TECHNOPOLITICS

working group

TECHNOPOLITICS is an independent, transdisciplinary platform of artists, journalists, researchers, and developers who jointly develop innovative formats at the intersection of art, research, science, and pedagogy. Technopolitics was launched as an online discussion group by Armin Medosch and Brian Holmes in 2009. In 2011, it was set up in Vienna as a circle that regularly meets for lectures and discussions. Technopolitics also produces interdisciplinary conferences and artistic research projects internationally. An important common objective is the investigation of large-scale historical processes structured by technoeconomic paradigms from a critical, explorative standpoint. We use transdisciplinary approaches to connect these processes to the cultural forms of the respective historical moment and place, including the participants' own work.

TECHNOPOLITICS working group

Emma Dowling, sociologist, political scientist
Sylvia Eckermann, artist
Volkmar Klien, artist, composer
Gerald Nestler, artist, writer
Felix Stalder, sociologist, cultural theorist
Axel Stockburger, artist, researcher
Gerald Straub, applied cultural theorist, curator, artist
Thomas Thaler, science journalist

CONTENTS

TECHNOPOLITICS TIMELINE *exhibitions as curated knowledge spaces*

2015   04.09. 1. Project presentation by
                    Tracing Information Society - A Timeline.
                    TECHNOPOLITICS salon @ Vienna Open 2015.
                    #AccumulatePleasureMax.

            19.11. TECHNOPOLITICS @ SOCIAL GLITCH.
                    Exhibition and TP workshop. (see also salons)
                    Transformation of Timeline V.1 to V.2

2016   21.-26.06. TECHNOPOLITICS V.2 @ MAK.
                       Tracing Information Society – a Timeline.
                       Eine Ausstellung von TECHNOPOLITICS über den Zeitenwandel.

        26.01.-05.02. TECHNOPOLITICS @ transmediale / Berlin.
                       Tracing Information Society–a Timeline. New Paradigms.
                       Exhibition, workshops, talks and salons (see there).
                       Participants: Wolfgang Ernst, Anselm Franke,
                       Margarete Jahrmann, Cornelia Sollfrank, Geoff Cox,
                       Jacob Lund, Verina Gfader, Anne Kølbæk Iverson,
                       Winnie Soon, Anke Hennig, Clemens Apprich, among others.
                       Transformation of Timeline V.2 to V.3

        16.6.-02.07.   TECHNOPOLITICS @ Connecting Space Hong Kong.
                       Tracing Information Society – a Timeline.
                       An exhibition as a curated knowledge space.
                       Transformation of Timeline V.3 to V.4

2017   24.-29.10. TECHNOPOLITICS @ Patchlab Digital Art Festival, Krakow, Poland.
                       Tracing Information Society – a Timeline, Hong Kong update V.4.

2018 06.09.-18.11. THE MONOSKOP EXHIBITION LIBRARY, Seoul Mediacity Biennale
                         TECHNOPOLITICS Timeline V.4/Object 1. Timeline catalogue.

         07.-09.11. TECHNOPOLITICS @ SIGRADI conference
                     Conference theme "TECHNOPOLITICAS" XXII INTERNATIONAL
                     CONFERENCE OF THE IBEROAMERICAN SOCIETY OF DIGITAL
                     GRAPHICS, Universidade de São Paulo. São Carlos. Brazil.
         05.-06.11. Timeline workshops, transformation of Timeline V.4 to V.5.
         06.-09.11. Exhibition *Tracing Information Society – a Timeline.*

2020 22.10.-15.11. TECHNOPOLITICS @ Romantso, Athens
                         Exhibition: *Imagine you wake up and there is no Internet*
                         Timeline V.5.

2023   05.-25.10. TECHNOPOLITICS @ Kunsthalle Exnergasse, Vienna
                       Exhibition: *OPEN FLOOR. Practice of a Common Ground*
   Timeline V.5. to V.6

TECHNOPOLITICS TIMELINE
Tracing Information Society

Tracing Information Society is a project by the **TECHNOPOLITICS working group**.

