

THE NEW ART EVENT IN THE DIGITAL AGE

# GLOBAL

## GLOBAL CONTROL AND CENSORSHIP

3.10.2015  
-1.5.2016

ZKM\_Atrium 1+2, 1st floor

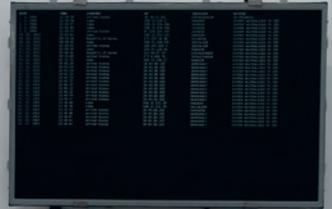
# ETASID

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Halil Altındere, *Mobese*, 2011,  
Photo: Murat Germen



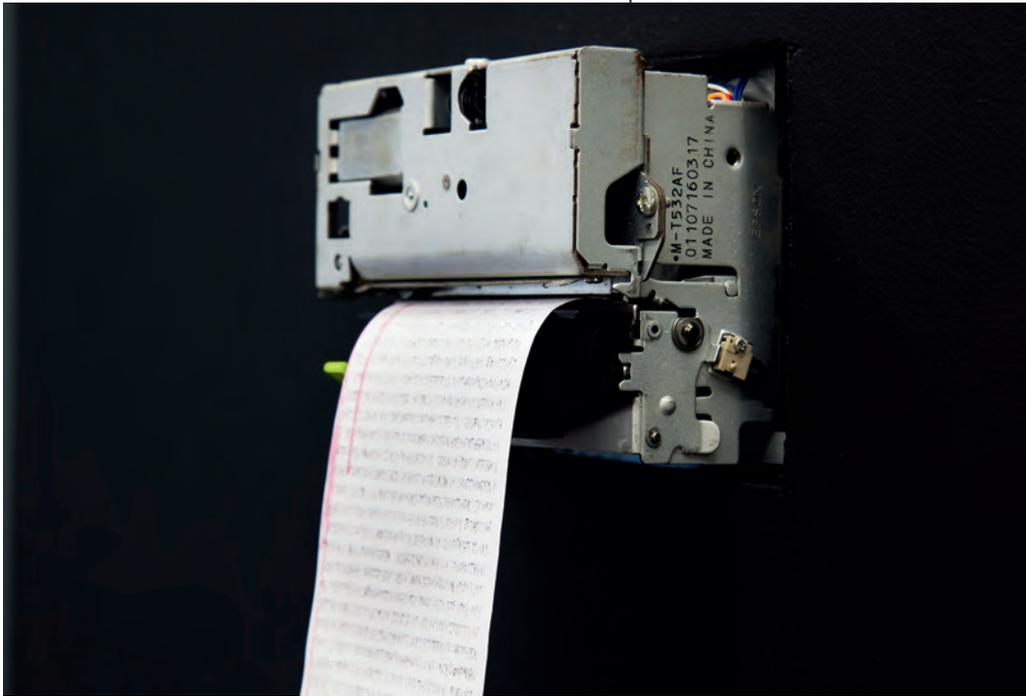
Fidel García, *28%*, 2009





Zach Blas, *Facial Weaponization Suite*, 2011–2014

aaajiao, *GFWlist*, 2010



YOUNG-HAE CHANG HEAVY INDUSTRIES,  
*CUNNILINGUS IN NORTH KOREA*, 2003

滔不绝 ~~话~~  
~~话~~话, 到旅途

IF YOU'RE LUCKY, YOU'RE ALSO  
TALKING ~~话~~ AT  
THE END OF ~~话~~



James Coupe, *SWARM*, 2013



Chen Ching-Yao, *International Radio  
Exercise Taiwan Version*, 2012



**Benjamin Gaulon, 2.4 GHz from Surveillance to Broadcast, 2008 – ongoing**



**Anca Benera & Arnold Estefan, Urban Wildlife: The Human Influence on the Social Life of Birds, 2013**



Jonathon Keats and Team Titanic,  
*The Century Camera*, 2014



Kenneth Tin-Kin Hung,  
*The Travelogue of Dr. Brain  
Damages*, 2011



Laurent Grasso, *On Air*, 2009–2012

Erik Mátrai, *Turul*, 2012



Marc Lee, *Me*, 2015

#video

**LORRY**

15 sec ago

\*deleting in 10 mins\*

**LORRY**  
Cill Moll, by Regent Road, Church, Accrington, Lancashire BB5, Großbritannien und Nordirland

## **GLOBAL CONTROL AND CENSORSHIP**

**Bernhard Serexhe**

Knowledge is power. And power is above all possessed by whoever controls the flow of information. This applies particularly to digital culture, because all the information on the World Wide Web can be surveilled and manipulated, unhindered.

That mobile communication devices have been enthusiastically embraced means, that these days, billions of people all over the world are connected to each other. Billions of all kinds of content and data are generated every day and transmitted across the globe within seconds. Even before it reaches the recipients, massive amounts of this data are intercepted by private companies and government agencies, checked, and then used for their purposes. Whereas not so long ago digital forms of communication were seen as the hope for new forms of democratic participation, they have recently been converted and perverted into ideal door openers for the perfect surveillance and control of billions of people.

Those who use such devices are being used. This is the proviso to which we have all acquiesced in order to profit from these convenient forms of communication. Smartphones, which accompany their users with every step they take, are infected with spyware without their owners' consent or knowledge, and can be used as surveillance cameras and listening devices even when they are turned off. Our locations and movement profiles can be accessed at any time. Our browsing and consumer behavior, our contacts, our preferences, and our weaknesses can be analyzed and passed on at any time without us knowing or being asked.

Surveillance and censorship are mutually dependent; they cannot be viewed separately. The surveillance of citizens, institutions, and companies – yes, including the monitoring of democratically elected politicians and parliaments or of journalists and lawyers – has always been an open secret, that this is the mission of government agencies. Recently, however, this historical practice of government-legitimized spying on all citizens has been expanded to include spying by powerful service contractors and economic enterprises. And parallel to this, for passing on important information to the general public by courageous citizens and journalists, their disclosures even of illegal surveillance, and drawing attention to censorship and torture by government institutions, these people are now being prosecuted and punished in the strongest possible terms.

The paramount importance of an exhibition on this subject is evidenced every single day. The media reports daily on new cases of spying and the massive interference with disclosing precisely these

practices. It can no longer be denied that in Germany, too, state agencies on the orders of and sanctioned by the government itself, have taken action contrary to the welfare of citizens and the economy. Parliamentary investigation committees are refused access to documents which would lead to the solving of such cases. In totalitarian states, whistle-blowers disappear – they are kidnapped or even assassinated – but the danger that even in Germany they may find themselves prosecuted for treason, has recently increased dramatically.

Besides direct measures to exercise influence and punish, the surveillance apparatus always uses fear as the most effective instrument. From Olympus to the Old Testament, from the Pharaohs to the Inquisition, in all religions and governmental systems from antiquity to the present, surveillance always referenced God Almighty or the gods. The total control of individuals always took place preemptively in the form of self-censorship resulting from fear. When this mechanism did not work, in their presumptuous omnipotence as representatives of God, both religious and worldly rulers have always had recourse to ubiquitous spy systems to identify and locate people who think differently, and to mete out the punishment they are supposed to deserve.

Thus, up to the end of the eighteenth century, the writings and correspondence of scholars and scientists who were deemed suspicious were intercepted, evaluated, manipulated, and used against the sender by the Inquisition – often with devastating consequences for them. In 1415, Jan Hus was burned at the stake in Konstanz for heresy against the teachings of the Catholic Church. In 1600, Giordano Bruno was burnt at the stake on the Campo dei Fiori in Rome for heresy because he denied several Catholic core doctrines based on Aristotle's natural philosophy. It was not so much about Bruno himself, but rather about setting a public example, which would supposedly deter others from publishing what they knew. In 1633, after the Inquisition threatened him with the same fate as Bruno, Galileo Galilei was forced to retract his scientific findings, which were contrary to official church doctrine: for the Roman Catholic Church the Earth was the center of the universe around which the other celestial bodies revolved.

Today, in the year 2015, writers and journalists critical of the system and whistle-blowers are branded as traitors; they are pursued across all continents, threatened with bans on publishing their work, with house arrest and travel bans, with life imprisonment or even death.

After the control regime of the Nazis, which culminated in the annihilation of millions of people, George Orwell's Big Brother became a metaphor for the God-like, omnipresent, totalitarian authority of state control by means of *electronic* media. Under Stalin's dictatorship, no different to the USA in the anti-Communist McCarthy era, millions of people were hounded and persecuted because of their opinions and beliefs, incarcerated in prisons and camps, tortured,

and killed. The dictatorships of Franco in Spain and Salazar in Portugal, the regimes of Pinochet, Suharto, and Ceaușescu, to name but a few examples, were only able to survive because of the surveillance and intimidation of the populace; the same applied to East Germany, which owed its continued existence until 1989 to the Ministry for State Security's blanket system of informers.

At the latest since 1947, the global espionage network Echelon operated by the Five Eyes – USA, Canada, Great Britain, Australia, and New Zealand – has focused on spying on political, commercial, and private communications traffic, both in the East and the West. Since the end of the Second World War the Federal German Government has known and sanctioned that the Allied Powers in Germany systematically monitor all postal, telephone, and radio communications. The people were told this was to counter the Communist threat: today it is ostensibly to wage “war on terror.” For around thirty years now digital networks have enabled automated, targeted blanket interception, manipulation, and storing of information available on the Internet as well as targeted spying on users worldwide and 24/7. The courageous disclosures of Edward Snowden and other whistle-blowers have made it very clear that this capability of total electronic surveillance by intelligence agencies in the East and the West has been developed and is implemented on the broadest possible basis. Super-efficient spying software is developed with the aid of state funding at German universities and prestigious private sector research institutions as a new form of weapons technology; it is a lucrative business for German companies with totalitarian states from all over the world.

Just how all-encompassing digital surveillance and censorship function today was revealed in July 2014 when the CIA admitted it had manipulated the computers of the U.S. Congress committee that is tasked with democratic control of the CIA. The manipulation included deleting documents about torture conducted by the CIA, which the committee was investigating.

That digital surveillance functions perfectly in Germany as well is evidenced by the recent revelations that several thousand computers of the German Bundestag and prominent politicians had been successfully hacked for years. After the NSA admitted they had even hacked Chancellor Merkel's mobile phone to spy on her, it is likely that the attacks on the Bundestag and politicians, which are still ongoing, were also carried out by the intelligence services of foreign nations. It is a matter of grave concern that such spying activities in Germany – possibly also by “friendly” powers – are not being vigorously prosecuted.

For a long time now the Five Eyes states as well as other nations have granted themselves the right to spy on all other nations: in all military, economic, and social areas, and at all levels – government, organizations, business concerns, activists, NGOs, and individual citizens. The motto is: If it's technically possible to do, it will be done. Issues of legality, ethical scruples, or friendly relations between states or business concerns have ceased to exist.

Military warfare has long since been expanded to include the control and manipulation of electronic communications networks. We have to take it as given that today all important information relating to politics and the economy will be intercepted at some point on its way from sender to receiver, manipulated, and even distorted or falsified. The mass effects of such possible manipulations on political decision-making processes, on stock exchanges and markets, and also on the proper functioning of essential technological systems, such as public utilities and transport could in future be far greater and more subtle than attacks with conventional weapons.

Besides the mass analysis of communications metadata in electronic networks and direct interception of the data of individuals, open or clandestine censorship through interference, manipulation, and shutdown is on the increase. A certain awareness of these actions always results in enhancing a background scenario of all-pervasive threat and in a tendency to self-censure. When fear of imminent censorship as a control mechanism does not work, secrecy is implemented to withhold important information from the general public: by keeping out journalists and controlling them (embedded journalists), preventing the publication of specific items, or impeding reporting on entire thematic complexes. The range of reprisals faced by journalists, photographers, writers, and filmmakers in many countries includes personal intimidation, prohibition from exercising their profession, arrest, abduction, incarceration, torture, and murder. Such practices are not restricted to authoritarian systems, but are also found in states that regard their exercise of power as democratically legitimated.

The typical excuse for censorship has always been the actual or pretended jeopardizing of security by disclosure of information and, recently, impeding the foiling of terrorist attacks. Security has therefore become the common and cheap key term with which it is possible to justify authoritarian measures of whatever nature in the certainty that opposition will be minimal. That control and withholding information, surveillance and punishment, as well as the intelligent manipulation of knowledge and communications ultimately do not serve in the main to guarantee the security of citizens but rather to maintain power that is not legitimate, is hotly denied. And that the buzzword “security” is at the center of a mammoth new industry, which makes vast profits from the fears it fuels and plays upon, is also not deemed a suitable topic for general discussion.

Nobody today has an overview any longer of the technical possibilities for surveillance and censorship of electronic networks. And no committee of control, however critical, has the precise knowledge necessary to understand the technically complex and also subtle measures of surveillance and control. It is not only since the disclosures of Edward Snowden and other whistle-blowers that politicians in democratic states repeat the same old refrain that people who have nothing to hide have no objections to surveillance. And people who do object have something to hide. According to this

cheap logic thus everyone needs to be surveilled. But this is and always was the principle under which totalitarian states operate and operated – in East and West alike.

Besides knowing that state agencies are conducting far reaching, politically motivated spying activities, we have also known for a long time about the massive influence of commercial companies on the public and the private sphere, on political and economic decisions, and on our real everyday behavior. Globally operating companies, whose stock trades at high prices on the stock exchanges, such as Google, Facebook, Microsoft, Apple, Twitter, and very many others, profit from the data on individual and social dependencies they acquire from their users of all forms of social media. The newly awakened need for communication and entertainment that never stops has all the hallmarks of an addiction. While even very small children are being introduced to a brave new world of digital amusement to enhance their little lives, at the same time their future profiles as consumers are being explored and developed. The latest project of this branch of the industry is “Hello Barbie,” a talking version of the eponymous doll that kids are supposed to talk to and tell about their secrets and dreams – the doll is connected to a central server of the manufacturer which then analyzes and evaluates the data collected by eavesdropping Barbie.

As consumers, we know it is now standard practice that we can't take advantage of special offers while online shopping or even book a plane or train ticket without granting access to our personal data. Very few people are aware that there are actually no cheap or free offers at all. We always pay with our data and with our most precious belonging, our privacy, as well as with our attention to the advertising that bombards us on every website.

Being at the mercy of overwhelmingly powerful authorities of control and censorship has become the *conditio humana*, the basic condition of our culture. To some extent we realize this and reflect upon it, but we cannot reverse or undo it. We have become accustomed to this situation, just as we are not deterred by the myriads of video cameras on the way to work or on our way back home. We are well on the way to accepting surveillance and censorship as a given, just as we have learned to accept other conditions as facts of modern life – traffic noise, ubiquitous advertising, environmental pollution, and our insignificance in the political arena.

In spite of the alarming things we now know a large section of the public has already resigned in the face of the ubiquitous presence of state and commercial surveillance. Our grandchildren will hopefully still be able to ask us what we did about it; in a totalitarian society such questions will not even be posed.

