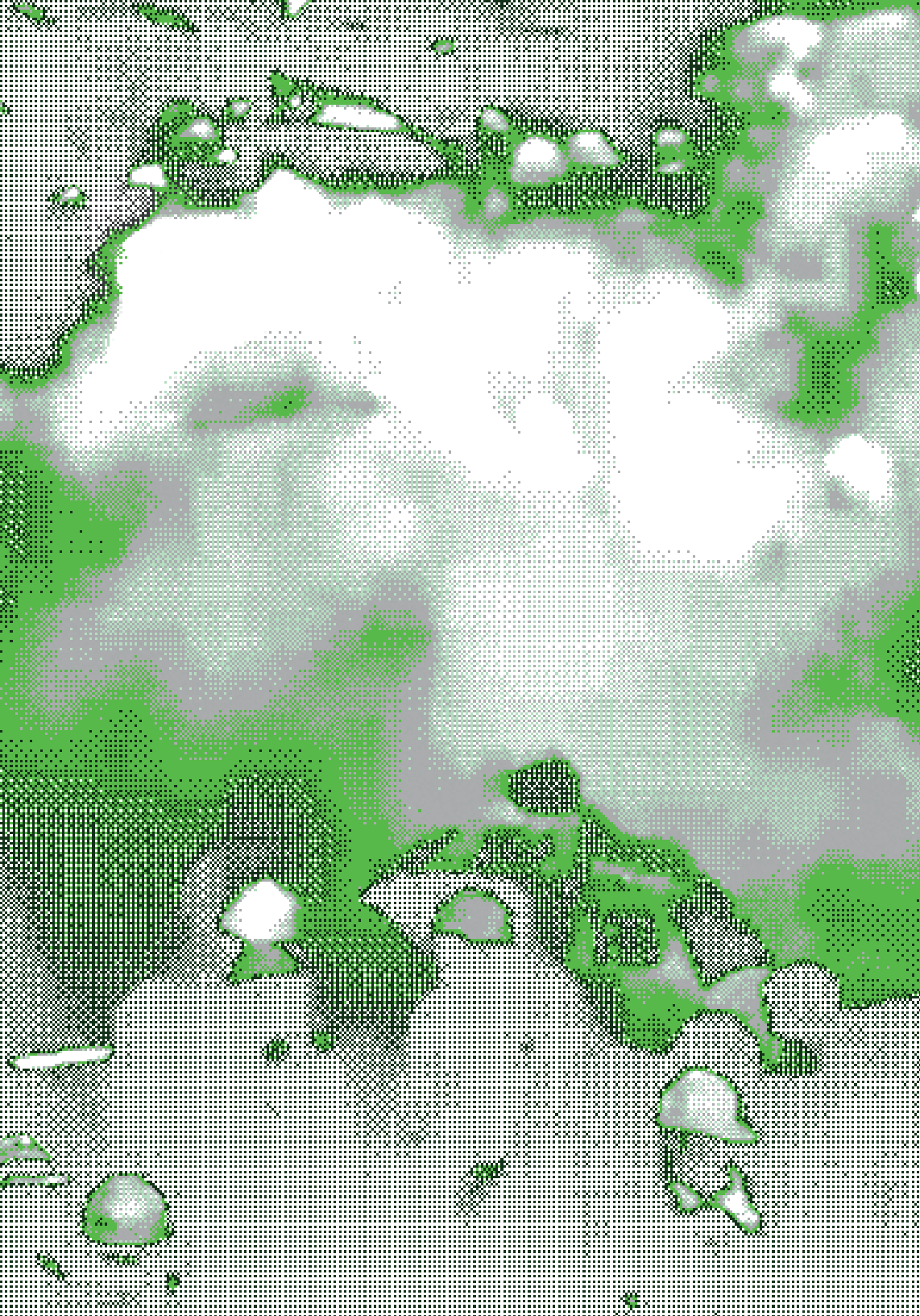




Find

Select

Transform



find.select.transform
Resilient Networks in a Wounded World

*Exhibition,
Symposium,
Workshops &
Performances*

panke.gallery,
01/06-19/09/2024

06	<i>Exhibition: Alt Nets</i>	
26	<i>Activations</i>	
34	<i>Symposium: Esc Return</i>	✦
46	<i>Performances: !telepresencia</i>	



The project *find.select.transform – Resilient Networks in a Wounded World* responds to the pressing social, ecological, and economic challenges of our time. It employs artistic positions to critically examine how current technological developments and organizational practices can contribute to a sustainable transformation of our society.

The project aims to highlight alternative strategies, aesthetic positions, and networks that challenge the conventional understanding of growth. In doing so, it emphasizes the role of art in narrating such developments and seeks ways to address power imbalances and extractivism. The focus will be on artistic positions regarding the climate catastrophe and community networks that promote democratic participation and equality.

The schedule for 2024 includes the symposium in June and September, the exhibition and accompanying programs from September to October as well as the presentation of *!telepresencia* artists and a live streaming event in October. The variety of formats promotes interdisciplinarity and multiperspectivity.

ALIT

NEC

Exhibition
panke.gallery
05/09-19/10/2024



Alt Nets

05/09/2024–19/10/2024

Artists:

Everest Pipkin (US), Tega Brain (US), James Bridle (GRC/GB),
Matthias Fritsch (Berlin), Alice Yuan Zhang (US), eeefff (BLR,
Berlin), Ursula Endlicher (AT/US)

The increasing bit rates on the internet, driven by multinational technology companies' relentless innovation and their (AI powered) algorithmic profit oriented surveillance of the users, significantly contribute to rising energy consumption in data centers and network infrastructures. Individuals lack the power to meaningfully influence this trend. While some may strive to minimize consumption, the overarching economic system, predicated on continual growth, inherently undermines such efforts. This system requires growth to survive, thereby perpetuating unsustainable practices. Focusing on individual behavior change or, similarly, on technological innovation and efficiency is not merely a theoretical stance; it is a political one as it obscures the necessity to challenge systemic issues.

The critical matter lies in the need for relevant transformations that involve questioning and eroding contemporary social structures. A systemic approach to sustainability encourages us to imagine a “new normal” of everyday life, where sustainable practices are integral.

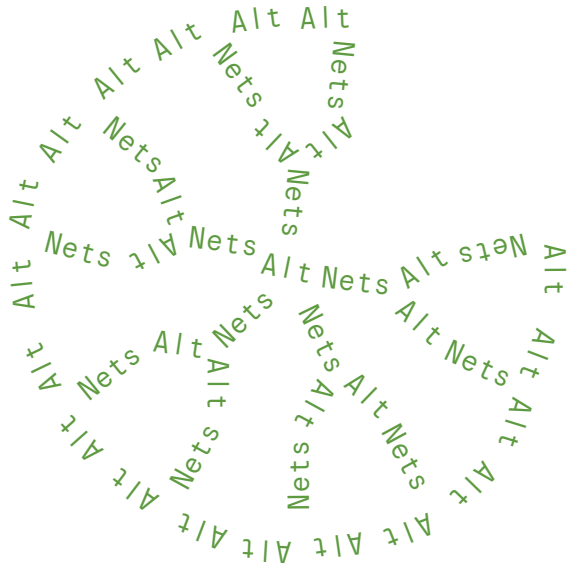
The artworks in the exhibition *Alt Nets* reflect these systemic critiques and propose spaces that could host a change, a reimagining of networks and alliances. Bringing together artists who explore topics such as community networks, low tech, accessibility, and perma-

computing, the exhibition presents grassroots efforts to reclaim control over technology and communication infrastructures while promoting environmental stewardship and social equality.

Artists like Matthias Fritsch and Ursula Endlicher explore the relationship between networked computing and nature. Fritsch's installation uses mycelium networks – the “World Wide Mushroom Web” – to reflect on how multiple systems interact, highlighting the dynamic between nourishment and infection. While Fritsch draws parallels between social and mycelium networks, Endlicher references the structural similarity of trees and HTML language. Her works explore the intersections between our physical world and the constructed space of the internet, addressing the impact on our bodies, society, and perception of nature.

James Bridle's works engage with local traditions and regenerative solutions such as wind and solar energy, reflecting on the possibilities for collective education and agency. The solar panels on display are enhanced in efficiency by engravings, illustrating the dialectical significance of the relationship between form and function that has always driven cultural development. The aesthetic component is not merely an applied extra; it becomes an integral part of an optimized function. Hereby, the artist reflects the significant role that art and aesthetics play in the shift from a consuming and extracting society to an ecologically informed one. Tega Brain's *Solar Protocol* project on the other hand reconfigures internet protocols based on solar power, challenging traditional technological infrastructures with an environmental logic.

Efforts to democratize digital technologies and social networks are highlighted by the artist collective eeffff. Their project on the 2022 leak of the largest Russian internet company Yandex makes the leaked data accessible and provides tools to search within the code. In collective reading sessions of the source code, the encoded traces of violence and digital colonialism become visible. At the same time, this practice demonstrates how communities can mobilize to critique and resist dominant technological practices.



