

June 19, 2015 – April 17, 2016

## The GLOBALE. The New Art Experience in the Digital Age

“Blessed are they which do hunger  
and thirst after righteousness”  
Matthew 5:6

**300 years of Karlsruhe – 300 days of GLOBALE.** On the occasion of the anniversary of the city’s founding, the ZKM | Center for Art and Media Karlsruhe is hosting a new artistic manifestation, both at the ZKM and at selected venues round town: the GLOBALE. This set of interwoven exhibitions and performances, installations and environments, research presentations and film screenings, readings and lectures, actions, concerts, and conferences addresses two thematic fields that are currently immensely changing human life on Earth: globalization and digitalization. Back in 1968, Richard Buckminster Fuller complained, in his *Operating Manual for Spaceship Earth*, that such instructions were simply lacking, and this is all the more true today.

### Exhibition and the World – Undergoing Change

Just as the contents of GLOBALE focus on digital change, so too the exhibition format is all about processes; being both lab and academy, a polyphonic and multipolar event. Curators from different continents and cultures reflect on contemporary global developments. But GLOBALE is not intended as a geopolitical extension of the art system, to include hitherto marginalized countries, or as some postcolonial cartography of underrepresented art continents. The ZKM has in the past already underscored the equal status of cultures in the world, precisely owing to their diversity – with several symposia and exhibitions on the topic, most recently *The Global Contemporary* (2011/2012). Instead the idea is to represent the cultural effects of globalization and digitalization, the mutual influence of different cultural concepts. While Samuel Huntington claimed in 1996 there was a *Clash of Civilizations*, we now affirm, in Peter Weibel’s words, there must be the option of a *Confluence of Cultures*.

Globalization is inconceivable without such technological innovations as the global Internet. Globalization and digitalization give rise to a worldwide data network that results in the global synchronization of events, while also creating new forms of asynchronicity. The confluence of differing notions of art, religion, Modernity, and society – conveyed from the global perspective, digitally and simultaneously – can culminate in wars but also in unforeseen convergence.

### Press Information

April 2015

**GLOBALE**  
The new art event  
in the digital age

Date  
From June 19, 2015

Location  
ZKM | Karlsruhe

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Lorenzstraße 19  
76135 Karlsruhe

A project as part of the  
city’s birthday – 300 Years Karlsruhe



Sponsored by



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MINISTERIUM FÜR WISSENSCHAFT, FORSCHUNG UND KUNST

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Today, “global” means a simultaneous view of the world as the culmination point of many cultural, social, and religious currents, albeit at different speeds. Each day, we follow the monetary, religious, social, cultural, and technological movements on the Internet, on TV and radio, and in the newspapers, etc. We follow the huge data flow around the globe, but we do not yet know into what ocean these currents and movements converge.

As regards migration patterns, we know that, when it comes to a global flow of refugees, many end up drowning: testimony not only to global inhumanity and injustice, but also to the failure of civilized institutions. Is this failure a heritage of the twentieth century? And will the twenty-first century seize the chance and ensure that social conditions for the majority of humanity are more livable, less inhuman? The GLOBALE actions and exhibitions will see not only artists but also cabaret artists, musicians, DJs, and scientists provide answers both on- and offline. GLOBALE will visualize decisive artistic, social, and scientific trends of the twenty-first century.

### Noetic Turn:

#### From Language and Image-based to Tool-based Cultures

Globalization and digitalization have not only changed the world, but also the function and context of art, along with the way art is presented. GLOBALE will outline the sheer diversity and wealth of contemporary art beyond the pale of market and auction art. Today, science and art are converging, as both rely on the same new technological tools. Artists’ ateliers on occasion resemble scientific labs. The current dovetailing of art and science is reminiscent of the seventeenth century, of the *Siglo de Oro* and the Renaissance. We can therefore speak of a **Renaissance 2.0** expanded to include Arab and Asian sources, a new scientification of art, or science as art (Paul Feyerabend, *Wissenschaft als Kunst*, 1984).

For millennia, language was the medium for describing and changing the world. In the Bible, we read that “In the beginning was the Word”; and in his *Tractatus logico-philosophicus* (1921), Ludwig Wittgenstein was still writing that: “The limits of my language mean the limits of my world.” In 1967, Richard Rorty termed this philosophical view the *linguistic turn*. This was followed by declarations of the *pictorial turn* (1991) by W. J. T. Mitchell and of the *iconic turn* (1994) by Gottfried Boehm. If we look at our environment a little more closely, it is hard not to think that the limits of our world coincide with the limits of our tools and therefore propose a noetic turn: Words and images, as mental and manual tools, are followed by the tools of analog and digital technology.