As part of the ZKM's GLOBALE event, the exhibition *GLOBAL CONTROL AND CENSORSHIP* investigates the inexorable penetration of surveillance and censorship into our everyday lives. The exhibition

is based on collaboration with correspondents from twenty-six countries. It is realized in collaboration with the Arbeitsgruppe Netzpolitik [Internet Governance Group] at the Institute of Political Science of Heidelberg University and the Kompetenzzentrum für angewandte Sicherheitstechnologie (KASTEL) [Center of Excellence for Applied Security Technology] at the Karlsruhe Institute of Technology (KIT). Other important partners in this endeavor are the Kunsthochschule für Medien Köln (KHM) [Academy of Media Arts Cologne], Reporters Without Borders, the artists residence Villa Aurora Berlin, the Chaos Computer Club e.V. (CCC), and netzpolitik.org.

At *GLOBAL CONTROL AND CENSORSHIP* over one hundred artworks by seventy artists, scholars, and scientists are on show in the entire spectrum of artistic formats. Interactive exhibits stand alongside video works, paintings, drawings, photographs, installations, and sculptural objects, and films are next to Sound art, performances, and workshops.

The exhibition owes a great debt of thanks to all the whistle-blowers who had, have, and will have the courage to reveal the undemocratic practices of states and commercial enterprises to the general public. It is only on the basis of greater commitment and concern on the part of every one of us that defense strategies can be developed, because here the same dictum applies: Knowledge is power.

**The exhibition is curated by  
Bernhard Serexhe with Lívía Rózsás.**

# GLOBAL CONTROL AND CENSORSHIP

## Participating Artists

- 1 aaajiao
- 2 Hamra Abbas
- 3 Lawrence Abu Hamdan
- 4 Selma Alaçam
- 5 Halil Altındere
  - 5a *Mobese* (2011)
  - 5b *Spy Objects* (2015)
  - 5c *Who Shot the Artist?* (2009)
  - 5d *Who Are You Looking At?* (2002)
- 6 Daniel G. Andújar
  - 6a *CCTV Guernica* (2014) [video lounge]
  - 6b *Glossarium* (2014) [video lounge]
  - 6c *Let's Democratise Democracy* (2011)
- 7 Arbeitsgruppe Netzpolitik
  - 7a *GLOBALEs Netz* (2015)
  - 7b Eike Petersen
- 8 Benera & Estefan
- 9 Michael Bielicky und Kamila B. Richter
  - 9a *Data Dybbuk* (2015)
  - 9b *Why don't we Surveil* (2015)
- 10 Zach Blas
- 11 Osman Bozkurt
- 12 James Bridle  
[Installation at the ZKM\_Forecourt]
- 13 Alice Cavoukdjian dite Galli
- 14 Chen Ching-Yao [video lounge]
- 15 James Coupe
- 16 *The Digital Surveillance State – Quo vadis, Democracy?* [video lounge]
- 17 Do not Track [video lounge]
- 18 Hasan Elahi
- 19 mounir fatmi
  - 19a *History Is Not Mine* (2013)
  - 19b *Sleep – Al Naim* (2005–2012)
- 20 Alicia Framis
  - 20a *Confessionarium* (2014)
  - 20b *Matilde – History of Drones* (2014)
- 21 Fidel García
  - 21a *28%* (2009)
  - 21b *Bentham Society* (2014)
- 22 Benjamin Gaulon
- 23 Laurent Grasso
- 24 Michael Grudziecki
  - 24a *Sea Forts* (2011–2015)
  - 24b *Sniper* (2010/2011)
- 25 Holly Herndon in collaboration with Metahaven [video lounge]
- 26 KASTEL am KIT in cooperation with the ZKM | Karlsruhe
  - 26a Jörn Müller-Quade, Matthias Nagel, Ferdinand Sauer, *Filter Bubble* (2015)
  - 26b Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe, Matthias Nagel, Marc Nemes, *Verschlüsselung – brechen oder umgehen* (2015)
  - 26c Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe, Elisaweta Masserova, Jeremias Mechler, Matthias Nagel, *Metadaten* (2015) [video lounge]
  - 26d Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe, *Polygraphen* (2015)
  - 26e Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe, Jeremias Mechler, Matthias Nagel, *Sehen und gesehen werden* (2015)
- 27 Jonathon Keats
  - 27a *Century Camera* (2014)
  - 27b *Paper Century Camera* (2015–2115) [video lounge]
- 28 Korpys/Löffler
  - 28a *Song of Young Men* (2009)
  - 28b *Personen Institutionen Objekte Sachen* (2014)
- 29 Joe Krasean
- 30 Frédéric Krauke
- 31 Kunsthochschule für Medien Köln
  - 31a Sophia Bauer, *Sound Mirror DX 2001* (2015)
  - 31b Milica Lopičić, *I control you? I admire you!* (2015)

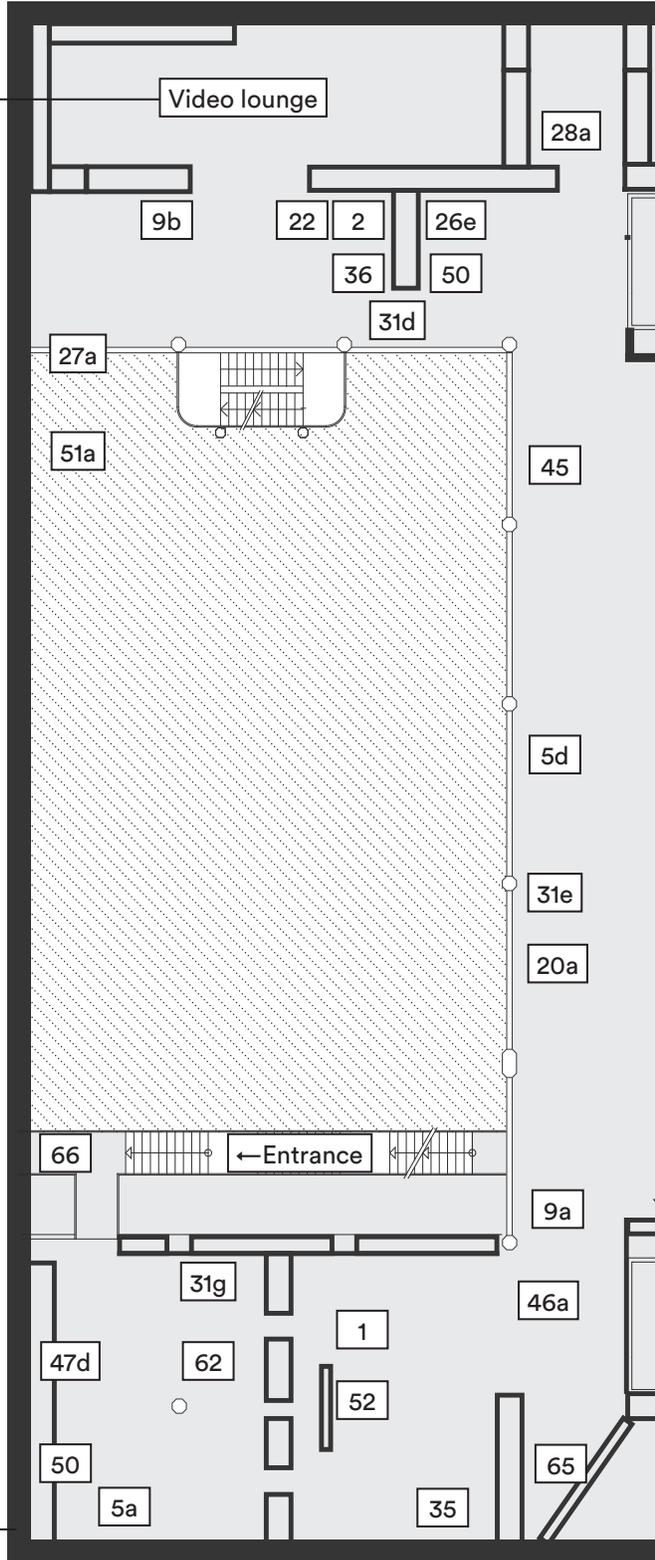
- 31c** Jorge H. Loureiro, *TRANSCENDENTAL – Part I. The Impacting Secrets of Daily Life / An Attempt to Self-Reinvigoration* (2014–2015) [video lounge]
- 31d** Jens Mühlhoff, *Hemisphere Videos* (2014–2015)
- 31e** Julia Scher, *Girl Dogs, Haus of Scher* (2007)
- 31f** Christian Sievers, *Hop3* (2015)
- 31g** Damian Weber, *Die Gedanken sind frei* (2015)
- 32** Kwan Sheung Chi [video lounge]
- 33** Marc Lee
- 33a** *Me* (2015)
- 33b** *Realtime Stories – mapping the free flow of information around the world in realtime* (2015)
- 33c** *Security First* (2015)
- 34** Alexander Lehmann [video lounge]
- 35** Rafael Lozano-Hemmer
- 36** Jonas Lund
- 37** Jill Magid [video lounge]
- 38** Virginia Mastrogiannaki [audible in the whole exhibition space]
- 39** Erik Mátraí
- 40** Metahaven [video lounge]
- 41** Tomomi Morishima
- 42** Gerardo Nolasco Magaña
- 43** Chris Oakley [video lounge]
- 44** Şener Özmen
- 45** Trevor Paglen / Jacob Appelbaum
- 46** Trevor Paglen
- 46a** *Circles* (2015)
- 46b** *NSA-Tapped Fiber Optic Cable Landing Site, Mastic Beach, New York, United States* (2015)  
*NSA-Tapped Fiber Optic Cable Landing Site, Norden, Germany* (2015)
- 47** Ruben Pater
- 47a** *Drone Silhouettes* (2015)
- 47b** *Drone Survival Guide* (2013)
- 47c** *A Study Into 21st Century Drone Acoustics* (2015) [audible in the whole exhibition space]
- 47d** *Espionage Puzzles* (2015)
- 48** Dieter Paul
- 49** Chantal Peñalosa [video lounge]
- 50** Dan Perjovschi
- 51** Axel Philipp
- 51a** *Bird's Cache* (2013)
- 51b** *Eyecatcher* (2014) [video lounge]
- 52** Sascha Pohle
- 53** Ma Qiusha
- 54** Reporters Without Borders
- 55** Oliver Ressler [video lounge]
- 56** Khvay Samnang [video lounge]
- 57** Shinseungback Kimyonghun
- 57a** *Aposematic Jacket* (2014)
- 57b** *Nonfacial Mirror* (2013)
- 58** Hito Steyerl
- 59** Sareth Svay
- 59a** *Get Out* (2013) [video lounge]
- 59b** *Warning House ZKM* (2015)
- 59c** *Mon Boulet* (2011)
- 60** Kota Takeuchi
- 61** *The Guardian*
- 62** Wilko Thiele
- 63** UBERMORGEN.COM
- 64** Villa Aurora Berlin – Feuchtwanger Fellows
- 65** Moritz Walser
- 66** Alex Wenger und Max-Gerd Retzlaff
- 67** YOUNG-HAE CHANG HEAVY INDUSTRIES

For technical reasons the video lounge and the reading corner of the exhibition can not be opened until November 2015. Therefore, the works labelled with [video lounge] are only shown from that date on. Thanks for your patience and understanding.

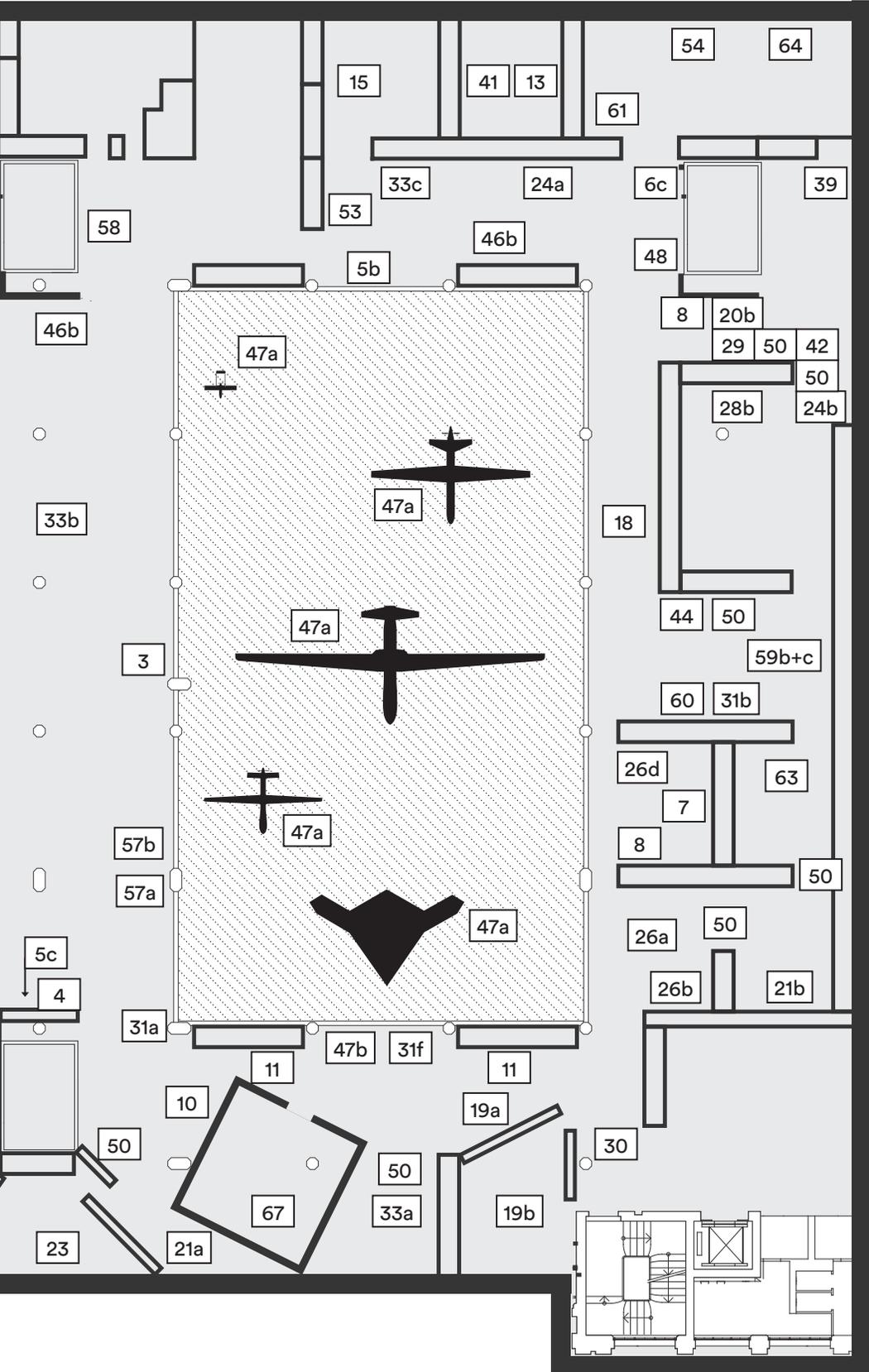
## Exhibition Floor Plan

The followings works are on view in the video lounge:

- 6a
- 6b
- 14
- 16
- 17
- 25
- 26c
- 27b
- 31c
- 32
- 34
- 37
- 40
- 43
- 49
- 51b
- 55
- 56
- 59



