#
.# .## ##.#.....#.....#.#.#..... .## .#.####.....# .##### .##.....##.....#.... .#....#.#...#...## #.## #
.# .#. .#.#. .#. .##.#.# .#... .#..#.#...#.....#.#.#..#....#.... .#....#.....#....#.....#.# .#.## #
. .#. .#.#.####.#.###### ###.####### .#.#.####.####.#### .#.####.####.##### ##### .# .#..#.##
. .#. .#.#####.#.#.#. .#.###### .#.##### .#.# .#.# .##### .# .# .#.#.#.#.#
. .# .#.######.##### ###.#######.# . .#.##### .#.#.#.... .#....#.#.#.#.## #
. . ..####### ....#### . . . . ####### ### . .# .# ### . .

WORKS
(excerpt)

1⭐ Review Tour, exhibition views, Aksioma Project Space, Ljubljana, 2024

1⭐ Review Tour
In collaboration with Selena Savić and Gordan Savičić

2024

https://bitnik.org/1srt/

1 ⭐ Review Tour looks at how rating systems shape our perception of place, how they drive algorithmic filtering and introduce the same valuation criteria into all aspects of our lives. While reviews are just personal opinions, their cumulative value is a driving force for the service industry and is a basis for recommender algorithms. For businesses, reviews are a feared measure of success or bust.
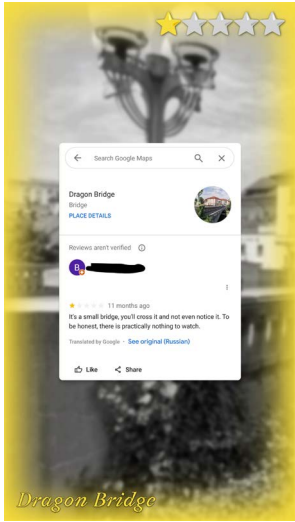
While the reviews are often nothing more than personal opinions, their cumulative values have become a driving force for the service and tourist industries as well as many other sectors of the economy. For businesses, reviews have become a feared measure of success or bust.

Not all sites, services or products can align with conventional consumer requirements. To obtain the five-star rating, they must be easy to consume, readily available, impressive, fun or "instagrammable". And while privately owned companies can fight negative online reviews, public spaces can hardly talk back or ask Google to leave them alone.
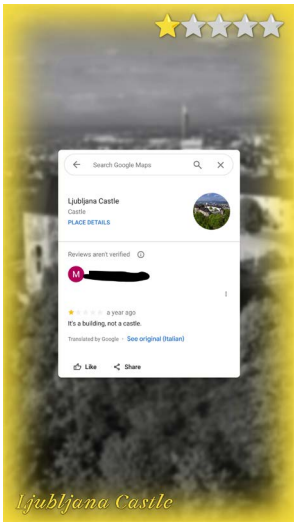
1 ⭐ Review Tour is a series of works explore what it means when places we love are scrutinised and publicly rated. The installation-based works, browser extension and performative tours investigate the politics of rating systems, their real world consequences, and the power ratings have to produce real effects. The installation pieces contrast the negative online opinions by inviting visitors to view them from the comfort of massage chairs creating a 5 ⭐ setting for 1 ⭐ opinions.
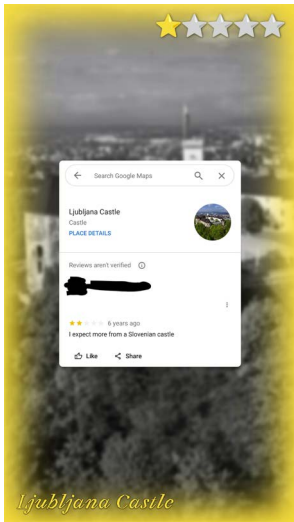
1 ⭐ **Review Tour Secrets** is a video essay which explores the politics of rating systems and their real world consequences. Juxtaposing the format of silent city walks with a whispered narrative, the history of reviews is told between the contrasting contexts of public and private. The essay is viewed through the headrest of a shiatsu chair, the body suspended in the expectation of a relaxing massage.

On the internet, every customer becomes a reviewer, every tourist becomes a guide.

1 ⭐ **Review Tour Ljubljana** is a virtual tour of Ljubljana using one star reviews as a guide. The video-based tour leads to 180 negative reviews scraped from Google Maps. The installation contrasts the negativity of the reviews with the comfort of a fully automated massage chair. The anger provoked by from listening to so many complaints about places we hold dear is counteracted by the massage, creating a five star setting for one star opinions.
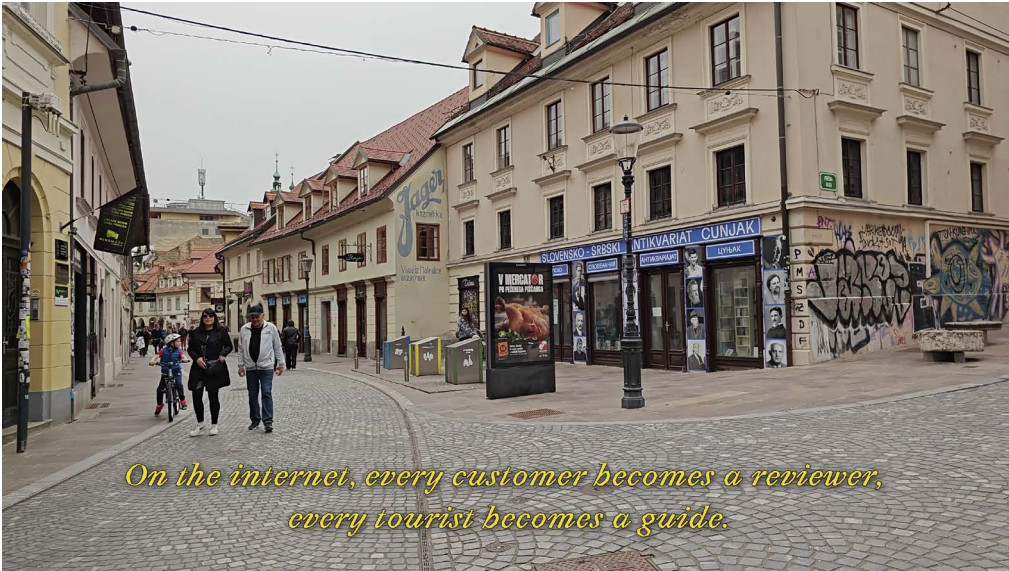
1 ⭐ **Review Tour Browser Extension** is a browser based artwork that filters reviews on Google Maps to show only one star ratings. The browser extension focuses on the negative, the poetics of failed expectations, as a way of engaging with the politics of rating systems and their power to influence real world spaces.

Dragon Bridge

Ljubljana Castle

Ljubljana Castle

Non Guided Tour, screenshot from web-based game, 2021
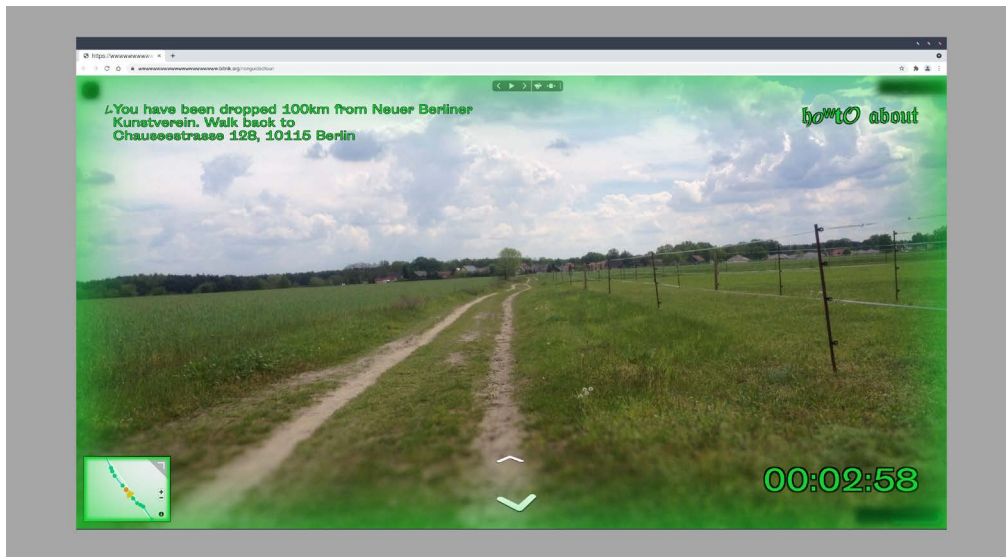
Non Guided Tour, screenshot from web-based game, 2021

The piece was commissioned by Neuer Berliner Kunstverein (n.b.k.) for the exhibition Tomas Schmit. Pieces, Actions, Documents 1962–1970

Non Guided Tour

2021

https://bitnik.org/nonguidedtour/

Non Guided Tour is digital interpretation of Tomas Schmit's performance piece Sanitas#79 from 1962. In his controversial performance piece, Schmit asks the audience to board a bus, only to be abandoned at a random location after a 100 km journey.

