



3 June 2017 – 7 January 2018

Hybrid Layers



The exhibition *Hybrid Layers* focuses attention on a generation of artists who are engaging with the growing presence of the digital sphere and its effects on society. The exhibition shows new perspectives on digital technologies, the Internet and social networks, probing both virtual and physical manifestations of an artistic practice that is fundamentally influenced by the digital realm.

The pieces presented in the exhibition address current social, technological and aesthetic debates, and reflect on how comprehensively the digital realm influences every area of our daily life, our perception and our production of knowledge. The mediums of digital, algorithmic imaging and communication systems have now transformed all aspects of our world. Current research in the area of artificial intelligence (AI) already shows us a glimpse of what fundamental changes technological progress will bring to our lives in the future. Through their installations, videos, performances and sculptures, the artists in this exhibition respond to this hybrid interfusing of the real and the digital and scrutinize how this situation influences our globally networked world.

Hybrid Layers thus explores the many aspects of what can be described as the *digital turn* or the "digital era", which, since its emergence less than twenty years ago when the volume of digitally stored information surpassed that of analogue information for the first time, has swiftly altered our thinking, actions and feelings. In the exhibition, the digital is the key, the "a priori", to the disparate cultural and conceptual scenarios that are shown in the individual works. Dealing freely with the imagery of the Internet and recontextualizing and resemanticizing the narrative strands taken from it in non-hierarchical, often-subjective arrangements, the exhibition evinces the embedding of artistic methods in digitally influenced patterns of perception. While media art was long focused on translating the analogue world into the digital, artists today increasingly grapple with how the digital can be translated into the analogue world through the use of

synthetic materials or innovative printing processes. The various perspectives on the digital that can be taken from the 22 artists represented in the exhibition are thus informed by a fundamental interest in exploring the hybrid layers of digital and physical realities in their multifaceted characteristics in a way that is dispassionate, expectant and critical.

Since its founding, the ZKM | Karlsruhe has engaged with current developments in media art. In many exhibitions, it has described the influence of current technology on people and on the production of art. *Hybrid Layers* stands in the tradition of these exhibitions, while also pointing ahead to the large-scale exhibition project *Open Codes. Living in Digital Worlds*, through which the ZKM will once more devote its attention to the topic of digitalization and the apprehension of the world through digital code beginning in autumn 2017.

- 01 Sophia Al Maria
- 02 Auto Italia South East
- 03 Riccardo Benassi
- 04 Enrico Boccioletti
- 05 Blunt × Skensved
- 06 Aleksandra Domanović
- 07 Ed Fornieles
- 08 Glass Bead
- 09 Guan Xiao
- 10 Yngve Holen &
Aedrhlsomrs Othryutupt Lauecehrofn
- 11 Rachel de Joode
- 12 Delia Jürgens
- 13 Daniel Keller
- 14 La Plage
- 15 Lawrence Lek
- 16 Metaphysics
- 17 Katja Novitskova
- 18 Yuri Pattison
- 19 Tabita Rezaire
- 20 Unknown Fields
- 21 Anne de Vries
- 22 Yu Honglei

Sophia Al Maria

0
1

Sophia Al Maria is an artist, writer, and filmmaker. For the past few years, she has been carrying out research connected with the concept of "Gulf Futurism." Her primary interests focus on the isolation of individuals due to technology and reactionary Islam, the corrosive elements of consumerism and industry, the erasure of history, and the blinding approach of a future no one is ready for.

Sisters is a four-channel video installation that includes the work *Little Sister* (2015) as well as three projected videos featuring self-portraits of girls dancing in their bedrooms, installed so that their figures loom large above and around the viewers. The low-resolution and pixilated quality of the video hints at their source: Sophia Al Maria trawls platforms like WhatsApp to find these intimate videos, all of which were shot on personal mobile phones. Recontextualized outside of the phone's small screen or the website on which they were found, the videos implicitly represent an emergent generation of women from the Arab world in ways not often seen in Western media, while negotiating heavily mediated and conflicting perceptions of what the self should be.

Auto Italia South East

02

Auto Italia South East is an artist-run project and studio in London, GB, that commissions and produces new works – collaborating directly with young, emerging artists. Founded in 2007, it aims to provide a framework for developing alternative production and exhibition formats. Auto Italia is currently run by Kate Cooper, Marianne Forrest, and Edward Gillman. Throughout the history of Auto Italia there has been ongoing debate about how artists can work together to develop new formats for artistic production.

Rogue Agents is a collaborative project led by Auto Italia in cooperation with Pablo Jones-Soler and Victoria Sin that explores disaster and escape. Promoting a new set of archetypes for this moment when everything must dramatically change, this collectively authored intervention will seek to uncover ideas around figures that can disrupt, subvert, or redirect power. Proposing new possibilities for harnessing collective imagination, *Rogue Agents* explores fictional, esoteric, and latent modes of self-representation, from historical and folkloric interpretations of witchcraft to biotechnology and body hacking.

The trailer screened at the Museum is an introduction to a performative reading which will take place at ZKM | Karlsruhe on 24th November 2017.

Artist-run project o founded in London, GB ● Edward Gillman o *1991 in Grimsby, GB o lives and works in London, GB ● Marianne Forrest o *1988 in York, GB o lives and works in London, GB ● Pablo Jones-Soler o *1992 in Glasgow, GB o lives and works in London, GB ● Victoria Sin o *1991 in Toronto, CAN ● lives and works in London, GB

Riccardo Benassi

30

Riccardo Benassi's installation *Phonemenology* defines a space in the exhibition where visitors are invited to sit, to lie down, to spend time, and tune in to the different videos which comprise the four poles of this neutralized area, a sort of quintessence of the impermanent environments of our daily lives. The installation reminds of an office-like space, a provisional living room, a "temporary suspended zone" in which for the first time all four chapters of the work *Phonemenology* are presented: *The Umbrella Paradigm*, *Post-Ringtone Society*, *European Gangsta Rap*, and *Agronymus*.

The typical superposition of film footage, images, music, and text defines Benassi's aesthetic. Phenomenology becomes a "phonemenology", thus highlighting a very conscious thought about technology and on how it shapes, enters, and affects our lives. Whereas *The Umbrella Paradigm* reflects on avoiding rigid categorizations in the field of technology, *Agronymous* appears to manifest a sort of ecological arrival in the mediated landscape. Here the contradictions and consequences of post-capitalist, technocratic society resonate with an amplified echo.

Enrico Boccioletti

0
4

The video *A shade of what remains unsaid* produced for the *Hybrid Layers* exhibition, is the third episode of a series in which Enrico Boccioletti reflects on the aesthetic, perceptual, and psychological condition of hybrid identities and minds divided between physical and digital dimensions. The viewer finds himself/herself plunged into an aesthetic universe in which digital and artificial, material and immaterial surfaces, mixed with real video footage filmed by the artist, become the visual lexicon and the syntax of a compositional strategy. Boccioletti states: "Auditory, visual, and environmental stimulations manifest a spontaneous and possibly contradictory story un-telling, where one is invited to disentangle from the habitual in order to reformulate meaning, identity, and the possibility of happiness. [...] Orchestrated as a rhapsody, the work dwells upon empathy and utopia to decompose unvoiced nodes of complexity in existing here and now, when semiotic understanding and rationality seem to fail."