The concept of the Information Society, after being over-hyped in the 1980s and 1990s and used as a pretense for many dubious political projects at the time, has fallen out of use lately. This offers us the freedom to re-purpose it as an umbrella term to connect multiple strands that drive complex societal transformations. One strand is the emergence of a distinct techno-economic paradigm, usually called Post-Fordism, following the crisis of the 1970s. Another one is the political transformation since the 1980s that has brought about a system of governance, which privileges market-structures in all areas of life, usually called neoliberalism. In its wake, processes of financialization have become ever more important. A third strand are the social transformations and pluralizations of subjectivity, of gender and of what has become known as the non-human that challenge the dominant models of Western universalism and of patriarchy. A forth strand has been created by environmental and ecological movements which have begun to transform the human relationship to nature and culture, a task made all the more urgent by the increasingly pressing reality of climate change. Using the concept of the Information Society as an umbrella – like the group's own name, TECHNOPOLITICS – emphasizes the role of technological infrastructures that underpin, though not determine, all of these developments. Culture, society, nature and our own agency cannot be conceived of independently of these technological capacities.

The conceptual and technological foundations of the Information Society were laid in the first half of the 20th century. They became dominant in the USA and Europe in the 1970s and globally after the fall of the Berlin Wall in 1989. There is a considerable debate whether the contemporary transformation following the economic crisis, which started in 2008, necessitates a new umbrella term or not.
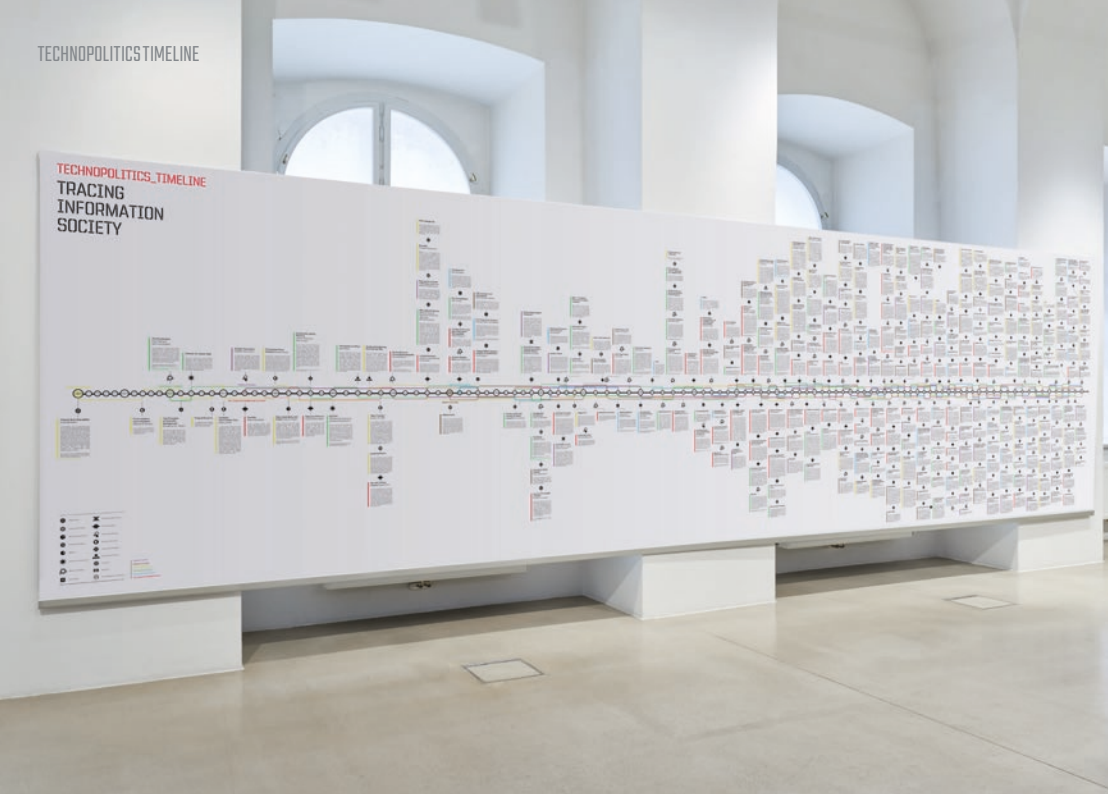
Tracing Information Society – A TECHNOPOLITICS TIMELINE, V.1
Digital print, 700 x 200 cm, September 25 - December 5, 2015
Photo: Andreas Diem