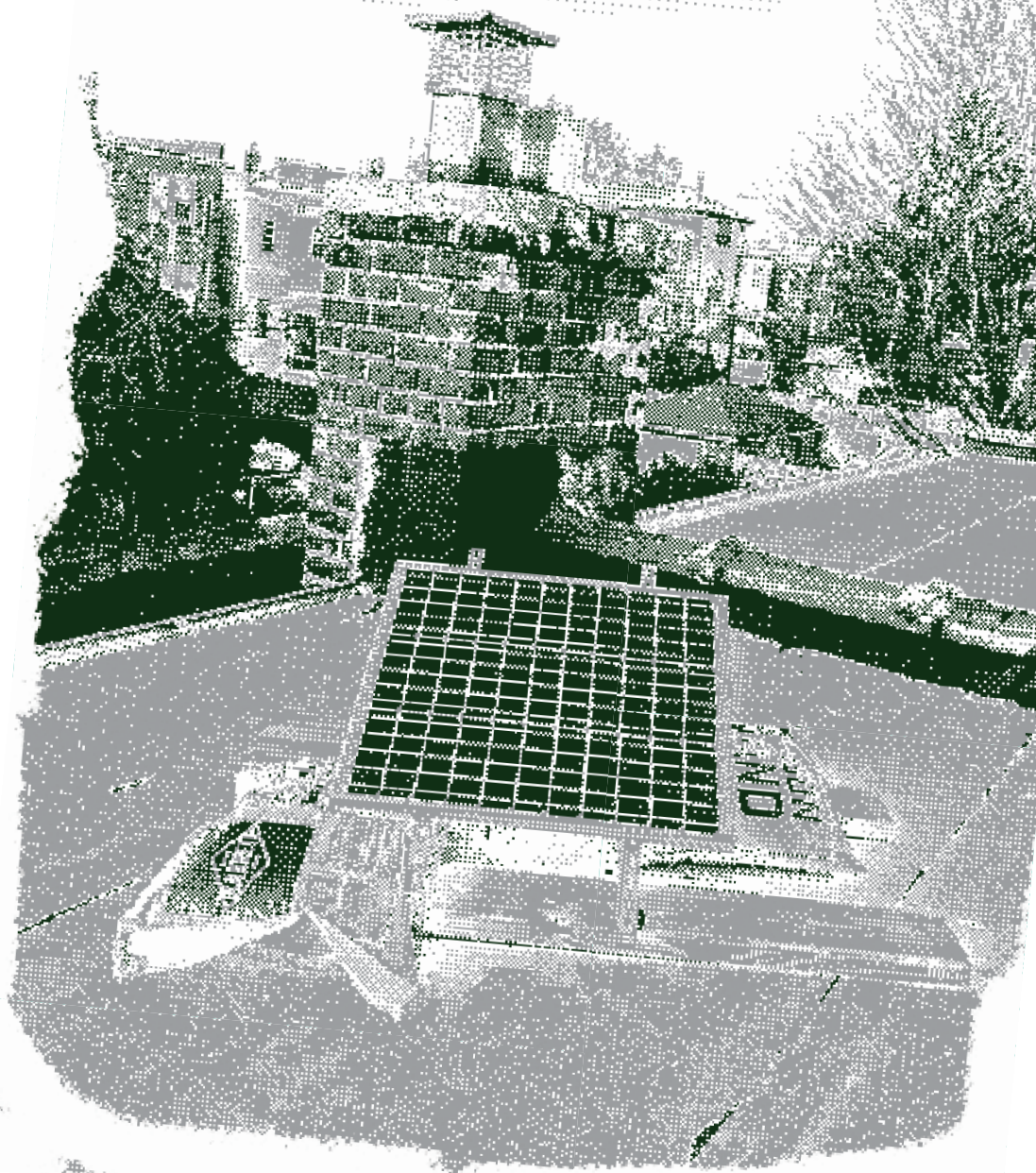
The value of collaborative creation and the interplay between individual and collective readings of platform architectures echo in Everest Pipkin's intimate narration of Wikipedia. As one of the largest internet platforms Wikipedia has once evolved by putting forth values of a young net culture such as participation,

education, knowledge dissemination and preservation of memory culture. In their video, the artist surfs the platform, revealing a playful, personal interaction with it. The aesthetic power that lies in such an unconventional use of an online platform is tangible. It recalls ideas of early net art and connects them to contemporary forms of online engagement.

In the work by Alice Yuan Zhang the topic of an ecological community is brought to an imaginary realm. *Diatom Radio Network* proposes a speculative future where – in an underwater infrastructural ecology – algae, humans, e-waste material, and surrounding species communicate, creating an anti-surveillance habitat. This network, which depends on the embodied inter-coherence of all entities involved, offers a vision of mutual empowerment and resilience.

The artistic explorations presented in the exhibition exemplify how reimagining networks and integrating sustainable practices can contribute to a more equitable and environmentally conscious society. Recognizing the potential of networks to strengthen communities and ecologies, the works highlight how informal, non-commercial spaces can influence formal structures, ultimately showcasing the importance of collective approaches and systemic solutions in addressing contemporary challenges.

Sakrowski & Noemi Garay
Curators



Tega Brain
Solar Protocol, 2021–2024

Solar-powered servers, DNS protocol,
custom networking software

Solar Protocol explores natural rather than artificial intelligence. The work takes the form of a network of solar powered servers, installed and maintained by volunteers around the world that collectively hosts the *Solar Protocol* web platform. This platform is then served to visitors from wherever there is the most sunshine in the network. The project reconfigures internet protocols with the logic of the sun, where decisions about where internet traffic is sent and what content is displayed on the site, are automated according to an environmental logic derived from the season, the time of day and weather conditions across the network.

Solar Protocol is by Tega Brain, Alex Nathanson, and Benedetta Piantella.

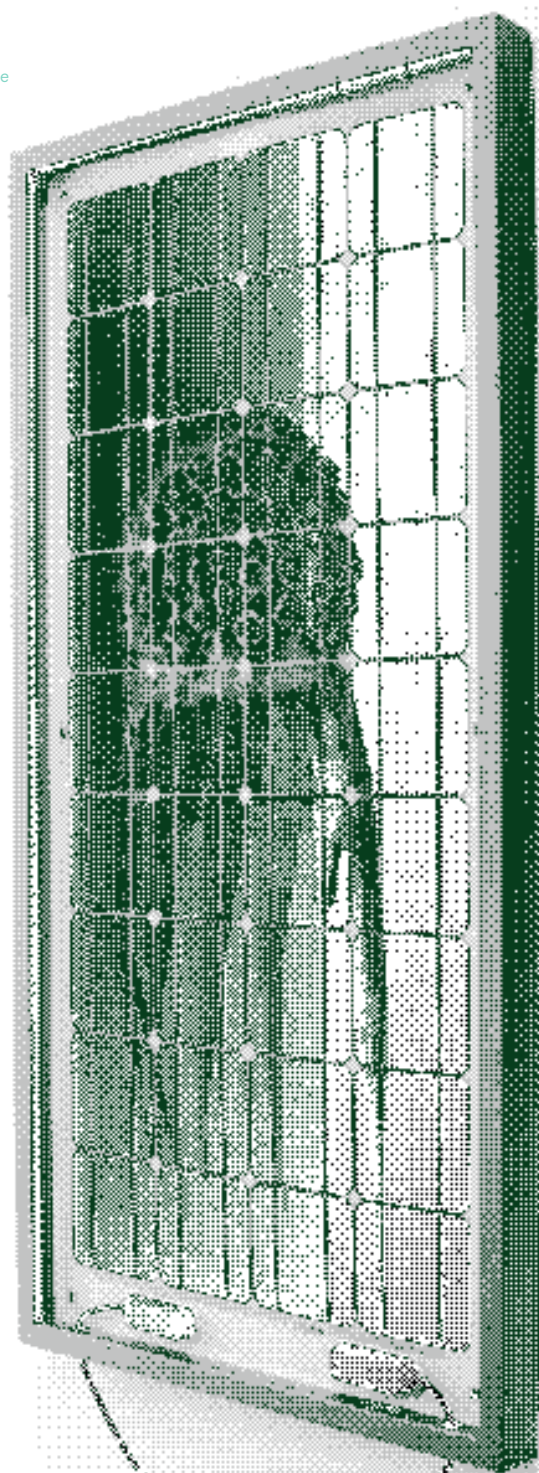
Sever Stewards: Anne Pasek, Caddie Brain, Brendan Phelan, John Samoza, Camilo Rodríguez Beltran, Daniel Núñez, Alejandro Rebolledo, Graham Wilfred Jnr, Tim Chatwin, Bridgit Chappell, Baoyang Chen, Denzel J. Wamburu, Cyrus K, Chris Stone, Jesse Li, Zoë Horsten, and Jarl Schulp.

This project is supported by the Eyebeam *Rapid Response for a Better Digital Future* program, Code for Science & Society's Digital Infrastructure Incubator, and a Mozilla Creative Media Award.

Tega Brain is an Australian born artist and environmental engineer exploring issues of ecology, data, automation, and infrastructure. She exhibits internationally having recently shown work at the Smithsonian Museum (Arts and Industries), The ZKM Karlsruhe, the Whitney Museum of American Art, the Australian Centre for Contemporary Art, and the Haus der elektronischen Künste. Her first book, *Code as Creative Medium*, is coauthored with Golan Levin and published with MIT Press and she is an Industry Associate Professor of Integrated Design and Media at New York University.

www.tegabrain.com

Photo: James Bridle



Exhibition: Alt Nets

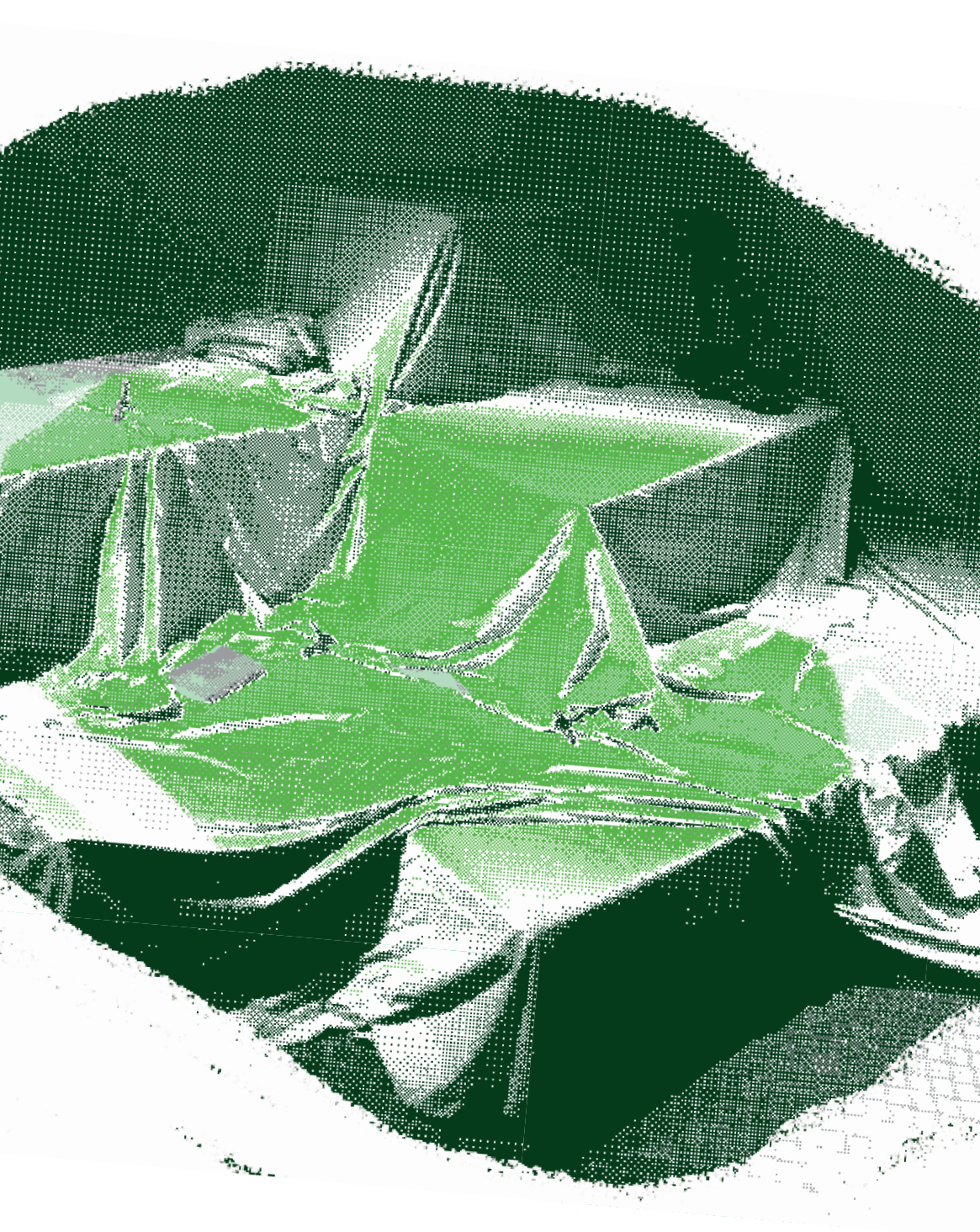
James Bridle
Solar Panels
(*Radiolaria Series*), 2022

Engraved glass, 100W 12V monocrys-
talline solar panel, frame

Solar Panels 001 & 002 are engraved with images and named for different species of Radiolarian: microscopic sea creatures who construct elaborate mineral skeletons from silica. Recent optical research has shown that certain forms of engraving can increase the efficiency of solar photovoltaic panels, by trapping certain frequencies of light which would otherwise be reflected. In these works, Bridle invokes the potential of collaboration with the more-than-human world to seek regenerative solutions to the problems that we face, and the possibilities of collective education and agency.

