post digital cultures

Rethinking the relationship between art and the new media

The Federal Office of Culture (FOC), Switzerland and Les Urbaines present Post Digital Cultures. Gathering artists, sociologists and cultural philosophers, the symposium will discuss the current state of contemporary cultural production in relation to new technologies. What is the role and impact of the Internet on the changing strategies of cultural institutions? How are artistic practices affected by social media in the globally oriented art scene? Is Web 2.0 contributing to shape new forms of political activism and community-based cultural production? And how has the Internet influenced the production, distribution and economy of art? Post Digital Cultures is a critical forum intended for Swiss art professionals, patrons, subsidisers, cultural producers, teachers, politicians and art enthusiasts.

In partnership with Musée cantonal des Beaux-Arts Lausanne

PROGRAMME

FRIDAY DECEMBER 6, 2013

09:30 am – 10:00 am
Coffee
10:00 am – 10:15 am
Welcome and introduction
Patrick de Rham, Director
Martine Chalverat, Federal Office of Culture
Elise Lammer, Curator
Federica Martini, Curator

DREAD, TWEETS AND THE STREETS: SOCIAL MEDIA AND ACTIVISM
10:15 am – 10:20 am
Introduction: Samuel Schellenberg, Moderator
10:20 am – 10:40 am
Paolo Gerbaudo - *Diagrams of the Networked Crowd*
10:40 am – 11:00 am
Juha van 't Zelfde - *Dread. Fear in the age of technological acceleration*
11:00 am – 11:30 am
Panel discussion
11:30 am – 11:45 am
Break

WIRELESS UTOPIAS
11:45 am – 11:50 am
Introduction: Samuel Schellenberg
11:50 am – 12:10 am
Angelo Plessas - *The Eternal Internet Brotherhood*
12:10 am – 12:30 am
Joël Vacheron - *Branding the Whole*
12:30 am – 01:00 pm
Panel discussion
01:00 pm – 03:00 pm
Lunch break

IMAGE DISTRIBUTION AND CIRCULATION
03:00 pm – 03:05 pm
Introduction: Samuel Schellenberg
03:05 pm – 03:25 pm
Marika Troili - *Forced to Drastically Redesign*
03:25 pm – 03:45 pm
Helgard Haug - *On stage - On Line*
03:45 pm – 04:15 pm
Panel discussion
04:15 pm – 04:30 pm
Break

WHAT WAS THE POST-INTERNET?
04:30 pm – 04:35 pm
Introduction: Samuel Schellenberg
04:35 pm – 04:55 pm
Artie Vierkant - *Immaterial vs Material*
04:55 pm – 05:15 pm
Marlie Mul - *Second Hand Smoke*
05:15 pm – 05:45 pm
Panel discussion

SATURDAY DECEMBER 7, 2013

09:30 am – 10:00 am
Coffee
10:00 am – 10:15 am
Welcome and synthesis of the previous day

DIGITAL INSTITUTIONALISATION
10:15 am – 10:20 am
Introduction: Samuel Schellenberg
10:20 am – 10:40 am
Ben Vickers - *Learning from the Limits of Digital Space*
10:40 am – 11:00 am
Raffael Dörig - *Exhibiting Internet Art, Pre & Post*
11:00 am – 11:30 am
Panel discussion
11:30 am – 11:45 am
Break

BEYOND THE WHITE CUBE: SUBVERSIVE AND INNOVATIVE PRACTICES
11:45 am – 11:50 am
Introduction: Samuel Schellenberg
11:50 am – 12:10 am
Adnan Hadzi - *Deckspace.TV: Radical Real Time*
12:10 am – 12:30 am
Nadia El-Imam - *No Show: How Art Could Help Save the World (but currently isn't)*
12:30 am – 01:00 pm
Panel discussion

01:00 pm
Launch of the *Museum of Post Digital Cultures*

ABSTRACTS AND BIOGRAPHIES

FRIDAY DECEMBER 6, 2013

10:00 am – 10:15 am
Welcome and introduction
Patrick de Rham, Director
Elise Lammer, Curator
Federica Martini, Curator