A shade of what remains unsaid shows the effects and the affect of the "digital condition," in a narrative which explodes in the nonlinear intertwining of auditory and visual stimuli. "A concert without players, a gameplay with no user," an atmospheric and cognitive quest through notions of empathy and utopia – which by reflecting a nonlocated identity still aims at reaching the hypothetical place of a potential happiness.

Blunt x Skensved

Blunt x Skensved is an artist duo who produces exhibitions, events, and web-based curatorial projects. Their practice spans a variety of media, including digital animation, photography, audio and web design, exploring themes of economic and bodily consumption, subculture, social ritual, and technological extensions of the body.

GEOLOGOS is a series of images made by Blunt x Skensved in collaboration with a dozen artists and writers. Contributors were asked to submit a single word, which was in turn, inscribed onto a landscape. The project took Blunt x Skensved to Iceland where they photographed the craggy volcanic terrain of the Reykjanes Peninsula. Using 3D modeling software, these images were transformed into surreal landscapes comprised equally of photographic and digitally-rendered content.

The resulting scenes are derived from a real place, yet altered to such a degree, so as to create new, fictional, environments.

GEOLOGOS recalls the history of geoglyphs and other types of "geo-graphy" or "earth writing," from the Lascaux cave paintings and Nazca Lines, to contemporary Land art and graffiti. The *logos* or words depicted in the images, serve as "tags" of sorts, pointing to their authors. By visually interpreting these words and situating them within an evocative alien landscapes however, Blunt x Skensved provide a new context within which the words are read.

Artists involved: Kari Altmann, Iain Ball, Enrico Boccioletti, Holly Childs, Claire L. Evans, Stefanie Hessler, Joey Holder, Yuri Pattison, Nadim Samman, Manuel Scheiwiller, Viktor Timofeev, Elvia Wilk

Aleksandra Domanović

00

One of the main artistic interests of Aleksandra Domanović is the relationship between human and machine, interwoven with a feminist narrative about the engagement of women with technology. At the beginning of her practice was the website *vwork.com*, which was one of the first blogs with daily posts about artworks. This experience influenced her attitude towards processing and sampling of images.

The installation *Untitled* consists of transparent foils with printed images. Partly overlapping, they form semi-transparent layers in the gallery space. Originally, computer-generated 3D models were printed as two-dimensional renderings on the foils, thus transforming digital into analog.

A moment of image reproduction is depicted on the foils, revealing an unexpected theme of "danse macabre" and "memento mori." Domanović refers here to the earliest known illustration of a printing press and bookshop on a woodcut published in Lyon, France, by Mathias Huss (1499), which shows death interrupting printers at their work. New media were associated with the inevitability of death. Domanović plays with this subject, putting skeletons in the role of printers. The artist also introduces a feminine narrative into her installation: several foils depict the ilium of the pelvis, which is one of the main elements for differentiating between the bones of men and women. This theme is continued in the motif of Zhora's plastic coat; the character Zhora is a female replicant in the film *Blade Runner* (1982).

*1981 in Novi Sad, Former Yugoslavia o lives and works in Berlin, DE

Ed Fornieles

07

*1983 in Petersfield, GB ◯ lives and works in London, GB

In his works, British artist Ed Fornieles predominantly draws on content from the Internet such as images and text elements from Facebook, Twitter, and Instagram, bringing the real (visual) world together with the virtual world in his installations and performances.

His video installation in *Hybrid Layers*, entitled *Der Geist: Flesh Feast* and supplemented by a printed wall hanging and 3D printed figures, uses an avatar of a cartoon fox to take the viewer along on a journey into the process of self-regulation and constant self-optimization. Stock images from the Internet on subjects such as work, food, family, happiness, and death overlap to form a flood of images of self-management. With phrases such as "limitations become strength" and "clear yourself of self-doubt," the female voice-over narrator of the video, which is reminiscent of a promotional film, appeals to a better self, which is tried out on the avatar over the course of the video.

Glass Bead

Glass Bead, a project conceived and run by Fabien Giraud, Jeremy Lecomte, Vincent Normand, Ida Soulard and Inigo Wilkins, is a research platform and online journal, concerned with transfers of knowledge across art, science and philosophy, as well as with their practical and political dimensions. The issue 0 of the journal, titled *Site 0: Castalia, the Game of Ends and Means*, was dedicated to repositioning art in the landscape of reason. Issue 1 is developed in collaboration with ZKM | Karlsruhe and focuses on the fabric of reason itself, and the ways in which it is currently altered by the emergence of artificial intelligence. While the capacities of thought are being externalized in machines that increasingly mirror human intelligence, the question of the technical artifactuality of mind and its political ramifications becomes particularly pressing. *Site 1: Logic Gate, the Politics of the Artifactual Mind* proposes to explore the formal, philosophical and scientific dimensions of this question, so as to consider the role art might play in the lucid unfolding of its possibilities.

Site 1: *Logic Gate, the Politics of the Artifactual Mind* will be presented for the first time in conjunction with *Hybrid Layers* on November 3, 2017. More information on the event is available on the ZKM website.

<http://www.glass-bead.org>

Research platform and online journal o founded in 2013 • Fabien Giraud o *1980 in FR o lives and works in Paris, FR • Jeremy Lecomte o *1985 in FR o lives and works in Paris, FR • Vincent Normand o *1985 in FR o lives and works in Paris, FR • Ida Soulard o *1985 in FR o lives and works in Paris, FR • Inigo Wilkins o *1974 in GB • lives and works in London, GB



Guan Xiao

The Chinese artist Guan Xiao reacts in her works to the endless flood of images that surround a person on the Internet day in and day out, and that are taken for granted today as a part of our everyday life. In her multichannel video installations, she takes these images out of their original context and translates them into an order that mostly follows a purely personal logic. With intuitive cutting sequences that are marked by a strong visual and language rhythm, the resulting newly revealed, nonhierarchical contexts of meaning help the viewer to understand the conditions of sight and perception in a media-informed global present that exists in a constantly shifting state.

In *Weather Forecast*, Guan Xiao approaches the change in perception that is induced by travel as a metaphor for the idea that there is more than one form of understanding in this world which is in the midst of a process of transformation. Here she is comparing the fleeting and subjective nature of cognitive processes of perception with the vicissitudes of weather, while a question that she poses in the video, "Why can't we view Europe from a chair?" challenges the necessity of travel, asking whether this change in perception caused by the experience of travelling could not be better completed under the present digital technological conditions without a change of geographical location.

Yngve Holen & Aedrhlsomrs Othryutupt Lauecehrofn

01

With the rigorous and precise attention to space that characterizes Yngve Holen's work, the installation *13 7E 2C 35 D7 16 32 9A FB 07 ...* is presented in the context of *Hybrid Layers* in a new display format, different to the piece's first configuration in Holen's exhibition at Kunsthalle Basel in 2016: a sort of corridor, a new sound piece that defines an aural, ephemeral limit of a path through the exhibition. The collaboration between Yngve Holen and Aedrhlsomrs Othryutupt Lauecehrofn brings the background of the two artists together: 3D prints of the artists' vocal chords pronouncing "A" and "O" are here the ambivalent carriers of the multiple directions opened up by the work. The vowels, arranged by Aedrhlsomrs Othryutupt Lauecehrofn in a sound composition, generate an abstract space in which diverse potential narratives intersect: magnetic resonance imaging (MRI) and the technological developments in the medical field allowing us to recreate and substitute inner parts of our bodies and to replace their functions, as well as artificial intelligence.

