

SPEEDING & BRAKING:

NAVIGATING ACCELERATION

12 - 15 MAY
GOLDSMITHS

FRANCES DYSON
BENJAMIN BRATTON
RYAN BISHOP
SUSAN SCHUPPLI
JOANNA ZYLINSKA
MARK FISHER
KODWO ESHUN
AUDINT
& MORE

OPENING PERFORMANCES - THUR 12TH MAY, 7PM, G05
CONFERENCE - FRI 13TH MAY & SAT 14TH MAY, 10AM - 6PM, LG01
SCREENINGS - FRI 13TH MAY, 6PM - 9PM, LG01
EXHIBITION - FRI 13TH & SAT 14TH MAY, 10AM - 5PM, G05
SUN 15TH MAY, 2PM - 6PM, LG01
CLOSING PERFORMANCE - SAT 14TH MAY, 6PM - 7PM, G05
CLOSING PARTY - SAT 14TH MAY 8PM-3AM, AMERSHAM ARMS

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PRESENTED BY SCREEN AND AUDIOVISUAL RESEARCH UNIT

**SPEEDING AND BRAKING:
NAVIGATING ACCELERATION**

CONFERENCE / EXHIBITION / PERFORMANCES

**GOLDSMITHS, UNIVERSITY OF LONDON
12-15 MAY 2016**

Acceleration has been characterised as both reason and remedy for the challenges presented by an increasingly fraught global economy – by financial crises, ecological ruination, neo-colonial oppression and forced displacements of an unprecedented scale. The contemporary political and cultural imagination is caught between conflicting velocities: the accelerationist affirmation of technological transformation on the one hand, and decelerative or restorative movements on the other. The conference *Speeding and Braking: Navigating Acceleration* gathers critical responses to this conceptual deadlock that reach across and beyond such entrenched (op)positions.

The conference explores the material and phenomenological consequences of both accelerations and decelerations, as well as the aesthetic strategies afforded or precluded by them. It is concerned with the material inscription, practical harnessing and social experience of varying speeds, from the perspective of contrasting temporalities. Particular emphasis is placed on transversal approaches reading across, and drawing into dialogue, seemingly impossible positions within the fields of sonic and visual arts, cultural and critical theory, and media and communications.

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SCHEDULE

THURSDAY 12th MAY

OPENING NIGHT PERFORMANCES

19:00-22:00, G05 St James Hatcham Church

Hannah Catherine Jones aka FOXYMORON
Wong/Wilkie
Paul Abbott
Graham Dunning
OFFAL (Orchestra For Females And Laptops)

FRIDAY 13TH MAY

EXHIBITION

11:00-18:30, G05 St James Hatcham Church

Works addressing the techno-mediated instabilities, mapping and troubled temporalities under capitalism. Rotation of three programs in collaboration with audibleVISIONS and Xeno.earth.

On the monitors: Miša Skalskis, Esther Polak/Ivar van Bekkum, Magnus Ayers.

Projection 1 (60 min) starting at 11:00, 13:30, 16:00
Films by Caitlin Berrigan, Lawrence Lek, Tom Estes, Ryan Kuo, Stefan Riebel, Emma Charles, Gary Zhexi Zhang

Projection 2 (60 min) starting at 12:00, 14:30, 17:00
AudibleVISIONS: works by Shirin Abu Shaqra, Mike Vernusky Salas, Freida Abtan and Joseph Hyde. Curated by Sarah Westwood

Projection 3 (30 min) starting at 13:00, 15:30, 18:00
Xeno.earth, Centre for Research Architecture

FRIDAY 13TH MAY

CONFERENCE DAY 1

10:00-18:00, LG01 Professor Stuart Hall Building

10:00-11:15 **Kodwo Eshun and Mark Fisher: Anathema (both Goldsmiths)**

11:15-11:30 Break

11:30-13:30 **Panel 1: Techno-Ecologies in the Anthropocene**

Alexander Wilson 'How to choose what will have been? Prometheanism, Ecology, and Retroactive Causality' (Aarhus University)

Ayesha Hameed 'Black Atlantis' (Goldsmiths)

Gary Zhexi Zhang 'Network Nature: Metabolism in the 21st Century' (University of Cambridge)

Joanna Zylinska 'Imaging After the Human' (Goldsmiths)

Chair: Janneke Adema (Coventry University)

13:30-14:30 Lunch

14:30-16:30 **Panel 2: Slow Motion**

C.W. Winter 'The Insufficiency of Slowness: Resistance and the Dominant Economy' (Ruskin School of Art, Oxford University)

Maria Kyveli Mavrokordopoulou 'Engaging with the Duration of the Present: Labour and Slowness in Sharon Lockhart's Lunch Break' (Sorbonne)

Tina Kendall 'Shia LaBeouf, Deceleration, and Temporal Drag' (Anglia Ruskin University)

Verina Gfader 'Why tempos?' (Goldsmiths)

Chair: May Adadol Ingawanij (University of Westminster)

16:30-17:00 Break

17:00-18:15 **Keynote: Benjamin Bratton (UC San Diego) and Ryan Bishop (Winchester School of Art) 'Of Dissimulation and Simulation: Speculative Design and Fiction'**

FRIDAY 13TH MAY

SCREENINGS

18:30-21:15, LG01 Professor Stuart Hall Building

18:30-19:45 **Screening 1: Fragments on Machines**

Emma Charles, *White Mountain*, 2016

Wilf Speller, *Kodak Moment*, 2015

Lawrence Lek, *Berlin Mirror*, 2016

Wilf Speller, *BlkBx.mov*, 2014

Morehshin Allahyari and Daniel Rourke, *3D Addictivist Manifesto*, 2015

19:45-20:00 Break

20.00-21.15 **Screening 2: Spectres of the Future**

Graeme Arnfield, *Sitting in Darkness*, 2015

Nicholas Brooks, *Friendly Things From the Future*, 2014

Ana Vaz, *A Idade Da Pedra*, 2013

(both screenings followed by discussions with artists)

SATURDAY 14TH MAY

EXHIBITION

10:00-17:30, G05 St James Hatcham Church

Sound works on loop:

Alexander Senko, Sally McIntyre, Ben Harper, James Andean, James Wilkie, Jez Riley French, Ingrid Lee, Jim Bevington, Alexander Wendt

CLOSING PERFORMANCE

17:30-18:00 G05 St James Hatcham Church

Performance by AUDINT

SATURDAY 14th MAY

CONFERENCE DAY 2

10:00-18:00, LG01 Professor Stuart Hall Building

10:00-11:00 **Keynote: Frances Dyson (UC Davis)** 'Echoing the Bang: Sound and the Negotiation of Finitude' followed by Q&A. chaired by Sean Cubitt (Goldsmiths)

11:00-11:15 Break

11:15-12:45 **Panel 3: Voice, Body, Dance - The Speeds of Sound**

Tristram Adams 'Vocalizing our speed limit' (Goldsmiths)

Hillegonda C Rietveld 'Dancing on the Edge of Acceleration' (London Southbank University)

Dhanveer Singh Brar 'Architektural planning' (Kingston University)

Chair: Julian Henriques (Goldsmiths)

12:45-13:45 Lunch

13:45-15:30 **Panel 4: Beyond Cartographies**

Fiona Curran 'Satellite's Gone - Materialities of the Space Race: Atmospheric Politics, Drifting Clouds' (Royal College of Art)

Doreen Mende 'The Navigation Principle' (School of Art and Design HEAD, Geneva)

Abelardo G Fournier 'Flattening the Biosphere. The Green Revolution and Inner Colonisation' (Winchester School of Art)

Susan Schuppli 'Dirty Pictures' (Goldsmiths)

Chair: Shela Sheikh (Goldsmiths)

15:30-15:50 Break

15:50-17:20 **Panel 5: Reproductive Time: Technologies and Tactics**

Peer Illner 'The Locals Do it Better: The Epistemology of Occupy Sandy' (University of Copenhagen)

Anne Koppenburger 'Far From It. On Obstacles to Navigate the Use of Emerging Technology in Care Work' (University of Osnabrueck)

Scott Wark 'Lithiated Media, or, the Subject at Scales' (University of Warwick)

Chair: Pasi Valiaho (Goldsmiths)

SATURDAY 14TH MAY

AFTERPARTY

20:00-03:00, Amersham Arms

DEBONAIR (DJ)
Dale Cornish (Live)
Shelley Parker (Live)
Vindicatrix (Live)
Disjecta (DJ)

SUNDAY 15th MAY

EXHIBITION EXTENDED

13:00-18:00, LG01 Professor Stuart Hall Building

13:00 **Vacant Address**

a lecture-performance by Caitlin Berrigan
with Q&A

13:30 **Projection 1**

Lawrence Lek, *Unreal Estate (The Royal Academy is Yours)*, 2016, 18 min
Tom Estes, *Blitz*, 2016, 1 min
Ryan Kuo, *Death Driver*, 2016, 5 min
Stefan Riebel, *#56, #81, #25*, 3 min
Emma Charles, *Fragments on Machines*, 2013, 20 min
Gary Zhexi Zhang, *Lena*, 2015, 10 min

14:30-15:40 Break

15:40 - 16:45 **Harun Farocki - Eye/Machine I, II and III**

16:45-17:00 Break

17:00 - 18:00 **audibleVISIONS**

Curated by Sarah Westwood
Shirin Abu Shaqra, *Conversations with Changes*
Mike Vernusky Salas, *Episode 21: The Hidden*
Freida Abtan, *the hands of the dancer*
Joseph Hyde, *Cloud Chamber*

18.00 - 19.00 **XENO.EARTH**

program by Centre for Research Architecture students

**Presented by
SCREEN AND AUDIOVISUAL RESEARCH UNIT (SARU)**

Screen and audiovisual research unit is organised and run by Media and Communications Ph.D students at Goldsmiths College. The research unit acts as a point of reference between different practitioners and research initiatives in order to establish a common and cooperative space of dialogue devoted to screen and audiovisual media. The core objective of this group is to create meeting points between disciplines and practices so as to broaden and deepen discussions revolving around film, sonic and visual arts, and screen-based media. The research unit hosts seminars, lectures, screenings, conferences and conversations.

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This conference is organised by:
Alex Anikina, Mihaela Brebenel, Annie Goh,
Sandra Kazlauskaite, Sasha Litvintseva,
Roberto Mozzachiodi, Nikolaus Perneczky



OPENING PERFORMANCES

Hannah Catherine Jones

Hannah Catherine Jones (aka Foxy Moron) is currently an MPhil candidate at Goldsmiths and is about to commence a DPhil at the Ruskin, Oxford University. Her current research centres around notions of a black Orpheus and her future DPhil will be an exploration of Sun Ra and Wagner as pioneers of the total artwork through Afrofuturism and Gesamtkunstwerk, respectively. Jones' practice involves performing improvised multi-instrumental soundscapes often with her theremin(s) and her (operatic) voice alongside the videos she constructs.

Paul Abbott

Paul Abbott is an artist and musician based in London, working through questions and feelings connecting music, language and politics: using drums, performance, writing, and publishing. He plays drums in experimental improv trio III人 with Daichi Yoshikawa and Seymour Wright. They recently released the record *gjērhan* on OTOROKU. He is currently one of the Sound and Music "Embedded" resident artists at Cafe Oto and co-editor of *Cesura//Acceso* journal. He has performed at Raven Row, Whitechapel, Polonceau, Ausland, Arnolfini, De La Warr Pavilion, CCA, Tate Britain, Sambata Sonora and Hundred Years Gallery.

OFFAL

OFFAL is an international collective of women laptop performers who devise performances involving multi-location collaborative improvisation. The group was formed in 2015 in response to research around gender in digital technology and laptop ensemble practice. As a non-hierarchical collective it aims to connect an international group of women engaged in electronic music by developing technological systems and organisational structures that facilitate collaboration. The group provides a platform for the creation and performance of new laptop music by women. OFFAL perform using *Union* (2015), an algorithmic system for mediating collaboration in telematic improvisation, written and designed by Shelly Knotts.

Graham Dunning

Graham Dunning is self-taught as an artist and musician having studied neither discipline academically. He has performed solo and in ensembles across the UK, and Europe, and shown solo sound installations in the UK, New Zealand and USA. He teaches Experimental Sound Art at the Mary Ward Centre in London and also gives various independent workshops. Dunning has solo releases on Entr'acte and various DIY labels. Mechanical Techno began as a studio project for composing wonky, organic rhythmical music. A mechanical sequencer built on a record player, using various lo-fi and hacked sound sources. The live show is part demonstration, part hardware techno set.

Wong/Wilkie

A collaboration between sonic artist James C Wilkie and movement artist and choreographer Louiseanne Wong. James Wilkie graduated from Berklee College of Music, and later moved to Los Angeles to work on film scores for composers Hans Zimmer and Geoff Zanelli, at Remote Control Productions. James completed an MMus in Sonic Arts at Goldsmiths. James completed an MMus in Sonic Arts at Goldsmiths. His research is focused on sound and gesture, the cyber realm, and the effects of technology on the human condition. Louiseanne Wong is a London based movement artist, choreographer and parkour practitioner. She studied music at The University of Manchester (2011) and MA Choreography at Trinity Laban (2014). She has trained and performed in Hong Kong, Los Angeles, and England.

KODWO ESHUN AND MARK FISHER: ANATHEMA

Screening of *Anathema* (2011) Otolith Group 36mins HD Video /Colour/ Sound, followed by a Q and A between filmmaker Kodwo Eshun and cultural theorist and adviser on the film Mark Fisher.

ANATHEMA re-imagines the microscopic behaviour of liquid crystals undergoing turbulence as a sentient entity that possesses fingertips and eyes enthralled by the LCD touch-screens of communicative capitalism. It can be understood as an object-oriented video that isolates and recombines the magical gestures of dream factory capitalism. By bringing the telecommunicating couplings of mother-father-daughter-son-machines and boyfriend-girlfriend-units into contact with the conductive imagery of liquid crystallization, ANATHEMA proposes itself as a prototype for a counter-spell assembled from the possible worlds of capitalist sorcery.

