

Through the screen you enter the show

Waking up I draw something on a sheet lying next to my bed. I then proceed sleepily towards the kitchen, pouring milk, making tea.

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The turn of society and the production apparatus of 1st world countries, from the ancient fordist assembly lines and their good ol' outpouring of standardized products, to an increasingly virtual economy, is obviously just a small step on the road to something even more funky: a full circle of information and materiality as one thing. The practical merging between 'things', their 'becoming data' and their ability to process this data. This will be combined with designed object-life-cycles, providing traceability and transparency throughout the span of production-consumption: nothing can begin or end in a world of optimized awareness, there is only a continuous journey of increasingly smaller sub-components. Essentially it is a turn from a fixed relation between production process and end product, a total blurring of boundaries, but ultimately what is at stake is the practical relation between the human body and the nonhuman environment, and our persistent conception of it as a stable relation with an inherent biological (and/or culturally engineered) separation.

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What happens when all flesh becomes malleable, a final end to ergonomics, a world-body ever reconfiguring itself to suit the desire of a boundless program?<sup>1</sup>

The principles governing the world of the soft – the world of intangibles, of media, of software, and of programs – will soon command the world of the hard—the world of reality, of objects, of museums, of exhibitions.<sup>2</sup>

For example, a conference blends with a physical presentation of materials, later becoming a public exhibition, then a website. The guests are interacting through a series of mediators like programs, codes, devices, - their image is many places at once. Some of the guests are avatars, semi-digital stand-ins for real persons. There seems to be confusion about the specifics. To experience this exhibition you need many eyes (many cameras, many screens). There are layers of translation, the voice is spoken in Singapore, received by a microphone, modulated by Skype's programs, transferred, received in Karlsruhe. The exhibition calls itself a hybrid.

The visitor seems to be a cyborg and the exhibition existing in many spaces at once. The "place" of the exhibition is difficult to pinpoint: it exists digitally, physically, as experience, memory, photograph, conversation. The visitor encounters parts of the exhibition system through a interlocking journey through websites and image sensations, through mails, physical movements

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<sup>1</sup> Amitai Romm, excerpt from *Some Fragments from Untitled Presentation*, 2013

<sup>2</sup> Modified text from Kevin Kelly, *New Rules for the New Economy: 10 Radical Strategies for a Connected World*, 1998

and confrontations. The concept of real place, a site (in this case a typical, worn-down artists studio in Karlsruhe), is perhaps more accurately seen as one instance in a network of situations. This exhibition lives more through its representation than through its physical identity.

The exhibition is not a physical presentation, nor an image on a screen or a description in a press-release, its rather a system consisting of a mass of different nodes of enunciation. Its nodes collaborate with websites, present themselves to humans, influences biological processes, reconfigures the semiotics of objects. The exhibition system is indifferent to a distinction between virtual and real, it interacts regardless.

The system creates relations, some wantingly, some not. An artwork made of concrete is set next to a video seen in a live pixelated image by a virtual guest. The frame is muddled, it is constantly hard to pinpoint in what context you are actually experiencing. Each enunciation becomes a hybrid; the artworks, performances and readings connected with apparatuses, modulated by them. The techno- bio relations are far too complicated to keep track of. The effects of the relations are hard to understand. They seem to be facts of the network, not infected with ethics or values. The effect of the relations are out of control.

The main task of this meeting is the questioning of the established conception of a human-dominated hierarchy concerning organisms, artifacts and their virtual equivalents.<sup>3</sup>

The hybrid of this exhibition system flows through structures: physical rooms of concrete and plaster, personal networks, screens, people, servers, guided by double-clicks. Technologies are interwoven into the make-up of the exhibition. It does not use technology, it consists of it.

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Drifting through the derelict old factories of the harbour area, we take a right along an old street lined by birches. Posters for adult clubs, local bands and party nights are faltering, we move across the street into the yard of a red brick building. We enter it through a door that was once painted deep black. Under us the humming of the internet, endless lines, endless transference. They build the hubs underground, the internet must be protected from climate change. We were told that this whole thing was the exhibition, even the part of cracking the firewalls and moving into the image.

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<sup>3</sup> Matthias Numberger and Angela Stiegler, *K Invitation*, 2013