!Mediengruppe Bitnik takes up this experience of losing one's sense of orientation at a physical location by transposing the Fluxus work into a web-based game. The players of Non Guided Tour are placed on a virtual map at a random point, exactly 100 km away from Neuer Berliner Kunstverein (n.b.k.). They are challenged to find their way back to n.b.k. using rudimentary clues – such as blurry road signs, scenic features, and architectural landmarks. Making clear reference to the structure of online games such as MapCrunch and GeoGuessr, while deliberately operating counter to their logic based on scores and speed. Non Guided Tour invites participants to take a stroll through digital space and playfully addresses the role of the audience as well as the dimension of time, while responding to today's increasingly privatized and panoptic digital space.

!Mediengruppe Bitnik uses the infrastructure of the website Mapillary – a free geospatial platform based on street photographs taken by private users. With the help of partially blurred images taken at different times of the year and day, users can navigate along busy roads or hidden trails. Non Guided Tour operates beyond clearly defined vectors of space and time, and the homogenous surveillance aesthetics of digital street views we have come to expect.

With this work, !Mediengruppe Bitnik addresses the idea explored by Fluxus artists of interweaving art and everyday life – by exploring the possibilities to do so in an increasingly hypermediatized world.

You have been dropped 100km from Neuer Berliner Kunstverein. Walk back to Chauseestrasse 128, 10115 Berlin
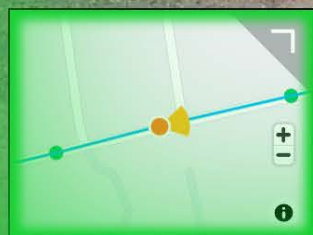
Cryptorave #5, 09th May 2018, Panke Club, Berlin, Germany, screenshot of RaveEnabler website

Cryptorave #10, 23rd March 2019, House of Electronic Arts Basel, Switzerland, screenshot of RaveEnabler website

The sitespecific Cryptoraves were held in cities accross Europe: Berlin, Germany; Barcelona, Spain; Athens, Greece; Basel, Switzerland. Gameplay was directed and facilitated through online cryptomining on custom designed RaveEnabler website: https://0b673cce.xyz/

Cryptorave Series

In collaboration with
Knoth & Renner and Omsk Social Club

2018 – 2019

https://0b673cce.xyz/

The Cryptorave is a utopian gesture to adopt and experiment with blockchain technology, cryptocurrencies and DAO to support and power a subculture. Cryptoraves open a thinking space in which subcultural networks can examine blockchain technology as a means to structure and put value into networks. This is achieved both through actual mining of cryptocurrency by participants and through a layer of Live Action Role Play (LARP)/ Real Game Play (RGP).

To attend a Cryptorave you need to mine the cryptocurrency Monero (XMR) to receive your entry pass. By joining their computing power together, the community collectively generates value to fund the Cryptorave machine and enable the autonomous dance party experience. The collectively generated value aims to ensure the basic existence of the network and to provide an amount of security and privacy.

At the core of this experiment is the RaveEnabler, a website with an embeded Monero (XMR) miner. Just like other miners, it uses the participants computing power to validate transactions within the Monero network. The RaveEnabler website gives anyone easy access to crypto mining the Cryptorave mining pool, without prior knowledge. All proceeds are kept in a community Cryptowallet, while the miners are awarded entry tickets to the Cryptorave.

Through the RaveEnabler, the Cryptorave community not only experiments with the use of crypto mining as a sustainable method to fund Cryptorave events, but also uses a layer of Real Game Play (RGP) to provide unique roles to the participants. The roles allow the players to anonymise their identities by adopting a character from the crypto scenes. The adopted identities create a fiction within which participants can collectively reflect on alternative futures for decentralized networks, anonymous hidden networks and how we can build trust and resilience into these.

Cryptorave #9, 16th February 2019, Onassis Foundation, Athens, Greece

Alexiety (Edition): printed 12" LP sleeve with 3mm spine, UV direct print on acrylic glas with download code for three songs - No Secrets No Surprises (02:55), Alexa Stop (01:58), Alexiety (01:48)

Alexiety
!Mediengruppe Bitnik & Low Jack

2018

https://bitnik.org/data/2018/alexiety/alexiety.html
https://bitnik.org/data/alexiety_sf/index.html

Intelligent Personal Assistants like Alexa, Google Home and Siri are the brains of the smart home ecosystem. They operate, monitor and control smart home appliances while keeping the algorithms and rule-sets that determine their workings secret. Intelligent Personal Devices are voice controlled, thus dissolving the machinic presence of the computer while placing its functionalities at the users disposal. It's like living inside the machine, while at the same time having no agency over the composition and structure of ones environment.

What are the relationships that we are forming with these IPA devices? What happens when IoT devices are hacked to form rogue bot-networks? Is my capacity to act expanded or diminished when relying on these semi-autonomous devices?

Together with French musician Low Jack, !Mediengruppe Bitnik have been looking at ways to engage with Alexa and similar ‚Intelligent' Personal Assistants through music.

A set of three songs attempt to capture the feelings we develop toward Intelligent Personal Assistants: The carefree love that embraces Alexa before the data privacy and surveillance issues outweigh the benefits. The alienation and decoupling/uncoupling from the allure of remote control and instant gratification. The anxiety and discomfort around Alexa and other Intelligent Personal Assistants that is Alexiety.

The EP is best streamed on the radio for the enjoyment of smart homes everywhere. Play it loud, so your neighbours devices can hear.

Alexiety, single channel video installation, sound, loop, 08:28 min. Screen, loud speakers, Alexa devices, Google Home device, computer, cables. Installation view, Panke Gallery Berlin, 2018

Ashley Madison Angels at Work in Berlin, five-channel video installation, EIGEN+ART Lab Berlin, 2017

Ashley Madison Angels at Work Series

(2016 - 2022)

https://bitnik.org/a/

Ashley Madison Angels at Work is part of a series of works researching Ashley Madison, a Canadian online dating service marketed worldwide to married people seeking an affair. In July and August 2015, an anonymous group called The Impact Team stole and released all of Ashley Madison's internal data - including the entire website code and functionality, customer data and the CEO's emails. The data breach revealed that - with a disproportionate number of male subscribers and virtually no human women on the site - Ashley Madison had created an army of 75 000 female chatbots to draw the 32 million male users into (costly) conversations.

!Mediengruppe Bitnik use Ashley Madison as a case study to raise questions around the current relationship between human and machine, Internet intimacy and the use of virtual platforms to disrupt physical spaces.

The installation Ashley Madison Angels at Work confronts the viewer with female bots from the hacked Canadian online-dating platform Ashley Madison. The installation is adapted to the location of each exhibition. Thus the exhibition space functions as a temporary place of embodiment for the bots in the vicinity of the gallery. Mounted on stands, viewers encounter the fembots at eye level as seductive machine-creatures with robot-technology, artificial voices, and 3-D rendered human faces based on idealised beauty standards.

'Is anybody home lol?'
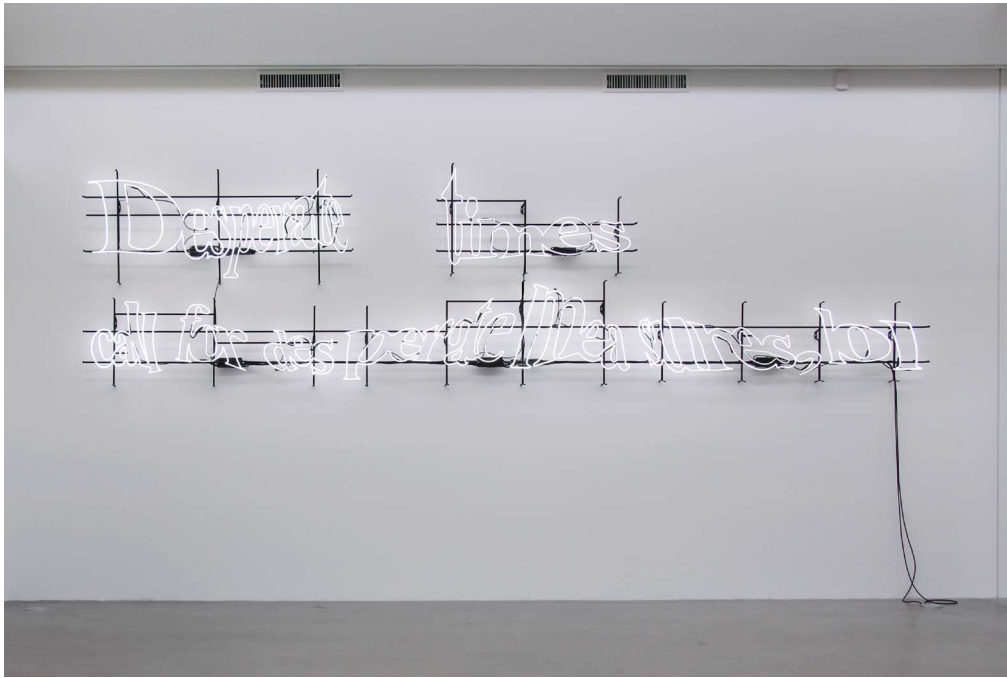**'U busy?'**
'What brings you here?'