The film dramatizes the role played by touchscreen technology in supplementing a mode of production that profits from communication between individuals. Figuratively the film shows a world in which social and physical relations have been hollowed out by the touchscreen multi-media device. More crucially, however, this censure is presented by means of an aesthetic which continually foregrounds the latent materiality of touchscreen technology itself. This is an aesthetic which engages an embodied spectator in an attempt to denaturalize the frictionless experience of communicative capitalism qua touch screen control.

Five years on from the film's' release, the idea of an accumulation process working through pre-conscious registers such as the epidermis has gathered traction in understandings of value production. Yet the growing realisation that we have seamlessly drifted into a boring dystopia replete with out of service bank machines and cracked phone-screens suggests that capital is failing to disguise its inherent contradictions long enough to supplement its futurist pretensions. Capital it seems is both decrepit, generating its own blockages and therefore openings, and hyper sophisticated, configuring new areas of value extraction unbeknownst to human consciousness.

Kodwo Eshun is a writer, theorist and filmmaker currently teaching in the Department of Visual Cultures at Goldsmiths College, University of London. Eshun's writing deals with cyberculture, science fiction and music with a particular focus on where these ideas intersect with the African diaspora. His publications include *More Brilliant than the Sun: Adventures in Sonic Fiction* (1998), *The Ghosts of Songs: The Film Art of the Black Audio Film Collective* (2007) and *Dan Graham: Rock My Religion* (2012). In 2002 Eshun co-founded the art collective The Otolith Group with Anjalika Sagar. Based in London, the group's work engages with archival materials, with futurity and with the histories of transnationality. The group was nominated for the Turner Prize in 2010 for their project *A Long Time Between Suns*.

Mark Fisher is a writer, cultural theorist, and noted blogger currently based in the Department of Visual Cultures at Goldsmiths, University of London. He initially achieved recognition for his blogging as k-punk in the early 2000s, and is known for his writing on radical politics, cultural theory, music, mental health and popular culture. His research interests include politics of contemporary music, speculative realism and hauntology. He is a regular contributor to *The Wire*, *Frieze*, *New Statesman*, *Sight and Sound*, *The New Humanist* and *Fact*. He has written the books *Capitalist Realism: Is There No Alternative?* (2009) and *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (2014) and edited the collection of essays *The Resistant Demise of Michael Jackson* (2009). He is currently completing a book on desire and postcapitalism for Verso.

PANEL 1: TECHNO-ECOLOGIES IN THE ANTHROPOCENE

Alexander Wilson: 'How to choose what will have been? Prometheanism, Ecology, and Retroactive Causality' (Aarhus University)

As with many anthropocene films, in Christopher Nolan's *Interstellar* the protagonists are faced with the final horizon of hominization: the world is dying under the effects of the human's exploitation of nature. But faced with this crisis, *Interstellar* promotes the following moral: 'Don't go gentle into that good night, rage, rage against the dying of the light.' Dylan Thomas' poem exalts the insatiable self-preservation of life before an impending finality. It declares: the death of the earth will not mean the end of human life; the human will surpass the limits of the ecosystem and even the constraints of space-time itself to become pure hyperdimensional intelligence. The plot is an unfolding of the future human's self-creation; as we learn, the posthuman was somehow bootstrapping its past toward itself, all along. With this strange loop in time, the future will have chosen its past. This comes to be realized through a strange promethean instrumentalization of optimism: the protagonists superstitiously, or hyperstitiously the retroactive self-fulfillment of the posthuman through blind faith, a confidence in the destiny of technological determinism. It is clear that this hyperstitious ethic is at the root of the contemporary accelerationist prometheanism. Strangely, however, a similar mechanism for bootstrapping the future is defended by prometheanism's harshest critics, exemplified by Jean-Pierre Dupuy's concept of self-transcendence. The technosceptics too—those who claim that our hubristic 'playing god' breaks a sacred bond with nature, as in the story of the Golem—also appeal to retroactive causation. Both sides uphold the virtues of a hyperstitious prophetism that chooses what will have been. But what is the status of this principle? By considering Leibniz's concept of compossibility and the inescapability of observation selection biases, we will assess the viability of such an instrumentalization of attitudes toward the human future.

Alexander Wilson is a postdoctoral researcher in communications and culture at Aarhus University (Denmark), where he examines the logical and material conditions of experience with regard to technogenesis, ecology, and the spectre of the posthuman. He holds a PhD in aesthetics from UQAM (Montreal, Canada), where he investigated the question of mind and memory beyond the human, drawing from theories of complexity, emergence, systems theory, evolutionary dynamics and philosophies of process.

PANEL 1: TECHNO-ECOLOGIES IN THE ANTHROPOCENE

Gary Zhexi Zhang: *'Network Nature, Metabolic Machines'*
(University of Cambridge)

"Motion is the mode of existence of matter [...] Never and nowhere has there existed, or can there exist, matter without motion." — Engels, *Anti-Dühring* (1877)

It is tempting to take Marx at a post-human slant, to read his description of 'the physiological fact' of labour as 'functions of the human brain, nerves, muscles, sense-organs etc' as a limited inventory of contemporaneous human technics. This paper asks what "nature" comprises in the anthropocene, beginning with an overview of Marx's writings on nature, as well as its interpretations by Bogdanov, Schmidt and Moore. Marx's nature emerges as a dialectical-materialist relation of species to environment in 'differentiated unity', negotiated by the material exchange of "metabolism", what Schmidt calls a 'special case for the interaction of all things'.

I proceed to read the ecological Marx as a proto-"New Materialist" thinker of speeds, resistances, and organism—of fluctuating bodies in material encounter. This framework understands the fraught society/nature relation in the form of humanity's 'metabolic interaction' with its environment—socio-historically mediated by technology. On this ground I offer two narratives. On one hand, an expanded reading of the "metabolic rift" described in Marx and Liebig's account of soil degradation arguing that humanity-in-nature is constituted of a multiplicity of human and extra-human metabolisms—constituting "nature" as an ecology of rifts. On the other hand, drawing on Jussi Parikka and Benjamin Bratton, as well as Marx's 'Fragment on Machines', I give an account of planetary-scale computation which argues that the "ecosystem engineering" of man-made network technologies constitute an extension of nature itself instruments which are 'annexed by [the worker's] to his own bodily organs'. In each case, dominant metabolic rifts take place, operating both in and beyond the sphere of human species-being.

Gary Zhexi Zhang graduated from Glasgow School of Art in 2015 and is currently completing an M.Phil in Criticism and Culture at the University of Cambridge with a thesis on autopoietic systems theory and the digital. He contributes regularly to *Frieze* and *Elephant* magazines, writing predominantly on post-internet art and virtuality. Recent exhibitions include *Tenderpixel 2016 'Futures'* shortlist at the ICA and 'Would You Like Help' at EMBASSY Gallery, Edinburgh.

Ayesha Hameed: *'Black Atlantis' (Goldsmiths)*

For my talk I will present a series of sounds and images that I have been collecting in an assembly that I am calling *Black Atlantis* – a project that looks at the Black Atlantic and its afterlives in contemporary illegalized migration at sea, in oceanic environments, through Afrofuturistic dancefloors and soundsystems and in outer space. Using Walter Benjamin's concept of the dialectical image I will examine how to think through sound, image, water, violence and history as elements of an active archive; and time travel as an historical method.

A majority of these elements will be presented in unlikely pairs, juxtaposed with one another and I will trace what residues these pairings leave.

Dr. Ayesha Hameed is a writer and artist who explores historical and contemporary borders and migration in her research. She is currently completing a monograph entitled *Walter Benjamin and the Black Atlantis*. A second project, *A Rough History (of the destruction of fingerprints)* was exhibited as part of the Forensic Architecture group exhibition in the House of World Cultures (Berlin) in 2014.

Her recent publications include contributions to *Forensis: The Architecture of Public Truth* (2014), *The Sarai Reader* (2013), *Savage Objects: Inhuman Political Alliances* (2012), *TateETC* (2010) and *Photoworks* (2011). She has presented her research at the University of Chicago, Cambridge University, the United Nations Human Rights Commission, the European Capital of Culture in Guimarães and the Städel-schule. She has received competitive fellowships and grants from institutions such as Cornell University, the Banff Centre for the Arts, Concordia University, Canada Council for the Arts and FRQSC. She is Lecturer in Visual Cultures and Joint Programme Leader in Fine Art and History of Art at Goldsmiths University, London.

PANEL 1: TECHNO-ECOLOGIES IN THE ANTHROPOCENE

Joanna Zylinska: 'Imaging After the Human' (Goldsmiths)

It is the existence of images after the human that is the main concern of this talk. The 'after the human' designation does not just refer to the material disappearance of the human in some kind of distant future, but also to the present imagining of this disappearance of the human world as a prominent visual trope in art photography and other cultural practices. Such 'ruin porn' has some historical antecedents: from the sublime Romantic landscapes of ruined abbeys by the likes of Giovanni Battista Piranesi, all the way through to paintings such as this one by Joseph Gandy, commissioned by John Soane, the architect of the Bank of England, and depicting the aforesaid bank as a ruin even before it was built. Yet this visual practice seems to have undergone some kind of acceleration in a period in which issues of the global economic crisis of the last decade and the impending climate change have come to be experienced and articulated with ever increasing intensity: we can think here of the seductive and haunting images of Detroit, a financially bankrupt North American city with a glorious industrial and architectural past. The concept of the impending human extinction, of there being a geological time in which the human is no more, which this paper explores, then opens up the question of the survival of imagistic artefacts, as well as the viability of the continuation of image-making and image-absorbing processes, in a world from which humans (or at least most humans) are gone. The talk will round off with a presentation of my own photographic artwork, *The End of Man: A Local History of the Anthropocene*. This ongoing project offers a 'broken mirror' view of the current images of, and discussions about, the climate change and the human's impact upon the bio- and geo-sphere. It also engages different temporalities presupposed and engaged by the narratives of acceleration and extinction.

Joanna Zylinska is a writer, lecturer, artist and curator, working in the areas of new technologies and new media, ethics, photography and art. She is Professor of New Media and Communications at Goldsmiths, University of London. The author of five books - most recently, *Minimal Ethics for the Anthropocene* (Open Humanities Press, 2014; e-version freely available), *Life after New Media: Mediation as a Vital Process* (with Sarah Kember; MIT Press, 2012) and *Bioethics in the Age of New Media* (MIT Press, 2009) - she is also the editor of *The Cyborg Experiments: the Extensions of the Body in the Media Age*, a collection of essays on the work of performance artists Stelarc and Orlan (Continuum, 2002) and co-editor of *Imaginary Neighbors: Mediating Polish-Jewish Relations after the Holocaust* (University of Nebraska Press, 2007). Her translation of Stanislaw Lem's major philosophical treatise, *Summa Technologiae*, came out from the University of Minnesota's Electronic Mediations series in 2013. Her own work has been translated into Chinese, French, German, Norwegian, Polish, Russian and Turkish.

PANEL 2: SLOW MOTION

C.W. Winter *'The Insufficiency of Slowness: Resistance and the Dominant Economy'* (Ruskin School of Art, Oxford University)

“The moment of actuality slips too fast by the slow, coarse net of our senses.”
— George Kubler, *The Shape of Time*

If we are to trace a cinematic lineage of the iterative from the Actualities to Ozu to the Italian Neo-Realists to American and European Conceptualism and Structuralism and onto the Neo-neo-realisms that emerged from Iran, Romania, Thailand, China, Taiwan, and elsewhere, we can begin to see slowness, in and of itself, as a kind of trop vu or a non-radicality. What then would it mean for us now to differentiate between slowness as merely style and slowness as active resistance? If slowness in and of itself is an already-done, in what ways can we start to define supplementary approaches, affects, and gestures that can transform slowness into an act of refusal, a move towards the dissensual, a description of the intolerable?

Often, contemporary conversations around slow cinema drift towards slowness as a destination. As an accomplishment. As an end sufficient to the urgencies of our time. Speed, however, is a degree. It's a quantitative measure of our looking at and relating to images: to space and movement, to topology and time. On its own, however, it isn't necessarily qualitative. It isn't necessarily a different kind of relationship. And in the current criticism around slowness in cinema, we're witnessing a paucity of differentiation.

Via reference to recent work by Lav Diaz, James Benning, and Wang Bing, I'll look at ways in which slowness can and still does emerge as resistance to the dominant economy.

Slowness is insufficient. Slowness is what's required.

C.W. Winter is an artist and writer. His first feature film, *The Anchorage*, received a Golden Leopard at Film Festival Locarno and was named Best Experimental/Independent Film of the Year by the Los Angeles Film Critics Association. It was named one of the Ten Best Films of the Year by critics at Cinema Scope, Variety, Senses of Cinema, IndieWire, and Film Comment, and it was named the Best First Film of the Year by The New York Times. He is currently in post-production on his second feature film, *Occident's March*. His writing appears in such publications as Cinema Scope, Moving Image Source, and Too Much. His film/video work has shown at such venues as the Institute of Contemporary Arts (London), the Institute of Contemporary Art (Boston), Centre national de la photographie (Paris), Kunstmuseum Wolfsburg, Fotomuseum Winterthur, NRW-Forum (Düsseldorf), the Wexner Center for the Arts (Columbus), the Tokyo Metropolitan Museum of Photography, and the National Museum of Modern Art (Kyoto). He has been a visiting artist at Harvard University, University of Tokyo, CalArts, La Fémis, UCLA, UC San Diego, and UC Santa Barbara. He received his MFA from the California Institute of the Arts where he was supervised by James Benning and Allan Sekula. He is currently a DPhil candidate in Fine Art at The Ruskin School of Art as a Clarendon Scholar at Wolfson College, University of Oxford where he is working on a dissertation entitled *The Insufficiency of Slowness*. He lives in Oxford.