SOCIAL GLITCH. Radical aesthetics and the consequences of extreme events
An exhibition project at KUNSTRAUM NIEDEROESTERREICH, Vienna, Austria.
Curated by Sylvia Eckermann, Gerald Nestler and Maximilian Thoman

First public display and discussion of the Timeline project.

Panel discussion, 19.11.2015
With contributions by
Noit Banai, Aneta Stojnić (invited experts) as well as by anonymous exhibition visitors.

The goal of this impossible project is not to produce a new master narrative but to provide a framework for inquiry that is, at the same time, internally coherent and open to heterogeneous inputs and outputs, providing complementary and competing pathways through an expansive and still shifting terrain. The Timeline provides a format that is both clearly structured – everything is organized according to its datum – and open to multiple perspectives as of what constitutes a relevant event. The value of a timeline is not to signal the return to a simple linear chronological model of historical development but to show the parallelism of heterogeneous events. It is the claim of the project that these events, while usually not considered together, are nevertheless directly related to one another. How and why is a matter of debate that TECHNOPOLITICS engages in.

The Timeline shows data on six main layers, color-encoded, and annotated with keywords that are considered relevant for the coming into being of this social formation. As heterogeneous as both the entries and the group are – there is no binding theory – they all come from a critical angle and hence articulate struggles and contradictions as well as turning points (such as major political events and natural disasters) via individual entries in a single but multi-layered Timeline. The idea is to bring things into a relation that is not necessarily a causal one. By showing things together, new associations arise.

The Timeline exists only as a physical object. It is usually presented as a large printout (between 10 and 20 meters long, depending on the exhibition space) because this allows multiple people to view the Timeline together and because this preserves the relation between the individual entry and the Timeline as a whole, as a shared totality. From the ensuing discussions, new entries into the Timeline emerge, and thus exhibitions are accompanied by workshops to further develop the Timeline, to diversify the perspectives and the experiences that underlie it. Because even if we believe that there is something like a shared history, it can only be told through many voices. Hence, the Timeline collects data and narratives from diverse sources and aims to contribute to a new articulation between unity and diversity.

TECHNOPOLITICS TIMELINE core-group:
John Barker, writer | Sylvia Eckermann, artist | Doron Goldfarb, computer scientist | Armin Medosch†, artist, curator, scholar | Gerald Nestler, artist, researcher | Felix Stalder, sociologist, cultural theorist | Axel Stockburger, artist, researcher | Matthias Tarasiewicz, digital artist, researcher | Thomas Thaler, science journalist | Ina Zwerger, science journalist, Ö1.

Timeline graphic design: Fatih Aydogdu, Perihan Keles, Sylvia Eckermann.

TECHNOPOLITICS TIMELINE

Tracing Information Society

Tracing Information Society – A TECHNOPOLITICS TIMELINE, V.2

June 21 – 26, 2016
Museum of Applied Arts / Contemporary Art, Vienna, Austria

MAK

Table display

The second major material element of the project is a long table. In the depicted MAK version, it consisted of 12 plates, each devoted to one of the vertical tags on the Timeline.

Audio, video and text material related to each category allow a deeper interaction with the entries of the Timeline.

The extensive collection of corresponding material on the table encourages a deeper examination of the subject matter.