Yngve Holen o *1982 in Braunschweig, DE o lives and works in Berlin, DE ● Aedrhlsomrs Othryutupt Lauecehrofn o *1986 in Høstle, NOR o lives and works in Berlin, DE

Rachel de Joode

1
1

In her work, the Dutch-born artist Rachel de Joode addresses the influence of the digital on our ways of seeing and our perceptions of the world. She is the founder and co-editor of the online publication meta-magazine.com, which is devoted to the intersections of art and science.

The objects in the exhibition, which de Joode presents on wooden bases in a manner similar to the use of such bases in traditional sculpture, play with the representation of objects and surfaces as well as their materialization in physical and virtual space. Her abstract close-ups of kneaded clay, human skin, sweat and minerals from the series *Here I am and things that exist. Ow!* initially appear from a distance to be three-dimensional, amorphous sculptures. Upon closer observation, they are revealed to be flat, two-dimensional close-up photographs. Her wall pieces from the series *Drawing or flowy conglomeration. Hey!* also deal with questions about the original and the copy as well as playing with digital representation and physical materialization. Depictions of traditional art materials such as clay and paint are once again linked with human-seeming images of skin and other material surfaces, and juxtaposed in photographic collages. As a photographic image of the way physical objects circulate on the Internet, her works in turn appear to be three-dimensional sculptural objects, reflecting the transfer in our perception that comes along with technological change.

















HOW LOW CAN YOU GO WHEN YOU GAZE AT THE PAVEMENT?



I WISH NOTHING WAS EVER ABOUT SOMETHING



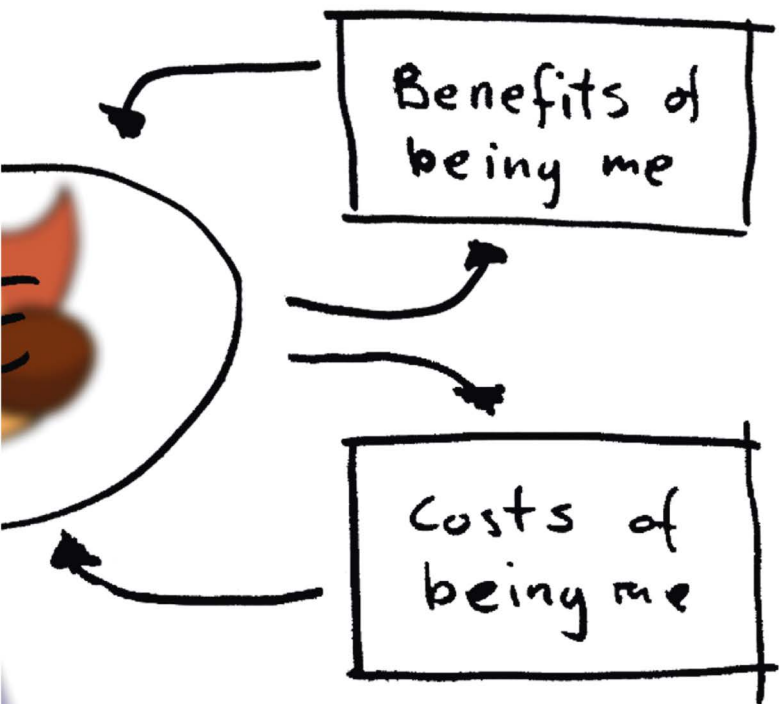












Benefits of
being me

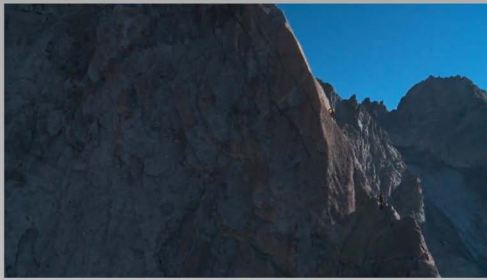
Costs of
being me





Glass Bead ◦ Edinburgh Skull ◦ 2017







Yngve Holen & Aedrihsomrs Othryutupt Laucehrofn o 13 7E 2C 35 D7 16 32 9A FB 07
27 12 E1 B5 2D 16 7F 19 8D 69 D8 E8 8A 18 A3 97 7A 57 7B 14 4C 8D 0E FE 39 92 1E E1 3A
66 8A E1 1E D4 5E 2A 35 13 21 5F 20 BE 2A BD A6 9B EB 39 BA 67 AA BA E8 F6 o 2016



Rachel de Jooe o Achilles o 2014





Rachel de Jooe ◦ Here, I am and things that exist. Ow! XIV ◦ 2015

Delia Jürgens ◦ *A Morning full of Dust, you're half inside and half Way out* ◦ 2017

1
2









La Plage ◦ Ansicht / View of Ilja Karilampi, Truss Mi Daddy ◦ 2015 ◦ Photo: Aurélien Mole