PANEL 2: SLOW MOTION

Maria Kyveli Mavrokordopoulou 'Engaging with the Duration of the Present: Labour and Slowness in Sharon Lockhart's Lunch Break' (Sorbonne)

This paper aims to present an account of the experience of slowness in Sharon Lockhart's video *Lunch Break* (2008), in relation to the accelerated temporality of modern labour and the consequent shrinking of the present. The work consists of an 83 minutes clip showing a slowed-down version of the midday break of the workers in the Bath Iron Works, a shipyard in the region of Maine. The choice of this particular site, as an archetype of modern labour time, will be pointed out as a proof of the artist's interest in traditional labour's temporality. Accelerated modern labour and its diversion in the context of the work will constitute the principal lines of our argument. Far from suggesting slowness as a nostalgic cling to a premodern past, a more complex vision of the term will be defended. Slowness will be analyzed as a medium to reflect on contemporary labour conditions under the accelerated temporal passing. The artist, oscillating between stasis and movement, visualises the unexpectedness of inactivity in a par excellence active location, a working space. Echoing Hartmut Rosa's notion of acceleration, my paper will employ this principle, inherent in modern culture, to develop its affinity to the controlled workflow of a factory site. We will suggest that Sharon Lockhart, through the display of an almost dazzling form of inactivity, briefly transforms the shipyard in a fixed space. In this context, slowness will be studied as a reworking of perceptions on contemporaneity and as an attempt to guarantee the possibility of experiencing the contemporary accelerated dynamics. *Lunch Break* will thus be addressed as an aesthetic practice that critically explores acceleration through the unexpected perspective of slowness. In a word where speed is the norm.

Maria-Kyveli Mavrokordopoulou started her PhD, *Forms and Experiences of Slowness in Art: the Critical Reception of the Modern Temporality*, in December 2015, with the support of a three years scholarship from the Onassis Foundation. She is following a joint programme in Aesthetics, at the Paris I - Sorbonne University, under the supervision of Olivier Schefer, and at the Art Theory Department of the Athens School of Fine Arts, under the supervision of Panagiotis Poulos. After obtaining a master degree in Aesthetics from the Paris I-Sorbonne University, she pursued a master in Curating Contemporary Art at Paris IV-Sorbonne University. She develops an art criticism activity in Paris and Athens and contributes with book reviews for the *International Review of Art Criticism*, published by the University Rennes II. Her research interests relate to history, temporality and labour in an interdisciplinary approach to contemporary art.

PANEL 2: SLOW MOTION

Tina Kendall: 'Shia LaBeouf, Deceleration, and Temporal Drag' (Anglia Ruskin University)

As suggested in the most recent issue of *Cinema Journal*, a vital undertaking for “speed theorists” consists of thinking past binaries of speeding and braking, to grasp the simultaneity and co-presence of different speeds, rhythms, and modes of attention that confront us in our interactions with media culture (Kendall 2016, 118). This paper takes up such a challenge through an analysis of Shia LaBeouf’s image, as it has been mobilised through performance and video art collaborations with artists Luke Turner and Nastja Säde Rönkkö, including ‘#ALLMYFILMS’ (2015), ‘#IAMSORRY’ (2014), ‘meditation for narcissists’ (2014), ‘#Interview’ (2014), ‘#FOLLOWMYHEART’ (2015), and ‘#TOUCHMYSOUL’ (2015). These works insist on the materiality of LaBeouf’s body, inviting audiences to experience his physical presence and to track his bodily rhythms in real time. At the same time, however, these collaborations foreground the hypermobility and malleability of the celebrity’s body, making it available as raw data to be modified, manipulated, invested, and manically circulated across digital networks. What I will suggest is that the work brings an aesthetics of duration (which is built up through its deployment of temporal and bodily registers of slowness, unproductivity and waiting) into tension with an aesthetics of acceleration and hyper-attention (which is performed through the rapid mobilisation of LaBeouf across various digital platforms). It does so, I argue, as a means of questioning and undercutting the promise of pleasure and thrill of speed that the celebrity image is called on to deliver in the attention economy of contemporary media. Adapting Elizabeth Freeman’s concept of ‘temporal drag’ (Freeman 2010), I will argue that LaBeouf’s celebrity image is marshalled in this work as a force of deceleration, to convey a particular experience of boredom that is transmitted through, and brought into productive tension with, the hyper-accelerated, intensified rhythms of affection and attention in a digital network culture.

Tina Kendall is Senior Lecturer in Film Studies at Anglia Ruskin University, Cambridge. Her research focuses on theories of negative affect, and on debates about speed in relation to contemporary cinema & media. She is the editor of *Cinema Journal*’s recent In Focus dossier on speed, and is currently working on a monograph entitled *Bored in the USA: Boredom and the Attention Economy of Contemporary Media*.

PANEL 2: SLOW MOTION

Verina Gfader: 'Why tempos?' (Goldsmiths)

To encounter the increasing complexity of temporal meditations through one's own fractured body. One-self as 'held' in movement. Corresponding to techniques of restoration, translation, repositioning one's way against the global velocities; or with them. Preacceleration is how Erin Manning defines incipient movement. Movement's incipience escapes the confinement of movement in conceptual, disciplinary and representational settings. Instead of the various ways of taking form, incipient movement prompts us to a prior question and state, namely, to understand the "how to conceive of taking form itself." It is an approach to movement in its basic phases of initiation before its actualization. A hint to micromovements (rhythm, for instance) "alive at the phase where a particular shape has not yet taken hold." Choreography and animation's dance are among practices through which Manning arrives at a conception of incipient movement that withdraws from actual movement, which is always "reduced to very specific conditions and ... acted upon by its co-constitutive surroundings (including gravity)." Preacceleration: "A movement of the not-yet that composes the more-than-one."

What is the magic and discomfiting spirit that gives the figures or things in animation a remedial, restorative quality? Movements that cannot be grasped with our established vocabularies around the animatic gaze; a lack of fluency in a language that dismantles our sense of authority and positioning. The wrestlers in Qiu Anxiong's *Cake* (2014), the arrested action in Gigi Scaria's *The Ark, Voyage, or Trapped* (2015). Looking at movements of uneasiness in Global South animation work this presentation calls forth the apparent link between archaeologies of the seeable and affective, and how movement fictionalizes. Or rather, it is the attachment of the invisible to 'paradigms of movement – acceleration, flow and rhythm' (Alexander Zahlten) forming the core of this expedition.

The presentation is informed by Georges Canguilhem's *Epistemology of Medicine (The Limits of Healing)* and animation works from all over. Renée Green: "We can do many things yet we can't break the screen-distance barriers."

Verina Gfader is an artist and researcher, currently Lecturer in Fine Art/Critical Studies at Goldsmiths, London and Research Fellow in Cultural Theory at University of Huddersfield. She is Creative Director for EP, a book series across art, architecture and design, from Sternberg Press, Berlin, at present working on the second volume, *Design Fiction*. For EP, she conducted interviews with Antonio Negri, Bruce Sterling, and Franco Berardi. Postdoctoral research includes a residency at Tokyo University of the Arts (Geidai) to explore the structural coherence between non-commercial Japanese animation and geographical, institutional and social ideas. Current focus is on animation–vital lines–concepts of vitality; volcano islands, statelessness and distant fictions; cognitive capitalism; text and alliance; expanded geographical space and the accumulative nature of knowledge in art. In her practice she pursues models, drawing, text material and fictional institutions.

Projects include *Adventure-Landing, A Compendium of Animation* (Revolver, 2011) and co-editor of the two volumes *A Brief History of Curating New Media Art: Conversations with Curators* and *A Brief History of Working with New Media Art: Conversations with Artists* (The Green Box, 2010). She has presented new research on animation at the Reischauer Institute, Harvard University (2014) and Princeton University (2015). With Gayatri Sinha/Critical Collective she curated Video Art (September 2015) at the Bhau Daji Lad Museum, Mumbai, and in 2015 she participated in Saas-Fee Summer Institute: Art and the Politics of Estrangement, affiliated with the European Graduate School (2015). Together with Esther Leslie, Aylish Wood and Edgar Schmitz, Gfader currently develops a CHASE-funded Animation Network.

KEYNOTE: BENJAMIN BRATTON (UC SAN DIEGO) AND RYAN BISHOP (WINCHESTER SCHOOL OF ART)

'Of Dissimulation and Simulation: Speculative Design and Fiction' :a conversation between Benjamin Bratton and Ryan Bishop

Benjamin H. Bratton's work spans philosophy, computer science, art and design. He is Associate Professor of Visual Arts and Director of the Center for Design and Geopolitics at the University of California, San Diego. He is also Visiting Professor at SCI_Arc (The Southern California Institute of Architecture) and Professor at the European Graduate School in SAAS Fee, Switzerland. He has recently written the books *Dispute Plan to Prevent Future Luxury Constitution* (e-flux/Stenberg, 2015) and *The Stack: On Software and Sovereignty* (MIT, 2016).

Ryan Bishop is Professor of Global Art and Politics at Winchester School of Art, University of Southampton. In addition to editorial work for *Theory Culture & Society*, he co-edits the journal *Cultural Politics* (Duke UP), the new Cultural Politics book series (Duke), the book series *Theory Now* (Polity) and the book series *Technicities* (Edinburgh UP). His most recent books include *Barthes/Burgin* with Sunil Manghani and *Cold War Legacies: Systems, Theory, Aesthetics* with John Beck — both published by Edinburgh UP.

KEYNOTE: FRANCES DYSON (UC DAVIS)

'Echoing the Bang: Sound and the Negotiation of Finitude'

Sound – in particular noise - has historically been profoundly important in negotiating the paradox of finitude, via concepts such as the 'big bang'. In the current era, echo - both as phenomenon, metaphor and myth - also provides a way of approaching the incomprehensible magnitude of economic and ecological catastrophe. This paper discusses such negotiations drawing on various artistic and resistive practices.

Frances Dyson is Emeritus Professor of Cinema and Technocultural Studies at the University of California, Davis, and Visiting Professorial Fellow at the National Institute for Experimental Arts, University of New South Wales. She is the author of *The Tone of Our Times: Sound, Sense, Economy and Ecology* (MIT Press, 2014); *Sounding New Media: Immersion and Embodiment in the Arts and Culture* (University of California Press, 2009) and serves on the editorial boards of *CTheory* and *Evental Aesthetics*.

PANEL 3: VOICE, BODY, DANCE - THE SPEEDS OF SOUND

Tristram Adams 'Vocalizing our speed limit' (Goldsmiths)

The voice is a register of who we are, how we feel and where we have been. If we are nervous our voice may quiver. If we've had too much caffeine we might speak faster than normal. Slow speech is a symptom of depression. Speech reflects the environments we inhabit and the traumas and pressures we are exposed to.

There is a relationship of syllabic speed to capitalism. The pressures of competition and production are reflected in the speed of speech. '(I)n the ex-Soviet Union the speed of transmission measured in syllables per second has almost doubled since the fall of the communist regime: from three to almost six syllables per second; similar findings reached the same conclusions in the Middle East and China' (Robin, 1991: 403).'

A contemporary example of this is *The Gilmore Girls*, a show known for its exceedingly fast paced dialogue. Speech speed is also a reflection of our embeddedness within technological communication networks. '(T)here is a generation that has learnt more words and heard more stories from the televisual machine than from its mother.'² Fast-talking reflects our conditioning under the accelerated communication modes of late capitalist cognitive exploitation. But, we have our speed limit.

Berardi has explored the disjunct between the info-sphere (cyberspace) and our capacity (the psychosphere) to engage with it. Voice sounds out this disjunct. The vocal fry is a register of our cognitive speed limit. Capitalism's pressure on the mind and body is manifested in this collapse of speech into a croak. A semiotic pile-up overtakes our cognitive and motor capacities. The vocal fry is the human 'buffering' the information overload that we are subject to under capitalism. It is the sounding out of our cognitive speed limit.

Tristram Adams is a writer, theorist and PhD candidate at the Visual Cultures Department, Goldsmiths, University of London.

PANEL 3: VOICE, BODY, DANCE - THE SPEEDS OF SOUND

Hillegonda C Rietveld 'Dancing on the Edge of Acceleration' (London Southbank University)

This paper will discuss electronic dance music in the context of information overload, whereby the increasing speeds of repetitive grooves and phrases may possibly result in a sense of inertia. If we take heed of Attali's claim that music is prophetic, would this herald a decelerating response to what Benjamin Noys calls Malign Velocities (2014)?

For example, during the 1990s the increasing tempos of Rotterdam's gabber house reached up to 220 beats per minute. As music accelerated, dancers were forced to stop engaging with the intricacies of rhythm, eventually arriving at a point of seeming near stillness. Fast forward to the start of the millennium, and dub step emerged in London through a trajectory included speed garage and drum'n'bass, stripping accelerated break beats in order to foreground a growling dub bass sound, submerging dancers in what feels like a continuous sonic depth charge.

In more recent electronic production work, partially drawn from the above musical genealogy, Richard Devine's 2012 recording 'Plonked Spectral', as remixed by Loops Haunt, brings edgy accelerated repetition, whereas Vaetxh's remix of the same material, as well as Lorn's 2014 EP 'The Maze to Nowhere 2', seem to arrive at the edge of a black hole, where the density of information halts movement.

Within such musical developments, is it possible to detect a dark sense of repetition without drive, without beginning or end, the pulses of the beat fusing into the emergence of a textured drone?

Hillegonda C. Rietveld is Professor of Sonic Culture at London South Bank University, UK, and is Editor of IASPM Journal. She has published extensively in the field of electronic dance music culture and co-edited the 2013 publication *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music* for Bloomsbury Academic, as well as a special issue, "Echoes of the Dubdiaspora", for *Dancecult: Journal of Electronic Dance Music Culture* in 2015.

Dhanveer Singh Brar 'Architektural planning' (Kingston University)

This presentation will attempt to theorise the sonic ecology of Footwork, a system of musical and social experimentation located in Chicago's South and West sides but now also a generalised sensibility within electronic dance music culture. The hope is that a brief, yet intensive, engagement with the sonic ecology of Footwork will reveal the way this mode of collective experimentation in sound and movement dislodges the discursive assembly of the "Chicago ghetto" as a racialised object of knowledge. The argument here is that Footwork realises modes of black (which is to say undercommon) speculative planning which then seek to overpopulate the administered city through an amplification of the ghetto as a site of supposed dereliction.