Special booklets with collections of texts and images were printed.
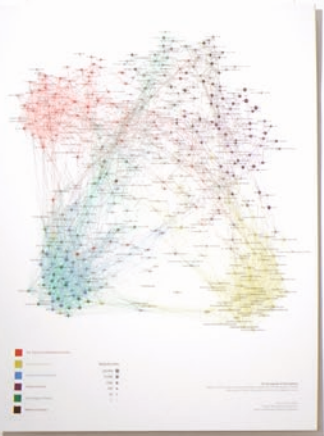

Tracing Information Society – A TECHNOPOLITICS TIMELINE, V.2
June 21 – 26 2016, Museum of Applied Arts / Contemporary Art, Vienna, Austria
Transformation of Timeline V.1 to V.2

Digital print, 1100 x 160 cm, table display, 2 network visualizations, booklets with collections of texts and images, iPads and tablets to display audio and video material curated by the group.
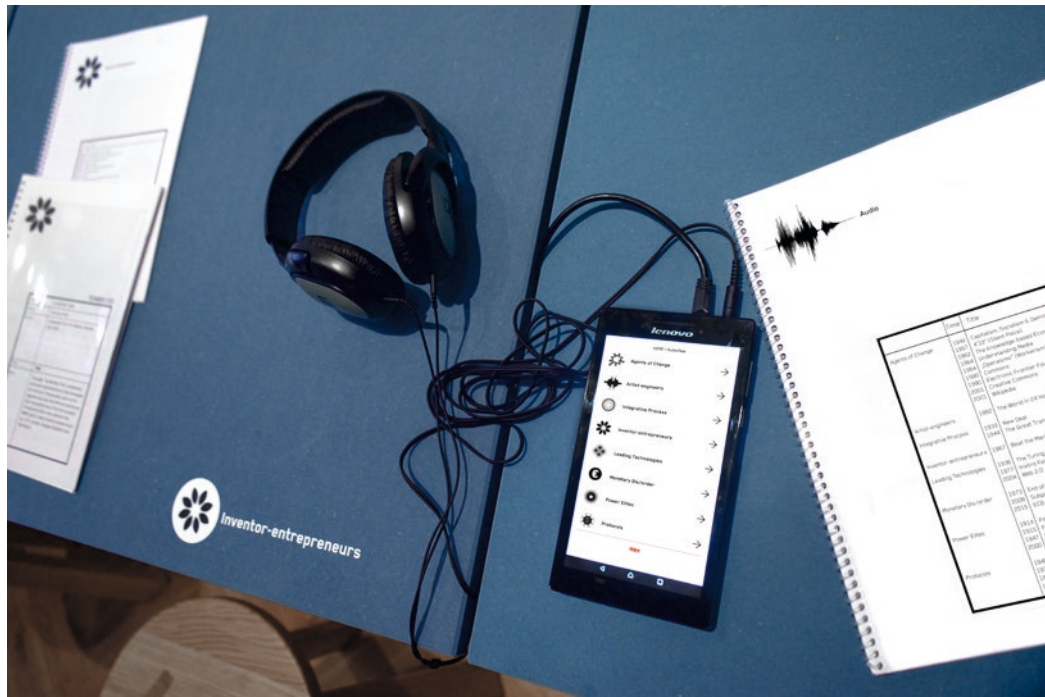
Photos: Wolfgang Thaler

The extensive collection of corresponding material on the table encourages a deeper examination of the subject matter.

iPads and tablets were used to display audio and video material curated by the group.

In collaboration with Ö1, the science and culture program of the Austrian radio corporation, excerpts of radio programs were presented on tablets. Between 3 to 10 minutes long, the pieces explain contents and contexts that refer closely to the entries on the printed Timeline.

The exhibition at the MAK was accompanied by a series of closed workshops and public **TECHNOPOLITICS salons** with lectures and discussions.

Photos: Wolfgang Thaler

Conversational piece

The Timeline is a conversational piece, and among the most frequent questions that start a conversation are:

→ Why is x (not) included?
→ Do entries that are clustered in one year have more in common than the date?
→ Are there any deeper, structural dynamics that could serve as a causation for this co-presence?
→ Or is it just a coincidence?
→ If you can provide such an overview of the information society, isn't that an indication that it's already over?
→ What comes afterwards?

