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~~Interior~~
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M—
Künstlerhaus
Halle für Kunst & Medien

Jörg Albrecht

The Availability Of Things

Attention is available
News reports are available
Election results are available
Surveys are available
Gossip is available
Tickets are available
iPhone 5 is available
A new version is available
Disk space is available
Servers are available
Network settings are available
Bluetooth is available
Flat rate is available
DSL is available
Desired URL is available
Account is available
Television series are, even when they are no longer running on TV, available
Films are, even before they arrive in movie theaters, available
Services are available
Decreased services are available
Increased services are available
Rental cars are available
Hotel rooms are available
Vaccines are available
My mouth is available
My armpits are available
My spit is available
My fingers are
My fists are
The banana is
The hairbrush is
The baseball bat is available
The hamster is available
The rope is available
The toggle is available
The gas is
The gas is not
The breakdown
The police inspection
The prison cell
The changing room
The fitness center
The steam bath
The beach
The open air
The closed air
The infinity pool
The private jet
The dental practice
The basement
The elevator
The loft
The juice
The can of coke
The sandwich
The cigarette
The shit
The split

This text was originally written in German for *Cheap Throat* by copy & waste for the Festival FAVORITEN 2012, Dortmund.

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Sandro Droschl
and Denise Sumi

~~DIDING~~
An Interior That Remains an Exterior?

Digital material has long since advanced from a discrete breaking point in the 1990s to an evident state of affairs, and it not only intervenes in the present-day world of images but also in the surrounding materiality of things themselves. For the exhibition *DIDING – An Interior That Remains an Exterior?* the Künstlerhaus, Halle für Kunst & Medien brought together eighteen international artists. Although the works on display attest to a common interest in the digital, they are not interested in rendering digitality, in the name of supposed progress, as a media transfer from analogue to digital, or in technologies that relate to the reordering of images and their representation. The interest of the positions brought together here goes beyond the portrayal of the purely digital. Rather, the exhibition illustrates different structural features of the digital and its interaction with people and things. For consumers, using advanced software has become a regular part of their consumption patterns. The digital nowadays supersedes existing patterns or superimposes them on several areas of everyday life: modern LED billboards, computer-generated voices at airports and train stations, 3D visualizations and prints, or the hype about cats on the Internet or the products of chemical laboratories are ubiquitous. The artists in the exhibition deal in different ways with digital processes and structures.

A common feature of the positions brought together in the exhibition is the expression of the relationship between the digital and the analogue, as well as between object and subject, network and user in relation to body and material. The fact that the distinctions between the analogue and the digital world have already been reified can be seen at the Künstlerhaus, Halle für Kunst & Medien, in particular on the aesthetic side and the approach used in the artists' contributions. The dissolution of the analogue and the digital and the convergence of objects and subjects lead to a sometimes involuntary, in-between situation. Is it like a disorienting erosion of interior and exterior. Under these aspects, we must consider: how do the physicality, temporality, and semantics of the precarious digital things that surround us manifest? In the artworks the physicality of the digital is obviously particularly malleable. It plays with dimensions, with recurring elements of the precarious, fluid, transparent, and "flat." Those elements seem to comprise a certain digital gesture. Thinking of the precarious or fluid, they manifest as seemingly intangible and instable. Curator Sandro Droschl has collected works that allude in particular to this precarious state of affairs and the increasingly pressurised concept of the object.

In particular, "flatness" appears as an extension of flat panel displays, classical tableaux, and the gestalt of the touchscreen. One might think of cold textures and clean surfaces, but the objects shown in the exhibition inscribe alluring and even smooth effects. The origin of the meaning of "digital" sometimes gets lost, particularly when considering it as the virtual. But in its original meaning, the word "digital" refers to a much more sensitive sphere, of touching and pointing out something. In this sense, one common feature of the works is that they attempt not to produce an "anti-attitude" towards contemporary states; rather they generate a productive affirmation and a connection with things to come. In a rapidly changing world, objects and their referents are questioned anew in terms of their relation to reality. Against the background of various degrees of digital acceleration in present-day lifestyles and increasingly noticeable, latently growing political and economic tensions, which, in the process, spill over to "things" (and people), *DIDING – An Interior That Remains an Exterior?* is seeking to present an up-to-date, atmospheric picture.

Flatlands

The data streams, information, images, or software surround us today in the form of a footprint; this digital "stroke" is, in most cases, hidden inside of something. Most of the works shown in *DIDING – An Interior That Remains an Exterior?* conduct experiments that transport the symbols as "data" outwardly, so that they can be materialized and visualized. Julian Palacz conducts experiments that transport the symbols of C++ or other programming languages as "data" outwardly, thus attempting to pre-process piles of electronic data for people, so that they can be visualized. In *Fragmentierung (7 Variationen),* he works on hard drives, making the information they contain visible as a cryptographic code on a glass plate.

In certain areas of the exhibition the flat image of the digital display begins to turn outward in an inconspicuous nature, without refusing their origin. The Internet, the world of glossy advertisements and corporate designs is one big pool within the production of daily (art) content. Hannah Sawtell works with sculptural installations, videos, digital images, prints, industrial designs and materials from the digital world. Their visual inventory of "contemporary material" or "surfaces" explore the boundaries of pictorial

production and its distribution. Her displays remind one of information and visual tables both on screen and in urban architecture. The relationship between this inner and outer structure of image production and its circulation in everyday life seems to be a reflexive and continuous stream of data and information.

Similar to commentary, Josh Kolbo's works of art pick up on the relationship of flat visual spaces to the multilayered expansion, mediation, and circulation of information today. In recycling photographs and visual materials he follows digital imaging procedures. In his installation, Kolbo shows the modulation of visual information, collaged, abstracted, and ultimately manifested in a process that is transferred from 2D to 3D. Glossy and in an enlarged format, then finally folded or hung, Kolbo's photographs take on the physicality of sculpture in a process that transfers them from a 2D to a 3D mounting. In this way the works question the hierarchy between the image and the frame and the image to the object. Even though the techniques recall photographic montage and the Constructivist process that allows the work to spread out into the space, Kolbo's work is different because his images do not originate from a determining deconstructivism; instead, they are hyperlinked surfaces that try to elicit a variety of associations.

The works of Michele Abeles integrate generic images that are available for free and have no copyright restrictions. In her work, the photograph revolves around places and concepts of capturing and reproducing visual data. She combines her own digitally produced photographs with materials from virtual space, stock photography archives, or Google search results. The pictures are synchronized using Adobe Photoshop or a copy machine to create a kind of anonymous, flattened effect; depths are erased and there is no sense of hierarchy. The flattened photographs become synonymous with anonymous photographs and the ways they are distributed. In the process of repeating, copying and pasting, or using mactheripper, the pictures undergo constant modulation. Is the ghostly space in between always temporary? Keeping in mind how people are altered through and in pictures and information, one interprets the detailed photographs of women (mothers and daughters) going shopping, especially when it comes to the fragmentary: shiny watches, sparkling diamonds, shopping bags, and iPhones—products with a commercial quality that is as sharp as a physical incision into the flesh of our own bodies.

The vertical, standing sculptures by Laura Aldridge have an organic physicality of their own. Gathered like protest banners in the space, the figures present a challenge to the object status and material quality of painting. Wide, draped strips of fabric layered on top of each other hang on a thin pole made of wood or plastic, recalling "the image" of an anthropomorphic figure; the metal pole sinks into colored concrete, like a monument. A certain kind of craftsmanship underlies Aldrige's work. Using needle and thread, she collages and combines the previously dyed or printed fabric. By dying the fabric, or printing it with found images and her own photographs, and through the act of sewing, she intervenes in the material qualities and the physicality of the textiles. When light shines through porous material, it illuminates the "movements" of the production. The heightened opacity makes sections, segments, incisions, seams, scars, and color fields visible through the translucent layers. Aldridge elicits from the materials a visceral sense of proximity between her work and what is seen. At the same time, the textiles, the organic plant motifs, and the aspect of tattooing seem to challenge the interventions, attacks, and the relationship among the subjects. These motifs recall craftsmanship, the origin of the digital gesture, by focusing on the cautious, sensual approach of human digits.

In her works, Trisha Baga also points out things, lines them out, or redefines different elements and levels. Baga often presents her videos in three-dimensional, multimedia landscapes. *Flatlands 3D* is a way of measuring the world through the senses. The artist is not interested in researching a specific aspect of media in digital material, but in reflecting modes of perception and the representation of bodies and objects. During the sixteen-minute-long work, two brief instructions appear at the lower edge of the image: "please clean the filter" and "please remove your glasses." The layering of space, the shifting of levels, fluid surfaces, visual disturbances shaped like prisms, or image noise are elements that *Flatlands 3D* uses in order to decode the shifts between "the real" and whatever is behind, before, or between it. In Baga's digital gesture, conversely, the aerial perspective of the world or its spaces becomes an object of absolute flatness. Her Video *AB Original* layers the psychic projection space of an "interior" with the psychic space of things, an "exterior." Two videos play at the same time on two iPads. In one, Baga runs through a forest that looks like a relatively harmless theatrical set. The body is superimposed on the forest wallpaper,

while the few tree trunks create a sense of depth. In the second video the artist is in a house, amid various kinds of materials that she does "not" work with: glue, cables, old electronics, furniture, piles of clothes, sheeting, ropes, and so forth. Baga's work refers to an unremarkable boundary between the (video) image and something outside of it. Gradually, this boundary dissolves, not over the course of the videos, but in general—between the "things" of the analogue and the digital world. Ultimately, these two supposedly separate worlds converge—an interior that remains an exterior?

The composer and artist Sergei Tcherepnin mainly employs music as his primary material, but he also works with light, fabric, lamps, and pieces of furniture to create his works of art, which are oriented toward perception theory and institutional critique. In combination with fabric, furniture, or spaces, he orchestrates complex electronic signals, transforming them into perceptible vibrations. In this way he creates new hybrid arrangements that explore the different variations between the objects and their institutional surroundings. The piece of cloth affixed directly to the wall and displayed in combination with a neon light picks up on the critique of Minimal Art. Ostensibly, one encounters the ordinary light tubes as cool and alienating, banal, although auratically and semantically charged. Yet, a piece of soft material lies there enigmatically, once again echoing the motif's pattern and shifting it to the surface. The title of the work, *Beat Pattern Beam*, refers to the complex structures of sine waves created either auditorally or visually, which have an effect on both our perception and our consciousness alike. Here, Tcherepnin is particularly interested in physical and psycho-physical expression.

Changing One's Mind

"Now I see things in a new light." [1] This short paraphrase of the essay written by the German philosopher Armen Avanessian in this publication illustrates his goal of developing a linguistic ontology that underlines the poetic and creative moment of language—"its ability to transform our thinking and to shed light in the world."[2] For Avanessian, seeing things in a new light means accepting the notion that our thinking has been irrevocably transformed. In this concept of thought, language and word are not separate spheres. Sam Pulitzer works with a wide palette of materials, with text, image, and object intermingling in diverse structures. He demonstratively

sets up texts and signs on engraved aluminum plates that combine analogue aspects—the craft of writing, the placement of letters on a flat plane, as in traditional book illumination—with aspects of digitalized engraving and the tableau/tablet. Those tableaus, the *Individual User Activity and Navigation Log*'s are mysterious hints that request a certain ability to "read" and decode them correctly. Unfolding their inner structure (text), they guide you, like a game manual, through a three-dimensional "parcour." *Loosely Termed Image Scrim* is a monumental, hand-drawn visual commentary printed on site on an enormous sheet of vinyl; it alludes to the mystical and occult works by the Russian artist Denis Forkas Kostromitin. Here, the artist addresses the colony of others ("them") and refers to a spectral framework—perhaps even other dimensions. Pulitzer assembles a constellation of images and cultural references. Those signs serve experiments with continually new layers and patterns that to refer to a loosely multi-directional, mobile maze, reminding one of a computer game.

Through her idiosyncratic use of text and image, Lisa Holzer awakens the viewer's desire for the content, superstructure, and meaning behind the image. The viewer aims for orientation, in a way similar to the quest in Pulitzer's maze structure. Holzer's piece, *Omelette Passing Under Door* shows an especially flat Japanese omelette being rolled across a kind of green screen, about to be pushed underneath a coffered door that looks like chocolate—or so we assume, from the title. As Dominikus Müller writes: "The focus here is not so much on food as on exploring the principle of flatness, in several senses: as a motif (the omelette), as an aesthetic (computer-generated images whose sculptural appearance is intended to evoke depth) and as a joke that falls flat. […]. The motif of the door gives her work the illusion of a space behind the picture, of unknown depths beneath the surface. So what's behind the door? What's behind all these 'flat' pictures? The answer, in most cases, is: text."[3] In the piece titled *Door Handle Passing Under the Most Beautiful Vegan Nail Polish Colors (A - M) by Butter* Holzer wittily presents a flat product from the commercial world: nail polish. By continually shifting representational elements, Holzer constructs a kind of *perpetuum mobile* that is always oscillating between depth and meaning and surface and meaninglessness—it refers to an "objet petit a" ("object little a"), an "infinitely plastic object [full of desire] that not only constantly changes shape, but can even transform itself from one medium into another," as Emanuel Layr wrote.[4]

Anna Barham works also with the function of language, the language of images, and the mutability of language and meaning. Her work method is determined by the way she processes words and images through (computer) systems, transforming them into patterns and orderly structures. The computer-animated head in *Liquid Consonant* draws on Plato's *Cratylus,* the Socratic dialogue that debates the origins of language. Plato conjectured that the gesture of speech imitated an external reality. In contrast, Barham animates the act of speech emanating from the organic, speaking body as a fleshy movement that forms meaning from the inside out through gesture and sound. The focus on the physical production of speech and sound is carried forward to *Double Screen (Not Quite Tonight Jellylike).* The script was edited from many mutations of a text about cleaning a squid, which Barham appropriated and then processed through voice synthesis and voice recognition software over and over again, creating a strange kind of feedback loop between herself and the computer. The duplication of body and machine, process and movement, voice and gesture takes place at the center of the work. The replicated images are used as an oblique code and syntactical key to track the transformations of sounds and words within the script.[5] As a physical metaphor, the squid represents the constant transformation and production of images, speech, and meaning. Alongside the video works are a series of UV prints on holographic paper made on the same large format printer, which is the main protagonist of *Double Screen (Not Quite Tonight Jelly-like).* They are pictures of a fossilized squid and a "breath mark" that resembles tentacles; close-ups of squid skin, a cloud of ink in the water, or a QR code that refers to a SoundCloud page. One might argue that the body—which could be considered a machine—is replicated and animated in her work, and thus Barham creates a confrontation between the "fleshiness" of the physical world and the ethereal creature, the meaning of analogue and digital reality, between hardware and software.

All Fish, by Jack Strange, triggers an artificial language mutation, too. The artist also begins by writing a script—a list of words that are supposed to describe the entire spectrum of the universe: soft, clever, stupid, difficulty, easy, heavy, light, sad, happy, drowning, swimming, and so on. These linguistic excerpts are recited by a stuttering, computer-animated sea dweller through an iPhone floating in a plastic bag. Repeated and accompanied by this audio-visual effect involving computer-animated image and language software, the message

itself produces excessive distortions. Whether oriented toward action, emotion, or a description of the world, taken together, the words spoken by an artificial voice form an incoherent piece of news. In the oceanic order of a fossilized, technological present, the words and the underwater inhabitant seem oddly distorted, while the original model of a mythological explanation of the world handed down via oral tradition is almost naturally replaced by the technical apparatus and its digitally altered output. The world-changing function of language today is too localized in complex maze structures, hidden behind doors and images or distorted by the digital voice synthesis, computer-generated language, and voice recognition software we use. In this model, language creates a continuously changing "Zeichen-körper", a body or material that allows symbols, images, signs, and the thoughts connected to them to be perceived as a continuous devaluation of our relationship to the world.