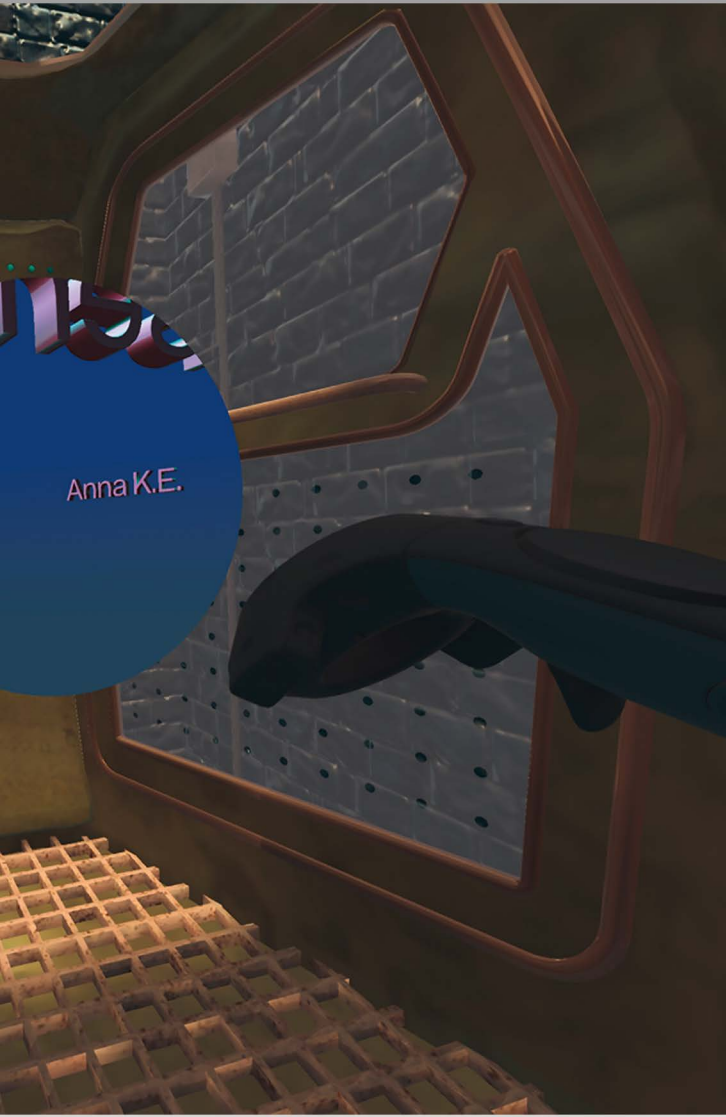




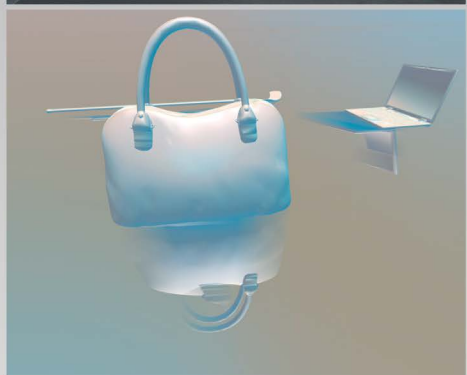
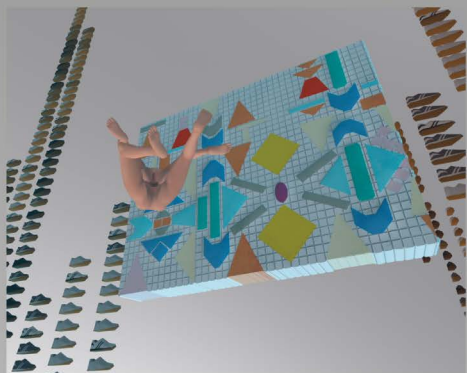


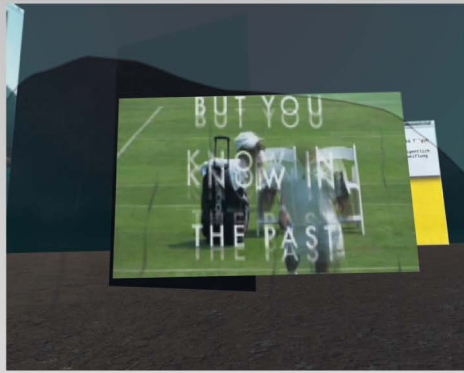


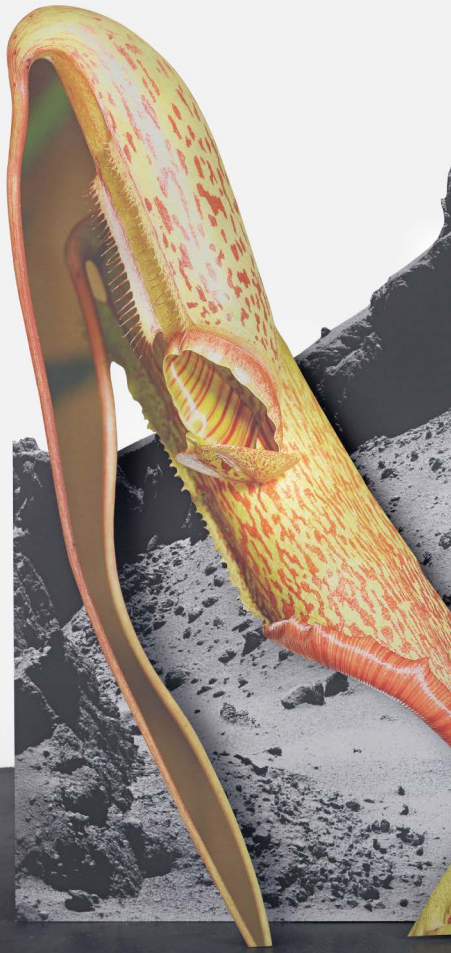
e de Vries



Anna K.E.

















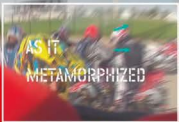














Delia Jürgens

1
2

Delia Jürgens' multilayered installations are composed of a variety of materials and objects. The different displays are informed by everyday materials such as various construction materials, objects from our globalized mass culture, and a wide range of references to images and structures from the digital world. The installations, which are constantly materializing in different ways, are assembled anew from their different elements for the specific situation in each room, and thereby constantly generate new references and levels of meaning among themselves. After they are presented, the displays are again disassembled into their component parts, and these materials are then once again available from "storage" for new configurations. This artistic formation process is thus comparable with digital work processes that can be constantly altered, expanded or reversed. The titles of her works also give hints about the different layers in the displays and the range of associations connected to them.

We thought they are Windows, but actually they are Mirrors, an installation presented at the ZKM, is made up of eight displays. The layers from the various surfaces and the industrially processed materials such as Styrofoam pedestals, on which product bar codes are visible to the viewer and the object is recognizable, refer – among other things – to our global networks and forms of communication and perception, and reflect our behavior and structures in a world shaped by technology and the digital.

Daniel Keller

1
3

Daniel Keller's wide-ranging research engages with issues at the intersection of economics, technology, culture, and community. The artist's research focuses on notions of progress, technological disruption, and the role of the artist in the global networked economy. Recently, he has concentrated on the influence and effects of social media on current politics.

Basilisk is a video adaptation of a lecture performance by Daniel Keller in the spring of 2017. The video is in the form of a narrated "deck". The deck, displayed on a monitor, is overlaid and framed by an aerial video of the Malibu beach house formerly owned by Barbra Streisand. These images became famous for the "Streisand Effect," which refers to the unintended consequences of attempting to suppress information, that is, publicizing it more widely, often via the Internet.

The work references the Cult of Kek of the alt-right (alternative right, USA), a semi-satirical religion based around Pepe the Frog, Donald Trump, and the frog-headed Egyptian god, Kek. The Kekist's memes function rather like the basilisk, harming the viewer through mere exposure. With social media now elevated to a primary arena for political persuasion, the alt-right posters "Meme Magick" were a decisive force in 2016.

In *Basilisk* Keller poses questions concerning potential tactics and strategies in reacting to the chaotic nihilism that characterizes the age of Trump and the alt-right movement.

La Plage

1
4

With La Plage the layers of the exhibition literally expand to include a project which is a curatorial experiment, a location in Paris, and an artists' platform.

In the words of Francesca Mangion and Valentina Cipullo, La Plage's founders and curators, the artist space defines itself as follows: "Sedimented with its previous function as a commercial shop window, the space engages with notions of visibility, exposure and the assignment of value; determining factors pertaining to the art world economy."

The display in the exhibition plays with La Plage's hybrid character, temporarily relocating La Plage's current physical location, a vitrine on Boulevard Saint-Martin, to the exhibition space, thus creating a satellite provisional site for a project which is geographically situated but due to its online presence is potentially elsewhere, or anywhere. The video works by Enrico Boccioletti, Fenêtreproject (Dustin Cauchi & Francesca Mangion), Ilja Karilampi, Jaakko Pallasvuo, and Bruno Zhu, which were chosen by La Plage for *Hybrid Layers*, mirror the multifaceted and catalytic nature of this project, which in its methodology and conceptual approach reflects on new forms of curating, embracing the hybrid notion of space emerging with the digital.

