. Not for fun, but for necessity, safety and for basic human needs. On that bike I become a refugee. However imaginary.

Pedalling up and down the streets of Nikel is no joyous affair, not much to talk about, yet fascinating in its short, bizarre and peculiar history. It is cold, slippery, and dark. A few cars, little traffic, a strange sky, a few streetlights throwing your shadow en-route. After some hours I bike back to our Dark Ecology meeting point: the Nikel House of Culture. A reminiscence of Soviet ideology and rule. I feel a bit as if in Tarkovskij's film Stalker, except I am not. I am in Nikel. Way more Stalker than one could wish for. And now the bus is about to head back to Norway, to social democracy and 'safety'.

What happened to my bike? The organizers of the tour strictly forbade me taking it back to Norway. Why? I have still not really found out why. Where they really fearing to

be stopped on the border? It has never been illegal to export these bikes to or across the border. And importing it to Norway is also not illegal. It is just not allowed to use it for transport in Norway. With all our papers legal and intact there was no risk involved but the ethical challenge. Perhaps most disturbing to me was how many of the artists and passengers opinioned it too dangerous becoming a little like those refugees - and chose to look away. It was as if 5000 asylum seekers did not matter. They do. I was more thinking of my biking as a naïve, but for me personally important to corporally get a slightest sense of the traumatic situation. Never did I think of a Russian toy bike as being too dangerous a symbol.

The same weekend we travelled, the border was closed to all refugees. How? By way of 'forward border control' on the Norwegian side. This made the Russians immediately stop letting refugees through. Since November 0 -zero- refugees have come across on Storskog. For the purpose of understanding these interesting times we live in, I propose to do a yearly bike ride across the border at Storskog to commemorate these brave, desperate and creative people that endeavored on the journey of their lives.

The same weekend we travelled, the border was closed to all refugees



Dark Ecology Journey II
Nikel, Russia, 2015

GRAHAM HARMAN ON ART AND ECOLOGY

A PNEK event with one lecture on December 1st 2015 @ khio.no - and a follow up, open discussion on Art and Ecology at the PNEK office on December 2nd. Organized in collaboration with the Art Academy at KHIO - Oslo National Academy of the Arts, Norway. The following is a transcript from the conversation between Graham Harman and Zane Cerpina, PNEK representative, on December 2nd 2015:



Open discussion with Graham Harman, PNEK, Oslo, 2015

Zane (PNEK): We have just returned from the Dark Ecology Journey, where we visited dark and harsh Northern cities such as Nikel, Kirkenes and Murmansk. I am interested to hear if seeing such unique environments has affected you or inspired you in some ways.

Graham: Often when we experience a new place we have a flurry of enthusiastic things to say about it immediately. This is fine, but often the real effect is deeper and takes longer to play out. I was especially pleased to visit Murmansk, because we studied it when I was 11 years old when we were concerned with the Soviet Union, and learned that it was the only ice-free port in Northern Russia. But in some ways Nikel had the most impact on me. It was a strange place: the most harsh-looking Soviet environment and the coldest place on the journey. And in some ways it had the worst conditions of all the places we stopped, yet it was fascinating to see what an intellectual life is there anyway. This is something that fascinates me about Russia. Obviously it has its big world cities: Moscow, St. Petersburg. But it is also in some sense a very provincial country, because it is so huge and has so many different cities far from the two largest ones. And yet every one of these cities seems to have a rich intellectual and cultural life. If you would look for the equivalent of Nikel in the United States, some extremely remote industrial town past its economic prime, it would probably be a place of complete intellectual sterility. No intellectual would be willing to stay there for a week. But in Nikel there was a cultural center, our tour guides from Nikel have gone on to international careers in art and architecture. In the United States, for the most part there

The most harsh-looking Soviet environment and the coldest place on the journey

is a collective intellectual life only in big cities and university towns. But in Russia they are somehow able to maintain an intellectual life throughout the whole country, no matter where you are.

PNEK: In your PNEK lecture you mentioned your experience when listening to a lecture by James Lovelock, who coined the Gaia Hypothesis. Lovelock suggests that we are all doomed, and there is really not much point of trying to save our existence on this planet, as it is already too late. Timothy Morton also notes that the catastrophe has already happened. What is your personal view on the future?

Graham: I'm not sure if the catastrophe has already happened. Even if we know that we're headed for disaster, we don't know exactly how it will play out, and when. There's a big difference between radical climate change in 2025 and in 2100. There will be surprises along the way, and enough of them that I can't really structure the rest of my life based on conditions that may or may not be present 35 years from now when I would be 82 years old. It is more the two generations after my own that may have to confront the most shocking developments. Also, in philosophy the thought of the catastrophe is often a way of playing a trump card on everyone else by seeming to be the most radical of all. Here I am not speaking of Morton, with whose views I am very sympathetic. I'm thinking instead of someone like Ray Brassier, a needlessly apocalyptic thinker. Global warming isn't catastrophic enough for him, since he's more concerned about the extinction of the universe itself. And since this extinction will apparently occur at some point in the future (at least according to our natural sciences,

In philosophy the thought of the catastrophe is often a way of playing a trump card

there is always some way to reinvent things, to create new energies amidst seeming heat death.

PNEK: And following the previous question maybe you can explain how Object Oriented Ontology can help us to understand the world we live in better and if it can help us to deal with possible future scenarios? Can it guide us through the age of the Anthropocene?

Graham: The initial motivation of Object Oriented Ontology was the same thing as with many philosophers: namely, we need to begin with the widest possible category. That is what we do in philosophy. And since the modern distinction between subject and object still haunts contemporary philosophy, with its assumption that the human is a radically different ontological kind from all other entities, our first task is to flatten this distinction. I actually prefer the term "object" as the flat term that covers both humans and non-humans, simply because I see my thinking as building on the work of the Austrians from Brentano through Husserl. Some observers are critical of this term "object" and think I should change it, I'm more or less married to it now.

Flat ontology is a way of starting by talking about triangles, unicorns, and Oslo all in the same way, waiting until a later phase to clarify the obvious differences between them. But I am not one of those who thinks we can stay with flat ontology. The early Bruno Latour, for instance, says you have to talk about everything in the same way, and that what everything has in common is that it has some sort of effect on other things. At this stage Latour does not want to distinguish between real and non-real, but only between more and less strong. The difference between a neutron and a unicorn is not that the former is real and the latter unreal, but that the neutron has a greater effect on reality than the unicorn does. But I don't agree that it's

merely a difference in impact that separates the two. Instead, I think there is a bona fide distinction between real objects and sensual objects. Sensual objects are the ones that are dependent on being encountered by some other entity, some real object. Whereas neutrons presumably exist regardless of any observer (human or otherwise), this is presumably not true of unicorns. I think one of the reasons why Object-Oriented Ontology (pronounced “Triple O”) is becoming popular is simply because every field deals in some way with the difference between objects and relations. Art and architecture are forced to face up to this difference directly, and that is probably why OOO has such a presence in these fields. Archaeology is another discipline where it’s growing. I think part of why OOO

But history is increasingly shaped by technological objects

fits so well with the time, is because the world of non-human objects is becoming more autonomous and advanced. Through the whole modern period, it often felt like the non-human world was just a blank screen on which we



Talk by Graham Harman, KHIO, Oslo, 2015

humans could stamp whatever we pleased. This has been dramatically falsified in so many areas that a new philosophical style has become necessary. And frankly, this is why I think philosophies that continue to treat the human subject as ontologically special (Badiou, Meillassoux, Žižek) may be in for a hard fall.

History itself is becoming a matter of objects. Sometimes we encounter the quarrel between those who think that great individuals shape history and those who think that the collective mass is a more important force. The problem is that these two such opposed views are fixated on people as the moving force in history. But history is increasingly shaped by technological objects and consumer entities that are much more important and famous than their human creators. I’ve seen the World Wide Web change my own life and everyone else’s over the past twenty years. We can be polite and give Tim Berners-Lee some deserved credit for this, but he is not the household name that Napoleon and Thomas Edison were, even though his invention is known to everybody.

We can speak in this same connection about the environment. In one sense our environment is vast and independent, extending as far as the boundaries of the universe itself. Yet in another sense it is we who have shaped our nearest environment in a potentially dangerous way. We created the world, yet it exceeds our mastery, like the Sorcerer’s Apprentice. That’s what Anthropocene means. But although the Anthropocene is relatively new when it comes to the climate, there are other fields that have always been Anthropocene. Take sociology, for instance. It is obvious that sociology studies human society, which was formed by humans and will disappear once the human race is extinct. This means that humans are a necessary ingredient in human society. But it does not follow that human society is exhausted by what the human observer says about it.

Let’s turn now to art, which has always been Anthropocene as well

There is no reason to get rid of the human in order to take reality seriously

Let’s turn now to art, which has always been Anthropocene as well. If all humans (along with whatever animals are capable of aesthetic experience) were exterminated, I am confident in saying that there would be no art. Thus, human participation is necessary for art. But once again, it doesn’t follow that art is nothing more than whatever explicit impact it has on humans. An artwork resists our first interpretations, or has effects different from what the artist intended. This point would never have occurred to me if not that someone asked me in 2012: “What would an art without humans look like?” The question confused me at first, but after a few weeks of thought I realized it was a meaningless question, based on the overly literal notion that since Speculative Realist philosophy is interested in the world as it is beyond human access to it, therefore we must be trying to expunge humans from every corner of the universe. This is an absurd notion for which I blame, primarily, the overly literal minds at Urbanomic Publishing, who continue to promulgate falsehoods such as “realism means that science is more important than the humanities.” Hardly. The real exists everywhere, including in the purely human domains. There is no reason to get rid of the human in order to take reality seriously.

PNEK: You said that we are ingredients to art rather than being observers. But what is art’s role as an ingredient in human understanding of the world?

Graham: I would say rather that we are also observers of art, but that our observations do not exhaust the artwork, which refuses to reveal itself entirely to the observer. In some ways art has never been stronger. There are artists almost anywhere you go, and a great many of them are doing something interesting. You can find them pretty much anywhere on the globe without even looking very hard. And yet I don’t sense a strong conception among artists of what an artist

is supposed to be doing. Maybe that’s useful in a way, since in the modernist period there was perhaps an overly polished and premature self-understanding that guided the art of that period. But these days it is very unclear where art ends and sociology or anthropology begin. The blurring of artificial boundaries is an activity that, in our time, always has a good press. Yet I’m not sure that it’s deserved. At a certain point, you need to gain individual or collective clarity about what you’re doing. I am hopeful that in next decade or so we will start to have a clearer vision of where things are headed in the arts.

Though I’m not entirely on board with the formalist conception of art as divorced from the society and politics of its time, politicization is a constant danger, precisely because our sphere of political thinking has become so banal. There’s a sort of “Lowest Common Denominator Leftism” that everyone in the arts is obliged to endorse. We must all oppose American and especially Israeli imperialism. We must express grave worry about the surveillance society and the destruction of the environment. We must bemoan the treatment of immigrants and refugees. Well, I can’t really disagree with any of this. As a citizen I will accept these views. But why use up valuable art-time to preach these already processed and adopted standard political ideas to each other? The chances of contemporary art successfully spearheading any fresh new political principles is close to zero. We’re just regurgitating a 19th century idealist discourse, and by choosing “neo-liberalism” as our recurrent target we’re not being as honest as the old Marxists when they said “capitalism.” By “idealist” what I mean here is the notion that the human

In fact, we would rather be objects than subjects

mind is basically alienated, and needs to be liberated from this alienation. And while it’s true that there are places where liberation from oppression is badly needed, I reject the idea that this depicts the human condition more generally. That’s because I don’t think freedom is what we really want. We don’t really want to be free human subjects: in fact, we would rather be objects than subjects. We

Talk by Graham Harman, KHIO, Oslo, 2015



would rather be a particular thing rather than some vague free human subject that can be anything.

PNEK: You mentioned previously that art does not give solutions, but is more a way of knowledge making. Do you think that artists who focus on contemporary problems, such as the refugee crisis in Syria or global warming, can give the society new ways to perceive and deal with these issues?

Graham: I am sceptical toward the idea that either art or philosophy should be dealing with the social problems of the moment, because then it is reduced to making the public aware of truths that we think we have already mastered. Art then is reduced to a public propaganda, however humane and admirable its specific goals may seem. Again, I am not entirely a formalist, and I don't think that social content is entirely irrelevant in art. And yet, art cannot provide a great solution, just as it can not provide knowledge. If you what you need is knowledge, art is not the best place to look. Instead, please look first to science, or even to Wikipedia. When looking at art, you should be looking instead for an aesthetic surprise of some sort, some new way of looking at things. So I cannot say that the artwork on the frozen lake ('Living Land' - Below but also Above by Margrethe Pettersen) that we experienced in Kirkenes during the Dark Ecology Journey provided knowledge about the lake. Some such knowledge was transmitted, but it was primarily an aesthetic experience rather than a scientific one. Likewise, the work with the 12 miniature wind-turbines ('IsoScope' by Joris Strijbos) was not providing knowledge about

It is pretty clear that art is a form of cognition without being a form of knowledge

weather or technology. Instead, there was an aesthetic effect, and even a somewhat frightening one. So it is pretty clear that art is a form of cognition without being a form of knowledge. In last night's lecture here in Oslo, I tried to say that philosophy is in the same position. Philosophy is not a knowledge. In

part, Triple O is trying to recover Socrates' energetic sense of this.

PNEK: And what do you think are key factors in global change?