Slowly Crawling

Many of the artists shown in the exhibition do not create borders between the analogue and the digital; rather, they dissolve the borders of these bodies. Different bodies are remixed in a sometimes uncanny but often productive way. For her works of art Dora Budor frequently employs technical processes, visual effects, and the kind of prosthetics or makeup used in the film industry in order to simulate bodily sensations, or to transfer ethereal instances of emotion to the screen. For *The Architect, Slowly Crawling* and *TimeToDie* Budor worked with a special effects studio to incorporate the elaborate special effects and makeup for characters from *Blade Runner* (1982) and *300: Rise of the Empire* (2014) into her works. In *Steady Feet in Limitless Resolution* she uses leftovers from skin or body prosthetics from sci-fi horror films, transferring them to transparent screens. The "screens" are of handmade silicon and hung so that they cover a great deal of space, a hybrid creeping along the wall. The artist is especially interested in the tensions between bodies and the (special) effects in filmed space as symptoms of a kind of production that has largely shifted from analogue to digital in the past twenty years. These tensions are not only on the surface of the image, but also beneath the digital skins. The works become an abstract mirror of a densely psychological map of contemporary, neoliberal society and information technology.

The amorphous sculptures by Alisa Baremboym are hybrid inventions made of vinyl, latex tubes, Mylar, and release buckle straps—materials that are normally employed to make articles for everyday use. As the artist reorganizes the materials as "present-day archeological figures," new questions about the materials' relationship to their surroundings arise. At the same time the objects are in an eerie, perforating state. On one hand, they present the transparent, smooth materials (some of which were originally fluid and are now hardened) as fetish objects whose surfaces, latex, rubber and shine have an alluring effect upon the viewer. On the other, the objects evoke associations with decaying elements in a recycling-industry cycle. *Syphon Solutions* and *Intereliance Suspensions* essentially originate from serial, technological, yet organic transference processes that are unique to the devices and materials surrounding us. The in-betweenness of their in-/humanity and their almost sexual attraction mediate a rather uncanny presence. The presence of the object collapses between its own archeological past and its futuristic behavior.

Stewart Uoo applies this equation to his figures. In his sculptures—including cyborg-like figurines, mannequins, and photography—the body, gender, queerness, the post-human, and avatars and their environment play main roles. Among other things, the artist is inspired by today's club, social media, art, and fashion in New York. As part of a photographic editorial, *No Secrets* and *Wet Wonder* feature nudity enveloped in water and a semi-transparent sheet. The skin of eerie-looking women becomes a place for an alienating, erotic visualization: cold and abstract, the presence of desire, of the senses, appears frozen. The flashing curves and shaped fleshiness speak of something void of content. The human being seems to be far distant, disconnected, a dark and strange figure. For the video *Confessions (9 Women)* Uoo makes use of the ego-shooter aesthetic. Nine women shed their shells while speaking their confessions and longings; during this, one sees on the screen a technological, artificial video game environment, which is also entirely covered with a "code" made of soap bubbles.

The three-dimensional remains as flat as the world of computer-programmed images in Jon Rafman's videos. The places that Rafman shows—meeting rooms, entrance halls, the dark net, the virtual and the real and their protagonists—point to the merging of bodies, with the digital material inscribing itself in physicality in various ways. Despite their exposed artificiality, Rafman's

works of art have their own kind of idiosyncratic subjectivity as a site for reflection. Several spaces overlap in *Still Life (Betamale).* The boundaries between virtual and real space are consolidated into an artificial whole. The audio level is a score by the producer Oneothrix Point Never. It is as strangely innocent and stirring as the New Age vocabulary ("gazing into eternity" or "new pattern of order and disorder") read by a female voice. Both calming, yet oddly contrasting to what one sees at first: protagonists—figures to whom Rafman gives the aesthetics of the darknet borrowed from sexually charged animes and mangas, computer games, or the viral animal furry fetish on the Internet—video images, virtual spaces such as cities and forests, overlapped by new photographs and videos. In these the provocative sequencing and acceleration of the images ends peaceably with the paraphrasing of the collapse and the new prospect of the origin of the world. With *Popova-Lissitzky Office Complex,* a cold texture of computer-generated visuals is contrasted with the previously emotionally charged video. The clear, raw production shows an essentially empty, futuristic entrance hall, a meeting room, an underground parking garage, and the building complex from the outside. All of the surfaces are covered with a coded Popova-Lissitzky sheet. In the stream of Modernism and Postmodernism, digitalizing appears to be already set up, and only the order is new. Both videos reveal a lack of stable reference points; the interior continues to exist within the exterior, which is particularly reflected in the façades and the (missing) inner life of the "beta males."

Inflection

In the Video *Con Leche* by Jordan Wolfson, a professional voice-over artist reads unrelated passages of text from the Internet in the first person: at various times, it is about rebirth, sexual orientation, a cocaine scandal in the fashion industry, or about self-defense, smartphones, or recycling. Wolfson himself occasionally interrupts the woman's voice, asking her in a polite, yet bored voice to read faster, slower, louder, softer, or with more sex appeal, which she immediately does. But the stars of Wolfson's video *Con Leche* are animated Diet Coke bottles, filled not with industrially produced cola, but with the "natural" product of milk. They wander through the bleak urban landscape of Detroit (actually filmed). The bottles are drawn by hand, recalling the early Disney era. The contents of the cola bottles—milk, instead of

cola—becomes a metaphor for the mass production of goods, which can no longer sustain "the natural" and "the pristine." In the same vein, Detroit has come to symbolize the city that can no longer keep up with the financial markets' cycle of debt. Analogous to these realities, the image wobbles, turns, and somersaults on the projection surface.

This boundless collapse of different structures is also a theme in Sean Raspet's work, *Inflection*. Raspet has redesigned clocks so that complex layers of mirrored Plexiglas make the simple act of measuring time impossible. In *Inflection* time is a fundamental system in a neatly ordered, lucid "reality," which is so layered and displaced by visually confusing material that it converges in an unstable state in the presence of past and future in the object's present moment. The essential component of temporality here is understood as an interim: the exhibition proceeds from this synchronicity of what is non-simultaneous in the production and the representation of its "things." The DI-gital THING becomes the object that circulates and is difficult to grasp. An *Interior That Remains an Exterior?* Raspet also uses amorphous materials from the environment, and characterized by the modulation from fluidity to solidity: steel, Plexiglas, hair gel. If these materials initially seem trivial, here their arrangement marks a profound relationship between the object and the subject. Things that are non-human do not begin existence beyond the body, but (de-)form it in the form of chemical substances (food, clothing, raw materials or cosmetic products). Twenty-first century physical and economic determinates, or intrusions are illustrated. Rapset's installations evoke associations with the laboratories and warehouses of large chemical companies. The PVC containers filled with a synthesized liquid made of isobutyl alcohol, isobutanol, and formic acid become placeholders for a world consisting of incoherent, fluid materials. The molecules' fragile state is characteristic of materials developed in a laboratory, and can also be read as a metaphor for an unstable power structure within a rapidly changing, brittle economic order. Sweetened with molecules of raspberry flavor and then stored, the liquids seem to be unremarkable and trivial. But Raspet shapes an omnipresent material policy—setting it not outside of the body, but revealing a pervasive relationship between the objects and subjects. The chemicals (raspberry molecules, hair gel, preservatives, and so forth) (de-)form the body inside and outside. The chemically insecure and fragile state of the molecules is typical of these laboratory-developed materials.

Placed on a metal scaffold, the sculpture *Prospex* is distinguished by sharp-edged, exact cutting methods, smooth workmanship, and an aestheticizing sense of formalism or minimalism. Charlotte Prodger integrates a vocabulary consisting of product design, high-tech design, and high-end devices. The watch brand Seiko represents meticulous mechanisms and precise gauges for evaluation, measurement, and display used in high-performance sports. By illustrating simple functionalism, the artist is covertly dealing with the influence on the body, and evokes notions beyond formalist components of complex social contexts in a society oriented toward time and achievement. The art historian Kerstin Stakemaier speaks nowadays of a new subject-object relationship in which the objects become "the symptom of a 'disconnectedness' of the body in the present capitalist crisis."[6] As an oscillating vessel of a manifesting physical economy and its vibrating, exhausted bodies, the objects on display are antagonistic to dystopian techno-/science-fiction visions, not to human nature. Instead, the traces of the digital in our bodies and in the things we have designed and used are revealed.

This publication is framed by a poem and a closing commentary by contemporary German author Jörg Albrecht. While *The Availability of Things* is an endless stream about having, achieving, success, gain, possession, and so on, *How to Love Beyond Survival* tells us of the anxiety about the expiry of these things and dismantled relationships. The last text can be read as a metaphor for "network fatigue," a certain aversion and tiredness. As Jonathan Crary notes in his recent publication, *24/7: Late Capitalism and the End of Sleep,* the transient flux of compulsory and disposable products within the contemporary technological culture should not be read as a sequence of significant, "revolutionary" turning points with the appearance of every new product. Rather, he sees this form of contemporary progress as the calculated maintenance of an ongoing state of transition, as a relentless capture and control of time and experience intended to manage and control human beings.[7] Timothy Barker has retained the discussion of a *So-Called User*. In an attempt to reconceptualize this figure as "bodied forth" by his/her connection to the world of new media technology, he starts with a quote from Alfred Whitehead to show how his speculative philosophy offers media theorists a way to re-think digital temporality and its repercussions for a "becoming" subject. Paradigmatically, this essay outlines the interrelationship of new digital technologies

and its users, as well as the mutual influence of digital and analogue bodies in quite a fundamental way. The short text *Metanoia: Speculative Ontology of Language,* by philosopher Armen Avanessian, with drawings by Andreas Töpfer, will introduce the artist inserts, which were commissioned specifically for this publication.

In closing, we would like to thank the authors and the artists for their ongoing commitment to the production of the exhibition and the catalogue.

1   See the text by Armen Avanessian in this volume, pp. 24–30. Armen Avanessian, Andreas Töpfer, *Speculative Drawing 2011–2014,* Sternberg Press, Berlin, 2014, pp. 225–244.
2   Ibid.
3   Dominikus Müller, *Laughing with Lacan,* in: *Frieze D/E,* 10, June–August, 2013.
4   See press release, Lisa Holzer, *I did love you once,* Galerie Emanuel Layr, Vienna, June 26–August 2, 2014.
5   See press release, Anna Barham, *Liquid Liquid,* Galerie Nordenhake, Stockholm, January 15–February 21, 2015.
6   Kerstin Stakemaier, *Prosthetic Productions. The Art of Digital Bodies,* in: *Texte zur Kunst,* March 2014, p. 178.
7   See the text by Jonathan Crary in this volume, pp. 18–21. Jonathan Crary, *24/7: Late Capitalism and the End of Sleep,* London/New York, 2013, pp. 35–43.

Tim Barker

The So-Called User Revision from Time and the Digital

All modern philosophy hinges round the difficulty of describing the world in terms of subject and predicate, substance and quality, particular and universal. The result always does violence to the immediate experience which we express in our actions, our hopes, our sympathies, our purposes, and which we enjoy in spite of our lack of phrases for its verbal analysis. We find ourselves in a buzzing world, amid a democracy of fellow creatures.

Alfred North Whitehead

In the 1920s, in one of the major speculative meta-physical projects of modern western philosophy, Alfred North Whitehead showed us that a distinction cannot be maintained between the way in which something is performed and the way in which something is known. According to Whitehead, it is a 'fallacy of misplaced concreteness' to see the world in terms of objects, on one hand, that are there to be 'known', and the qualities, meanings and effects of these objects, on the other, that are experienced through our interaction with them. Experience, and the knowledge that results from that experience, always comes from an undifferentiated investment in the 'buzzing' world of 'creatures': There's always something happening before we have a thought about any kind of object, whether digital or otherwise. Here is a blunt example (which has been used often in the philosophy of technology): My knowledge of how to hit a nail with a hammer comes from a history of watching my father hammer nails into wood, feeling the weight of the hammer, the contours of the handle and a history of bruised thumbs. There are many agents at play as the nail gets driven into the board. The knowledge of how to hammer the nail is not solely in the mind, but is rather in the 'buzzing' processes, which may involve many human and non-human agents — or what White-head calls 'creatures' — including memories, the feeling of the wood and the design of the handle that suggest ways of operating. The task for media philosophers interested in thinking through digital subjectivity is to analyse this process in terms of communication and to uncover the technical structures and protocols that give it form.

Thinking beyond the concept of technology as simply a 'tool' to be used involves thinking against the idea of a world of material objects that are separate from the thoughts and feelings of human subjects. This is precisely what is at stake in Whitehead's speculative philosophy.

He insists that the experience of things are just as real as the things in themselves and gives primacy to the way objects impinge on, relate to, or affect one another (Goffey 2008: 18–19), rather than on subjectivity, which is, for Whitehead, an outcome of these processes (Griffin, 2007: 66–69). In Whitehead's wake we can begin to suggest that a boundary between a so-called 'user' as a 'knower' and a computer as a holder of information to be 'known' needs to be reconsidered. It might be that, from the perspective of process philosophy, something more interactive is going on, in the fullest sense of the term, where complicated feedback loops emerge between processes occurring both on a micro and macro scale. This is what I try to set out in the reminder of the essay. Just as the design of the hammer's handle directed its use, it might be that the very fast operation of computers, their segmentation of information into binary and the archiving of data, not simply as tools to be used, constitute a new buzzing world of creatures that have real, felt effects on the discourse that structures human, social life.

The con-temporary user

The idea of studying interaction with technology as a process by which notions of a 'human subject' is continually re-made and re-ordered is, of course, anything but new. Theorists such as McLuhan, Schivelbush, Kittler, Zielinski and Crary, to mention only a few, have all in different ways argued for the redefinition of the observer in the light of the images produced as automated wheels turned at high speeds and created visual illusions in factories at the beginning of modernity, as the steam engine offered new framed images of the country side out its window and eventually as cinematic perception redefined the notion of a spectator and offered vastly new images of time, which fundamentally changed the experience of being in the world and being in time. What now comes into view however, in radically new ways, is the fluid process-based ways that subjectivity has been drawn into and tied not just to the images produced in contemporary media culture but also, and perhaps more profoundly, to digital micro-processes, producing experiences of anachronism and temporal alienation.

The digital subject might now be thought of as one of the true con-temporaries, etymologically speaking. Con has its root in the Latin for being with and temporary has

its root in the Latin tempus, meaning time. Seemingly then the con-temporary refers to a particular being with time. The digital 'now', it might be argued, enters into a new form of con-temporariness by offering vastly new forms of being with time. Tempos and rhythms are produced by the computer on increasingly small scales — both in terms of the images at the level of a screen and also in the electronics of hardware. At both these levels the computer takes continuous signal, processes it by segmenting it into tractable data and then archives it so that it can be re-arranged. This effect of digital contemporariness is closer to the more wide spread use of the word 'temporary' as a compartmentalised rapidly passing moment: The condition of con-temporary amounts to an ongoing series of attempts at being with moments that continually slip by, rapidly escaping our grasp. To be con-temporary one must continue to live in the aftermath of the temporary. The con-temporary is a particular failed attempt at being with the always passing present.