James Bridle is a writer, artist and technologist. Their artworks have been commissioned by galleries and institutions and exhibited worldwide and on the internet. Their writing has appeared in magazines and newspapers including *Wired*, the *Atlantic*, the *New Statesman*, the *Guardian*, and the *Financial Times*. They are the author of *New Dark Age* (2018) and *Ways of Being* (2022), and they wrote and presented *New Ways of Seeing* for BBC Radio 4 in 2019.

www.jamesbridle.com.



eeefff

*Algorithmic Solidarity:
Can Colonialism Be Encoded
Into Algorithms?, 2024*

A temporary community gathers, seated on reused structures from installations that previously occupied the space. They relax on green fabric, sharing food, drinks, and laptops for collective use. A video camera is set up to focus on the assembled readers of code, placing them against new backgrounds. They pose questions: Where can a public space for debating, contesting, and confronting the code - leaked by a former worker - be found? Did this worker aim to reveal something significant? Why are all the dates of this leak marked with a single date: the start of Russia's full-scale invasion of Ukraine? They lack answers, at least alone; perhaps these temporary gatherings, sessions, readings, swiping, fatigue, and collective efforts could do something with the 44.71 gigabytes (compressed, doubling when unpacked) of recently leaked source code from 'Yandex', the largest IT corporation linked to the Russian government. So far, the collective readings have delved into:

- encoded ownership
- on territories,
- exceptional cases,
- patterns of digital

leaked code, 44.77 GB, tool to search inside of the code, raspberry pie/ orange pie + green screen, snacks and drinks

colonialism,
how-to-spell constructedness,
"pure web,"
encoded violence,
fairy tales about oil,
Conditions: {
 Tag: "war"
 Check {
 # update according
 to the situation
 Expression: "0"
 }
}

eeefff (Minsk/Berlin) are an artistic cooperation / made-up institution / cybernetic political brigade/poetic computations / hacking unit / queer time. They are neither one of these, nor all together. Active from 2013, eeefff make software-based projects, publications, networks, and platforms that critically explore digital labour, value extraction, and community formation. Methods include: public actions, online interventions, performative seminars, software and hardware hacking, framing environments and choreographing social situations.

www.eeefff.org



Exhibition: Alt Nets

Photo: Ursula Endlicher

Ursula Endlicher

*Input Field reversal #4
& The HTMLgardeness/
bARK tree tour, 2024*

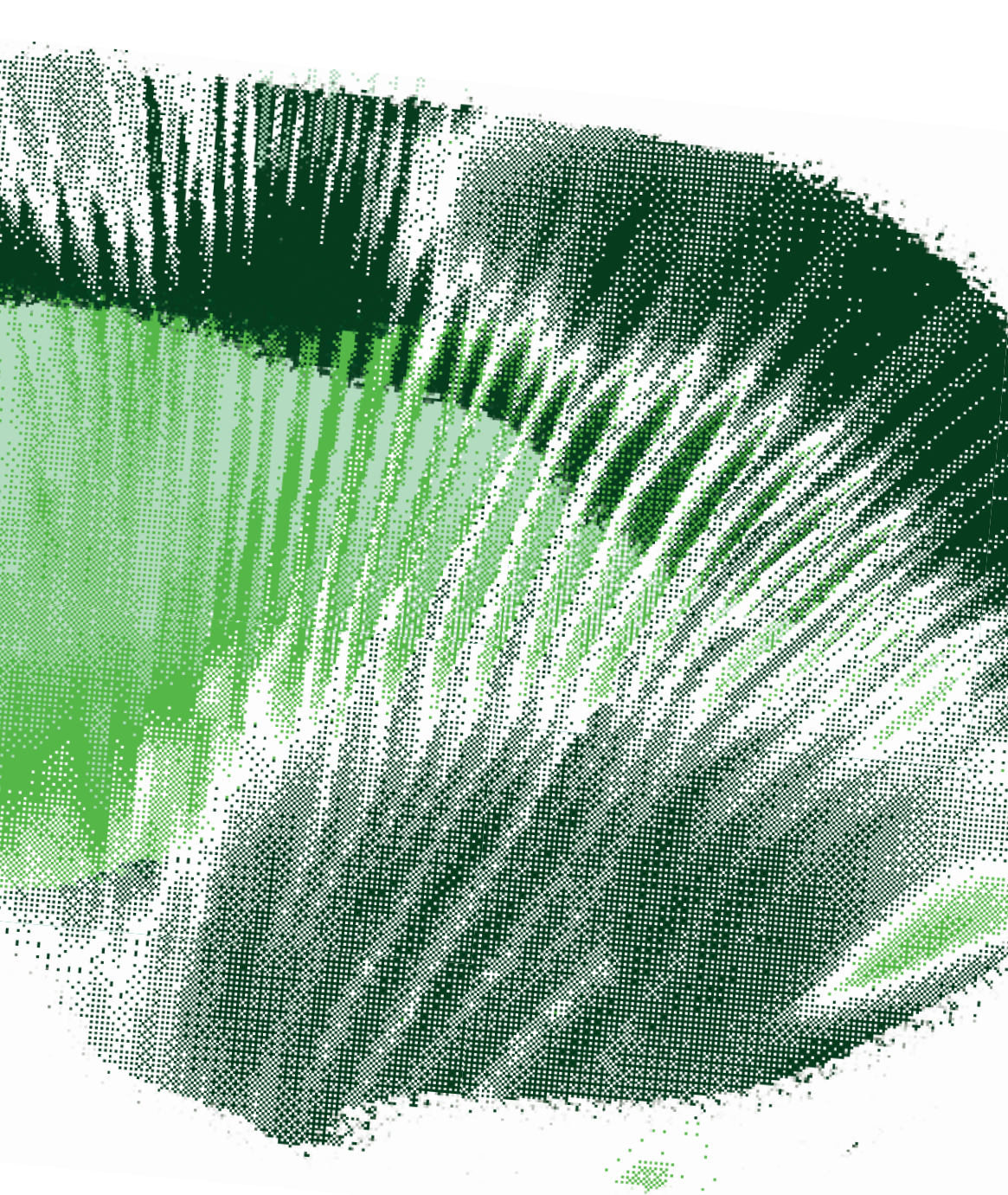
What if your web browsing experience was depending on weather? *Input Field reversal #4* (IFr4) reflects on the behavior, morphology, and intelligence of plants applied to digital interfaces. Algorithms, modeled after how IRL plants are affected by environmental changes, execute that behavior within their digital equivalents. The shapes of these digital counterparts are web-based user interfaces, pull-down menus to be precise, which respond to weather like plants (trees) would in happiness or distress: too much humidity calls for blights, too hot and dry weather and they wilt and might die.

In tandem with the exhibition of “IFr4” visitors are invited to join “The HTMLgardeness - Sowing HTML but Harvesting AI”, a series of Augmented Reality walks outside the gallery visiting trees around the Panke River. By scanning the bark of a tree - a “natural QR-Code” - tree-inspired and otherwise hidden dances of the HTMLgardeness (the character is played by the artist) are revealed.

HTML/CSS/Java-Script/API and WebAR

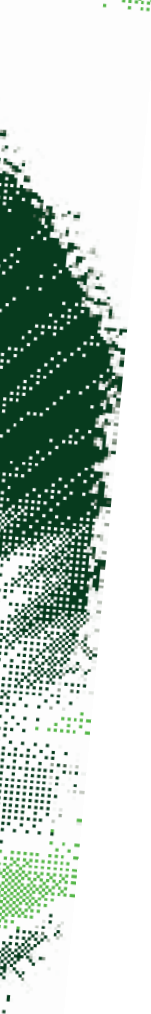
Ursula Endlicher is a new media and interdisciplinary artist working with interactive media and the Internet since the early 1990s. She investigates structural components and interfaces of digital and ‘natural’ networks and creates works in contrasting formats including net art, AR, installation, performance, environmental works, and dinners - often a combination thereof. Her work is part of the artport collection of the Whitney Museum of American Art, the Ursula Blickle Video Archiv at Belvedere, Vienna, and has been shown at Chronus Art Center, Shanghai; Haus der Elektronischen Künste, Basel; Transmediale, Berlin; SIGGRAPH, Yokohama; Eyebeam, New York; Harvestworks, NY; and WUK, Vienna.