Graham: The key factor in global change is always the movement of generations. People die, other people mature, others are born. The reason this changes everything is that, even if you are speaking of the same ideas as your parents, you mean something totally different by them. What was fresh and new to your own generation, is starting to become just an empty formal lesson to the next generation, not grounded in their own biographies. Each generation has its own experiences, has to learn its own lesson, and shape its own ideas to face the world. The way the world is when you are young seems to be the normal state of things, and then

things start to change, and as a rule it will seem to be getting worse. It used to annoy me when that was done to my own Generation X by its elders, but now already I hear us doing the same thing: "kids these days are wasting their time with text messages and ought to just sit down and read a good book like we did when we were young," etc. etc. The main factor for the younger generations today is the communications revolution, with which you can be friends with people all over the world that you haven't even met. Obviously the coming environmental crisis is an issue. Nationalism in some way is intensifying; maybe the high culture class is breaking down, and other classes are becoming frighteningly intense. So, these two things are growing at once: a sort of super-cosmopolitanism on one level and a super-nationalism on another. Concerning the environment, my sense is that no one really believes it yet, even if we all express our worries. We believe it on an intellectual level. It's a bit like terrorism in 1990s America. We hadn't really experienced it yet, we all felt it was coming, and yet 9/11 was still extremely traumatic even though we'd all spent at least a decade imagining its eventual arrival.

Kids these days are wasting their time with text messages

I was at the World Trade Center property in July 2011 and caught myself wondering if there would be an attack in New York soon, but somehow not imagining that the Towers would be the target again. An even worse example: I was legitimately terrified by James Lovelock's Dublin lecture in April 2009 (which I attended in person) yet I find that my life plans haven't really altered as a result. I still occasionally think of buying a house in Florida when I'm retired, as if I didn't believe Lovelock's words at all. So it will probably take some gigantic ecological disaster, like penguins going extinct or an iceberg crushing Argentina.

PNEK: You are also using ideas from Marshall McLuhan in your philosophy. How do you think technologies affect our culture and thinking in the current times?

Graham: I was pleased to hear last night that you appreciate Marshal McLuhan, because so many people do not. This is especially true in the UK, where Raymond Williams was perhaps the most prominent author who poisoned the soil for McLuhan. In the UK he is often attacked as a "technological determinist," though this is demonstrably untrue. In the United States his critics speak in different terms, picking on details: one critic doesn't like the distinction between hot and cold media, and another rejects the idea of media as extensions of the human body. But as McLuhan used to say in his lectures: "If you don't like that idea, I have others!" You can think what you like about McLuhan, but he was one of the great "depth theorists" of the twentieth century along with Freud, Heidegger, and Clement Greenberg. By "depth theory" I mean the idea that surface content is trivial in comparison with its

Paradoxically, the surface is where everything in the depth is triggered

hidden background conditions. This, too, has its limits, but it was nonetheless one of the great discoveries of the twentieth century. OOO starts from this contempt for the surface but does not end there. To push

such twentieth-century depth theory another step, one needs to realize that, paradoxically, the surface is where everything in the depth is triggered. Causation, for example, happens at the most trivial layer of existence, yet it has so many consequences. So that even though OOO is widely considered a theory of withdrawn objects (and for good reason), it is about to flip into the opposite, into a theory of how the surface is triggered.

PNEK: Thinking about interdisciplinarity. You are often invited to give talks for art and architecture students and also in other fields, not only in philosophy. How do you see the importance of mixing different fields? Of being transdisciplinary?

Graham: I think if you try too consciously to mix fields, it results in a kind of flavorless mush. I think it is important that if mixing happens, it has been a direct result of hard work in your home discipline, and was largely unintentional. Otherwise, I could not be happier, could not be more reassured about my work, than when other disciplines show an interest in it. Sometimes philosophers (generally not successful ones) attack me by saying that only other disciplines are interested in me. But I'm not sure why philosophers should be proud when no one reads their work but themselves?

PNEK ART PRIZE

VANDALER FORENING organises, conducts and facilitates art events with a special focus on experimental, time-based, collaborative and collective practices in relation to landscapes and public space.

The 4th edition of **"The Winter Solstice"** was held in the December 2015. The program included an exhibition, performances and concerts lasting until the sun rose. After 4 years of collaboration, PNEK and Vandaler Forening finally launched **"From Dusk till Dawn PNEK Art Prize"** which aims to support and encourage experimental and time-based practices that take on the challenge to keep us awake and focused till sunrise, stretching the darkness of the longest night of the year into a state of dream, utopia and poetry.

VANDALERFORENING.ORG
Members: Hanan Benammar & Mattias Cantzler



ILL: THE WINNER OF "FROM DUSK TILL DAWN ART PRIZE"

ILL is an audiovisual and anti-fascist noise project that started in 2013 in Oslo. While desperately seeking to balance real-time graphics with analog and digital audio, ILL simultaneously aims to challenge the perception of their own bodies and their submission to structures of authority (material, social, spiritual). ILL consists of Markus Dvergastein: baritone guitar, Bjørnar Steinnes Luteberget: real-time digital audio synthesis, Øyvind Mellbye: DIY electronics and audio effects and Tom Nærland: real-time generative graphics.

DESPERATELY SEEKING TO BALANCE REAL-TIME GRAPHICS WITH ANALOG AND DIGITAL AUDIO



ILL: winners of the PNEK Art Prize, Oslo, 2015



PNEK ART PRIZE

**AUDIO-VISUAL
PERFORMANCE BY ILL (NO)**



WINTER SOLSTICE

**AUDIO-VISUAL
PERFORMANCE BY ILL (NO)**



WINTER SOLSTICE

**PERFORMANCE BY
PRUNK MÖBEL (NO)**



WINTER SOLSTICE



WINTER SOLSTICE
PERFORMANCE BY
CENTER OF THE UNIVERSE (NO)



TRANS MEDIALE

The 29th edition of the Transmediale took place at Haus der Kulturen der Welt in Berlin from 3rd to 7th of February 2016, for the fifth time under the direction of the Swedish Kristoffer Gansing.

The main theme was “The Conversation Piece”, presented through discussions, lectures, workshops as well as more experimental hybrid formats. “The Conversation Piece” according to Transmediale refers to “a painting genre that emerged in the 18th century, depicting idealized scenes of groups of people interacting in everyday life. It is a term that has evolved to mean any object that ignites conversation, a prop that prompts an exchange of ideas.” In the 2016 edition the festival had reduced the number of exhibited artworks to only few. This raised the question that if there is no art, what will then be the so called conversation piece? Intentionally or unintentionally, this was a popular topic amongst the largest festival’s visitor group - the artists and professionals from the field. Some were encouraging the new format, yet many questioned the direction the festival

and media art in general is taking. Yet for most visitors this edition of Transmediale became slightly confusing as many were expecting to experience art in a more visual and visceral manner. This is also opening a discussion of what is then the conversation piece amongst the general public? In these times of social media and smart-phone obsessions, what is the new campfire that we humans gather around to talk, connect and exchange? How have the rise of information technologies changed the way we perceive art and the world around us?

Not showing, but talking around what art could be, “The Conversation Piece” theme for sure made the visitors curious of what to expect at the next 30th anniversary edition of the festival starting February 2nd 2017.

WWW.TRANS MEDIALE.DE

IF THERE IS NO ART, WHAT WILL THEN BE THE SO CALLED CONVERSATION PIECE?



Panel Discussion @Transmediale 2016



IF YOU TALK ABOUT THE ROLE OF SMARTPHONES SPECIFICALLY, I HAVEN'T SEEN IT AT THIS FESTIVAL AS WELL, BUT DYNAMICS OF MIGRANTS, SOCIAL CHANGE IS QUITE PRESENT. THAT IS A CURATORIAL OPPORTUNITY, PROBABLY WE CAN BRING IN DIFFERENT EXAMPLES, BECAUSE THERE HAS BEEN MANY CHANGES IN THIS RESPECT. FOR EXAMPLE IN CHINA THERE IS ONE APPLICATION WITH WHICH YOU CAN DO EVERYTHING, YOU CAN EVEN SEND AND RECEIVE MONEY ON THE SPOT. THAT CAN TRIGGER A COMPLETELY DIFFERENT ECONOMY.

Alessandro Ludovico (IT)
Artist, media critic and chief editor of Neural magazine
<http://neural.it/>



IN MY WORK 'PRECARIOUS MARATHON' EXHIBITED AT TRANSMEDIALE 2016 I USED THE FORMAT OF THE PANEL DISCUSSION WHICH IS EVERYWHERE IN THE CONTEMPORARY ART. I USED IT TO INVESTIGATE THE OVERLAP BETWEEN LINGUISTICS, VOCABULARY, FINANCE AND ART. SO YOU HAVE THESE FOUR CHAT BOTS THAT ARE CONTINUOUSLY TALKING TO EACH OTHER, THEY EACH HAVE SOME MEMORY BASED ON MY RESEARCH ALSO PERSONAL NOTES AND OTHER THINGS. IN A WAY I USED THE DIALOGUE TO INVESTIGATE SOMETHING.

Femke Herregraven (NL)
Artist
<http://femkeerregraven.net/>



TRANSMEDIALE IS A METER OF YOUR SOCIAL CONNECTIONS: WHO DO YOU KNOW, WHO SAYS HI TO YOU. IT CAN BE AN ANXIOUS SOCIAL SCENE IN A SENSE. AND THIS KIND OF SOCIAL ANXIETY IS MAYBE HOLDING BACK SOME INTERESTING CONVERSATIONS. IT IS INTERESTING TO HAVE SOME MORE CURATED EXPERIENCES TOGETHER, WHERE YOU GET KIND OF PUSHED OUT OF YOUR COMFORT ZONE, LIKE DURING THE DARK ECOLOGY JOURNEY.

Jacob Sikker Remin (DK)
Artist, curator and project leader
<http://jacobsikkerremin.com/>

PNEK CATALOGUE LAUNCH



PNEK CATALOGUE LAUNCH

PERFORMANCE BY DJ TELEPHONES (NO) AND MARIEKE VERBIESEN (NO)

Launch of the PNEK 2016 Catalogue. Organized in collaboration with Music Norway (www.musicnorway.no) and Transmediale (www.2016.transmediale.de).