Ordering system

The ordering system according to "tags" enables to break free from the strict chronology of the Timeline, and thus allows for other relationships between the entries to emerge.

✦	Power Elites	✕	Multilateral Agreements
✺	Integrative Process	▬	Artist-engineers
⊙	Subordinate Groups	€	Monetary Dis/order
⚙	Productive Process	❄	Leading Technologies
⬡	Welfare and Ecology	▦	Organisational Forms
✿	Inventor-entrepreneurs	◉	Protocols
✳	Agents of Change	◈	Anti/globalisation Movement
▣	Core Values		

Tracing Information Society – A TECHNOPOLITICS TIMELINE, V.2
June 21 – 26 2016, Museum of Applied Arts / Contemporary Art, Vienna, Austria. Photos: Wolfgang Thaler

Network visualizations

An additional layer to the Timeline discourse is provided by network visualizations by Doron Goldfarb. His engagement with the data material from the Timeline allows new thinking and the discovery of gaps in a project such as this. Doron uses Wikidata – the database back bone structure of Wikipedia – to search for relations between terms. The visualizations also allow mapping links to entries in the wider Wiki-Web. While the amount of data is exploding today, the visualizations disclose structural issues that have to do with the representation of knowledge, not only on our Timeline but also more generally.

Network visualization
Doron Goldfarb, 2016
Entries selected by TECHNOPOLITICS
Data from Wikipedia, Wikidata and DBpedia

Tracing Information Society – A TECHNOPOLITICS TIMELINE V.3
Jan 27 to Feb 5, 2017. *ever elusive. thirty years of transmediale*
Venue: neue Gesellschaft für bildende Kunst, Berlin, Germany.

Among the expert participants
at *New Paradigms* were:
Wolfgang Ernst, Anselm Franke,
Margarete Jahrmann,
Marian Kaiser, Cornelia Sollfrank,
Geoff Cox, Jacob Lund, Verina Gfader,
Anne Kølbæk Iverson, Winnie Soon,
Anke Hennig, Clemens Apprich.

New Paradigms.
Tracing Information Society – A TECHNOPOLITICS TIMELINE V.3

Jan 27 to Feb 5, 2017. *ever elusive. thirty years of transmediale*
Venue: neue Gesellschaft für bildende Kunst, Berlin, Germany.
Transformation of Timeline V.2 to V.3

In collaboration with the **TECHNOPOLITICS working group**, transmediale presented the
exhibition *New Paradigms. Tracing Information Society – a Timeline*,
at neue Gesellschaft für bildende Kunst (nGbK) in Berlin.

transmediale/art & digital culture is a Berlin-based festival and year-round
project that draws out new connections between art, culture, and technology.

transmediale/
art&
digitalculture   nGbK

The communal dinner is an important element of the **TECHNOPOLITICS salon.**

During the Salon at transmediale in Berlin, Hannes Broecker, & Claudia Schötz created sophisticated vegan dishes for us and our guests.
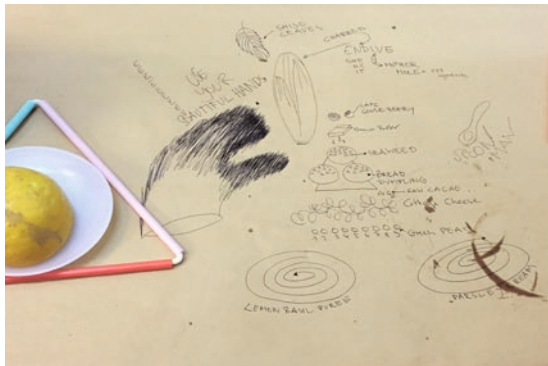
Tracing Information Society – A TECHNOPOLITICS TIMELINE V.3
Jan 27 to Feb 5, 2017. *ever elusive. thirty years of transmediale*
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Tracing Information Society – A TECHNOPOLITICS TIMELINE V.4
Connecting Spaces, Hong Kong,
Workshops 21.-22.6.2017, exhibition 23.6.-1.7.2017.