Dhanveer Singh Brar is a scholar of Black Studies, as it intersects with Cultural Studies and Critical Theory. The research he undertakes covers theorizations of black diasporic culture from the mid-twentieth century to the present, the history of the black radical tradition, and the politics of black critical thought. He has published in journals such as *Social Text*, *Darkmatter* and *Cesura // Acesso* and is a founding member of the London based Black Study Group. At present he is working on a book manuscript analysing electronic dance music, urban geography and sonic culture in the black diaspora of the Global North.

PANEL 4: BEYOND CARTOGRAPHIES

Fiona Curran 'Satellite's Gone - Materialities of the Space Race: Atmospheric Politics, Drifting Clouds' (Slade School of Fine Art, UCL)

Vija Celmins Untitled (Desert/Galaxy) from 1974, presents a dual image drawing of a dark night sky filled with stars and other illuminated celestial objects juxtaposed with a close-cropped view of a desert floor. This image acts as a provocation to trace the entangled histories of the Cold War 'space race' with the development of satellite technologies and atmospheric/meteorological monitoring. Any analysis of this historic era of manned space exploration cannot now be separated from the accelerated development of the computing and information technologies that have shaped the contemporary technosphere. It also highlights the expansion of environmental monitoring that led, paradoxically, to a greater understanding of climate change and the planetary impacts of new technologies. A picture emerges of the material significance of the earthbound landscapes that supported the growth of these technologies and their extra terrestrial destinations recoupling the earth with the sky, proximity with distance, and speed with slowness.

The NASA images of Earth from space (Earthrise, 1968 and Blue Marble, 1972) are considered in relation to Peter Sloterdijk's redeployment of the 1960s concept of Earth as a 'spaceship' in order to map a non-anthropocentric atmospheric politics that offers a "trans-human symbiosis" based on environmental reciprocity. Weaving together historical/temporal dimensions and geographical locations through the material/immaterial metaphor of the cloud, the paper concludes with artist Craigie Horsfield's cloud tapestries (2008), woven translations of film stills of the sky taken from his earlier social film project that took place on the island of El Hierro in 2002. This island marked the original location of the zero line of longitude and point from which the Europeans navigated their ships to the 'new' world marking an originary moment of global circulation and capital expansion.

Fiona Curran is an artist based in London whose work explores the politics, materialities and poetics of landscape space across the making of objects, site-related installations, writing and teaching. She is currently working on a commission for The Forestry Commission and Kielder Art & Architecture at Kielder Forest in Northumberland alongside completing a PhD at the Slade School of Fine Art, UCL titled: *Towards a Fractured Topography of the Present: Art, Ecology and The Political Economy of Speed*. Fiona is also a Senior Tutor in the School of Material at the Royal College of Art.

PANEL 4: BEYOND CARTOGRAPHIES

Doreen Mende *'The Navigation Principle'* (School of Art and Design HEAD, Geneva)

How can we understand the principle of 'navigation' as an act of geo-politicising the image of the 21st century? — On June 25, 2014, the filmmaker and writer Harun Farocki (1944-2014) proposed in his talk *Computer Animation Rules* at IKKM in Weimar, that computer-generated images belong to the contemporary ruling class of images; they implicate us in a 'strongly produced world, not a reproduced world, highly artificial with millions of details. Participating in this unbelievable adventure [means] to create a world [of] an "actionable image" (Alexander Galloway) that you can navigate.' The talk will depart from Farocki's observations with the purpose to explore the transition from montage, as intellectual technique for politicising the image in the 20th century, towards the geo-politicisation of the image through navigation as a principle condition of the visual cultures in the 21st century. The paper aims to contribute to the debates on 'the abyssal void at the heart of alternative political thinking' (Nick Srnicek) by the means of visual investigation that echo Farocki's call for a visual literacy. This proposal continues and updates my long-term research into the curatorial with focus on the geopolitical reading of image- and exhibition. Furthermore, it contributes to research-processes of the newly founded Harun Farocki Institut in Berlin.

Doreen Mende is a curator and theorist. Recent research projects include *KP Brehmer Real Capital Production* (2014, Raven Row, London); *Travelling Communique* (2014/13, Museum of Yugoslav History in Belgrade, Haus der Kulturen der Welt in Berlin), *Double Bond Economies* (2013/14, Halle 14 in Leipzig, centre de la photography in Geneva, ETH in Zurich, Thomas Fischer Galerie in Berlin), *KP Brehmer: A Test Extending Beyond the Action* (2011, CAAC, Sevilla), *Candida Hofer: Projects Done* (2009/10, CAAC in Sevilla, MARCO in Vigo), *Ear Appeal* (2006, Kunsthalle Exnergasse, Vienna). Project-based collaborations in Ramallah, Beirut, Addis Ababa and Tehran. Mende is co-editor of e-flux journal 59 *Harun Farocki* (2014), resident of the blog for *Manifesta Journal* (2013/14) and editor-in-chief of the publication series *Display-er* at University of Arts and Design/ ZKM Karlsruhe (2006-09). PhD in Curatorial/Knowledge, Goldsmiths, University of London. Associate faculty member of the Dutch Art Institute. Since September 2015, responsible professor for a research-based programme on the practice and theory of curatorial questions in geopolitics at HEAD Geneva. Mende lives in Berlin and Geneva.

PANEL 4: BEYOND CARTOGRAPHIES

Abelardo G Fournier 'Flattening the Biosphere. The Green Revolution and Inner Colonisation' (Winchester School of Art)

During three decades, 1939-1973, the Spanish National Institute of Colonisation transformed enormous extensions of Spanish land in search of productivity, demographic growth as well as ideological control. Linked to the so-called "Green Revolution", it involved the engineering of large-scale water infrastructures, big movements of population and a centralized management of the information gathered in the continuous monitoring of the process. This inner colonisation, as it was called by the Administration, has been one of the most ambitious reforms in the recent economic history of Spain, and completely changed, as a result, the face of its rural landscape.

The technification, exploitation and population of large extensions of land coincided with the first series of aerial orthophotographic pictures mapping the whole Spanish territory. The same land that, on the one hand, was being measured and parceled, was on the other hand being photographed frame by frame by fleets of aircrafts. Although the resulting images were not used as widely as contemporary satellite ones nowadays, the aerial point of view pervaded the illustrated documents and the audiovisual films that publicised the reform.

Drawing on Jussi Parikka's concept of medianatures, the two parallel processes are addressed in this paper -part of a practice-based art research project- in relation to a notion of soil as screen. This media theory of agricultural land seeks to relate the conceptual elaboration of the planetary agency of living matter -carried on simultaneously in the 1920s by mineralogist Vladimir I. Vernadsky and mathematician Alfred Lotka- to the different scales involved in technified yields under the gaze of aerial vision systems. A relation with contemporary ubiquitous digitisation will be finally proposed.

Abelardo G Fournier is an artist and researcher. His work speculates with the notion of a digital colonization of the visual, both by machine vision systems and the industrial coating of visible surfaces. His practice consists on the elaboration of platforms -installations, devices and workshops- conceived as laboratories, where art, knowledge and politics intersect.

Some of his work has been developed in artist residencies in El Ranchito / Matadero (Madrid), Laboral Center of Art (Gijón) and the Spanish broadcast television Canal+, or as commissions of institutions such as CROMAFest in Mexico DF or the open hardware company Ultra- lab. His projects have been shown in international exhibitions and festivals and reviewed in mainstream blogs on art and digital culture. He is currently a PhD candidate at Winchester School of Art.

PANEL 4: BEYOND CARTOGRAPHIES

Susan Schuppli 'Dirty Pictures' (Goldsmiths)

As scientists today ponder whether we have entered a new geological epoch—the Anthropocene—to reflect humanity’s considerable impact upon Earth, the aesthetic remains a largely overlooked feature of this debate despite the fact that the term designates a condition in which cultural production writ large—terraforming and human industrial activity—is its constitutive force. By contrast the concept’s considerable uptake within the arts and humanities has spurred wide-ranging theoretical work and cultural imaginaries. Anthropogenic matter is relentlessly aesthetic in throwing disturbing material re-arrangements back at us: dirty pictures of dramatically warped landscapes and polluted atmospheres that both intoxicate and repulse. Approaching these transformations solely in terms of their radical geological reorganisation, neglects their fundamental visual dynamics. I suggest that any discussion which lays claim to the possibly that we have entered a new geologic era, should by extension also consider the ways in which new conceptions of the visual, which includes the ways in which we observe and make sense of such nature-culture hybrids, are increasingly being induced. Might we have also entered a new geo-photo-graphic era in which polluted environments are operating as vast photosensitive arrays that are registering and recording the changes brought about by modern industrialisation and its contaminating processes? An era, in which images move beyond their accepted role as representations of events, but are themselves an integral part of the unfolding action? Does the emergence of such extreme forms of image-making, understood in this expanded environmental sense of the visual, also break with older forms of naturalised human vision and thus construct new ways of perceiving events?

Susan Schuppli is an artist and researcher based in London. Her research practice examines media artefacts that emerge out of sites of contemporary conflict and state violence to ask questions about the ways in which media are enabling or limiting the possibility of transformative politics. Current work explores the ways in which toxic ecologies from nuclear accidents and oil spills to the dark snow of the arctic are producing an “extreme image” archive of material wrongs.

Creative projects have been exhibited throughout Canada, the US, Europe and Asia. Recent and forthcoming exhibitions include Casino Luxembourg, Extra City Antwerp, Stroom Den Haag, Shanghai Biennale, Charlottenborg, Galerie Wedding, Witte de With, Fundacion Proa and Bildmuseet Sweden. She has published widely within the context of media and politics and is author of the forthcoming book, *Material Witness* (MIT Press, 2015), which is also the subject of an experimental documentary.

She is Senior Lecturer and Deputy Director of the Centre for Research Architecture, Goldsmiths. From 2011-14 she was Senior Research Fellow on the ERC project Forensic Architecture led by Eyal Weizman (Principal Investigator). Previously she was an Associate Professor in visual/media arts in Canada. Schuppli received her PhD from Goldsmiths and participated in the Whitney Independent Study Program after completing her MFA at the University of California San Diego. Recipient of ICP Infinity Award 2016.

PANEL 5:
REPRODUCTIVE TIME - TECHNOLOGIES AND TACTICS

Peer Illner 'The Locals Do it Better: The Strange Success of Occupy Sandy'

Since the 1980's, disaster studies has vocally advanced citizen participation as a powerful tool for building community resilience. While the resourcefulness and ingenuity of local grassroots organization is proven time and again, the role of citizen-based response in an age when the state is drastically reducing its involvement in disaster relief has been neglected in current research. Filling this gap, the article asks what happens when community relief becomes a necessity rather than a choice. It discusses the case of Occupy Sandy, a large-scale, self-organised relief initiative, launched by the social movement Occupy Wall Street in response to the 2012 Superstorm Sandy.

It firstly analyses Occupy Sandy's presence as the most successful relief provider on the ground, far surpassing the efforts of the Federal Emergency Management Agency FEMA and the Red Cross. Secondly, it examines how the successful citizen initiative was used to legitimize the severe cuts to the 2013 FEMA budget. Concluding, the analysis questions the function of self-organised relief work in an age of abjection (Endnotes) in which the U.S state is increasingly withdrawing from the provision of reproductive services.

The case study mobilises the question of disaster relief to provide a critique of both commons theory and accelerationism. On the one hand, it questions the affirmative stance that much commons thinking unquestionably adopts towards the local knowledge of the vulnerable (folk politics). Arguing on the other hand that most reproductive labour stubbornly resists being automated, or really subsumed, it instead delineates the questions Occupy Sandy raises for a thinking of negation in the disaster context.

Peer Illner is a PhD Fellow at the University of Copenhagen's Center for Disaster Research (COPE). His work addresses the relationship between disasters and labour, elaborating a historical materialist account of disaster relief. He writes and publishes widely, for example in *Culture Unbound*, *Fulcrum* and *AA Files*.

Anne Koppenburger 'Far From It. On Obstacles to Navigate the Use of Emerging Technology in Care Work' (University of Osnabrueck)

Technological artefacts have always been part of the care process, however, the usage of 'smart' technology within the field of care work is highly debated. In my talk I will argue that two interrelated issues determine the course of the 'public' discussion. First, the issue of human-machine boundaries refers to the ongoing transformation of traditional conceptions of the human. On the other hand the discussion is aggravated by morally charged images of care work being done for altruistic and affective reasons. The latter issue also points to the notion of dignity and autonomy in care relations. Mostly, the 'public' discussion particularly in the field of care work holds on to a conceptualization of technological progress as separated from cultural and social progress. Both issues are ontologically challenging. Emerging technologies, e.g. autonomous robotic systems, its design and (expected) cognitive capabilities are apparently posing fundamental questions on the account of humanism. Current research programs in care robotic seek to take those concerns of humiliation by design into consideration and therefore involve care-dependent person as well as care workers into the processes of the development of technology at an early stage. Nevertheless, the underlying research politics skip revising basic concepts of relations between culture, nature and technology. Hence, I claim that navigating acceleration within care work is rather a question of how we look at the problem than a question of replaceability of human agents in care work. My talk draw insights from the philosophy of technology and feminist techno science into sociotechnical assemblages in care work to propose revised ways of thinking about the usage of 'smart' technology in care work.

Anne Koppenburger : after finishing my studies in the field of public health last year, I could continue to follow my academic interests in the field of philosophy of technology. Since February this year I am working as a research assistant in the Department of Human Science at the University of Osnabrück, Germany.

PANEL 5: REPRODUCTIVE TIME - TECHNOLOGIES AND TACTICS

Scott Wark *'Lithiated media, or, the subject at scales'* (University of Warwick)

Lithium is one of the most basic chemical elements. Though it's volatile and rarely occurs in terrestrial conditions in a pure state, it can be found in pegmatitic mineral deposits and in saline brines around the world. Its best-known industrial use is in high-powered rechargeable batteries. Since 1948, Lithium salts have also been used as mood stabilisers in the treatment of mental illnesses, most notably for mania caused by bi-polar disorder.

