

Fri, 04.09.2015–Sun, 31.01.2016 and Sat, 09.04.- Sun, 04.09.2016

Armin Linke

The Appearance of That Which Cannot Be Seen

ZKM_Atrium 1+2 *Infosphere*

ZKM_Atrium 8+9 *Reset Modernity!*

At the interface between the physical and digital world, between Exo-Evolution and Infosphere, Linke's contribution *The Appearance of That Which Cannot Be Seen* 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. The modules by Armin Linke are presented in the exhibitions *Infosphere* and *Reset Modernity!*, which is curated by Bruno Latour.

Without the medium photography, "the appearance of that which cannot be seen, cannot be seen." (Bruno Latour)

For more than twenty years, **Armin Linke** (born in Milan in 1966, lives and works in Berlin) has been photographing the effects of globalization, the comprehensive transformation of infrastructures, and the interlinking of postindustrial society through digital information and communications technologies. His works record the profound economic, environmental, and technological changes that shape our device-based world in the twenty-first century.

World as gigantic world of data

Armin Linke's photographs show the modern world as a gigantic world of data with a largely invisible material infrastructure of data processing centers, data highways, and server rooms. From the global transportation of goods to the organization of our private everyday lives, the infosphere of digital data has a fundamental impact on every aspect of our world today. Linke's image archive, which encompasses more than 500,000 photographs, documents both the supersession of the twentieth-century logic of production by the distributional logic of the twenty-first century and the growing significance of the financial economy relative to the real economy, as well as the increasing transformation of real objects into data.

Linke's archive in dialog with scientists and theorists

For *The Appearance of That Which Cannot Be Seen*, scientists and theorists were invited to engage with Armin Linke's photographic archive. In close cooperation with the artist, different images have been selected to be presented in the exhibition in various combinations. Texts, images, and video

Press Release

August 2015

GLOBALE: Armin Linke

Place
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Period
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Press Conference
Thurs, 03.09.2015, 11 a.m.

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recordings do not form fixed units, but are rather part of shifting spatial settings in which the commentary of individual “actors” opens up different perspectives onto the photographs. By revealing the process of selection, the project thematizes the way we read our world through images; it also addresses the different methodical approaches to the topics of GLOBALE from the perspective of the respective research methods and research interests of the individual “actors.”

As with Armin Linke’s interactive installation *Phenotypes / Limited Forms*, which was exhibited at the ZKM in 2007 and invited visitors to independently arrange photographs into an online archive, in *The Appearance of That Which Cannot Be Seen* the legibility of photographic archives can be experienced spatially through display systems created specially for the exhibition. Here Linke is concerned not with the individual motif, but with compositions of his images and the narratives that are generated through these compositions. The fact that the photograph itself is a medium of reproduction, which is part of a technological media history and part of a political and social history, is made evident through the photographs’ white borders, which derive from the use of different camera types with image formats that were originally developed for specific functional fields of application, and which Linke transfers to standard paper formats. In his works, Linke thereby also exhibits the history of photography in a sense and makes clear that without this medium, “the appearance of that which cannot be seen, cannot be seen” (Bruno Latour).

The participating actors

Ariella Azoulay (born in 1962 in Tel Aviv) is an Israeli curator, filmmaker, and theorist of photography and visual culture. She teaches at Brown University in Providence, Rhode Island. Her publications include *The Civil Contract of Photography*, Zone Books, New York, 2008.

Bruno Latour (born in 1947 in Beaune) is a French sociologist and philosopher. He is one of the founders of Actor-Network Theory (ANT) and is a representative of scientific research. His recent publications include *An Inquiry into Modes of Existence: An Anthropology of the Moderns*, Harvard University Press, 2013, and the accompanying website modesofexistence.org.

Peter Weibel (born in 1944 in Odessa) is an Austrian artist, curator, and media theorist. Since 1999 he is CEO of ZKM | Karlsruhe.

Mark Wigley (born in 1956 in Palmerston North) is an architectural theorist, author, and curator from New Zealand. From 2004–2014 he was the Dean of the Columbia University Graduate School of Architecture, Planning and Preservation, New York.

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Jan Zalasiewicz (born in 1954 in Manchester) is a British geologist and chair of the *Anthropocene Working Group* of the International Commission on Stratigraphy. In 2010 he published the book *The Planet in a Pebble: A Journey into Earth's Deep History*, Oxford University Press, Oxford.

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