Tracing Information Society – A TECHNOPOLITICS TIMELINE, V.4
An exhibition as a curated knowledge space

June 23 - July 1 2017, Connecting Space Hong Kong
Installation 750 x 400 x 750 cm, Digital print 1900 x 150 cm

CONNECTING
SPACES
HONG KONG – ZURICH
—
Zurich University of the Arts

A central aim of this project is to invite collaborators from a wide range of different disciplines and areas of knowledge in order to challenge and expand the notion of the Information Society by discussing and adding events to the Timeline that are relevant from their perspectives.
TECHNOPOLITICS convened a 2-day workshop to discuss and edit the Timeline. The TECHNOPOLITICS team believes that only a multiplicity of concurrent perspectives is capable of developing narratives that are sufficiently complex and flexible to help us understand the present moment.
The workshop consisted of two parts. The first part focused on the Timeline as a whole, familiarized the participants with the structure and the content of the Timeline and explored the potential and limitations of the approach.
The second part of the workshop focused on the individual entries, and participants were invited to edit the Timeline by adding their own entries based on their perspectives on what constitutes relevant events. The adding of new entries is a discussion that involves the whole Timeline, as each new entry replaces an old one in the process.
The results of the workshop were visible as revision on the Timeline to the visitors of the exhibition, highlighting the processual, open-ended character of the project.

Tracing Information Society – A TECHNOPOLITICS Timeline V.4
Connecting Spaces, Hong Kong,
Workshops 21.-22.6.2017, Exhibition 23.6.-1.7.2017.
Transformation of Timeline V.3 to V.4

With contributions by
Natalie Chan, Eric Fan, Daniel C. Howe, Margarete Jahrmann, Bogna Konior, Oiwan Lam,
Lisa Lee Benjamin, Natalia Malysheva, Patrick Mok, Ellen Pau, Marco Spitzbarth, Diane To,
De Kai Wu, Hu Yong.
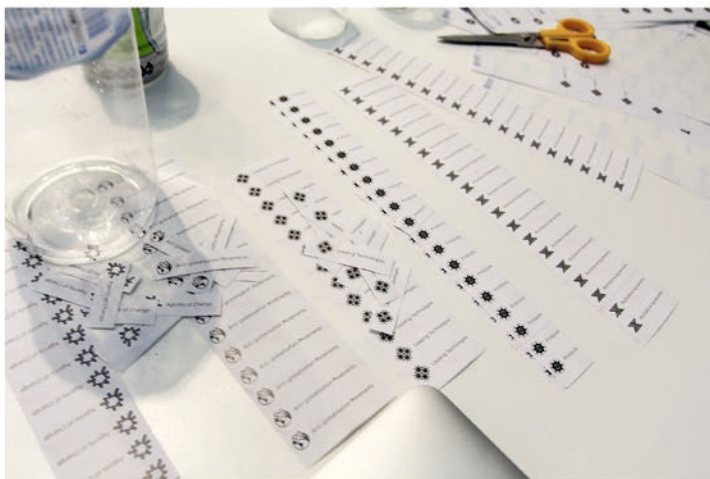
Tracing Information Society and Connecting Spaces, Hong Kong

On the 21st of June, at the ZHdK's Connecting Spaces gallery in the center of the Hong Kong city, a group of more than twenty artists, theorists, historians, professors and students gathered in front of a vast 19-metre-long image spread over three walls to spend two long afternoons on taking a deep dive into the history of the global information society.

The project we were looking at was a brain child of an independent trans-disciplinary working group based in Vienna, Austria, and many of its members were now in Hong Kong: Felix Stalder, Sylvia Eckermann, Doron Goldfarb, Gerald Nestler, Axel Stockburger, Ina Zwerger and Margarete Jahrmann.