Project space o founded in Paris, FR in 2015 • Francesca Mangion o *1987 in Pietà, MT o lives and works in Paris, FR • Valentina Cipullo o *1984 in Rome, IT o lives and works in Paris, FR

Lawrence Lek

1
5

The artistic practice of Lawrence Lek is deeply rooted in architecture. Experience of a boosted modernization in Asia, where he grew up in the 1980s, profoundly influenced his understanding of architecture as the expression of a deeper social psychology. After working on site-specific installations for some years, he turned to creating works only with the help of digital technology, rethinking at the same time the meaning of what is the essence of site-specificity in the world of increasing importance of digital technologies.

Lek is interested in creating virtual spaces that render the psychological feeling that one experiences in a real place. *Europa, Mon Amour (2016 Brexit Edition)* is a sequel to *Dalston, Mon Amour* and was exhibited in a public square in East London, conveying the atmosphere of a dystopian public space. The version exhibited at the ZKM has both an interactive virtual world simulation part and a computer-generated video on loop. Through the first-person perspective one experiences the dystopian near future of London after the UK has left the EU. Dalston, once a lively district in East London, has turned into a devastated empty cityscape, full of ruins. The voices from Lars von Trier's *Europa* and Alain Renais' *Hiroshima, Mon Amour* accompany the walk through this debris field. Brexit, as every other political transformation, connects in this work the voices from the past, the anxious feeling of the present, and speculations on the possible future.

Metaphysics

1
6

NAUSEA is a collection of six virtual reality (VR) experiences that have been developed by different artists. These different projects came about as part of a collaboration with the VR start-up Metaphysics, which was founded by Philip Hausmeier in 2016. It enables artists whose artistic practice is not focused specifically on the development or use of VR to experiment with different notions of virtual perception, aesthetics, and interactions, and to make it possible for users to experience these in the virtual world. In developing VR experiences, Metaphysics works with HTC Vive, the current market leader in virtual reality systems. Using its Lighthouse tracking technology, the computer is able to recognize the exact position and orientation of the head-mounted display in a 4.5-meter-by-4.5-meter area. With special game controllers, users can interact with virtual objects and move around the space.

Artists involved: Rubén Grilo, Anna K.E., Florian Meisenberg, Eddie Peake, Jack Strange, Anne de Vries
Produced by: Philip Hausmeier

Explore the different virtual worlds and try out HTC Vive in the exhibition space with help from our VR guides:

Friday • Saturday: 2–6 pm • Sunday: 1–5 pm

VR-Startup o founded by Philip Hausmeier o *1980 in Rheine, DE o lives and works in Berlin, DE • Jack Strange o *1984 in Brighton, GB o lives and works in London, GB • Rubén Grilo o *1981 in Lugo, ES o lives and works in Berlin, DE and Lugo, ES • Anna K.E. o *1986 in Tbilisi, GEO o lives and works in New York, NY, USA and Düsseldorf • Florian Meisenberg o *1980 in Berlin, DE o lives and works in New York, NY, USA and Düsseldorf, DE • Eddie Peake o *1981 in London, GB o lives and works in London, GB • Anne de Vries o *1977 in The Hague, NL o lives and works in New York, NY, USA

Katja Novitskova

1
7

Katja Novitskova engages with the borderlands of visual data processing in her works. Novitskova, who has become known for her hyperrealistic cutouts of digital patterns from the Internet, probes the complex relationships between ecology and technology in her installations. By appropriating imagery for her work from beyond the spectrum of human vision, such as images from outer space or the deep sea that largely elude our physiological sensory capacity, she leaves the anthropocentric point of view behind to explore the swift media transformation of perception of our world through digital imaging systems.

In the *Hybrid Layers* exhibition, two works by Katja Novitskova are shown, both of which grapple with different forms of technological access to the origin of life. While *67P potential (monkey cup plant)* refers to the ESA space mission Rosetta, which explored comet 67P/Churyumov-Gerasimenko with the goal of finding out whether comets could have played a role in the emergence of life by bringing prebiotic molecules and water to Earth, *Swoon Motion* is composed of the frame of a baby swing that, in imitation of human qualities, can sing songs and play back the heartbeat of a mother. The sculpture refers to the artist's ongoing interest in the interactions between humans, machines, and the environment and in the question of what emotional ties will be forged between people and service robots in the future.

Yuri Pattison

1
8

In his works, Yuri Pattison explores the social, political, and societal impacts of the new technologies that are exerting a growing influence on every aspect of the world in which humans work and live today. In this work, he is particularly interested in the narratives from the realm of science fiction which start-ups and global companies draw on in their marketing of new digital technologies.

In his installation *Free Traveller*, the London-based artist uses a variety of fictional texts such as Adolfo Bioy Casares' *The Invention of Morel* and the anonymously published travelogue *Visit Port Watson!*, which was disseminated as an HTML file and gained currency for its libertarian attitude, especially in the early days of the Internet, to explore different island metaphors that he views as models for the unregulated Internet. In view of the boundaries and limitations that increasingly curtail the freedom of the Internet today, *Free Traveller* is a reminder of the Utopian spirit of alternative economic models on the Internet as they were practiced, for example, by the popular BitTorrent file sharing platform *The Pirate Bay*, which used peer-to-peer file sharing to enable software, games or films to be downloaded freely, and an invitation to all users to continue to drop their virtual anchor in the pirates' bays.

*1986 in Dublin, IRL o lives and works in London, GB

Tabita Rezaire

Tabita Rezaire is a French-born Guyanese-Danish new media artist, intersectional preacher, health practitioner, tech-politics researcher, and Kemetic Kundalini Yoga teacher based in Johannesburg, South Africa. Rezaire's practice explores de-colonial healing through the politics of technology. Navigating architectures of power – online and offline – her works engage with the pervasive matrix of coloniality and its effects on identity, technology, sexuality, health, and spirituality.

Premium Connect envisions a comparative study of information and communication technologies (ICTs), exploring African divination systems, the fungi underworld, and the Internet in order to (re-)think our information conduits. Embracing the idea that information and communication technologies act as a mirror of the organic world, capable of healing or poisoning depending on its usage and users, *Premium Connect* investigates the cybernetic spaces where the organic, technological, and spiritual worlds connect. In search of technological authenticity, the work digs into ancient cosmologies which do not rely on exploitation, exclusion, empiric rationality, and profit.

Unknown Fields

20

Unknown Fields is a nomadic design research studio led by Liam Young and Kate Davies that undertakes journeys to the remote places of the earth to explore the effects of globalization and surveying the consequences of future environmental and technological scenarios. These distant areas reveal unexpected links to our daily life and are embedded into a global system of trade, exchange, science and technology. The expedition of Summer 2015 with the focus on the exploration of the infrastructure of the electric future and energy revolution led the studio to the Lithium Mines of Bolivia. *The Breast Milk of the Volcano* was created during this expedition. Salar de Uyuni – the world’s largest salt flat – is one of the most precious landscapes on the earth. Under its amazing emerald and azure surface lies over a half of the world’s reserves of Lithium. This grey light metal is the key element in batteries, and thus used in every portable device, but also in such a promising “green” technology as electric car.