!Mediengruppe Bitnik use the pick-up lines encoded by Ashley Madison into their bots to perform a choreography within the exhibition space.

Ashley Madison Angels at Work in Paris, sixty-channel video installation, detail view, Centre culturel suisse, 2016

Ashley Madison Angels at Work in Lausanne and Solve This Captcha Series, exhibition view, EPFL ArtLab, 2017

Solve This Captcha: Desperate times call for desperate measures, lol & Solve This Captcha: Come chat with me, installation view, KINDL Berlin, 2019

Solve This Captcha Series
part of Ashley Madison Series

(2016 - 2017)

The idea that we are surrounded by bots, that we communicate with them on a daily basis and that we can hardly distinguish them from real people, is presented to viewers when they stand before large, luminous surfaces of the work series Solve This Captcha. Captchas are sequences of typographic characters only legible to people and not to robots. These online Turing tests function as gatekeepers to keep bots out of social networks - a standard that needs to be maintained with increasing efforts so that social media platforms are not flooded with machine creatures, and in order to ban spam. But these barriers, installed to keep bots out, also create work for people who must now constantly prove they are not machines. But not only that: when machines fail to get around captchas, workers in low-wage countries are used around the clock to circumvent them. People work in bot-like fashion so that bots can appear to be human.

In Solve This Captcha, the pickup lines from Ashley Madison are rendered as captchas in neon. The luminous pieces capture the ambiguous nature of the bot-human divide. With around half of all online traffic pertaining to bots, the digital landscapes around us are transforming. Who is still part of the system and who is the system for? How do automated, algorithmic and artificially intelligent systems influence our reality and everyday life?

Solve This Captcha: Is anybody home lol, exhibition view, Kunsthaus Langenthal 2016

H3333333K, public art piece, detail view, House of Electronic Arts Basel, 2015

H3333333K
Public Art Piece on façade of House of Electronic Arts Basel

2015

For H3333333K !Mediengruppe Bitnik translate a digital image error, a glitch, onto the façade of the museum 'House of Electronic Arts Basel' (HeK). Applied directly onto the architecture of the building, the glitch misaligns the elements of the façade, bringing disturbance to an otherwise settled structure.

Bitnik's public art piece for the House of Electronic Arts Basel echoes the dedication of the HeK to a radically contemporary use of media within the arts. The glitch refers to current art production, which involves reflecting its underlying technological and social conditions. It also alludes to the intrusion of chance, temporality and playfulness caused by erroneous data transmissions. But while the digital glitch usually is a very short-lived phenomenon, Bitnik here translate it into a long-term public art piece.

H3333333K engages with the building by applying a visual software error, a glitch, directly into built stone. The glitch is staged as an architectural dimension, subtly shifting parts of the building's façade and giving it a surreal appearance.
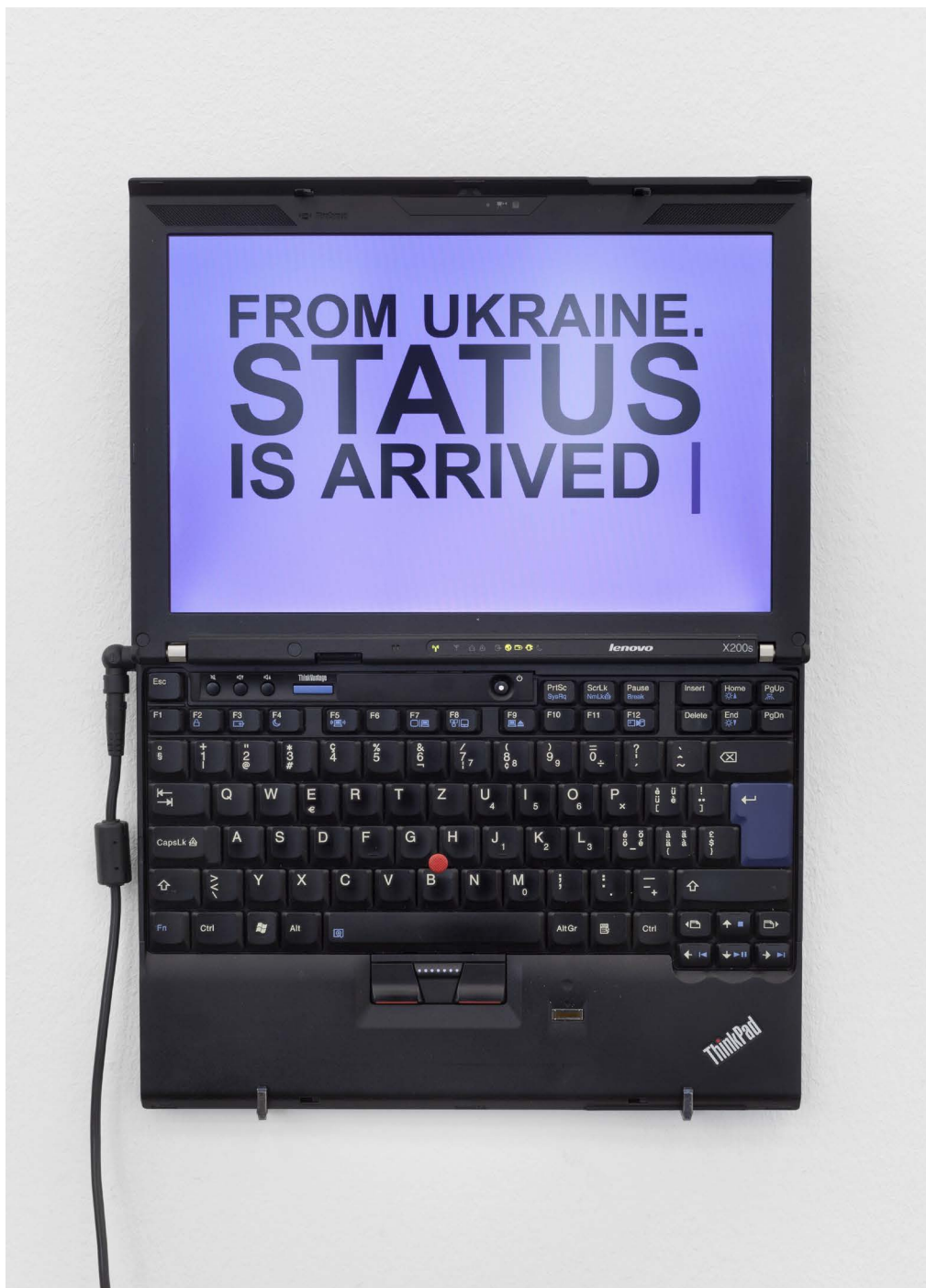
e Basel