FLOOR PLAN



1

aaajiao

***GFWlist* (2010)**

\*1984 in Xi'an, CN, lives and works in Shanghai, CN

Installation, 76 × 30 × 280 cm, Corian, thermal printer

In *GFWlist* the artist, blogger, and free thinker Xu Wenkai, alias aaajiao, reveals the addresses of websites banned and blocked on the Chinese Internet. They are listed on a roll of paper issuing endlessly from a thermal printer mounted on a tall black slab. As it is forbidden to publish these Web addresses in China, aaajiao is committing an act of civil disobedience with this installation. The tall black monolith is familiar from Stanley Kubrick's film *2001: A Space Odyssey* of 1968. At the beginning of the film, the monolith appears suddenly at a water hole in the desert where early humans are fighting over the last water resources. Like some extraterrestrial of advanced intelligence, the monolith in the film triggers epic changes in evolution: by playing with and then smashing dry animal bones the early humans discover that these can be used as weapons, and they then use them to bash in the skulls of their rivals at the water hole. In Kubrick's film this is how technological development and civilization begins. (Bernhard Serexhe)

2

Hamra Abbas

***Text Edit* (2011)**

\*1976 in Kuwait, lives and works in Lahore, PK, and Boston, US

Video, 4 min 35 sec

In Hamra Abbas' video *Text Edit* one sees a computer screen on which the text of an e-mail is constantly being deleted and retyped. It is being written in New York to someone living in Pakistan. This fact alone appears to lead the writer to exercise self-censorship – probably the most paralyzing form of censorship – in order not to arouse the slightest suspicion of terrorism. Abbas' work thus visualizes the reaction to the great fear one experiences in a situation where one doesn't know whether one's actions are being monitored or not. (Lívía Rózsás)

**Lawrence Abu Hamdan**  
***The Whole Truth* (2012)**

Mixed-media installation, mirror, stool, monitor, headphones, sound recording, 32 min

\*1985 in Amman, JO, lives in Beirut, LB

The audiovisual installation *The Whole Truth* refers to the current usage of voice analysis as a lie detection method recently piloted by various governments as well as utilized by border agencies and insurance companies. This technology uses the voice as a kind of stethoscope, as an instrument to measure internal bodily responses. Lawrence Abu Hamdan's experimental work consists of a number of interviews. To the listeners it offers a fresh look into how truth is constituted, to whom truth matters, and who can use the technology; it complicates current conventions of testimony and the relationship to trauma, free speech, technology, and the body. (Lívía Rózsás)

3

**Selma Alaçam**  
***Different Conditioning* (2011)**

\*1980 in Mannheim, DE, lives and works in Karlsruhe, DE

Video, 2 min 37 sec

In her video *Different Conditioning*, Selma Alaçam stamps the German Federal Eagle on her face until it is entirely covered by the stamp's black ink. In this work the artist demonstrates that identity is not an anthropological constant, but is constructed through different cultural techniques and discursive practices: stamps, passports, proof of nationality, interviews, pledges, and confessions. (Lívía Rózsás)

4





## Arbeitsgruppe Netzpolitik in cooperation with the ZKM | Karlsruhe

7

The Arbeitsgruppe Netzpolitik [Working Group for Network Policy] is an interdisciplinary research network of junior scientists and scholars based at the University of Heidelberg that focuses on various aspects of online communication, Internet governance, and cyber security.

Currently the working group has close ties with the university's Institute of Political Science. Since the beginning of 2015 Arbeitsgruppe Netzpolitik has been working with the ZKM | Karlsruhe under the direction of political scientist Wolf J. Schünemann. Two exhibits on show at the *GLOBAL CONTROL AND CENSORSHIP* exhibition resulted from this collaboration. Further, the participants at the conference *Privacy and Data Protection in Europe: Traditions, Practices, and Discourses*, which is hosted by Heidelberg University in November 2015, will be the guests of the ZKM. (Wolf J. Schünemann)

**Marius Link, Wolf J. Schünemann,  
Stefan Steiger, Stefan Artmann**

***GLOBALEs Netz* (2015)**

**7a**

Web-based installation

Whoever goes into the Net, gets netted. Our behavior as users is always tied to partial self-relinquishment. Try it for yourself and become a part of this, or even better become a “node” of the Twitter network of the GLOBALE. Just send a tweet with the hashtag #ZKMGlobale with your opinion about the new art event at the ZKM | Karlsruhe. If your tweet refers to another user in the network, this connection will be made visible at the *GLOBAL CONTROL AND CENSORSHIP* exhibition. The networks, which are updated every ten minutes, are based on the entire traffic of tweets to #ZKMGlobale. Users become nodes and references in the form of @-mentions or re-tweets to links. Familiar algorithms are used to generate the graphic representation. The Fruchterman-Reingold algorithm computes and optimizes the layout of the network visualization. The PageRank algorithm used by Google ranks the users, which is indicated by the size of the labels. In addition to the current state of the network you can see the latest tweets in a live Twitter feed as well as the development of the network during the course of the exhibition as an animated graphic.

(Wolf J. Schünemann)

**Eike Petersen**

***Snowden und die NSA,  
unterschiedlich diskutiert* (2015)**

**7b**

Member of the student working group of the Arbeitsgruppe Netzpolitik, lives and works in Heidelberg, DE

Video, 4 min 30 sec, production: Christina Zartmann, Moritz Büchner, Sarah Binder

In the summer of 2013 Edward Snowden disclosed thousands of classified documents that revealed the vast dimensions of the surveillance practiced by the U.S. National Security Agency (NSA) which until then had been unknown. The political response to these spying activities of the USA was enormous.

But how exactly was Edward Snowden and the NSA discussed and interpreted? Eike Petersen’s video presents the most important core terms featuring in the media debates on Edward Snowden and his revelations between 2013 and 2014 – both in Germany and also as compared with other countries such as the USA and Great Britain. (Eike Petersen)

**Benera & Estefan**

***Urban Wildlife: The Human Influence on the Social Life of Birds* (2012–2013)**

8

Anca Benera \*1977 in Constanta, RO, and Arnold Estefan \*1978 in Kézdivásárhely / Târgu-Secuiesc, RO, live and work in Bucharest, RO

Graphite on paper, 30 x 42 cm

The obstruction of CCTV cameras by nesting birds can be understood as disruption or perturbation of surveillance systems – as a reaction of nature against human control. Urban wildlife evolved in the era when human activity became a major driving force of the Earth’s meteorological and geological changes (Anthropocene). This work not only directs attention to ecological matters, it also indirectly indicates the obsolescence of camera surveillance infrastructure. (Livia Rózsás)

**Michael Bielicky and Kamila B. Richter**  
***Data Dybbuk* (2015)**

9a

Michael Bielicky \*1954 in Prague, CZ, and Kamila B. Richter \*1976 in Olomouc, CZ, live and work in Karlsruhe, DE

Immersive data installation  
Programming: Andreas Hampp, Wilhelm Brodt, Jan Reusch, Felix Kutzner

In Jewish mythology a dybbuk is a malignant spirit of a dead person that takes possession of the body and mind of living people. Michael Bielicky and Kamila B. Richter bring to life a data spirit with animated floating and waveform Twitter feeds texts. The projection streams into the room from one corner and enfolds visitors in a myriad Tweets that have been written in real time by Internet users on the subjects of surveillance and censorship. (Livia Rózsás)

***Why don't we Surveil* (2015)****9b****Web-based data-driven projection  
Programming: Axel Heide**

In a Japanese tea garden, themes such as censorship and surveillance are portrayed using Twitter feeds and computer-generated, animated pictograms. Bielicky and Richter have developed a pictorial language and a framework for an automated, data-driven narrative format in which the figures and motifs of the world of surveillance appear in connection with the contents of Twitter messages. The messages are first selected on the basis of keywords, and then at random. The projection confronts the viewer with the paradoxical fact of the seriousness and at the same time absurdity of today's global surveillance. (Lívía Rózsás)

**Zach Blas*****Facial Weaponization Suite* (2011–2014)****10****\*1981 in Gallipolis, US, lives  
and works in London, GB****Mixed-media installation, plastic masks, HD  
video, 8 min 10 sec, photo documentation**

The project protests against biometric facial recognition – and the inequalities these technologies propagate – by making “collective masks” in community-based workshops that are modeled from the aggregated facial data of participants. The resulting amorphous masks cannot be detected as human faces by biometric facial recognition technologies. These masks intersect with social movements' use of masking as an opaque tool of collective transformation that refuses dominant forms of political representation. (Zach Blas)

**Osman Bozkurt**  
***POST RESISTANCE* (2013)**

11

\*1970 in Istanbul, TR,  
lives and works there

Photo series, C-prints, 60 x 90 cm each

The majority of Osman Bozkurt's video and photographic works explore the contemporary urban experience in Turkey, like the series presented here entitled *POST RESISTANCE*, which he shot in Istanbul in 2013, the year of the Gezi Park protests. Bozkurt does not document the demonstrations themselves but their aftermath and their influence on the urban environment. We see only the reminiscences of graffiti, possibly related to the uprisings, obliterated with grey paint. Just like the demonstrations, the authorities also obliterated the graffitied protests. (Lívía Rózsás)

**James Bridle**  
***Drone Shadow 009* (2015)**

12

\*1980 in London, GB, lives  
and works in Athens, GR

Installation at the ZKM\_Forecourt

The *Drone Shadows* are 1:1 outlines of military unmanned aerial vehicles, painted on the streets of cities all over the world, in this case the shadow of a Global Hawk: the largest UAV currently in service, which operates over the battlefields of Asia and the Middle East, and searches for migrants over the Mediterranean. Drones are designed to be invisible: they are invisible to the eye, flying out of range of human sight and beyond the length of human endurance, and they are politically invisible, designed to be sent to places where democratic accountability and the laws of war do not allow soldiers and airmen to go. In this way, the drone is an avatar of all contemporary technological networks: a vastly powerful assemblage that allows sight and action instantaneously over great distances, while remaining obscure, and thus difficult to visualize and critique. In a similar fashion, the drone is a reification of political intent, encoding the doctrine of surveillance, control, and endless war into machines, and providing the vehicle by which these doctrines can be made global. By reproducing the drone in the public space, *Drone Shadow* attempts to describe and understand the political and technological forces that shape both military and civilian spheres of life. (James Bridle)

**Alice Cavoukdjian dite Galli**  
***Edward Snowden Studio* (2015)**

13

\*1953 in Paris, FR, lives  
in Karlsruhe, DE

Working space

At the initiative of Alice Cavoukdjian dite Galli, the exhibition *GLOBAL CONTROL AND CENSORSHIP* places a safe work and recreation room at the disposal of whistle-blower Edward Snowden for the duration of the exhibition. The ZKM has issued an official invitation to Snowden to use the room and continue his work. Before he would be able to come to Karlsruhe, Snowden would have to specify anti-surveillance measures and a communications setup with which he could be in contact with people and media all over the world. Until that happens, visitors can leave messages in the letterbox on his studio door, which will be sent to him unopened to Russia every week. The ZKM and its visitors are waiting for Edward Snowden.

**Chen Ching-Yao**  
***International Radio Exercise***  
***Taiwan Version* (2012–2014)**

14

\*1978 in Taipeh, TW,  
lives and works there

HD video, 3 min 30 sec

The work by Chen Ching-Yao shows the morning gymnastic exercises, which are practiced in some countries in Eastern Asia to keep the general public fit. In Chen's videos this looks especially amusing. However, the gymnastic exercises lose their harmless appearance when one remembers that they originate from military training, and are today mandatory in many schools and businesses. As the music and the instructions are broadcasted on the radio, the entire population of a country, in this case of Taiwan, is therefore controlled via the radio. (Sebastian Althoff)

**James Coupe**  
***SWARM* (2013)**

15

\*1975 in Blackpool, GB, lives and works in Seattle, US, and London, GB

Media installation, stereo camera, monitors, computer

*SWARM* generates competing representations of the exhibition space that appear exclusively occupied by specific groupings of people – based on age, gender, race, and appearance. Each group is shown as what appears to be a live video image on the installed monitors, with people inserted into a “crowd” alongside others who have previously visited the space.

*SWARM* is inspired by J.G. Ballard’s *High Rise* (1975), a novel in which one thousand people live in close proximity in a modern apartment building. In the course of the story, the tenants form murderous clans, organized according to a class society caused by the pressures of their isolated existences and limited resources. In Ballard’s novel, the residents are cool, unemotional, desensitized, with minimal need for privacy, and capable of thriving within closed environments. Coupe sees this as analogous to the effects of twenty-first century social media, where our identities are algorithmically redefined based upon principles of demographic segmentation, social exclusivity, and the illusion of community. In such contexts, surveillance has become utterly routine, and an increasingly dominant strategy for relating to one another and lending meaning to our daily lives. (James Coupe)

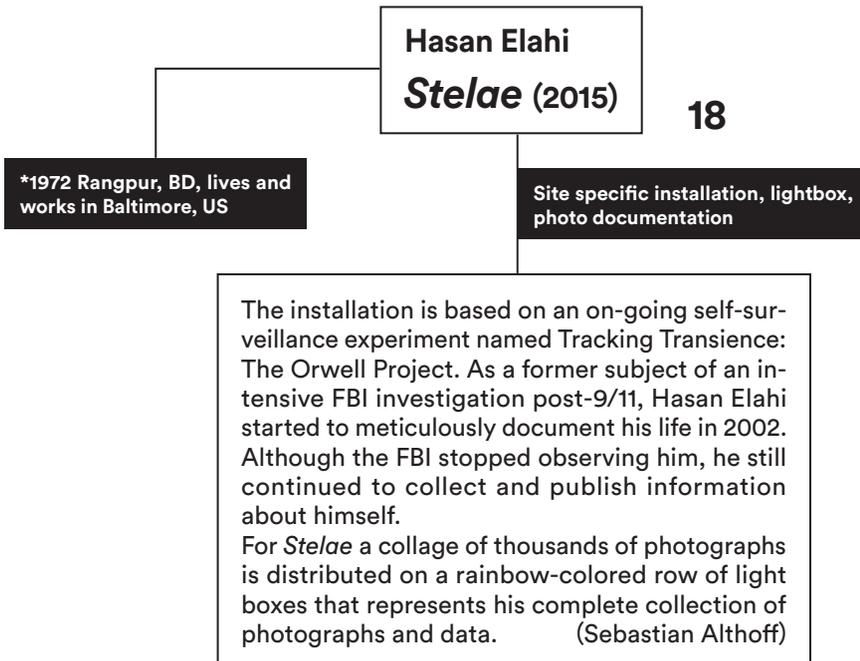
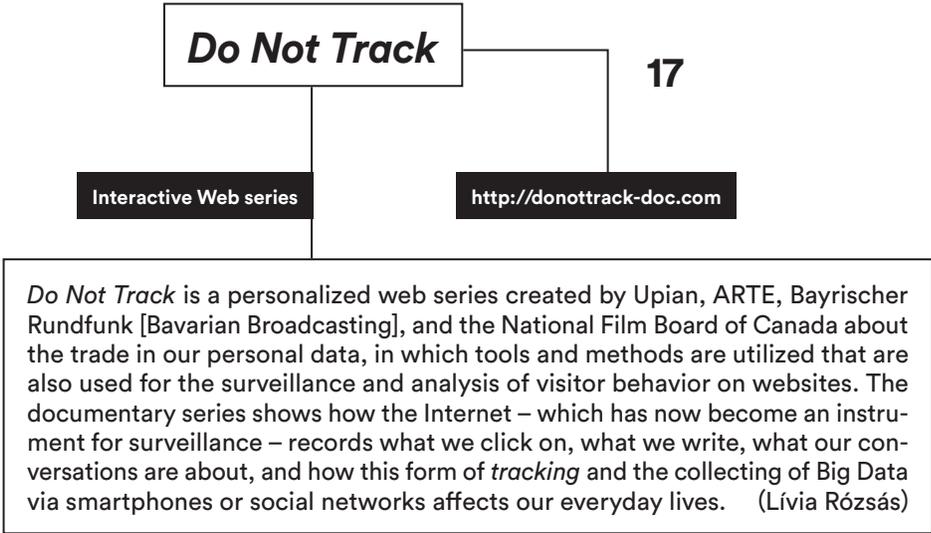
**Panel discussion in the Haus der Kulturen der Welt, Berlin, June 7, 2015**

***The Digital Surveillance State – Quo vadis, Democracy?***

16

Video, 120 min

At this podium discussion, organized in collaboration with the Courage Foundation, ExposeFacts.org, DIE ZEIT, ZEIT Online, the transmediale festival, and the Haus der Kulturen der Welt, which took place at the beginning of June 2015 in Berlin, the American whistle-blowers Thomas Drake, Daniel Ellsberg, Jesselyn Radack, and Coleen Rowley discussed how constant surveillance of citizens, the people, affects democracy. Further, representatives of the democratic supervisory body participated: Konstantin von Notz and Martina Renner, who are both members of the Bundestag and of the NSA investigation committee. Additional input came from the former Federal Commissioner for data privacy and liberty of information Peter Schaar, and Josef Foschepoth, author of a study on the history of surveillance in Germany. The video documentation of the event, which is shown here, was available on the websites of the organizing partners. (Sebastian Althoff)



mounir fatmi

***History Is Not Mine* (2013)**

\*1970 in Tangier, MA, lives  
and works in Paris, FR

HD video, 5 min

19a

The present work is a response to the censorship of two of mounir fatmi's works. The first was *Technologia* (2012), shown at the exhibition *History Is Mine* in Toulouse. An installation that displayed verses from the Koran was withdrawn because of complaints made during the exhibition. The second work, withdrawn from a Paris exhibition in 2013, is his video *Sleep – Al Naim* (2005–2012).