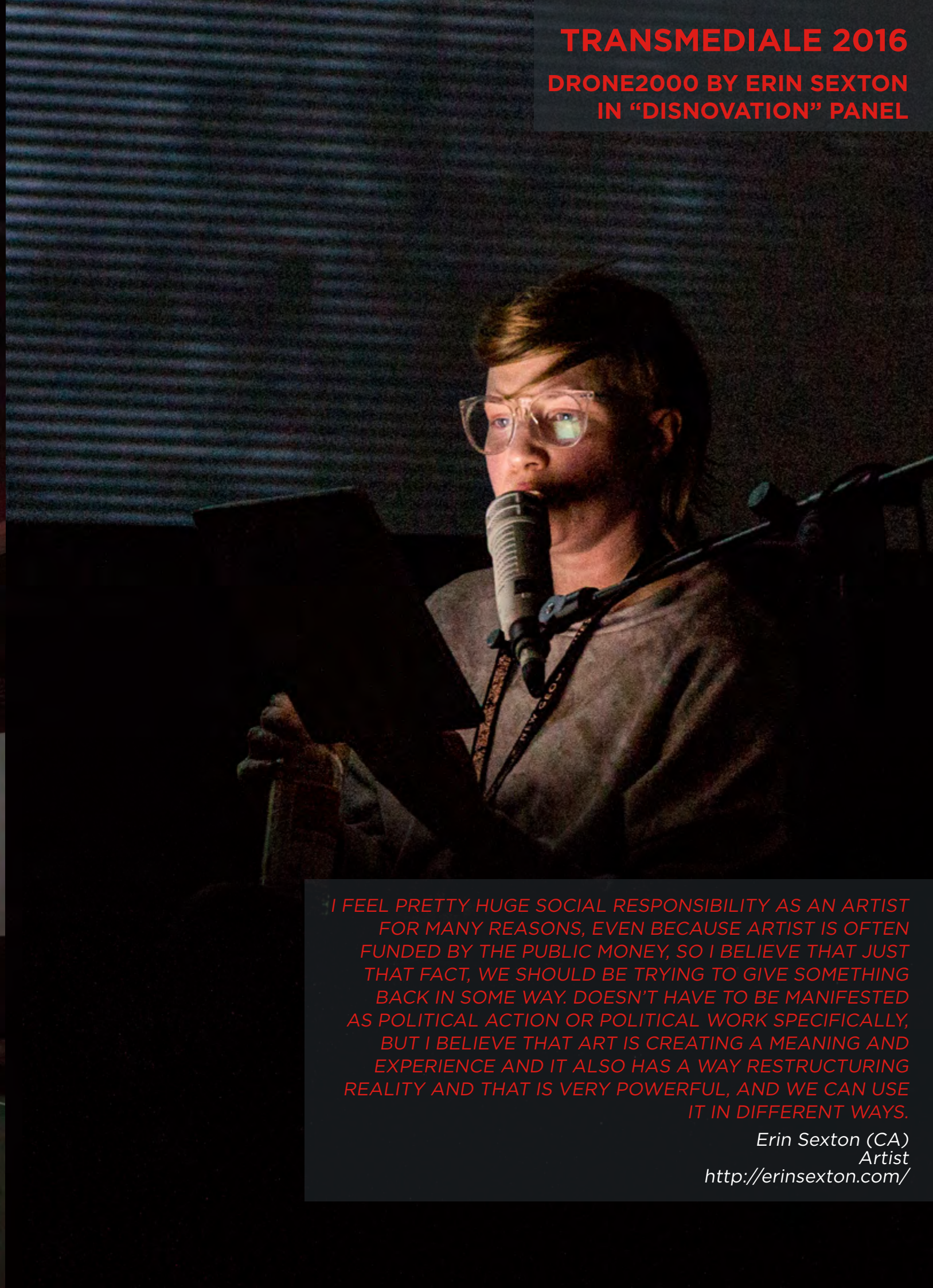
TRANSMEDIALE 2016

DRONE2000 BY ERIN SEXTON
IN "DISNOVATION" PANEL



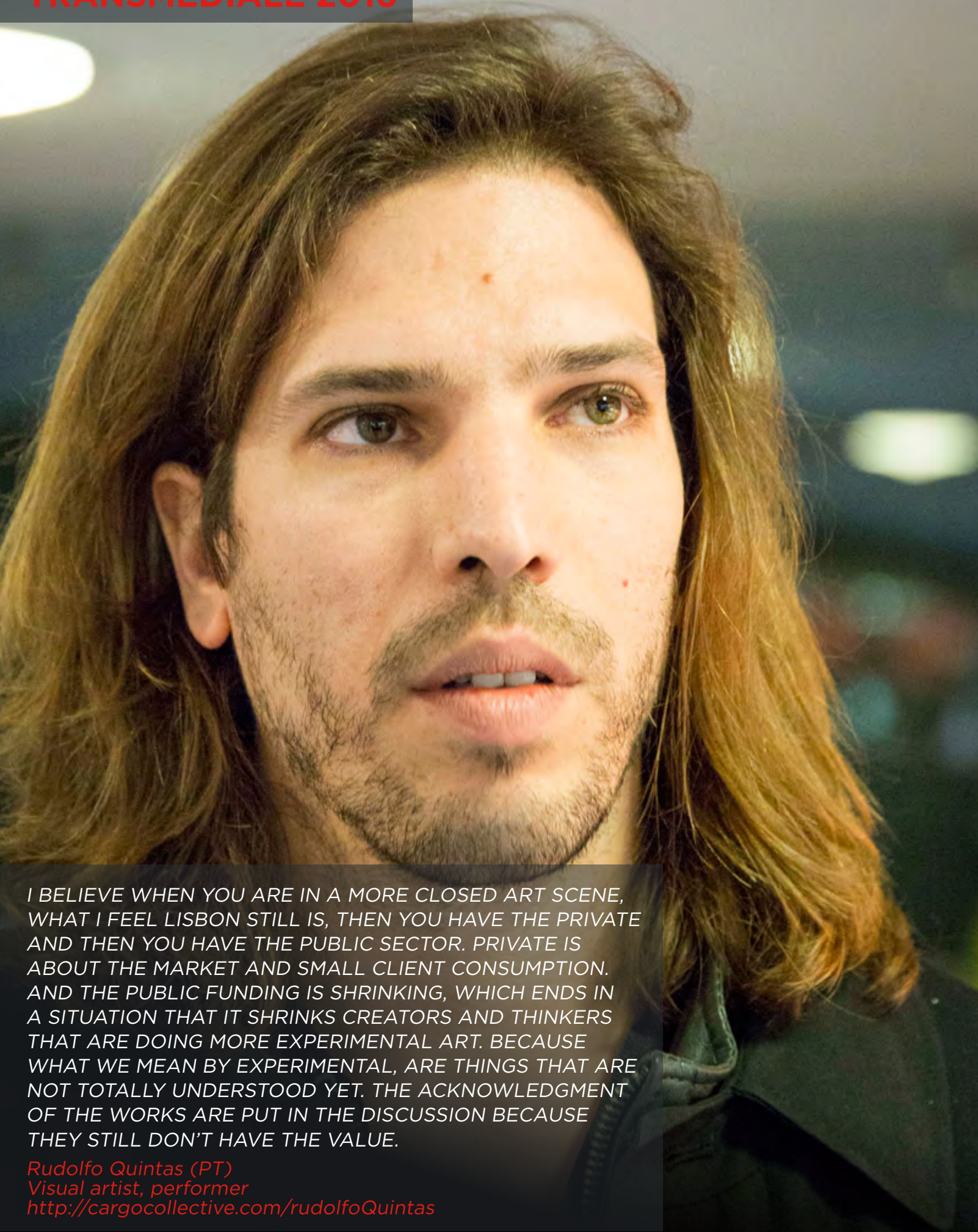
TRANSMEDIALE 2016

DRONE2000 BY ERIN SEXTON
IN "DISNOVATION" PANEL



I FEEL PRETTY HUGE SOCIAL RESPONSIBILITY AS AN ARTIST FOR MANY REASONS, EVEN BECAUSE ARTIST IS OFTEN FUNDED BY THE PUBLIC MONEY, SO I BELIEVE THAT JUST THAT FACT, WE SHOULD BE TRYING TO GIVE SOMETHING BACK IN SOME WAY. DOESN'T HAVE TO BE MANIFESTED AS POLITICAL ACTION OR POLITICAL WORK SPECIFICALLY, BUT I BELIEVE THAT ART IS CREATING A MEANING AND EXPERIENCE AND IT ALSO HAS A WAY RESTRUCTURING REALITY AND THAT IS VERY POWERFUL, AND WE CAN USE IT IN DIFFERENT WAYS.

Erin Sexton (CA)
Artist
<http://erinsexton.com/>



I BELIEVE WHEN YOU ARE IN A MORE CLOSED ART SCENE, WHAT I FEEL LISBON STILL IS, THEN YOU HAVE THE PRIVATE AND THEN YOU HAVE THE PUBLIC SECTOR. PRIVATE IS ABOUT THE MARKET AND SMALL CLIENT CONSUMPTION. AND THE PUBLIC FUNDING IS SHRINKING, WHICH ENDS IN A SITUATION THAT IT SHRINKS CREATORS AND THINKERS THAT ARE DOING MORE EXPERIMENTAL ART. BECAUSE WHAT WE MEAN BY EXPERIMENTAL, ARE THINGS THAT ARE NOT TOTALLY UNDERSTOOD YET. THE ACKNOWLEDGMENT OF THE WORKS ARE PUT IN THE DISCUSSION BECAUSE THEY STILL DON'T HAVE THE VALUE.

Rudolfo Quintas (PT)
Visual artist, performer
<http://cargocollective.com/rudolfoQuintas>



WE HAVE ENTERED INTO THE POST-EVERYTHING. IT IS NOT EVEN POST-DIGITAL, IT IS POST-INTERNET, POST-MEDIA, AND SO ON. IT IS A NEW BUZZWORD. FOR ME, I JUST RECENTLY REALIZED THAT I CANNOT USE THE WORD "NEW MEDIA" ANYMORE. YOU USE "EMERGENT TECHNOLOGY". WE ARE BACK TO THE WORD EMERGENT.

Shu Lea Cheang (TW)
Artist
<http://www.mauvaiscontact.info/>

META.MORF 2016

**MANKIND
WAS BORN ON
EARTH - IT WAS
NEVER MEANT
TO DIE HERE**

CHRISTOPHER NOLAN,
INTERSTELLAR, 2014



meta.morf
2016 – nice to be in orbit!
BIENNALE FOR ART AND TECHNOLOGY | TRONDHEIM MARCH 10 – MAY 8 2016

META.MORF - Trondheim biennale for art and technology was held this year for the fourth time. Organized by TEKS - Trondheim Electronic Arts Centre the festival's program included exhibitions, conferences, performances and concerts. This year's main theme was: **"Nice to be in Orbit!"**, questioning how the interstellar travels and space exploration is and will continue to redefine our relationship with the stars and, consequently, ourselves. The festival was showcasing some very well known works such as 'The Moon Goose Analogue' by Agnes Meyer-Brandis, 'Soft Revolvers' performance by Byriam Bleau and Martin Messier's work 'Field', as well as a newly commissioned project 'Adrift' by Cath Le Couteur & Nick Ryan's. For the first time in an arts related conference the Co-founder and CEO of the Mars One gave an insight in the worldwide known 'Mars One Mission'.

WWW.METAMORF.NO



Director
Espen Gangvik



MANY BELIEVE THAT SCIENCE WILL ALWAYS MAKE THE WORLD BETTER. I REMEMBER WHAT MY FATHER ONCE TOLD ME. IT WAS LONG TIME AGO, WE WERE TALKING ABOUT ECOLOGICAL PROBLEMS, AND HE SAID: "DON'T WORRY, SCIENCE AND TECHNOLOGY WILL FIX IT." IF YOU LOOK AT THE TECHNOLOGY AS MODERNISM, YOU CAN ASK WHAT DID IT BRING TO US? ARE THE TECHNOLOGIES FOR PROGRESS? WE CAN QUESTIONING SCIENCE HERE AS WELL. WE ALSO HAVE TO UNDERSTAND THAT SCIENCE IS JUST ONE WAY OF LOOKING AT THE RELATION TO THE WORLD.

Alex Adriaansens (NL)
Director of V2_, curator of the exhibition "Nice to be in Orbit!"
<http://v2.nl/archive/people/alex-adriaansens>



**EARTH STAR
HAINES & HINTERDING (AU)**

The overall effect of 'Earth Star' emphasizes the sun's elemental and mythical qualities. Exploring arcane energies and hidden frequencies, the installation is an assemblage of three elements; a space is established between the singular and spectacular footage of the solar chromo-sphere captured by the artists using a Hydrogen-Alpha telescope and a camera. There are two aroma compositions of synthesized molecules that represent states of ozone. Building a bridge between these two elements is a resonating and receiving system of VLF antennae tuned to the radio bursts emitted by the sun and fed through an amplifier to provide a real time soundtrack.

<http://www.haineshinterding.net>

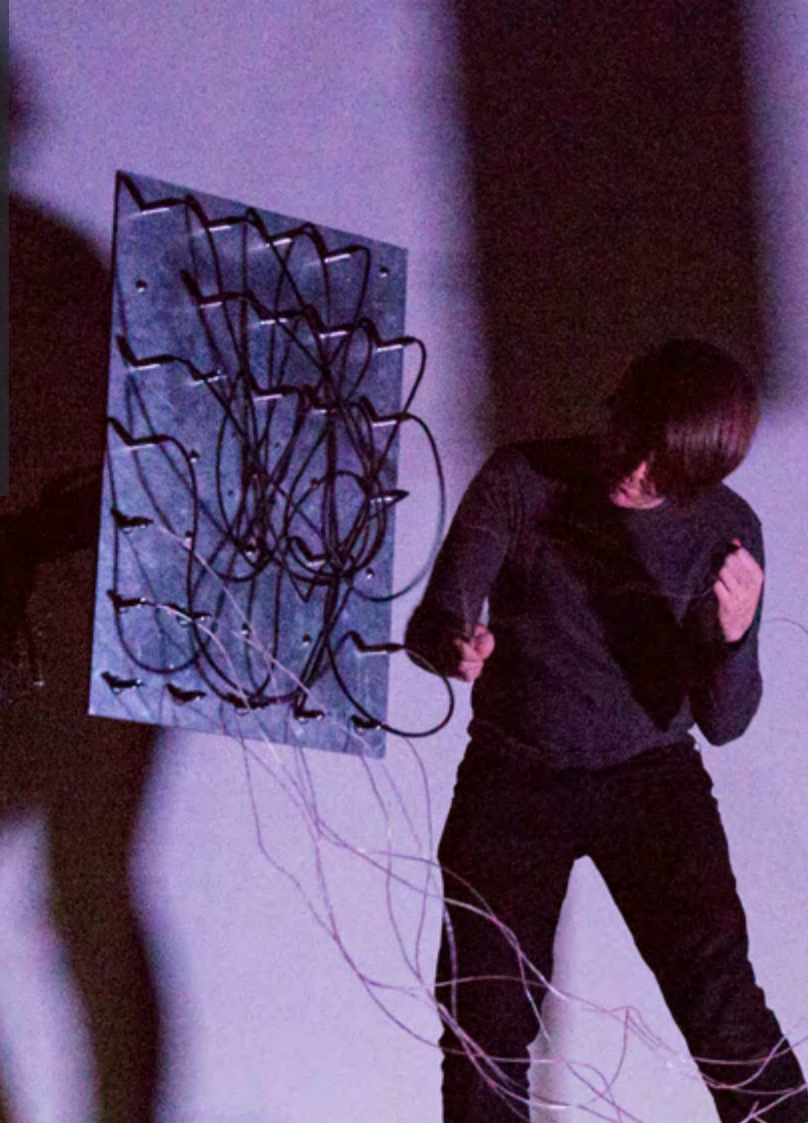


META.MORF 2016

FIELD MARTIN MESSIER (CA)

In his performance 'Field', Martin Messier creates sound using electromagnetic fields of our environment. These imperceptible electrical signals are picked up by electromagnetic transducer microphones to drive the performance. His instruments are two big connection patch panels that offer many possibilities for connecting outputs to a variety of inputs.

<http://www.mmessier.com/>



META.MORF 2016

AFTERSHOCK & SEISMIK HERMAN KOLGEN (CA)

Herman Kolgen performed his two works 'AfterShock' and 'Seismik', a dazzling, tension-charged performance that taps into the Earth's magnetic fields, seismic activity and frictional resistance in real-time, generating abstracted sound and dramatic visual motifs.