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## Representation und Reality

For many years, religion, art, politics, and philosophy were considered the dominant and rival systems of explaining the world. Since the advent of modernity, the natural sciences and technology have been included, as other reference systems that, with their tool culture, construct the world. Art also seeks to take part in this construction of the world. This element of action was initiated in twentieth-century art by the paradigm shift from representation to reality. At the beginning of the twentieth century, representation entered a crisis. In the form of the dot, the line, plane, and color, painting devised the means to represent the visible forms of the world of objects. Those were the components of Leonardo da Vinci's agenda, which then formed the basis for art as representation. Around 1900, object-based local color was transformed into absolute pure color. Thereafter, dot, line, and color were freed from their mimetic, representative functions as well. The result was abstract painting. The means of painting no longer served to represent the world of objects, but the representative means of dot, line, stroke, splash, plane, etc. represented only themselves. Once only the representation of the means of representation was allowed, and the object had been banished as image from the painting, the object made its way back into art – as real object. Marcel Duchamp (1913) responded to Kasimir Malevich's self-representation of the means of presentation with the self-representation of objects. The result was, parallel to the evolution of abstract art, the comprehensive substitution of representation by reality. Landscape painting was replaced by land art, still lifes by object art, natural light painted with pigment by artificial real light, painted clouds by real clouds, the painted bodies of portraiture by body art, etc. Finally, the real audience became part of the artwork.

Parallel to abstract art and the new realism in art (both being the result of the crisis in representation), after 1945 increasingly new art media emerged: the art forms of the moving image such as film, video, and computer-based interactive installations. These new media returned to representing the world of objects. But by unifying motion, sound, and color within the image, these arts seemed far more realistic than their predecessors. The new media introduced sound and action into art. The iconic and linguistic turns were followed by the performative turn. All the classic art forms such as music, painting, and sculpture became forms of action. The new art is performative and centers on action.

## Exo-Evolution and Infosphere

We are standing on the threshold of a new culture of materials and tools. From nanotechnology to 3-D printers, there are countless new prospects for a new (fourth) industrial revolution, for Industry 4.0. The new material and manufacturing technologies, from architecture to medicine, will radically change our lives. Using artificial tissue, biological defects and injuries caused by accidents or war will be "repaired."

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Intravenous sensors will prevent heart attacks, spines and neural webs located outside the body, so-called exo-skeletons, will help the physically impaired to move. Houses and automobiles will become intelligent software monsters, outfitted with sensors and algorithms to direct our behavior, such that if we are drunk, the car will refuse to start or will stop. In his 1948 book *Mechanization Takes Command*, Sigfried Giedion described this development. The “technical turn,” as Martin Heidegger called it, is transforming the world profoundly, such that we will be surrounded by all the less nature and all the more technology. It will not be nature that surrounds us, but we who surround nature and fence it in. The Anthropocene has commenced.

For millennia, people made art with their hands and their eyes, their natural tools. The eye, the organ that processes light, is evolution’s limited response to our light-radiating sun. The ear is the evolutionary response to the existence of sound waves. As the organ processing air, the lung is the evolutionary response to an atmosphere replete with air, which is itself the product of millions of years of photosynthesis. By standing erect, human hands became the first human tools. With their hands, humans created works, including tools, with which they could in turn create further tools. Through tools, humans stepped out of natural evolution and became “the first of the creation left [sic] free,” as Johann Gottfried Herder put it (*Outlines of a Philosophy of the History of Man*, 1784–1791). The hand thus spawned crafts, and crafts spawned technical culture. Since the mechanical revolution, an increasing number of natural functions and organs have been outsourced or exteriorized – to technical tools: the hand handed over to the hammer, the foot to the wheel, the eye to the microscope or telescope, the voice to the microphone, etc. With the scientific revolution of modernity and the subsequent Industrial Revolution, driven by the formula “Machinery, Materials, and Men” (Frank Lloyd Wright, 1930), humans created the tools allowing them to go beyond the limits of their natural organs and offset their deficiencies. With the Digital Revolution, mental processes are increasingly exteriorized: neuronal networks in computers, thought processes in algorithms, etc. The exteriorization has gone so far, now the search is actually on for life off world (exo-biology, exo-planets). Finally, life itself, the reproduction of life, is being externalized and artificially / technically handled in labs.

The world of natural organs is a product of evolution. Man has stepped out of the cycle of natural evolution, thanks to the sum of all tools, machines, and media – this constitutes exo-evolution – the evolution of artificial organs and tools that are man-made and controlled by humans. We can already intuit some of the contours of this exo-evolution.