www.ursenal.net



Exhibition: Alt Nets

Photo: Matthias Fritsch

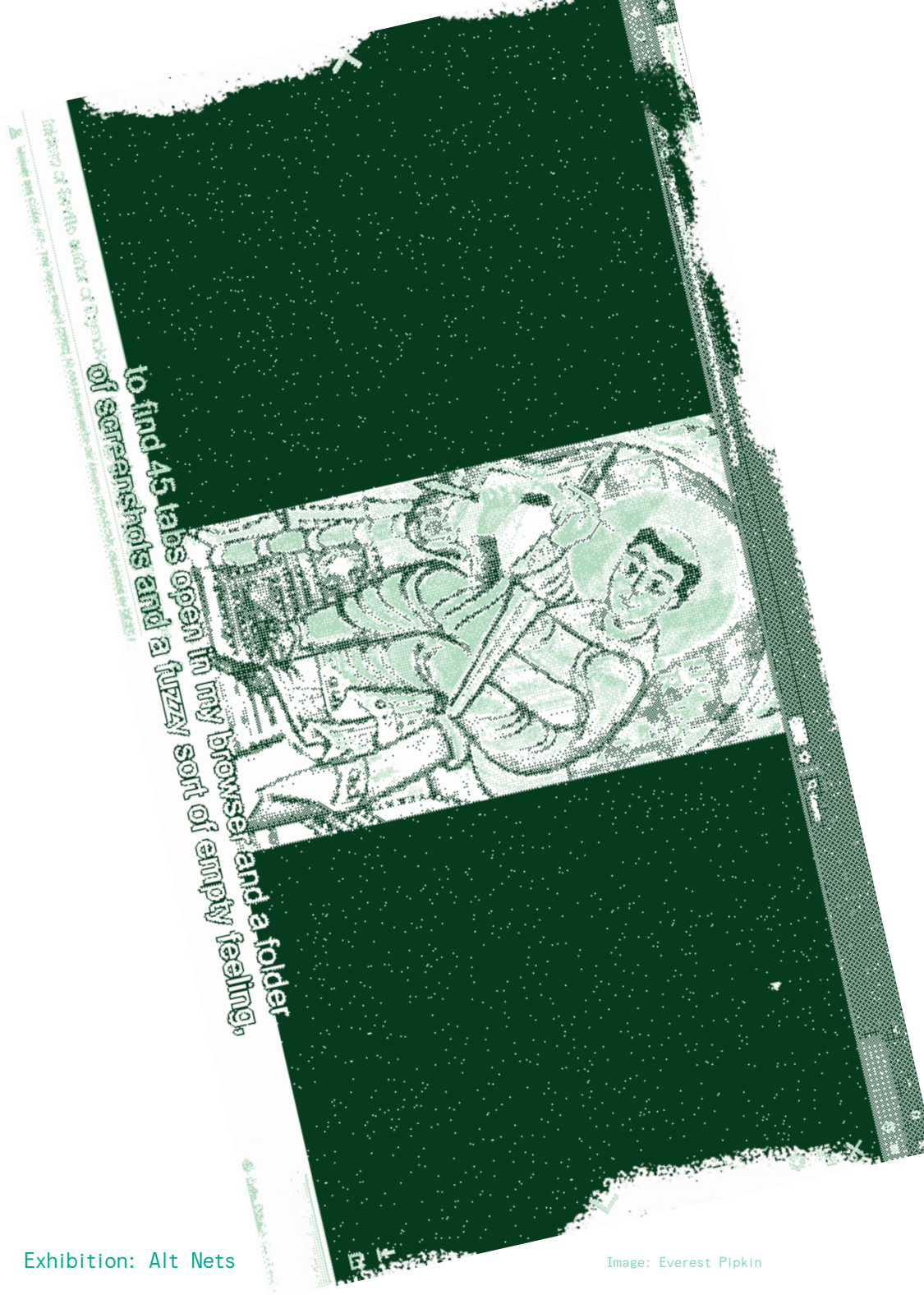


Fungi live in secrecy. They become visible only when they push their fruiting bodies above the surface to release spores. The true form of fungi exists as a network of mycelium beneath the surface, hidden in darkness and dampness. The architecture of this installation is designed to allow mushrooms to grow along a narrow path, encouraging visitors to get up close and personal with these fascinating organisms. As a result, people become carriers of the spores, dispersing them into the world and actively contributing to the expansion of the 'World Wide Mushroom Web.'

This installation features edible and medicinal mushroom species, chosen for their beneficial properties to humans, in contrast to pathogenic varieties. As a time-based work, the sculptures will change day by day and week by week. The selection of species will consider the climatic conditions, and a controlled humidity regulation will create a fungus-friendly microclimate within the space.

Matthias Fritsch lives and works in Berlin. He has made several short and feature-length films as well as media-based installations, and is best known as the originator of the Internet meme *Technoviking*. In recent years, Fritsch has been experimenting with systems for urban food and soil production, developing tools for more sustainable everyday routines, and is just starting a community within a large forest garden project near Berlin. He also teaches workshops and is researching how we can develop our cities more sustainably.

www.technoviking.tv/subrealic.net



To find 45 tabs open in my browser and a folder of screenshots and a fuzzy feeling.

© 2010 Alt Nets. All rights reserved. This is a work of fiction. No actual persons, events, or organizations are intended to be depicted, criticized, or otherwise implicated in any of the events or actions.

Stemming from the concept of Wikipedia racing (and a childhood spent playing invented hyperlink games), *Sungrazer* is a walk through the connective tissue of Wikipedia.

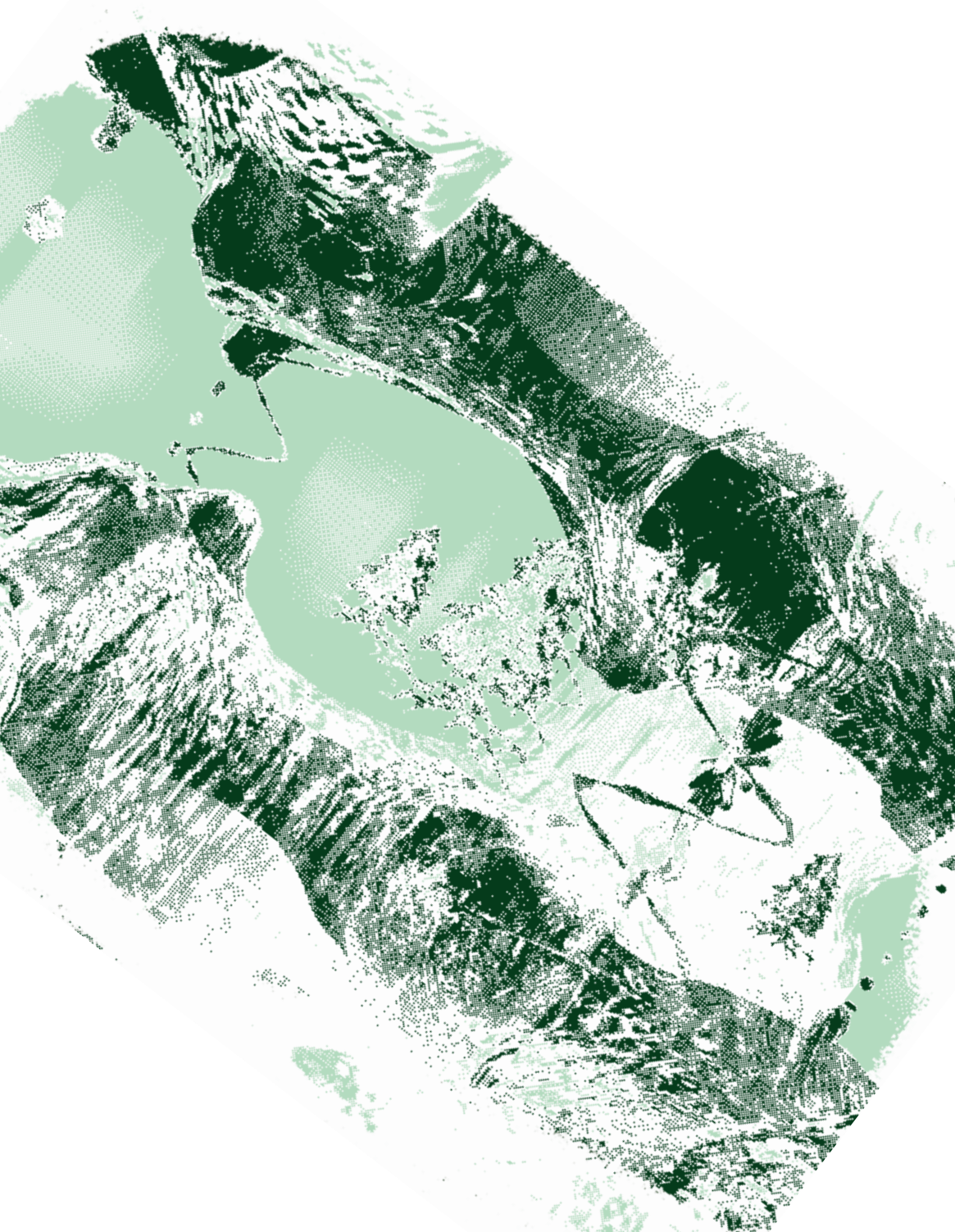
Focusing on memorial, the networked image as marker, and the function of memory and remembrance on a collectively edited internet, this work context-drifts through Wikipedia articles, forming a web of lateral connectivity between topics.

Following links from one article to another as backing slides for the lecture itself, *Sungrazer* is beholden to every 3 am rabbit hole that leaves you, blinking, the next morning at a window full of tabs and a browser history dense with searching.

Everest Pipkin is a game developer, writer, and artist from central Texas who lives and works on a sheep farm in southern New Mexico. Their work both in the studio and in the garden follows themes of ecology, tool making, and fantasies of collapse and isolation – as well as the labor, maintenance, devotion, and collective care so often present in those fantasies.

They hold a BFA from University of Texas at Austin, an MFA from Carnegie Mellon University, and have shown and spoken at The Design Museum of London, The Texas Biennial, The XXI Triennale of Milan, The Photographers Gallery of London, Center for Land Use Interpretation, and other spaces. When not at the computer in the heat of the day, you can find them in the hills spending time with their neighbors – both human and non-human.

www.everest-pipkin.com



Exhibition: Alt Nets

Image: Alice Yuan Zhang

Alice Yuan Zhang
Diatom Radio Network,
2022–2024

Diatom Radio Network imagines an infrastructural ecology set against risen sea levels and evolutionary turmoil. A rogue medium takes coherence underwater, as algae, humans, and electronic matter come to embody an informational habitat together. Disrupting the technocratic tensions of the early Anthropocene, this cyberfiction submerges visitors to consider networked potential amongst unlikely kin.

Interactive AR sculpture, sound & video

Alice Yuan Zhang is a Chinese-American media artist. Her practice traces the relationship between technology and ecology, and how this constitutes humanness across time and space. Her work takes form across mixed reality, browser-based, and physical installation, addressing themes of somatics, memory, migration, networks, infrastructures and materialism. Her research unfolds into public engagement through talks, performances, gatherings, and writing.

Alice co-founded virtual care lab and taught Solidarity Infrastructures at the School for Poetic Computation. She has presented works and lectures through institutions including Gray Area, Oyou, Transmediale, The Music Center, Goethe-Institute, Trust, NAVEL, and The New Institute. Her research has been supported by CultureHub, Processing Foundation, and 0x Salon, and her writing has been published by Outland, re:arc Institute, Are.na, The Digital Review, and Eohippus Labs.

www.aliceyuanzhang.com

Find

Select

Select

Transform

Transform

Transform

Transform

ROCK
VOTE!





WOMENS

Workshop

tba
(for updates
see website)

THE WET NET writing* room

Alice Yuan Zhang

This workshop explores networked connectivity from an aquatic vantage point. Inspired by water's own potentiality as a distortive and restorative medium, participants are invited to construct a speculative network together. Basic definitions of current-day networking will be introduced and reconsidered through a socioecological lens. The creative process will adopt an expansive approach to collective writing, incorporating both semiotic and somatic dimensions. Join us in taking technological imagination on a distant swim...

About the artist: Artist bio on page 23.

Activations

The HTMLgardeness – Sowing HTML but Harvesting AI
Ursula Endlicher

The HTMLgardeness – Sowing HTML but Harvesting AI is a series of Augmented Reality walks, inviting visitors to take a stroll to a variety of trees in different locations. By scanning the bark of a tree – a ‘natural QR-Code’ – tree-inspired and otherwise hidden dances of the HTMLgardeness (the character is played by the artist) are revealed. This simultaneously playful and critical series reflects on climate and systems, code and fragility, while offering AI-generated harvest.