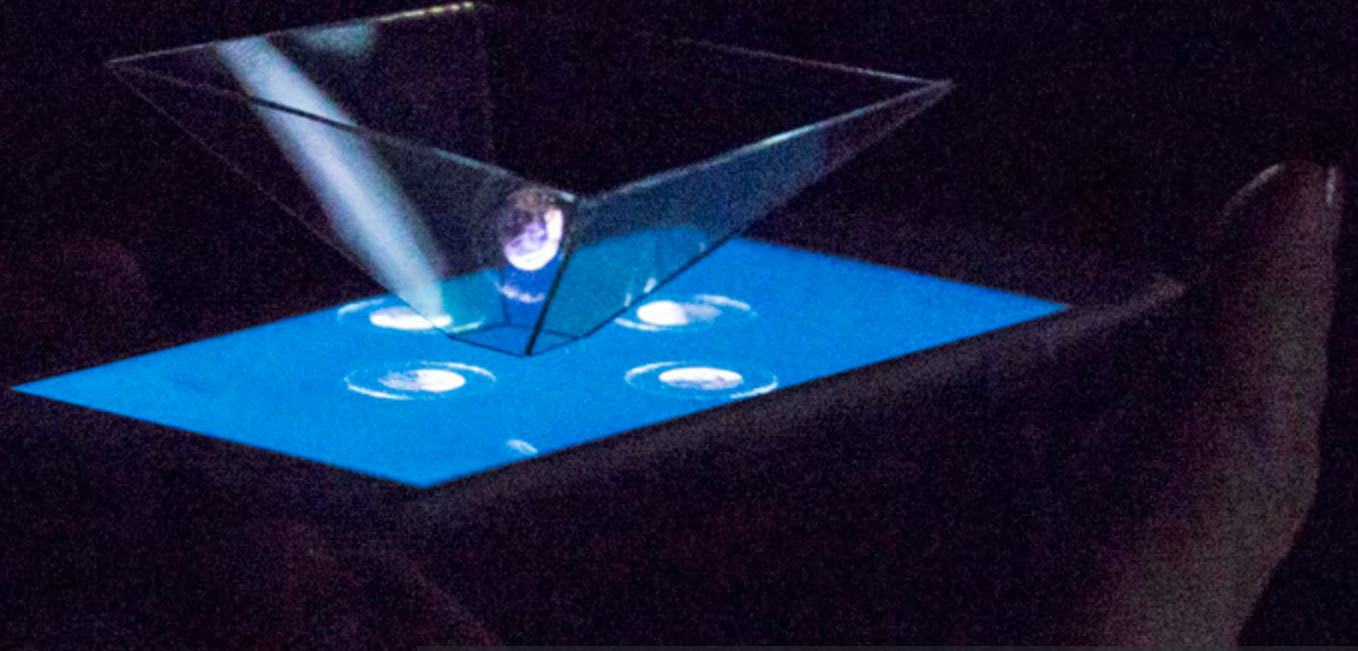
<http://www.kolgen.net/>





ADRIFT
CATH LE COUTEUR & NICK RYAN (UK)

'Adrift' (@projectadrift) is an arts project and experience that seeks to reveal the intangible world of space junk by making it personal, visible and audible. 'Adrift' talks about space debris in the form of a documentary film, sound installation and interactive database. The project raises the important challenge of "how to establish a human connection with something invisible here on the Earth?" At Meta.Morf, the artists transformed existing space debris into a live holographic experience. Using a 16th Century optical illusion technique 'Pepper's Ghost' artists elevated this apparition into the 21st Century by integrating 13,000 pieces of live, tracked space junk as it circles the earth.



YOU WILL BE ABLE TO BASICALLY TWEET WITH A PIECE OF A SPACE JUNK. YOU WILL BE ASKED IF YOU WANT TO ADOPT THE PIECE OF DEBRIS. AND IF YOU DO, YOU CAN ADOPT IT FOREVER AND IT WILL TELL YOU WHEREVER IT IS AT ANY TIME.

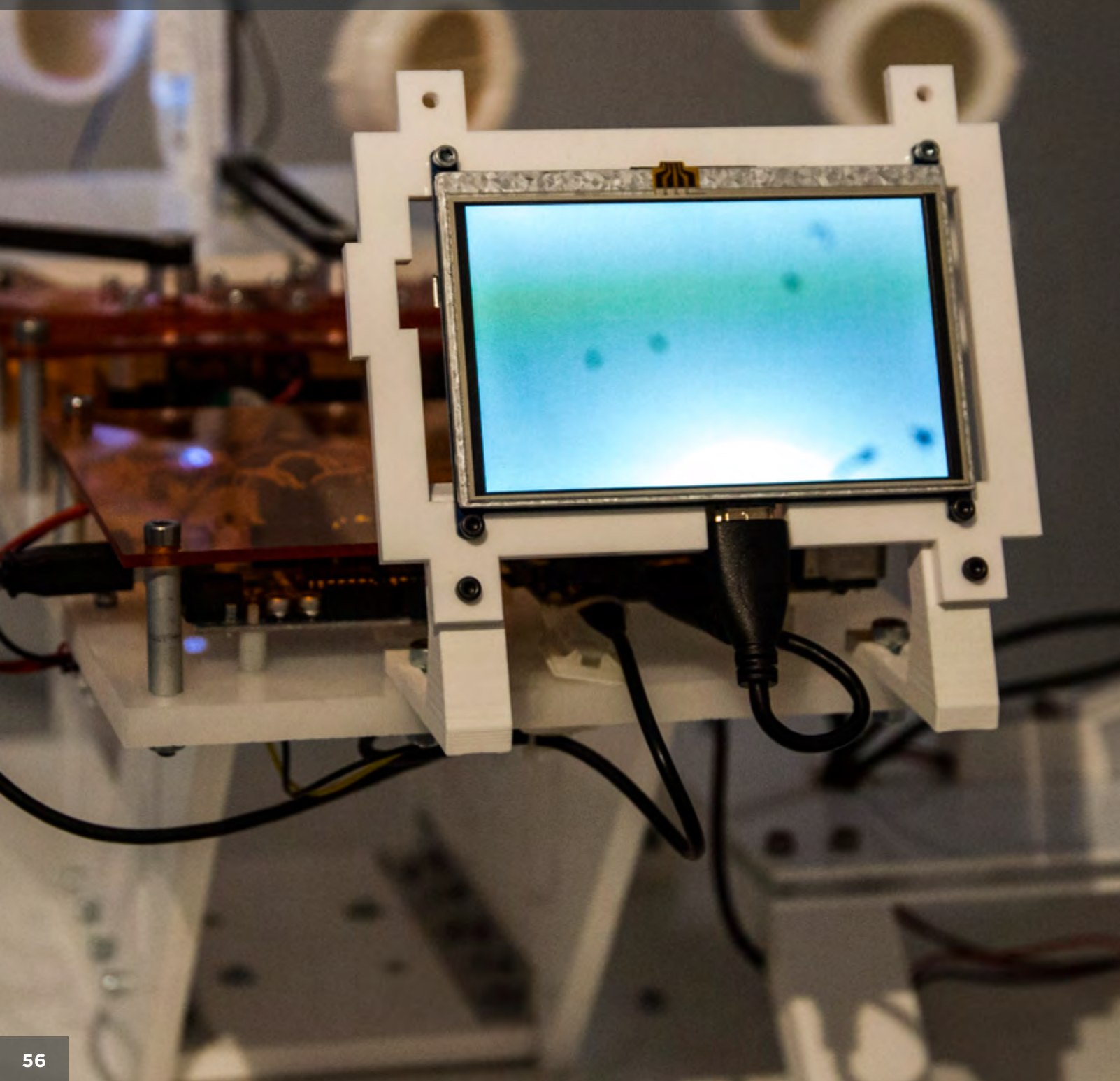
Nick Ryan

DEEP DATA PROTOTYPE 3
& DROSOPHILA TITANUS
ANDY GRACIE (UK)

'The Deep Data' project is an arc of developmental work, prototypes and research connecting deep space exploration with terrestrial extremophiles, model organisms and the science of astrobiology. The project uses sensor data gathered from deep space probes and planetary explorers such as Pioneer 10 + 11, Voyager 1 + 2, Cassini/Huygens, New Horizons and the various Martian rovers.

'Drosophila Titanus' is an ongoing project which through a process of experimentation and artificial selection aims to develop a species of the fruit fly 'Drosophila melanogaster' that would be theoretically capable of living on Saturn's largest moon Titan. While being a virtually impossible project to 'successfully' complete in pure scientific terms, 'Drosophila titanus' sites itself as a process within the ongoing discourse surrounding the complex relationships between art and science.

<http://hostprods.net/>



THE COMMON IDEA IS THAT THE ARTIST GETS THE GOOD PART OF THE DEAL WHEN WORKING WITH THE SCIENTISTS. THAT HE GETS ALL THIS NEW INFORMATION AND IDEAS AND EQUIPMENT. BUT FOR THE SCIENTISTS I THINK THE ARTISTS CAN ASK NEW QUESTIONS OR THE SAME QUESTIONS IN DIFFERENT WAYS. AND I ACTUALLY THINK IT IS THE MOST IMPORTANT EXCHANGE. HOW WE FRAME OUR IDEAS AND IN HOW WE FRAME OUR QUESTIONS, AND LOOK INTO NEW WAYS OF SOLVING THE EXISTING ISSUES.

Andy Gracie

**AEROCENE
TOMÁS SARACENO (AR)**

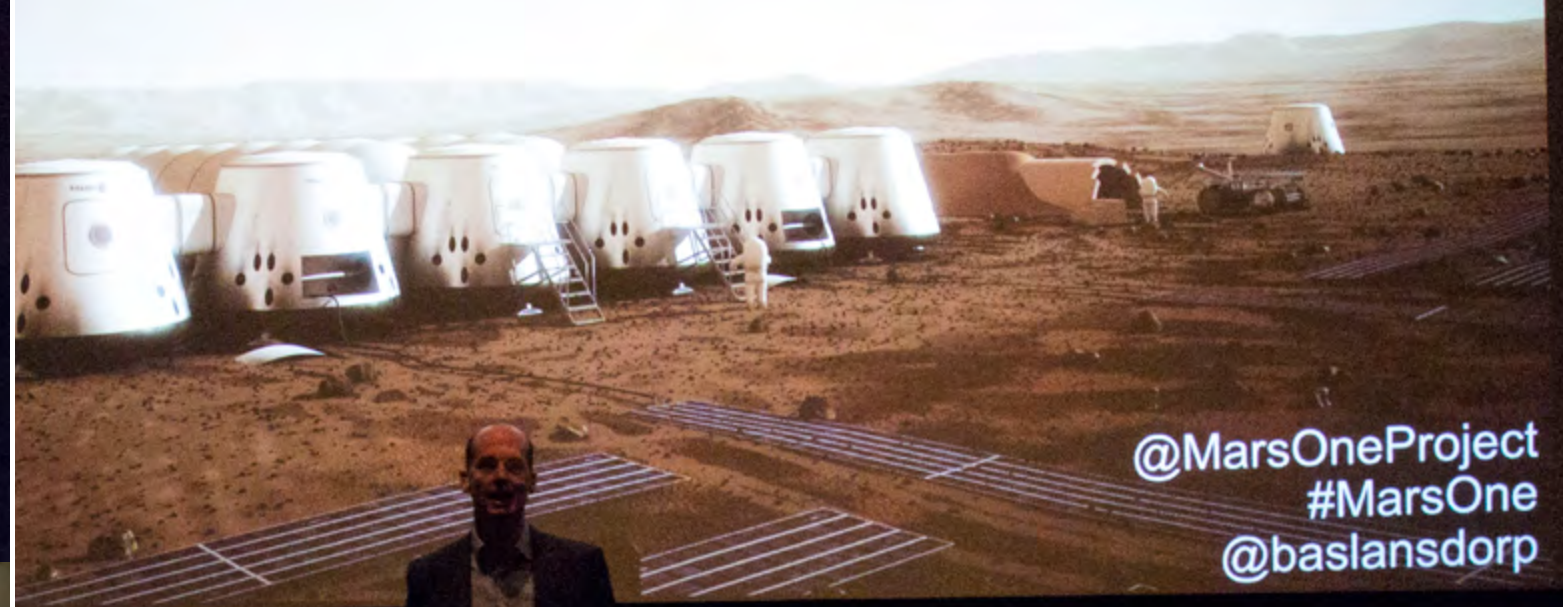
From the Anthropocene to Aerocene.

The project 'Aerocene' manifests itself in a series of sculptures that esteem to float around the world, bearing the message of simplicity, creativity and cooperation. They will achieve the longest emission-free journey: becoming buoyant only by the heat of the Sun and infrared radiation from the surface of Earth. The sculptures float without burning fossil fuels, without using solar panels and batteries; and without helium, hydrogen and other rare gases. 'Aerocene' questions and seeks answers to our current and troublesome dependency on fossil and hydrocarbon fuels and pollution.