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The earth has always been surrounded by an electromagnetic field. Yet the discovery of the earth's magnetic properties (William Gilbert, 1600) was not rendered useful until about 130 years ago – by Heinrich Hertz, whose radio experiments proved that light consists of electromagnetic waves. Since then, news can be transmitted by electromagnetic waves. This is the principle underlying telematic culture, from telephones to television that are characterized by the separation of messenger and message: data travel without the (body of a) messenger.

The enigmas of evolution include, why nature did not give us natural organs to detect a larger spectrum of electromagnetic waves. Humans have therefore had to build their own artificial, technical organs such as radio, radar, telephones, TV, satellites, and smartphones to expand the spectrum of electromagnetic waves accessible to us. Thus, following the atmosphere, an ever larger and denser digital infosphere has arisen. This global network of wireless radio connections guarantees global data exchange – from stock exchanges to air traffic control – and the organization of the movements of goods and people. In other words, we live in a new sphere, the **infosphere**, which has become as necessary for the life of seven billion people on earth as the atmosphere. For the twenty-first century, the formula therefore is: "Media, Data, and Men" (Peter Weibel, 2011).

Since the mid-twentieth century there have been new electronic and digital art forms that make use of the spectrum of electromagnetic waves humans have been conquering over the last 130 years. We must now make certain those liberated from creation do not become prisoners of a security junta. Freedom for the infosphere should be guaranteed by law; and an eleventh Biblical commandment has become necessary: "You shall not cherish your neighbor's data."

The atmosphere is a product of evolution, the infosphere a product of exo-evolution. All four parameters influence one another. GLOBALE's approach to providing a solution is to be found within that quadruple.

### Resetting Modernism

GLOBALE begins with a tribunal, a public court trying twentieth century crimes against humans, animals, and nature – the total devaluation of life. GLOBALE ends with a conference: Next Society, which devises solutions and options for the twenty-first century. To this end, modernism and its foundations need to be critically explored. Modernism was an *Age of Extremes*, as Eric Hobsbawm called it (1994), a century of extreme cruelty and uninhibited violence. Two hundred and fifty million people were killed for purely political reasons, as a death industry was organized in line with administrative techniques – so we can hardly speak of a century of rationality and civilization.

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In its very title, Bruno Latour's exhibition *Reset Modernity!* demonstrates that we must start modernity and modernism anew and should carefully examine what elements of them we can still use, what modules are viable for the future. The exhibition by Yuko Hasegawa, *New Sensorium*, presents an Asian viewpoint, criticizing modernism as a European/North American construct. Pan Gongkai's exhibition *The Modernization Process of Chinese Art* highlights an alternative, namely the Chinese path to Modernity.

GLOBALE is a manifestation created against a horizon of hope. The failure of institutions during the twentieth century, a key reason for the disasters against humanity, challenges us and calls on us to create new agencies to preserve us from repeating the catastrophes of the twentieth century. Research findings, such as Geoffrey A. Ozin's vision of a CO<sub>2</sub> factory that cracks out the oxygen, or the artificial utopias created by Biomixta (Koen Vanmechelen) will hopefully restore in the visitors some optimism: a belief that humanity still has a chance to solve the problems it creates – itself.

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You will find accompanying images in the press section of our website:  
<http://bit.ly/1vNaFMg>

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## GENERAL INFORMATION

### GLOBALE

#### The new art event in the digital age

from June 20, 2015 – April 17, 2016

#zkmglobale  
dieglobale.de

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#### Special opening times of the festival summer

During the festival summer from June 17 until September 27, 2015, the ZKM will also be open on **Tuesdays; entrance is free on Friday afternoons from 2.00 p.m. as usual.**

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#### During the city's birthday June 21 – September 27, 2015

##### Opening times

Tuesday–Friday	10.00 a.m. – 6.00 p.m.
Saturday–Sunday	11.00 a.m. – 6.00 p.m.
Monday	Closed

##### Entrance prices

Adults	€10
Concessions/ Groups of 10 people or more	€6.50
Children (7 to 17 years old)	€3
Families	€19

##### Kulturpass KULTURmalVIER

4 museums 2 days 1 price  
(Available from June 27 – September 6, 2015)

Adults	€21 per person
Concessions/ Groups of 10 people or more	€17

##### Entry to

Badisches Landesmuseum  
Staatliche Kunsthalle  
Städtische Galerie  
ZKM | Zentrum für Kunst und Medientechnologie

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**From September 30, 2015**

**Opening times**

Wednesday–Friday	10.00 a.m. – 6.00 p.m.
Saturday–Sunday	11.00 a.m. – 6.00 p.m.
Monday, Tuesday	Closed