DREAD, TWEETS AND THE STREETS: SOCIAL MEDIA AND ACTIVISM

10:15 am – 10:20 am
Introduction, Samuel Schellenberg, Moderator

10:20 am – 10:40 am
Paolo Gerbaudo – *Diagrams of the Networked Crowd*

ABSTRACT
The manifestation of digital culture in contemporary protest movements sees a return of the imaginary of the crowd and the mass, in the specific form of that hybrid entity that goes under the name of the networked crowd. While the imaginary and iconography of early Net politics emphasised the power of isolated individuals connected in a network, current digital politics iconography produced by digital propagandists and digital political artists, puts new emphasis on molar processes and collective solidarity but in a way that starkly differs from the mass politics of the Old Left. Paulo Gerbaudo will discuss this shift with examples coming form the indignados, Occupy Wall Street, and the Arab Spring.

BIOGRAPHY
Paolo Gerbaudo (1979) is lecturer in Digital Culture and Society at King's College London. He has worked as a reporter for the Italian Left newspaper *il manifesto* and has been involved in anti-corporate, global justice and ecologist campaigns. His current research focuses on the use of new media and social media by social movements and emerging digital parties. He is the author of *Tweets and the Streets* (2012), a book analysing social media activism in the popular protest wave of 2011, from the Arab Spring, to the indignados and Occupy Wall Street. He has a PhD from Goldsmiths College, where he worked under the supervision of professor Nick Couldry. He has previously taught at Middlesex University and the American University in Cairo. He is currently one of the conveners of the Digital Culture and Society MA at King's College, and the module leader of the Digital Culture and Political Protest module.

10:40 am – 11:00 am
Juha van 't Zelfde – *Dread. Fear in the age of technological acceleration*

ABSTRACT
Juha van 't Zelfde will talk about the aesthetics of dread in the age of digital accumulation. From 6 September until 24 November, his exhibition *Dread - Fear in the age of technological acceleration* took place at museum De Hallen Haarlem. The exhibition investigated how artists engage with dread, an anticipatory fear of possibility, as a result of technological progress.

After 9/11, with the rise of mass Internet surveillance, drone strikes and the disappearance of privacy, dread has gained ground as the human condition of the 21st century. The revelations by Edward Snowden have shown the abuse of power by the US, UK and many other governments, in name of security and control. A new generation of artists, under whom Sarah van Sonsbeeck, James Bridle and Metahaven, is joining Snowden by hacking the post-Prism world, to reveal and reclaim the black sites of democracy.

BIOGRAPHY
Juha van 't Zelfde (1979) is a curator, writer and DJ. He is co-founder and partner of *Non-fiction*, an Amsterdam-based office for cultural innovation. He was the curator of *Dread - Fear in the age of technological acceleration*, which has just closed at De Hallen Haarlem, and of *Momentum - When art happens now*, currently taking place at Gemak in the Hague.

Juha is working on exhibitions at Marres, Stroom and The New Institute, about underground landscapes, autonomous protest movements, and the art of collaboration. He is also co-organiser of a new festival of contemporary music at Muziekgebouw aan 't IJ and Bimhuis, *The Rest is Noise*, which will debut in 2014. Juha writes about the cultural implications of new technologies for amongst others *De Volkskrant*, and *VICE*. His book *Dread - The Dizziness of Freedom* has just been published by *Valiz*, with contributions from China Miéville, Superflux, Johan Grimonprez, Simon Critchley, Thomas Hirschhorn and Metahaven. He is The New Institute Ambassador to Finland, preparing a bilateral cultural programme with architecture, design and media in 2014.

11:00 am – 11:30 am   Panel discussion
11:30 am – 11:45 am   Break

WIRELESS UTOPIAS

11:45 am – 11:50 am
Introduction, Samuel Schellenberg

11:50 am – 12:10 am
Angelo Plessas – *The Eternal Internet Brotherhood*

ABSTRACT
The Eternal Internet Brotherhood (*#ETINTERBRO*) started as a concrete idea in early 2012, when Angelo Plessas was interviewed for a magazine and asked what his dream project would be. After the interview, some people encouraged him to actually realise the project. The result is *ETINTERBRO*, a 7-day cooperative camp meant to reflect on the Internet culture.