These two uses – one technological and the other medical – seem hardly related, or even to mark antagonistic tendencies. The lithium battery is part of a narrative of speed, progress, and mobility that unfolds on a global scale. The drug is supposed to dampen what's coded as a psychopathology, slowing or curbing negative affects in individual subjects. In the most literal sense, all they share are lithium's industrial-logistical conditions of production. But the metaphors of lithium's logistics suggest a relation that cuts across these antagonistic tendencies, because the technological and medicinal uses of lithium share a structural isomorphism. As a major component in our media devices, lithium is part of the matter of media. As a medication, lithium can also be conceptualised as what Paul B. Preciado calls a "chemical prosthesis" (2013, p. 29). Lithium moves data and lets data be mobile. Its movement through bodies manipulates moods and stabilises minds. Lithium, in other words, is in circulation. Understood as a kind of media, lithium provides us with a way to conceptualise the oblique relation between us and our global conditions.

Using circulation as a conceptual-mediatic device, this paper will present lithium compounds to intimate an oblique relation between the pharmaco-protheses and techno-protheses that we use to extend our corporeal and sensory capacities. Lithium is a point of convergence that mediates between otherwise-obliquely-related things: the contemporary subject and their environment; micro-scale affects and global logistics of distribution; and elemental temporalities and technologically-mediated accelerations. It also provides us with a means to theorise the contemporary subject as emerging from the antagonism between the contrapuntal distribution of aggregatable data and micro-scale materialities that circulation generates.

Scott Wark is a PhD Candidate at The University of Warwick's Centre for Interdisciplinary Methodologies. In 2014 he co-edited 'Gilbert Simondon and the Media', a special issue of *Platform: Journal of Media and Communication* with Tom Sutherland. He's also a practicing arts writer.

CLOSING PERFORMANCE

AUDINT 'Pain Camp Economics'

It is 2056 and the air is crammed with a strung-out expectation each second of every day and there is not a moment goes by that does not presage the demise of an eleven billion strong species that has inhabited the densest planet in the solar system for a mere two hundred thousand years. Pain Camps have become the new form of social organisation; walled urban environments jammed with clusters of high-rise residencies and small streets. All available surfaces are covered in rashes of microphones, as they are embedded into dwellings, walls, streets, lampposts, and the ground. Most tellingly robotic bugs the size of turtles, and drones that swarm overhead, will pick up every articulation of agony, affliction, torture, discomfort, and anguish. By amping up the rationale of the music industry's most successful formula of the C20th – recording and selling the sound of poverty stricken urban areas – the functionality of suffering has been pushed to the limit.

Formatted in 1945, **AUDINT** currently consists of Toby Heys, Steve Goodman/Kode9, Souzanna Zamfe, and Patrick Doan. Drafted into the research cell in 2009 by IREX2, they investigate the ways in which ultrasonic, sonic, and infrasonic frequencies are deployed to modulate psychological and physiological states. Recent performances and installations have been carried out at The Tate Britain, The Academy of Art in Berlin, Art in General in New York, and the Museum of Contemporary Art in Herford, Germany. Recordings, writings and illustrations from these projects have been published as 'Martial Hauntology' – a project that patches together a mix of the whispered and the unsound into an audible journey that - links the underground groove of the Large Hadron Collider with the vaults of the Bank of Hell ; connects the Dead Record Network with the Phantom Hailer ; and traces the evolution of the Wandering Soul Tapes to the viral dynamics of the online spectreware named IREX2.

Physically it is presented as a triple gatefold package containing a 112-page book, 180g clear vinyl record, and six 12" x 12" 'Dead Record Archive' cards on AUDINT Records, available via boomkat.com. Recent releases also include 1960s/1970s archive material from former AUDINT member Magdalena Parker which has been released in cassette/resin cast format by the Reel Torque label. Upcoming projects include the publication of the Unsound : Undead anthology and a second release of archive material from Vietnamese scientist Nguyễn Văn Phong on Reel Torque. For more information go to audint.net

SCREENING 1: FRAGMENTS ON MACHINES

Curated by Alex Anikina

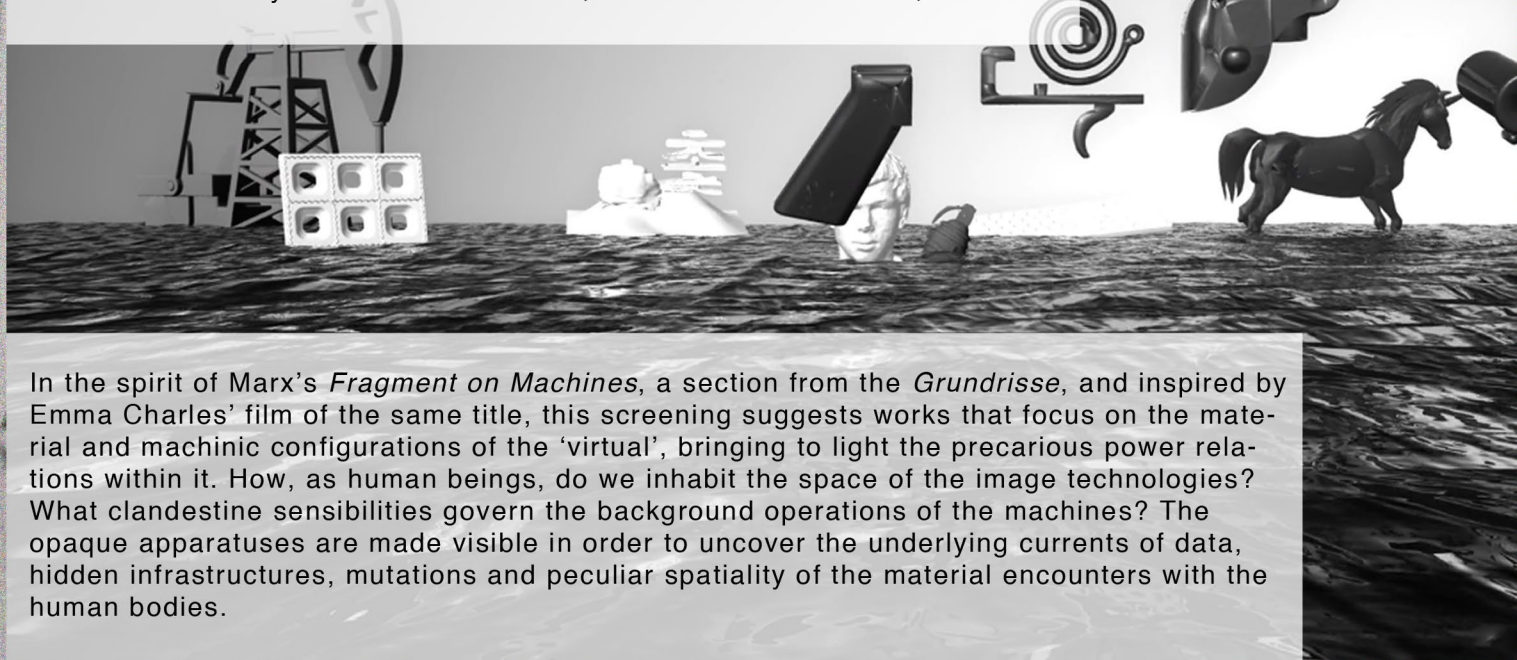
Emma Charles, *White Mountain*, 2016

Wilf Speller, *Kodak Moment*, 2015

Lawrence Lek, *Berlin Mirror*, 2016

Wilf Speller, *BlkBx.mov*, 2014

Morehshin Allahyari and Daniel Rourke, *3D Additivist Manifesto*, 2015



In the spirit of Marx's *Fragment on Machines*, a section from the *Grundrisse*, and inspired by Emma Charles' film of the same title, this screening suggests works that focus on the material and machinic configurations of the 'virtual', bringing to light the precarious power relations within it. How, as human beings, do we inhabit the space of the image technologies? What clandestine sensibilities govern the background operations of the machines? The opaque apparatuses are made visible in order to uncover the underlying currents of data, hidden infrastructures, mutations and peculiar spatiality of the material encounters with the human bodies.

White Mountain, a new film by Emma Charles, focuses on the Pionen data centre - a redesigned Cold War era civil defence bunker located 30 meters under the granite rocks of Vita Bergen Park in Stockholm and housing servers for clients which once included WikiLeaks and PirateBay. The film reveals the new accelerated temporality of the geological space, brought into it by data streams.

In *Kodak Moment* Wilf Speller combines sound from a commercial for Kodak Instamatic 814 camera with the images from commercial for Calico Submachine Gun, resulting in a humorous but also ominous assemblage evoking the military potentiality of the image technologies.

Lawrence Lek's *Berlin Mirror* is a site-specific simulation of the 2042 Berlin Biennial in which fictional artist Daniela Graham leads the viewer on a guided tour of her centennial exhibition at Kunst Werke Berlin. The tour weaves together her practice in video and sculpture, her relationship to history and her four site-specific works at the institution. In this work the filmic space is revealed as both questioned by and questioning its material alliances and lineages.

The other Wilf Speller's film in the screening, *BlkBx.mov*, borrows from the internet aesthetics ranging from YouTube conspiracy videos to instructional desktop demonstrations, as well as from guidelines for performing religious rituals in space, to explore the notion of the Black Box as a gesture of power and ideology - a gesture founded in faith and illusion.

The 3D Additivist Manifesto by Morehshin Allahyari and Daniel Rourke calls for pushing the additive manufacturing - technologies pertaining to 3D-modelling and printing - "to their absolute limit and beyond into the realm of the speculative, the provocative and the weird." Expressing the thinking behind the larger movement of #Additivism, the manifesto conflates the difference between the physical, virtual, human and non-human agents and materials.

SCREENING 1: FRAGMENTS ON MACHINES

Emma Charles works with photography and moving image. Her practice has been particularly concerned with the financial sector and how productivity and labour are altered through technology. Charles holds an MA Photography from the Royal College of Art and a BA (Hons) in Editorial Photography from the University of Brighton. She has exhibited in a number of national and international galleries including ICA, London; Jeu de Paume, Paris; ZKM | Center for Art and Media Karlsruhe and HKW, Berlin. Charles is also the recipient of a number of awards and commissions including Arts Council England grant, ZKM/ Sciences Po commission, Magnum Photos and Photo London Graduate Photographers Award 2015 (nominated) and Jerwood Project Space commission. Her work has been published as part of 'Reset Modernity!' Edited by Bruno Latour; 'Visible Economies' by *Photoworks*, *POSTmatter*, *Cartographies of the Absolute*, *Art Monthly* and *Domus*.

Wilf Speller is a visual artist and filmmaker based in London. His work is concerned the politics and ethics of image culture. Wilf's work examines processes of knowledge transfer and production, often representing the patterns and structures of his own research in the work itself. His work often reflects the experience of browsing in which a hyperlink narrative is generated through the seemingly arbitrary montage of different images, ideas and information. Wilf has shown internationally in galleries and festivals, including the 5th Moscow International Biennale for Young Art, The Photographer's Gallery (London), 8th Crosstalk Video Art Festival (Budapest) and 7th Cairo Video Festival.

Lawrence Lek is an artist based in London. Using architectural fabrication and video game software, Lek produces uncanny virtual worlds, video performances and immersive installations, often based on real places. His work deals with the psychology of disembodied presence, and how themes of desire, memory, power, and immortality drive our encounters within virtual realms. Recent productions include *QE3* for Glasgow International 2016 at Tramway, Glasgow; *Berlin Mirror* at Kunst Werke, Berlin; *Software, Hard Problem* at Cubitt Gallery; *The Uncanny Valley* at Wysing Arts Centre; *Unreal Estate* at the Royal Academy; *Performance as Process* at the Delfina Foundation; Sky Line for the Art Licks Weekend 2014 Digital Commission; *Continental Drift* at Channel Normal. Lek is a resident artist at The White Building and winner of the 2015 Dazed Emerging Artist Award and ICA/Tenderflix Artist Video Award.

In March 2015 Daniel Rourke and Morehshin Allahyari released *The 3D Additivist Manifesto*: a call to push technologies beyond their breaking point, into the realm of the provocative, and the weird. The project was the 2016 recipient of the prestigious Vilém Flusser Residency for Artistic Research, Berlin, where they will work on producing the 'final' *3D Additivist Cookbook* for publication in late 2016.

Morehshin Allahyari is a new media artist, activist, educator, and occasional curator. Her work deals with the political, social, and cultural contradictions we face every day. Morehshin has exhibited at Museum of Contemporary Art in Montreal, Pori Museum, Dallas Museum of Art, Museo Ex-Teresa Arte Actual, Contemporary Arts Museum of Houston, Museum für Angewandte Kunst, Miami Art fair, and Material Art fair. Her work has been featured in *NYTimes*, *Huffington Post*, *Wired*, *NPR*, *VICE*, *Parkett Art Magazine*, *Rhizome*, *Hyperallergic*, *Dazed Digital*, *Neural Magazine*, *Global Voices Online*, and *Al Jazeera* among others. Morehshin is the Co-Founder of the Experimental Research Lab at Pier9/Autodesk.

Daniel Rourke is a writer/artist and academic currently finalising a PhD in Art at Goldsmiths, University of London. His work exploits speculative and science fiction in search of a radical 'outside' to the human(ities), including extensive research on the intersection between digital materiality, the arts, and posthumanism. Daniel is lecturer in Arts and Digital Media at London South Bank University, and associate lecturer in the History of Art, Design and Film at Kingston University, London.