**Entrance prices for two atria each: (1 & 2 or 8 & 9)**

Adults	€6
Concessions/	€4
Groups of 10 people or more	
Children (7 to 17 years old)	€2
Families	€12

**GLOBALE Ticket (1 & 2 and 8 & 9)**

Adults	€10
Concessions/	€6.50
Children/young people	€3
Families	€19

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## EXHIBITIONS FROM JUNE 21, 2015

June 19, 2015 – September 27, 2015

### **The City is the Star – Art at the Construction Site**

From K-Punkt at the state theatre to Marktplatz

Opening: Friday, June 19, 2015, 5.30 p.m. at Marktplatz

During the GLOBALE, site-specific installations and performances will be on view, which relate to the current state of the cityscape of Karlsruhe, which looks like an everlasting building site due to extensive transport measures. The sculptures and performances will neither conceal nor gloss over this state. Instead, they will provide an artistic rendering. The machines and materials of the building works are reflected in the works of art, so that it is difficult to see whether it is an artistic intervention or a structural catastrophe, art or mishap. Bizarre objects, the beauty of defects and absurd campaigns will change the urban perception for the selfie generation.

In cooperation with Stadtmarketing Karlsruhe GmbH and Marketingrat Karlsruhe

June 21, 2015 – August 09, 2015

### **Ryoji Ikeda**

#### **micro | macro**

ZKM\_Atria 1 + 2

Opening: Sunday, June 21, 2015

As prelude to the “Infosphere”, the ZKM shows a large-scale exhibition by Ryoji Ikeda. In atria 1 and 2, the Japanese composer and artist shows large-scale, architecturally inspired projection and sound worlds in which visitors are virtually fully immersed.

Ryoji Ikeda is one of the most important representatives of media art and experimental electronic music. He creates synthetic installations from sound, moving image and architecturally inspired sculptural elements. Ikeda’s synthetic, audiovisual installations unfold their hypnotic effect by way of the immersive, spectacular presentation of the works.

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June 21, 2015 – September 27, 2015

### **Transsolar + Tetsuo Kondo. Cloudscapes**

ZKM\_Atria 8 + 9

Opening: Sunday, June 21, 2015, 11 a.m.

A cloud in the ZKM! As prelude to the exhibition “Exo-Evolution” Stuttgart-based Energietechnik GmbH Transsolar, together with Japanese architect Tetsuo Kondo plan to produce an artificial cloud in the ZKM spaces.

The project combines many years’ experience in the sphere of climate engineering with architectural knowledge: by applying cutting-edge technologies, not only is climate engineering made visible, but ways are also shown in which the human being will become capable of exercising greater influence on natural phenomena with increasing effectiveness in the future.

June 21, 2015 – September 27, 2015

### **Illuminations on the palace façade [Schlosslichtspiele]**

Castle Garden, Karlsruhe

Opening: Saturday, June 20, 2015, 11 p.m.

The so-called “Schlosslichtspiele” at Karlsruhe’s Schlossgarten are among the highlights of the city’s anniversary celebrations. Its impressive 300 meter long beauty and the surrounding park make the castle one of the most important architectonic attractions of the city.

Renowned artists and artist groups have developed new works for recording and presenting the castle’s facade. The video mappings make reference to the facade, to the buildings, and to the city, and thus create surprising and overwhelming visual forms and narrative content, which can only emerge on-site. The aesthetic experience and the perceptions of the facade projects thus become a world-experience.

#### **Screening Dates:**

Sun–Thurs 10 p.m.–12 p.m.

Fri–Sun 10 p.m.–1 a.m.

**Except :** June 21 / June 22 and  
July 17 / July 18 / July 19

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June 21, 2015 – August 07, 2015

## HA Schult – ActionBlue.

ZKM\_Subspace

Opening: Sunday, June 21, 2015, 3 a.m.

As part of the GLOBALE, the artist HA Schult plans to drive from Paris to Peking in an electric car between June 19 and August 7, 2015. He is scheduled to make a stop at the ZKM on Sun. June 21. Since his car is equipped with web cameras, anyone interested will be able to follow his action in the ZKM\_Subraum. The climax of his journey will be a press conference at a waterhole in the Gobi desert.

HA Schult will be travelling a total of 18.000 kilometers in 52 days, and be traveling through eight countries. During this culture-political art action he plans to take samples from rivers and lakes so as to create “biokinetic images”, and to question our contemporary socio-cultural action.