Boris Groys (2009), one of a recent handful of philosophers and art theorists to take the contemporary seriously, tells us that in German 'contemporary' (zeit-genössisch), designates a comradeship (Genosse) with time. A comrade of time is someone who collaborates with time, someone who helps time and seeks to rid time of its problems (as one would with any human comrade). The only time that is free of problems is a time that does not link up with a larger history of trouble and revolution. For Groys, to be contemporary is to live in the aftermath of the catastrophes of history. Now reported on YouTube by citizen journalists, these catastrophes are documented, archived, preserved and algorithmically linked with other videos outside what was once considered history. Terry Smith sums up this condition: 'I think we're living in a condition today rather than a historical era or epoch. The condition of contemporaneity is what I call it. If it is an age, it is the Age of Aftermath, one littered with pasts that keep on returning, with empires that are falling as they arise' (Smith, 2011).

On both technical and social registers, the new sense of time that percolates beneath contemporary digital culture is based on an acute focus on the present as a process of compartmentalised moments. As Groys states:

Now, it seems to me that the present is initially something that hinders us in our realization of everyday (or non-everyday) projects, something that prevents our smooth transition from the past to the future, something that obstructs us, makes our hopes and plans become not opportune, not up-to-date, or simply impossible to realize. Time and again, we are obliged to say: Yes, it is a good project but at the moment we have no money, no time, no energy, and so forth, to realize it. Or: This tradition is a wonderful one, but at the moment there is no interest in it and nobody wants to continue it. Or: This utopia is beautiful but, unfortunately, today no one believes in utopias, and so on. The present is a moment in time when we decide to lower our expectations of the future or to abandon some of the dear traditions of the past in order to pass through the narrow gate of the here-and-now (Groys, 2009).

Our media continually brings us closer to this metaphysical deformation, drawing attention to the present rather than a past or a future, and their importance as the material technical foundation for discourse should not be underestimated. Expectations are continually lowered in the present and traditions, based on our linear understanding of history, abandoned as events and history itself is transduced into bits of information. Digital media no longer represent the world as a continuous flow. Its representation instead jumps around like the continuously switching functions of the computer in Stewart Uoo's video piece *Confessions (9 Women)* or the multi-modal images in Jon Rafman's *Still Life (Betamale)*, each giving us different views of the potential of the avatar as the new digital subject, caught up in a looping present. On a technical and more general level, the world is broken up by the digital into tractable, post-historical data, so that it can manage and compute the world. In order to transduce signal into computer readable information it is sampled, broken up and assigned values. This segmentation of the world, the new process that constitute what Whitehead once called and what we now think of as 'actual entities', is necessary so that the computer can interact with the world. But in terms of a human user this segmentation of the world has the opposite result, enacting new forms of alienation and melancholia — both of which are time-based disorders, resulting from micro-process operating beyond everyday perception. As the media philosopher Vilém Flusser put it, "the world in which they (users) find themselves can no longer be counted and explained: it has disintegrated into particles — photons, quanta, electromagnetic particles. It has become intangible, inconceivable, incomprehensible, a mass that can be calculated" (Flusser 1985/2011: 31). This is how we became and continue to become con-temporary.

If media philosophers want to understand the contemporary digital subject, Whitehead offers a great deal. Firstly, Whitehead gives us a way to avoid talking about a 'subject' in the conservative sense as a permanent or enduring substance, who contemplates the flux of nature from outside. The 'subject' after Whitehead takes on a much more radical form: the only subject that exists for Whitehead's is the 'subject' at one instant, made up of momentary occasions and what he calls 'drops of experience.' For this type of non-permanent subject, there is no 'outside' from which to view events, as at each moment the becoming of the subject takes into itself the 'buzzingness' of the world. The media theory that Whitehead offers is one where the subject is conditioned by the technical processes of media, particularly concerning the tempo of these processes. When the world once consisted of brute matter Whitehead asserted that "our experience arises out of the past: it enriches with emotion and purpose its presentation of the contemporary world: and it bequeaths its character to the future, in the guise of an effective element forever adding to, or subtracting from, the richness of the world" (Whitehead, 1927/1985: 59). The past and the temporality of the future have now achieved a new character, becoming tied to events such as the algorithmic micro-processes of digital computers, the way a past is archived and accessed as though in a global computer memory and the way data is increasingly used to predict the future. Any notion of a 'subject', or for that matter a 'user', as the subject position appears in so much literature on digital media, is always inescapably tied to the temporality of these events as it is in them that the conditions for experience can be found. Just like every other occasion in Whitehead's universe, the 'subject' or the 'user' is remade at each instant, much like the computer screen that continues to refresh itself. The 'subject' or the 'user' is always becoming and perishing based on his or her relationship with the process of the world, now given form through wired and wireless connection to networks of computers.

Transduction — conclusion

Air leaves the lungs. It passes information to the throat, which passes information to the tongue and through the teeth. The vibrations in the air hit the microphone. Information is passed from mouth to telephone and then through the atmosphere via radio waves. These are the divisible moments of becoming as the voice moves from the body, through the air, to the phone. However, there exists an indivisible and extensive element nested in these processes. The voice that we hear as we answer our phone is not simply produced by these divisible moments. It is constituted by the information that flows through these moments and that accumulates, takes on its character, based on its movement through these moments. To be given telephonic form, the voice is transduced, a word that is important both for electrical engineers and philosophers.

In electronics the word transduction means transferring energy from one state to another, as, for instance, occurs as vibrations of air particles are picked up by a plate on a microphone and changed into electrical current. In terms of philosophy, Gilbert Simondon has produced what is probably the most thorough going analysis of transduction, and one which resonates with Whitehead's speculative philosophy. Simondon's paradigmatic example of transduction in action is the growth of a seed crystal suspended in liquid. In this process the planes on which the crystal grows are always on the crystal's surfaces in contact with the liquid (Mackenzie, 2002: 17). The process of individuation, or differentiation, because of this, is a process that is not initiated by the crystal alone, but rather a process of transaction with its milieu. In other words, the crystal's growth takes the form that it does due to its own internal energies and potentials put into contact with the external forces of the liquid. This is also how the voice moving through the lungs, teeth and telephone becomes the voice of a subject, becoming based on its relationship to both physiological and electronic processes.

There are important parallels between Simondon's concept of individuation and Whitehead's philosophy of the becoming of a subject. The most vital of these for media philosophers is the way that both these thinkers situate the subject as produced via a process of grasping information from their milieu; a moment at which media (as etymological related to milieu) is visited upon the subject's becoming, just as Simondon's crystal undergoes a process of individuation based on a commingling of forces of potential and environmental conditionings. For Whitehead the subject is always split in two: at every moment there is both a being and a becoming, a 'subject' with respect to its own existence and a 'superject' with respect to its objective existence as potentiality for future becomings. As Whitehead states, for Kant, the world emerges from the subject; for the philosophy of

organism the subject emerges from the world — a 'superject' rather than a 'subject.' The word 'object' thus means an entity which is a potentiality for being a component in feeling; and the word 'subject' means the entity constituted by the process of feeling, and including this process. The feeler is the unity emergent from its own feelings. (1929/1978: 88)

For Whitehead data are only valuable in the potential they provide for feeling as they are objectified in the subject-superject. This approach can also be read in Simondon's treatment of transduction. In both White-head and Simondon then we are given a picture of the becoming subject as a dynamic negotiation between forces. Both these thinkers allow us to see technologies not as a domain exterior to human bodies but, as Adrian Mackenzie puts it, "constitutively involved in the 'bodying-forth' of limits and differences." (Mackenzie, 2002: 52). The experiences of the con-temporary user are 'bodied force' as they become faced with processes operating on increasingly micro-scales that are also increasingly alienated from lived time. Experience of the world is conditioned not solely by the co-called user's own internal impulses and drives, but by a process of what Whitehead call prehension across contemporary actual entities, as the sensory processes by which we come to know the world take place on the planes that are in contact with technologies, just as Simondon's seed crystal grows on the planes in contact with liquid. To return to Rafman's image of the biologically infested keyboard, this is precisely what we are offered: an image of the site transduction and a site of the becoming con-temporary: a point at which computation produces technical images with the felt effects of being out of time, alienated from what was once the Modern, historical, world. But simultaneously these images offer an experience of being in time, drawing users into the technically produced tempos and rhythms of life. As we are told in Jon Rafman's *Still Life (Betamale)*, 'this is the womb, the original site of the imagination.'

Revision from Timothy Barker. *Time and the Digital: Connecting Technology, Aesthetics, and a Process Philosophy of Time.* Dartmouth College Press, New Hampshire, 2012, pp. 108 – 120. © Timothy Scott Barker 2012

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Jonathan Crary

Time and Art Excerpt from 24/7: Late Capitalism and the End of Sleep

[…]. One of the most numbingly familiar assumptions in discussions of contemporary technological culture is that there has been an epochal shift in a relatively short period of time, in which new information and communication technologies have supplanted a broad set of older cultural forms. This historical break is described and theorized in various ways, involving accounts of a change from industrial production to post-industrial processes and services, from analog to digital media, or from a print-based culture to a global society unified by the instantaneous circulation of data and information. Most often, such periodizations depend on comparative parallels with earlier historical periods that are defined by specific technological innovations. Thus, accompanying the assertion that we have entered a new and unprecedented era, there is the reassuring insistence on a correspondence with, for example, "the Gutenberg era" or "the industrial revolution." In other words, accounts of rupture simultaneously affirm a continuity with larger patterns and sequences of technological change and innovation.

Often suggested is the notion that we are now in the midst of a transitional phase, passing from one "age" to another, and only at the beginnings of the latter. This presupposes an unsettled interlude of social and subjective adaptations lasting a generation or two, before a new era of relative stability is securely in place. One of the consequences of representing global contemporaneity in the form of a new technological epoch is the sense of historical inevitability attributed to changes in large-scale economic developments and in the micro-phenomena of everyday life. The idea of technological change as quasi-autonomous, driven by some process of autopoesis or self-organization, allows many aspects of contemporary social reality to be accepted as necessary, unalterable circumstances, akin to facts of nature. In the false placement of today's most visible products and devices within an explanatory lineage that includes the wheel, the pointed arch, movable type, and so forth, there is a concealment of the most important techniques invented in the last 150 years: the various systems for the management and control of human beings.

This pseudo-historical formulation of the present as a digital age, supposedly homologous with a "bronze age" or "steam age," perpetuates the illusion of a unifying and durable coherence to the many incommensurable constituents of contemporary experience. Of the numerous presentations of this delusion, the promotional and intellectually spurious works of futurists such as Nicholas Negroponte, Esther Dyson, Kevin Kelly, and Raymond Kurzweil can stand as flagrant examples. One of the underpinnings of this assumption is the popular truism that today's teenagers and younger children are all now harmoniously inhabiting the inclusive and seamless intelligibility of their technological worlds. This generational characterization supposedly confirms that, within another few decades or less, a transitional phase will have ended and there will be billions of individuals with a similar level of technological competence and basic intellectual assumptions. With a new paradigm fully in place, there will be innovation, but in this scenario it will occur within the stable and enduring conceptual and functional parameters of this "digital" epoch. However, the very different actuality of our time is the calculated maintenance of an ongoing state of transition. There never will be a "catching up" on either a social or individual basis in relation to continually changing technological requirements. For the vast majority of people, our perceptual and cognitive relationship to communication and information technology will continue to be estranged and disempowered because of the velocity at which new products emerge and at which arbitrary reconfigurations of entire systems take place. This intensified rhythm precludes the possibility of becoming familiar with any given arrangement. Certain cultural theorists insist that such conditions can easily be the basis for neutralizing institutional power, but actual evidence supporting this view is non-existent.

At a fundamental level, this is hardly a new state of affairs. The logic of economic modernization in play today can be traced directly back to the mid nineteenth century. Marx was one of the first to understand the intrinsic incompatibility of capitalism with stable or durable social forms, and the history of the last 150 years is inseparable from the "constant revolutionizing" of forms of production, circulation, communication, and image-making. However, during that century and a half, within specific areas of cultural and economic life, there were numerous intervals of apparent stability, when certain institutions and arrangements seemed abiding or long-lasting. For example, cinema, as a technological form, appeared to consist of some relatively fixed elements and relations from the late 1920s into the 1960s or even early 1970s. As I discuss in Chapter 3, television in the US seemed to have a material and experiential consistency from the 1950s into the 1970s. These periods, in which certain key features seemed to

be permanent, allowed critics to expound theories of cinema, television, or video based on the assumption that these forms or systems had certain essential self-defining characteristics. In retrospect, what were most often identified as essential were temporary elements of larger constellations whose rates of change were variable and unpredictable.

In a related manner, many ambitious attempts have been made since the 1990s to articulate the defining or intrinsic manifestations of "new media." Even the most intelligent of these efforts are often limited by their implicit assumption, conditioned by studies of previous historical moments, that the key task is to outline and analyze a new technological/discursive paradigm or regime, and, most importantly, that this new regime is derivable from the actual devices, networks, apparatuses, codes, and global architectures now in place. But it must be emphasized that we are not, as such accounts suggest, simply passing from one dominant arrangement of machinic and discursive systems to another. That books and essays written on "new media" only five years ago are already outdated is particularly telling, and anything written with the same goal today will become dated in far less time. At present, the particular operation and effects of specific new machines or networks are less important than how the rhythms, speeds, and formats of accelerated and intensified consumption are reshaping experience and perception.

To take one of many possible examples from recent critical literature: several years ago a German media theorist proposed that the cell phone equipped with visual display represents a "revolutionary" break with previous technological forms, including all earlier telephones. He argued that, because of its mobility, the miniaturization of the screen, and its ability to display data and video, it was "a truly radical development." Even if one is inclined to approach technological history as sequences demarcated by inventions and breakthroughs, the relevance of this particular apparatus will be notably and inevitably short-lived. It is more useful to understand such a device as merely one element in a transient flux of compulsory and disposable products. Very different display formats are already on the near horizon, some involving the augmented realities of see-through interfaces and small head-worn devices, in which a virtual screen will be identical with one's field of vision. Also, there is the development of gesture-based computing in which, instead of a click, a wave, a nod, or the blink of an eye

will suffice as a command. Before long these may well displace the apparent ubiquity and necessity of hand-held, touch-based devices, and thereby cancel any special historical claims for what came before. But if and when such devices are introduced (and no doubt labeled as revolutionary), they will simply be facilitating the perpetuation of the same banal exercise of non-stop consumption, social isolation, and political powerlessness, rather than representing some historically significant turning point. And they too will occupy only a brief interval of currency before their inevitable replacement and transit to the global waste piles of techno-trash. The only consistent factor connecting the otherwise desultory succession of consumer products and services is the intensifying integration of one's time and activity into the parameters of electronic exchange. Billions of dollars are spent every year researching how to reduce decision-making time, how to eliminate the useless time of reflection and contemplation. This is the form of contemporary progress—the relentless capture and control of time and experience.

As many have noted, the form that innovation takes within capitalism is as the continual simulation of the new, while existing relations of power and control remain effectively the same. For much of the twentieth century, novelty production, in spite of its repetitiveness and nullity, was often marketed to coincide with a social imagination of a future more advanced than, or at least unlike, the present. Within the framework of a mid-twentieth-century futurism, the products one purchased and fit into one's life seemed vaguely linked with popular evocations of eventual global prosperity, automation benignly displacing human labor, space exploration, the elimination of crime and disease, and so on. There was at least the misplaced belief in technological solutions to intractable social problems. Now the accelerated tempo of apparent change deletes any sense of an extended time frame that is shared collectively, which might sustain even a nebulous anticipation of a future distinct from contemporary reality. 24/7 is shaped around individual goals of competitiveness, advancement, acquisitiveness, personal security, and comfort at the expense of others. The future is so close at hand that it is imaginable only by its continuity with the striving for individual gain or survival in the shallowest of presents.