Because the Internet is also evolving through artistic practices, the talk will emphasise the importance for today's artists to disconnect from their everyday lethargic working routine and social monotony, that often result in boring agendas of networking and uninspired research-based work. The *ETINTERBRO* encourages art practitioners to temporarily escape the city and its influence. It invites cultural producers to go back to nature, meet with people with similar urges in order to create together, while sharing the same physical environment.

The effects of the recent collapse of the global economy are felt on every level, including the artistic practice. The *ETINTERBRO* is an adventure against capitalist rules and its socio-economic values that dominate the arts and culture. Providing a direct IRL (in real life) experience, the *ETINTERBRO* brings together a vast range of artistic, social and cultural expressions, from art to science, from poetry to health and well-being. Now In its third edition, the *ETINTERBRO* took place for the first time in 2012 on the Greek island of Anafi and again in 2013 in Xilitla in Mexico. The next edition will take place in the conflicted Dead Sea area, in Israel /Palestine, reflecting the project's affinity with desolated physical territories.

Some key references and sources of inspiration for this project can be found in ancient history, *The Whole Earth Catalog* and especially in the Italian avant-garde of the late 60's.

BIOGRAPHY
Angelo Plessas lives and works in Athens. Plessas' practice investigates the changing role of art and social practice in the time of Internet. His works take the form of websites, installations, performances, workshops and social manifesto gatherings always transposing Internet behaviors and semiotics in actual space.

Angelo Plessas' exhibitions include solo exhibitions at Jeu de Paume (together with Andreas Angelidakis) in Paris, Cell Projects in London, The National Museum of Contemporary Art in Athens, Triennale Bovisa in Milan, NetArt Portal, Berkeley Art Museum in California and Yama in Istanbul. His work has been featured in different international group exhibitions including Frieze Projects London, (2013) *Digitart* at Centre Pompidou, Paris, (2013) *Visions Fugitives*, Le Fresnoy, 3rd and 2nd Athens Biennale, (2011), (2009), 3rd Thessaloniki Biennale (2011), *Her(His)tory*, Museum of Cycladic Art, Athens (2007), *The grande promenade*, National Museum of Contemporary Art, Athens (2006), 3rd Valencia Biennial, 2005.

In 2008 he was awarded with a Fulbright grant invited by Rhizome at the New Museum.

12:10 am – 12:30 am
Joël Vacheron – *Branding the Whole*

ABSTRACT
"When I was young, there was an amazing publication called The Whole Earth Catalog, which was one of the bibles of my generation. It was created by a fellow named Stewart Brand not far from here in Menlo Park, and he brought it to life with his poetic touch. This was in the late 1960, before personal computers and desktop publishing, so it was all made with typewriters, scissors, and polaroid cameras. It was sort of like Google in paperback form, 35 years before Google came along: it was idealistic, and overflowing with neat tools and great notions." (Steve Jobs, *Stanford Commencement Speech*, 2005)

Steve Jobs was not keen on flattering remarks and his famous Stanford Commencement speech, made in 2005, has been determinant to trigger an international interest in a key point of reference for the American counterculture. Produced in collaboration with his wife Lois Jemmings and a group of friends, Stewart Brand initiated *The Whole Earth Catalog,* a mail order

catalogue tailored exclusively to the daily needs of communards set up in the most remote areas of the United States. Besides a very practical dimension, the readers were also invited to make use of their 'demiurgic' power to capture the world with an omniscient eye, through which they could alter their own trajectory amid a cosmogony of references. Ancient and modern, Eastern and Western, literary and technological, local and global, etc.: the topics were placed on the same plane with the aim of presenting the fundamentally interconnected nature of our universe. Besides its lyrical New Age rhetoric, this editorial project also provides an extensive field to trace the shifts in late capitalism. Many contributors have become extremely influential players in the expansion of communication technologies and the pages of the *WEC* have been significant in paving the way for many visions and discourse of the new economy.