## CONCERTS, LECTURES, CONFERENCES, FILM SCREENINGS, READINGS, PERFORMANCES

In numerous events, such as a *Knowledge show on the digital society*, the themes of the GLOBALE will be developed in performances. Even in the acoustic sphere, globalisation and digitalisation play a transformative role, which musicians process in the form of tracks, compositions and video clips. From *MyCity, MySounds* to *Virtual Sound Gallery*, from *Tangible Sounds* to *sonic experiments* and *next\_generation 6.0*, visitors can immerse themselves in the sensual and audiovisual rooms. On six dates, on Thursdays and Saturdays, you will be able to experience the global music, film and performance development – the GLOBALE will be a guest at the Birthday Pavilion in the palace gardens.

Conferences on the themes of *World health* (January 2016), *Film and Philosophy* (March 2016) and the *Next Society* (April 2016) will tackle topical themes of global interest for culture and society.

In cooperation with the PEN Zentrum Deutschland and the Literarische Gesellschaft Karlsruhe, a series of events spanning several months, *Writers for Freedom* (from July 2015) will deal with the battle for freedom of expression. With support from renowned contemporary writers as reading partners, specific cases will be presented and texts by imprisoned authors will be read.

Cartoonists, cabaret performers and comedians, the current artists of criticism, are also invited to share their insights into global situations.

### Press Information

April 2015

### GLOBALE The new art event in the digital age

Date

From June 19, 2015

Location

ZKM | Karlsruhe

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## PERMANENT

From June 27, 2015

### App Karlsruhe Maptory

Rental station for iPads in the ZKM

With the help of Augmented Reality, the *Karlsruhe Maptory* app will show important Karlsruhe personalities, who had particular significance for natural sciences and the humanities, at selected places. For example, Carl Einstein, the poet and art theoretician; Heinrich Hertz, discoverer of electromagnetic waves; Ferdinand Braun, who developed cathode ray tubes; and Karl Steinbuch, a visionary of information technology.

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## EXHIBITIONS FROM AUGUST 2015

August 14 – October 18, 2015

### **Without Ground – Flusser and the arts**

Curated by Baruch Gottlieb with Siegfried Zielinski and Norval Baitello jr.

ZKM\_Atrium 1 + 2

Opening: Friday, August 14, 2015

*Into the universe of technical images, praise for superficiality or For a philosophy of photography* - With such programmatic titles, Vilém Flusser (1920–1991) has advanced to become one of the most influential thinkers of communication and media in the last decades of the 20th century. In the positive sense of the word, he took on the challenge of rethinking the arts in view of the fact that our existence had become significantly technical.

In the manner of a circuit, the *Without Firm Ground – Vilém Flusser and the Arts* exhibition invites you to imagine the movement of the volatile existence of Vilém Flusser as a model for that force of interconnectivity that we refer to of the 20th century.

funded by the German Federal Cultural Foundation



August 11, 2015 – April 17, 2016

### **Global Games**

ZKM\_Atrium 1 + 2

“Global Games” reacts to the latest developments in the computer game field, a medium that was created by the Infosphere. The effects of globalisation and real-world references are reflected clearly in computer games. Games address, for example, the contexts of the globalised financial market, the situation of refugees on European borders or social grievances provoked through turbo-capitalism. A new phenomenon is Citizen Science, in which the citizen, etc. takes part in scientific research in computer games.

Computer games should in no way be understood as a purely western phenomenon, but far more as a global medium. It’s worth taking a look at the flourishing computer game culture in Asia and on computer game productions from countries such as Iran and Syria.

September 4, 2015 – January 31, 2016

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## Infosphere

Curated by Peter Weibel

ZKM\_Atrium 1 + 2

Opening: Friday, September 04, 2015

Besides the atmosphere, which is indispensable for people's existence as biological beings, it is the infosphere that makes it possible for people to cohabit as social beings. Today, people live in a globally networked society in which the biosphere and infosphere permeate each other and are mutually dependent. I use the neologism infosphere as the name for the technical network of telegraphy, telephony, television, radio communication, radar, satellites and Internet, which using electronic waves spans the globe and enables global data exchange and the organisation of the transportation of people and goods. The biological and social needs of more than seven billion people could not be met without the global transportation of data, goods and people.

Since alphabetical code was added to with numerical code, algorithms have been a fundamental element of our social order. It often appears as if there are no rules that apply, as if there is not an instruction manual for how it is used (yet). This becomes very apparent with topics such as surveillance, big data or copyright on the Internet. The risk of pollution consequently applies just as much to the infosphere as it does to the atmosphere.

The thematic focus of the collected works in the exhibition turns on the kinds of answers given by artists, designers, architects and scientists on these acute challenges represented by the Infosphere.