My argument may seem to contain two inconsistent threads. On one hand I am affirming, along with some other writers, that the shape of contemporary tech-

nological culture still corresponds to the logic of modernization as it unfolded in the later nineteenth century—that is to say, that some key features of early-twenty-first-century capitalism can still be linked with aspects of the industrial projects associated with Werner Siemens, Thomas Edison, and George Eastman. Their names can stand emblematically for the development of vertically integrated corporate empires that reshaped crucial aspects of social behavior. Their prescient ambitions were realized through (1) an understanding of human needs as always mutable and expandable, (2) an embryonic conception of the commodity as potentially convertible into abstract flows, whether of images, sounds, or energy, (3) effective measures to decrease circulation time, and (4) in the case of Eastman and Edison, an early but clear vision of the economic reciprocities between "hardware" and "software." The consequences of these nineteenth-century models, especially the facilitation and maximization of content distribution, would impose themselves onto human life much more comprehensively throughout the twentieth century.

On the other hand, sometime in the late twentieth century it is possible to identify a constellation of forces and entities distinct from those of the nineteenth century and its sequential phases of modernization. By the 1990s, a thoroughgoing transformation of vertical integration had taken place, exemplified most familiarly by the innovations of Microsoft, Google, and others, even though some remnants of older hierarchical structures persisted alongside newer, more flexible and capillary models of implementation and control. Within this emerging context, technological consumption coincides with and becomes indistinguishable from strategies and effects of power. Certainly, for much of the twentieth century, the organization of consumer societies was never unconnected with forms of social regulation and subjection, but now the management of economic behavior is synonymous with the formation and perpetuation of malleable and assenting individuals. An older logic of planned obsolescence continues to operate, propelling the demand for replacement or enhancement. However, even if the dynamic behind product innovation is still linked to the rate of profit or to corporate competition for sector dominance, the heightened tempo of "improved" or reconfigured systems, models, and platforms is a crucial part of the remaking of a subject and of the intensification of control. Docility and separation are not indirect by-products of a financialized global

economy, but are among its primary aims. There is an ever closer linking of individual needs with the functional and ideological programs in which each new product is embedded. "Products" are hardly just devices or physical apparatuses, but various services and interconnections that quickly become the dominant or exclusive ontological templates of one's social reality. [...]

Jörg Albrecht

How to Love Beyond Survival

There are rooms in which reality was once beautiful and clean, but over the years or months or minutes someone trashed everything and now you're searching for the way out, the way north for all I care, and if you run towards the exit and try to get out, you hit your head on the air.

There are rooms from which the human beings have withdrawn to finally make room, room for those who took over their fantasies quite some time ago: long-haired she-bears stretching in pink bodies, snow-dogs jumping on exercise balls or simply better human beings with more perfect faces, with eyes that no longer have to see and in which no one has to see anything anymore either.

And there are rooms in which two human beings lie with each other, on a sheet whose whiteness is only disturbed by tiny, barely perceptible drops, and both bodies are still breathing heavily and one of them already knows that this first time that the two saw and slept with each other will have been the last time. And they're still lying there and this room around them acts as if it were only a backdrop but at the same time it's more than that, at the same time they only notice through it that everything they're supposed to be — alone, everyone for themselves — becomes all the more difficult when they're supposed to be with someone else and that this being-something-at-all is a dirty business.

I'll write to you later. At first, I won't write you that I want to see you again. Then I'll tell you between the lines that I absolutely have to see you again. Then I'll say very clearly and explicitly that this single encounter changed everything for me and I don't know what will happen to me if I can't see you again. At the beginning, you'll answer me, pretty quickly, in fact. Then you'll need more time to answer and the answers will become less loving. Then you'll only answer more sporadically. And at some point not at all.

Before we saw each other for the first time, in this room, in which I — since we slept with each other there — can't fall asleep in anymore, before we saw each other there, we had already seen each other long ago. You saw my profile. I saw your profile. And so we already knew everything about each other even before everything happened. And I don't know if that, which you saw when you viewed my profile, that which you saw then in this profile, whether that varies so much from what I was in this room here or if I was so similar to my profile that you thought: perfection scares me.

And my hand, swiping around on the telephone, doesn't know what it should do. It is desperate, but this desperation translates itself into nothing, that is, regardless of how desperately my hand swipes around, the telephone will never [NEVER!] show me the answer I would like so much to have from it. But how I do move my hand without this drama? And how do I get to where you are? In this room beyond drama. It's still a long day ahead.

The existing relationships. The coming relationships. Nobody knows how the rooms we look into when we look through a webcam and the rooms we can enter will relate to each other in, let's say, fifteen years. Nobody knows how the profiles we look at before we look at each other and these bodies that we carry around with us will then relate to each other. And nobody knows how they relate to each other right now. Are these feelings that haven't been expressed yet but are still waiting to be expressed?

A yellow plastic bag, my profile inside it and on it in black: REUSE OR REFUSE!
The more we become profiles, the more falls off of us. The cleaner we want to become, the more trash is lying around. If you let your detox tea steep too long, it does become toxic. And if you take your profile home with you again, take it out of the yellow plastic bag, set it on the kitchen table or on the bed that now, without you, will never be the same again, and if you take a step back then, you realize: that's where the picture ends. And beyond that is something completely different and this beyond that is completely different forms the borders. And if you keep going back, this beyond is just a picture too, just something lying inside and all around it something bigger again. And so on. And at some point the picture that was there first, that was inside first, is right back outside again.

Everyone loves my profile. And when they meet me, it becomes clear: what they love is the profile. And only that. The more love my profile receives, the less I receive. And the less strength I have. But the less strength there is, the less I need to maintain it. My hand becomes untroubled again. What should trouble it? Notifications like: unknown, but fatal error? No. I swiped all the way to the end on Tinder and didn't find anyone else. And now, any second, your finger will come that will swipe me away. Whatever.

No death can be as sad as that of a fox who, standing on two legs, sinks into a swamp.

Text Armen Avanessian
Drawings Andreas Töpfer

Metanoia: Speculative Ontology of Language Excerpts from Speculative Drawing 2011–2014

Now I see things in a new light. At some point, we all experience how reading a book changes us in a fundamental way. We know what it means to say, "I was never the same after reading …," or "It was only then that I realized …" The term "metanoia" refers to a kind of new "sight" or view. To see the world in a new light means accepting that our thinking has been irrevocably transformed. Metanoia creates the existential foundation of every thought.

To describe this intellectual transformation, my colleague Anke Hennig and I drew on discussions from linguistics, cognitive science, literary theory, and the analytic philosophy of language. Pursuing a speculative philosophy and seeking to overcome the correlationalist image of thinking, world, and language, we aimed to develop a language ontology and a description of linguistic consciousness that underline the poetic, creative moment of language, its ability to transform our thinking and to shed light on the world.

Around the experience of metanoia, the book articulates a language ontology that spells out how the poietic impulses of language create a world. In the wake of the exhaustion of postmodernist discourses, it highlights speculation as a key concept for a revision of literary theory and the theory of art in general. Situated within current speculative philosophy, it also draws on a range of disciplines outside philosophy to develop the concept of speculative poetics.

Beginning with a linguistic examination of the structure and function of language, Metanoia challenges the double assumption that language is arbitrary at its core, and that philosophy can only describe the world from the point of view of a privileged subject. These are the targets of our critique of analytic philosophies of language and the speculative reconstruction of the world-creating function of language (and of literature in particular). Insights from cognitive theory underscore the claim that what language allows us to see is the way in which reality is constituted by relations, and that what language makes visible is not so much the existence of things but the existence of relations.

seeing the world
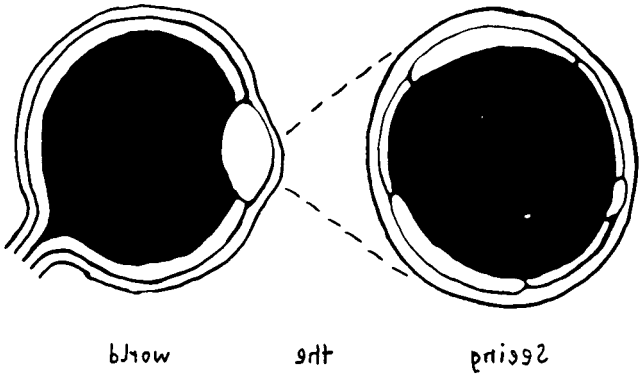
Drawing in particular on the work of linguists Roman Jakobson and Gustave Guillaume, we initially developed a poetically inspired theory of language. The main claims are: language is structured recursively; it is determined by part-to-whole relations; it cannot but potentialize itself; it is not arbitrary; and, finally, it has a poietic, i.e., (world-) creating function. Language correlates with the world, a world that exists independently of us, and represents the correlation between us and the world. As thinking beings, we cannot step back from language or from our being embedded in the world.

Moving from a discussion of language to a discussion of the sign, Metanoia goes on to develop the problem of the poetic function of language in a novel synthesis of the theory of the sign and the theory of signification. It gives alternative readings of the semiotic triangle and the different ontologies they imply. Against theories of correlationism, the example of Gertrude Stein's famous line, "Rose is a rose is a rose is a rose," serves to concretize the speculative thesis according to which the relation between subject and object is not different from the relation between things. Quentin Meillassoux's concept of "factiality" allows us to make this point even more forcefully and to lay the foundation for a realist ontology of language in which thinking, language, and world are not separate spheres.

Metanoia, as a devaluation, transvaluation, and revaluation of our relation to the world and to ourselves, creates the world anew. Its central effect is that what comes before is different from what comes afterward.

Armen Avanessian studied philosophy and political science in Vienna and Paris. After completing his dissertation in literature, he worked at the Free University Berlin from 2007–2014. He has previously been a Visiting Fellow in the German Department at Columbia University and in the German Department at Yale University and visiting professor at various art academies in Europe and the US. He is editor in chief at Merve Verlag Berlin. In 2012 he founded a bilingual research platform on Speculative Poetics, including a series of events, translations and publications: He is the author of *Phänomenologie ironischen Geistes. Ethik, Poetik und Politik der Moderne* (2010), *Präsens. Poetik eines Tempus* (in collaboration with Anke Hennig) and *Überschreiben. Ethik des Wissens – Poetik der Existenz* (2015).

Andreas Töpfer is an artist, currently living in Berlin.
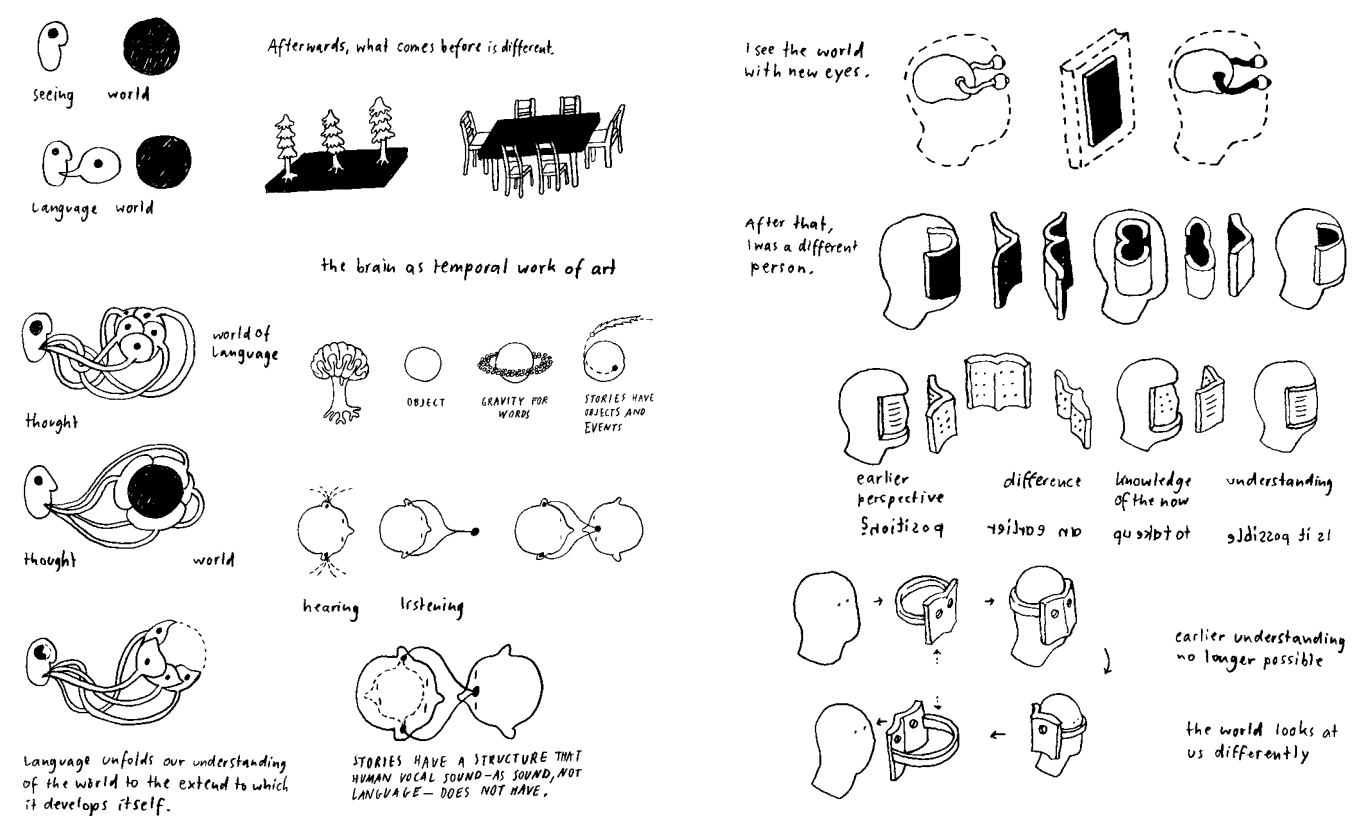
Language performs a differentiation of the relationship between thinking and the world. Language is not arbitrary, however obvious such arbitrariness may seem to contemporary theorists of language. Instead, each and every part of language is tied into an ever-developing system. Language develops our understanding of the world in the same way and to the same extent that it continues to develop itself.

What do we really mean when we say that something like "I see the world with new eyes"? Such statements implicitly acknowledge that our understanding now is different from our understanding earlier. But can we ever regain the former perspective? To see the world with new eyes means that our thinking has changed once and for all. And not only that: to see the world in a new light also always means that the world, too, sees us in a new light and looks back at us differently.