For *History Is Not Mine*, the artist uses two hammers to write the work's title on a typewriter. On the black and white screen only the typewriter ribbon is red – evoking the impression of blood. Now, fatmi always wants *History Is Not Mine* to be exhibited accompanied by *Sleep – Al Naim*. (Livia Rózsás)

***Sleep – Al Naim* (2005–2012)**

HD video, b/w, 26 min

19b

The video obviously references Andy Warhol's six hours long minimalistic film *Sleep* (1964). In his work, fatmi appears to observe the sleep of a contemporary intellectual icon of controversies between Western and Muslim cultures: Salman Rushdie.

The animated video, originally scheduled in 2013 for the exhibition *25 Years of Arab Creativity* celebrating the creation of the Institut du monde arabe in Paris, was withdrawn by the organizers. Even the virtual representation of Salman Rushdie was considered too sensitive to be shown in the context of the Middle East and other Arab countries. This censorship from an established cultural institution has caused consternation in the media and questions the freedom of expression in France. (Livia Rózsás)

**Alicia Framis**

***Confessionarium* (2014)**

**20a**

\*1967 in Barcelona, ES, lives and works in Amsterdam, NL

Installation, made of acrylic glass

By creating her *Confessionarium* as a confessional box made of transparent Plexiglas where anyone entering it can be seen by all, Alicia Framis exposes the hypocrisy that exists in the church. Her artwork is clearly directed against this form of surveillance and censorship. At the same time it can be interpreted as a statement that a society can only improve itself by increasing its transparency and taking responsibility for its errors. (Bernhard Serexhe)

***Matilde – History of Drones* (2014)**

**20b**

Stuffed pigeon, camera

From 1903 onward, the German apothecary Julius Neubronner used carrier pigeons to exchange prescriptions and medication with a nearby sanitarium. The amateur photographer then conceived a way of equipping the carrier pigeons with a camera. In this way he was able to reconstruct their flight path through the aerial photographs that had been taken. As late as World War I, the use of pigeons for air recon was not only considered, but even tested. Alicia Framis sees these very early “pilotless aircraft” as the origin and predecessor of today’s drones. (Sebastian Althoff)

**Fidel García**  
**28% (2009)**

21a

\*1981 in Havana, CU,  
lives and works there

computer virus, computer,  
photographic print

28% is a virus designed to block 28 percent of a computer's capacity each time the user searches for a word related to various ideologies, for example, "terrorism" or "communism." The project is a metaphor for lobotomy: a neurological therapy invented by Portuguese António Egas Moniz in 1936 to treat individuals' aggressive behavior or depression by removing 28 percent of their brain. The installation tracks the virus, which by now has spread worldwide, and indicates the occurrence of searched words related to ideological models. (Lívía Rózsás)

***Bentham Society* (2014)**

21b

Multimedia installation: intranet tracking software, pattern recognition and analysis software, two notebooks, and two data projectors

The projections appear rather cryptic, literally coded, which is presumably the result of the principle the piece is referring to; it can be interpreted as a direct and sensitive reaction to the repressive situation in Cuba, but the work also implies a general understanding of power structures in societies all over the world. The work represents a system of domination in which control mechanisms are working indirectly: if a thought or a rule is tacitly accepted by a social group, no one needs to force the individual to act accordingly, just like in Jeremy Bentham's Panopticon (ca. 1800). In this model of a prison, one guard is able to surveil many prisoners, because he is positioned at the center of the jail, and just the mere possibility of being observed prevents deviant behavior. (Lívía Rózsás)

**Benjamin Gaulon**

***2.4 GHz from Surveillance to Broadcast* (2008 – ongoing)**

**22**

\*1979 in Montereau, FR,  
lives and works in Paris, FR

Mixed-media installation, photographic  
print, video receiver, video, 9 min 51 sec

The *2.4GHz* project uses wireless video receivers to hack into private surveillance cameras; most proprietors of the cameras don't realize that the signal is being broadcast. Since 2008 Benjamin Gaulon has been visiting and walking around different cities in Europe to collect and record footage received with a self-made device from unprotected surveillance cameras. Besides gathering footage, the artist also places receivers in the street to reveal the presence of the cameras and to point out the fact that anyone can access their signals. (Livia Rózsás)

**Laurent Grasso**

***On Air* (2009–2012)**

**23**

\*1972 in Mulhouse, FR, lives  
and works in Paris, FR, and  
New York, US

HD video, 17 min 30 sec

In this work, Grasso focused on his interest in observation, control, and surveillance. In *On Air*, a falcon fitted with a microcamera films while flying over the lunar landscapes of the United Arab Emirates. The centuries-old falconry is transformed into an archaic spying tool and evokes a living and unidentifiable drone. (Studio Laurent Grasso)

**Michael Grudziecki**  
***Sea Forts* (2011–2015)**

**24a**

\*1977 in Wrocław, PL, lives and works in Munich, DE

Painting installation, acrylic and paint on canvas, nautical chart, projection

Along the entire Mediterranean coastline historic towers for observation and defense bear witness to the inhabitants' endeavors to protect themselves from landing invaders. Whereas in former times the intruders were pirates and conquerors, today the coastal communities fear the never-ending invasion of refugees, who put to sea in fragile vessels from the North African coast to seek a better life in Europe.

The motifs of Michael Grudziecki's series *Sea Forts* are the structures and towers that defy the stormy seas, crowned with observation platforms or hermetically sealed containers. Their purpose is not recognizable at first glance. They could be places of tranquillity, of reflection, but they could also be frontier fortifications or outlook posts from which the movements and routes of shipping can be monitored and controlled.

(Bernhard Serexhe)

***Sniper* (2010 / 2011)**

**24b**

Video camera housing, laser pointer

Surveillance in public spaces has become an everyday phenomenon – discovering a surveillance camera does not surprise anybody anymore. Basically, from their hiding places snipers also “control” the public space by taking direct influence through targeted killings. Here, the artist presents two security measures in one object.

(Michael Grudziecki and Livia Rózsás)

**Holly Herndon in collaboration with Metahaven**

***Home* (2014)**

Video, 6 min 14 sec

**25**

Holly Herndon  
\*1980 in Tennessee, US, lives and works in San Francisco, US

Metahaven  
Vinca Kruk and Daniel van der Velden live and work in Amsterdam, NL

Herndon's relationship with her computer, which was previously based on trust, changed fundamentally because of the revelations about the NSA in 2013. In her video, Herndon addresses an invisible and unknown audience; she asserts that these persons have information about her at their disposal. “I know that you know me / better than I know me,” she sings. The video *Home* provides a visual counterpart to Herndon's music: Metahaven created a data rain of code names, acronyms, icons, and graphics from a shadow world designed never to be publicly exposed.

(Livia Rózsás)

## KASTEL at KIT in Collaboration with the ZKM | Karlsruhe

26

The Kompetenzzentrum für angewandte Sicherheitstechnologie (KASTEL) [Center of Excellence for Applied Security Technology] is one of Germany's three institutions for cybersecurity founded by the German Federal Ministry of Education and Research in March 2011. Under the motto "Comprehensible security in the connected world of today," KASTEL focuses on the IT challenges presented by the increasing interconnectedness of single, hitherto isolatedly running systems. KASTEL is based at KIT, the Karlsruhe Institute of Technology.

In collaboration with ZKM | Karlsruhe KASTEL, directed by Professor Dr. Jörn Müller-Quade, has developed five installations for the exhibition *GLOBAL CONTROL AND CENSORSHIP*, which comment on technical aspects of surveillance and censorship.

**Jörn Müller-Quade, Matthias Nagel,  
Ferdinand Sauer**

***Filter Bubble* (2015)**

**26a**

**Interactive Web-based installation,  
monitors, computer, search engine**

What we know determines our behavior and how we act. But from where do we get our knowledge? The digital world that we see is tailored individually for each and every one of us, without us being able to influence the rules governing the filters. Location, browser history, and user profile determine what users get shown on the Internet. Where does the dividing line to censorship and manipulation run?

**Jörn Müller-Quade, Dirk Achenbach,  
Bernhard Löwe, Matthias Nagel, Marc Nemes**

***Verschlüsselung –  
brechen oder umgehen* (2015)**

**26b**

**Media installation, encryption engines, tablet  
computer, computer, photographic print**

Encryption methods have improved tremendously in recent years. In World War II encryption by the Enigma machine was broken. Due to a weak spot of the Enigma process, large electromechanical machines (“Turing bombs”) were able to systematically recover the encryption key used.

The encryption machine C-52-RT used in the German embassy in Moscow in the 1960s employed a method that was in principle unbreakable: the key was as long as the message and was only used once. However, the cable of the electromechanical keyboard – similar to a radio – broadcasted telltale signals through which the message could be eavesdropped before it was encrypted. The model on show here is fitted with an additional noise generator which makes this kind of interception very difficult.

Today’s tablet computers use modern computer programs for encryption, which are considered safe according to the current state of the art. However, viruses and trojans enable attackers to intercept messages before encryption, and also make it possible to take remote control of devices, for example, the built-in camera.

The exhibit demonstrates that good encryption alone is not sufficient for protection, but the security of the entire system needs to be taken into account.

**Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe, Elisaweta Masserova, Jeremias Mechler, Matthias Nagel**

***Metadaten* (2015)**

**26c**

Interactive Web-based installation

**Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe**

***Polygraphen* (2015)**

**26d**

Watch, polygraph

Metadata are generated every time modern technical devices are used – whether it is a bank card or a cell phone. The analysis of just one source will often provide detailed information about our lives. What do service providers actually know about us, our preferences, and our habits? This is illustrated by an analysis of the meta data of Malte Spitz (activist and politician, author of the book *Was macht ihr mit meinen Daten?* [What do you do with my data?], 2014). He demanded his mobile phone provider to hand over his data.

No, this is not something George Orwell dreamed up: people wear bracelets with miniature electronic device – “wearables” – which measure, for example, emotional and physical states and thus facilitate a healthier lifestyle and early recognition of health problems. This functionality is thus generally seen as useful – unlike lie detectors, which use a similar operating principle, but are regarded as the epitome of control and extortion.

Surveillance cameras are everywhere; in supermarkets, public transport, petrol stations. It is almost impossible to move around public places without being filmed. Yet it is possible for all of us to access a great number of these cameras. The installation *Sehen und gesehen werden* [See and to be seen] gives visitors the opportunity to experience being in the role of voyeur or object of observation.

Multimedia installation

**Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe, Jeremias Mechler, Matthias Nagel**

***Sehen und gesehen werden* (2015)**

**26e**

**Jonathon Keats**

***Century Camera (2014)***

**27a**

\*1971 in New York, US, lives and works in San Francisco, US, and northern Italy

Pinhole camera, cardboard

The *Century Camera* was conceived as an ultra long-term surveillance camera, exposing the collective behavior of people alive today to a generation not yet born. The first survey was organized in Berlin. Working with a local arts organization called Team Titanic, Jonathon Keats manufactured one hundred low-cost pinhole cameras: Light enters a sealed canister through a small aperture, focusing an image on a circle of black paper glued to the back interior, gradually creating a record of all that has transpired over the past century. Berliners hid the cameras in their neighborhoods. In old age, they'll reveal the cameras' whereabouts to children, who will be the ones to retrieve the cameras for a 2114 exhibition of the city in transformation.