H3333333K, public art piece, House of Electronic Arts Basel, 2015
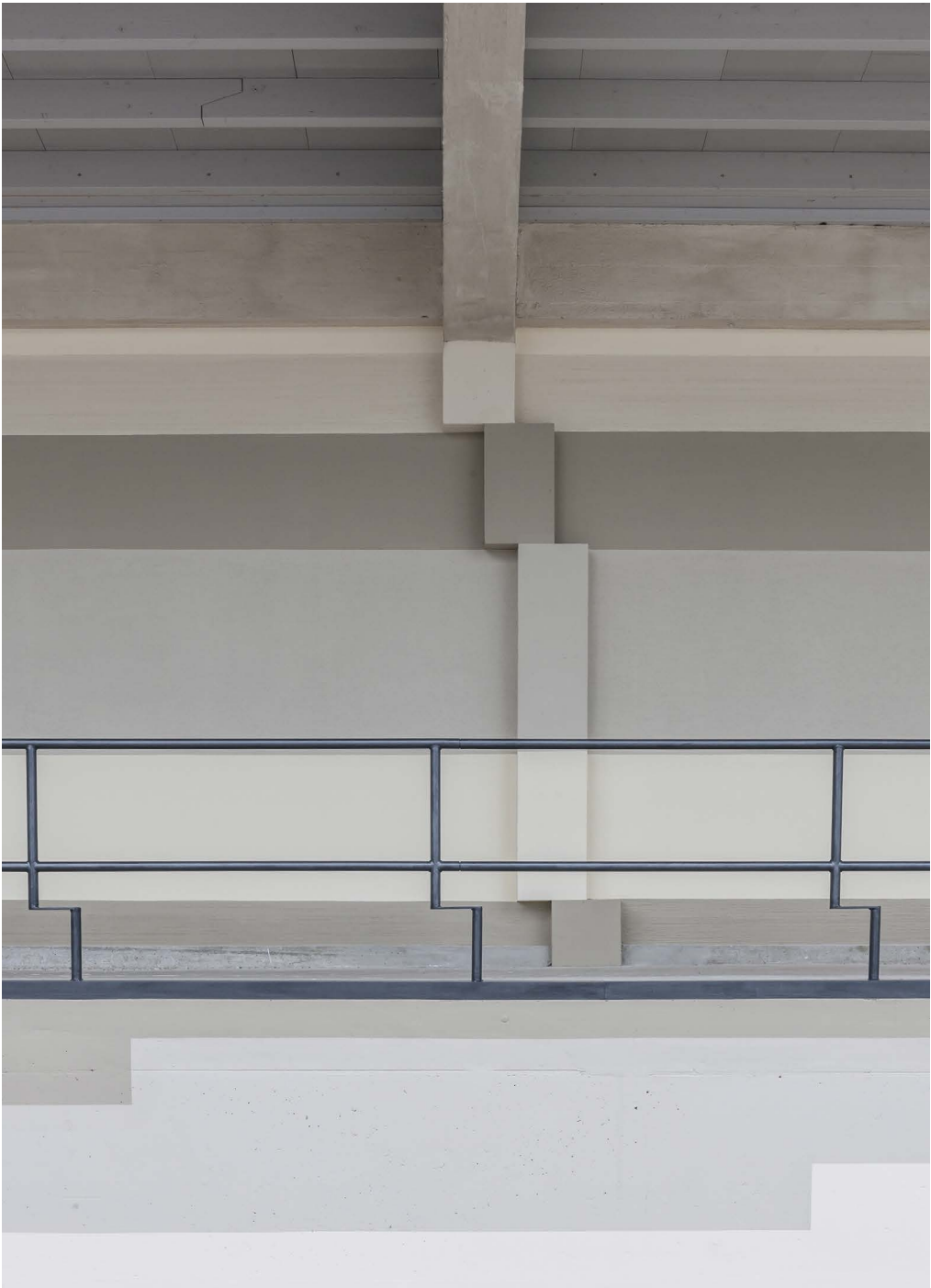
H3333333K, public art piece, detail views, House of Electronic Arts Basel, 2015

Random Darknet Shopper, shopping bot, detail view, Kunst Halle Sankt Gallen, 2014 / 2015

Random Darknet Shopper
Live Mail Art Piece

2014 / 2015

https://bitnik.org/r/

Random Darknet Shopper is an automated online shopping bot which went shopping in the Darknet and randomly purchased one item per week. With a weekly budget of $100, the bot randomly chose an item and had it shipped directly to the exhibition space. In its first run from October 2014 to January 2015, Random Darknet Shopper bought 12 items, which were displayed at Kunst Halle Sankt Gallen. The sixth order was a pack of ten yellow ecstasy pills from Germany, which duly arrived and were displayed within the exhibition space.

'Can a robot, or a piece of software, be jailed if it commits a crime? Where does legal culpability lie if code is criminal by design or default?', the journalist Mike Power asked in his article about the work in the Guardian.

These globally relevant questions were then negotiated locally in the exhibition space: On the morning of 12 January, the day after the three-month exhibition at Kunst Halle St. Gallen closed, the public prosecutor's office seized the Random Darknet Shopper. This caused a sensation around the world, because for the first time a robot had been arrested for commiting a crime. At the same time, it was unclear who was responsible for the actions of the bot. The bot itself? The artists? Or the exhibition space and its staff?

A few weeks after the arrest, the public prosecutor ruled to drop the case, stating that the overweighing public interest in the questions raised by Random Darknet Shopper were important enough to justify the criminal offence of purchasing, possessing and exhibiting drugs. The artists as well as Random Darknet Shopper were cleared of all charges.
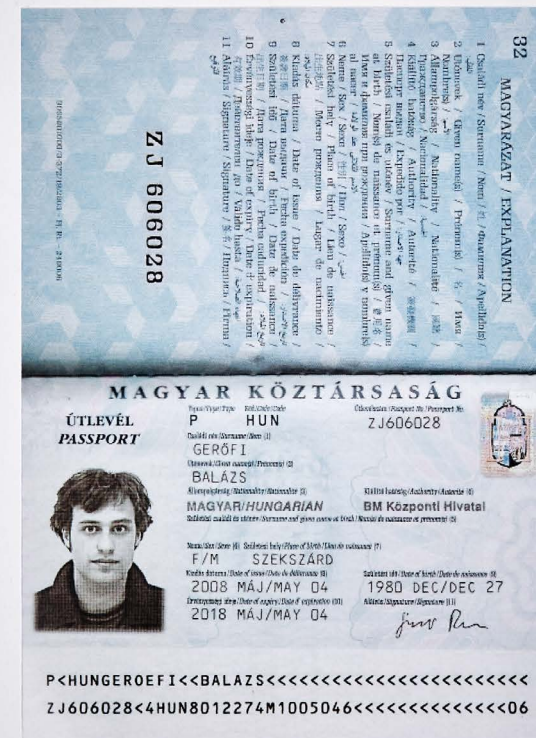
Random Darknet Shopper, exhibition view, Kunst Halle Sankt Gallen, 2014 / 2015

0.20928815 BITCOINS

0.07124536 BITCOINS

Random Darknet Shopper - The Bot´s Collection, stills from three-channel video installation, 2016

Delivery for Mr. Assange, parcel with hole, 2013

Delivery for Mr. Assange, still from live image feed, 2013

Delivery For Mr. Assange
A Live Mail Art Piece

2013

https://bitnik.org/delivery/

London. 2013. 1 attempt, 121.5 km, 30 h 58 min 13 s, 4 distribution centres, 4 batteries, 350 tweets, 11 015 live images.

Delivery for Mr. Assange is a 32-hour live mail art piece performed on 16 and 17 January 2013. On 16 January 2013 !Mediengruppe Bitnik posted a parcel addressed to WikiLeaks founder Julian Assange at the Ecuadorian embassy in London. The parcel contained a camera which documented its journey by Royal Mail through a hole in the parcel. The images captured by the camera were broadcast online in real time. So, as the parcel was slowly making its way towards the Ecuadorian embassy in London, anyone online could follow the parcel's status and physically witness the parcels extraordinary delivery.

The parcel was a REAL_WORLD_PING, a SYSTEM_TEST, inserted into a highly tense diplomatic crisis. At the time, Julian Assange had been living at the Ecuadorian embassy in London since June 2012. Although granted political asylum by Ecuador in August 2012, he was unable to leave the embassy premises for fear of being arrested by UK authorities. Delivery for Mr. Assange brought forward highly political issues around the relation between physical and virtual realities, geo-political boundaries and restrictions. Connecting the analog postal system with a live online feed as a means of breaking through the physical barriers surrounding Julian Assange.

After 32 hours and a journey in various postal bags, vans and through delivery centres, the parcel was delivered to the Ecuadorian embassy in London in the afternoon of 17 January 2013. By that time several thousand people had gathered on Twitter to follow the tantalising and intense journey. The experiment was crowned by Julian Assange's live performance for the camera.