For the walking tours at panke.gallery guests are invited to join an approx. 50 minute outdoor stroll to visit five trees (and unlock their inner digital lives) around the exhibition space and the Panke river. With smart phone and WebAR in hand, visitors will locate the HTMLgardeness’ trees, portals and tree-inspired AR dances, while sampling tree-specific drinks and snacks. The augmented trees continue to be active and can be visited also after the event using the artist’s WebAR ‘bARK’ at www.html.bark.garden.

About the artist:
Artist bio on page 17.



Workshop

08/09/2024
14:00-19:00

Permacomputing Your Way Out of Casual Dystopia *Ola Bonati & Brendan Howell*

The workshop led by Ola Bonati and Brendan Howell aims to provide participants with a playful exploration of the concepts and philosophy of permacomputing. Participants will experiment with alternative communication methods using repurposed electronics and speculative futures. They will create role-playing scenarios where constant, instant network access is not a given. This workshop challenges participants to envision resource-minimalist futures while living in a maximalist reality, explore ways to regain agency by stepping away from mainstream media use, and apply permacomputing principles in daily life. Ola and Brendan invite participants to reflect on these issues together.

Ola Bonati is a researcher and storyteller working on topics exploring the implications of various technologies on our culture. In her work, she investigates the consequences of Web 3.0 hype, politics of design, digital monopolies, platform labor, and individual digital habits. She frequently turns to writing (ranting) about technology but remains hopeful and playful by creating critical new media pieces and interactive workshops.

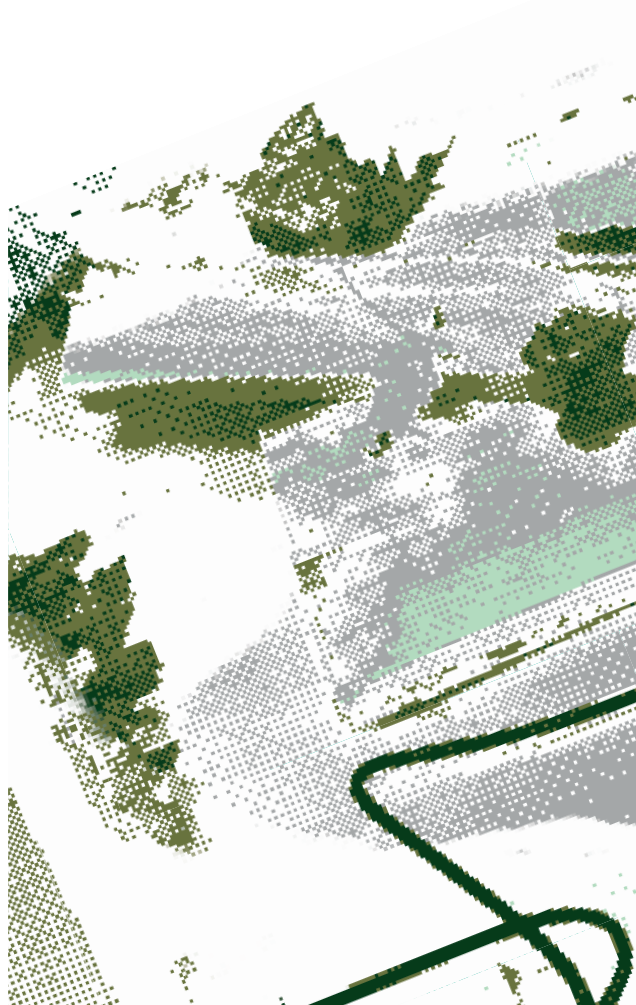
www.olabonati.com

Brendan Howell is an artist and a reluctant engineer. He is the creator of numerous interactive artworks and inventions. Additionally, he has spent a lot of time teaching digital practices in applied and fine arts at various European higher education institutions. He lives in Berlin, Germany but can often be found walking in wooded areas of Northern Europe or enjoying pastoral life in Hacksneck, Virginia, USA with his extended family.

www.wintermute.org

Photo: Violetta Wakolbinger

Activations



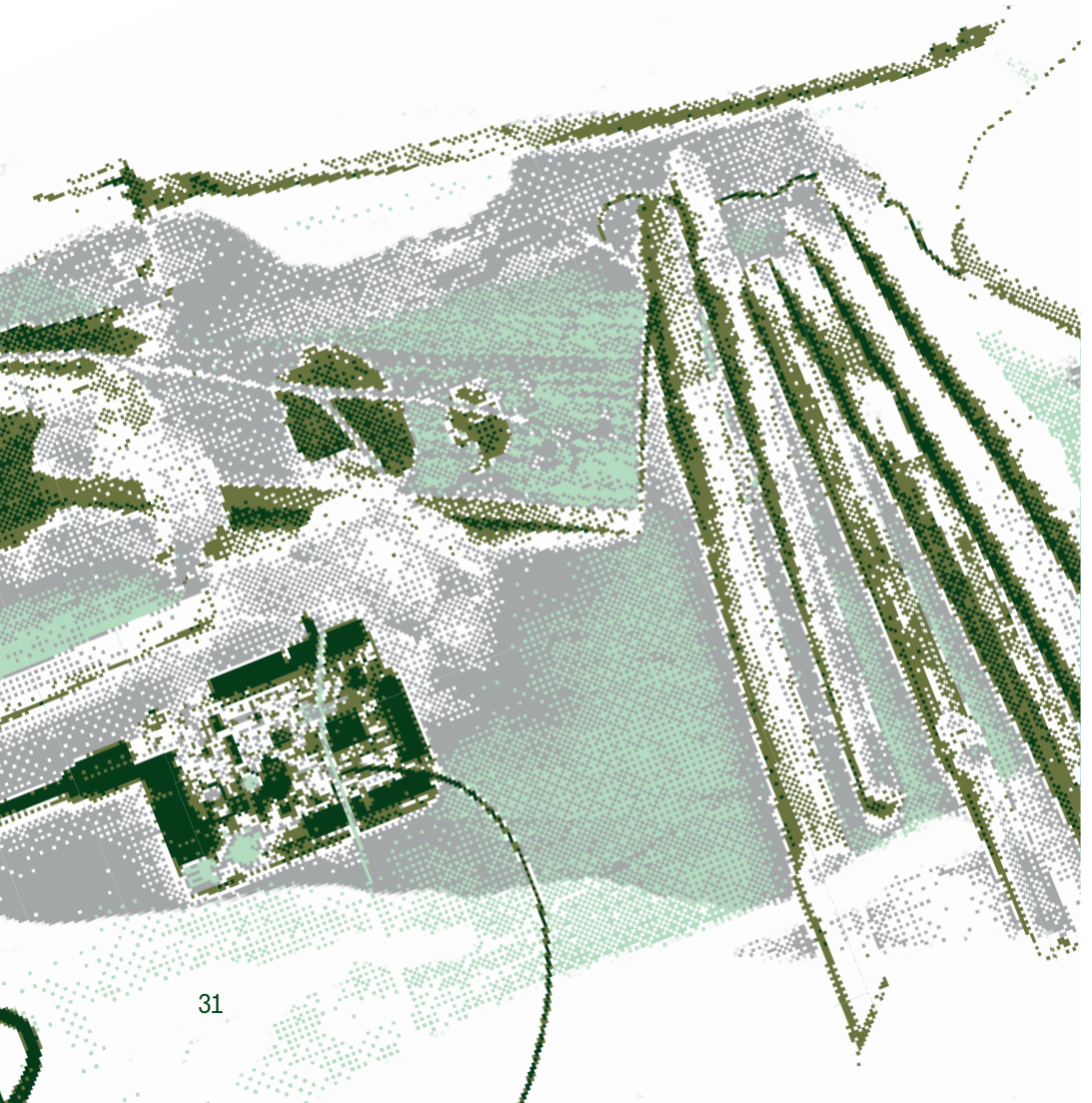
Artist presentation & mushroom cultivation

22/09/2024
16:00-19:00

DIY Mushroom Farming
Matthias Fritsch

Mushrooms are not only important for the structure of material cycles and composting, but they are also a valuable food source. Furthermore, they can be easily cultivated at home. Matthias Fritsch will provide insights into his experiences with various methods of mushroom cultivation. After a short theoretical introduction and a practical session, all participants will be able to take home a self-growing mushroom substrate at the end of the workshop.

About the artist: Artist bio on page 19.

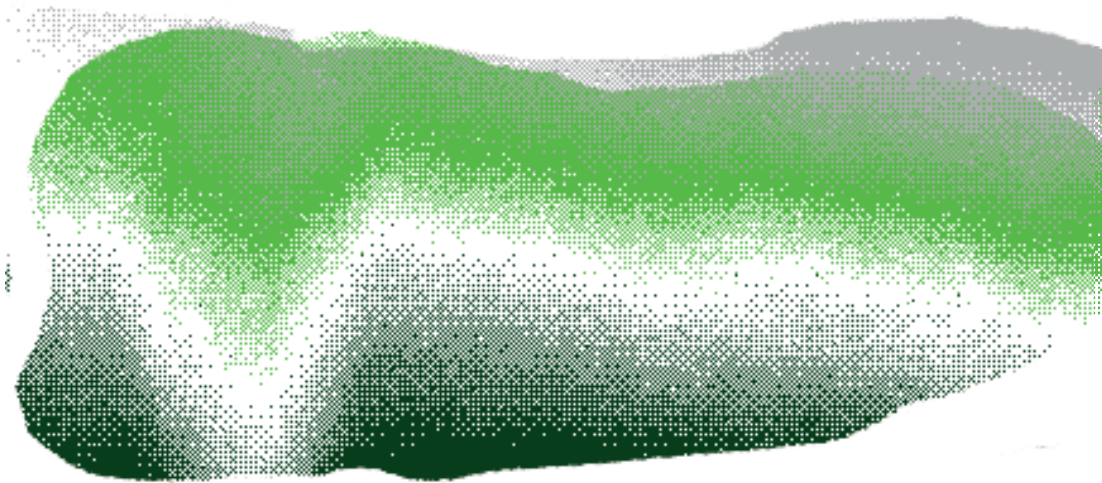


Roam the Wilderness of Autonomous Social Networks
Liaizon Wakest

Liaizon Wakest will guide a tour of the autonomous social space known as the fediverse. Explore the challenges and potentials of this unraveling hydra where individual autonomy and collective action intersect. Each node in the network can range from a single autonomous human operator to millions under the control of a multinational corporation, all utilizing the same methods of exchange. This diverse spectrum of ownership and governance within the fediverse reflects the complexity of digital ecosystems, where individuals and corporations coexist and interact within a shared strata. The evening will start with an introduction and brief history of the fediverse. Everyone will set up an account and then collectively navigate across various islands of the network and ponder questions together as they arise.