***Paper Century Camera (2015–2115)***

**27b**

Paper pinhole camera

The *Century Camera* is so simple in principle that it can be made entirely out of paper, as is the case with this version designed especially for ZKM visitors. The paper camera is cut out, folded into a box, and pierced with a pinhole. Exposed to light focused through the tiny aperture, the ink used to print the camera gradually fades away, resulting in a hundred-year image. These cameras can be produced cheaply, and in vast quantity, making up for the inherent flimsiness of each unit with sheer numbers. Jonathon Keats proposes that seven billion of the cameras be printed by UNESCO and given to every child worldwide as a birth-right. (Jonathon Keats)

**Korpys/Löffler**

***Song of Young Men* (2009)**

**28a**

**Andrée Korpys**  
\*1966 in Bremen, DE, lives and works in  
Berlin, DE  
**Markus Löffler**  
\*1963 in Bremen, DE, lives and works there

**Video, 14 min 30 sec**

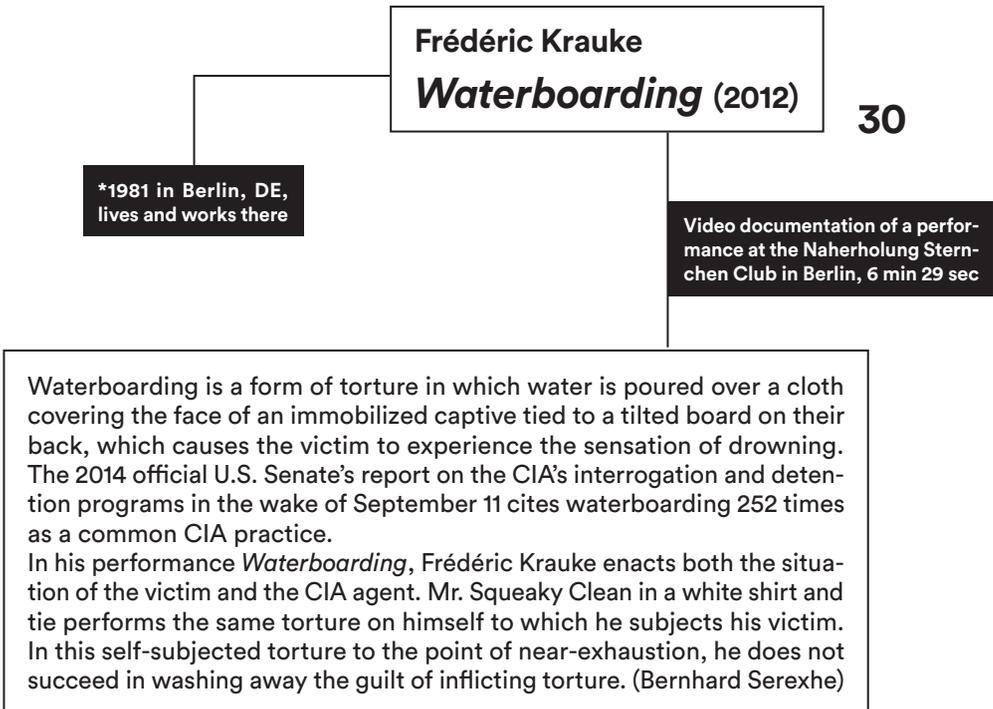
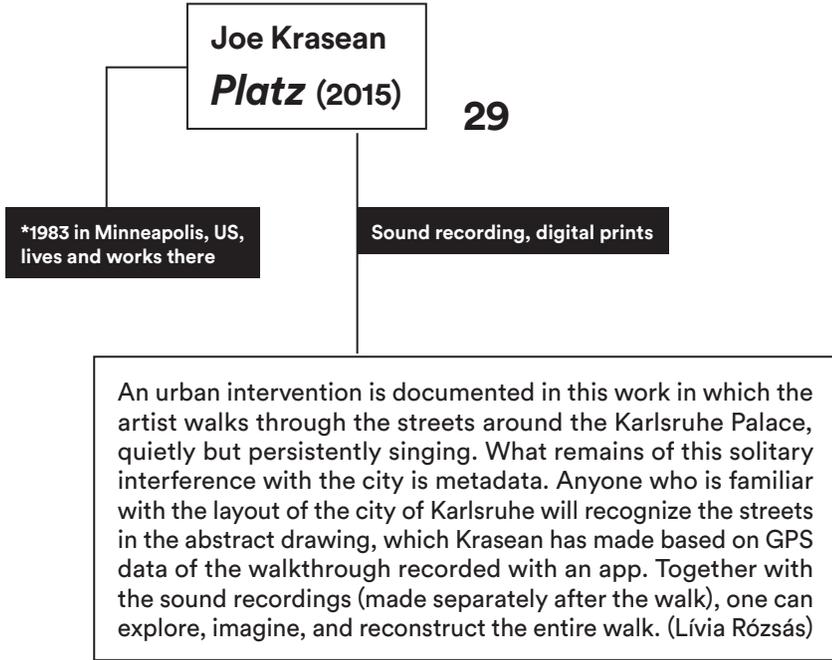
The short film *Song of Young Men* of the artist duo Korpys/Löffler shows policemen at a training session in an old and clearly unused building as they try out electroshock weapons. The faces of the test persons at first reveal fear, and shots are followed by their screams, groans, and moans: the audience witnesses their painful collapse. The purely observational of the camera develops into a composition of pain, in which the sounds gradually change into Karlheinz Stockhausen's *Gesang der Jünglinge* (1956).

***Personen Institutionen Objekte Sachen* (2014)**

**28b**

**3-channel HD video installation, 21 min 46 sec**

In their projects and films Korpys/Löffler engage with locations that have social significance, and situations in which power and control play a central role. In this video installation, they focus on one of the most complex building projects of recent years in Germany – the new headquarters of the Bundesnachrichtendienst [Federal Intelligence Agency] in Berlin, which was begun in 2006 and is scheduled for completion in 2016. Unlike the Panopticon design of GCHQ in Britain, the new BND headquarters' dark and rectangular architecture evokes symmetrically arranged hard disks on which everything is stored that can be stored. It is in this sense that the installation's title [Persons Institutions Objects Things] refers to the PIOS (Personen, Institutionen, Objekte, Sachen) records evaluation system, which was already developed in the 1970s for computer searches and criminological data processing. (Lívía Rózsás)



## Kunsthochschule für Medien Köln

31

The Kunsthochschule für Medien Köln (KHM) [Academy of Media Arts Cologne] was founded in 1990 – one year after the ZKM | Karlsruhe – and specializes in the study of media art. Julia Scher is professor of media art at the KHM and focuses mainly on Multimedia and Performance Surveillant Architectures. In both her artistic and teaching activities, her attention centers on the subjects of surveillance and security, including in architectonic contexts. During the summer semester of 2015, her students worked intensively on these subjects, and developed installations for the exhibition *GLOBAL CONTROL AND CENSORSHIP*. (Livia Rózsás)

**Sophia Bauer**

***Sound Mirror DX 2001* (2015)**

31a

\*1987 in Ebersberg, DE, lives and works in Cologne, DE

Mixed-media installation, display dummy, object, video

*Sound Mirror DX 2001* is a specially developed security device which is modeled on established and well-researched security technology. Acoustic mirrors were initially developed after World War I by the English physicist William Sansome Tucker as an early warning system for the southern coast of England. These large parabolic structures made of concrete were used to detect enemy bombers by hearing them before they were in sight. Bauer's *Sound Mirror DX 2001* is the contemporary version of Tucker's sound mirrors; developed further and personalized, its aim is to protect people and make them feel safe and secure. (Sophia Bauer)

**Milica Lopičić**

***I control you? I admire you! (2015)***

**31b**

**\*1979 in Belgrade, former YU, lives and works in Cologne, DE**

**Bird figure, sensor, speaker, light**

With her work *I control you? I admire you!*, Milica Lopičić tries to explain how control can take on peculiar forms, such as a raven watching from a hidden and dark position. When someone looks towards the raven's glowing eyes the light switches off and the voice of a nightingale can be heard. The raven is used to evoke an eerie and uncanny feeling – becoming aware of control. (Lívía Rózsás)

**Jorge H. Loureiro**

***TRANSCENDENTAL – Part I  
The Impacting Secrets of  
Daily Life / An Attempt to  
Self-Reinvigoration (2014–2015)***

**31c**

**\*1991 in Porto Alegre, BR, lives and works in Cologne, DE**

**Video,  
10 min 6 sec**

In this video performance, the artist is in the process of unpacking a product. He made recordings using three different types of recorder; a webcam, a mobile phone, and a digital single-lens reflex camera. All recordings show the same process from different perspectives. Some face detection generated by face-recognition software appears in the video as well – by analyzing the consumer's face, this software is able to estimate his or her gender, age, and facial expression for the purposes of targeted advertising. (Lívía Rózsás)

**Jens Mühlhoff**

***Hemisphere Videos (2014–2015)***

**\*1991 in Wuppertal, DE, lives and works in Cologne, DE**

**Videos, 8 min 35 sec, 12 min 15 sec**

**31d**

In Jens Mühlhoff's series *Hemisphere Videos*, the artist moves along the boundaries between various high security areas. Equipped with a mirrored hemisphere and a video camera, he films a 360° video of the immediate surroundings. This personal all-round surveillance offers an objective view of what's going on, but at the same time his recording device brings him into conflict with the security personnel. The Karlsruhe version was realized at the enclosing wall of the Attorney General. (Jens Mühlhoff)

**Julia Scher**

***Girl Dogs, Haus of Scher (2007)***

**31e**

\*1954 in Hollywood, US, lives and works in Cologne, DE

Julia Scher's work engages critically with surveillance, specifically surveillance architecture. Scher works with various media, in this piece with quite an unusual one: she uses marble sculptures of dogs and adds a soundtrack, which explains that these possibly formidable dogs are actually very friendly creatures, and they are meant to guard the visitors. As metaphors they stand for the close relationship between defense (control) and fear. (Livia Rózsás)

Marble sculptures,  
4-channel sound

**Christian Sievers**

***Hop3 (2015)***

**31f**

\*1974 in Braunschweig, DE,  
lives and works in Köln, DE

Posters, mobile phone

The mobile phone on display was used to call the NSA whistle-blower William Binney in June 2015. It is now also under direct surveillance by intelligence agencies. By calling this phone from your own device you add yourself to the enlarged surveillance network of William Binney.

Understandably, you'll wonder why you should voluntarily get yourself into the situation of being associated with a whistle-blower. The answer is obvious: What's at stake here is a lot more important than the potential ramifications of a data trail. Do you really want to live a life in which you shy away from doing completely normal, legal things, like calling a mobile phone? Here is the number: +49 (0)174 276 6483. (Christian Sievers)

**Damian Weber**

***Die Gedanken sind frei (2015)***

**31g**

\*1986 in Cologne, DE,  
lives and works there

Video installation, interactive vocal performance

In the video by Damian Weber, the actress Elisabeth Pleß sings the old song *Die Gedanken sind frei* [Thoughts Are Free] while riding a bicycle. However, she sings it backwards, and the song text can only be understood if the video documentation of the performance was played backwards. To the people Pleß rides past the song is incomprehensible; what they hear must seem to them like a kind of secret language. Are the thoughts not free after all and require a special sort of protection? (Sebastian Althoff)

32

**Kwan Sheung Chi**

*doing it with Chi ... making an Exit Bag (2009)*  
*doing it with Mrs Kwan ... making Pepper Spray (2012)*

\*1980 in Hongkong, former HK, lives and works there

Kwan Sheung Chi designs his do-it-yourself videos in a classic manner: a friendly person gives the viewer step-by-step instructions, which are easy to understand, with cheerful music in the background. But instead of offering recipes for dessert or instructions for home improvements, the videos show how to modify a plastic bag so it is possible to commit suicide with it, or how to produce pepper spray at home. The videos are macabre and bizarre, and contrast strongly with the themes that are usually the subjects in videos of this genre. (Sebastian Althoff)

Video, 3 min 44 sec  
 Video, 5 min 16 sec

33a

**Marc Lee**

*Me (2015)*

\*1969 in Knutwil, CH, lives and works in Zurich, CH

Web-based work, computer, projection

Smartphone users can use the Instagram service to take photos and videos and share them with unlimited others all over the world on a variety of social networking platforms. If the default setting of the Instagram app is not changed, the posts are visible for the entire world; otherwise, they are only available to selected followers. Already in 2012 Instagram added a geotagging feature where users could add metadata to their images giving the longitude and latitude coordinates, or the name of the location where the image was taken.

Marc Lee's work *Me* demonstrates in an amazing way how simple it is for interested services or agencies all over the world to identify the location of Internet users at the moment a picture is taken to within a few meters. By amalgamating a user's geographic coordinates it is simplicity itself to create and track the person's movement profile. Geotagging features are now available on a wide range of devices, including cameras, smartphones, and satnav systems; they are installed in both private and company vehicles, and even some farm animals carry them. (Bernhard Serexhe)

***Realtime Stories – mapping the free flow of information around the world in realtime (2015)***

**33b**

**Generative Web-based installation, projection**

User generated content, consisting of images, sounds, videos, and text messages from various social media networks, are retrieved in real time and displayed immediately after the user clicks on “send.” Content in various languages and from various cultures are orchestrated in the exhibition space, creating an impressive audiovisual spatial experience. A room full of realtime stories emerges that is multilingual and multicultural. By being able to experience in real time what is recorded at the remotest places anywhere in the world, we put the whole world under permanent monitoring.  
(Marc Lee)

***Security First (2015)***

**33c**

**Mixed-media installation, electrical equipment, toys, sound recording**

In this installation, Marc Lee presents the wonderful world of surveillance technology. In one storage rack are all kinds of cameras: classic ones, as very authentic dummies, or concealed in the housing of a smoke alarm or a wall clock. As an alternative to the utopia of total security through camera surveillance, Lee presents the website [insecam.org](http://insecam.org): The visitors have access to the images from thousands of unsecured security cameras all over the world, where you can peep into workplaces as well as private apartments.  
(Sebastian Althoff)

\*1984 in Hamm, DE, lives and works in Berlin, DE

**Alexander Lehmann**  
***Verschlüsselung einfach erklärt***  
 (2015)

**34**

Animation film series

Know-how about how to retain one's control over one's data on the Internet is restricted to a small group of users. For many people it just seems too complicated to use the Internet safely; instead, they rely on corporations and states to provide security. Alexander Lehmann seeks to promote self-protection by making his didactic video manuals very easy and very accessible. The title of this work refers directly to this fact: Encryption simply explained. For it is only possible to protect one's privacy and retain control over one's data if knowledge about the possibilities available for protection is as widespread as possible. (Sebastian Althoff)

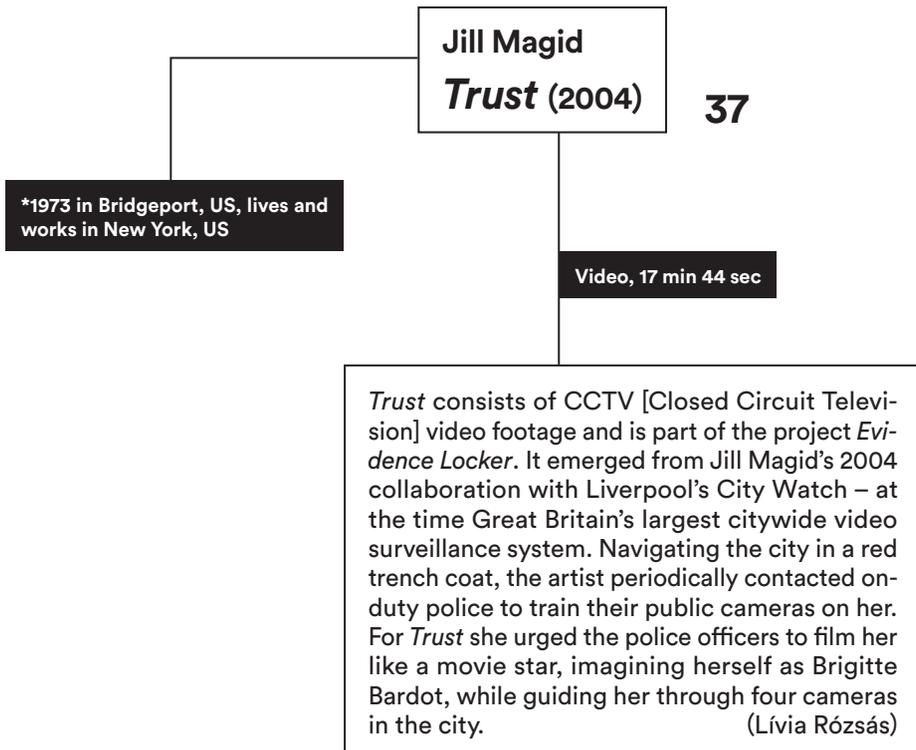
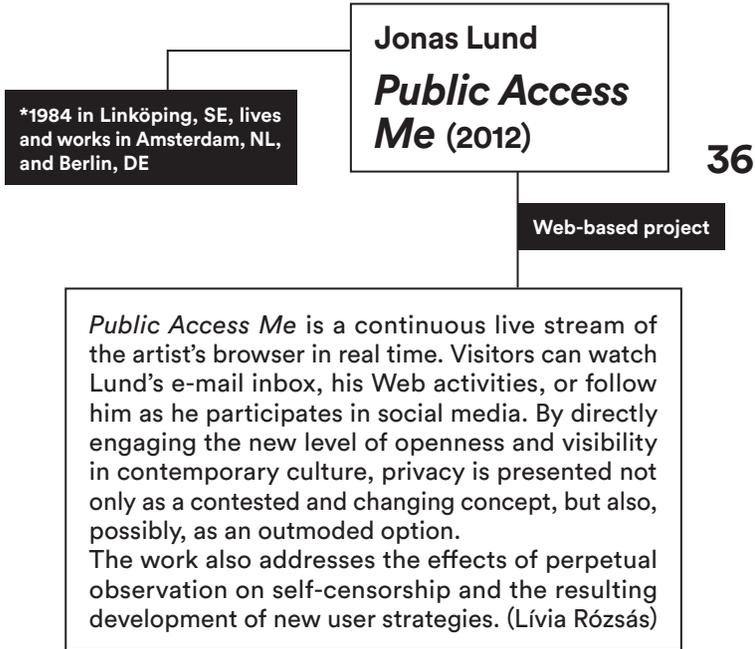
**Rafael Lozano-Hemmer**  
***Pulse Index*** (2010)