Seeing the world
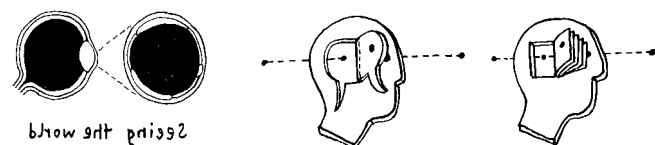
we read a book, and when we're done, we've become a different person
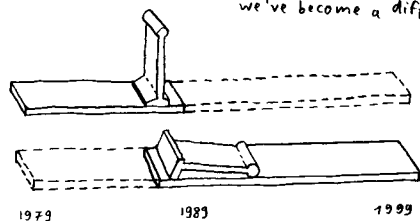
1979   1983   1999

metanoia rarely happens more than once a decade

when 'the whole' shifts, the meaning of all the parts changes
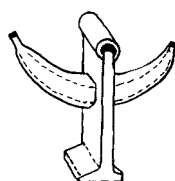
the past no longer is what it used to be

but instead, it is what returns as what is not understood

a new world emerges with the new subject

what came before is different afterward
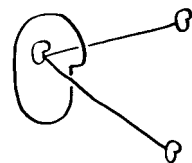
we do not encounter metanoia on the level of knowledge
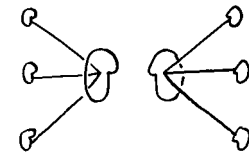
metanoia has a recursive structure

thought that changes thought
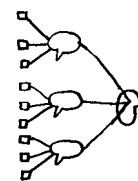
philosophers: the concept's friends

ubb
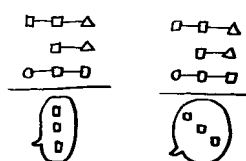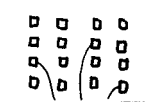
metanoiein ~ thrust reversal
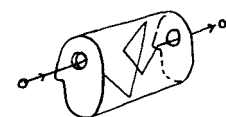
subject — black box

subject — mirror

subject — surface
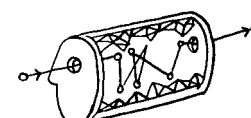
subject — correlationist hall of mirrors
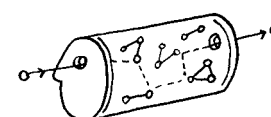
subject — catalyst (?chem.) (language consists of relations, not of objects)

language can claim a higher degree of realism than our perception can.
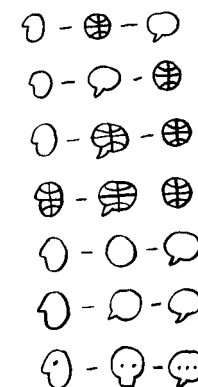
Philosophy subjects language to the demand for truth. It has to bracket Literary creativity, which it rejects as uncontrolled production of signifiers.
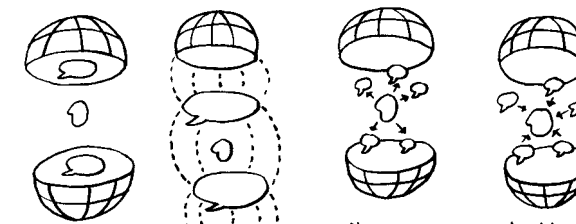
truth

literary creativity

truth

uncontrolled production of signifiers

relational whole = semiotic triangle
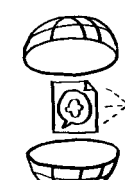
signifiers glide meanings shift objects change

we love the triad
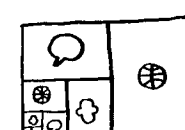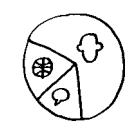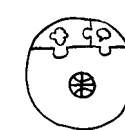
Lingual recursion enhances the realism of language

When in fact "the whole" shifts, the meaning of each and every part changes. Whenever this happens, the past suddenly is no longer what was, no longer what it was before, but that which returns as something that is not understood. Metanoia does not just (bring about) change—it institutes reality. Put succinctly: Afterwards, what comes before is different.

Perhaps it is its recursive structure (there is no other way to become a philosopher than to completely immerse oneself in a text that opens up the world) that makes it so difficult to reflect on metanoia. How else could we explain that a phenomenon all philosophers have been so familiar with has remained invisible for so long?

The world language mediates is made up of relations, not of objects. Because of its immanent knowledge, language can claim a higher degree of realism than our perception, which presents us with things alone. Language leads us right into the world if only because, to a degree that is difficult to overestimate, the world itself is a product of language.

Whenever I act in language (when I speak, when I write), signifiers glide, meanings shift, and the object to which they refer changes. Integrating the parts into a whole changes them, and in the recursive introduction of ever new parts into a whole, its structures become more complex. And this also means that lingual recursion increases language's reality content and enhances its referential possibilities.

Diagram labels (left column)

until the rose is really red although red does not occur

redundance
tautology
meaning

Symbolization — signification

expression — object
denotation

Language changes the world

impossibility of reading the book anew ('can only be reanimated')

book inscribed in hardware

uncertainty relation

impossible

metanoia as a creel

Diagram labels (middle column)

Kant: only one metanoetic transformation possible, around the age of 40

mid-life crisis v. contentedness

action

subject

falling
object

subject

action
object

*metanoia as action or falling

critical mass at age 40

break mid-life crisis

contentedness

'break within the self' would mean that the future is already present (planned & developed)

'break with the world'

'self' becomes a world of its own (would that not mean becoming an adult?)

Semiosis is the movement in which a new whole is produced in that an interpretant relates an element (which emerged from just such a movement) to another element (which owes its existence to just such a movement as well); once such a movement concluded, the answer to the question of how exactly it took place (and especially of which element was given first) entails a new movement, an interpretation.
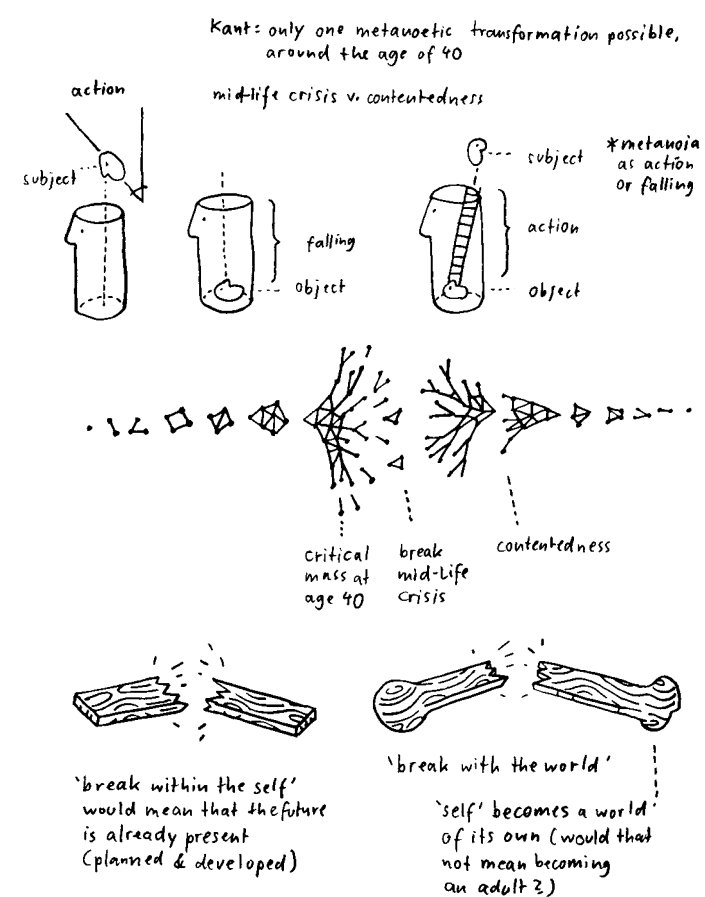
Metanoia can neither be explained by going back to the forms of subjectivation of antiquity—attempts at self- or trans-subjectivation oriented at another world—nor by distinguishing between the Christian idea of a "break within the self" and a later Hellenistic-Roman preference for a "break with the world." When we say that, thanks to metanoia, our subjectivity becomes an object, we mean a shift that affects both the self and the world. This world, the one and only, is the real world, and we are its true subject.

Artist Inserts

Conflict (process)
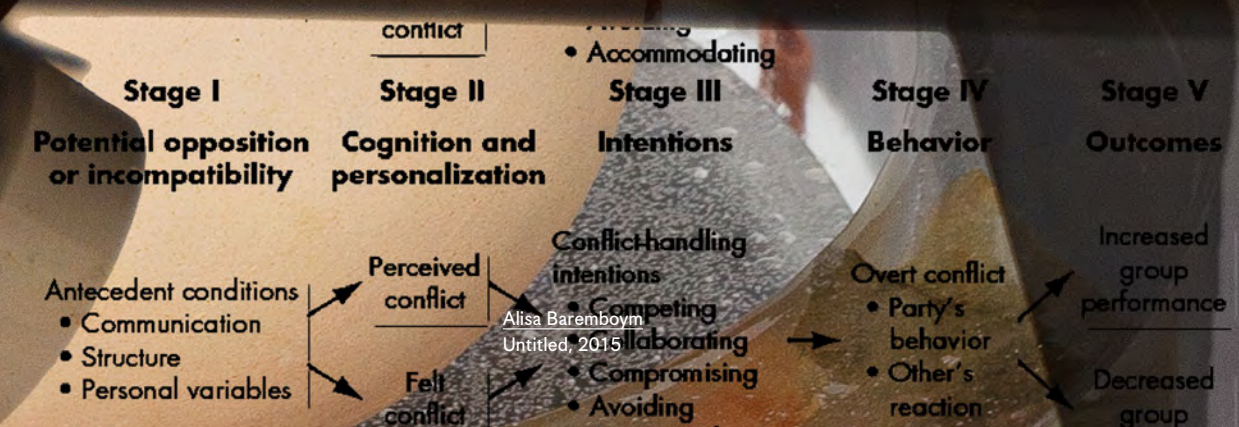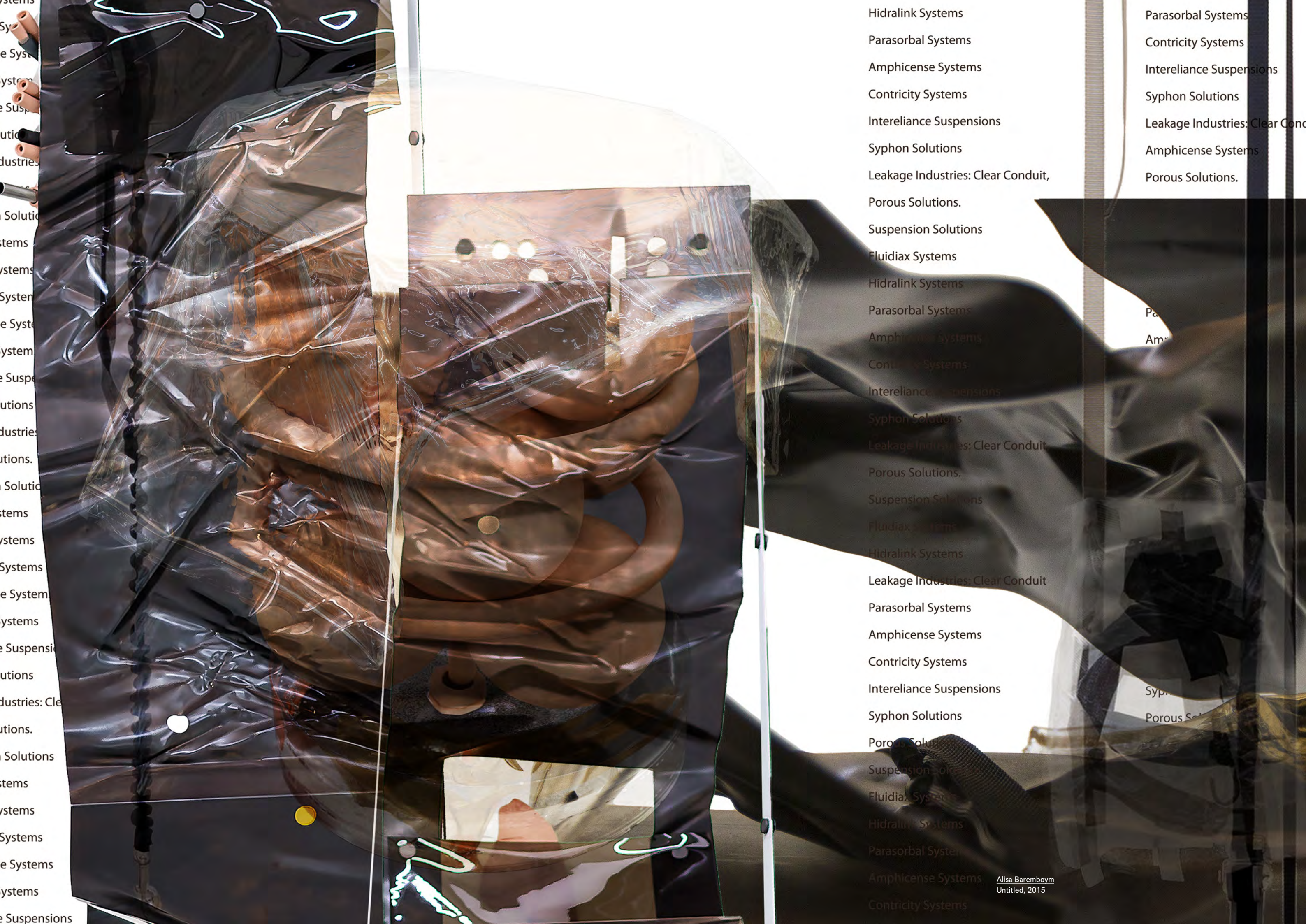
Grapeshot

Stage IV   Stage V

Outcomes

...creased

...conditions
...ication

...variables

Perceived
conflict

Felt
conflict

...rating
...omising

• Other

Stage I	Stage II	Stage III	Stage IV	Stage V
Potential opposition or incompatibility	Cognition and personalization	Intentions	Behavior	Outcomes

conflict

• Avoiding
• Accommodating

Antecedent conditions
• Communication
• Structure
• Personal variables

Perceived
conflict

Felt
conflict

Conflict-handling
intentions
• Competing
• Collaborating
• Compromising
• Avoiding

Overt conflict
• Party's behavior
• Other's reaction

Increased
group
performance

Decreased
group

Alisa Baremboym
Untitled, 2015

Hidralink Systems
Parasorbal Systems
Amphicense Systems
Contricity Systems
Intereliance Suspensions
Syphon Solutions
Leakage Industries: Clear Conduit,
Porous Solutions.
Suspension Solutions
Fluidiax Systems
Hidralink Systems
Parasorbal Systems
Amphicense Systems
Contricity Systems
Intereliance Suspensions
Syphon Solutions
Leakage Industries: Clear Conduit,
Porous Solutions.
Suspension Solutions
Fluidiax Systems
Hidralink Systems
Leakage Industries: Clear Conduit
Parasorbal Systems
Amphicense Systems
Contricity Systems
Intereliance Suspensions
Syphon Solutions
Porous Solutions
Suspension Solutions
Fluidiax Systems
Hidralink Systems
Parasorbal Systems
Amphicense Systems
Contricity Systems

Parasorbal Systems
Contricity Systems
Intereliance Suspensions
Syphon Solutions
Leakage Industries: Clear Conduit,
Amphicense Systems
Porous Solutions.

Alisa Baremboym
Untitled, 2015

The squid that hid
or camouflage as a (mis)understanding of context

In computing, speech recognition is the translation of spoken words into text, and
its performance is measured in terms of accuracy and speed. Speech recognition
by a machine is a very complex problem. Human vocalisations vary in terms of
accent, pronunciation, articulation, roughness, nasality, pitch, volume and speed,
all of which may be distorted by background noise, echoes and interference. And
perhaps the most difficult obstacle of all, language as it is naturally spoken doesn't
contain breaks between words. Instead, the words blend together, making it very
hard for a computer to tell where one ends and another begins.