BIOGRAPHY
Joël Vacheron is a sociologist and freelance journalist. He works as a lecturer and researcher in Visual Communication at écal.

12:30 am – 01:00 pm   Panel discussion
01:00 pm – 03:00 pm   Lunch break

THE DISTRIBUTION AND CIRCULATION OF THE IMAGE

03:00 pm – 03:05 pm
Introduction, Samuel Schellenberg

03:05 pm – 03:25 pm
Marika Troili – *Forced to Drastically Redesign*

ABSTRACT
A short guided tour through some sources and lived consequences of the contemporary corporate communication.

With the presence of the Internet we are offered constant access to the archives of companies, to their press releases, annual reports and policy documents. This is one manifestation of 'transparency'. But how transparent are the windings of these agglomerates of words based on intentional slippages and constant imprecision? Are they not in reality producing new margins of opacity? This discourse of more-than-late capitalism is not meant to generate discussion to be thought through and with. It is an instrument of action, a tool mobilised to incorporate, differentiate and manage resources - human, monetary, machines or matter.

In 2012 and 2013 Marika Troili has used different kinds of corporate documents in order to extract and hijack their compact non-referentiality through repetition, displacement or reconfiguration. In a recent project about the on-going restructurings of the Dutch Post, she investigated the interstices between the official communication by the company and the reality of their employees.

Through tireless reshuffling of words, the company reinvents hopes and fears about to be fulfilled in the soon future. These speculations blur the present and erase the ground and history that enable us to ascertain what is really happening. Troili tries to test the intentions and side effects of specific wordings by giving them substance, for example by carving them in wood or

writing them on a wall. Such materialisations bring into question the official 'known knowns' that may overshadow the heavy consequences of these phenomena, often stretched far away from the screen.

BIOGRAPHY
Marika Troili is an artist based in Stockholm, Sweden. Her practice addresses, through a wide range of mediums, the distinguishing yet evasive elements of the contemporary late capitalism and tries to, at least temporarily, fix their 'free flow' in assemblages of materials and objects, or bodies and performative acts. Over the last few years she has been tracing the restructuring and slow downfall of the Swedish Postal Service, where she has been working part-time on short term contracts since 2006, a project that has been recently expanded by a research into the Dutch Post during a residency at *Impakt* in Utrecht. Troili holds a MFA from the Royal Institute of Art in Stockholm. Recent exhibitions include *Cosmotopia*, Bâtiment d'Art Contemporain BAC, Genève; *She a Factory*, Romanian Cultural Institute, Stockholm; *Thrill in Movement*, Mikser Festival, Belgrade, and *To the Reader*, BAK, Utrecht.

03:25 pm – 03:45 pm
Helgard Haug – *On stage - On Line*

ABSTRACT
Imagine you are buying a ticket at the box office for an individual show on a specific day, but are not led to the auditorium of the theatre. Instead, you get the key for a room and a sketch of how to get there. It might be a room in the theatre, an office, or an apartment somewhere close by. You open the door and you find a phone ringing. You pick up the phone and a person with a strange accent strikes up a conversation with you. The person seems to know the room you are sitting in, even though s/he is about 10.000 km away...

Helgard Haug will introduce selected projects by *Rimini Protokoll*, including *Call Cutta in a Box*, an intercontinental phone play between a call center employer in India and a European theater visitor, and *Best Before*, a multi-player video game, where members of the audience participate to play as anonymous avatars. With a game controller in their hand, each one of the 200 members of the audience interact with a panel of experts on stage.

More recently, Haug premiered *Situation Rooms*, a multiplayer video piece, where the audience is becoming part of a re-enactment that stages an elaborated multi-perspective "shooting". The play follows the traces of 20 people whose biographies have been shaped by weapons. In a film set that recreates the globalised world filled with pistols, rocket-propelled grenades, assault rifles, drones, rulers and refugees, a parcours of unexpected encounters and intersections unfolds.