The video created in the expedition shows lithium mine evaporation pools, stretching across the ancient salt flats, and was shot with the help of camera drones. A new glass battery was manufactured by *Unknown Fields* from this landscape, embodying the traditional Incan legend of the creation of this area from the mixing of the tears and breast milk of a weeping mother volcano who has just lost her lover, and connecting this mythic love story to trickle charge our phones.

Nomadic design research studio o founded in 2009 • Kate Davis o*1978 in GB o lives and works in London, GB • Liam Young o*1979 in AUS o lives and works in London, GB

Anne de Vries

Anne de Vries investigates in his works the effect of new digital technologies and media on our perception of reality and the entanglement of the physical and virtual. He gives shape to the society driven by information and communication technologies. The individual inside the collective body, facilitated by technology, is the subject of his recent works.

In his installation *Submission*, screens with livestreams from global locations such as Times Square in New York are placed in the interior of an exploded head. A physical route is made

possible through remote places in different time zones, and technology seems to be giving food for a thought. Each architectural structure is a place of conversation between some local institutions like monasteries, meditation centers, detention centers and so on and a mediator commissioned by de Vries. The topic of these discussions is the mission and philosophy of each institution that seem to merge into one in the cacophony of transmissions of livestreams and conversations, thus fusing global and local into one entity. Remote places and states of mind can be entered and experienced. In the hyperconnected world our senses and perceptions are made possible through technology with which they are intertwined into one body.

Yu Honglei

2
2

Peking-based artist Yu Honglei belongs to the young generation of Chinese artists who move with ease between digital and sculptural works. Especially the infinite number of intersections of everyday life with the digital influence the artist's work. For like a vast proportion of people these days, he is dependent on the Internet in his daily life. What this means for him is both freedom of information and the ability to get over geographical borders.

The appropriation of famous Western artworks in Yu Honglei's works can be read as tracing the global spread of Western art history via the Internet. In *En Route*, Yu uses Lawrence Weiner's incisive text-based works and their engagement with language in his digital animated video *Blue Moon Over* from 2001 and in scenes from *Tele-Mack*, the 1968 film about Heinz Mack's Sahara Project. Yu Honglei installs these scenes as a double projection in his work in the side mirror of a car speeding through a bleak desert landscape, thereby generating Surrealist-style doublings and displacements.

*1984 in Inner Mongolia, CN o lives and works in Beijing, CN

Hybrid Layers

June 3, 2017 – January 7, 2018

Curated by Giulia Bini, Sabiha Keyif, Daria Mille, Philipp Ziegler • **Location** ZKM_Atrium 8+9, 1st floor • **Project management** Sabiha Keyif • **Technical project manager** Thomas Schwab • **Graphic design** 2xGoldstein+Fronczek • **Construction team** Martin Mangold, Volker Becker, Claudius Böhm, Mirco Fraß, Rainer Gabler, Gregor Gaissmaier, Ronny Haas, Dirk Heesakker, Daniel Heiss, Christof Hierholzer, Werner Hutzenlaub, Gisbert Laaber, Marco Preitschopf, Marc Schütze, Martin Schläfke • **Logistics & registrar** Natascha Daher • **External companies** Essential Art Solutions, Richfelder Kunstprojekte • **Conservation team** Nahid Matin Pour, Katrin Abromeit, Sophie Bunz • **Public relations and marketing** Dominika Szope, Regina Hock, Alexa Knapp, Stefanie Strigl, Sophia Wulle • **Video studio** Christina Zartmann, Moritz Büchner, Martina Rotzal, Frenz Jordt • **Museum communication** Janine Burger, Banu Beyer, Sabine Faller, Regine Frisch, Barbara Kiolbassa • **Technical production and event managers** Viola Gaiser, Manuel Becker, Hartmut Bruckner, Hans Gass, Wolfgang Knapp, Johannes Sturm, Manuel Weber • **Office managers** Ingrid Truxa, Anna Maganuco, Elke Cordell, Alexandra Kempf, Sabine Krause, Silke Sutter, Dominique Theise • **IT support** Uwe Faber, Elena Lorenz, Joachim Schütze, Volker Sommerfeld • **Shop and info desk** Petra Koger, Daniela Doermann, Tatjana Draskovic, Sophia Hamann, Ines Karabuz, Rana Karan, Susen Schorpp, Jutta Schuhmann, Marina Siggelkow

The first performance of the exhibition took place at the Innovation Festival *CODE_n new.New Festival* (20.–22.09.2016) titled *Dataspheres* with the artists Enrico Boccioletti, Ed Fornieles, Guan Xiao, Unknown Fields, and Anne de Vries participating.

Booklet

Editorial team Giulia Bini, Sabiha Keyif, Philipp Ziegler • **Texts** Giulia Bini, Sabiha Keyif, Daria Mille, Philipp Ziegler and the artists • **Copy editing** Gloria Custance (E), Greta Garle, Sabiha Keyif, Bettina Korintenberg (D) • **Translations D→E** Jane Yager • **Translations E→D** Bernd Weiß • **Graphic design** 2xGoldstein+Fronczek • **Typeface** Apple San Francisco • **Printing** Stober, Eggenstein • **Paper** Amber Graphic 80g/m²; MaxiGloss 90g/m²

© 2017 ZKM | Center for Art and Media Karlsruhe • © 2017 **Texts** Giulia Bini, Sabiha Keyif, Daria Mille, Philipp Ziegler and the artists

CEO and Chairman ZKM Peter Weibel • **General manager ZKM** Christiane Riedel • **Head of administration ZKM** Boris Kirchner • **Exhibition at ZKM** | Zentrum für Kunst und Medien Karlsruhe • Lorenzstraße 19 • 76135 Karlsruhe • www.zkm.de • info@zkm.de • +49(0)721 / 8100-1200

Founders of ZKM



Baden-Württemberg

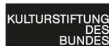
MINISTERIUM FÜR WISSENSCHAFT, FORSCHUNG UND KUNST