Delivery For Mr. Assange, two-channel video installation and 17m image print, exhibition view, Helmhaus Zurich, 2014
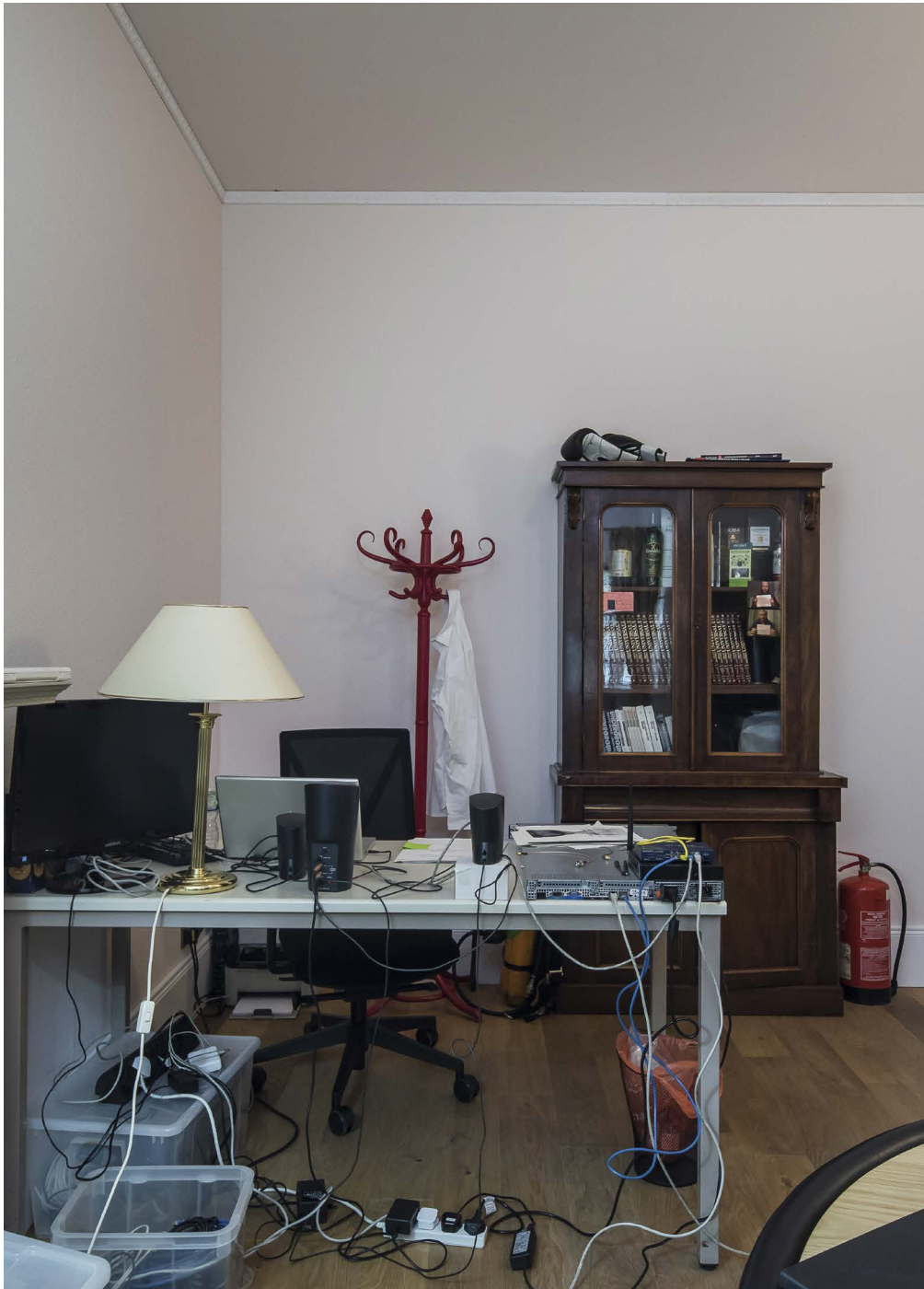
Assange´s Room, installation view, Helmhaus Zurich, 2014

Assange's Room
part of Delivery for Mr. Assange Series

2014

https://bitnik.org/delivery/

Assange's Room is a detailed replica of WikiLeaks founder Julian Assange's room at the Ecuadorian embassy in London. The room is not re-created from detailed photographs or plans, but purely from the memory of !Mediengruppe Bitnik who visited Julian Assange on various occasions. The work is part of the series Delivery for Mr. Assange. It follows the live online performance piece, where, on 16 January 2013, Bitnik sent a parcel to Julian Assange, containing a hidden camera.

The stalemate around the Ecuadorian embassy is one of the rare physical manifestations of the ongoing crisis between the powers that be and freedom-of-information aficionados. Due to the cordon of British police, Julian Assange had no access to outside space and was confined to the highly regulated interior of the embassy. Visitors could only enter the building after undergoing extensive checks. Very few people were allowed access - yet this is the space from which WikiLeaks operated from 2012 until Julian Assange's arrest in 2019.

Thanks to an Internet connection and an expert understanding of both technological and political networks, WikiLeaks remained operational from the confines of a 20 square metre space.

The life-sized replication presents the 'world' of Assange and his daily physical experience. A human body entrapped in a building. By moving Assange's work and influence out of the solely virtual into the real world, the work creates a tangible sketch of everyday life that visitors can freely access or leave. By materialising an otherwise abstract question of confinement, control, and counter-power, we experience more acutely the paradox of one state nervously observing the other state from within.

Assange´s Room, exhibition view, Helmhaus Zurich, 2014

Surveillance Chess, installation view, single channel video and performance suitcase eqipped with chess computer and 2.4 GHz wireless transmitter, antenna, batteries, EIGEN+ART Lab Berlin, 2017

Surveillance Chess, video still, single channel video, Full HD, sound, loop, 07:00.

Surveillance Chess
Hacking CCTV Cameras in London

2012

https://bitnik.org/s/

London. 2012. On the brink of the Olympic Games. A tube station in one of the most surveilled public spaces in the world. !Mediengruppe Bitnik intercepts the signal of a surveillance camera: business people making their way to the Underground, a man in a suit looking for the right exit. From the left, a woman with a yellow suitcase walks into the frame of the surveillance camera. She opens her suitcase and activates a switch.

This is the moment when Bitnik takes over. The surveillance image drops out, a chess board appears on the surveillance monitor and a voice from the loudspeakers says: 'I control your surveillance camera now. I am the one with the yellow suitcase.' The image jumps back to the woman with the yellow suitcase. Then the image switches to the chess board. 'How about a game of chess?', the voice asks. 'You are white. I am black. Call me or text me to make your move. This is my number: 07582460851.'

By manipulating unencrypted connections between monitoring cameras and control centres, !Mediengruppe Bitnik replaces the real-time image on the monitor with a personal invitation to play chess. This opens a playful situation between the artists and those who monitor the security cameras in the control centre. Both players are now submitted to the same rules and opportunities. What before was a one-way monitoring system is transformed into a medium for communication. The cards are reshuffled, the game can begin, it is open-ended.

Surveillance Chess, video still, 2012

Opera Calling, live performance, exhibition view, 100 telephones, computers and relay machine, Cabaret Voltaire, Zurich, 2007

Opera Calling
Arias for All!

2007

https://bitnik.org/o/

Zurich. 2007. You are at home. The phone rings, you answer, at the other end of the connection there is an automated voice: 'This is the autonomous opera telephone of Zurich. For your pleasure and entertainment, we have placed a bug in the Zurich Opera. In a few moments you will be connected live to the opera house. You can lay back and listen to today's performance of Der Rosenkavalier by Richard Strauss from the comfort of your living room. Enjoy!' The live broadcast from the opera house begins immediately. You can follow the ensemble through the telephone line - the sound rattles slightly - or you can hang up; then an intermediary computer uses a generator to decide at random which Zurich household is to be called next.

In Opera Calling the !Mediengruppe Bitnik intervenes with the Zurich Opera system, whereby they hide bugged telephones in the opera hall. Through this direct transmission, a virtual listening room is created that stretches beyond the premises of the opera house in the form of a 'home delivery service'.

The Zurich Opera launched a search for the bugs and in a first reaction threatened to take legal action if the transmissions were not stopped and the bugs removed. There followed a debate in the media over cultural ownership and cultural subsidies. Eventually the Zurich Opera decided to tolerate Opera Calling as a temporary enhancement of their performance repertoire.

- But where are these bugs?
- They hid them inside the Opera House

But until they have found all the bugs,
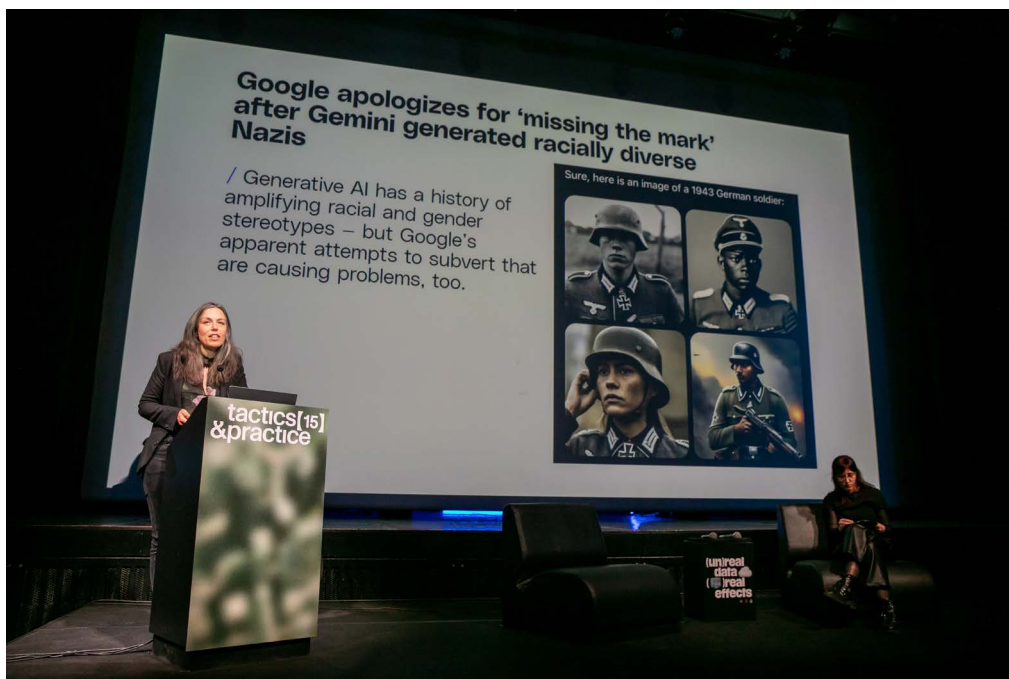they will keep on doing this

- ... so that everyone can benefit from the opera
- Yes, yes, yes

Opera Calling, video stills, single channel video, Full HD, sound, loop, 08:52.
Installation view EIGEN+ART Lab, Berlin, 2017

CURATORIAL
(excerpt)

Opening Panel with !Mediengruppe Bitnik, Felix Stalder, moderated by Neja Berger, (Un)real Data Conference, Kino Šiška, 2024

Marta Peirano, Gaslighting AI, Keynote, (Un)real Data Conference, Kino Šiška, 2024

Unreal Data - Real Effects
February - June 2024

Curatorial programme for Aksioma Project Space Ljubljana: three solo exhibitions, artist talks, workshops, conference and publication

https://aksioma.org/unrealdata/

How is reality shaped by data? How can the act of purposely creating data provide agency within data-driven systems? Does this act open a space for action in a data-driven society where opting out is no longer an option? Where in such a society is the space for our intervention in the world?