Liaizon Wakest has a focus on technology that supports an Infrastructural Anarchism. They have been participating in the fediverse since 2017, absorbing its odd and otherworldly currents as they ebb and flow. They currently work on Open Source Hardware at MNT Research in Berlin.

www.wake.st



Excursion

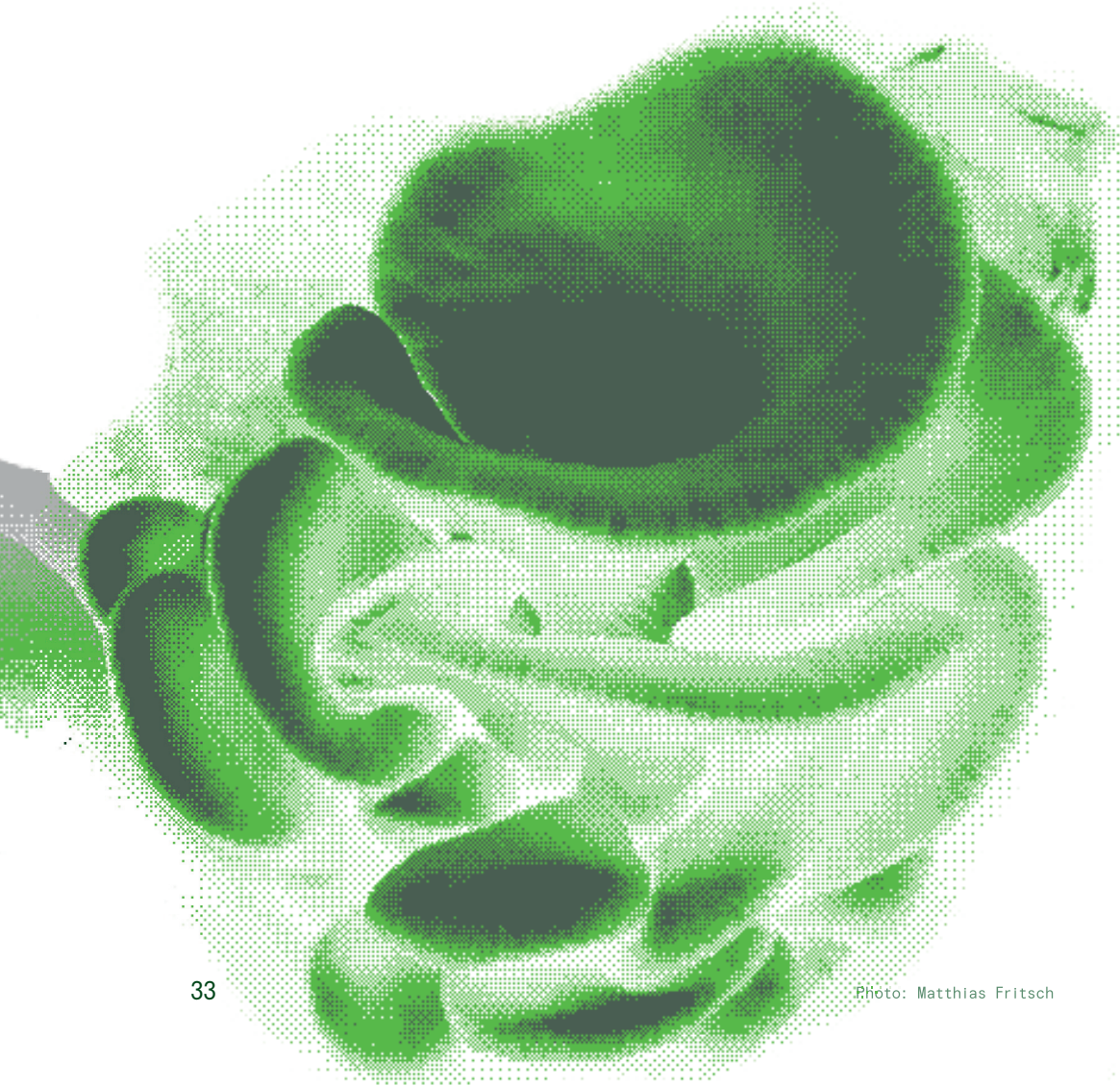
06/10/2024
13:00-18:00

Waldgartenpilot Rehfelde

Matthias Fritsch

Waldgartenpilot Rehfelde is a community project that aims to transform 2.7 hectares near Berlin into a successful ecological and economic food production site. It serves as a pilot project to make these steps replicable for future initiatives. The idea for the forest garden originated with Ramos. Matthias joined the core team in spring 2020 and co-founded the project in Rehfelde.

About the artist: Artist bio on page 19.



Symposium
panke.gallery
01/06-02/06/2024



Esc Return ↻

Scripts for Degrowth, Buen Vivir and Living Otherwise

01/06-02/06/2024

“If you view the world as being inert, a mountain is just a pile of rock, a forest is just board, feet and cellulose, you’re going to have a very different attitude toward it than if you’re raised in the mountains and believe that they are elders. Now, it’s not about who’s right and who’s wrong, who’s to say, but the belief system mediates the relationship between the natural world and human populations with profoundly different consequences for the way of life and for the ecological footprint.”

– Wade Davis, *Into the Wild: Anthropologist Wade Davis*

The experience of the ongoing generalised crisis with climate catastrophe at the center of it, affects lives and worlds across the planet. Extreme temperatures and weather phenomena, biodiversity loss, wood fires and floods as well as the depletion of planetary resources cause feelings of fear, anxiety and despair. As it becomes more and more complex to provoke change on an individual or collective level, the urge for substantial ways to minimise further risk, and to build planetary resilience becomes crucial. Within this context, discussions around the possibilities of changing pace, shifting scale, and the theories of ‘degrowth’, ‘post-development’ and ‘buen vivir’ (well living) attract attention and highlight the connection of the societal and environmental crisis to the imaginary of progress. Degrowth is not a new concept or approach. Since the 1970s the term has been used to stress the incompatibility of capitalist ‘growth’ with the bounds set by the planet’s limited resources. From then until now, degrowth has become a recurring proposal, a critique and, for some, a movement that stresses the problem-

Symposium: Esc return ↻

atics of limitless economic progress. It has especially been discussed in relation to the financial crisis as well as in relation to depletion, waste and the climate catastrophe. Its practices are based on the principles of conviviality and co-existence, questioning an understanding of growth based on competition, and aiming to locate the features, technologies and relations future societies could have.

Whose progress and growth, though, is being questioned? As post-development theory also points out, the idea of limitless and unaccountable progress is a construct of the Global North directly connected to the exploitation of the South. The invention of the so-called Third World, established a global order and division between the ones that decide and design, those that manufacture, and the ones living and working where the raw material is extracted from. With the imposition of a one world view and a single mode of development, various modes of existing and ways of being are systematically rendered invisible. For the sake of progress a hegemonic system based on binary thinking has been imposed, along with an understanding and separation of a so-called 'developed' and an 'underdeveloped' world. So, a question emerges in various latitudes, if we are supposedly progressing, where are we heading to? And do we want to continue 'paving' the way there?

Initiatives around the planet have challenged the construct of progress and the embedded logics and hierarchies that it contains. Among them are the Zapatista's call for a pluriverse: To be in a world where many worlds fit, the desire for the circulation of life in

the Andenean ‘Sumak Kawsay’ or ‘Buen Vivir’ and the principles inherent in the root-code of Ubuntu for an interplanetary ‘I am because we are’. All of these propositions prove relevant today but yet remain marginalized. To overcome the binary between the so-called developed and under-developed world, one should delink from the logics of the dominant matrix of power and embrace not only alternatives, but also the possibility of a multiplicity of options and worlds.

Taking the aforementioned approaches in mind, within the last years thinkers and practitioners have been exploring questions of scale and pace, with regard to the different geographical and cultural contexts. Projects and initiatives as well as a growing number of shows, festivals and publications have put their emphasis on ways of living and being, opposing colonialism, exploitation and extractivism. Can the art world, though, with its cultural workers, institutions and audiences go beyond exhibition walls and take an active stance for the societal, political and environmental changes needed? Could initiatives driven from the arts influence a change of behaviors and habits? How can a politics of down-scaling, repair and maintenance succeed and overcome a different politics of expansion? Is it possible to embrace a new understanding of abundance based on an intersectional acknowledgement of interdependencies across lands, peoples, species and generations?

Esc return ↻ is a talks-based event at panke.gallery which aims to respond to these questions through the gathering of diverse participants. We collectively examine and navigate themes, seeking for the combina-

tion of keys opening a multiplicity of ways of being. Aiming to cover different areas and directions, the invited artists, designers and thinkers focus on: the problematics, asymmetries and costs of a society of exponential growth; the possibilities of low tech and traditional knowledge; the urge for practices of care, repair and maintenance; the empowerment of commons-based economies and community-driven institutions; the importance of situated land practices. All of these have been taken into consideration for the articulation of planetary responses as well as for the interlocking of a multiplicity of worlds, epistemes and belief systems in a pluriversal quilt.

In a period when one feels a lack of agency, one is still able to exit the accelerated pace and build practices based on the different affordances of a geographical and cultural place. *Esc return* \approx therefore, is not an escapism action or a coming back measure. It is rather a call for a constant re-calibration process, a termination of a given script based on economic growth and a collective re-execution: A constant, yet still dynamic UnReLearning process.

Daphne Dragona & Juan Pablo Garcia Sossa (JPGS)

Curators

with:

Mediengruppe Bitnik, María Belén Mora (Moneda Social Muyu - Ecuador), Kathleen Bomani, Kris de Decker, Teresa Dillon, Cristina Flores Pescorán, Fernando García Dory (INLAND), Nidia Catherine González, Javier Guzmán, Hajra Haider Karrar, Gilly Karjevsky, Valentina Karga, Elke Krasny, Laura Lotti, Daniela Medina Poch (embodied climate agency - eca), Joana Moll, Hypercomf, Kabila Stephane, Plateau Residue, Yin Aiwen, Pablo Somonte Ruano

✦ Energetic Maneuvering:
Low and Social Tech

When imagining a more sustainable future, the role of technology in it comes to the foreground. Green tech solutions have their limitations and contradictions given the fact that their manufacturing depends on earth resources exploitation, and their eventual disposal is unavoidable. Living sustainably signifies a radical re-imagining of how to live, how to consume and how to be attentive to the impact anthropogenic activity has on the environment. This discussion brings together practitioners from the field of art and design working on and with relevant infrastructures, tools and ideas. Low tech solutions, traditional knowledges, radical prototypes, and forms of social relationship will be discussed as starting points for building, understanding and/or using technologies of different scope and scale.