A squid is an elongated, fast-swimming cephalopod mollusc with eight arms and two
long tentacles, typically able to change colour. The word squid is of uncertain origin
but is thought to be a sailor's variant of squirt, so called for the ink it squirts to baffle
its predator and escape from danger. The 'sounds like' of this etymology is echoed
in the 'looks like' of squid camouflage. Using a combination of chromatophores
(tiny muscle-controlled bags of pigment in the skin) and iridophores (cells which
can reflect different wavelengths of light, i.e. different colours) the squid is almost
instantaneously able to control its transparency or match its background perfectly
and hide. The problem of how squid are able to choose particular skin colours to
camouflage themselves so successfully is particularly interesting as their eyes are
completely colourblind. Recent research has found that squid skin contains light-
sensitive proteins called opsin, leading to the conjecture that the squid's skin may
check the environment itself, cell by cell - not via the eye or brain - to see what
colour it should become. In an act of total understanding of context, the squid
weaves itself into its surroundings with speed and accuracy.

Computer speech recognition essentially seeks to translate information from
one state to another - from speech to text. To do so a whole chain of material
manipulations and complex transformations have to take place. First, the spoken
words - vibrations in the air - are captured and converted to a digital signal by
taking precise measurements of the wave at frequent intervals. The digitised sound
is filtered to remove unwanted noise and sometimes to separate it into different
bands of frequency (what we hear as difference in pitch). The sound is then
normalised to a constant volume and the speed adjusted through a process called
'dynamic time warp' to match the speed of the samples stored in the system's
memory. Then the signal is divided into small samples - 100ths or 1000ths of a
second.

Next and most spectacularly, the programme examines the samples in the context
of the other samples around them. Most current speech recognition programmes
use statistical modelling systems: hidden Markov models and neural networks.
These models take information known to the system (the tiny, chopped up, digitised
sounds) to figure out the information hidden from it (the sequence of
words that have been spoken). In these models, all sentences in a language are
permissible but some are more probable than others. By working out the probability
ranking of different possibilities the likeliest sequence can be found. Probabilities
of one section of a sequence can affect another, both forward and backwards, in a
context-based system that is constantly building on, and creating, its own context.
No speech recognition system achieves 100% accuracy, and accuracy diminishes as
vocabulary size - potential context - increases. If the model 'misunderstands' the
real context, the original message swims camouflaged in a sea of sounds-like. That
is - insight is quick / inside the squid.
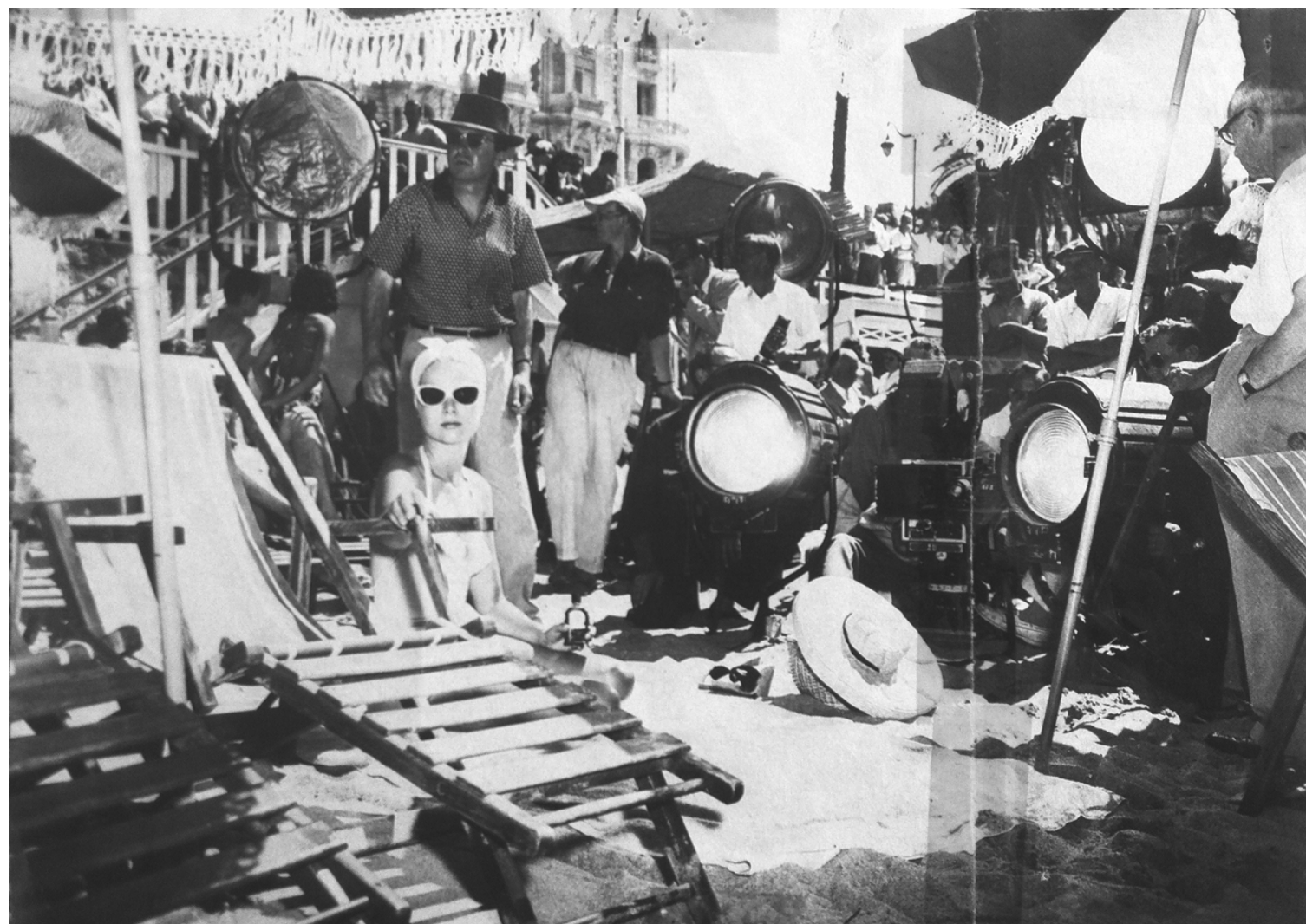
Michele Abeles
production shot: Paramount / The Kobal Collection /
Hitchcock Films, 1954

1
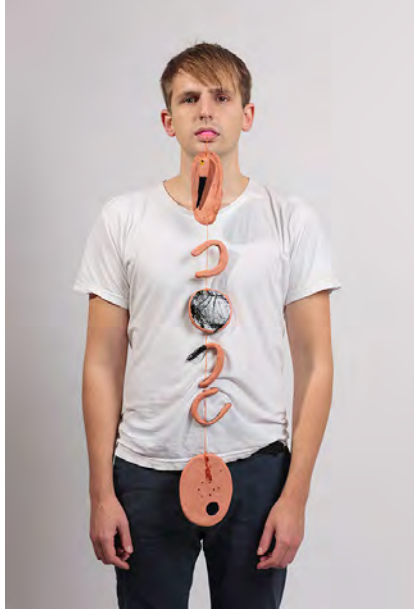
2

3

4

5

Josh Kolbo
Untitled, 2015
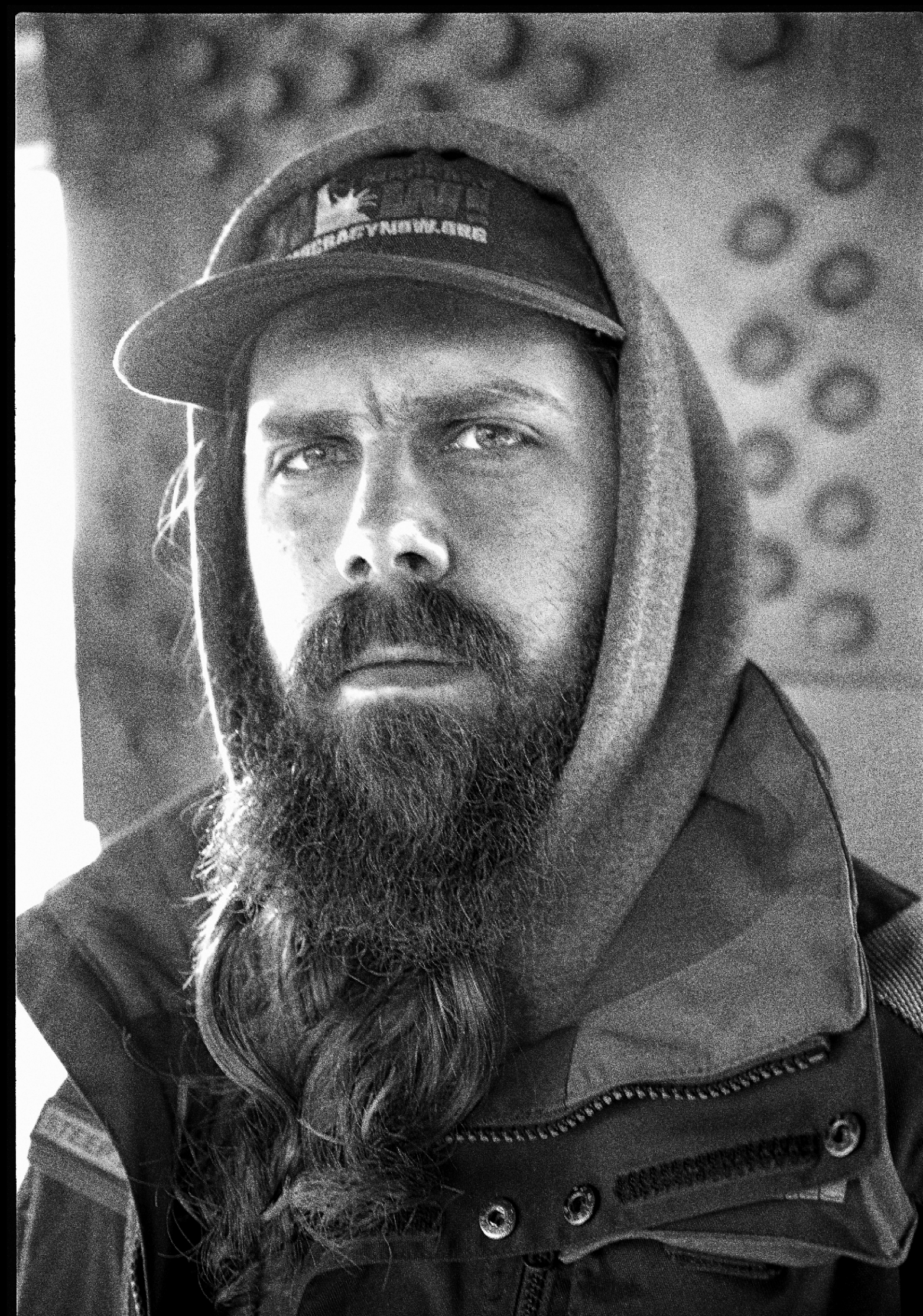
PERHAPS THE DISINTEGRATION OF THE IMAGE BY ITS OBJECT WAS MERELY THE RESULT OF OUR VIRTUALIZED IDENTITIES AND OUR OWN DESIRE TO PHYSICALLY MANIFEST OUR SOCIAL AND PERSONAL EMBODIMENT OF SIMULACRA. IT MAY HAVE ONLY BEEN AN EMOTIVE SOCIAL INTUITION THAT LED US TO BREAK WITH THE CONCEPTION OF THE IMAGE AS MERELY A ONE DIMENSIONAL FORM OF REPRESENTATION. IN AN ATTEMPT TO PREFIGURE THE SIMULATED VIRTUAL IMAGE, THE IMAGE-OBJECT WAS OUR BEST EFFORT TO RENDER A MORE ACUTE PORTRAYAL OF THE CONTEXTUAL SYSTEMS WITH WHICH WE VIEW IMAGES AND PHOTOGRAPHS. AS THE VIRTUAL GAINED FIDELITY AND EXPANDED ACROSS THE INTERNET, ITS REPERCUSSIONS REACHED OUR PRIMARY REALITY BY EXPANDING THE IMAGE ONTO EVERY SURFACE; CONCEIVABLY IN AN ENDEAVOR TO RATIONALIZE DIFFERENCES. HOWEVER, ALONG WITH THESE CONTEXTUAL BENEFITS, THE OBJECTIFICATION OF THE IMAGE HAS ALSO EPITOMIZED OUR DESTABILIZED SYSTEMS OF REPRESENTATION. WHAT MEANING CAN WE PARSE FROM IMAGES WITHOUT REFERENT AND FORM THAT ALLUDES TO FORMLESSNESS?

AT BEST, THE AMBIGUITY OF THE IMAGE-OBJECT SUGGESTS THE DISSOLUTION OF CATEGORICAL BOUNDARIES AND LOOKS TO EXPAND KNOWN DEFINITIONS INTO LOOSE TANGENTIAL, HEURISTIC PHILOSOPHIES WHICH ULTIMATELY PORTRAY A CLOSER APPROXIMATION OF OUR LIVED EXPERIENCES AND THEIR MEDIATION BY THE GLOSSY PROCESSES OF REPRESENTATION. ADDITIONALLY, THE IMAGE-OBJECT CAN ALSO BE SEEN TO DEFUNCTIONALIZE THE STATUS QUO BY MAKING BOTH OBJECT AND IMAGE PURPOSELESS AND THERE BY CREATING CONDITIONS FOR POLITICAL AND CULTURAL INTERVENTION BY EMPHASIZING THE PERVASIVE CATASTROPHE OF LATE CAPITALISM AND PRESAGING ITS JUSTIFIABLE OVERTURN.

ULTIMATELY, THESE PRECARIOUS IMAGE-OBJECTS ARE EASILY DAMAGED; ITSELF AN ALLUSION TO THE FRAGILITY OF BOTH BODY AND IMAGE. PERHAPS PAUL VIRILIO CHARACTERIZED THIS SENTIMENT BEST WRITING, "IN A WORLD CHARACTERIZED BY MASS INDIVIDUALISM, MY BODY ~~RED~~ BECOMES THE FINAL RAMPART. AND EVEN SKIN FINDS AN ECHO IN SCREEN INTERFACES THE SURFACE OF MY BODY BECOMES AN EMBLEM OF MY FINITUDE. IT RESONATES WITH THE PLENITUDE OF THE FINITE WORLD."

isobutyl formate

Molecular Formula: C5H10O2
Mol. Wt.: 102.13
CAS number: 123-92-2
IUPAC: 2-methylpropyl methanoate;
SMILES (Simplified Molecular Input Line-Entry System):
O=COCC(C)C
InChI=1S/C5H10O2/c1-5(2)3-7-4-6/h4-5H,3H2,1-2H3
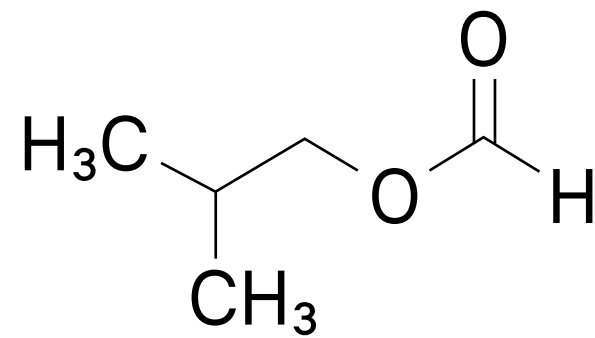
Colorless, flammable liquid with a characteristic ethereal and fruity odor. It is the primary flavor compound in "blue raspberry" artificial flavor formulations. Isobutyl formate is commonly prepared through the esterification of isobutyl alcohol (isobutanol) and formic acid.