Partner of ZKM

EnBW

Funded by



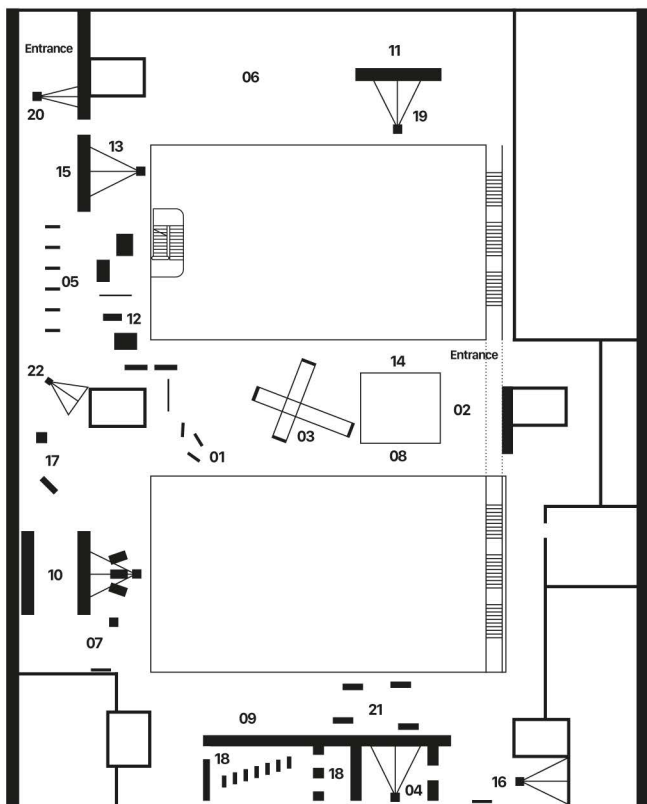
INNOVATIONSFONDS
KUNST

BADEN-WÜRTTEMBERG

- 01 • Sophia Al Maria ◦ **Sisters** ◦ 2015 ◦ 3-channel video installation, iPod, color, sound, videos: 5 min each, iPod: 1:40 min ◦ Courtesy the artist and The Third Line, Dubai
- 02 • Auto Italia South East (Marianne Forrest, Edward Gillman, Pablo Jones-Soler and Victoria Sin) ◦ **Rogue Agents** ◦ 2017 ◦ Video trailer, color, sound, 0:39 min ◦ Courtesy the artists • Performance **Rogue Agents** November 24, 2017
- 03 • Riccardo Benassi ◦ **Phonemenology** (4 chapters) ◦ 2015 – ongoing ◦ Mixed media installation, different materials ◦ **Phonemenology – The Umbrella Paradigm** ◦ 2015 ◦ HD video, color, sound, 4:24 min, curved Samsung LED TV on four coffee mugs ◦ CGI: Jurij Magoga ◦ Footage: Rocketclips Inc. ◦ Soundtrack: GNUSWVS ◦ Sound Mastering: No Elevator Studio ◦ Produced by: Xing x Live Arts Week ◦ Courtesy the artist and private collection ◦ **Phonemenology – Post-Ringtone Society** ◦ 2016 ◦ HD video, color, sound, 9:29 min, LCD Flatscreen lying on wall ◦ CGI: Sara Carraro ◦ Camera: Pietro Trizzullo ◦ Soundtrack: GNUSWVS ◦ Sound Mastering: No Elevator Studio ◦ Courtesy the artist ◦ **Phonemenology – European Gangsta Rap** ◦ 2016 ◦ HD video, color, sound, 24:42 min, monitor, fake golden chains ◦ CGI: Meggy Tu ◦ Soundtracks: Olyvetty, Sleazy Kid, Dj Soul Solgia, GNUSWVS, MS90 ◦ Produced by: Creamcake x 3HD and IIC Paris ◦ Courtesy the artist ◦ **Phonemenology – Agronymous** ◦ 2017 ◦ HD video, sound, color, 26:56 min, monitor on stand, plastic creeper plant ◦ CGI, color correction: Jurij Magoga ◦ Soundtrack: Sleazy Kid x Riccardo Benassi ◦ Sound Mastering: No Elevator Studio ◦ Produced by: ZKM | Karlsruhe ◦ Courtesy the artist and ZKM | Karlsruhe
- 04 • Enrico Boccioletti ◦ **A shade of what remains unsaid** ◦ 2017 ◦ 1-channel HD video, color, 5.1 sound, 19 min, custom fragrance ◦ Produced by: ZKM | Karlsruhe ◦ Courtesy the artist
- 05 • Blunt x Skensved (Greg Blunt and Emmy Skensved) ◦ **GEOLOGOS** ◦ 2017 ◦ **Xoa XLE – Kari Altmann** ◦ **Hoax – Iain Ball** ◦ **Milenio – Enrico Boccioletti** ◦ **Ilxx – Holly Childs** ◦ **Unmanned – Claire L. Evans** ◦ **Sēmivivum – Stefanie Hessler** ◦ **Mutagen – Joey Holder** ◦ **Valdoxan – Yuri Pattison** ◦ **Concrete – Nadim Samman** ◦ **Crustcore – Manuel Scheiwiller** ◦ **Havaxik – Viktor Timofeev** ◦ **Silueta – Elvia Wilk** ◦ 12 digital prints on double sided LED light boxes, 56 x 100 cm each ◦ Courtesy the artists
- 06 • Aleksandra Domanović ◦ **Untitled** ◦ 2015 ◦ UV flatbed printing on polyester film, brass poles, 17 pieces of 25 ◦ 300 x 152 cm each ◦ Courtesy the artist and Tanya Leighton Gallery, Berlin
- 07 • Ed Fornieles ◦ **Der Geist: Flesh Feast** ◦ 2016 ◦ 1-channel HD video, color, sound, 7:59 min, lounge chairs ◦ **Louder Than Bombs** ◦ 2016 ◦ Digital print on carpet ◦ 200 x 200 x 200 cm ◦ **Beautiful Mind** ◦ 2016 ◦ **The Ticket** ◦ 2016 ◦ **Ash vs. Evil** ◦ 2016 ◦ 3D-gedruckte Objekte ◦ 20 x 20 x 15 cm ◦ Courtesy the artist and Arratia Beer, Berlin
- 08 • Glass Bead (Fabien Giraud, Jeremy Lecomte, Vincent Normand, Ida Soulard and Inigo Wilkins) ◦ **Edinburgh Skull** ◦ 2017 ◦ wall print, ipad, website
- 09 • Guan Xiao ◦ **Weather Forecast** ◦ 2016 ◦ 3-channel video, color, sound, 12:48 min ◦ Courtesy the artist and Antenna Space, Shanghai