<http://www.aerocene.com/>



MARS ONE



@MarsOneProject
#MarsOne
@baslansdorp



**MARS ONE
BAS LANSDORP (NL)**

'Mars One' aims to establish a permanent human settlement on Mars. It is a global initiative whose goal is to make this everyone's mission to Mars
www.mars-one.com

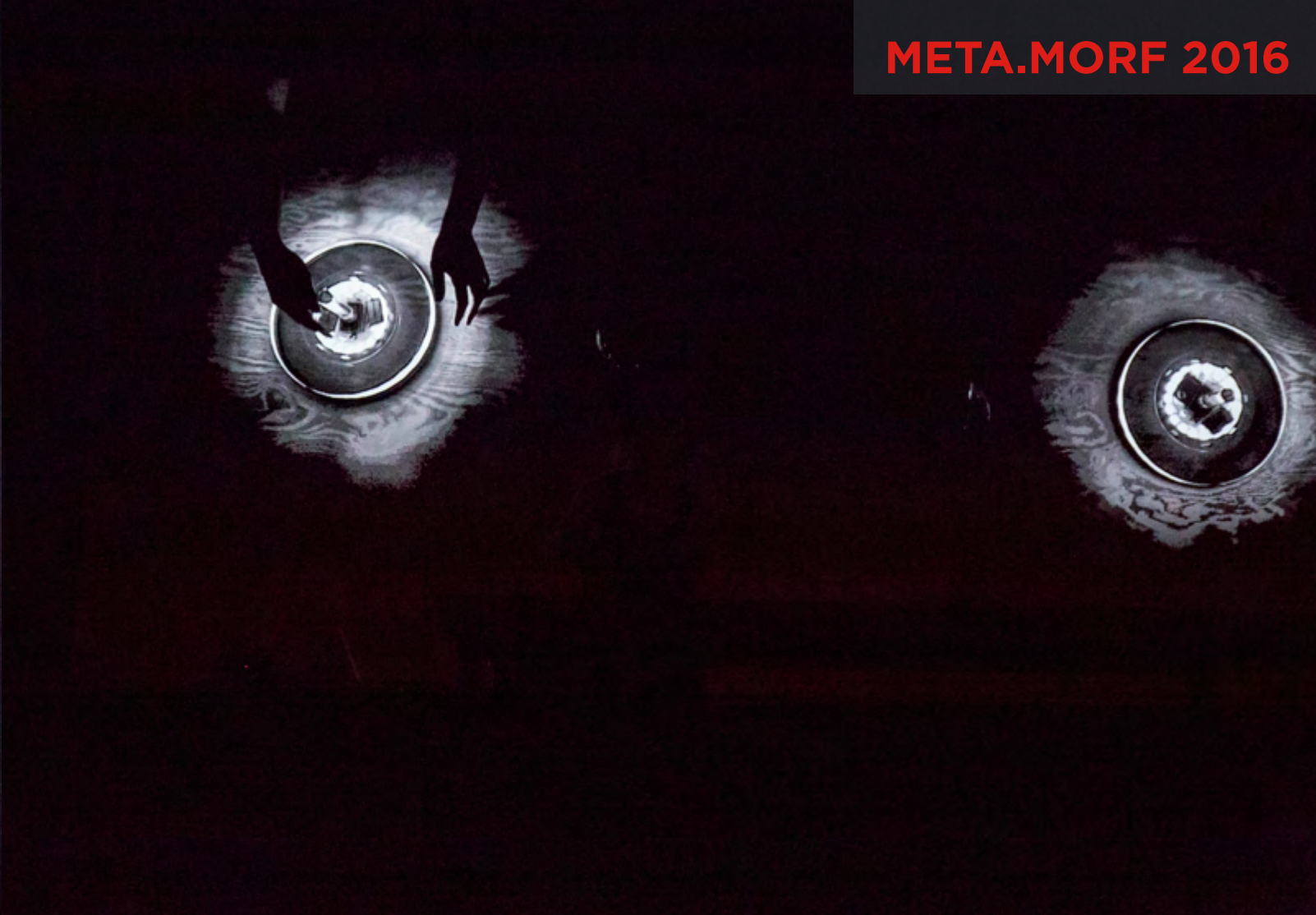
FOR ME IT IS SOMEHOW SURPRISING TO HEAR THE QUESTION ABOUT THE "ONE WAY" NOTION: IS IT ETHICAL? BECAUSE PEOPLE FORGET THAT WE CAME FROM THE WEST OF AFRICA. AND THEY DECIDED TO NEVER RETURN. SO WHY IS THAT OK, BUT THE NEXT STEP FOR US IS NOT OK? AND ONCE WE ARE ON MARS, AND I THINK IT IS THE NEXT LOGICAL STEP, MAYBE THE MOON OF JUPITER, WILL SEEM LIKE THE LOGICAL NEXT PLACE TO GO. AND AFTER THAT, WHO KNOWS WHERE. BUT I AM CONVINCED THAT THE HUMANITY WILL KEEP TAKING STEPS. CONTRADICTING THAT IS REALLY HARD, BECAUSE ALL THE EVIDENCE POINTS IN THAT DIRECTION.

Bas Lansdorp
Co-founder and CEO of 'Mars One'

SOFT REVOLVERS
MYRIAM BLEAU (CA)

'Soft Revolvers', is a performance where the artist as instruments uses 4 acrylic spinning tops equipped with gyroscopes and accelerometers that communicate wirelessly with a computer to control musical algorithms based on motion data collected from the tops. LED lights inside the tops are positioned to create visually stunning halos and illuminate the body of the objects in precise counterpoint to the music, while real-time video of the tops is subtly manipulated and projected on the screen behind the artist, making the projections an integral part of the performance.

<http://www.myriambleau.com/>



ISEA HONG KONG

Electronic media exemplifies the dual meaning of revolution

The 22nd edition of the ISEA -International Symposium on Electronic Art- conference took place in Hong Kong in May 2016, and as usual attracting hundreds of media artists and scholars from all over the world. The main theme was 'Cultural R>evolution': "Electronic media exemplifies the dual meaning of revolution: to always create new while returning to the old. In this dynamic, where multiple centers and margins compete

for attention, and borders to be transgressed are shifting, paradigms and practices must be replaced, repackaged and re-appropriated to keep up with the parallel evolutions in art, creativity, culture, society, and politics."

Taking place in various locations around the city, the symposium consisted of talks, discussion panels, workshops, performances as well as exhibitions.

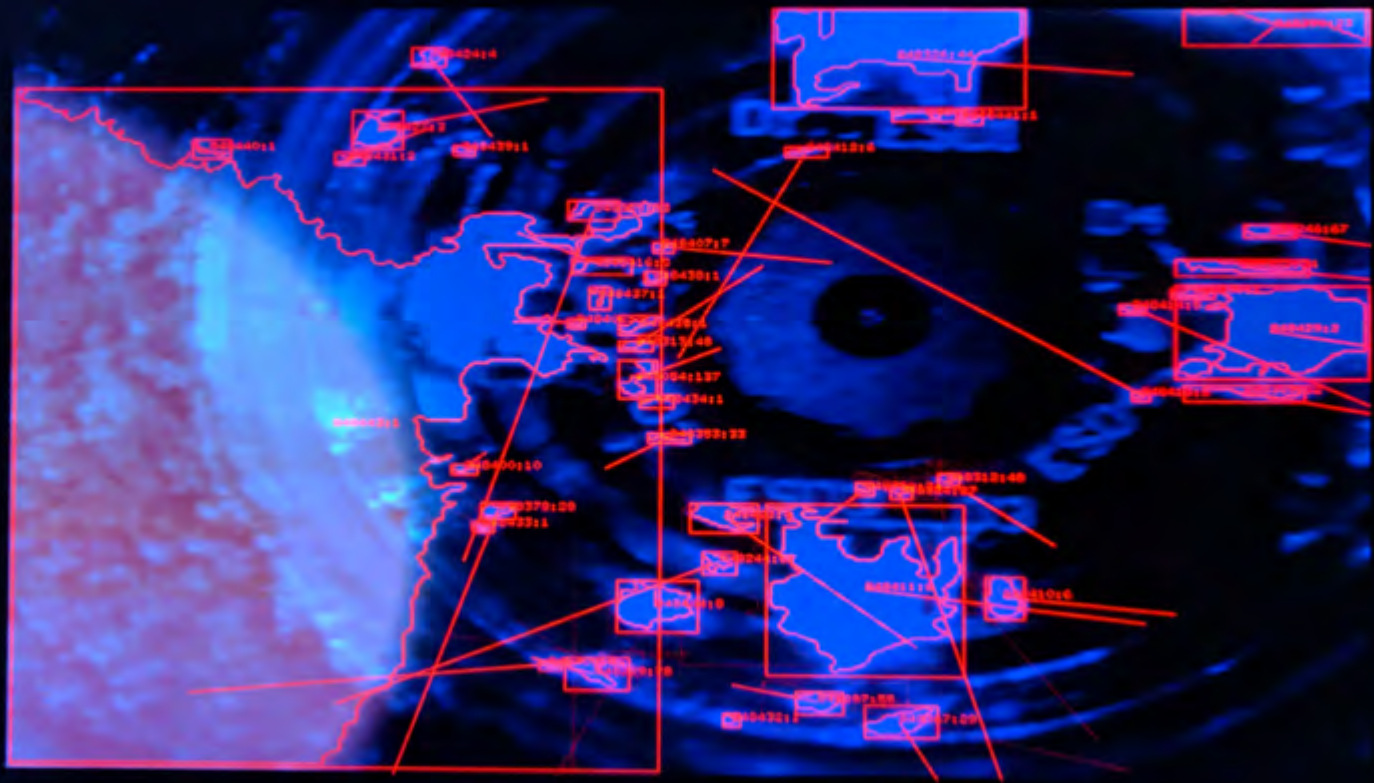
WWW.SEA2016.ISEA-INTERNATIONAL.ORG



ISEA HONG KONG

WHAT WE CAN DO, IS TO BRING THE TRADITION OF ARTIST BEING INVOLVED IN ACTIVISM. SHOW THE STUDENTS THAT THERE ARE MULTIPLE WAYS IN WHICH THEY CAN GET INVOLVED INTO THE CIVIC DISCUSSION. SOME OF THESE WAYS INVOLVE SITTING ON THE STREETS, SOME INVOLVE WORKING IN THE LABS. THERE IS DIVERSITY OF THE WAYS IN WHICH TO GET INVOLVED IN THIS DISCUSSION. I THINK RAISING THE AWARENESS OF POSSIBLE PARTAKING OF THIS DISCUSSION IS IMPORTANT.

Olli Leino (HK)
Symposium Director &
Conference Chair of ISEA 2016



KUNSTHALL GRENLAND

Kunsthall Grenland is an art hall situated in Porsgrunn, Norway. Having status as a regional arena the art hall wants to engage a large audience through the production and exhibition of contemporary art. One aim of Kunsthall Grenland is to facilitate meetings between international participants within the art field and artistic groups in the region. Through changing curatorial practices the art hall wants to mirror artistic, technological and social changes in the society it is to be a part of.

KUNSTHALLGRENLAND.NO

Director
Andreas Rishovd



NEARLY HUMAN

NEARLY HUMAN EXHIBITION AT KUNSTHALL GRENLAND, 2015

The subject of the 'Nearly Human' exhibition was human imagination and its thirst to create a parallel world of machines, puppets, dolls, automata, robots, which are nearly but not quite like us. Today, the population of these imaginary beings and machines occupies its own world in art, in fiction, in film, and in many aspects of our lives. The exhibition is a cooperation with Łaźnia CCA in Gdansk, Poland

<http://kunsthallgrenland.no/>

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Curator: Jasia Reichardt

The exhibition is produced in collaboration with Łaźnia CCA and their Art + Science Meeting and with the support from EEA grants "Promotion of Diversity in Culture and Arts within European Cultural Heritage".

NEARLY HUMAN

JASIA REICHARDT (PL/UK)

The curator of the 'Nearly Human' Exhibition at Kunsthall Grenland was **Jasia Reichardt**. Her best known exhibition, *Cybernetic Serendipity*, that was about the computer and the arts, was presented at the ICA in London in 1968.



NEARLY HUMAN

EXOSKELETAL CHRISTIAAN ZWANIKKEN (NL)

Boar skull, steel, cast aluminium, leather, felt, nylon, standard and custom-built servo motors, sensors, XRF's, micro-controllers, sound. 177 x 162 x 48 cm / motion footprint: 177 x 226 x 115 cm.

<https://christiaanzwanikken.com/>



HYBRID MATTERS

HYBRID MATTERS EXHIBITION AT KUNSTHALL GRENLAND, 2016

Kunsthall Grenland hosted the first of the 'HYBRID MATTERS' exhibition series in March 2016. The exhibition consisted of five artworks within the conceptual landscape of 'HYBRID MATTERS'. It premiered commissions by Hanna Husberg and Lawrence Malstaff, Laura Beloff and Jonas Jørgensen, Åsa Ståhl / Kristina Lindström as well as Hege Tapio.

<http://hybridmatters.net/>



HYBRID MATTERS

HUMANFUEL HEGE TAPIO (NO)

'HUMANFUEL' is presented as a response to the hunt for alternatives to fossil fuel and posits an obligation to embrace a larger perspective to the Anthropocene - to include the human form in the biological chain of recycling - through the proposal of using human fat to fuel vehicles.

<http://tapio.no/wp/humanfuel/>





THE CONDITION

LAURA BELOFF (FI) & JONAS JØRGENSEN

The project investigates 'Nordmann Fir' Christmas tree - the perfect Christmas tree for Danes, as a postnatural organism and exposes it to changing conditions, such as micro gravitation with continuous rotational movement. The underlying idea speculates whether or not Christmas trees can survive in changing environmental conditions; on a different planet, on a polluted place or in an environment that has experienced drastic changes.