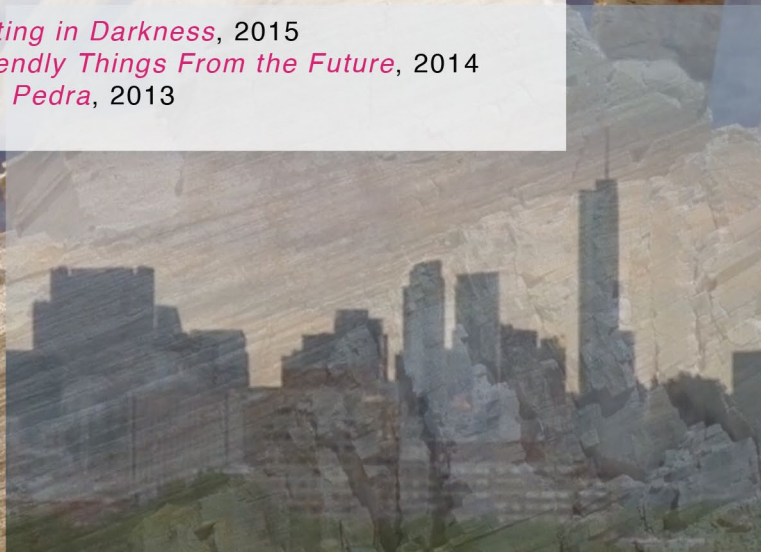
SCREENING 2: SPECTRES OF THE FUTURE

Curated by Sasha Litvintseva

Graeme Arnfield, *Sitting in Darkness*, 2015

Nicholas Brooks, *Friendly Things From the Future*, 2014

Ana Vaz, *A Idade Da Pedra*, 2013



The fascination with ruins arose in the eighteenth century alongside the historicisation of the flow of time, and was just as much about fearing and hoping for the future, as imagining the past. The contemporary obsession with ruins, at a time of the final dismantling of the myths of linear progress, comes from both the anxiety and fetishisation of destruction. It also hides, according to Huyssen, nostalgia for a time when we had not yet lost the power to imagine alternative futures. Ana Vaz's *A Idade Da Pedra* is inspired by the utopian project of the construction of the city of Brasilia. Weaving together the 16mm texture of the filmed landscape of the far west of Brazil and the CGI speculativeness of the monumental structure, the film blurs the line between a quarry and an archaeological site, the construction of a city and the unearthing of a ruin. The image is suspended between the deep past and the deep future, in the title's mythical time of stone.

Time Travel has been one of the key motifs in science fiction since the genre's inception. In 2011 China passed a ban on its depiction in film and TV, leaving its close neighbour Taiwan with a curious advantage – the liberty of exploring non-linear ideas of time. Nicholas Brooks's *Friendly Things From the Future* takes place in Hualien, on the quiet coast of Taiwan. Taking inspiration from the cyclical nature of time inferred from Taoism, the water cycles that provide Taiwan's tropical climate, and the nature of Hualien's main industry: the manipulation and cutting of stone, the film treats the future as already part of the fabric of time's cyclical unfolding, present in the landscape and mysterious stone objects, and in the layers and rhythm of the edit. Graeme Arnfield's *Sitting in Darkness* explores a youtube-accelerated phenomenon of a mysterious sci-fi drone coming from the clouds over Canada. What sounded like an otherworldly message from the future turned out to be the sounds of a distant catastrophe trapped in the atmosphere for years, and the myriad videos both real and fake remain as ruins of the event: the speed of the networked image creating a lasting monument to the sonically lasting moment.

SCREENING 2: SPECTRES OF THE FUTURE

Graeme Arnfield is an artist living in London, born in Cheshire. His work explores issues of communication, spectatorship and history. It has been presented at Courtisane Festival, Hamburg International Short Film Festival, Kasseler Dokfest, Aesthetica Film Festival, LUX, Institute of Contemporary Arts (ICA), Manchester Cornerhouse and on Vdrome. He graduated with a Masters in Experimental Cinema at Kingston University.

Nicholas Brooks is a London based artist working across film, sculpture and installation. He graduated from his MFA at the Slade in 2011 and has since had shows at MOT Projects, V22, Vitrine, Bold Tendencies and the Jerwood Space among others.

His films have been shown internationally at venues including the Garage Screen in Moscow, Rotterdam and Oberhausen International Film Festivals, Haus der Kulturen der Welt Berlin, Reina Sofia Madrid and have toured venues across the UK, United States and Japan.

He has been a lecturer and visiting lecturer at The Cass Faculty of Art, Architecture and Design, London, The Architectural Association, Slade School of Fine Art and Central Saint Martins.

Ana Vaz is an artist and filmmaker whose films and other expanded works speculate upon the relationships between self and other, myth and history through a cosmology of signs, references and perspectives. Assemblages of found and shot materials, her films combine ethnography and speculation in exploring the frictions and fictions imprinted upon both natural and built environments and its multiple inhabitants. A graduate from the Royal Melbourne Institute of Technology and Le Fresnoy – Studio National des Arts Contemporains, Ana was also a member of SPEAP (experimental research group in art and politics), a project conceived and directed by Bruno Latour. Her films have been showed at a number of international film festivals including the New York Film Festival, Visions du Réel, TIFF Wavelengths, CPH:DOX, Media City and Ann Arbor as well as solo and group shows at Rosa Brux (Brussels), Museum of Contemporary Photography (Chicago) and Temporary Gallery (Cologne).

In 2015, she was awarded the Grand Prize for the international competition at Media City Film Festival as well as the Main Prize at Fronteira Experimental and Documentary Film Festival for her film *Occidente*.

She is the 2015 recipient of the Kazuko Trust Award presented by the Film Society of Lincoln Center in recognition of artistic excellence and innovation in her moving-image work.

EXHIBITION: VIDEO

FRIDAY 13TH MAY 05 11.00-18.30

Works addressing the techno-mediated instabilities, mapping and troubled temporalities under capitalism. Rotation of three programs in collaboration with audibleVISIONS and Xeno.earth.

+ ON THE MONITORS: Miša Skalskis, Esther Polak/Ivar van Bekkum, Magnus Ayers.



Magnus Ayers, *Power to Life*, 2016, HD video, looped

Two computer generated Renault Captur cars remain static as their wheels turn giving sensation of a steady cruise through an infinity cove to the sound of a level engine hum.

Magnus Ayers lives and works in London, and is currently a studio holder at Turf Projects. He graduated from BA Fine Art Goldsmiths (2011-2014). View Magnus' work online at magnusayers.blogspot.co.uk & turf-projects.com/magnus-ayers.

Miša Skalskis, *Epal: MI-2 NN Void-Texture*, 2016, HDV

Tragedy and farce. Distance - less than 30 milliseconds. Misleading and debilitating desktop extensions. It happened so, that when it speaks, we are satisfied to look at its butt. What surfaces & sites have been lost? Have you ever wondered how does it look behind the screen? Refreshing 'straight-out-of-cave' experience? You know, even if you are naive realist, these days it is hard to maintain that your reality won't slip into the first category of a software-hardware duplet. Enjoy the feedback of its gaze diffracted by traces of our cultural capital, its bottom-up gesturality of abstraction & subliminal narrativization.

Miša Skalskis: Currently based in the Hague, Netherlands. Recent artistic practice revolves around problematics of interface & hyper-fiction, representation & abstraction. Equipped with algorithmic verse & theory setups artist explores possibilities to uncover yet unexplored relationships between human and computer. Excavating alien poetics within traces of cultural capital, founded on planetary scale computation.



EXHIBITION: VIDEO: ON THE MONITORS

Esther Polak/Ivar van Bekkum, *Mailman's Bag*, 2015, HDV

The Mailman's Bag shows one hour of a Philadelphia mailman's bag during its daily live, delivering mail from door to door. Two worlds, the realistic sound and the weird automated 3D glitch of Google Streetview, never totally meet. It is in the gap between those, that the poetry of the project emerges in the mind of the beholder.

The sounds are recorded directly from the bag containing the mail being distributed by the mailman. The work uses an innovative way of binaural sound recording: the bag becomes equipped with „human“ ears, and becomes the protagonist. As the bag never parts from the mailman's body, the recording stays very close to the moment to moment interaction of mail delivery. An interaction that both takes place between humans: the postman and the citizen and between objects: mail and mailbox.

Every movement of the bag is recorded with a GPS-device. Those movements are recreated with a custom software in the virtual world of Google Streetview. Because of the limitations of the Streetview 3D algorithm a constant machine-world like glitch is produced. The work finds a balance between the empathy and the surveillance “states of mind”. It creates a new cinematographic experience, an intimate window into The Everyday.

Esther Polak studied graphic art and mixed media and is interested in how technology determines (visual) perception. Esther Polak was one of the first artists to make large-scale art explorations using GPS (Global Positioning System) mapping. **Ivar van Bekkum** studied journalism and worked as (graphic) designer. He is interested in how technological art can function in an autonomous-art historical context. In their projects Polak and Van Bekkum manage to strip technology of its nerdy riffraff, and instead use it for making comprehensible visualizations and telling human stories. Their work is supported by organizations like The Mondriaan Foundation, ZKM Karlsruhe, Stichting Liedts-Meessen, STROOM The Hague, Stichting kfHEIN, Stichting Stokroos, European Cultural Foundation, Digitale Pioniers, Royal Netherlands Embassy (several countries), Education et Culture, Culture 2000, Ministry of Agriculture The Netherlands, NIMk, NCDO, NWO, Friesland Foods and many more.

EXHIBITION: VIDEO: PROJECTION 1

FRIDAY 13TH MAY G05 starting at 11:00, 13:30, 16:00

SUNDAY 15TH MAY LG01 13:00

Caitlin Berrigan, *Vacant Address*, 2015, 12 min

Lawrence Lek, *Unreal Estate (The Royal Academy is Yours)*, 2016, 18 min

Tom Estes, *Blitz*, 2009, 1 min

Ryan Kuo, *Death Driver*, 2016, 5 min

Stefan Riebel, *#56, #81, #25*, 3 min

Emma Charles, *Fragments on Machines*, 2013, 20 min

Gary Zhexi Zhang, *Lena*, 2015, 10 min

Caitlin Berrigan, *Vacant Address*, 2015, HDV, 12 min

Vacant Address moves between an unfinished hotel perched on the edge of the Mediterranean in Lebanon, and vacant condominiums in Berlin that are still seeking affluent occupants years after completion. These landscapes are like plot holes in a narrative of progress. Textures of the architecture itself are deployed as a spatial exploration of ambient financial power and imagination. Space becomes an empty vessel for capital—but holds as well a desire for possible futures.

Caitlin Berrigan works across performance, video, sculpture, text and public choreographies to engage with the intimate and embodied dimensions of power, politics and capitalism. Her work has shown at the Whitney Museum, LACMA, Hammer Museum, Homeworks Beirut, among others. She teaches emerging media at New York University, and holds degrees from MIT and Hampshire College.



EXHIBITION: VIDEO: PROJECTION 1

Lawrence Lek, *Unreal Estate (The Royal Academy is Yours)*, 2015, HD Video Simulation, 18 min

Unreal Estate uses video game software to imagine a future in which the Royal Academy of Arts in London has been sold to a Chinese billionaire as a luxury private mansion. A first-person perspective tour through their new abode is accompanied by a voiceover – translated from the Russian edition of high-society Tatler magazine into Mandarin – about how to hire and fire an 'army of household staff'.

Drawing from the language of high-definition property marketing videos, even the heritage architecture and art collections of the Royal Academy are made private. The courtyard now contains a Jeff Koons bunny; wallpaper by Yayoi Kusama lines the walls of the private galleries; grand receptions are converted into double-height bedrooms with jacuzzis; security is extremely tight with laser alarms, CCTV, and encrypted wireless networks. Helicopters never stop hovering over the estate.

Created for the Dazed Emerging Artist Award Exhibition at the Royal Academy, the work forms Chapter 9 of Lawrence Lek's ongoing *Bonus Levels* project, a series of utopian/dystopian virtual worlds based on real places.

(bio in screening 1)

EXHIBITION: VIDEO: PROJECTION 1

Tom Estes, *Blitz*, 2009, projected digital photograph, 1 min

Tom Estes' work *Blitz* introduces a new kind of artwork that functions more as art proposal for a partially realized exhibition; a document of visual and spatial modes of presentation that theorizes a different approach. Tom Estes' work is called 'Blitz' a term which is a shortened version of the German word "blitzkrieg" (blīts'krēg'). Blitzkrieg means "A swift, sudden military offensive, usually by combined air and mobile land forces". The work depicts an individual being thrown through the air by a lightning bolt superimposed on to a Victorian Bible open to the story of Noah and the flood. Even the medium itself, a projected digital photograph, suggests speed, as a recording of 'live' split second action'. For Estes' the slapstick comedy of the image is a deliberate mitigation of surrealist shock. So the work could suggest rushing about with the mad attention urges of a Play Station gamer, while catastrophic destruction on a global scale looms ever closer. Estes created the digital image as documentation of the works physical formation. Intentionally leaving the material project unrealized has a flattening effect which merely implies the existence of the installation in real-time, three-dimensional space. This closed circuit of illusion mimics and merges with the mass media desire for immediate novelty; anticipating the online reduction of the 'installation' to a single image.

Visionary, nerd and all-around nice guy, Artist **Tom Estes** has had his work hung, played and performed in a few of the world's right places and a couple of deliciously wrong ones. Estes considers himself a carnival sideshow conceptualist, combining a bare-bones formal conceptualism with an eternally adolescent, DIY comic-prank approach. His de-materialized work is a kind of thought experiment in which consumer technologies and Science Fiction merge and mingle in an ever-expanding field of social, political and economic trends.



EXHIBITION: VIDEO: PROJECTION 1

Ryan Kuo, *Death Driver*, 2015, HD video, 5 min

Death Driver means to isolate and rematerialize seams and aberrations on the road: evidence of an underlying violence regularly paved over by the pace of capital flows. The work utilizes drivelapse films sampled from the internet, which not only subtract visible time, but reveal that the road readily recomposes itself around these excised segments as a seamless line. This line reflects a desire to arrive at a foregone conclusion; all signs point to death. This is why the driver must spiral out of control. *Death Driver* is a collaboration with the poet Levi Rubeck.