- 10• Yngve Holen & Aedrhlsomrs Othrytuft Laucehrofn ◦ 13 7E 2C 35 D7 16 32 9A FB 07 27 12 E1 B5 2D 16 7F 19 8D 69 D8 E8 8A 18 A3 97 7A 57 7B 14 4C 8D 0E FE 39 92 1E E1 3A 66 8A E1 1E D4 5E 2A 35 13 21 5F 20 BE 2A BD A6 9B EB 39 BA 67 AA BA E8 F6 ◦ 2016 ◦ Selective laser sintering (SLS) prints, sound installation ◦ Courtesy the artists and Galerie Neu, Berlin; Modern Art, London; Neue Alte Brücke, Frankfurt am Main
- 11• Rachel de Joode ◦ **Achilles** ◦ 2014 ◦ Digital C-type Photoprint, frame ◦ 168 × 124 × 90 cm ◦ Courtesy Galerie Neumeister Bar-Am, Berlin ◦ **Large Pinky Toe in Bronze** ◦ 2015 ◦ Bronze ◦ 15,2 × 11 × 9 cm ◦ Courtesy Galerie Neumeister Bar-Am, Berlin ◦ **Drawing or flowy conglomeration. Hey! I** ◦ 2015 ◦ inkjet print on Dibond ◦ 79 × 108 × 2 cm ◦ Courtesy Galerie Christophe Gaillard, Paris ◦ **Drawing or flowy conglomeration. Hey! II** ◦ 2015 ◦ inkjet print on Dibond ◦ 94 × 66 × 2 cm ◦ Courtesy Galerie Christophe Gaillard, Paris ◦ **Here I am and things that exist. Ow! I** ◦ 2015 ◦ inkjet print, PVC, wooden pedestal ◦ 174 × 96 × 40 cm ◦ Courtesy Galerie Christophe Gaillard, Paris ◦ **Here I am and things that exist. Ow! XI** ◦ 2015 ◦ inkjet print, PVC, wooden pedestal ◦ 137 × 75 × 37 cm ◦ Courtesy Galerie Christophe Gaillard, Paris ◦ **Here I am and things that exist. Ow! XIV** ◦ 2015 ◦ inkjet print, PVC, wooden pedestal ◦ 153 × 88 × 36 cm ◦ Courtesy Galerie Christophe Gaillard, Paris
- 12• Delia Jürgens ◦ **We thought they are Windows, but actually they are Mirrors** ◦ Materialization 2017, ZKM | Karlsruhe ◦ **through your eyes [Display I. Horizon], 2011/2015/2016/2017** ◦ memory as cast in foam as neck support next to ice pickles on copper on mirror. ◦ 10 × 150 × 200 cm ◦ **Display II. Interwoven [Monocultural Peeling], 2015/2016/2017** ◦ golden chains next to inkjet print of deconstructed stockimage of Male-Grey-Onyx on transfer film on surface of sleeping bag ◦ 5 × 180 × 210 cm ◦ **Echo, 2016/2017** ◦ water storing pearls in mirroring container on top of extruded stockimage of Gun-Smoke-Onyx as woven pixels in cotton as personalized blanket on styrofoam ◦ 12 × 150 × 200 cm ◦ **Untitled (Secret), 2015/2016** ◦ water storing pearls on mirror on top of wood ◦ 40 × 70 × 270 cm ◦ **Offline [Display IV. Stream], 2016/2017** ◦ cast of shower curtain and plastic remains in concrete ◦ 2-parts ◦ 285 × 93 cm each ◦ **Stream – without a Pause, 2015/2016** ◦ inkjet print of deconstructed stockimage of streaming water as ad banner as curtain ◦ 300 × 490 cm ◦ **Petrified [Display II. Interwoven me], 2011/2016/2017** ◦ Hair and Yogi-Tea maxim 'Your subconsciousness is not limited' engraved in amulet on top of inkjet print of deconstructed stockimage of Tanzania Onyx as woven pixels in cotton as personalized customized entity on poplar on frame profile ◦ copper roll. cast of tead bags. mirror. ◦ 15 × 300 × 500 cm ◦ Produced by: ZKM | Karlsruhe and Kestner Gesellschaft, Hannover ◦ Courtesy the artist
- 13• Daniel Keller ◦ **The Basilisk** ◦ 2017 ◦ Projection, video, color, sound, projection: 2:42 min, screen: 31:00 min ◦ Produced by ZKM | Karlsruhe ◦ Courtesy the artist
- 14• La Plage ◦ **La Plage** ◦ 2017 ◦ Digital print, LED Screen with video works by Enrico Boccioletti, Fenêtreproject, Ilja Karilampi, Jaakko Pallasvuo, Bruno

- Zhu ◦ Courtesy the artists and La Plage, Paris ◦ Ilja Karilampi ◦ **Spellbound – Bladee** ◦ 2014 ◦ HD video, color, sound, 3:25 min ◦ Courtesy the artist and Benjamin Reichwald ◦ Fenêtreproject (Dustin Cauchi, Francesca Mangion) ◦ **Riley playing Curtis** ◦ 2017 ◦ HD video, color, sound, 3 min ◦ Courtesy the artists and MCA, Valletta ◦ Enrico Boccioletti ◦ **Julian Assange dancing 800% slower** ◦ 2012 ◦ HD video, color, sound, 6:38 min ◦ Courtesy the artist ◦ Bruno Zhu ◦ **Bruno Zhu's Instastories** ◦ 2017 ◦ HD video, color, sound, 0:55 min/0:47 min/0:53 min ◦ Courtesy the artist ◦ Jaakko Pallasvuo ◦ **How to Pronounce Jaakko Pallasvuo** ◦ 2015 ◦ HD video, color, sound, 0:12 min ◦ Courtesy the artist ◦ **Picasso** ◦ 2014 ◦ HD video, color, sound, 5:55 min ◦ Courtesy the artist
- 15• Lawrence Lek ◦ **Europa, Mon Amour (2016 Brexit Edition)** ◦ 2016 ◦ Real-time simulation, HD video, color, sound, 14:08 min ◦ Commissioned by Open Source Festival, London ◦ Courtesy the artist
- 16• Metaphysics ◦ **NAUSEA** ◦ 2016 ◦ Virtual reality installation, VR Unity App for HTC Vive, HTC Vive, XMG Walker, controllers ◦ Involved artists: Eddie Peake, Florian Meisenberg, Anne de Vries, Rubén Grilo, Jack Strange, Anna K.E; produced by Philip Hausmeier) ◦ Courtesy Metaphysics
- 17• Katja Novitskova ◦ **Swoon Motion** ◦ 2015 ◦ electronic baby swing, polyurethane resin, cable binders, display clips, brain stress relievers, golf club cleaner, downpipe filters, protein model render, power magnets ◦ Courtesy Sammlung Halke ◦ **67P potential (monkey cup plant)** ◦ 2015 ◦ digital print on three layers of aluminum, cutout display
- 18• Yuri Pattison ◦ **Free Traveller** ◦ 2014 ◦ Mixed media installation, different materials ◦ Courtesy the artist and mother's tankstation limited, Dublin
- 19• Tabita Rezaire ◦ **Premium Connect** ◦ 2017 ◦ 1-channel video installation, color, sound, 13 min ◦ Courtesy the artist and Goodman Gallery, Johannesburg
- 20• Unknown Fields ◦ **The Breast Milk of the Volcano** ◦ 2016 ◦ Mixed media installation, video, color, sound, 7:16 min, glass, lithium brine, graphite, nickel, aluminum ◦ Produced with support by Eduardo Andreu Gonzalez and Aimer Ltd. ◦ Scientific advisor for the battery: Donal Finega ◦ Courtesy Unknown Fields
- 21• Anne de Vries ◦ **Submission** ◦ 2015 ◦ Mixed media installation, glass fiber, wood, Plexiglas, metal, livestream web cameras, 4-channel audio files ◦ Courtesy the artist
- 22• Yu Honglei ◦ **En Route** ◦ 2016 ◦ Double-screen video, color, sound, 16 min ◦ Courtesy the artist and Antenna Space, Shanghai



Additional Events

04 • Enrico Boccioletti: *DJ 432 Hz* Opening Act on June 2, 2017


08 • Glass Bead: Magazine Launch on November 3, 2017

02 • Auto Italia South East: Performance *Rogue Agents* on November 24, 2017

Funded by

KULTURSTIFTUNG
DES
BUNDES

INNOVATIONSFONDS
KUNST


BADEN-WÜRTTEMBERG

//////KIII zkm karlsruhe