**35**

\*1967 in Mexico City, MX, lives and works in Montreal, CA

Multimedia installation, computer, sensor, projection

*Pulse Index* is an interactive installation, which records both the fingerprints and the heartbeat frequency of the user. To become part of the installation, the users place a finger on a sensor, which is equipped with a digital microscope and a heart rate monitor. The fingerprint is displayed on the largest area of the projection, the image pulsates according to the measured heartbeat. This work by Rafael Lozano-Hemmer uses the biological data of the participants to create an aesthetic experience: the installation seems like a surveillance machine, which identifies the visitors through their fingerprints, and takes their pulse like a lie detector. Contrary to other surveillance machines, though, this one forgets fast: as other visitors follow, and push their fingerprints into the foreground, older fingerprints become increasingly smaller, until they finally disappear completely. (Sebastian Althoff)



**Virginia Mastrogiannaki**

***I need your attention* (2015)**

**38**

\*1968 in Athens, GR, lives and works in Athens and Thessaloniki, GR

Sound installation

The idea for the artist's intervention at the ZKM | Karlsruhe with her two announcements about electronic surveillance is based on the invisible power of words, and it is also a statement on the systematic and necessary monitoring in cultural institutions.

With its exhibitions, a museum creates small, ephemeral universes, in which the world is seen from a certain point of view. The installation offers the visitors to engage with the problematic of their personal security while reflecting on their ability for action to evade the surveillance of this space.

(Virginia Mastrogiannaki)

**Erik Mátrai**

***Turul* (2012)**

**39**

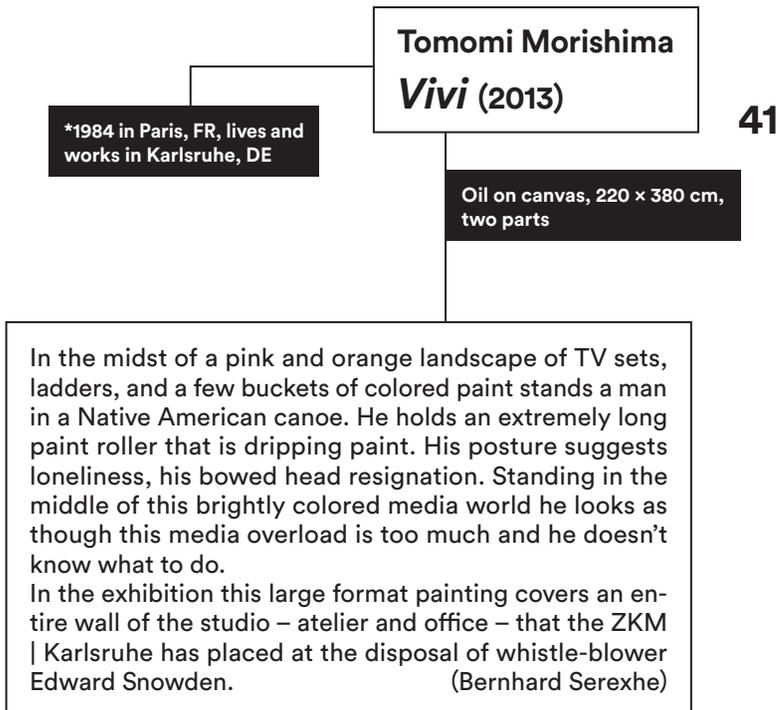
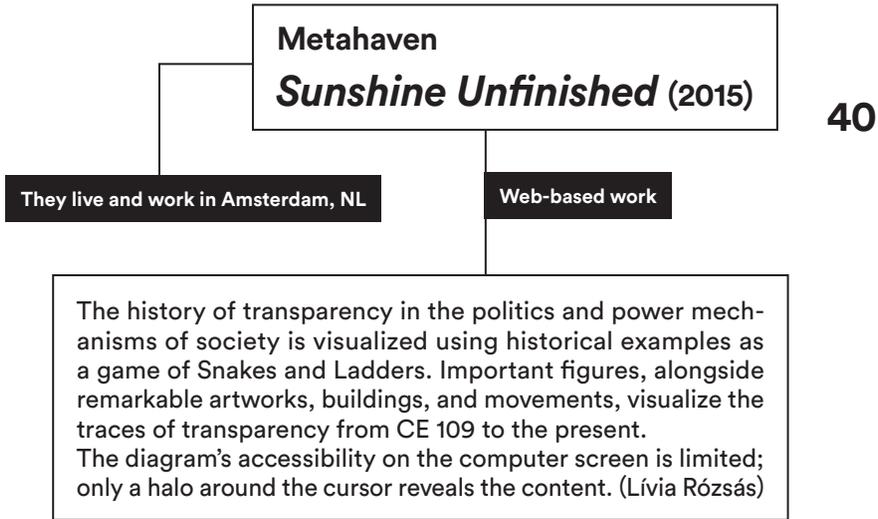
\*1977 in Miskolc, HU, lives and works in Budapest, HU

Light installation, surveillance camera, lights

The *turul* is an imaginary bird in Hungarian mythology; a divine messenger, a symbol of power and nobility. In Erik Mátrai's piece the birdlike figure takes the form of a surveillance camera with its shadows.

In this context the surveillance camera can be understood as the eye of a mythological figure, the imaginary omnipresent watcher one cannot hide from, the all-seeing eye that is the manifestation of proto-surveillance. *Turul* in this sense is a specific metaphor of surveillance: the ever-present eye of the ancestors.

(Lívía Rózsás)



**Gerardo Nolasco Magaña**  
***Parabolé* (2004 / 2015)**

42

\*1975 in Mexico City,  
 MX, lives and works in  
 Karlsruhe, DE

Mixed-media installation, painting, acrylic on canvas,  
 45 × 54 cm, flower bouquet, sound recording

*Parabolé* is a story edited from many hours of recorded conversations: The piece was originally produced in Spanish in Mexico City and has been reproduced in German for this exhibition.

The artist concealed a microphone in a bouquet of flowers on a table in a restaurant and asked guests passing by to sit down and talk. The bouquet in the exhibition does not conceal a “bug” but a player; the visitor becomes a “wiretapper,” who suddenly takes part in surveillance, although the real recorded conversations are manipulated and remain as hidden as the bug and the context of the texts it once recorded. (Lívía Rózsás)

**Chris Oakley**  
***The Catalogue* (2004)**

43

\*1971 in Chester, UK,  
 lives and works there

Video,  
 5 min 30 sec

“In his video *The Catalogue* (2004), Oakley presents the scenario of a perfect world of consumption, where a video surveillance system films the interior of a department store in which the individuals, together with their data, become transparent entities-identities. The individuals are followed through the crowd by motion tracking and are given graphical labels that list their purchase habits and general information regarding themselves. [...] *The Catalogue* is a symbolic rendering of the logic of a computerized market research system, which classifies individuals using a wide variety of data in order to assess their buying power and their future needs.

[...] The identity of each individual is reduced to the analysis and prediction of his or her consumption habits [...]. The title of the work highlights the fact that each individual who meets the automatic eye of the video camera is entered in a database, a catalogue in which each person must be assigned to predetermined categories, thus assuming his or her place in the system.”

(Franziska Nori, “Chris Oakley,” in: *Identità Virtuali*, exhib. cat., Centro di Cultura Contemporanea Strozzi, Palazzo Strozzi, Florence, Silvana Editoriale, Milan, 2011, pp. 112–117, here p. 114.)

**Şener Özmen**  
***Assange* (2012)**

\*1971 in İdil, TR, lives and works in Diyarbakır, TR

44

Carpet

In this work by Şener Özmen, the cofounder and editor-in-chief of WikiLeaks, Julian Assange, serves as the motif on a prayer mat. Assange is elevated to the level of a potential savior, who makes resistance to ubiquitous surveillance possible, but at the same time, the motif seems over the top and corny. The work poses the questions whether Assange represents a new type of hero, or whether he is merely a figure whose worship replaces taking action oneself. (Sebastian Althoff)

**Trevor Paglen / Jacob Appelbaum**  
***Autonomy Cube* (2014 – ongoing)**

Trevor Paglen  
 \*1974 in Maryland, US,  
 lives and works in Berlin, DE  
 Jacob Appelbaum  
 \*1983, lives and works in  
 Berlin, DE

Web-based installation

45

Evoking a minimalist sculpture, the installation *Autonomy Cube* hides its real purpose. Several computer mainboards are embraced by a heavy acrylic cube on a pedestal. The electronics inside the cube create a Wi-Fi hotspot through which visitors of the exhibition can browse the Internet. While at first sight the work simply provides the possibility to go online, the user is actually connected to the Tor network, a network of volunteer-run servers that allows people to browse the Internet anonymously and surveillance free. Tor users employ this network by connecting through a series of virtual tunnels rather than a direct connection; as a result their movements in the Internet can hardly be tracked back at all. (Lívía Rózsás)

46a

**Trevor Paglen**  
***Circles* (2015)**

HD video, 12 min

The video work *Circles* shows an aerial view of British GCHQ (Government Communications Headquarters) near Gloucester. The artist shot it from a helicopter circulating above the building to surveil the surveillance apparatus and capture the aesthetics of the invisible and the politics of secrecy. While the size of the headquarters evidences of an established and strongly subsidized system, the building's form resembles Jeremy Bentham's "Panopticon," the example par excellence of a control infrastructure.

Andrée Korpys and Marcus Löffler similarly documented the German Federal Intelligence Service in Berlin in their video work *Personen Institutionen Objekte Sachen*, also on show in this exhibition. (Lívía Rózsás)

***NSA-Tapped Fiber Optic Cable Landing Site, Mastic Beach, New York, United States (2015)***  
***NSA-Tapped Fiber Optic Cable Landing Site, Norden, Germany (2015)***

46b

Two-part photo installation, C-print and pigment print, collage (map), 121,9 x 152,4 cm each; C-print, 121,9 x 152,4 cm

Trevor Paglen's elegant photographs depict the everyday materiality of the Internet and mass data surveillance. These coastal landscapes, situated in New York and Norden, Germany, are two of the various places worldwide where submarine communications cables meet a land station, where they are tapped by the U.S. National Security Agency (NSA).

Internal NSA documents from the Snowden archive, corporate documents, and additional images of the site are collaged on the map. Trevor Paglen thus documents the hidden side of the surveillance state's infrastructure. (Lívía Rózsás)

***Code Names of the Surveillance State (2011)***  
 (not in the exhibition)

Video installation

The video installation *Code Names of the Surveillance State* by geographer, artist, and author Trevor Paglen publishes the code names of the spy and surveillance operations conducted by the U.S. National Security Agency (NSA) and the British Government Communications Headquarters (GCHQ), which have taken place since 2001. The seemingly never-ending list of these deliberately nonsensical code names was displayed as a large-format video projection on the facades of important public buildings in the USA and in Great Britain. In 2014, it appeared on the front facade of the Palace of Westminster, commonly known as the Houses of Parliament, in London.

The great artistic significance of this work is not so much its particular aesthetic quality, but rather the artist's well-coordinated and proactive incursion into public space. By projecting the code names of secret spying programs onto the British Houses of Parliament, which scrolled down across the entire facade like writing on moving transparent foil, Paglen draws the attention of politicians and civilians to the fact that public discussion about such measures is urgent and necessary. It had been possible to research the code names before this because they were published in various Internet

forums. But Paglen's building projection made them visible for all to see on the facade of British politics' most important building. This publication, this making-public of the code names cannot be undone, nobody can ignore it, and nobody can deny any longer the existence of these massive operations.

A politically highly significant location for Paglen's building projection in Germany, which in London was agreed upon in conjunction with Parliament's administration, would have been the Reichstag building in Berlin as the seat of the German Bundestag.

For showing the work at the *GLOBAL CONTROL AND CENSORSHIP* exhibition of the ZKM | Karlsruhe, it was considered that an appropriate, politically important building for Paglen's projection would be the office of the Public Prosecutor General, which is opposite the ZKM. A request to this effect could in no way be construed as an affront, but rather as an opportunity for transparency in an important issue that is in the public interest. In Karlsruhe, however, Trevor Paglen's artistic intervention in public space cannot be shown. The Public Prosecutor General's office rejected the curators' and artist's request to project the work on the rear facade of their building which is exactly opposite the ZKM.