BIOGRAPHY
Helgard Haug, director, author, artist - studied at the Institute of Applied Theatre Studies in Giessen, Germany. Since 1996 she has created many projects that are on the borderline of theatre, documentation, radio play and the fine arts. In 2000 she founded *Rimini Protokoll* together with Daniel Wetzel and Stefan Kaegi. *Rimini Protokoll* produces theatre pieces, often working in the urban environment in a variety of collaborative partnerships. Using research, auditions and conceptual

processes, the collective allows what they call 'experts' to find their unique voice.

Rimini Protokoll was awarded the Faust Theatre Prize in 2007, the European Prize for New Theatre Forms in 2008 and in 2011 the silver lion of the Biennale for Performing Arts in Venice.

Helgard Haug and *Rimini Protokoll* are based at HAU, Berlin, since 2003.

03:45 pm – 04:15 pm   Panel discussion
04:15 pm – 04:30 pm   Break

WHAT WAS THE POST INTERNET?

04:30 pm – 04:35 pm
Introduction, Samuel Schellenberg

04:35 pm – 04:55 pm
Artie Vierkant – *Immaterial vs Material*

Artie Vierkant is an artist based in New York, as well as the author of a 2010 text titled *The Image Object Post-Internet*. This text was released at a time when the term Post-Internet—loosely defined as a condition of production, when the Internet and other new technologies become less of a novelty and more a banality—was first starting to turn into a popular subject for debate. Vierkant will present a selection of his work, alongside some discussion of the ways in which contemporary modes of production have enabled a shift in artists practice. A central question will be whether these changes truly enable a kind of practice divorced from traditional materials, or whether thus far we have merely seen works that are augmented by new forms. Vierkant himself creates projects that often have a dual life between an 'immaterial' form and a material object, deliberately playing into the perceived space between the two and suggesting that all forms are already in some way hybrid.

An example of this is Vierkant's ongoing series *Image Objects*, a series of sculptural prints that have a dual life as both objects and as disseminated images. Each time the *Image Objects* are photographed, Vierkant alters the documentation in such a way that obscures the object in the space and creates an alternative version of the object than what could be possible in physical space. This intervention within the space of documentation is intended to bridge the division between what we would traditionally identify as a 'primary' or 'secondary' experience of the work.

Vierkant will share some of his thoughts on the *Image Objects* and other works, including a new series called *Exploits*, first presented in the fall of this year.

BIOGRAPHY
Artie Vierkant (1986) received an MFA from the University of California San Diego in 2011 and a BA from the University of Pennsylvania in 2009. He has shown his work internationally, including exhibitions at New Galerie, Paris; Higher Pictures, New York; Exile, Berlin; Institute of Contemporary Art, London; Carlos/Ishikawa, London; China Art Objects, Los Angeles; and in a variety of non institutional contexts on the Internet. His work has been featured in Artforum, the UbuWeb archive, Frieze Magazine, Rethinking Photography (Routledge), and more. He is represented

by New Galerie in Paris, and teaches at New York University. He lives and works in New York.

04:55 pm – 05:15 pm
Marlie Mul – *Second Hand Smoke*

ABSTRACT
Marlie Mul will be presenting her artistic practice with a specific focus on the way in which some of her recent work presents a materialisation of notions such as circulation and distribution, thereby illustrating ideas that are pivotal to a current context of artistic production wherein the artwork absorbs, and is absorbed by all networks and apparatuses it is surrounded by.

As examples, she will discuss works from her series of exhibitions from 2012, *No Oduur, No Oduur (Stop Being So Attractive I Can't Get Anything Done)* and *No Oduur (Your Smoke Draws Me In)*, that explore some aspects of tobacco smoking, as well as her series of sculptures depicting rain puddles, that have been widely exhibited throughout 2013, amongst others in the solo exhibitions *So We Came Anyway, In Barrels* and *Boneless Banquet For One*.