September 05, 2015 – January 31, 2016

and April 09, 2016 – September 04, 2016

### Armin Linke

#### The Appearance of That Which Cannot Be Seen

ZKM\_Atrium 1 + 2 as part of the exhibition *Infosphere*

ZKM\_Atrium 8 + 9 as part of the exhibition *Reset Modernity!*

At the interface between the physical and digital world, between exo-evolution and infosphere, Linke's contribution focuses our attention on such pivotal GLOBALE topics as smart technology, big data, climate change, and Industry 4.0.

For the GLOBALE, scientists, theoretists, and cultural anthropologists have separately selected pictures from Linke's photo archive, now comprising more than twenty thousand images, and have commented on these in texts and interviews. By making their image-selection process transparent, the project thematizes both the readability of photographic archives and the subjective treatment of GLOBALE themes, considering the individual nature of research approaches and interests.

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For more than twenty years now, Armin Linke's photographs have documented the effects of globalization, the transformation of cities into megacities, and the interconnectedness of post-industrial society resulting from digital information and communication technology. In his pictures, Linke captures in an exemplary way the profound economic, ecological, and geological changes our highly technologized world is undergoing in the Anthropocene Age.

September 05, 2015 – January 31, 2016

### **Fabrizio Tamburini: Beyond Einstein's Dream. Riding the Photons**

ZKM\_Atrium 7

As part of the exhibition "Infosphere", Fabrizio Tamburini is presenting in three installations his new model of light: light as a vortex, as a twisted electromagnetic wave. We obtain much of our knowledge of the universe through light. Electromagnetic waves become new tools to explore the universe and to interact with it. Human beings use the ethereal qualities of light as new and powerful tools. Distorted light and other conserved quantities of electromagnetic fields represent degrees of freedom that are to be used to interact with the world.

October 03, 2015 – May 1, 2016

### **Global Control and Censorship**

ZKM\_Atrium 1 + 2

Opening: Friday, October 02, 2015

In the present-day context, knowledge, along with the control of knowledge and information, is developing progressively into a key source of power. Data and information on the World Wide Web are only randomly controllable and are increasingly misused for purposes of surveying millions of persons. The targeted acquisition and suppression of information has been the most effective instrument for maintaining power since time immemorial.

The exhibition, scheduled for presentation as part of the Infosphere, arose in international collaboration between scientists, journalists, activists and artists. In cooperation with specialists' organizations such as P.E.N., Chaos Computer Club, Reporter ohne Grenzen [Reporters without Borders], as well as platforms such as netzpolitik.org, digitalcourage.de or Wikileaks, the exhibition aims to intensify and extend public discussion on these ubiquitous actions.

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September 23, 2015 – April 17, 2016

### Virtual Sound Gallery

ZKM | Museums

The “Virtual Sound Gallery” is an invisible sound installation within the ZKM | Museums. Visitors move with their Smartphone or Tablet and headphones through the exhibition spaces and, while doing so, orient themselves on a virtual sound card. They encounter pieces of music at various points throughout the building, each of which may be visited and considered acoustically.

Visitors are not only able in this way to explore the ZKM atria, but also navigate themselves through a gallery of matured musical works of art which perpetually changes throughout the course of the exhibition. Of particular importance is the metaphor of searching for the piece of music spatially and not temporally, as in a concert. The “Virtual Sound Gallery”, therefore, represents an experimental attempt to connect music with a spatial metaphor in a similar way to which it is done in museums and libraries, in cities and in landscapes. A series of alternating composers from the field of electro-acoustic music will accentuate the installation.

October 02, 2015 – November 29, 2015

### Seismographic Sounds. Visions of a New World

ZKM\_Media Lounge, ZKM\_Museum Balcony

Musicians and Sound Artists all over the world make themselves heard through Soundcloud, YouTube and Twitter. Their tracks, video clips and audio collages challenge known forms and ideals and propose Visions of a New World. They offer surprising, smart and provocative perspectives that are simultaneously reduced, salient and profound.

Norient highlights these contemporary artistic positions and argues about their potential and limits with journalists, bloggers, artists and scholars from different places and cultures of knowledge. The exhibition further introduces people behind the scenes in experimental audio podcasts. The exhibition counters pessimistic views that globalisation and digitalisation has led to cultural uniformity and the destruction of the world’s musical heritage.

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October 30, 2015 – March 6, 2016

## Exo-Evolution

Curated by Peter Weibel

ZKM\_Atrium 8 + 9

Opening: Friday, October 30, 2015

The hands were liberated, along with the upright gait, and became the tools of man by means of which he then himself became “the first liberated being of creation” (J. G. Herder, 1791). Over the millennia man has brought forth a culture of engineering – ranging from manual to mental tools – that has extended the limits of perception and the world. The human being stores the functions of natural organs and creates artificial organs with the aid of which he then goes beyond natural evolution. From the heart through to joints, man is in a position to replace natural organs by way of artificial organs, and to thus exert an increasingly dominant influence over the conditions of his environment.