(Un)real Data – Real Effects is a series of events, activities and critical reflections that explores how the ambiguous quality of data can be used as a tool to produce real-world outcomes. The programme will take place in Ljubljana, Slovenia, in the first half of 2024 in various venues including Kino Šiška, the Aksioma Project Space, the Academy of Fine Arts and Design and Slovenska kinoteka and includes a kick-off conference, a series of exhibitions and performances, various workshops and artist talks, a new podcast series and the publication of a book with commissioned texts.

The transition towards a data-driven society requires that all the technologies we use essentially become part of a networked data-gathering infrastructure. Automated data collection has become an intrinsic component of most technologies which means that most of our interactions with technology today generate data. Data is captured, recorded, analysed, displayed and presented as reality. Our realities are thus becoming increasingly shaped by abstraction based on probabilities and patterns that are tailored to specific needs. The balance between "unfiltered" experience and experiences mediated by algorithmically processed data is shifting rapidly towards the latter. We shop online, guided by the product ratings of others. We are offered car insurance, home insurance and jobs only after being assessed by algorithms for risks based on previous data.

Within this emerging setting, the programme (Un)real Data – Real Effects looks at how producing specific data can become a means to intervene into data-driven systems. The practice of "unreal-ing data" makes use of the ambiguous quality of data so that it does not describe the world with data but instead strategically produces the "right" data to provoke specific outcomes. (Un)real Data – Real Effects looks at how this ambiguity can become an opportunity to generate certain views on the world.

NO Piksel Festival
23.-25. November 2023

curating a parasitic festival with Joana Moll

Together with Joan Moll, we have been invited to curate this years edition of Piksel Festival. Piksel is an international network and annual event for electronic art and technological freedom. Part workshop, part festival, it is organised in Bergen, Norway, and usually 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.

This year's edition will be slightly different from previous editions, as the festival budget has been severely cut. This means that due to the lack of funds, but also in protest of the cuts, we will be running a „NO"-festival. Instead of installing works in exhibition spaces, we will run a parasitic festival. Using publicly accessible city infrastructure like waiting rooms, electricity sockets, luggage lockers, benches, screens in public space and the backrooms of libraries, we will show art in public and semi-public spaces. The festival will be centred around the topic of energy and energy crisis. The current global energy crisis presents an opportunity for the „energy capitalist class" to tighten their dominance over energy markets and has exposed a market that favours fossil fuels over green sources, facilitating a restructuring of the global energy system to support capitalist expansion. The complex nature of these activities makes community-based efforts to counteract the status quo challenging. Therefore, the Piksel Festival aims to foster critical debates and activism, moving beyond exhibition and awareness-raising to build communities and engage politically around the topic of the energy crisis.

We will take participants on a series of tours of the city's free infrastructures while using the infrastructure to show art pieces that relate to energy crisis, initiating conversations around energy production and distribution, energy crises, infrastructure, and solidarity networks.

PHD Season (BeachBall Nico Sauer) panke.gallery, 2023

Pet View ft. DER Kundespunzler (Evan Roth, Simon Weckert, DER Kundespunzler), panke.gallery, 2023

4x4 – Random Band Generator Showcase
panke.gallery & Panke Club
Saturday, 29 April 2023

1 day · 1 club · 1 gallery · 10 bands · 40 artists

40 sound and visual artists meet randomly in 10 bands!

https://bitnik.org/4x4/
https://panke.gallery/event/4x4

4x4 is an experimental festival format, which brings together 40 artists from the Berlin art scene. Fourty artists, twenty each from the visual arts and from the sound arts, are randomly selected into ten new bands. They each then have three months to come up with a stage performance to be premiered at the Random Band Generator Showcase.

The recent pandemic years have been characterized by a mélange of artistic isolation and precarious situation, from which anxiety and often physical overload have developed. With the festival 4x4 we counteract this and create the framework for an experimental artistic work in a safe social space. The invited artists know each other from many encounters at exhibition openings, panel discussions, screenings, performances or sound nights that we have organized in recent years. However, most have never before collaborated on an artistic work.

The project challenges the artists to collaborate in any way they want. 4x4 aims to jump-start collaborations and create a space for experimental new formats. Putting the fun back into art after the pandemic.

S01E05 Sculpture (Brenda Lien and Kathrin Hunze), panke.gallery, 2023

phd season (OG) (Joachim Blank, Eric Bauer and Lola Göller), panke.gallery, 2023
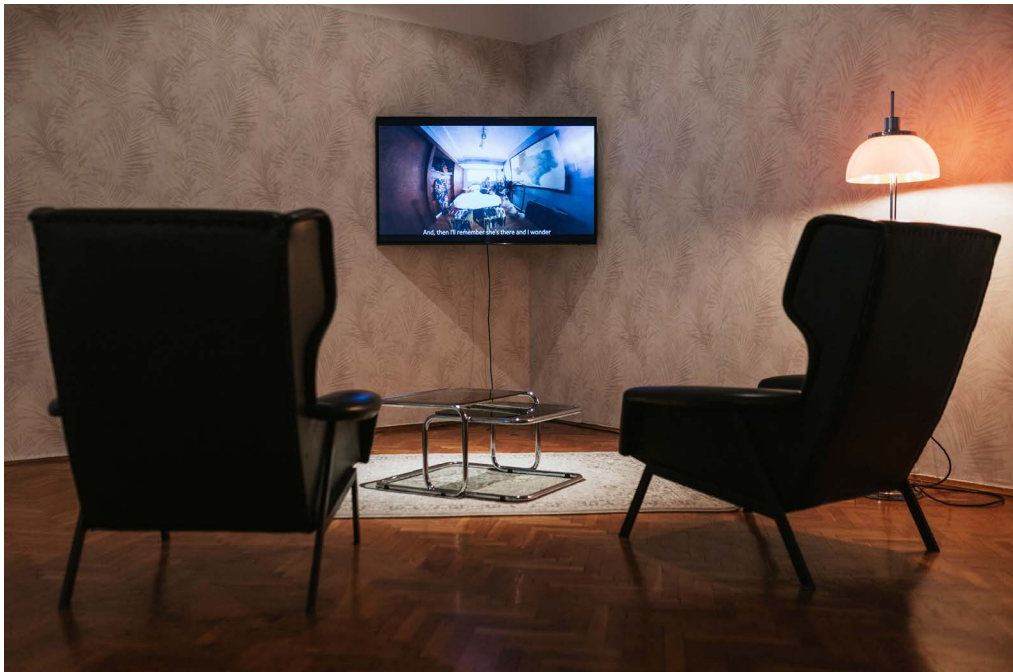

4x4, panke.gallery, 2023

Unreal Data
Performing Data To Alter the World

Drugo More, Rijeka, Croatia
30.03. - 28.04.2023

http://drugo-more.hr/en/mine-yours-ours-2023/

The exhibition Unreal Data – Performing Data to Alter the World focuses on how the shift to a data-driven society has necessitated that all the technologies we use essentially become part of the networked surveillance infrastructure. Automated data collection has become an intrinsic component of most technologies.
Within this new and still emerging setting, we look at Unreal Data as a means to strategically intervene into data-driven systems. Unreal Data uses the ambiguous quality of data as an opportunity not to describe the world but to strategically producing data to provoke a specific outcome. Thus, Unreal Data is data that has been deliberately created or modified not to conform to the world, but to transform it - the lack of representational quality is not a bug, but a feature. We believe it is exactly this feature which opens spaces for action in a data-driven society where opting out is no longer an option.

In a post-surveillance world where tracking is ubiquitous and opting out is no longer an option, unreal-ing data is a way to playfully interact with algorithmic regimes and to regain some agency and control. The works in the exhibition find ways of doing this.