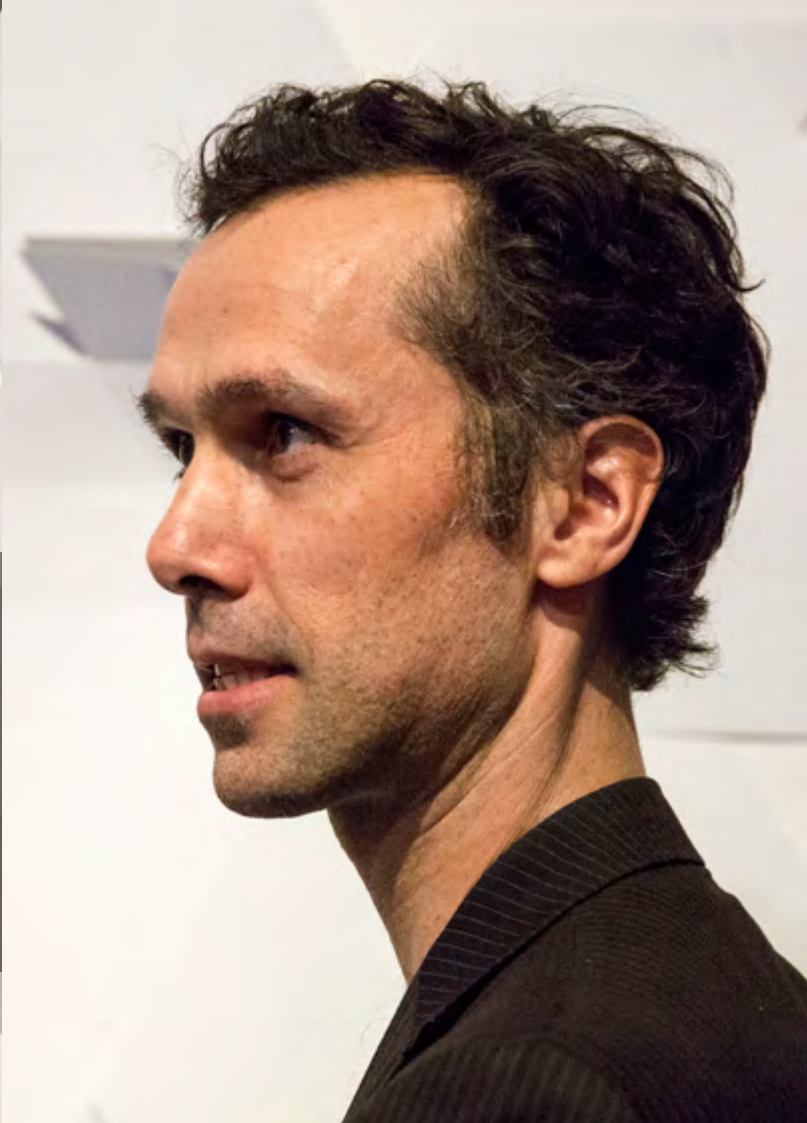
<http://www.realitydisfunction.org/>



FOLDING
LAWRENCE MALSTAF (BE/NO)

'Folding' is a research project which employs new technology, such as 3D scanning and modeling software in combination with traditional origami techniques, in order to explore the boundary between representation and abstraction. The sculptures expand and contract, and react according to how close the viewer approaches. In this way the individual onlooker brings the abstract model "to life" and creates a set of breathing avatars.

<http://www.lawrencemalstaf.com/home.html>



NOTAM

NOTAM works with developing technical solutions and imparting knowledge about potentials and possibilities that technology offers within the cultural domain. The center operates on several levels within the Norwegian music and arts scene, and in the international music technology environment.

WWW.NOTAM02.NO

Director

Notto J. W. Thelle

TIM EXILE AT NOTAM

Tim Shaw, better known under the artist name Tim Exile is an English electronic artist with background in both English club culture and the classic music tradition. Tim Exile is one of the artist who's gone the furthest in fusing the endless technical possibilities of electronic sound technology and the spontaneity of acoustic music. Tim hosted a talk/demo at Notam centred on electronic music, technology and improvisation.

<http://timexile.com/>



ATELIER NORD

ANX is Atelier Nord's production and exhibition space since 2011. ANX enables us to present a continually evolving programme of exhibitions, screenings, self-produced projects and collaborations with national and international artists, institutions and galleries.

WWW.ATELIERNORD.NO

Director
Ivar Smedstad



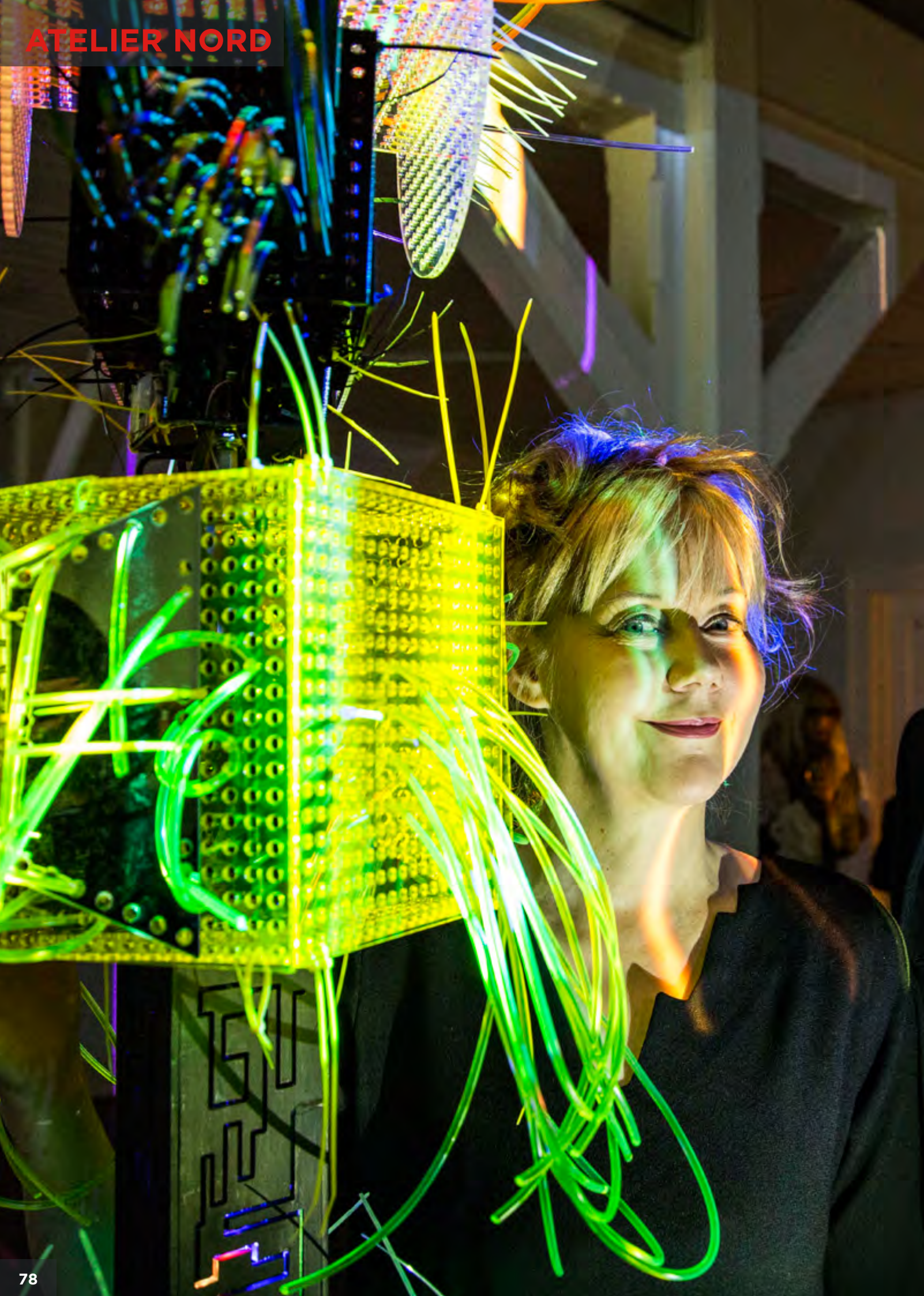
ATELIER NORD

PARHELIA AMUND ULVESTAD (NO)

Parhelia is an optical phenomenon which occurs under very cold conditions. Sunlight reflected by ice crystals can make colourful light spots appear on both sides of the sun, giving the impression of multiple suns appearing across the skyline. Ulvestad's installation engages in a similar type of doubling by capturing the sound from a software controlled cymbal with ten directional microphones. By capturing soundwaves from several different directions at once and playing back the sound in real-time 'Parhelia' allows for a multi-layered and complex soundscape based on multiple listening positions in the same room.

<http://www.amundulvestad.no/>





WANDS
PIA MYRVOLD (NO)

'Wands' is a series of five smart sculptures accompanied by multiple projections of the video STRIPEFIELDS which encompasses pulsating, vertical stripes of colour. Each WAND is made of a large number of custom-made parts in a diverse mix of textures and materials, enabling each sculpture to maintain a unique mode of expression and responses to the interactions of visitors. Sensors monitor proximity, the density of surrounding mass and touch. When visitors encounter the WANDS they can affect these distinct and mysterious objects through movement and touch - coordinating between man and machine.

<http://www.pia-myrvold.com/>

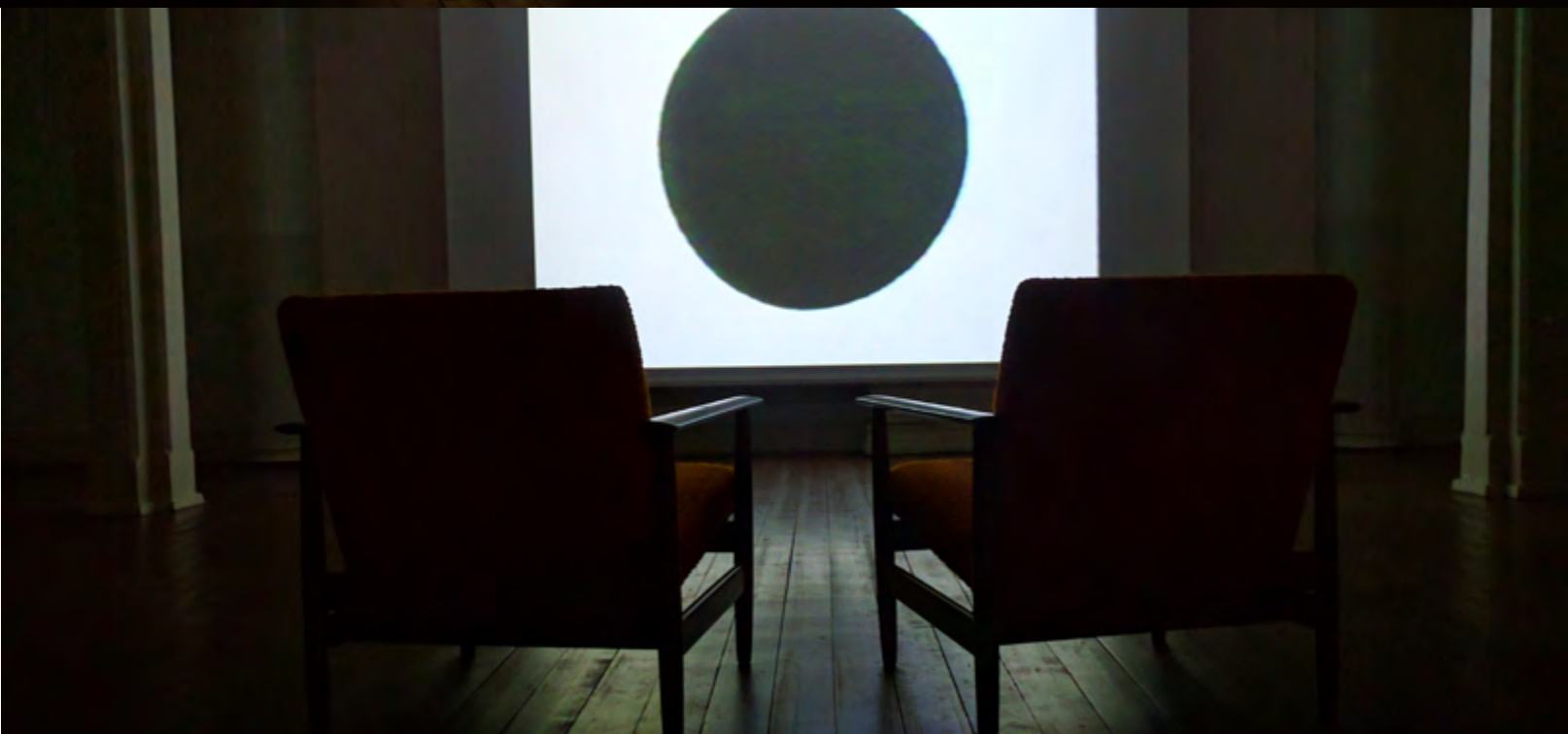




IT'S ALL ABOUT THE SIGNAL
STEINA (IS) AND WOODY VASULKA (CZ)

Steina and Woody Vasulka are central figures in the history of video art. They were among the first artists to show interest in the medium in the late 1960s, when the first commercial video camera became available. With the exhibition Atelier Nord wants to shed light on the technical diversity and wide-ranging will to experiment that characterises Steina and Woody's contribution to the signal-focused tradition within video. The exhibition includes several interviews and conversations with Steina and Woody from the 1980s, that give an unique look at their approach to the video medium.

<http://vasulka.org/>





ARS ELECTRONICA

ARS ELECTRONICA - the Festival for Art, Technology and Society- takes place every year in Linz, Austria, during the first week of September. The 2016 topic: **RADICAL ATOMS and the Alchemists of our Time**, questioned what comes after self-driving cars and the internet of things? The main festival location is at the Postcity, a huge 80,000-m2 facility that used to be the postal service's letter & parcel distribution center in Linz.

The festival's program was as usual packed with exhibitions, conferences, concerts and other forms of venues, attracting a huge amount of visitors. This years highlight that everyone was waiting for was the **"Drone 100"** project. Ars Electronica Futurelab in collaboration with Intel holds the world record in the category Most Unmanned Aerial Vehicles (UAVs) Airborne Simultaneously: 100 pieces.