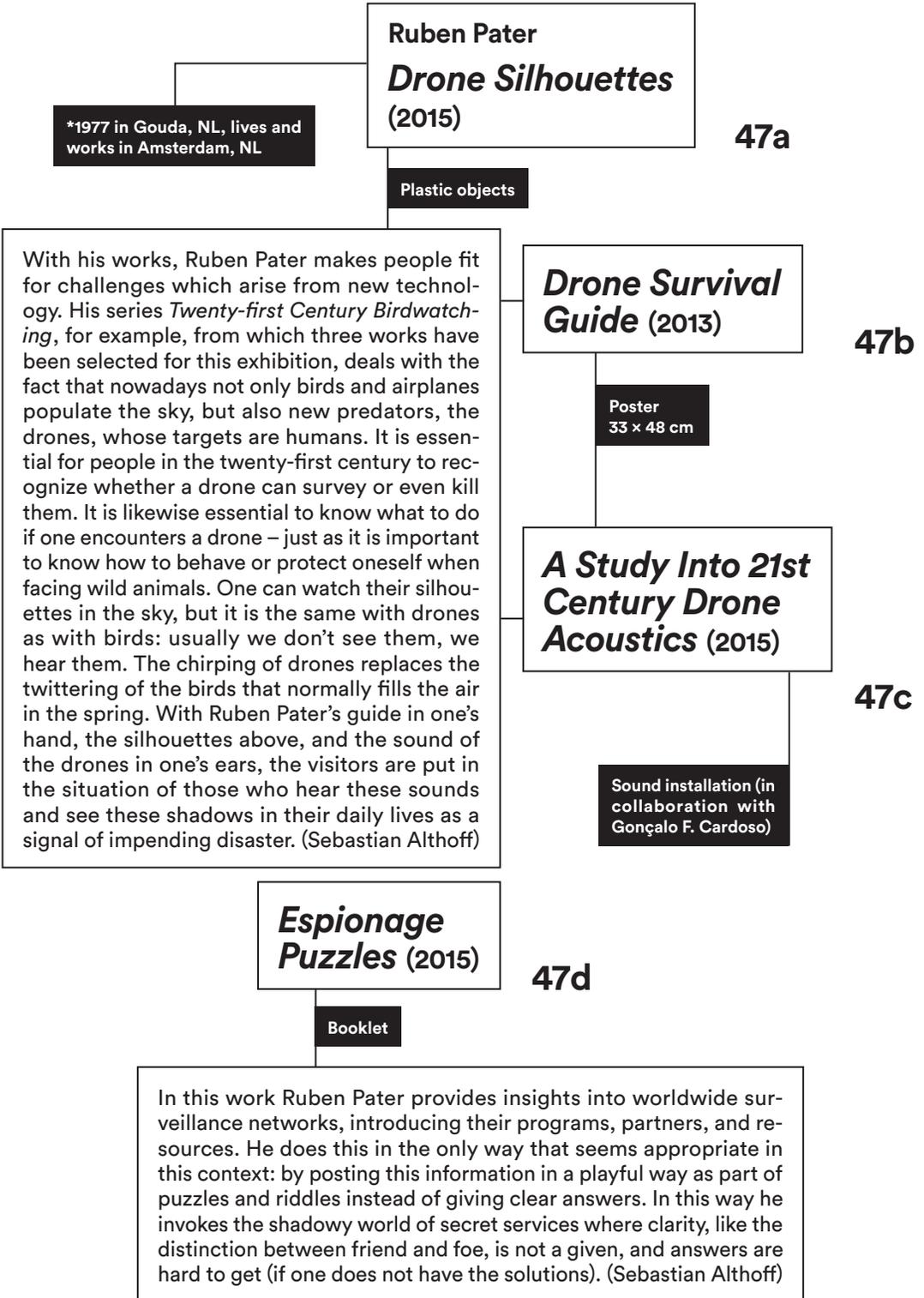
In an e-mail to Harald Range, the then Public Prosecutor General, the curator of the exhibition, Bernhard Serexhe, requested permission for the proposed projection: "As the curator of this exhibition I am acutely aware that here we touch upon a sensitive theme, which also for you, as Public Prosecutor General, and your colleagues is an area that is not easy to deal with. However, I think that precisely for this reason it could be of considerable interest to the office of the Public Prosecutor General to demonstrate the transparency desired by the general public on the subject of surveillance within the framework of an art event mounted by the prestigious ZKM in its direct vicinity."

In his cordial reply, the Public Prosecutor General thanked Bernhard Serexhe for his request and hoped for his understanding "that we cannot accede to your request to project the video work on the walls of our building because of the responsibilities of the Public Prosecutor General that require strict political neutrality."

After this refusal, the exhibition organizers considered projecting Paglen's work, which occupies a central place in the concept of the exhibition, onto the facade of the ZKM that directly faces the office of the Public Prosecutor General. Understandably, however, the artist rejected this idea on conceptual grounds.

Another important artwork is not permitted to be shown at the ZKM's exhibition: The atmospherically intense documentary photographs by Martin Schlüter, which the well-known photographer took on behalf of the BND (German Federal Intelligence Service) in the grounds of its headquarters in Pullach over the course of several months, mainly at night. BND President Gerhard Schindler personally refused permission to exhibit the photographs at the ZKM in spite of the fact that those selected for the exhibition had already been published in May 2014 in the photobook *Nachts schlafen die Spione – Letzte Ansichten des BND in Pullach* [At night the spies sleep – Last views of the BND in Pullach] by Sieveking publishers in Munich. (Bernhard Serexhe)

**Stormbrew – Diamonds – MYSTIC – Herald Switch – SenIOr Surprise – Deep Stare – Sensor Chief – Digital Storm – Senior Sky – Sensor Robin – Sentinel Aspen – Have Terra – Giant Voice – Dole Dart – Trackwolf – Divine Canberra – Tractor Dump – Have Quick – Tractor Hole – Hydra – Gambit – DNA – FOX ACID – Keyhole – TENACIOUS TREE – Helping Hand ...**



**Dieter Paul**

***Shred it yourself before  
the spooks get it* (2014)**

\*1949 in Landau, Rhine-  
land-Palatinate, DE, lives  
and works in Karlsruhe, DE

**48**

Installation, papier-mâché  
sheets, shredder

For his work *Shred it yourself before the spooks get it*, Dieter Paul shredded files and with the resulting snippets of paper created new, handmade paper. This paper was then imprinted with the abbreviations of German and international secret services.

The work symbolizes the secret services' strategy of shredding or blacking out portions of documents to cover up their modus operandi, keep their contacts secret, and withhold information from the public. For example, the German Federal Office for the Protection of the Constitution "as a matter of routine" made around 310 files of helpers of the NSU (National Socialist Underground; a far-right German terrorist group) disappear, and the Federal Intelligence Service destroyed the files of their staff, who were proven to have a Nazi past, or who were investigated after 1945 because of Nazi war crimes. The CIA, too, erased documents on U.S. Senate computers to hinder its investigation on torturing methods.

Shredding appears an almost archaic method because physical destruction of documents is of little use, if the digitally stored data have long since been tapped at source. (Sebastian Althoff)

**Chantal Peñalosa**

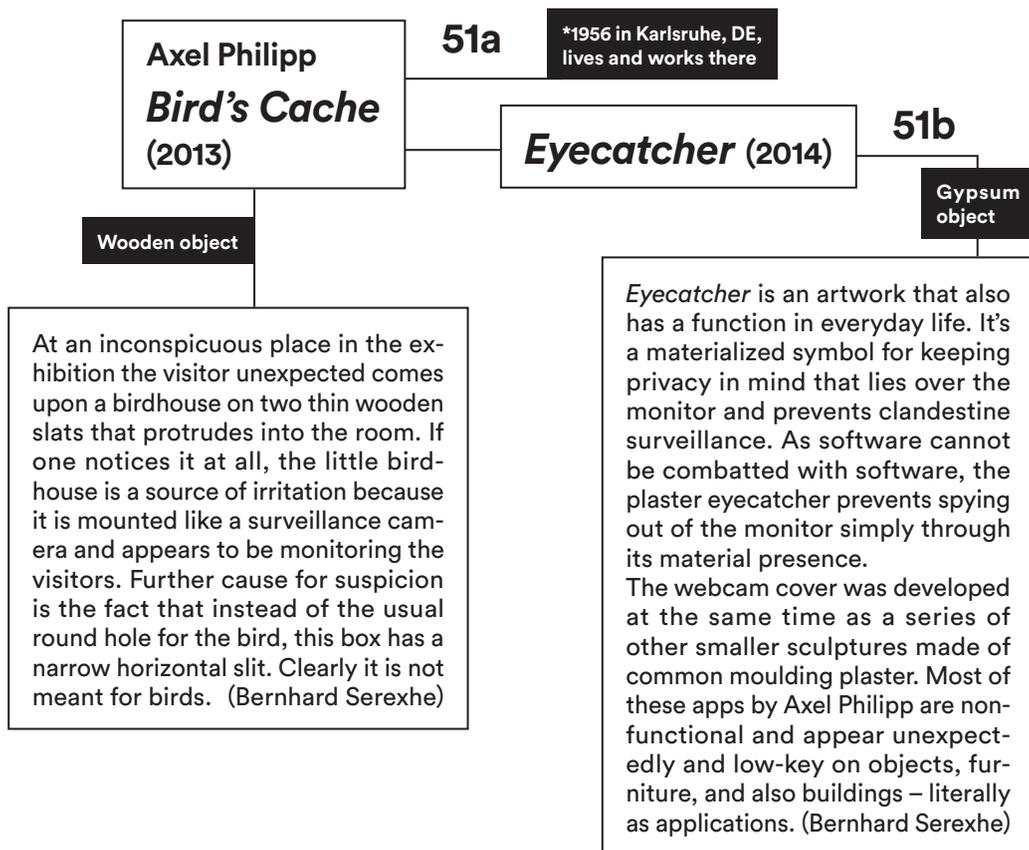
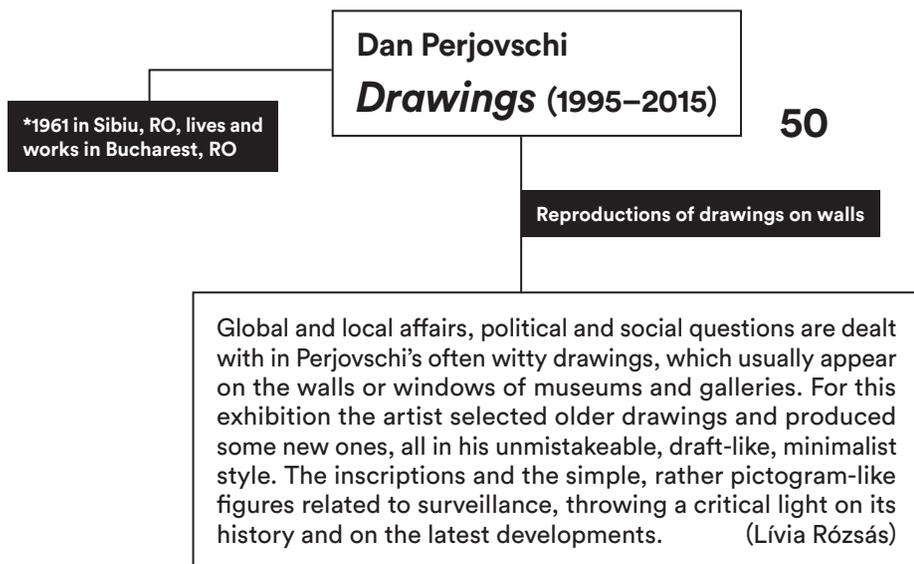
***Sobre la Avenida  
México* (2013)**

\*1987 in Tecate, Baja Califor-  
nia, MX, lives and works in  
Tecate and Mexico City, MX

**49**

Video, NTSC, 5 min

Avenida México is the last street of Tecate, Mexico, which is located on the border with California, USA. The video shows the artist sitting on the rooftop of a house, on the same level as the border patrol on the other side of the border. She describes the landscape with her back to the patrol, then turns around and faces them in a silent dialogue. Although this video doesn't show the border between Mexico and the USA, it is widely known that sections of this border consist of a barrier, which is supposed to protect the USA from immigration and the activities of drug cartells. In this way the border becomes an instrument of control by one country of another. (Lívía Rózsás)



Sascha Pohle  
*Ornaments of Property* (2014)

52

\*1972 in Düsseldorf, DE, lives and works in Amsterdam, NL, and Düsseldorf, DE

Installation, CD and DVD computer drives

Sascha Pohle's installation *Ornaments of Property* consists of hundreds of stacked CD and DVD hard disk drives – physical remains of an old, dying breed of technology for data storage. The empty devices without disks, or any hooked up operating system have become fossil elements in a memory game, and in the context of this modern ruin point to the constant decay of technology in an age of extremely high speeds. (Sasha Pohle)

Ma Qiusha  
*Twilight is the Ashes of Dusk* (2011)

53

\*1982 in Beijing, CN, lives and works there

Video, 3 min 15 sec

In her video *Twilight Is the Ashes of Dusk* Ma Qiusha shows us the Chang'an Avenue in Beijing in the early morning which is empty of people. To begin with, the camera focuses on deserted streets, an empty bench, the rotating brushes of a street sweeper, and birds sitting on antennas or circling in the air. Suddenly, a landscape of spotlights appears and the bright lights signalize a transition in which the artist documents the "changing of the guard," from machines to humans. The bright spotlights that provided the light for the cameras go out, and human controllers appear on the scene who now take over surveillance of the public spaces. (Sebastian Althoff)

## Reporters Without Borders

54

In collaboration with the non-governmental organization Reporters Without Borders, an information room was set up in the *GLOBAL CONTROL AND CENSORSHIP* exhibition, which is devoted to the subject of censorship and the freedom of the press. Reporters Without Borders was founded by journalists in 1985, to draw the world's attention to the persecution and incarceration of colleagues all over the world, and to offer help to those affected.

In the digital age we are also still dependent on people who do research on the spot, which then spreads throughout the Internet in seconds. Here, especially journalists are guarantees of reliability. Without them, some parts of the map would be blacked out again; there would be more places of which we know nothing. And not because we would not receive pictures from these places, but because we wouldn't be able to separate facts from propaganda.

The information room set up in the exhibition seeks to inform visitors about the fates of reporters, who became victims of reprisals because of their work. Works are on show, which thematize censorship, or which attempt to present an image displaying the reality despite censorship, including by the journalists Olivia Arthur, Maxim Dondyuk, and the Chinese artist Kenneth Tin-Kin Hung. Olivia Arthur portrayed women in Saudi Arabia, though because of open threats she was forced to make the faces unrecognizable by overexposing the photographs. Maxim Dondyuk had to disguise himself quasi as a spy in order to report from the hostile camp of the pro-Russian "People's Republic" in the Ukraine. In his works, Kenneth Tin-Kin Hung utilizes symbols created by the Internet community as a reaction to the prohibition of certain symbols and terms by the Chinese government, and ironically combines them with motifs that have become iconic into an entirely new pictorial language. (Sebastian Althoff)

Oliver Ressler

**WHAT IS  
DEMOCRACY?** (2009)

55

\*1970 in Knittelfeld,  
AT, lives and works  
in Vienna, AT

Video, 118 min

In his work *WHAT IS DEMOCRACY?* the Austrian artist Oliver Ressler scrutinizes the conditions of the current representative parliamentary democracy system, and at the same time poses the question of what a more democratic system might look like and what organizational form it could take. In the context of this project, the question "What is democracy?" was put to activists in over fifteen cities all over the world. Their answers collected in this video represent a kind of global analysis of the deep political crisis of the Western model of democracy. (Sebastian Althoff)

**Khvay Samnang**  
***Newspaper Man* (2012)**

56

\*1982 in Svay Rieng, KH, lives and works in Phnom Penh, KH

Video, 6 min 22 sec

Phnom Penh's public lakes have become contested sites because the Cambodian government has allowed them to be filled with sand and offered for real estate development. *Newspaper Man* shows the artist completely wrapped up in newspapers written in Khmer, the official language of Cambodia, walking blindly and clumsily around on the sand under the hot sun, tripping over remnants of houses as excavators move around in the distance. *Newspaper Man* calls attention to the land and its recent history, and critiques the role and restrictive nature of journalism in Cambodia today. (Erin Gleeson)

**Shinseungback Kimyonghun**  
***Aposematic Jacket* (2014)**

57a

Multimedia installation, display dummy, jacket with cameras, electronics, video recordings

Shing Seung Back \*1979 in Seoul, KR, and Kim Yong Hun \*1980 in Uiryong, KR, active in Seoul, KR

With their jacket covered all over with camera lenses, Shin Seung Back and Kim Yong Hun take the assumption "surveillance equals safety" to extremes. When danger threatens, the activation of a discreet button takes a 360° photograph, which can then be immediately uploaded onto a website. By suggesting the ever-present possibility of recording perpetrators, the piece of clothing is supposed to scare off potential attackers. With their *Aposematic Jacket*, the artist duo Shinseungback Kimyonghun also reveals a view of the future in which surveillance not only takes place "from above," but where anybody can become a mobile surveillance station. (Sebastian Althoff)

Multimedia installation,  
mirror, sensor, computer

## *Nonfacial Mirror* (2013)

57b

For this work, Shin Seung Back and Kim Yong Hun use face recognition software, which is used in surveillance cameras and also by Facebook. Here, however, the mirror turns away if anyone tries to look in it. Instead of using the software to capture faces, this mirror actively withdraws from its actual purpose of displaying faces, and only allows this under a certain condition: one first has to disguise one's face, for example, by covering it with a hand. Only when it is no longer recognizable as a face, it can be viewed in the mirror. (Sebastian Althoff)

Hito Steyerl

## *HOW NOT TO BE SEEN: A F\*\*king Didactic Educational .MOV File* (2013)

58

\*1966 in Munich, DE, lives  
and works in Berlin, DE

Mixed-media installation, HD  
video, floor decal, stand, print

How to remain invisible in an age of image proliferation, use of facial recognition software, and constant surveillance? Hito Steyerl's video begins with a shot of photo calibration targets in the California desert. *HOW NOT TO BE SEEN* is a sly parody of counterstrategies against cyber control. Various possibilities are outlined: including camouflage oneself (smear paint on the face), shrink down to the size of a pixel, or be a female over 50. These are only three of the "fifty-four ways to merge into the world made of images."