With works by: Lauren Lee McCarthy, Jeremy Bailey, Adam Harvey, Tega Brain & Surya Mattu, Simon Weckert, Iodine Dynamics, Mario Santamaria, Telecommuters Working Group
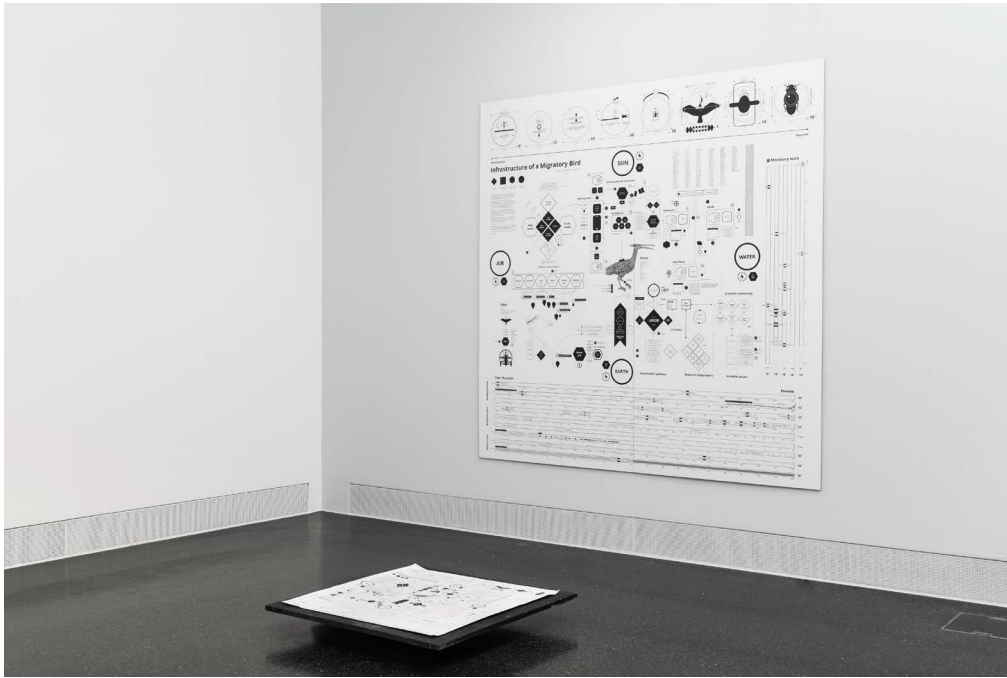
Curated by !Mediengruppe Bitnik

Unreal Data, exhibition view, 2023

LAUREN, Lauren Lee McCarthy, installation view, Drugo More, 2023

The You Museum, Jeremy Bailey, installation view, Drugo More, 2023

Infrastructure of a Migratory Bird, installation view, We are AIA, 2022

Saliva, performance by Lauren Lee McCarthy, We are AIA, 2022

Can You See Me Now?
Practices of Tracking, Control, and Resistance

We Are AIA, Zurich, Switzerland

08.10.2022 - 31.01.2023

https://latentspaces.zhdk.ch/general/exhibition-can-you-see-me-now

The exhibition Can You See Me Now? Practices of Tracking, Control, and Resistance brings together works which critically examine the shift from surveillance as technology to surveillance as infrastructure. Where surveillance technologies used to be a specialized part of urban public space mostly aimed at crime prevention and investigation, today surveillance in the form of automated data collection and analysis has become an essential part of contemporary infrastructure—from smart phones to social media, smart home devices, and beyond. Nowadays, surveillance is both hidden and pervasive in its structure and operation. It surrounds us as an "invisible infrastructure" that allows our devices to show us content tailored to "our" interests and respond to "our" desires.
The participating artists focus on performing surveillance infrastructures, making them visible and opening them up to practices of appropriation, data spoofing and intervention.

Can You See Me Now? Practices of Tracking, Control, and Resistance. With the artists Jeremy Bailey, Adam Harvey, Vladan Joler, Lauren Lee McCarthy, Joana Moll, RYBN.ORG, Gordan Savičić, Felix Stalder, Simon Weckert.
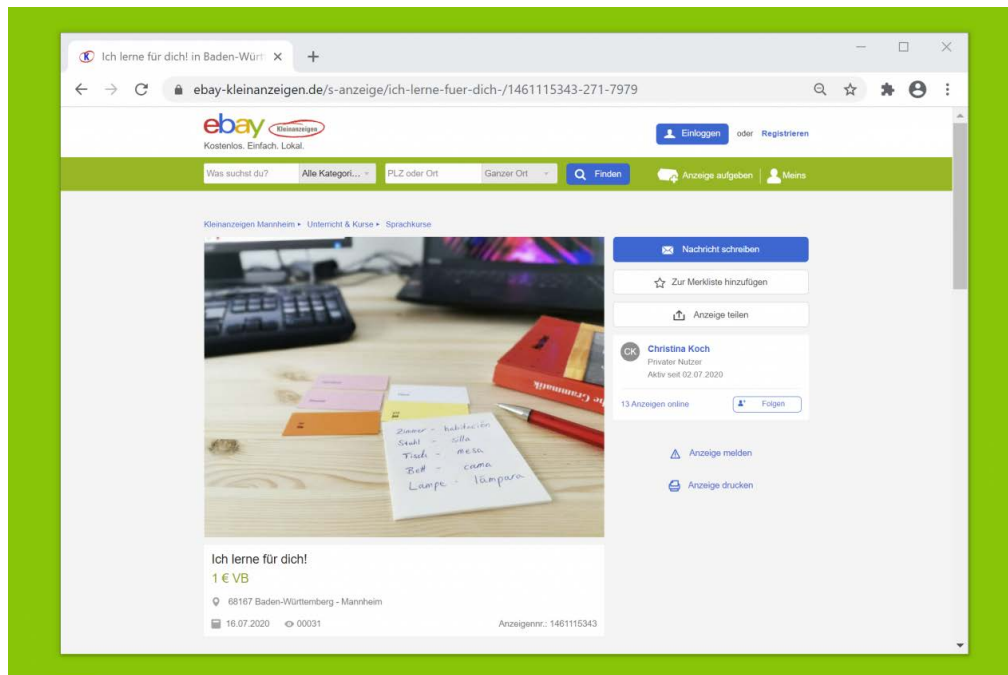
Curated by !Mediengruppe Bitnik

Offshore Tour Operator, installation view, We are AIA, 2022

Odds Without Ends, screenshot, 2020

Das Projekt, Christina Koch, Odds Without Ends, 2020

ODDS WITHOUT ENDS
A group show on eBay Kleinanzeigen

17 July - 19 September 2020

https://oddswithoutends.klasse-brenner.de/

For many of us, the digital platforms became a life-line during the stay home order. With many using their time in lockdown to de-clutter their living spaces, the platform eBay Kleinanzeigen became a place to hang out and see what neighbours were getting rid of. The exhibition Odds Without Ends uses eBay Kleinanzeigen, the largest online platform for classified ads in Germany, as an exhibition space for site-specific works. This series of works uses the ad-space as its medium and networked space as its show room. The works unfold over 60 days - the maximum runtime of an ad on eBay Kleinanzeigen - each with its specific mode of exchange and participation.

With Artists: AWURES, Josephine Boger, Juliane Gebhardt, Valde Gredo, Hendrik Jaich, K., Clarissa Kassai, Leonie Klöpfer, Christina Koch, Lea Lenk, Marcela Majchrzak, Lloyd Marquart, Abdel am Meer, Rebecca Ogle, Ann-Sophie Reiners, Lea Mina Rossatti, Benedikt Waldmann

Odds Without Ends presents works produced specifically for eBay Kleinanzeigen by students of Klasse Brenner/Bitnik @ ABK Stuttgart

Curated by !Mediengruppe Bitnik

ebay Kleinanzeigen
Kostenlos. Einfach. Lokal.