WWW.AEC.AT

ARS ELECTRONICA

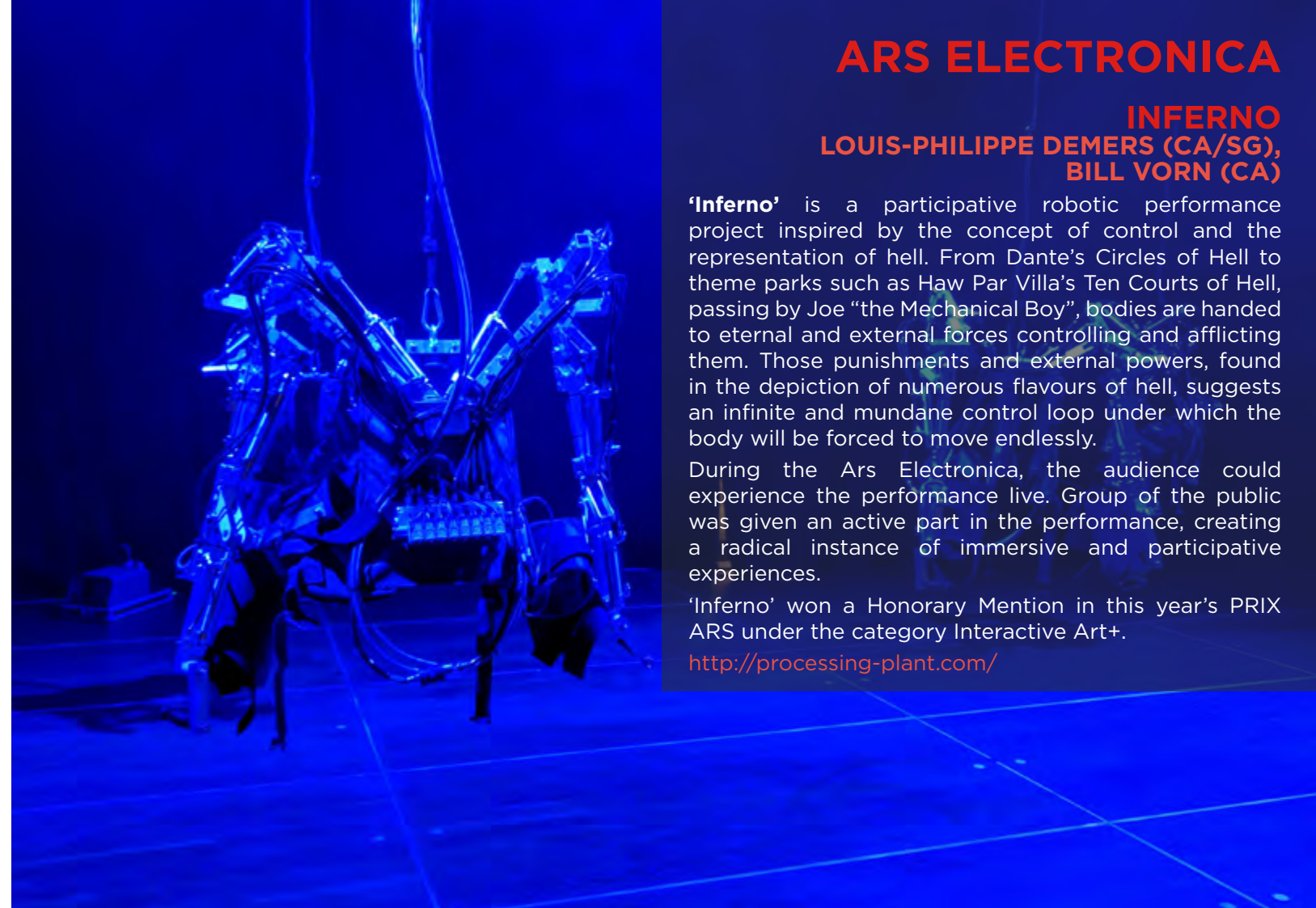
INFERNO
LOUIS-PHILIPPE DEMERS (CA/SG),
BILL VORN (CA)

'Inferno' is a participative robotic performance project inspired by the concept of control and the representation of hell. From Dante's Circles of Hell to theme parks such as Haw Par Villa's Ten Courts of Hell, passing by Joe "the Mechanical Boy", bodies are handed to eternal and external forces controlling and afflicting them. Those punishments and external powers, found in the depiction of numerous flavours of hell, suggests an infinite and mundane control loop under which the body will be forced to move endlessly.

During the Ars Electronica, the audience could experience the performance live. Group of the public was given an active part in the performance, creating a radical instance of immersive and participative experiences.

'Inferno' won a Honorary Mention in this year's PRIX ARS under the category Interactive Art+.

<http://processing-plant.com/>



ARS ELECTRONICA

BLACK HOLE HORIZON THOM KUBLI (DE)

What is the relationship between oscillating air, black holes and soap bubbles? What effect does the sound of horns have on the human psyche and why is it present in various creation myths? The complete installation comprises three horns varying in size and shape according to their individual pitch and timbre.

<http://www.thomkubli.de/index.php?/projects/black-hole-horizon/>



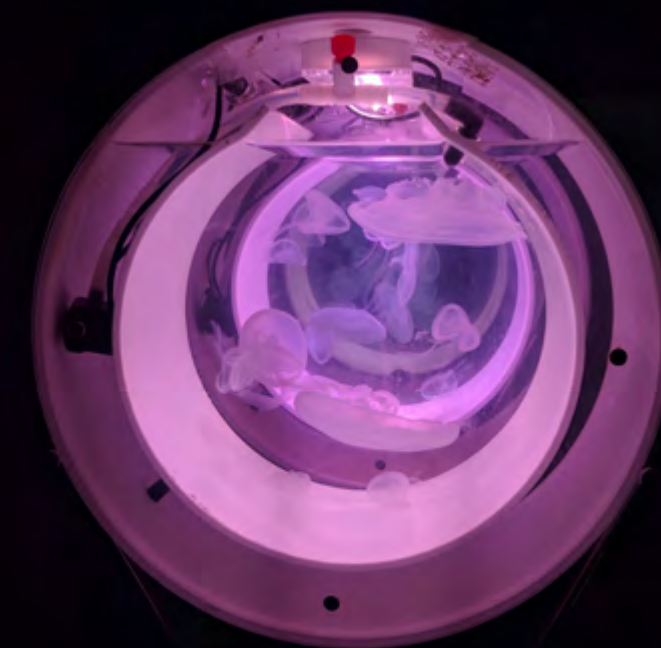
ARS ELECTRONICA

AURELIA 1 + HZ/PROTO VIVA SONIFICATION ROBERTINA ŠEBJANI (SI), SLAVKO GLAMOČANIN (SI)

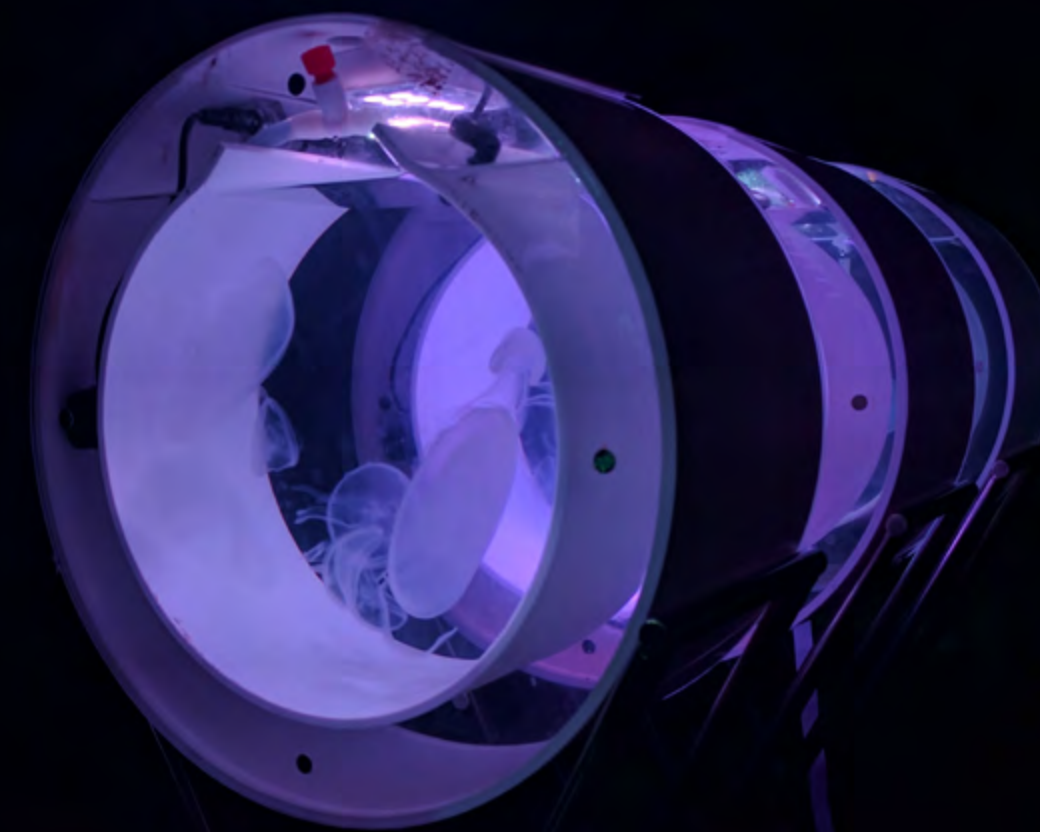
'Aurelia 1 + Hz/proto viva sonification' is an interactive performance that explores the phenomena of interspecies communication, sonification of the environment, and underwater acoustic/bioacoustics, using jellyfish. The current 6th Mass Extinction may not apply to them, in fact, their numbers are growing. It is not established (yet) how they communicate.

The project won a Honorary Mention in this year's PRIX ARS under the category Interactive Art+.

<http://robertina.net/aurelia-1hz-proto-viva-sonification/>



Jellyfish are one of the rare organisms that seem perfectly suited for the Anthropocene era



SUMMER SESSIONS

THE SUMMER SESSIONS are short-term, international residencies for emerging artists that are organized by a network of cultural organizations all over the world. During the program the artists work in a highly productive atmosphere in which continuous support, feedback and expert supervision is offered. Resulting in a development of a project from concept to presentable work, ready to show.

The artist residency program is done at **V2**, Lab for the Unstable Media, an interdisciplinary center for art and media technology in Rotterdam (the Netherlands).

This year's edition included Norway based artists - Siri Borge and Zane Cerpina.

SUMMERSESSIONS.NET

SUMMER SESSIONS

THE OPINIFY APP ZANE CERPINA (LV/NO)

'The Opinify App' is a social media platform that exposes you to ideas that exist outside of your friend circle, without leaving your favorite social media platform. 'The Opinify app' is an experimental and interactive platform that tests and shapes your opinions in a time of global crisis. It is getting hot and crowded on this planet: we need myriads of opinions to help us navigate through this mess.

<http://www.bezane.net/works/#/opinify-app/>



Break through the walls of your echo chamber!



UNDISCOVERED TERRITORY SIRI BORGE (NO)

'Undiscovered Territory' has its starting point in a series of MRI-scans of the artist's genital area. In this installation the MRI-scans are presented as 49 different slides, both from the front to the back, and from the top to the bottom. These images are laser printed on plexiglass, and presented both horizontal and vertical, according to what perspective they were captured.

<http://v2.nl/archive/works/undiscovered-territory>



LABVERDE PROGRAM



ENTERING THE GREEN LAB OF THE AMAZONAS BY STAHL STENSLIE

We have all heard about the Amazonas, this strange and magical place on Earth, home to myths and legends as vast and mysterious as the jungle itself.

We all know the Amazonas as something amazing, something green, fertile, home of the largest and most biodiverse

tropical rainforest on our planet. Yet few of us have been there. As global concern for global warming is rising, so the Amazonas become both dead-on and the blind spot of contemporary ecological concerns. Its jungle appears to be under constant threat, constant exploitation and deforestation.

DEAD-ON AND THE BLIND SPOT OF CONTEMPORARY ECOLOGICAL CONCERNS

HOW CAN ART EVEN MAKE A DIFFERENCE IN SUCH A PLACE?

So what place does art have in this jungle? How can art even make a difference in such a place? Those are inspiring questions to an experimental art community and the reason why emerging art programs take shape and place in the strangest places. Previously PNEK has been active in establishing the Dark-Ecology art-tour of the North (www.darkecology.net).

In 2016 PNEK -Production Network Electronic Art Norway- took part in the Lab Verde -The Green Lab- two week long art immersion program into the heart of the jungle in Amazonas. The immersion program collected and connected international artists from all over the world for an art-scientific head-on journey into this greenest lunge on earth. One in ten known species in the world lives in the Amazon rainforest and more than 20% of all fresh water in the world originates and flows through here. Throughout the art immersion program the artists were working in close contact and in collaboration with scientists from INPA, the Brazilian National Institute of Amazonian Research. The resulting ideas and works will be further elaborated and exhibited late 2016.