OTHER COMMONLY USED NAMES:

Chemical Name:
Formic Acid, 2-Methylpropyl Ester
Other Names:
2-Methylpropyl Formate; Tetryl Formate; Butyl iso formate; Isobutyl methanoate; 2-Methyl-1-propyl formate

PHYSICAL PROPERTIES:

Flash point: 21°C
Initial boiling point and boiling range: 98.4 °C (209.1 °F) - lit.
Melting point: -98.20 to -97.00 °C @ 760.00 mm Hg
Vapor density: 3.53 - (Air = 1.0)
Relative density: 0.885 g/cm3 at 25 °C (77 °F)
Refractive Index: 1.38500 @ 20.00 °C
Color: colorless to pale yellow
Odor: sweet, chemical, ethereal and slightly fruity – Mosciano, Gerard P&F 14, No. 6, 47, (1989)

REGULATORY STATUS AND REFERENCES:

FEMA Number: 2197
FDA Regulation: FDA PART 172 – FOOD ADDITIVES PERMITTED FOR DIRECT ADDITION TO FOOD FOR HUMAN CONSUMPTION
Subpart F—Flavoring Agents and Related Substances
Sec. 172.515 Synthetic flavoring substances and adjuvants.

FLAVIS Number: 09.164

JECFA, 1999b. Evaluation of certain food additives and contaminants. Forty-ninth report of the Joint FAO/WHO Expert Committee on Food Additives. Rome, 17-26 June 1997. WHO Technical Report Series, no. 884 Geneva

STORAGE AND SAFE HANDLING:

Isobutyl Formate is not compatible with OXIDIZING AGENTS (such as PERCHLORATES, PEROXIDES, PERMANGANATES, CHLORATES, NITRATES, CHLORINE, BROMINE, and FLUORINE); STRONG ACIDS (such as HYDROCHLORIC, SULFURIC and NITRIC); and STRONG BASES (such as SODIUM HYDROXIDE and POTASSIUM HYDROXIDE).

Precautions for safe handling: Avoid contact with skin and eyes. Avoid inhalation of vapor or mist. Use explosion-proof equipment. Keep away from sources of ignition – No smoking. Take measures to prevent the build up of electrostatic charge.

Conditions for safe storage, including any incompatibilities: Keep container tightly closed in a dry and well-ventilated place. Containers which are opened must be carefully resealed and kept upright to prevent leakage. Store in tightly closed containers in a cool, well-ventilated area away from HEAT, FLAME, and MOISTURE.

Storage class (TRGS 510): Flammable liquids

LD50: oral-rabbit 3064 mg/kg – Industrial Medicine and Surgery. Vol. 41, Pg. 31, 1972.

Component Classification Concentration Isobutyl formate F lam. Liq. 2; Eye Irrit. 2A; STOT SE 3; H225, H319, H335 <= 100 %

Buy it, use it, break it, fix it,
Trash it, change it, mail - upgrade it,
Charge it, point it, zoom it, press it,
Snap it, work it, quick - erase it,
Write it, cut it, paste it, save it,
Load it, check it, quick - rewrite it,
Plug it, play it, burn it, rip it,
Drag and drop it, zip - unzip it,
Lock it, fill it, call it, find it,
View it, code it, jam - unlock it,
Surf it, scroll it, pause it, click it,
Cross it, crack it, switch - update it,
Name it, rate it, tune it, print it,
Scan it, send it, fax - rename it,
Touch it, bring it, pay it, watch it,
Turn it, leave it, start - format it.

Buy it, use it, break it, fix it,
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Charge it, point it, zoom it, press it,
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Write it, cut it, paste it, save it,
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Name it, rate it, tune it, print it,
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Touch it, bring it, pay it, watch it,
Turn it, leave it, start - format it.

Technologic [4x]

Buy it, use it, break it, fix it,
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Write it, cut it, paste it, save it,
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Plug it, play it, burn it, rip it,
Drag and drop it, zip - unzip it
Touch it, bring it, pay it, watch it,
Turn it, leave it, start - format it.

Surf it, scroll it, pause it, click it,
Cross it, crack it, switch - update it

Lock it, fill it, call it, find it,
View it, code it, jam - unlock it,
Buy it, use it, break it, fix it,
Trash it, change it, mail - upgrade it,
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Snap it, work it, quick - erase it,
Write it, cut it, paste it, save it,
Load it, check it, quick - rewrite it,

Surf it, scroll it, pause it, click it,
Cross it, crack it, switch - update it
Name it, rate it, tune it, print it,
Scan it, send it, fax - rename it
Touch it, bring it, pay it, watch it,
Turn it, leave it, start - format it.

Buy it, use it, break it, fix it,
Trash it, change it, mail - upgrade it,
Charge it, point it, zoom it, press it,
Snap it, work it, quick - erase it,
Write it, cut it, paste it, save it,
Load it, check it, quick - rewrite it,
Plug it, play it, burn it, rip it,
Drag and drop it, zip - unzip it

Surf it, scroll it, pause it, click it,
Cross it, crack it, switch - update it,
Name it, rate it, tune it, print it,
Scan it, send it, fax - rename it
Touch it, bring it, pay it, watch it,
Turn it, leave it, start - format it.

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Write it, cut it, paste it, save it,
Load it, check it, quick - rewrite it,
Plug it, play it, burn it, rip it,
Drag and drop it, zip - unzip it

Surf it, scroll it, pause it, click it,
Cross it, crack it, switch - update it,
Name it, rate it, tune it, print it,
Scan it, send it, fax - rename it

Buy it, use it, break it, fix it,
Trash it, change it, mail - upgrade it,
Charge it, point it, zoom it, press it,
Snap it, work it, quick - erase it,
Write it, cut it, paste it, save it,
Load it, check it, quick - rewrite it,
Plug it, play it, burn it, rip it,
Drag and drop it, zip - unzip it

Lock it, fill it, call it, find it,
View it, code it, jam - unlock it,

Surf it, scroll it, pause it, click it,
Cross it, crack it, switch - update it,

Name it, rate it, tune it, print it,
Scan it, send it, fax - rename it,

Touch it, bring it, pay it, watch it,
Turn it, leave it, start - format it.

Technologic [6x]

Technologic [4x]

Julian Palacz
Prime Entanglement 151, 2015

Julian Palacz
Pour D.P. (objet trouvée), 2015
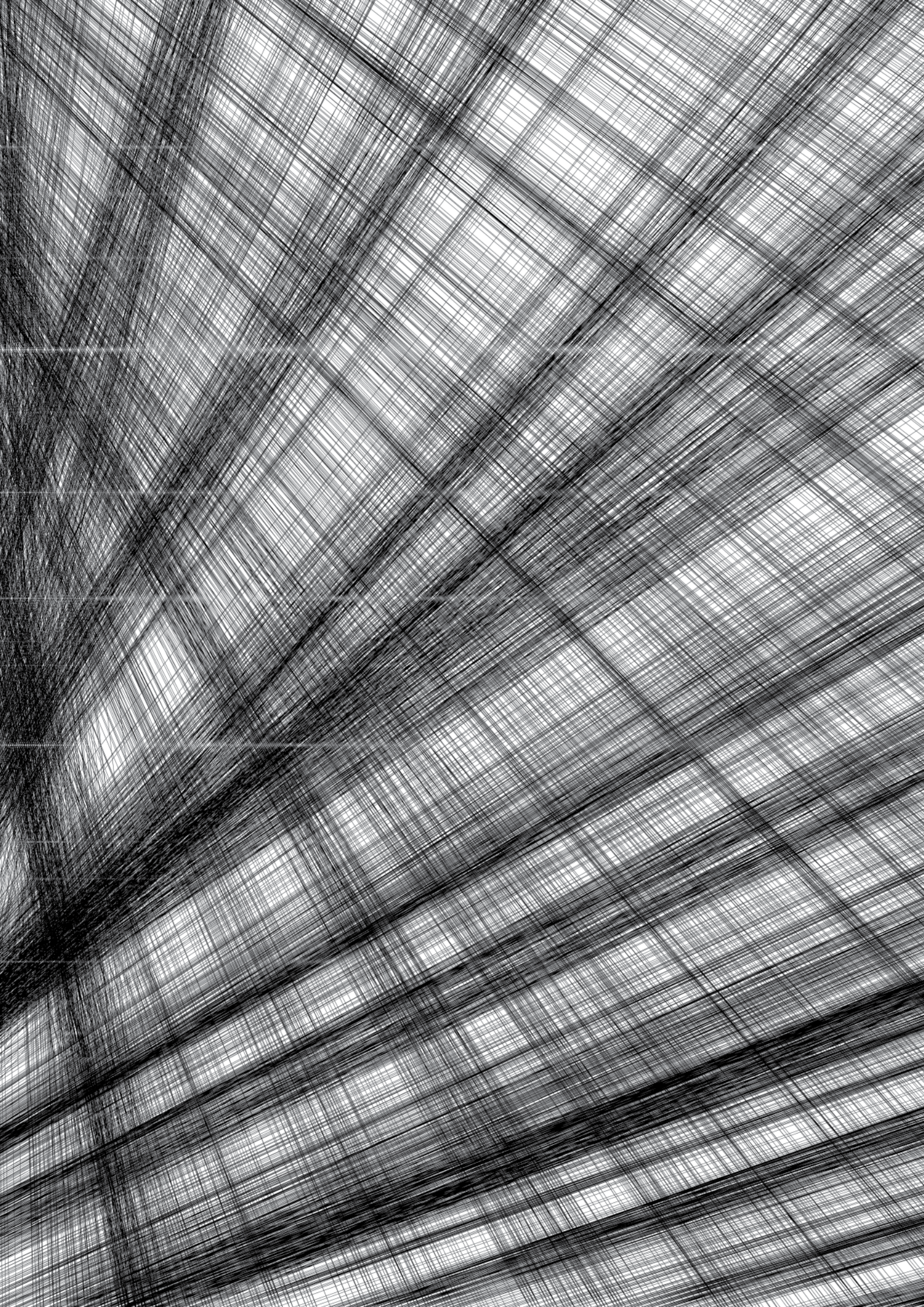
Julian Palacz
Prime Entanglement 149, 2015

A window in the forest that casts light on floating heads that inspect a fallen body

below an alignment of 3 planets with a crescent moon, a decapitated head on an ornate plate is used as an interface with the divine, whose commands manifest in colored vapors

Dora Budor
Purity and Danger, 2014

Lisa Holzer
Keep All Your Friends

Keep All Your Friends assembles *The Pretty Girl, The Man Who Is Unhappy, The Man Who Is Unhappy, The Man Who Is Unhappy, The Man Who Is Unhappy, Head of a Partisan, Head of a Partisan* and *All Alone*. All pictures are pigment prints on cotton paper, framed in exclusive white varnished frames. All sweat more or less heavily. It's hot. Or did it rain? The partisans puke. Let them puke! The titles of the pictures are all borrowed from paintings by Jean Fautrier of the 1940ies and 50ies, while *Keep All Your Friends* is the title of a song by Art&Language and the Red Krayola from their 1975 album *Corrected Slogans*. So, how about breakfast? Fine. What will you have? For breakfast. Tell me what you have. It didn't rain. I'll fail you too. So please, come!

ROWING
3 Leighton Place
London NW5 2QL

May 1st - May 30th 2015
Opening April 30th, 6 pm

Lisa Holzer
Keep All Your Friends, 2015

Like Wind In Trees.

Let your complete material structure and physical form emotionally perceive the full sensation of understanding that your focus of consciousness generates within the control center of the nervous system enclosed in the cranium as the organ of light sensitivity directs its attention towards the accordance of visual appearance.

Within the intermediate point between the light sensitive organ transmitting visual information into the control center of the nervous system enclosed in the cranium bringing into existence the effect of imagination within the consciousness.

Sharing similar qualities (but not identical) with the effect of the flow of air that moves through the atmosphere due to the change in air pressure as it comes into contact with a woody perennial plant that grows high and typically has a single erect main stem with side branches.

All that there could be of the amassed total of items, actions and facts of every given situation that is knowable to this generation of consciousness makes believe a dubious claim of ownership, indicating a destination of truth and existence in an identity that is delightfully absurd in supporting the totality of realness.

a device that converts variations

in a physical quantity

such as PRESSURE or BRIGHTNESS

into an electrical signal

or vice versa

Stewart Uoo
Untitled (Tearsheet), 2015

~~DIDING~~ An Interior That Remains an Exterior?

Hannah Sawtell
#decelerator (cryptographine), 2014
#decelerator (variantghostfibre), 2014

Laura Aldridge
Physical pink pear tree culture (touch, face, slip), 2013
I'll tell you about it, because I am here and you are distant, 2014

DIDING – An Interior That Remains an Exterior?

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73   ~~DIDING~~ – An Interior That Remains an Exterior?

Stewart Uoo
No Secrets, 2014

DIDING – An Interior That Remains an Exterior ?

Sam Pulitzer with Denis Forkas Kostromitin
Loosely Termed Image Scrim (Command: Colony for "Them";
Input: Denis Forkas Kostromitin), 2014

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79   DIDING – An Interior That Remains an Exterior?

Sam Pulitzer
from the series Individual User Activity
and Navigation Log, 2014

DIDING – An Interior That Remains an Exterior?

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83   DIDING – An Interior That Remains an Exterior?