In Hito Steyerl's own words: "This condition opens up within and by means of an avalanche of digital images, which multiply and proliferate while real people disappear or are fixed, scanned, and over-represented by an overbearing architecture of surveillance. How do people disappear in an age of total over-visibility? Which huge institutional and legal effort has to be made to keep things unspoken and unspeakable even if they are pretty obviously sitting right in front of everyone's eyes? Are people hidden by too many images? Do they go hide amongst other images? Do they become images?"  
(Lívía Rózsás)

Sareth Svay  
**Get Out (2013)**

59a

\*1972 in Battambang, KH, lives  
and works in Siem Reap, KH

Video, 1 min 50 sec

In this documented performance, Sareth Svay rides a toy bull around the *Charging Bull*, which is surrounded by tourists; a bronze sculpture of a bull, which is a symbol of the power of the financial industry in Wall Street, New York. He thus satirizes on the one hand the unequal struggle against this machinery of power, and at the same time interferes with the people who want to be photographed in front of this famous tourist attraction. That the artist is finally forced by the police to end his performance also reveals the control and censorship to which activities in public spaces are subject.

**Warning House ZKM (2015)**

59b

Materials found on-site

**Mon Boulet (2011)**

59c

Video, 8 min 25 sec

Made of materials found on-site, Sareth Svay has created a safe room in the exhibition halls of the ZKM | Karlsruhe. He built the first *Warning House* in 2013, as a shelter from the cameras that were installed in an artists' residence. The cameras were intended to provide a feeling of security, but Svay felt threatened. In his work *Warning House ZKM*, a further work by the artist is shown. *Mon Boulet* is the documentary of a pilgrimage-like journey, which leads him from the place where he lives to the Cambodian capital. The video shows how on his six days' journey he drags an 80 kg heavy ball behind him the entire time, which looks like an oversized ball and chain from a penitentiary of yesteryear, which prisoners had to wear all the time. The baggage he carries can be interpreted as a reference to his childhood in a refugee camp, in which he also had to sleep on thin mats or had to cover himself with tarpaulins. Although Svay also walks along lively streets, he seems isolated because of the ball, and this makes the video seem almost intimate. It is only the safe room, which protects what goes on within from unwelcome looks from the outside, that creates the necessary sphere for presenting such private memories.

(Erin Gleeson)

Kota Takeuchi

***Pointing at Fukuichi  
Live Cam (2011)***

60

\*1982 in Hyogo, JP, lives and works in Tokyo and Fukushima, JP

Multimedia installation, videos, photos

The Fukuichi Live Camera was installed in Fukushima after the earthquake in March 2011 that led to a nuclear disaster at the Fukushima nuclear power plant, with the object of creating greater transparency to respond to the charge that pictures released to the international media had been censored. The video camera continually sent images from the scene of the disaster, and users could follow what was happening online. A worker, who is known to the artist, used this media attention to stand for twenty minutes in front of the camera pointing an accusatory finger at it and, by extension, at the audience. He became known as “the finger-pointing worker.” During this episode the worker observed himself and his movements by connecting to the camera via his cell phone. (Sebastian Althoff)

***The Guardian***

61

Parts of a MacBook Pro Model A1398, used by journalists for the preparation of reports based on the Snowden data (2014)  
Courtesy of *The Guardian*

On July 20, 2013, staff on the British newspaper *The Guardian* destroyed a laptop in the cellar of their publishing house, which contained data from the American whistle-blower Edward Snowden. They were given the choice of either handing in the notebook or destroying it by the British government and the British secret service GCHQ, who obviously wanted to end what was for them an embarrassing debate. The destruction of the computer for the newspaper was an act of self-defense, the lesser of two evils. It was an absurd situation: while in London, chips and hard discs were being smashed with heavy tools, the same data was stored safely away on the other side of the Atlantic in *The Guardian's* office in New York. Despite the fact that a copy existed, and therefore the destruction made no sense at all, the British authorities stuck to their demand – a procedure that can only be viewed as a demonstration of power. (Sebastian Althoff)

**Wilko Thiele**  
***valid\_invalid* (2015)**

62

\*1976 in Karlsruhe, DE, lives and works in Karlsruhe, Mannheim, and Heidelberg, DE

Installation, Q-tips, sensor, camera, computer

Through their DNA individuals can be identified, including their gender, ethnicity, and the color of their hair and eyes. What may be possible in the future in this field is especially the subject of artistic visions. In the science fiction film *Gattaca* (1997), for example, taking and analyzing a DNA sample replaces passport control – a procedure that takes only a matter of seconds in the film, but which even today is still relatively time-consuming. In her works, Heather Dewey-Hagborg toys with the idea of recreating a person's face from their DNA sample, despite the fact that what can be predicted from the information stored in DNA is very limited. Clearly, the possibilities of genetics are often overestimated. The installation *valid\_invalid* plays with this, and encourages viewers to question the potential of DNA-based technologies.  
 (Wilko Thiele)

**UBERMORGEN.COM**

***Do You Think That's Funny? –  
 The Edward Snowden Files* (2013)**

63

Founded in 1995 active in Vienna, AT, Basel, CH, and S-chanf, CH

Multimedia installation, BeagleBone, laptops, furniture, fridge, Club Mate

In this installation, the artist duo UBERMORGEN.COM (lizvix and Hans Bernhard) present a fictional high security room, which is supposed to give visitors local access to secret data from Edward Snowden. The artists claim to have received the data during a meeting with Snowden. These now circulate as Dark Data within Ethernet cables, which are plugged into four tiny computers, so-called BeagleBones. Any manipulation, the warning states, would result in the immediate destruction of all data. The computers used to access the data are cleaned up at each reboot, and the data traffic is additionally routed via a Tor network that anonymizes connection data. A refrigerator filled with energy drinks included in the installation suggests that visitors can delve into the data in this place, if necessary all night long. However, one is also under constant surveillance during this research work. Is that part of the overall security concept, or does this in fact call the security of the secure room into question?  
 (Sebastian Althoff)

**Villa Aurora Berlin –  
Feuchtwanger Fellowship**

**64**

Galima Bukharbaeva (UZ),  
Amir Hassan Cheheltan (IR),  
Zeynel Kızılyaprak (TR),  
Yasmin Nayef Merei (SY),  
Christopher Mlalazi (ZW),  
Hassouna Mosbahi (TN),  
Shahid Nadeem (PK)

Scattered around the exhibition are texts written by the Feuchtwanger Fellows of the Villa Aurora in Los Angeles, where the writer Lion Feuchtwanger and his wife lived during the Second World War. The Villa Aurora awards grants and fellowships in the spirit of Lion Feuchtwanger to artists and writers who engage in human rights. In the exhibition the Fellows report on oppression in their texts.

The tests are framed by the official 2014 report on the CIA’s interrogation and detention practices. The report describes the methods used by the CIA to extract information from prisoners which are obviously torture. At the same time it shows the absurdity of the practice. The CIA’s justification for using these methods was always that it would prevent terrorist acts; however, the report demonstrates that not even in a single case did the information obtained under torture thwart such an attack. The information extorted was seldom new and never reliable, because obviously torture victims had told all that they knew in order to bring their martyrdom to an end.

In addition, the report describes how intelligence agencies brazenly attempted to evade democratic control. During the Senate commission of inquiry’s investigations, CIA agents hacked the computers of its members and deleted documents. The chairperson of the commission spoke of the intimidation of democratically elected representatives in order to hush up the truth. And there were efforts from official quarters, from CIA leaders and also Secretary of State John Kerry, to at least get publication of the report postponed. Thus the report is not only the documentation of the most brutal methods to obtain information, it is clear evidence of censorship practiced in order to keep the people in the dark.

(Sebastian Althoff)

**Moritz Walser**

***Rechte Hand 1–5* (2010)**

**65**

\*1981 in Munich,  
GER, lives and works  
in Munich, GER

Plasterboards, milled  
450 × 120 cm

Fingerprints have been widely used for identification for around a hundred years; they are stored in digital form in passports, and are used, for example, in border control. *Rechte Hand 1–5* [Right Hand 1–5], in which the artist has milled his own fingerprints into five plasterboards with an air-powered milling machine, represents a kind of artist’s self-portrait. For whereas the face used to be the main identifying feature of a person, today the fingertips are far more significant. One face can be mistaken for another, fingerprints cannot.

(Sebastian Althoff)

Alex Wenger

\*1975 in the Canton of Zug, CH,  
lives and works in Ettlingen, DE

Max-Gerd Retzlaff

\*1981 in Warendorf, DE, lives  
and works in Karlsruhe, DE

Alex Wenger und Max-Gerd Retzlaff

***Daten/Spuren* (2015)**

66

Web-based work

*Daten/Spuren* [data traces]– a representation of what is invisible in reality. Imperceptible electromagnetic waves transmit the knowledge of our times. In the age of information we are all a part of this. Information about us is collected and recorded and we, in turn, register vast quantities of signals that are themselves analyzed by systems. This collected information results in the impression of an object, and in this way information takes on a physical presence within our real life-world.

*Daten/Spuren* records the electronic fingerprints of the visitors and adds further data from other sources to attain comprehensive information about every museum visitor and to render the power of data experienceable – data whose authority often is not questioned at all.

Every cell phone with Internet capability is assigned a unique identifier, a media access control address (MAC address), which can be used to identify the device anywhere in the world. The network packets transmitted by most cell phones at short intervals is used by the *Daten/Spuren* installation to access these identifiers, and it is thus able to track the visitors and collect more data.

(Alex Wenger)

Young-Hae Chang and  
Marc Voge live and work  
in Seoul, KR

**YOUNG-HAE CHANG HEAVY INDUSTRIES**  
***CUNNILINGUS IN NORTH KOREA* (2003)**  
***REACTIVATING COMMUNISM* (2012)**

67

Type animations,  
color, sound

Formed in 1999, the artist duo expresses their philosophy on art and the world through their animated text pieces without holding back on scandalous statements or ideas.

The controversial piece *CUNNILINGUS IN NORTH KOREA* features statements, according to the artists, by Kim Jong-il, the former leader of North Korea. The text explains the importance of “dialectical sex” in the style of communist propaganda speeches and juxtaposes capitalist and communist morals towards sexuality. The chosen music, Nina Simone’s rendition of the American folk song *See-Line Woman*, depicts the “capitalist” (exploitative, abusive) type of sexuality.

Obviously, the artist duo’s work has been rejected many times by exhibitions, as was the case with *REACTIVATING COMMUNISM*. This work was exhibited with slight changes at the Shanghai Biennale in 2012 under the title *REACTIVATING THE REPUBLIC*. In China any discussion of communism is forbidden, and in addition to that the artists self-censored the work by sanitizing the text.

(Lívía Rózsás)

**GLOBAL CONTROL AND CENSORSHIP**

Curated by Bernhard Serexhe  
with Lívía Rózsás

October 3, 2015 – May 1, 2016  
Location: ZKM\_Atrium 1+2,  
first floor

The exhibition is part of the **GLOBALE, June 21, 2015 – April 18, 2016**

**GLOBALE concept:** Peter Weibel

**GLOBALE project manager:** Andrea Buddensieg

**GLOBAL CONTROL AND CENSORSHIP project manager:** Bernhard Serexhe, Lívía Rózsás

**Exhibition architecture:** Bernhard Serexhe, Lívía Rózsás

**Assistant:** Deborah Schott, Sebastian Althoff

**Logistics, registrar:** Regina Linder

**Technical manager:** Gisbert Laaber, Christof Hierholzer

**Technical project manager:** Anne Däuper

**Construction team:** Volker Becker, Claudius Böhm, Mirco Fraß, Rainer Gabler, Gregor Gaissmaier, Ronny Haas, Dirk Heesakker, Christof Hierholzer, Werner Hutzenlaub, Gisbert Laaber, Marco Preitschopf

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Unless otherwise noted, all works are solely the property of the artists.

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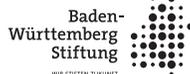
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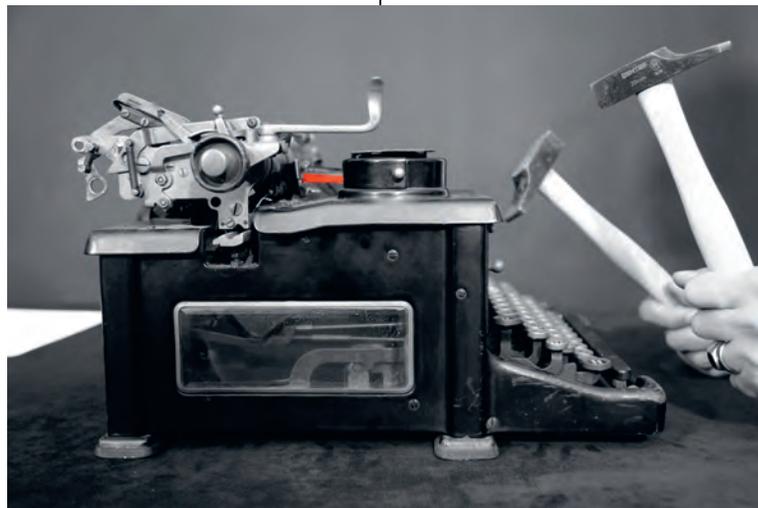
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Chris Oakley, *The Catalogue*, 2004

mounir fatmi, *History Is Not Mine*, 2013



Gerardo Nolasco Magaña, *Parabolé*, 2004/2015



Korpys / Löffler, *Personen Institutionen Objekte Sachen*, 2014



Sascha Pohle, *Ornaments of Property*, 2014



Hito Steyerl, *HOW NOT TO BE SEEN: A F\*\*king Didactic Educational .MOV File*, 2013

Shinseungback Kimyonghun, *Aposematic Jacket*, 2014





Selma Alaçam, *Different Conditioning*, 2011



UBERMORGEN.COM, *Do You Think That's Funny? – The Edward Snowden Files*, 2013

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