ebay-kleinanzeigen.de/s-anzeige/schwimmbadwasser-1000ml/1459032176-187-9290

Einloggen oder Registrieren

Was suchst du? | Alle Kategori... | PLZ oder Ort | Ganzer Ort | Finden

Anzeige aufgeben | Meins

Kleinanzeigen Stuttgart ▸ Freizeit, Hobby & Nachbarschaft ▸ Freizeitaktivitäten

PILLOWPOOL
SWIMMING POOL WATER 1000ml

1/4

Nachricht schreiben

☆ Zur Merkliste hinzufügen

⬆ Anzeige teilen

CK **Clarissa Kassai**
Privater Nutzer
Aktiv seit 19.08.2016

Folgen

⚠ Anzeige melden

🖨 Anzeige drucken

Schwimmbadwasser 1000ml

9 €

📍 70197 Stuttgart - Stuttgart-West

📅 13.07.2020   👁 00029   Anzeigennr.: 1459032176

Pillow Pool, Clarissa Kassai, Odds Without Ends, 2020
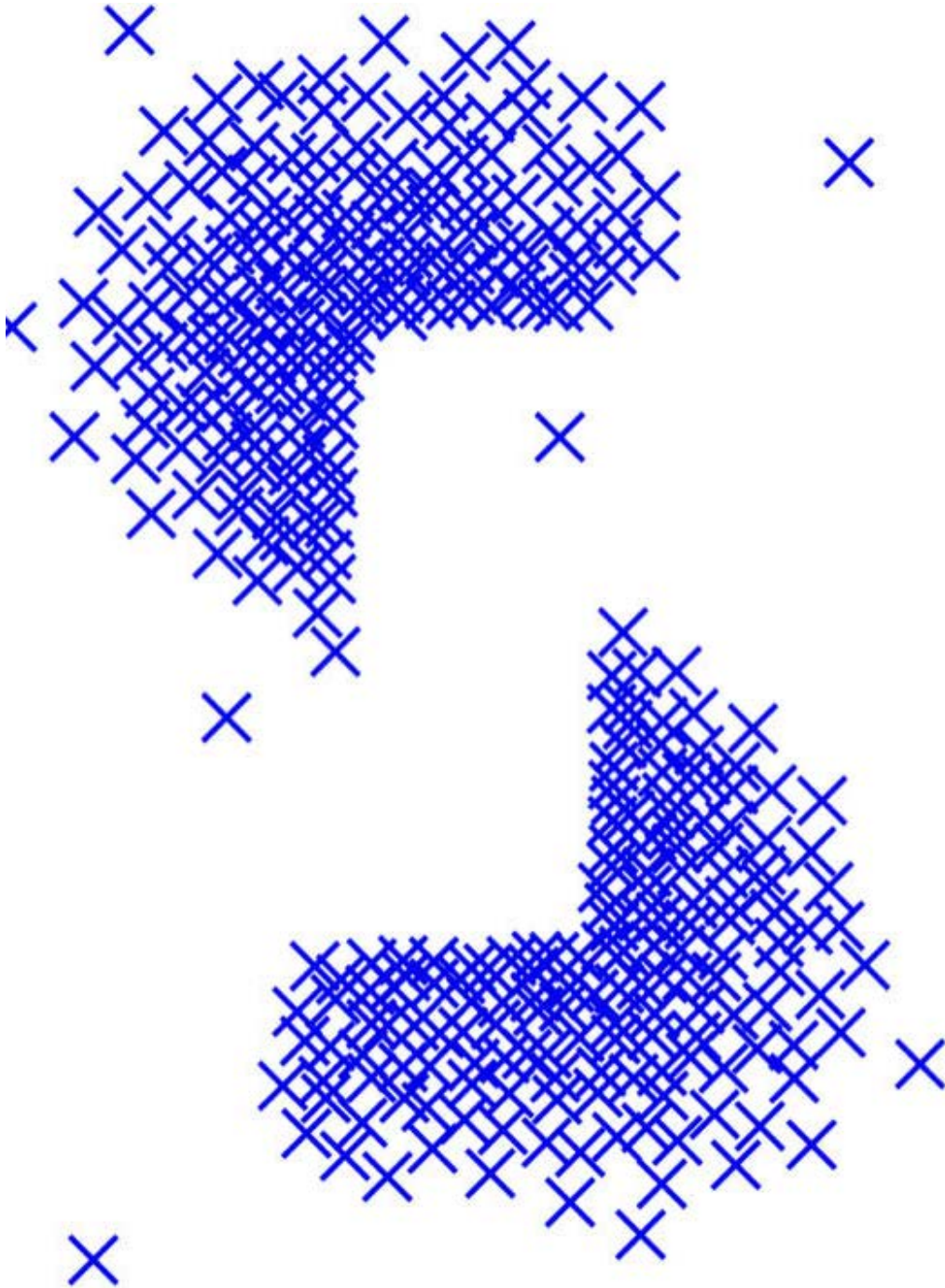
ARTISTIC RESEARCH
(excerpt)

Figure it Out!
The Art of Living Through System Failures

Drugo more (Croatia), Unfinished Foundation (Malta), Kiosk (Serbia), Labomedia (France), Vector (Athens)

March 2023 - September 2024

http://drugo-more.hr/en/figure-it-out/

Figure it Out: The Art of Living Through System Failures explores practices and phenomena in which systems and institutions fail specific communities and populations. Trapped within constraining situations, these people are starting to develop strategies of lying, cheating and stealing to counter their limitations and powerlessness vis-à-vis these systems.

From the position of the dispossessed and excluded, actions and practices that would be condemned in the mainstream, assume a different ethical and political connotation. In popular culture, these practices are frequently celebrated as a cunning and crafty reworking, often poetic or humorous. They have also expanded into the digital sphere as well, where they are getting recombined in interesting ways facing new kinds of algorithmic power structures. Figure it Out will explore the use of these practices as forms of resistance and tools for bypassing rules, as attempts to obtain access to key rights that remain foreclosed for certain groups. The aim is not to indiscriminately celebrate personal gain through illicit behavior, but to acknowledge the ingenuity that comes in finding a way out of an impossible situation. Possible examples come from a broad variety of practices – such as the avoidance of internet censorship by transformation of entire websites into image formats or the camouflage techniques of migrants adopting a 'western' look to fool surveillance algorithms.

The project will explore similar practices that enable disenfranchised groups to overcome barriers established by administrative and algorithmic regimes. The focus is on the strategies of rural women, eco-commoners, LGBTIQ+, migrants, etc. in conflict with corporate or state rules.

Figure it Out involves partners from Croatia, France, Greece, Malta and Serbia who will work with and engage different communities sharing their stories through art productions, exhibitions, a radio festival, bonfire events and web-zines.

FIGURE IT OUT:

THE
Art OF *Living*
Through System
Failures

ISSA
Island School of Social Autonomy

Ongoing since September 2021

https://issa-school.org/

The Island School of Social Autonomy (ISSA) is a place that imagines, experiments with, and cultivates forms of knowledge production and sharing that go beyond traditional notions of education and its purpose. It also fosters modes of living that extend beyond mere survival in the "age of extinction."

We perceive social autonomy as the ability of individuals to function as cooperative group members, engaging in communal self-governance while being aware of the interconnectedness and interdependence of communities within broader networks (or archipelagoes) of human and non-human life-organization. Autonomy does not imply isolation but rather the ability to make autonomous decisions, through mechanisms of collective deliberation, about how to live together and take responsibility for caring for those that are not able to make them (children, non-human living worlds, etc.)

With ISSA, our aim is to cultivate ways of living, learning, and teaching together. We seek to explore autonomy as a political strategy and a model for social organization. Additionally, we adopt a hands-on approach to design, experimentation, and the implementation of processes, goods, and services. We collaboratively engage in discussions, physical labor, and the development of joint projects and programs, working with individuals and collectives. Throughout our endeavors, we remain guided by our motto: "We build the school, the school builds us" ("Mi gradimo školu, škola gradi nas").

THE UNOBSERVED WORKER IS AN INEFFICIENT ONE

BOSSWARE

Home is where the work is, screenshots, lecture performance by !Mediengruppe Bitnik, 10. & 11.01.2023, Literaturforum im Brechthaus, Berlin

Latent Spaces
Performing Ambiguous Data

Institute for Contemporary Art Research (IFCAR)
Zurich University of the Arts

September 2021 - August 2024

https://latentspaces.zhdk.ch/

„Latent Spaces. Performing Ambiguous Data" is an arts-based research project on the datafied contemporary.

Our starting points are the concept of the latent space – the (technical / conceptual) realm in which different possibilities co-exist before one (or more) is then realized – and of ambiguity – the state in which different valid readings co-exist within a system of meaning. The practice of „performing" in the project's subtitle refers to the fact that knowledge is generated not only through critical reflection and academic publications but also through artistic interventions/ creations in a wide range of media and formats.
Value of ambiguity

In this project, we take data to be inherently ambiguous, that is, full of meaning to be decided upon, with an array of valid possibilities co-existing within „latent spaces". This ambiguity is produced and processed in every segment of the data pipeline, from the moment of data collection (or better, data creation), to the output of data-analytical processes, and everything in between. Drawing on the strength of artistic practices, we take this ambiguity as something productive because by understanding meaning in data as open, by exploring how technical issues are unavoidably also social and cultural ones, which always also includes values and interests, we can begin to think about ways of negotiating this complexity.

The project is structured into four artistic field studies. Critical Engineer Gordan Savičić looks at data beacons and explores the latent space of ephemeral movement data. Cornelia Sollfrank researches breathing data, while Shusha Niederberger´s research is focussed on practices of data user. !Mediengruppe Bitnik explore what they call Unreal Data. Felix Stalder and Alexandre Puttick follow two transversal approaches to these field studies: media theory and data science and machine learning.