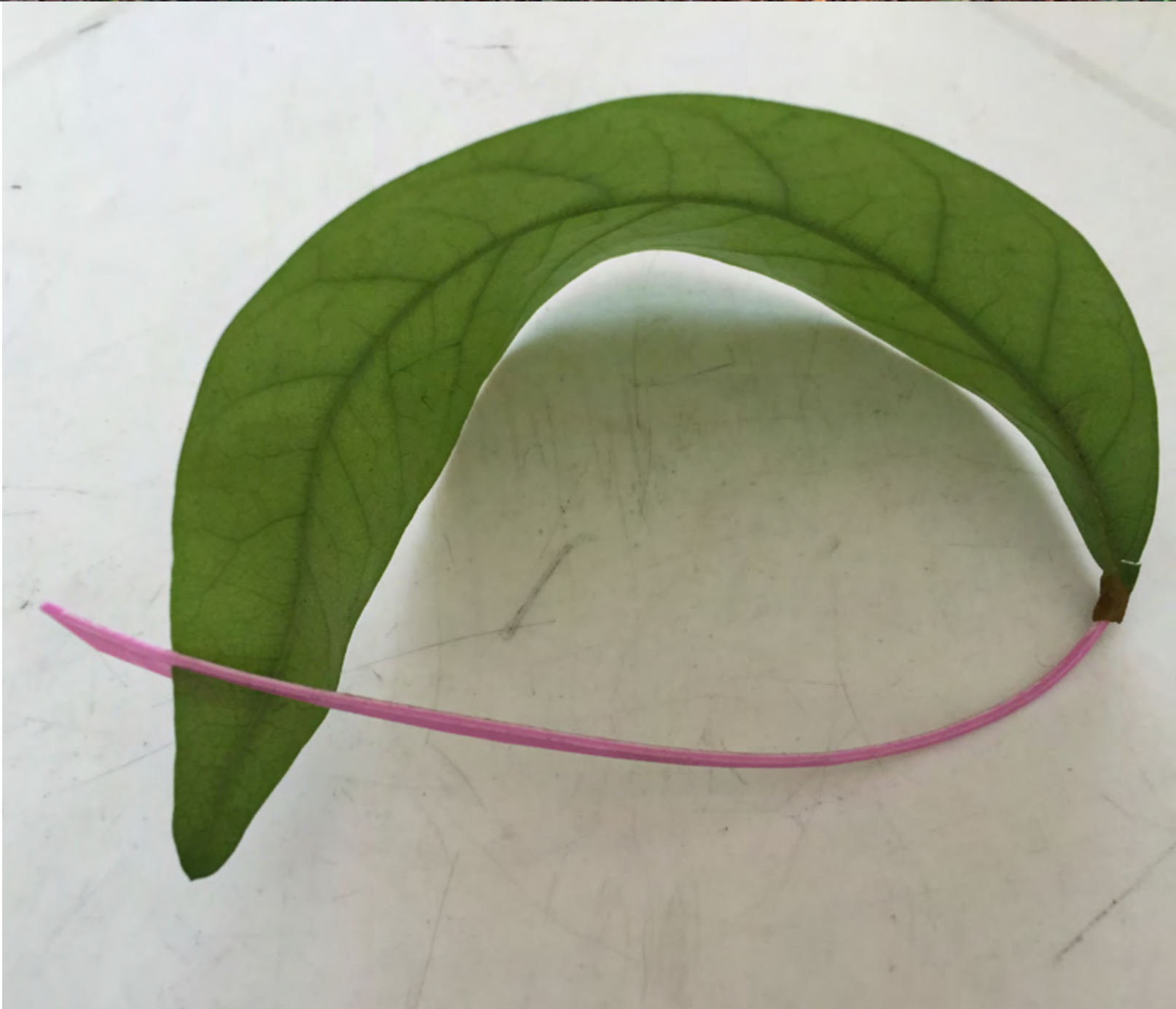
Since then PNEK has formally entered into a collaboration with Lab Verde's mother organization Manifesta Arte Cultura, with the intention of developing the next Art Immersion Program, taking place in the Amazon Region July 2017. LABVERDE was created to expand our notions of art through a broad array of experiences, knowledge sets and cultural perspectives involving art, science and nature. The program main goal is to promote artistic creation through a constructive debate about environmental issues generated by both theory and life experiences in the Amazon rainforest. Lab Verde's spotlight on environment and landscape issues, expanding the Amazon Forest context to a more wide and international community.

PNEK HAS FORMALLY ENTERED INTO A COLLABORATION WITH LAB VERDE'S MOTHER ORGANIZATION

Their program ethos and research strongly connects to PNEK and we intend this to become a next art-scientific undertaking of global significance.

[HTTP://WWW.LABVERDE.COM/](http://www.labverde.com/)





PETR SVAROVSKY

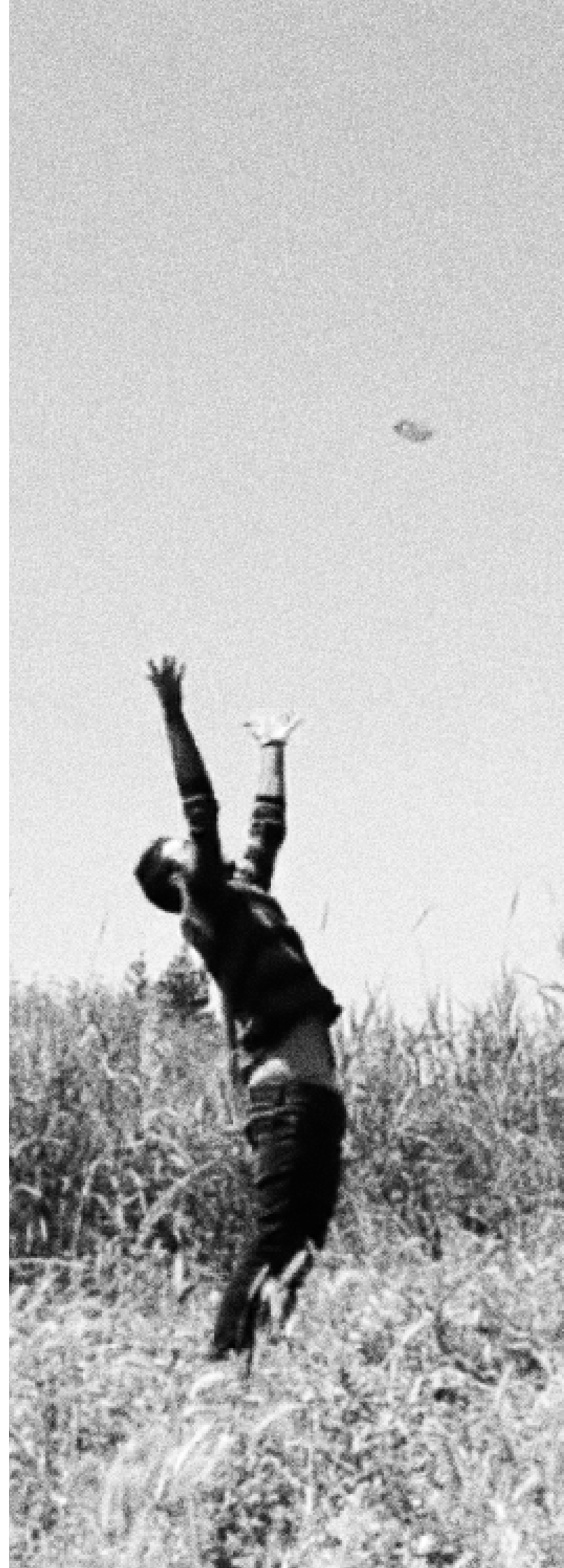
ARTIST PROFILE



PETR SVAROVSKY (b. 1962 in Mlada Boleslav, Czechoslovakia) lives and works in Oslo, Norway. He focuses on relation between art, technology and consciousness.

Petr Svarovsky started his art career in the mid 90's, when he co-founded 'Silver,' a collaborative platform for new media art production. He has worked within the field of interactive sound installations, advanced virtual reality, investigated the Internet as an art medium and utilized mobile phones for art.

In 2012 he founded **Carrot Pop**, a company known mostly for controversial apps. He stopped calling his production art and he developed a number of apps, driving their users into an unusual physical experiences.



ARTIST PROFILE

S.M.T.H. : SEND ME TO HEAVEN PETR SVAROVSKY



S.M.T.H. (Send Me To Heaven) is a sport game. Player throws his phone as high as he can. The higher, the better. The phone registers the height and uploads result to leader boards. World Top 10, Week Top 10, Day Top 10, Local Top 10 (national) and Facebook Friends lists are available.

SAFETY FIRST: The game can be dangerous. Be careful not to injure yourself or others. Be always aware that there is enough space above you and around you.

WARNING: Throwing a smartphone high into the air may result in both damage to the smartphone, property and/or personal injury. Author and distributor of S.M.T.H. is not liable for any damages or injuries arising out of playing the S.M.T.H. game.

HINTS: Avoid rotations in the air. Rotating phones can give wrong results. Every phone is different, so it needs a different treatment. Start to throw your phone gently about 20 cm, find the way which works for you and increase the height gradually. Developing skills is the part of the game!

THROW YOUR PHONE AS HIGH AS YOU CAN **WORLD TOP 10**

| Rank | Name | Height |
|------|---------|--------|
| 11. | ME | 0.63m |
| 1. | COCOFOX | 1.76m |
| 2. | ABRAHAM | 1.63m |
| 3. | VICTOR | 1.55m |
| 4. | RICHARD | 1.39m |
| 5. | ERZIKA | 1.39m |
| 6. | MARIUS | 1.13m |
| 7. | MARTIN | 1.12m |
| 8. | NIN | 1.10m |
| 9. | MARTIN | 0.93m |
| 10. | PETER | 0.78m |

PLAY AGAIN

Matt Lord on Aug 8, 2013 at 12:40 AM
OMG Best game ever! I completely destroyed my Galaxy SIII and it was totally worth it. This game has changed my entire outlook on life. I highly recommend it .
[Reply to this review](#)

SmyQTV on Jan 5, 2015 at 5:09 AM
Really nice app I sent this app to my classmates. And now two of them have a broken screen. Kinda good cuz i dont like them :D . (Sorry for my english)
[Reply to this review](#)

Ashish Mohanty on Apr 30, 2015 at 6:18 PM
Thanks for getting me a new phone :) Such an awesome game. ^_^ smashed my old phone and got a new phone. My parents wouldn't let me get me a new phone if wouldn't have wreck my phone in such an crazy way. ^_^
[Reply to this review](#)

ARTIST PROFILE

iSCRM PETR SVAROVSKY

IT'S A SCREAM GAME: The better you scream, the more points you get. Become a Scream Monster and beat your friends!

After a character selection (male or female), player is asked to listen to screams and repeat them as precisely she can. A precise copy is awarded by a point. There are 3 levels with increasing difficulty in the game. Oslo is a city where Edward Munch painted his famous Scream. It's also a hometown of Mayhem, a legendary black metal band. The game is made of screams recorded in this city in dark nights of winter 2011/2012.

Game design / Programming / Graphic design: Petr Svarovsky
Screams: Isabell Langvatn Goren, Silje Johannesssen, Lisa Jørgensen, Lee Montgomery, Mari Opsahl, Petr Svarovsky, Arja Margrethe Wiik-Hansen
Photo: Jitka Kralova



ARTIST PROFILE





BURN CASH APP
PETR SVAROVSKY

'BURN CASH' is a money burning game. Player burns as much money as he can through In-App purchases. More money the player burns, the better position in leader boards. World Top 10, Week Top 10 and Day Top 10 lists are available.

1. Buy banknotes!
2. Burn them!
3. Brag about it!

WARNING: Burning money may result in both loss of personal wealth and/or mental problems and disorders!

BURN CASH

TUTORIAL GAME

BURN AS MUCH CASH AS YOU CAN TO WIN!

| | | |
|-------|------|------|
| \$100 | \$50 | \$20 |
| \$10 | \$5 | \$1 |

TAP BANKNOTES TO ADD MONEY!

WORLD TOP 10

| | |
|----------------------|------|
| 1. KIM DOTCOM [NZ] | \$91 |
| 2. GAGA [US] | \$31 |
| 3. ZUCKERBERG [US] | \$24 |
| 4. OZZY [US] | \$18 |
| 5. RICH [US] | \$9 |
| 6. BILL G. [US] | \$7 |
| 7. MONEY MASTER [US] | \$5 |
| 8. MY TUTORIAL [AB] | \$2 |
| 9. HAPPY COIN [UK] | \$1 |
| 10. CASH EATER [US] | \$1 |

Burn cash and brag about it!



UPCOMING EVENTS

EXTRAVAGANT BODIES FESTIVAL

November 18th to 25th 2016, Pogon Jedinstvo, Trnjanski nasip bb, Zagreb, Croatia
November 20th to 21st 2016, Dom omladine Beograda, Makedonska 22/IV, Belgrade, Serbia

Organized by kontejner.org, Extravagant Bodies is a triennial project that deals with societal demarcations of normal and pathological physicality, appearance, behaviour, sexuality and/or life style. Fourth edition of Extravagant Bodies subtitled Crime and Punishment takes as its topic the social, legislative, scientific and ideological constructions of criminality and social norms that delineate criminal from non-criminal behavior. The program includes an exhibition, performances, workshops, theatre, lectures and film screenings.

<http://www.kontejner.org/projekt/ekstravagantna-tijela-zlocin-i-kazna>

HYBRID MATTERS SYMPOSIUM

24th - 25th of November, 2016, the Theatre Academy of the University of the Arts Helsinki

Hybrid Matters investigates hybrid ecologies, the convergence of our environment with technology and essentially the intentional and unintentional transformation of our planet through human activity. In a hybrid ecology biological actors like humans, animals and plants share a life-world with machines, networks and increasingly also genetically altered organisms and other post-natural actors. The announced keynote speakers are Jussi Parikka, Jennifer Gabrys, Steen Rasmussen, Cecilia Åsberg. Hybrid Matters is organized in collaboration between the Bioartsociety and the MA in Ecology and Contemporary Performance, Theatre Academy of the University of the Arts Helsinki.

<http://symposium.hybridmatters.net/>

PIKSEL 2016

24th 27th of November, 2016, Bergen, Norway

Piksel is an international event for artists and developers working with Free/Libre and Open Source technologies in artistic practice. Part workshop, part festival, it is organized in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free technologies & art.

<http://16.piksel.no/>

TRANSMEDIALE FESTIVAL 2017

2nd of February - 5th of March, 2017 at HKW and various venues, Berlin

Thirty years of Transmediale will be celebrated with an extended program that will focus on the elusive character of media in the face of technological change and its articulation in the contemporary moment of messy human and non-human ecologies.

<https://transmediale.de/>

ISEA 2017

11th - 18th of June, 2017 at Universidad de Caldas, Manizales, Colombia

ISEA - International Symposium on Electronic Art, is one of the world's most prominent international arts and technology events, bringing together scholarly, artistic, and scientific domains in an interdisciplinary discussion and showcase of creative productions applying new technologies in art, interactivity, and electronic and digital media. The 23rd edition is themed Biocreation & Peace. ISEA017 invites to reflect on the contributions that art, design, and technology provide as alternatives for social development based on respect for natural biodiversity and having pacific coexistence of the communities.

<http://www.isea2017.info/>





WWW.EEJOURNAL.NO