Trisha Baga
Ab Original 1 & 2, 2014

Sean Raspet
Edge detection, 2013
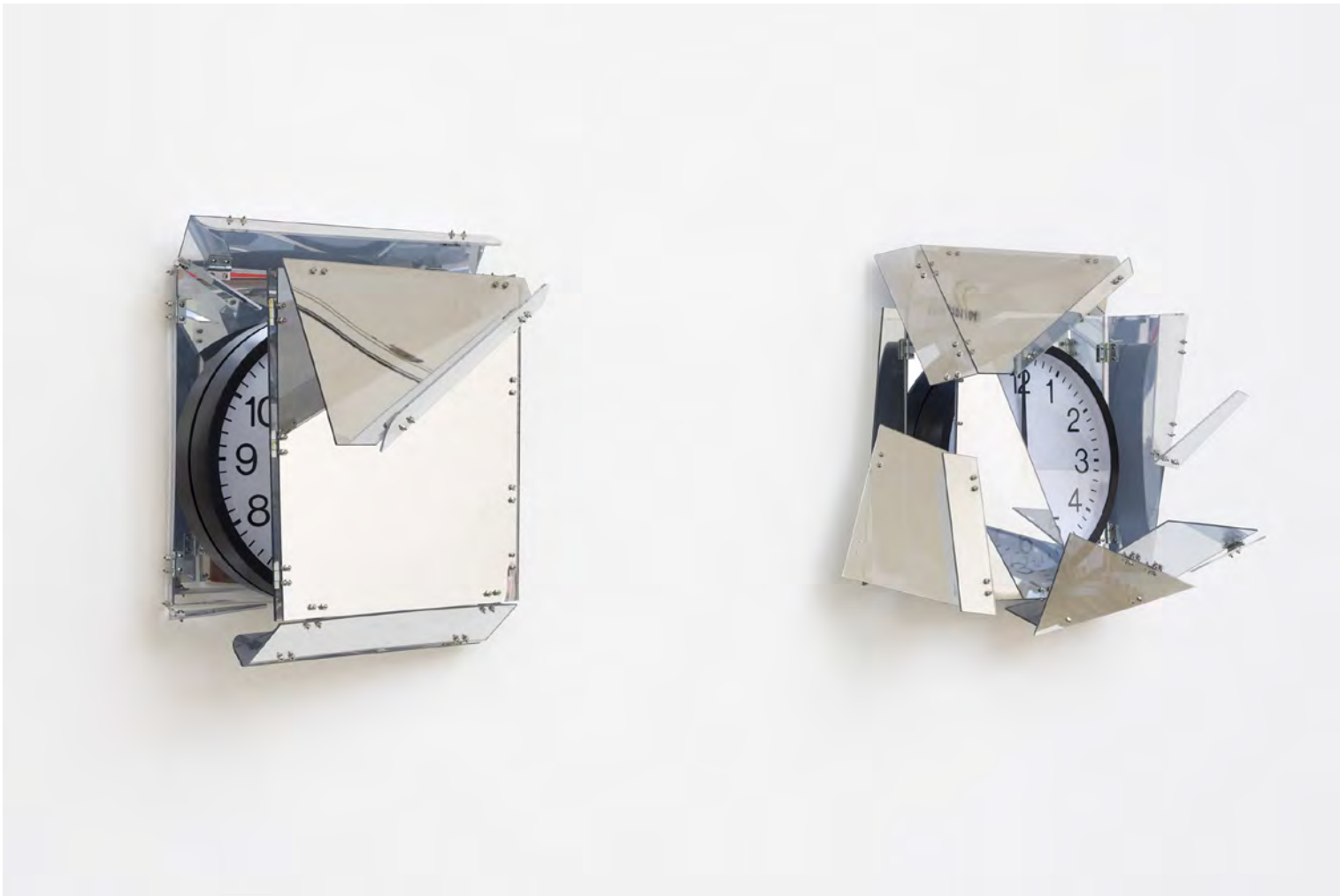
~~DIDING~~ – An Interior That Remains an Exterior?
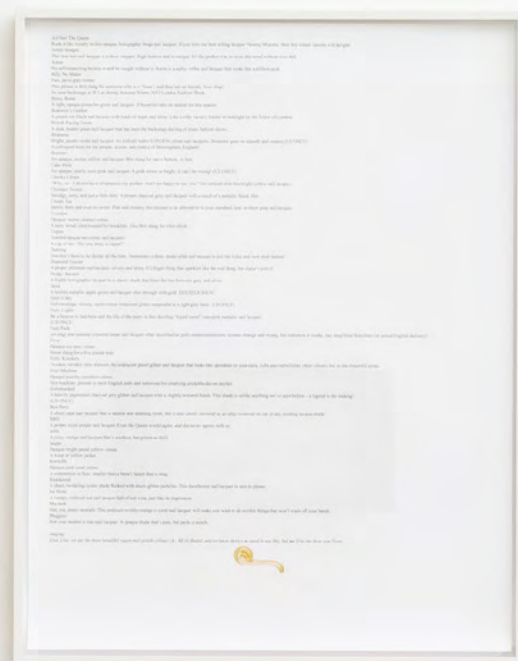
Lisa Holzer
Omlette passing under door, 2012
Door handle passing under the most beautiful vegan
nail polish colours (A – M) by Butter, 2013

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Lisa Holzer
Colour passes, permeates the glass, comes out of the picture
passing under Dior Dissolvant abricot and a single spaghetti, 2014
Mayo passing under strawberry jam stains, 2013

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Anna Barham
breath mark, 2015
Double Screen (not quite tonight jellylike), 2013
chromatophore_flashIMG_ 06 66_inv.jpg, 2015
https://soundcloud.com/banana_harm/sets/penetrating-squid, 2015
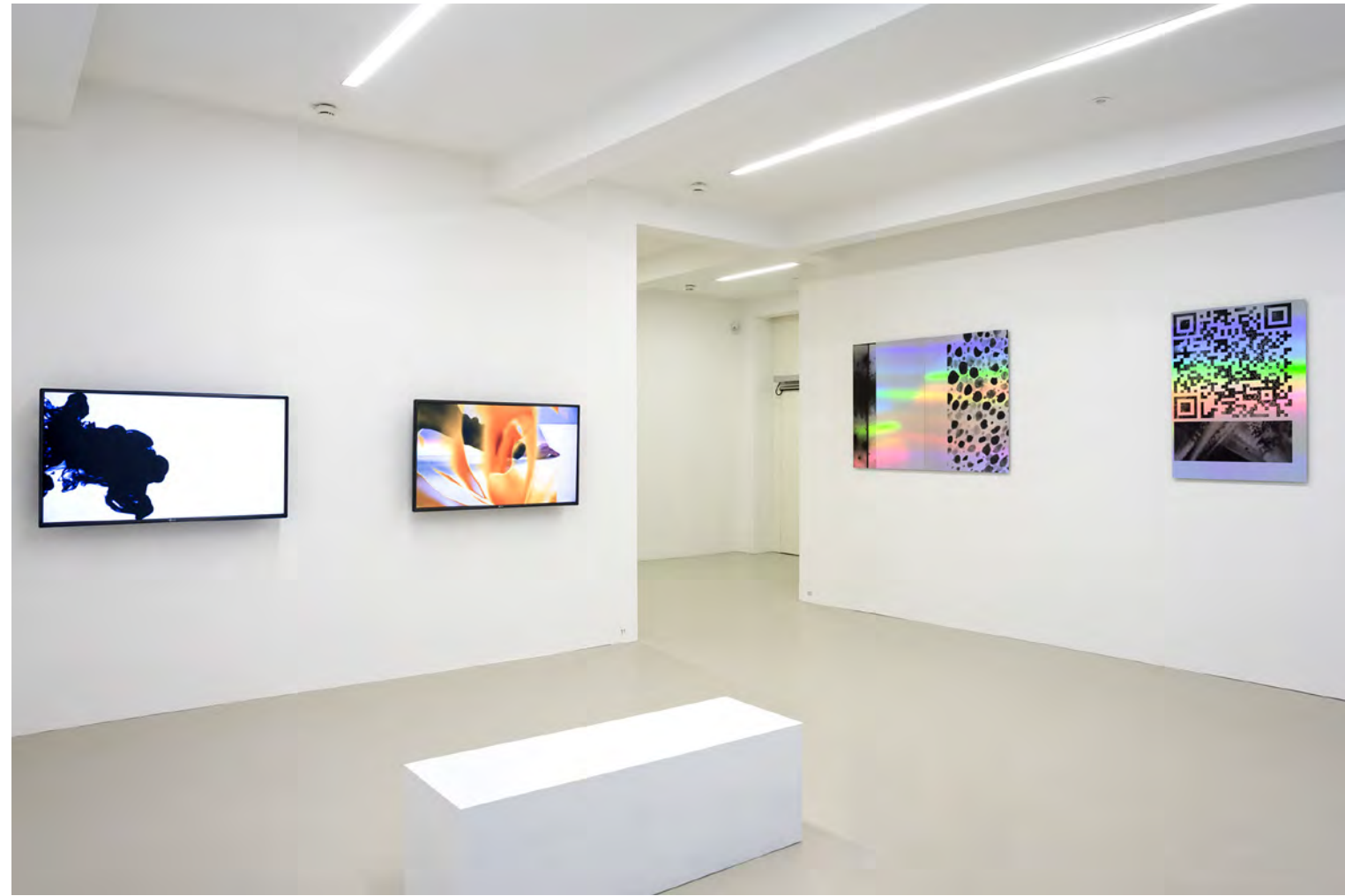
Anna Barham
Liquid Consonant, 2012
Jon Rafman
Still Life (Betamale), 2013

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103   DIDING – An Interior That Remains an Exterior?

Jon Rafman
Still Life (Betamale), 2013
Popova-Lissitzky Office Complex, 2013

~~DIDING~~ – An Interior That Remains an Exterior?
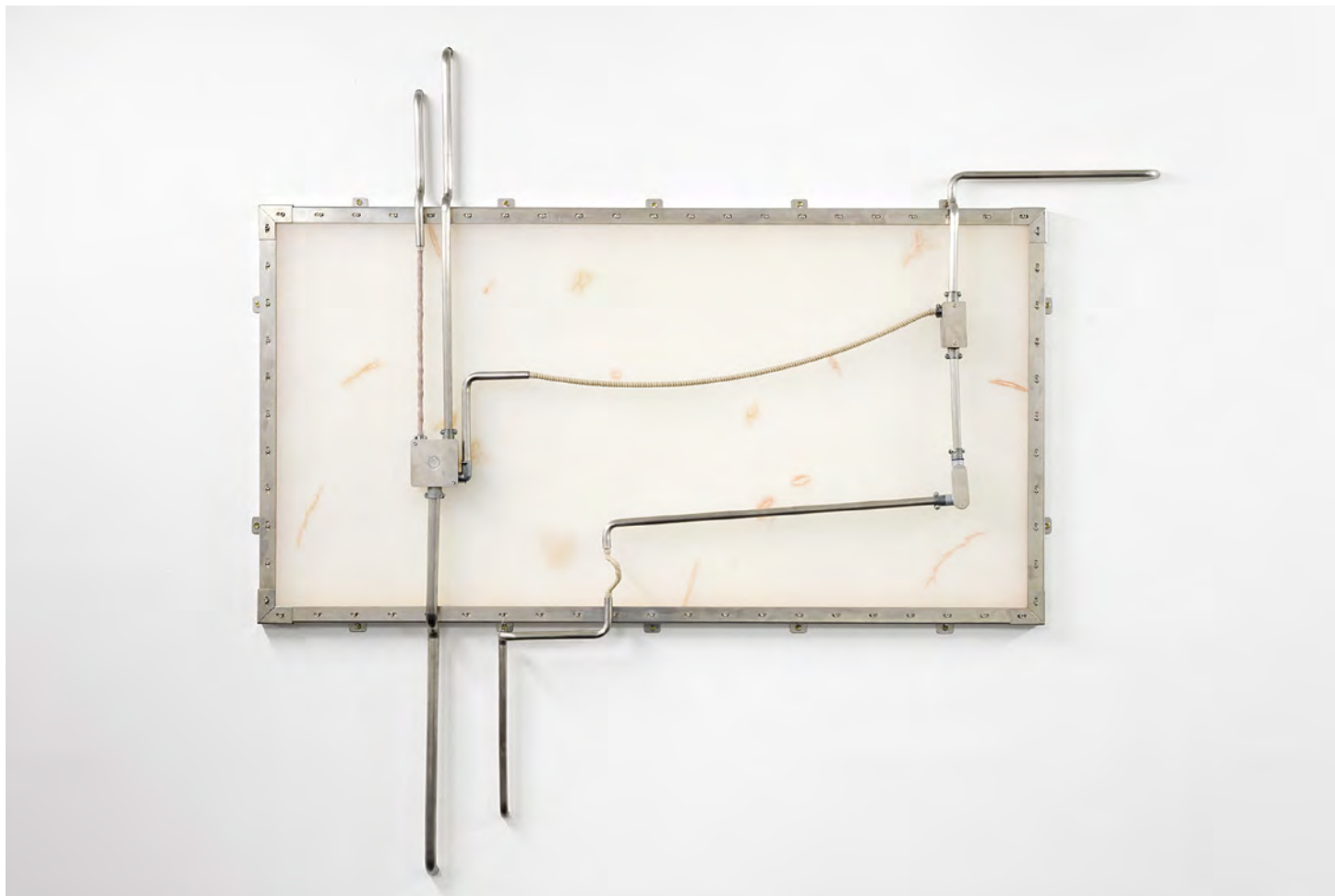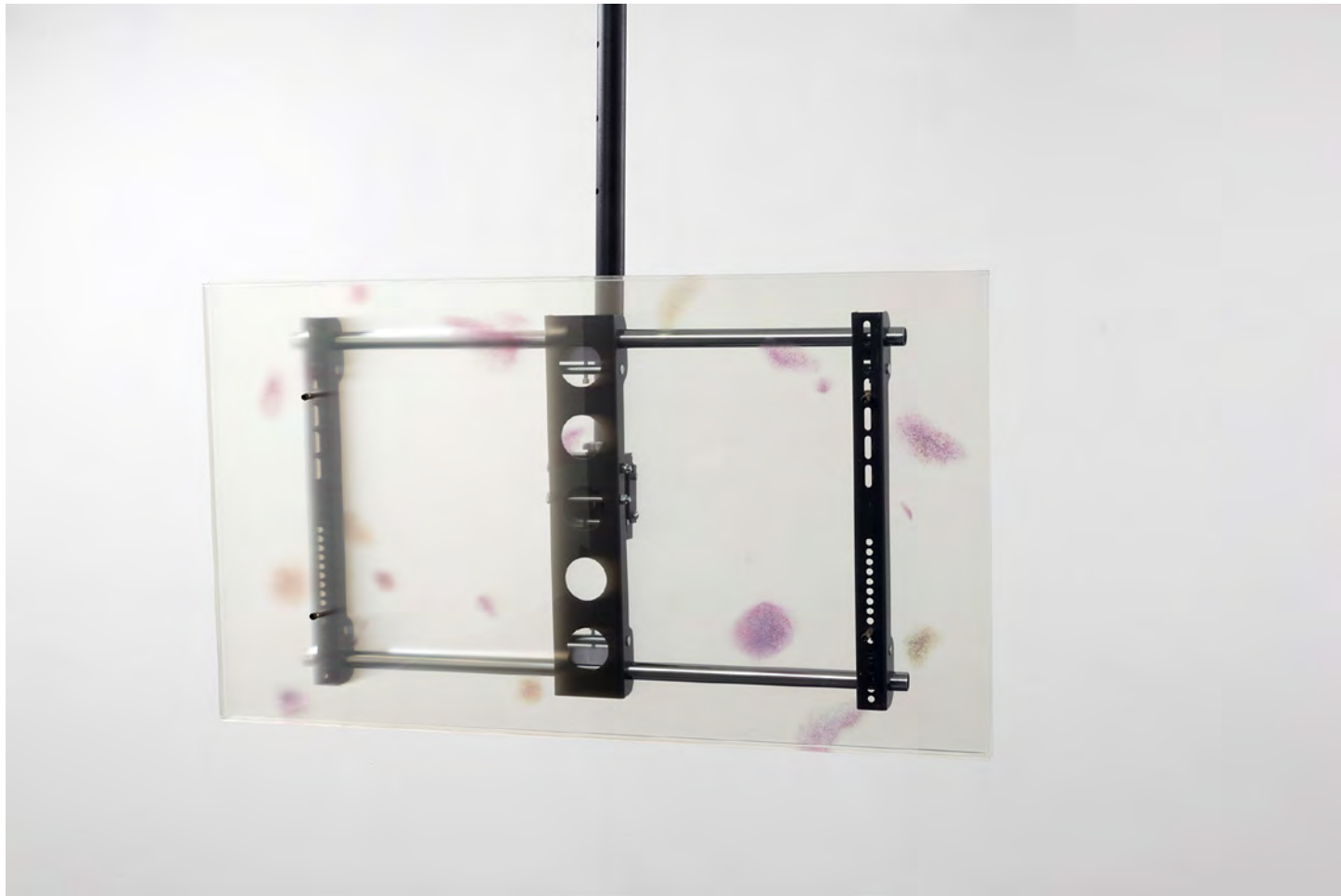
Dora Budor
TimeToDie, 2014
The Architect, Slowly Crawling, 2014
Steady Feet in Limitless Resolution, 2014

~~DIDING~~ – An Interior That Remains an Exterior?

Sean Raspet
Untitled (Isobutyl Formate), 2012—2013

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Colophon

Lisa Holzer
Door handle passing under the most
beautiful vegan nail polish colours
(P – Y) by Butter, 2013

~~DIDING~~
An Interior
That
Remains
an Exterior?

K
M—
Künstlerhaus
Halle für Kunst & Medien