Her works often simulate arbitrary outdoor objects, such as air vents used as ashtrays, heaps of snow arranged with stubbed out cigarette butts, or gritty rain puddles littered with generic bits of trash. Sensitive to the banality of their imagery and narrative, these common situations are portrayed in such an artificial manner that the sculptures are rather 'realistic' than 'real'. Cigarette butts and litter depicting what gives the impression of being the traces of human behaviour, the situations presented in these works suggest to the viewer an invisible presence of a virtual population or crowd. They serve as tools to examine the seemingly obvious and ask exactly how such situations are (and have become) familiar, which societal decisions preceded this and how is human behaviour shaped by such decisions?

BIOGRAPHY
Marlie Mul was born in 1980 in Utrecht, The Netherlands. Her recent solo exhibitions include *Boneless Banquet For One* at Croy Nielsen, Berlin (2013), *So We Came Anyways, In Barrels* at Fluxia, Milan (2012), the exhibitions *No Oduur (Your Smoke Draws Me In)* at Oslo10 in Basel (2012), *No Oduur* at Space in London (2012), and *Stop Being So Attractive I Can't Get Anything Done* at Autocenter in Berlin (2012), and the two-person exhibition *Great Offers…* together with Morag Keil at CEO Gallery in Malmö (2013).

Recent group exhibitions are *Curated by_vienna 2013: Why Painting Now?*, at Galerie Emanuel Layr in Vienna (2013),*Under the BQE* at M/L Artspace in New York (2013), *One After One* at Vilma Gold in London (2013). In 2013 Marlie Mul co-curated the group exhibition *Door Between Either and Or* together with Judith Hopf at Kunstverein München. She is a part time teacher at the Architectural Association in London and co-initiator of the online publishing platform *XYM*.

05:15 pm – 05:45 pm   Panel discussion

10:00 am – 10:15 am
Welcome and synthesis of the previous day
Elise Lammer, Curator
Federica Martini, Curator

DIGITAL INSTITUTIONALISATION

10:15 am – 10:20 am
Introduction, Samuel Schellenberg

10:20 am – 10:40 am
Ben Vickers – *Learning from the Limits of Digital Space*

ABSTRACT
Modern information technologies have been transforming the lives of everyone, everywhere for the past decade but we are at risk of forgetting the fundamentals - a U.N study earlier this year highlighted that more people have access to mobiles phones, than working sanitation. As the world wakes up to the impact of what has come to be defined as a 'digital revolution', which affects the everyday actions of each of us - its forerunners, architects and early adopters are beginning to encounter it's limits.

Whilst these limits continue to make themselves evident by the day, we are beginning to witness the emergence of new and migrating forms that are breaking from the digital into physical space. Offering hope that the logic and ideas borne of the screen will be set free into the world of real and urgent problems.

These new ideas, practices and models, manifest through examples such as Crypto Currencies, Liquid Democracy, Open Source Hardware, Pattern Languages and Code Space. Although complex by their very nature, these new models for interaction and organising are building their own points of access and lowering the bar for participation.

This talk will present a series of case studies from Ben Vicker's work and the work of others that highlight the implications of these emergent tools and what they might mean for you, your discipline and our shared institutions. Fundamentally though it will define the parameters under which the digital has ceased to be digital.

BIOGRAPHY
Ben Vickers is a curator, writer, network analyst, technologist and luddite. He makes a living and finds a vocation in understanding how systems of distribution, both human and other, come to affect our personal perception of reality.

Vickers is currently Curator of Digital at the Serpentine Gallery, co-runs LIMAZULU Project Space, is an active member of *EdgeRyders*, leads Brighton University's Professional 'Reality' Development Program and facilitates the development of *unMonastery*, a new kind of social space designed to serve the local communities of towns or small cities throughout Europe in solving key social and infrastructural problems.