Ryan Kuo makes reflexive systems and acts of non-knowledge, most often in video, hypertext and game environments. In 2014 he completed a thesis at MIT's program in Art, Culture and Technology which described vibrational encounters with the computer. He has previously been a medical student and videogame critic.(rkuo.net)

EXHIBITION: VIDEO: PROJECTION 1

Stefan Riebel, *Untitled #56, #81, #25*

Untitled is a series of short text pieces. They are realised as video sequences, posters or text propositions on the internet, in festival programs or in public media space. All of them ask and inform about fictional or real circumstances, sharpen the viewers awareness for significant details of the surrounding they are presented in and provoke the imagination of the beholder.

\ (or)

Untitled is a series of video sequences that Stefan Riebel designed for public space, the Internet, and for exhibition contexts. They are simple text animations made without the use of a camera. White typography on a black background demands different actions from the viewer, reflects their present situation, or sharpens the viewers' awareness for significant details in the surrounding they are presented in. "Please notice that this video is exactly one minute long", states one of the works, "Thank you for watching this movie. Without you it would not be here", says another. All videos are based on the idea of creating communication between the audience, the work, and the space. Stefan Riebel uses these videos as an apparative extension to his performative work and as an opportunity — free from his own subject — to enter into a dialogue with the audience and the respective exhibition space.

Stefan Riebel is a media and conceptual artist living and working in Berlin, Germany. Since 2013 he is working as a lecturer for Media Arts at the Academy of Fine Arts Leipzig. His works are poetic, interactive and process-driven and have been presented internationally on conferences, in museums and festivals.

Gary Zhexi Zhang, *Lena*, 2015, HD video, 10 min

Lena tell two stories: the history of the unmanned aerial drones and the eponymous image of Lena Soderberg, a Swedish playboy model in the 70s whose cropped portrait became one of the most widely used Standard Test Images of computing history. These narratives are brought together by the techno-libidinal dreams of machine vision, splicing distance and intimacy in a world of smile-detecting hell-fire missiles and vanishing passenger jets.

Gary Zhexi Zhang's films and research concern technologies, politics and erotics of mediation; he is currently working a materialist theory of self-organising systems in the context of networked computation. Recent exhibitions include Tenderflix 'Futures' at ICA, London; Would you like help? at Embassy, Edinburgh, and PRAK-SIS at ANX, Oslo.





EXHIBITION: VIDEO: PROJECTION 1

Emma Charles , *Fragments on Machines*, 2013, HD video, 20 min

Taking New York City as its central focus, the film observes the evolution of architecture in the city to accommodate the material nodes and connectors that comprise the physical manifestation of the “virtual” world.

New York is home to many of the great buildings that symbolise nineteenth and early twentieth century industrial capitalism. Today, it is significant that a number of these Art Deco skyscrapers—located predominantly in the Financial District—have become the containers for the infrastructure of the Internet and virtual capital. These grand monuments of brick and steel are now homes to the servers and computers that drive post-industrial finance capitalism.

This research elucidates how the Internet is connected to the wider economy via such phenomenon as high-frequency trading (HFT). HFT firms in NYC and elsewhere have physically moved to be as close as possible to the Internet’s infrastructure, filling high-rises in the surrounding area with mainframes and cooling systems. The physically closer these firms are, the faster their algorithms can trade—much faster than our human capabilities.

(bio in screening 1)

EXHIBITION: VIDEO: PROJECTION 2
audibleVISIONS, curated by Sarah Westwood

FRIDAY 13TH MAY G05 starting at 12:00, 14:30, 17:00
SUNDAY 15TH MAY LG01 15:00

Shirin Abu Shaqra, *Conversations with Changes*, 2010, 12 min
Mike Vernusky Salas, *Episode 21: The Hidden*, 2009, 11 min
Freida Abtan, *the hands of the dancer*, 2011, 21 min
Joseph Hyde, *Cloud Chamber*, 2015, 12 min

Shirin Abu Shaqra, *Conversations with Changes*, 2010, HDV, 12 min

In a conversation, a friend told me about "song lines", this animist belief that enable Australian aborigines to find their bearings across great stretches of land, "desire lines" which mean that we navigate a city according to our emotions, and also "psychogeography", a movement of urban planners who wanted to design cities according to human psychology and not according to its buildings and neighbourhoods. 'All cities are geological. You can't take three steps without encountering ghosts bearing all the prestige of their legends. (...) Certain shifting angles, certain receding perspectives allow us to glimpse the original conceptions of the space, but this vision remains fragmentary. It must be sought in the magical locales of fairy tales and Surrealist writings. I am incapable of drawing but I see. Take an old house where a modern building has been built nearby. Between them, one notices that nature has gained the upper hand on a stone wall which, in its turn, has a bit of wrought iron shaped like in the 19th century sticking out. The first thought which comes to mind is the stratification of time. But if one imagines that this passage has been the place of a discussion leading to a contract which changed the life of such and such a community, then the ambiance tells a story. If these stories are put side by side, they would already draw a first "song line". This is what I wanted to represent, these bits of life not in the history books, smaller than the oral history, far from the news items, and beyond the history of the losers, the one that is never written. I see, I imagine...

Shirin Abu Shaqra was born in Doha to a Lebanese father and a Syrian mother. She lived in Beirut, Montreal, Alexandria and Istanbul. She currently resides in Paris. Shirin received her MFA with honors in 2010 from the Fresnoy, National Studio for Contemporary Arts in France. Before entering the artistic field, she finished a master in History (2004) and a Diplôme d'Études Approfondies (DEA) in Political Science (2006) at Saint Joseph University Beirut (USJ). She worked for eight years as a librarian and a researcher publishing several academic articles at the Centre for Modern Arab Studies (CEMAM - USJ). In her artwork, she uses History for its collective memory, music for its Dionysian effect, and animation for its distanced wit. Thematically, exile and disembodiment are omnipresent elements, love and kinship a constant concern. To date, she has made five short films, two mixed techniques video and sound installations. Shirin also does 'musical voyages' for exhibitions and is a member of the research group on Ahmad Fares al Shidyaq.

EXHIBITION: VIDEO: PROJECTION 2

Mike Vernusky Salas, *Episode 21: The Hidden*, 2009, HDV, 11 min

The Hidden is an audiovisual ascent to a veiled landscape that constantly shifts between light and shadow, emergence and deformation, repose and departure. Obscured shapes of sound morph across environments while astronauts emerge with amputees in abandoned religious theme parks. The music was created using manipulated field recordings, orchestral instruments, vintage analog synths, voice, and the treatment of noise as a dynamic instrument. Performative materials were derived from a chamber ensemble comprised of six performers recorded across a variety of spaces, and field recording material was captured during my recent travels across the US and Mexico. Early on, I invited film artist Daniel Maldonado into the commission to continue asking questions of perception and its relationship to analog and digital environments. Film footage was captured on super8 and 16mm celluloid, and altered by the filmmaker using paints, chemicals and hand manipulation techniques. A brief section also includes the use of digital video and green screening.

Mike Vernusky Salas creates music for concert, theatre, dance, and film, primarily using electronic sound and live performance. Vernusky Salas's music has been heard around the world including performances at Festival Internacional de Musica Experimental Sao Paulo, MATA, Marrakech Biennale, Madeira Contemporary Music Residency, Autumn Contemporary Music Festival Bucharest, Visiones Sonoras Mexico City, Le Escucha Errante Bilbao, GMEM Marseille, ICMC Barcelona, Art Basel Miami, among others. As a film composer, Vernusky Salas has worked with numerous filmmakers and moving image artists. These works have been performed at Tribeca International Film Festival, SXSW, Rotterdam IFF, Experimental Intermedia, Voices from the Waters Bangalore, Ann Arbor Film Festival, Berlin Film Festival, FLEX Fest Gainesville, FILE Festival Brazil, Darklight Film Festival Dublin, Brno 16 CZ, and Seoul Net & Film Festival. Mike Vernusky Salas' recorded music is published on BBC Audio, MIT Press, The Wire, and Quiet Design. He holds degrees in composition from The University of Texas at Austin and in classical guitar performance from Mercyhurst College.



EXHIBITION: VIDEO: PROJECTION 2

Joseph Hyde, *Cloud Chamber*, 2015, HDV, 12 min

Cloud Chamber is an audiovisual composition made using the danceroom Spectroscopy software - a physics simulation based on the latest mixed quantum-classical model of our microscopic world. It is a successful arts/science project which provides an immersive audio-visual environment in which people gain an instinctive understanding of the behaviour of matter and energy at a subatomic level by interaction with the simulation.

Having led on the sonification of danceroom Spectroscopy, I have become fascinated by the possibilities it offers as an audiovisual 'molecular music' instrument. Sidestepping the immersive qualities of the original installation and focusing purely on the interactions between sound, simulation and image opens up a new set of possibilities. Having a fascination with audiovisual relationships I find the indirect mapping of sound and image here (via a chaotic simulation) fascinatingly organic. *Cloud Chamber* explores a kind of feedback loop, where sound is controlling the simulation but is itself produced by the simulation. A simple opening with only a handful of particles demonstrates a simple melodic 'mobile'. As more particles are added and the simulation becomes more complex, chaotic behaviours manifest themselves. These are tantalisingly reminiscent of the forms produced by Cymatics, an equivalent, real-world process – sound vibrating matter.

Joseph Hyde's background is as a musician and composer, working in various areas but in the late 90s - and a period working with BEAST in Birmingham - settling on electroacoustic music, with or without live instruments. Whilst music and sound remain at the core of his practice, collaboration has since become a key concern, particularly in the field of dance. Here he works both as a composer and with video, interactive systems and telepresence. His solo work has broadened in scope to incorporate these elements, and he has made several audiovisual Visual Music works, and has written about the field, recently undertaking a two-year study of the work of Oskar Fischinger, funded by the Arts and Humanities Research Council. Hyde also works as a lecturer / academic, as Professor of Music at Bath Spa University (UK), where he teaches in the BA Creative Music Technology, runs the MMus in Creative Sound and Media Technology and supervises a number of PhD students. Since 2009 he has run a symposium on Visual Music at the university, Seeing Sound.

Freida Abtan, *the hands of the dancer*, 2011, HDV, 21 min

the hands of the dancer is a 21 minute audio-visual work that focuses on imagery related to temple dancers and to lucid dreaming. A man sleeps and dreams of a dancing girl who multiplies and shimmers like the desert. Her image mutates into the landscape of the dream. She looks into a mirror and appears next counting peacock feathers while someone else takes her place, making contact with the dreamer.

There are multiple ways that movement and form can be abstracted through surface and temporal manipulation. The narrative of the hands of the dancer evokes a dreamscape in which characters exchange identity and develop through physical transformation. The sounds and images depicted are inspired by traditional baladi form and are meant to evoke a state in which these bodily gestures convey secret meanings that need not resort to language.

Freida Abtan is a Canadian multi-disciplinary artist and composer whose work bridges audiovisual composition under fixed and reactive process. Her sound work descends from formal electroacoustic composition strategies and from the great body of experimental electronic music that concentrates on the exploration of the spectral properties of sound. Freida currently resides in London where she leads the Music Computing programme at Goldsmiths, University of London.



EXHIBITION: VIDEO: PROJECTION 3
XENO.EARTH

FRIDAY 13TH MAY G05 starting at 13:00, 15:30, 18:00
SUNDAY 15TH MAY LG01 16:10

Xeno.earth is a media platform that departed from an investigation of the pending mining of Rare Earth Elements in La Mancha, Spain.

Leading the viewer on a quixotic passage that weaves through complex and often competing cultural and environmental narratives. The aim is to demonstrate the potential impacts that such rare-earth mineral extraction will have upon the region and create tools for promoting wider public participation in the many key discussions now taking place.

Moving between temporalities and scales of intervention, a hypergeography reveals various layers of meaning and interpretation, allowing one to navigate and dwell momentarily on instances that highlight tensions and ruptures produced when geopolitical interests descend on and impact physical local environments.

Sonic Witnesses: Biosensors attempts to render an acoustic field of spatial, human, nonhuman, vegetal, machine, microbial and chemical 'actors' from La Mancha, relationally, in order to speculate upon what a deep future might sound like.

Memory and Mattering: Geologies of the Screen explores the transformation and the reorganization of stratospheres of earth into products.

The limits of what we knew: the Periodic Table is largely reflective of unsolicited claims to the earth, mapping out areas of conflict and violence that exceed it both temporally and spatially.

XENO EARTH is a collaborative project by MA / PhD students in the course Conflicts and Negotiations at the Centre for Research Architecture, Goldsmiths University of London:

Marie Bidegaray
Henry Bradley
Ariel Caine
Ifor Duncan
Sophie Dyer
Alexia Giacomazzi
Emma McCormick-Goodhart
Bethany Heron
Ming Lin
Bryony James
Greg McLaren
Dana Ozaino
Blanca Pujals
Robert Preusse
Elena Solis
Bianca Stoppani
Solveig Suess
Joao Prates Ruivo
Leonie Weber

Centre for Research Architecture
Department of Visual Cultures
Goldsmiths, University of London

EXHIBITION: SOUND

SATURDAY 14TH MAY 05 10:00-18:00

Alexander Senko, *Up and Away, Generative Audiovisual Composition, 2012, 05'01''*

The visuals consists of the background and figures. Figures are created by and interact with the background - architectural forms of the new building of the Bauhaus University Library (Weimar, Germany). The Fourier resynthesis allows every moving object to create its own frequency band. The work is made in real-time programming environment Pure Data and can be shown either as a video film or as a real-time performance.

Alexander Senko was born in Moscow, Russia. Graduated from Gnesins Institute as a sound engineer. Composer, sound producer, Alexander runs a laboratory "Acoustic Images" (research and production of interactive installations). Alexander's interests include visual programming language Pure Data, electronic and electroacoustic music, sound art, audio-visual interaction.