✦ LAN-DING Practices:
Sowing Local Area Networks

Repeated as a mantra of the new world, “DATA is the new oil” has been the dominant logic driving our relationships in our natural and artificial environments. This has led to the orchestration and fabrication of physical and digital extractivist systems. If we are to overcome the othering provoked by binary thinking, what other vocabularies, lexicons and grammar can we learn from languages attuned with the rhythms of the planet? What logic is to be found embedded in the very constructs of nature, territory, environment, landscape, field or Umwelt? What possibilities are offered to situate ourselves in ecologies of interdependence and not merely of opposition? The practitioners of this group will offer diverse angles for situated grounding through land and climatic practices, approached as learning spaces. If we have been aspiring to the cloud of globalism, what can we spark when we connect through our roots? How can we break digital and physical monoculture and expand permacultural relational practices? How does the notion of response-ability change?



"Low-tech is not a noun but an adjective. The dictionary defines it as 'not using the latest technologies', while high-tech is defined as 'using the latest technologies'.

Consequently, a low-tech mindset is simply one that is critical about new technologies. It refuses to assume that a new technology is inherently better than the one it replaces. A low-tech approach also questions the criteria which make us decide whether or not something is 'better' than something else."

Kris de Decker



Program



Symposium: Esc return ↵

◇ Governance and Re-Assembly:
Shuffling Community
Economies

If growth at all costs is to be challenged, other assemblies and understandings of governance and economies are needed, such that would relate to the specificities of place and take in mind societal and environmental impacts. With the imposition of a single global system, the logic underneath the import / export of goods turned pervasive. This dis·location has rendered contexts meaningless, supporting the illusion that things will work in the same way no matter where they take place. How can we de·link from the dominant matrix of power? How can we re·assemble relations in the form of other governance models, exchange systems and relational economies? What does an economy following degrowth or embracing buen vivir look like? And how sustainable or resilient are the communities that support it? The practitioners of this cluster will offer stories, reflections and visions around situated distributed systems, commons-based initiatives, social coins and systemic relational design.

✿ Nets of Interdependence:
Practices of Healing,
Recovery and Repair

The call for a continuous acceleration and optimisation that supports the imaginary of economic progress has led to an exhaustion of both bodies and resources, hitting some territories more than others. Which practices can assist in healing wounds caused by a legacy of exploitation? How possible is it to restore broken societal systems and human to nature bonds, in order to face the asymmetries and forms of injustice of the western patriarchal world? The speakers of this panel will discuss feminist practices pointing towards infrastructures of interdependence and co-existence, care and maintenance. With examples from the fields of architecture, design and art, emphasis will be placed on the possibilities to claim agency in the building of futures and the remembrance of the past.

“What if the voices
of climate witnesses
would be heard as
climate experts?”

Climate witness: anyone who has
been directly exposed and possibly
affected by a climatic hazard / anyone
who feels addressed by the term.”

eca - embodied climate agency
Daniela Medina Poch

Program

⦿ Break Fast/Slow - Food Contribution

Gosia Lehmann

'One for you, one for me.'

Food production, distribution, and culture are crucial aspects that need to be reimagined in order to make degrowth come true. How can we cultivate new ways of sharing food? What rituals and habits could be helpful to enjoy more considerate consumption? How should we change our relationship with 'More-Than-Human' agents within the agricultural context? How can we shift our food habits from individualistic cravings to collective caring? And what ingredients could help us to taste the idea of degrowth?

Gosia Lehmann is going to set-up culinary experiments and develop flavourful interventions as conversation starters for the debate on how to eat to reconceptualize our flawed food system.

"Connecting local wisdom and practices to global flows, through policy, law, legalisation, and international partnership our work challenges dominant narratives around ideas of 'growth' through consumption.

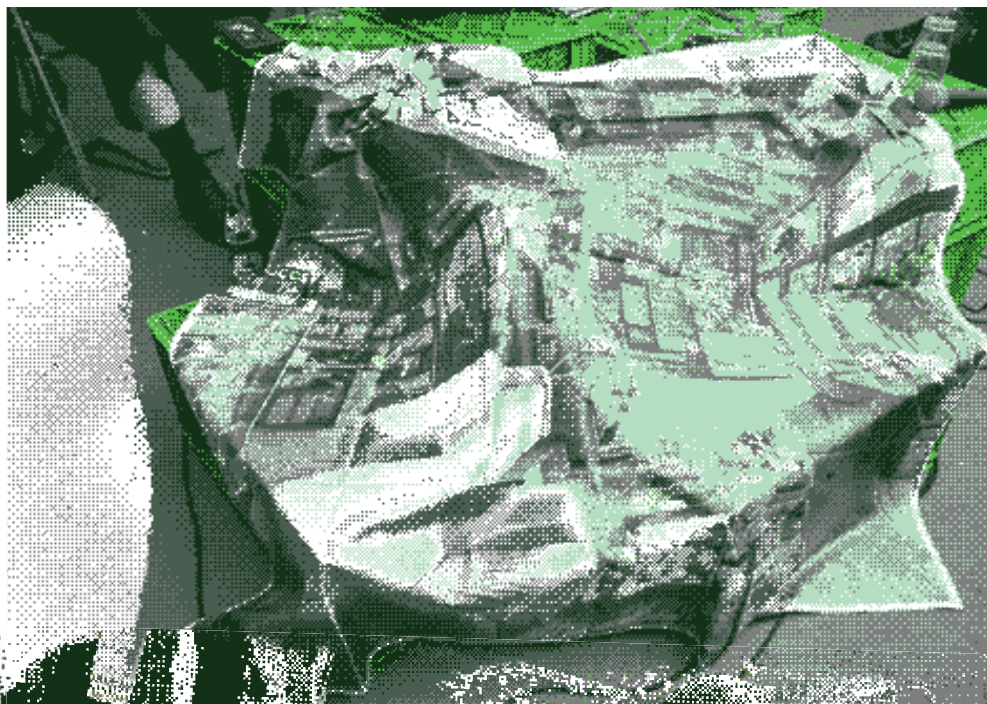
We do this by reconsidering how we design, make, and build things in the first place, not just so objects or things can last longer, or be of a better quality, but also so that we can revive local wisdoms, support livelihoods, and collectively rethink what it means to produce regenerative cultures."

repairacts.net

⚙️ Teresa Dillon, Turning the Collar (2022)

Screening,
40 mins

Reflecting on our material relations with objects, through processes of fixing and mending. *Turning the Collar* takes the form of a road trip around the rural county of Westmeath, Ireland. On the journey craft, restoration, and repair professionals speak about their work. Touching on the values that underpin what we choose to care for and mend, the 'Turning the Collar' highlights the poetic and situated nature of such work and the joys and struggles that skilled trade professions now face.



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Performances
panke.gallery &
paredverde.gallery
10/10-11/10/2024

more samsa

!Telepresencia

10/10/2024–11/10/2024

!Telepresencia takes place as a planetary intervention between Europe and South America, urban and rural environments, the metropolis of Berlin and the hinterland of San Marcos Sierras in Argentina. In a week-long telepresence, participants from both sides will work together to address climate catastrophe, resistance and war. Analog and electronic instruments and devices such as habitat, action, off-grid communication, composition, effects and moving images will be used in joint improvisations such as sessions, a concert and a club event. Guest spirits speak en vivo into the stream. The live circuit transports the Argentinian wasteland audiovisually into panke.gallery and networks simultaneous views of the musical hybridization of the two places. The telepresence setups seek an accelerofuturistic foreground for artistic degrowth, with real and utopian, historical and scientific references.

Ulrike Gabriel

Curator

Participants in

San Marcos Sierras:

Gabriela Golder (AR),
Jennitza (AR/CO),
Florencia Curci (AR),
Gonzalo Biffarella (AR)

Participants in Berlin:

Ulrike Gabriel (DE),
Pit Schultz (DE),
Francesco Mancori (DE/IT)

Guest Spirits:

Genaro Collado (AR),
Angela Melitopoulos (DE/GR),
Christine Treguier (FR),
Omar Acha (AR),
Stefan Heidenreich (DE),
Jose Manuel Berenguer (ES),
Sami Maazouzi (DE),
KS (JP) a.o.

Instruments:

Clarinet, synthesizer: Jennitza (AR)
Chapman stick: Gonzalo Biffarella (AR)
Computer: Jose Manuel Berenguer (ES)
Synthesizer: Francesco Mancori (IT/DE)
Piano: Ulrike Gabriel (DE), a.o.

Devices:



habitat



action



off-grid communications



composing



effect



image



habitat

paredverde.gallery in San Marcos Sierras,
panke.gallery in Berlin



action

overcoming hesitation / terraforming
against drought and overheating
Gabriela Golder (AR) & Ulrike Gabriel (DE)

It is impossible to think about the corpus of our future without associating it with terms like labor, institutional violence, greenwashing and resistance. The excavation of a water storage basin will help transform dry wasteland into a thriving permaculture. Labor, oppression, the oppressed, the exploiter and the exploited. Machines and the absence of machines, labor and its absence, mechanisms of production, production of CO₂. In addition to a remote-controlled drone, fossil energy is also used in the excavator. Surviving bodies in a desert. The stories are manifold. An interwoven plural memory of the future, a rhizome. A mobile memory, in permanent construction. Echoes of political processes appear here and there. However, by transforming a narrative and formal construction into a concrete action, their political character is reinforced in the force with which they react to political fluctuations, social and ecological ruptures, the climate catastrophe and thus to our living space and our existence. Hands, horses, spades or diggers? Nothing will help if capitalism continues to grow. It is time to act, perhaps there is no time for the spade.



off-grid communications

a set of radios to amplify the scream of nature
Florencia Curci (AR)

Through listening practices and using different sensors to capture the soundscape from infrasound of earth vibrations, water sources, biodiversity, winds, to the higher frequencies caused by solar radiation and human communications we generate moments of listening, collective sound creation and exchange on specific environmental issues. Critical listening takes center stage, immersing ourselves in the live soundscapes of nature's diverse canvas - from pristine wilderness to the hum of human-altered landscapes revealing the audible fingerprints of human impact on nature, inviting critical reflection on our relationship with the planet.



composing

motetisizer
Gonzalo Biffarella (AR) and Gabriela Golder (AR)

With the polyrhythmic multilingual motetisizer, different types of material can be composed live into a stream of sound, like a multilingual polyrhythmic motet. Textures of varying complexity in stereophonic space make it possible to listen and navigate between semantic content and ambient sounds. The contrast between preserved sound spaces and those in which human economic activity has impaired the diversity of the ecosystem to the point of extinction becomes audible. Machine sounds reflect the decommissioning of factory machines, the disappearance of work, the expropriation of machines. Texts on ecological, social, political and economic topics show the control and subjugation of people and the environment by capitalism.



effect

acoustic space circuit

Pit Schultz (DE)

The device is a reconstruction of one of the most important aesthetic tools used in streaming media in the late nineties (organized by xstream network, Riga). A recursive transcoding loop of lossy live stream encoders results in a self-resonant spatial echo effect, similar to Alvin Lucier's *I Am Sitting in a Room*. The original 'dry' signal is mixed with the 'wet' delay of packet switching and lossy transcoding. A local Docker setup allows the emulation of geographical distances as well as different sound signatures of psychoacoustic audio compression algorithms.



image

radical dualism generator

Francesco Mancori (DE)

Radical dualism is a critique of war and the system that prepares and promotes it. It generates images against the simplifications of propaganda. War propaganda relies on a 'black and white' view of reality to simplify complex situations and uses binary thinking to manipulate perceptions and feelings. It minimizes critical thinking and promotes a polarized worldview that makes it easier to support and justify military action. By achieving a high level of complexity with a vocabulary reduced to two elements, radical dualism shows that this is only the result of persuasive advertising techniques that have no basis in reality. We want to live on a planet that is free from the power principle and war. Taking responsibility for the state of humanity and the planet requires critical non-binary thinking. Of course, this is an arduous, improbable and complex path, but it is a viable one.