10:40 am – 11:00 am
Raffael Dörig – *Exhibiting Internet Art, Pre & Post*

ABSTRACT
Raffael Dörig talks about the challenges of exhibiting works made on/after/post the Internet, with examples from Switzerland. The story starts with Barbara Strebel smuggling a modem into Switzerland to start the Basel node of *The Thing* in 1995 and continues with Reinhard Storz, who curated several online exhibition projects on his *xCult* platform from the mid-nineties on. Internet art entered the physical institutional art space on Swiss territory when the media art institution *[plug.in]* was founded in the year 2000, initiated by the city of Basel in the context of the first Internet boom. There, the first in-real-life* solo exhibition of net.art heroes Jodi took place in 2002, curated by Annette Schindler and Tilman Baumgärtel. Examples from Dörig's own curatorial practice will include the group show *Surfing Club* (2010) at *[plug.in]* – a specialised New Media Art institution, Oliver Laric's solo show *Kopienkritik* (2010) at Skulpturhalle Basel – the cast collection of the Museum of Ancient Art – and Christoph Wachter and Mathias Jud's *Tools for the Next Revolution* (2013) at Kunsthaus Langenthal – an institute for contemporary art.

BIOGRAPHY
Raffael Dörig is the director of Kunsthaus Langenthal, an institute for contemporary art in Switzerland. He was the co-founder and co-curator of the *Shift Electronic Arts Festival* (2007-2011) and a curator at *[plug.in]*, later *House of Electronic Arts*, in Basel (2005-2011). He also teaches at the HEAD in Geneva. Raffael Dörig studied art history, media studies and German studies at the University of Basel and lives in Basel.

11:00 am – 11:30 am   Panel discussion
11:30 am – 11:45 am   Break

BEYOND THE WHITE CUBE: SUBVERSIVE AND INNOVATIVE PRACTICES

11:45 am – 11:50 am
Introduction, Samuel Schellenberg

11:50 am – 12:10 am
Adnan Hadzi – *Deckspace.TV: Radical Real Time*

ABSTRACT
Deckspace.TV critically and creatively engages with the SPC archives and the mapping of SPC's networked media environment, by analysing the socio-technological (Latour 2005) relationships between subscribers, services, and machines. SPC has a long history of facilitating interactive art, the utilisation of 'found systems', and archives around cultures of identity and representation within the media arts. *Deckspace.TV* actively involves community members of those digital cultures, reviewing their experiences and impressions.

As a theoretical background Adnan Hadzi uses Sharon Daniel's research on *Database Aesthetics: Issues of Organization and Category in Online Art* (1999) in order to address the question of how do "we relate digital aesthetics "..." to the social and sensual conditions in which they arise and take effect"?

According to Daniel, "a conception' of the 'beauty' of a database is not located in the viewer's interpretation of a static form but in the dynamics of how a user infects the database through interaction with its field or frame. A database incorporates contradiction (...). The aesthetic dimensions of the database arise when the user traverses the field of unresolved contradictions." (ibid)

The research directly explores issues relating to engagement with digital aesthetics and what they look like, in particular in relation to the emergent new modes and practices, and new cultural products for media arts practitioners, tracking users and agents 'traversing the fields' of the SPC database. *Deckspace.TV* is developed by researcher and artist Adnan Hadzi (Goldsmiths, University of London, UK), with director James Stevens (SPC, London, UK), and Lisa Haskel, platform developer and programmer (Arts Catalyst, London, UK).

BIOGRAPHY
Adnan Hadzi undertook his practice-based PhD on 'FLOSSTV - Free, Libre, Open Source Software (FLOSS) within participatory "TV hacking" Media and Arts Practices' at Goldsmiths, University of London. Adnan's research focuses on the influence of digitalisation and the new forms of (documentary-) film production, as well as the author's rights in relation to collective authorship.

12:10 am – 12:30 am
Nadia El-Imam – *No Show: How Art Could Help Save the World (but currently isn't)*

ABSTRACT
As a result of globalisation and the growing use of the Internet, territorial and political borders are dissolving in what could be called a "Post-territorial landscape". In this context, a critical mass of people should unite in order to question and overcome the inertia of outdated physical, legal, and conceptual frameworks still at work in our current legacy systems. To face the ecological, economic, and sociopolitical crises threats, our societies need to come up with credible responses. The great technological shift facilitates rapid innovation, and the dissemination of creative responses on a global scale. Interestingly, the more efficient initiatives seem to happen at the edges, far from the mainstream.