Ben Harper, *Antisonata (excerpt), 2016, 30'*

Domenico Scarlatti wrote 555 keyboard sonatas. Antisonata plays all of them simultaneously, but does it so slowly that a complete performance takes as long as it would to play them consecutively – about 18 hours. This may be too much for some listeners, so playing or hearing only excerpts from the whole is acceptable, if not encouraged. From the relatively brief sample presented here today, the audience may still enjoy a comparative survey of the Neapolitan maestro's entire keyboard oeuvre in molecular detail. (Note: certain passages have been augmented to better suit the range and character of the piano.)

Ben Harper grew up in Australia before relocating to London. As well as making audio-visual installations, he has most recently been working as a composer with live electronic feedback (both analogue and digital), spoken word, and music designed for users of cochlear implants. His music, writing and visual art is based upon the conscious imitation of others to observe the nature of originality, and the removal of technique as a vehicle for musical expression. He is also the President of capitalists-inc.com.

Sally McIntyre, *Modified Radio Memorial #1 (a fissure in the line of a public silence), iteration #7', 05'38''*

A single-take field recording of simultaneous tunings of various radio stations broadcasting the 2 minute memorial silence on New Zealand public radio at 12:51pm, exactly one week after the Christchurch earthquake of 22.2.2011. this work investigates the cultural practice of the memorial silence, and its relationship to ritualised mourning within the constraints of public media. initial recording explores the varied idea of silence as represented on commercial radio (which replaces silence with birdsong, prayer, and other "soothing" or "ambient" sounds, as well as the diatribes of shock-jocks) - this is contrasted with the 'cagean' silence of the room and the street outside. recorded in Freemans Bay, Auckland, 1.3.2011, using domestic radios present in the house. recording cut to 7" lathe acetate by Peter King, edition of 10. each individual record has a different locked groove, which extends the truncated two minutes of silence into a more indeterminate infinity. the locked groove of this particular record ensures this third chime never arrives, leaving in the air, as an endless (re)cycling of a liminal space the second before the quake struck, an impossible reflective moment.

Sally Ann McIntyre is an artist working with radio transmission, sound, and poetics. She was born in Hobart, Tasmania, and currently resides in Dunedin, New Zealand. Her research encompasses performance-based material investigations into small-scale radio transmission (or narrowcasting), to create mobile, temporary radio art works. Recent work includes a series of 'memorial' works focusing on the ritual of silent commemoration of recent disaster events in New Zealand, and various works scoring the songs of extinct New Zealand birds to obsolete sound formats, such as music boxes and wax cylinders.

EXHIBITION: SOUND'

James Andean, *Between the Leaves*, 2012, Stereo, 5'14''

Between the Leaves presents a foreground of pulse train gestures – every one following the same accelerating trajectory, yet every one unique, with subtle differences in timbre, velocity, and so on – layered and sequenced to provide a balance between monotonous repetition and detailed counterpoint.

Behind this foreground layer is a soundscape struggling to be heard, sometimes masked by the mechanical foreground, sometimes spilling forward with a burst, cry, or distant wail.

Formally speaking, the piece slows to a halt at about the two-thirds mark, and then turns back on itself: the click trajectory changes direction, and we move back through the piece in reverse, gaining speed as we go, to finish where we began.

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and Plucié/DesAndes. He has performed throughout Europe and North America, and his works have been presented around the world. He is a lecturer at the Music, Technology and Innovation Research Centre of De Montfort University.

'Ingrid Lee, *Loss, Dust, Noise*, 2016, 10'20''

Loss, Dust, Noise is a sound recording of a performative lecture that connects the history of sound recording technology (phonograph to mp3) and (psycho)acoustic phenomena such as echo, masking and speech jamming with the dissolution and reconfiguration of identities. The lecture focuses on how these elements relate to the breakdown of borders in favor of noise, of the individual in favor of the collective.

Ingrid Lee is an artist, composer and performer from Los Angeles/Hong Kong. Her work has taken the form of compositions, installations, performances, lectures and objects that explore collective listening practices, the physicality of sound and themes of erasure, failure and hybridity. Ingrid has been 1/2 of COME ON YOU FUCKERS, co-founder of the L.A. Stylophonic, co-inventor of the trombonomaphoon, and co-curator of the Paarden Eiland Concert series in Cape Town, South Africa.

She has released a CD through Another Timbre; shown work at locations such as Spinnello Projects (Miami, US), REDCAT (Los Angeles, US), Musikinstitut Darmstadt (DE), Studio Loos (The Hague, NL) and Hong Kong Arts Center (HK); and been an artist in residency at the Kimmel Harding Nelson Center for the Arts, Fountainhead Residency, and Atlantic Center for the Arts. Ingrid currently resides in The Netherlands where she studies ArtScience, runs a lecture series called BARTALK, and makes noise.

EXHIBITION: SOUND

Jim Bevington, *Making Passers Buy: Sketches of a Boring Dystopia*

Early 20th-century composers were inspired by the visceral man-made sounds emerging around them: motorcars, gunfire, etc. They conceptualised a new, electronic music, influencing many styles over 100+ years. Yet today, we are bored by man-made sound. Almost everywhere we're overwhelmed by machine hums, fragments of music, insincere adverts, etc. We fetishize natural sound; buying CDs of bird song or rainforest scenes. The modern soundscape serves as a constant reminder of the dominance of Western capitalism.

However, humour allows us to both confront and overpower this reality, as evidenced by the Facebook group Boring Dystopia. The term, coined by Mark Fisher, describes the modern urban environment of late capitalism; emotive statements repeated to the point of meaninglessness, idealised images of everything from body shape to leisure-time, etc. Users share visual examples; crap adverts, passive-aggressive instructions, Xmas trees being kettled, etc. In this forum, mockery overcomes despair.

Making Passers Buy is intended as a musical analogue, reflecting the noisiness of modern life while mocking it; an angry laugh. The piece is composed of field recordings from expeditions in the Boring Dystopia, structured using algorithmic and intuitive processes in Max/MSP and Reaper.

Jim Bevington is a sound designer and composer based in Glasgow, Scotland. In both technical and creative roles, Jim has worked across a range of styles and mediums. His work is driven by an interest in the interaction between the restraints of human cognition and the vast possibilities of computer music. In 2014, Jim co-authored a paper on the subject – Cognitive Factors in Generative Music Systems – presenting it to the annual Audio Mostly conference in Aalborg, Denmark. In March 2016, Jim presented his creative work at the Sound Thought festival in Glasgow. Jim currently studies Digital Composition and Performance at the University of Edinburgh.

Alexander Wendt, *Lit - Sunshine Recorder, 5 x30'*

Lit – Sunshine Recorder, a composition of video and sound for deceleration, consists of sunlight, captured at real speed and presented on black and white video of 30 minutes by Alexander Wendt, and five commissioned soundtracks. These soundtracks – consisting of field recordings, experimental sketches and musical compositions – by Jasper Leyland, Robert Curgenvin, Jez Riley French, Sandra Ka and Wendt are creating perceived (chance) sync points and engage the viewer to contemplate temporal, spatial and aural perception.

The work contains apart from title at the beginning and credits at the end eight slates, which function as typographical pauses. These allow the viewer thought traces, to recollect, readjust, orient him-/herself; one may refer to these as pauses for assimilation. These partly refer to cinematic conventions and even borrow terminology of film studies (eg. oneric) or set typographical counter-points for possible orchestration in their respective soundtrack (eg. reprise), but they do not break up the movie into formal blocks, or different scenes or chapters. These apparent sections emerge only through the accompanying Vertonung of the image – though the soundtrack – and/or in the viewers perception. The flow of the film is not interrupted at these points and the slates could be even ignored by the viewer; the engagement with it (and the inclusion of these) are possible but not crucial necessity for the experience, appreciation and understanding of the work.

Alexander Wendt engages in various field for his research and artistic practice - sound ecology, phonography, converging the sonic landscape and (digital) storytelling, visual and sonic arts, installation and performance, interplay of and interaction with audio/visual concepts, lighting, sound engineering and music production, publication and design. He is interested in new forms of presentation, for performing arts and education alike.

EXHIBITION: SOUND

Jez Riley French, *coombe quadrant*, 48'

A single piece of coombe quadrant chalk dissolving over the course of 48 minutes. With 'field recording' an increasingly present aspect of sound culture again, especially within the sonic arts, there remains a complex conversation around the subjects of time, perceived reality and context. Extending the techniques and the duration of presented recordings can pull the work into the abstract, away from ideas around sound ecology that still focus on the world as a performative experience. *coombe quadrant* has no overt narrative. The sound itself is not manipulated in an attempt to dramatically grab the listeners attention, or indeed to impose the ideas of the artist through commonly used creative language. Instead any audience has, for themselves, to slowly realise that what at first appears to be a fairly constant and mundane, even uninteresting sound can reveal itself gradually at a micro-listening level. Each moment a complex weave of minute interactions.

Jez Riley French: Using intuitive composition, field recording, improvisation and photography, Jez has been exploring his enjoyment of and interest in detail, simplicity and his emotive response to places and situations for over 3 decades. Alongside performances and installations, he lectures and runs workshops around the world on field recording and the act and art of listening. Recent work includes commissions for Tate Modern (UK), Artisphere (USA), Whitworth Gallery (UK) and for organisations in Italy, Iceland, Japan, Finland and the UK.

JrF is particularly associated with the development of photographic scores and extended recording techniques, including the recording of structural vibrations, contact microphone recording, ultrasonics, infrasonics, internal electronic signals via coil pick-up's and recordings made with hydrophones. Amongst his key recent works are pieces capturing the sound of the dolomites dissolving, ants consuming fallen fruit, the Tate Modern building vibrating, the infrasound of domestic spaces, glaciers melting and the tonal resonances of natural and human objects in the landscape. JrF lectures in a guest capacity at various educational institutions including RCA, Goldsmiths, Leeds Beckett, Newcastle University, Lincoln University and Hull University.

CLOSING PARTY

For the Speeding & Braking - Navigating Acceleration closing party at the Amer-sham Arms, SARU have carefully curated an evening of aural-neural-tactile vibrations, courtesy of some of the most exciting sonic enchanters on the contemporary block. The line-up features live-sets from **Vindicatrix** (Morr Music, Dekorder), with mesmerizing weird and wonderful hypnotic voice+electronics, **Dale Cornish's** (Entr'acte) exquisite auditory eccentricities and rhythmic explorations and **Shelley Parker's** (Entr'acte, Structure Recordings) epic industrial-inflected technoid experimentalism. Dancing beats will be provided by the expertise eclecticism of **DJ DEBONAIR** (NTS Radio), whose sets – known to command both radio waves and warehouse dancefloors – deftly conjure together italo, techno, classic house, post-punk, and EBM, and **DJ Disjecta** (NTS Radio) whose monthly radio shows are known as uncompromising mixes of unorthodox fragments scouring outer-edges of computer music, free jazz, noise and straight-up motor-kinaesthetic dance-music.

EXHIBITION: VIDEO

Harun Farocki, *Eye/Machine I, II and III*

SUNDAY 15TH MAY LG01 13:45-14:50

In *Eye/Machine I-III*, Farocki collects images from military and industrial surveillance devices to explore the increasingly complex relationship between humans and machines. This trilogy, completed between 2000 and 2003, can now be seen in reverse perspective to the range of more recent works on machine vision, surveillance, drone cameras and other means of control through image technologies - such as Manu Luksch's *Faceless*, George Barber's *The Freestone Drone*, Timo Arnall's *Robot Readable World* and many others. Revisiting the idea of operational images through Farocki's films, this screening continues on the conference's themes and expands the conceptual audiovisual framework.

Eye/Machine I, 2000

The work centers on the images of the Gulf War which caused worldwide sensation in 1991. In the shots taken from projectiles homing in on their targets, bomb and reporter were identical, according to a theory put forward by the philosopher Klaus Theweleit. At the same time it was impossible to distinguish between the photographed and the (computer) simulated images. The loss of the 'genuine picture' means the eye no longer has a role as historical witness. It has been said that what was brought into play in the Gulf War was not new weaponry but rather a new policy on images. In this way the basis for electronic warfare was created. Today, kilo tonnage and penetration are less important than the so-called C3I cycle which has come to encircle our world. C3I refers to Command, Control, Communications and Intelligence - and means global and tactical early warning systems, area surveillance through seismic, acoustic and radar sensors, radio direction-sounding, monitoring opponents' communications as well as the use of jamming to suppress all these techniques. Harun Farocki explores the question of how military image technologies find their way into civilian life. (Antje Ehmann)

Eye/Machine II, 2001

"How can the distinction between "man" and "machine" still be made given today's technology? In modern weapons technology the categories are on the move: intelligence is no longer limited to humans. In *Eye/Machine II*, Farocki has brought together visual material from both military and civilian sectors, showing machines operating intelligently and what it is they see when working on the basis of image processing programs. The traditional man-machine distinction becomes reduced to "eye/machine", where cameras are implanted into the machines as eyes. As a result of the Gulf War, the technology of warfare came to provide an innovative impulse, which boosted the development of civilian production. Farocki shows us computer simulated images looking like something out of science-fiction films: rockets steer towards islands set in a shining sea; apartment blocks are blown up; fighter aircraft fire at one another with rockets and defend themselves with virtual flares... These computer battlefields--will they suffice or shall we need further rationalization drives for new wars? *Eye/Machine II* is the continuation of a wider examination of the same subject: intelligent machines and intelligent weapons. As an installation, the work is presented on two monitors or as a double projection. In this, the single-channel version, the two image tracks are shown simultaneously on one screen." (Antje Ehmann)

Eye/Machine II, 2003

The third part of the *Eye/Machine* cycle structures the material around the concept of the operational image. These are images which do not portray a process but are themselves part of a process. As early as the Eighties, cruise missiles used a stored image of a real landscape then took an actual image during flight, the software compared the two images. A comparison between idea and reality, a confrontation between pure war and the impurity of the actual. This confrontation is also a montage and montage is always about similarity and difference. Many operational images show coloured guidance lines, intended to portray the work of recognition. The lines tell us emphatically what is all important in these images, and just as emphatically what is of no importance at all. Superfluous reality is denied - a constant denial provoking opposition. (Harun Farocki)