Biographies

Omar Acha

History and Philosophy Professor at the University of Buenos Aires; senior researcher at the Consejo Nacional de Investigaciones Científicas y Técnicas (Argentina); associate researcher at the Centro de Investigaciones Filológicas.

Gonzalo Biffarella

Músico, artista multimedia, docente universitario, gestor cultural. Nació en 1961. Estudió en la Universidad Nacional de Córdoba, Argentina. Sus obras se han presentado en 30 países. Ha realizado obras por encargo para algunos de los principales centros de producción de música contemporánea. Sus composiciones han sido reproducidas en diversas ediciones discográficas. Desde 2019, presenta sus obras en el sello online Viajero Inmóvil Experimental, en Elektramusik, de Francia y en Nova Era Música Secreta, España. www.viajeroinmovilexperimental.bandcamp.com/music

José Manuel Berenguer

Coordinator of the Master's program in Sound Art at the University of Barcelona, where he teaches Psychoacoustics and Experimental Music, Director of the Orquesta del Caos. Honorary President of the International Conference of Electroacoustic Music of the CIM / UNESCO, President of Quantum Art Lab, and a member of the Board of Trustees of the Phonos Foundation. His work, initially focused

on electroacoustics, has shifted towards installation and, despite his doubts about the appropriateness of these terms, towards real-time and interactivity. His musical works have been published by Música Secreta, World-Edition, Mnemosine, La Ma de Guido, Elektramusik, Viajero Inmóvil Experimental, Fortín Sonoro, and Alina.

Florencia Curci

is an artist, cultural manager and professor based in Buenos Aires. From radio activism and artistic research, Florencia Curci seeks to generate common tools for resistance and change. She addresses specific territorial problems in a situated way, generating instances of encounter with communities through experimental practices. She carries out nomadic radio broadcasts, cartographies, sound installations, performances, and somatic practices in the field. Exploring relevant themes in a participatory way, she seeks to generate experiences that call for collective action. Curci believes in the power of listening as a tactic in the struggle for environmental justice. www.florenciacurci.com

Ulrike Gabriel

Artista, programadora y curadora centrada en sistemas generativos y formatos experimentales. Ejecuta con IN frente a la IA en la improvisación musical. Investigación + desarrollo artístico desde finales de los 80 en otherspace Offenbach, Podewill Berlin, Canon Artlab, ICC Tokyo, INM Städtelschule Frankfurt, V2-Organisaatie Rotterdam, e. o.. Miembro de Rabotnik TV. www.iiiiiii.de

Gabriela Golder

Visual artist, professor in Argentina and abroad and director of the Bienal de la Imagen en Movimiento in Buenos Aires. She works in video, installations, performance and site-specific interventions. Her works fundamentally raise questions related to memory, identity, institutional violence and the world of labour. Her recent exhibitions include:

Gabriela Golder @ Sol LeWitt's Wall. Performed, Kunsthau Graz, Graz, Austria; Seeing through Stone, San Jose Museum of Art, USA; Arrancar los ojos, Espacio de Artes y Memoria Fragmentos, Bogotá, Colombia; Dream city, Tunis; 15th Sharjah Biennial; Todo se enciende, Museo del Grabado, Buenos Aires; Escenas de trabajo, Museo de Bellas Artes de Chile; 21a Bienal de Arte Contemporánea Sesc_Videobrasil, Sao Paulo; Jakarta Biennale; Whitechapel Gallery, Gabriela Golder and Wojciech Bakowski, Artist' Film International, London; Gabriela Golder, Dazibao, Montreal; Dissonance, Getty Center, LA, USA.
www.gabrielagolder.com

Stefan Heidenreich

is an author and researcher in culture, art, and media studies, based in Berlin. He has been teaching art and media theory in Bern, Basel, Cologne and Düsseldorf. His books appear at Hanser Verlag (Munich) and Merve (Leipzig). Articles and essays have been published by Freitag, Zeit, Junge Welt, and Deutschlandfunk, among others. www.stefanheidenreich.de

Sami Maazouzi

lives, suffers and works in Berlin. As co-founder of the Berlin Nachtsyl-Kollektiv, he planned and organized clandestine parties in abandoned buildings, enlivening the space with artistic interventions. After studying history and political science, he worked as a dramaturgical assistant in the theater and was mainly concerned with the possibilities of collective co-operation in a hostile society. Currently he is studying classical archaeology and German literature.

Francesco Mancorì,

also known as Ran Ancor, is a Berlin based media artist, mainly dedicated to visual and sonic experimentation. He studied philosophy of science with a minor in computers, then started to work in between art and science. His artistic practice takes the form of electronic audiovisual live-set, vjing,

light installations, wearable performances, algorithmic drawings and interactive computing. Most significant elements in his works are immateriality, movement and metamorphosis, visual fluxus, fusion with sound and space
www.francescomancori.art

Angela Melitopoulos

lives in Greece and Berlin and has been making video essays, multi-screen installations, activist research, netbased editing projects, expanded cinema lectures, installations in the public space, documentary films and music pieces since 1985. She holds a PhD with the title *Machinic Animism and the Revolutionary Practice of Geo-psychiatry*, Goldsmiths University of London 2015. She has taught as Professor of Media Art at the Royal Danish Academy of Fine Arts, at the University of Arts and Design in Karlsruhe, Germany and as Senior Researcher at the Academy of Fine Arts Vienna. A retrospective of her work took place in June 2023 at the Museo Nacional Centro de Arte Reina Sofia.

Jennitza

Clarinetista, Investigadora artística, compositora Colombiana y live performer radicada en Argentina. Con una estética híbrida de concierto performática, sus obras se desarrollan entre los límites de lo digital y lo analógico. Ha participado activamente y gestado diversos colectivos a lo largo de su trayectoria artística. Productora radiofónica por Radio CASO e integrante de Amplify D.A.I (Digital Arts Initiative) Argentina. Maestranda en Tecnología y Estética de las artes electrónicas por la UNTREF.
www.jennitza.wixsite.com/jennitza

Pit Schultz

Author, artist, net activist based in Berlin and serial project founder such as botschaft, nettime, mikro, bootlab, reboot.fm, backyardradio, artwiki @BB7, herbstradio, datscharadio, klubradio, radio internationale stadt, hybrid workspace documenta X.





IMPRINT

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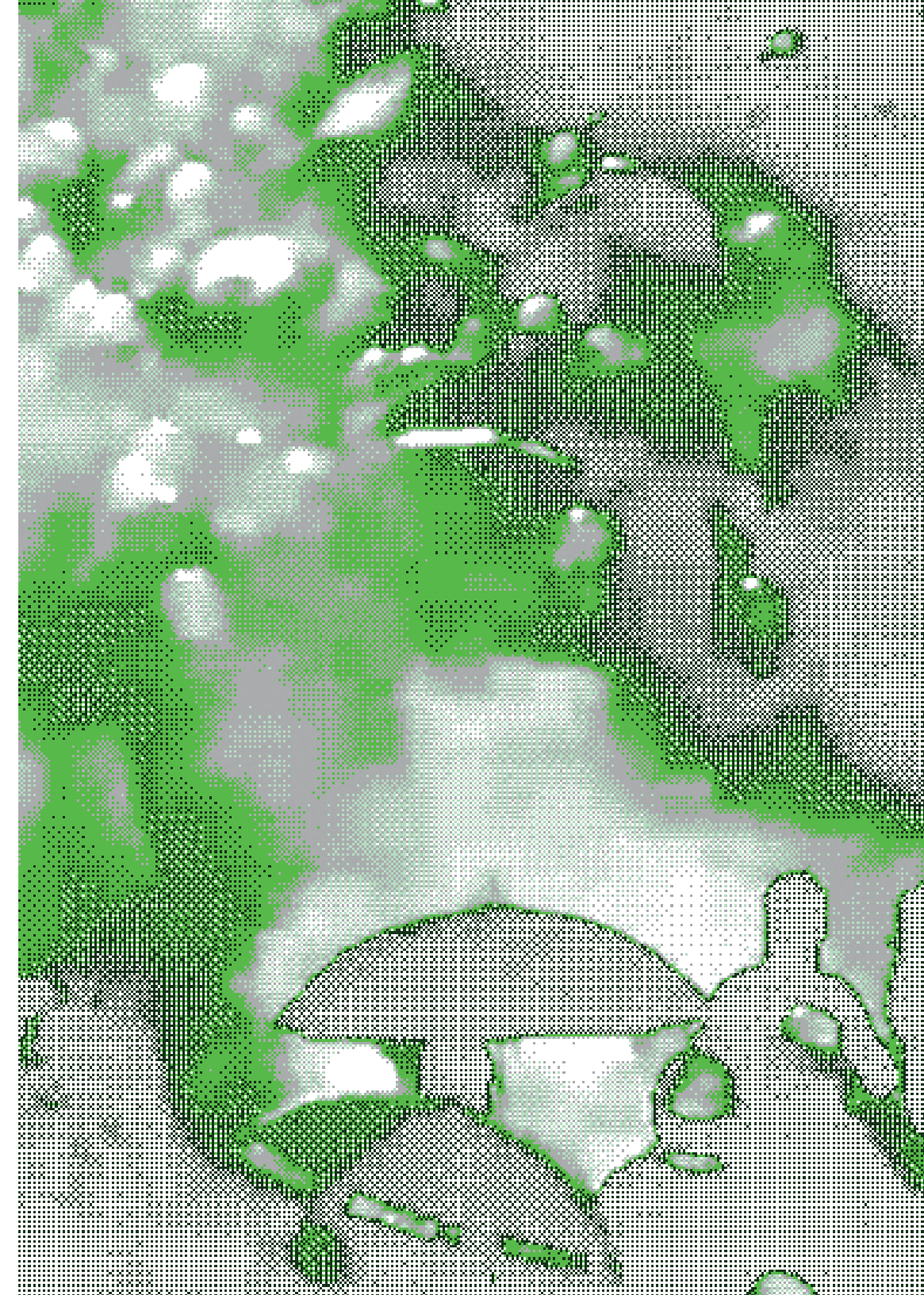
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