There are two areas of societal conflict in which artists and other cultural producers could play a crucial role in moving forward. Curiously, much of the culture community is barely engaging in such areas, despite having many useful resources to offer:
1.   Although innovation is much needed and sought after, and while change very often happens at the edges, and this initial input is a need by the mainstream in order to adapt, our societies seem to be moving towards increasingly authoritarian cultures. Therefore, we need to create cultural containers that serve as protected think tanks, that can resist authoritarian attacks against progress.
2.   The ability to use innovation against systemic crises is ultimately limited by the will to shape new cultural understandings of value, meaning, and work in the "Post-territorial digital landscapes" our post-industrial societies are currently navigating. Because everything is defined in relation to work, responding to a global systemic crisis boils down to coming up with new ways of bridging the growing gap between the need to make a living and the need to create meaning.

The talk will present some aspects of *Edgeryders*, a network, gathering more than 1600 people and organisations from around the globe, that experiments with everything ranging from developing network bartering algorithms, to cryptographic currencies and residency programmes. Nadia EL-Imam will also share her experience of building such a network, and explain the social, physical, and digital infrastructures that allow its members to achieve such ambitious initiatives.

BIOGRAPHY
Nadia El-Imam is co-founder and CEO of *Edgeryders*, an online community and distributed think-tank of citizen experts from across the globe. *Edgeryders* is financed by a social enterprise with the same name offering a range of services that combine the intense focus and rigor of consultancy with the scale, openness and democratic legitimacy of citizen consultation. In January 2014 *Edgeryders* opens the doors to the *unMonastery*, a new kind of creative residency programme for people who want to solve problems in a local community in collaboration with local inhabitants.

Nadia El-Imam studied Human-Computer Interaction at the Royal Institute of Technology, Cognitive Neuroscience at Karolinska Institutet as well as Interactive Art Direction at Hyper Island, in Stockholm Sweden.

12:30 am – 01:00 pm   Panel discussion

01:00 pm   Launch of the Museum of Post Digital Cultures, online platform and archive

On the final day of the Symposium, the Museum of Post Digital Cultures will be launched. In a first phase the Museum will focus on symbolic donations made by the curators, speakers and a selection of external donours. Meant as an expanded archive of the Symposium, it will include texts, artworks and any relevant content related to the issues addressed on the 6th and 7th December. Starting from 2014, the Museum will invite new donours to expand its collection. International cultural actors and institutions will regularly be offered to take control of the Museum in order to reshape its virtual installation and further develop the debate around Post Digital Cultures.

Symposium Post Digital Cultures

Direction: Patrick de Rham
Curators: Elise Lammer, Federica Martini
Administration: Ysaline Rochat
Production: Samuel Antoine
Communication, Press: Delphine Jeanneret
Moderation: Samuel Schellenberg
Graphic identity: Maximage, Berlin / Lausanne
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USEFUL INFORMATION

Symposium **Post Digital Cultures**
When: December 6 and 7, 2013
Where: Aula du Palais de Rumine
Place de la Riponne 6
CH - 1014 Lausanne

By public transport
From the railway station
Metro M2: get out at Riponne-Maurice Béjart
buses 1 and 2 get out at rue Neuve
buses 6 and 8 get out at Riponne

By car
car park (paying) Place de la Riponne

Live coverage of Post Digital Cultures by Think Tank with friends: naturalfair.tumblr.com
Let's tweet: #postdigitalc

Starting from Saturday December 7, launch of the video archive of the symposium and of the of Post Digital Cultures at postdigitalcultures.ch

We are interested in your opinion! Thank you for participating in the Post Digital Cultures survey: fr.surveymonkey.com/s/KMRM9NV

Around the Symposium
Friday December 6, 06:00 pm:
Opening of Les Urbaines festival at Futur Pôle muséal
More info at urbaines.ch

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