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New installations and browser-based works in *Open Codes II. The World as a Field of Data*
Second issue of *Open Codes* from 01.09.2018 shows a transhumanism based on artificial intelligence

For the second edition of the exhibition *Open Codes* (from 01.09.2018), the curators have selected a total of 40 new works that are primarily concerned with artificial intelligence and machine learning. They show the world as a data field in which people no longer travel by passport but by mobile phone: In a world regulated by codes, artifacts like bots are likely to provide more competent information than humans. Since Siri and Alexa, based on artificial intelligence: The linguistically gifted person has taught the objects to speak. "The world as a data field opens up a new horizon of humanity: transhumanism based on artificial intelligence." (Peter Weibel)

In Atrium 8 of the ZKM, visitors are confronted with around 40 screens that float above the Atrium as a data cloud. They show digital data screens that accompany us around the clock, from the airport to the train station, stock exchange and hospital. Also the web presence of the educational experiment *Open Codes* will be extended by an innovation: From September 1, about 15 browser-based projects can be found on the net and extend the Open Code exhibition areas by a virtual presence. The effects of digital change cannot be discussed without the artistic productions that are exclusively on the Internet. Artists represented in *Open Codes II. The World as a Field of Data* include James Bridle, Jaromil, Alex McLean, Nye Thompson, Troika.

New works in *Open Codes II. The World as a Field of Data*

As an historical artefact in *Open Codes II. The World as a Field of Data* one finds the **Lernmatrix** of **Karl Steinbuch**, which he developed in the 1960s at the present Institut für Technik der Informationsverarbeitung of Karlsruher Institut für Technologie (KIT): The learning matrix is one of the early examples for the technical implementation of adaptive systems.

The artist duo **Zach Blas and Jemima Wyman** recapitulates the genesis of the chatbot Tay with the installation ***im here to learn so :)))))***. Microsoft had used the artificial intelligence-based chatbot on social media channels in 2016 to interact with users. But Tay mutated within a very short time into a bot that made racist and masanthropic

remarks. Microsoft turned off the chatbot after one day. The two artists bring Tay back to life in their 4-channel video installation and let the chatbot reflect his existence as artificial intelligence.

Egor Kraft's marble sculptures and 3D-printed sculptures **Content Aware Studies** demonstrate how artificial intelligence can be used to reinterpret history and culture. The sculptures were created by learning algorithms that were specially developed to restore damaged areas in pictures or to reconstruct missing parts of sculptures, for example using 3D models. Although synthetic intelligence tends to restore the forms true to the originals, it also produces grotesque errors and new interpretations that are algorithmic-speculative and deviate from the ancient aesthetics known to us.

The work of **Melting Memories** by **Refik Anadol** deals with the functioning of the brain. The projection uses data provided to the artist by the Neuroscape Laboratory at the University of California, San Francisco. Using these data sets, Anadol has developed algorithms that create an overwhelmingly multidimensional visual structure.

Two new works from the ZKM collection have also been added: **Messa di voce** by **Golan Levy** and **Zachary Lieberman** and **Bar Code Hotel** by **Perry Hoberman**. *Messa di voce* uses specially developed interactive visualisation software to visualise optically and in real time the vocal sounds, screams or vocals produced by visitors. Perry Hoberman's *Bar Code Hotel* is an interactive multi-user installation. Visitors will find countless barcode symbols throughout the installation room. On the one hand, they describe the virtual objects of the installation, and on the other hand, the respective actions that can be assigned to these objects. With the aid of a scanning pen, visitors can make them visible on a three-dimensional projection screen.

In Lichthof 8 the new large-scale installation **The World as a Field of Data** by **Peter Weibel** and **Christian Lölkes**. It confronts visitors in an exaggerated way with data on 40 screens, which accompany us around the clock - from the airport via the train station to the stock exchange, in the home and on the road.

Browser-based artworks

Net art in its originality, with its low-tech aesthetics and often anarchic forms may already be history, but browser-based art projects continue to develop with the Internet and related topics such as chat bots, social media platforms, viruses or the monopoly of globally operating Internet companies. The website https://open-codes.zkm.de/de features works by !Mediengruppe Bitnik, James Bridle, Rafaël Rosendaal and Nye Thompson, among others.

Educational Experiment Open Codes | Free entry, free fruit, free drinks, free thoughts

Since the launch of Open Codes on 20.10.2017, the ZKM has registered almost 100,000 visitors within eight months. The number of visitors to the first phase of *Open Codes* was impressively high. They prove how much the completely new exhibition and educational experiment - with free admission, free snacks and drinks, free WLAN and free electricity - is accepted by the public.

After the first phase (20.10.2017-05.08.2018) of *Open Codes* showed various examples of coding, from Morse Code to genetic code, and their artistic and industrial application, the focus of the second phase (01.09.2018-07.04.2019) is on the investigation of a world that is not only generated, controlled and controlled by things, words and images, but above all by data. That is why the exhibition is called *Open Codes II. The World as a Field of Data*.

Information about the program of the opening weekend | September 01 & 02, 2018

https://zkm.de/en/event/2018/09/opening-weekend