The “Exo-Evolution” focuses on the artificial application of such new technologies, and opens a new dimension of the future. Ecological themes are as much in focus as is cutting-edge knowledge in space exploration, nanotechnology, genetic engineering, molecular biology, neurology and Bio Art.

As prelude to the exhibition an artificial cloud will be made experienceable in the ZKM museum spaces. In this large-scale installation by Transsolar and Japanese architect Tetsuo Kondo, climate engineering and architectonic knowledge make visually perceptible the potential of the human being to increasingly alter natural phenomena. Similarly, in their works artists such as Armin Linke and Tomás Saraceno, also point to the alliance of art and science in the age of digitalization. Saraceno has been carrying out research on the construction of spider’s webs for several years; his contribution at the ZKM will be an interactive spatial installation for the “Exo-Evolution”.

October 30, 2015 – March 06, 2016

## The Future is Here

ZKM\_Atrium 8 + 9

The module “The Future is Here” in the exhibition “Exo-Evolution” deals with the scientific fields of molecular biology and nanoscience, as well as the phenomenon of dark matter. Installations by nanoscientist Ljiljana Fruk make these phenomena, which generally elude the human eye, accessible to the general public. One part of her exhibit presents the universe as a vision of the invisible, and a tribute to the Big Bang and the unknown. At

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the same time, retroreflective film serves as a model for a reflection on dark matter, one of the greatest mysteries of astrophysics.

Invisibility, also a topic in the field of nanoscience, is addressed in the exhibition through laboratory samples. A DNA synthesizer provides another thematic focal point of the module. DNA is one of the fundamental building blocks of nature, but can also be synthetically produced and transformed. The DNA synthesizer represents the development of chemistry and molecular biology in recent decades, but it also represents potential knowledge and the human influence on nature. In an installation by Ljiljana Fruk and Bernd Lintermann, the 23 most important molecules are made visible interactively.

October 30, 2015 – March 06, 2016

### Allah's Automata

ZKM\_Atrium 1 + 2

The first Renaissance did not take place in Europe, but in Mesopotamia. Arabic-Islamic culture functioned – from a media-archaeological point of view – as a mediator between classical antiquity and the early Modern age in Europe. As part of the exhibition “Exo-Evolution” and on the basis of outstanding examples, the exhibition explores the rich and fascinating world of the automata that were developed and built during the golden age of the Arabic-Islamic cultures, the period from the early 9<sup>th</sup> to the 13<sup>th</sup> century.

The machines to glorify God Almighty draw mainly on the traditions of Greek Alexandria and Byzantium. They introduced spectacular innovations, which did not emerge in Europe until the Modern era: permanent energy supply, universalism, and programmability. For the first time, four of the master manuscripts of automata construction from Baghdad, Kurdistan, and Andalusia are on show together: the “Kitab āit Hiyal” [Book of Ingenious Devices] (ca. 850 CE) by the Banū Mūsā Ibn-Šākir; the “Kitab al-urghanun” [Book of the Organ] from the same period, a masterpiece of all modern programmable music automata; the “Kitab fi ma’rifat al-hiyal al-handasiyya” [Compendium on the Theory and Practice of the Mechanical Arts] (1206 CE) by the Kurdish engineer Al-Jazarī; and the “Kitab al-Asrar fi Nataij al Afkar” [Book of Secrets] by the Andalusian engineer Alī Ibn Khalaf al-Murādī.

Furthermore, the exhibition shows three reconstructions of legendary artifacts: Al-Jazarī’s masterpiece among his audiovisual automata, the so-called Elephant Clock – a spectacular object for hearing and seeing time –, and the programmable music automaton by the Banū Mūsā as a functioning mechatronic model.

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October 30, 2015 – September 04, 2016

**Tomás Saraceno**

**Tuning Gravity's Strings**

ZKM\_Atrium 8

The Berlin-based Argentinian artist, Tomás Saraceno, realized an interactive spatial installation at the ZKM, which fills atrium 8 with a gigantic, three-dimensional net-structure. Visitors may enter the network from all sides and from all levels and freely move around within it. The installation, comprising over 50 kilometers of rope and 60.000 intersections, transforms the atrium into a multi-dimensional, multi-sensory space which carries within it manifold references to biological, technological and cosmological networks. Tomás Saraceno found inspiration for his work over many years by way of his vigorous study of the web construction behavior of different spider types. Here, he works towards the realization of his visionary large-scale project in ongoing, close contact with scientists, engineers, research scientists and artists from diverse disciplines.

Preparing for his work for the GLOBALE, the artist built a special-purpose archeological research laboratory in the Ecuadorian Rainforest, the results of which were evaluated at the Institute for Building and Environmental Engineering at Massachusetts Institute of Technology (MIT), by way of experiments, statistical methods and computer simulations.

The principles and knowledge acquired through the observation of nature Saraceno then transfers conceptually to possible future life-fields of the human being, and thus searches for answers to questions of existential significance for the survival of humanity, above all in view of the acutely advancing climatic change, and the rapid growth of the world's population.

April 9, 2016 – August 30, 2016

**Reset Modernity!**

Curated by Bruno Latour

ZKM\_Atrium 9

Opening: Friday, April 8, 2016

The modern era as a spiritual era, as a demarcation of the present from the past, is one of the most obscure terms of our time. According to Bruno Latour, the modern era is currently colliding with a global crisis – a "reset" is now needed.

The "Reset Modernity!" exhibition aims to show a series of contradictory values to visitors, which are considered the definition of the modern era and modernity.

Then these can investigate what they would like to retain from them and

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what they would like to give away. The term “reset” comes from information technology and is used if a computer’s function is affected by too many bugs, useless programmes, etc. – it is necessary to reinstall the operating system.

Latour transfers this procedure to what he calls the “Gedankenausstellung”. To make a decision of how we want to occupy the world in the future, a careful selection must be made as science, religion, politics, economy, law, art and technology offer us a spectrum of both good and bad values.

April 9, 2016 – September 4, 2016

### **The modernisation process of Chinese art**

Opening: Friday, April 8, 2016

In this project, Pan Gongkai, the former president of the Central Academy of Fine Arts (CAFA) in Beijing, designs an illustrated history of the modern art of China over the last hundred years with over 10,000 annotated photos. In doing so, he shows the conflict of Chinese art with western modernity and the internal flows, which run between “traditionalism”, “syncretism”, “occidentalism” and “populism”. In the same way, the intercultural dialogue between the east and west is updated by a video installation with interviews, using the example of Rabindranath Tagore.

April 9, 2016 – August 30, 2016

### **New Sensorium**

#### **Exiting from the Failures of Modernization**

Curated by Yuko Hasegawa

ZKM\_Atrium 1 + 2

Opening: Friday, March 4, 2016

Based on the classic definition for *Asia* as Eurasian continent less Europe, the exhibition *New Sensorium – Exiting from the Failures of Modernization* shows works by primarily non-western, Asiatic artists. The main focus of the exhibition is on new sensory areas of experience, as indications of a new consciousness which evolves from globalization and digital technologies. However, the sensorial is not only restricted sensory impressions, but comprises accompanying cognitive process for the new evaluation of our changing life conditions. In this sense, the new sensorium is to be understood as a collection of instruments with the help of which we can actively encounter the close transitional connection of our virtual and actual life.

In the same way that the concept *Asian* not only stands for a culture or an ethnic group, but far more for non-European traditions in Eurasia, *New Sensorium* is defined by a logos which is clearly distinguished from the

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European model: an intuitive artistic approach to phenomena as well as a holistic joining of thought and action make the split between subject and object obsolete, and thus counteract the anthropocentric dualism, which has exerted such a sustained influence on the western understanding of the world, but which – as Bruno Latour and others have noted – has not brought forth any really functioning ideology.

In view of our now newly discovered informational environment as well as the advances made with respect to the technologies for the generation and dissemination of digital data, seriously questioning the relationship between the material, the informational and our own physicality is long overdue.

In the context of the ideological upheavals of the last thirty years which led to the capitalization and urbanization of Asia and which repeatedly led to the pre-modern or traditional cultural memory, the lives of many artists among the Digital Natives have become instable and have at the same time led to a dynamic situation, and to them having to connect or disengage from the contemporary. They use digital media as tools for creating new environments, and as a way to preserve their intellectual hygiene. They can move freely in the digital space, and elaborate survival strategies, whether at political, social and communal levels. Feelings, sensitivities and perceptions are born in such processes which dispose over potentials for unfolding a productive, critical and poetic force, and that seldom arise in actual physical space.

*New Sensorium* shows works by around fifteen artists who have been able to discern the distant road to the future, and who explore ways out of the somber perplexities of dualistic modernity. The exhibition is one step into a new ecosystem of the media and its materials, which is directed towards another future and another body – and thus a return to the organism. (Yuko Hasegawa)

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