With their deep understanding of the processes underlying the modern society and years of working of the project, the creators felt the lack of a perspective coming from the outside of the modern Western paradigm more than anyone else. And here they were, in Hong Kong, opening the project to the people from a different part of the world.

The first afternoon focused on the Timeline as a whole, familiarized the participants with the structure and the content, explored the potential and limitations of the approach. Behind the idea as simple as a straight line from 1900 to 2017 lay and waited to be explored a multidimensional interconnected space of color and symbol codes.

Questions started to arrive almost immediately, touching on possibility to have something like a local Timeline when working on a subject of this kind where globality is practically inevitable, on possibility and necessity of objectivity, or lack of those, on aims and purposes of the project.
Already in the first hours the conversation tended to oscillate between the Timeline content, its aesthetics, and fascinating detours into the local history and society. The participants were eager to suggest new entries, too. The most attention was given to the last decades, time when all of us at the table were born already and hence experienced the reality first hand.
The breaks were filled with exploring the Timeline in alternative ways: beautiful info graphics posters, iPads and printouts were a rich source of additional information, enough to spend weeks on.

People in front of the Timeline. The creators say, almost everyone tends to first come and look at the year of their birth.

More discussions, more suggestions, more questions. When the first day of the workshop was over, it took us a long time to finally stop discussing and move those topics to the next day.

Tracing Information Society – A TECHNOPOLITICS TIMELINE V.4
Connecting Spaces, Hong Kong,
Workshops 21.-22.6.2017, exhibition 23.6.-1.7.2017.

Day two was even better: it's when the project was opened to all participants in full. Armed with markers, they moved to the Timeline and started adding their own entries while always keeping in mind a simple rule: one doesn't only have to persuade the others in the importance of the added event, but also find the event that would have to be removed, and persuade others in doing that as well. The cruel but necessary limit of 500 entries has made us more responsible and encouraged to think twice.

When we were finished, the Timeline got much denser. Our handwriting was now part of the project, and part of the exhibition that would show the enriched Timeline to the local public starting the next day.
The vernissage itself has granted us an even deeper look into the project: Doron Goldfarb and Margarete Jahrmann gave lectures on topics adjacent to the Timeline data and its possible developments.

Now the exhibition was officially open: a straight black thread embellished with 500 beads: historical, cultural, economical, political, ecological, critical, simply stated, local, global, online events that might have been exactly the reasons of why we were now where we were. Or maybe they were just tiny marks on a vast historical map, telling more about what's unseen than what's obvious. Something worth seeing, something that will fill your head with questions, which are, as we know, more important than answers.

Text: Natalia Malysheva

Tracing Information Society – A TECHNOPOLITICS TIMELINE V.4

October 24 - 29 2017
6. Patchlab Festival / International Digital Art Festival in Krakow Poland.

Patchlab: This edition was dedicated to data art and artificial intelligence (AI),
designs using extraordinary material – big data bases, which have an increasing
impact on our life and the whole society. Data has become a construction material
for sophisticated art forms and a basis for philosophical reflection.
The exhibition took place in Małopolski Ogród Sztuki and at Galeria Bunkier Sztuki.
The festival presented artists from Poland, Germany, Austria, France, Greece,
Italy, Belgium, Denmark, Iran, Japan and Taiwan.

TECHNOPOLITICS was represented in Krakow
by Doron Goldfarb and Ina Zwerger.

TECHNOPOLITICS @ Seoul Mediacity Biennale / Seoul Museum of Art
curated by Dušan Barok, MONOSKOP 2018, *Exhibition Library*
Photo: Dušan Barok

TECHNOPOLITICS TIMELINE V.4 / Object 1

TECHNOPOLITICS @ Seoul Mediacity Biennale / South Korea

10th edition of Seoul Mediacity Biennale
Seoul Museum of Art, September 5 - November 18 2018

TECHNOPOLITICS was invited to take part in:
THE MONOSKOP EXHIBITION LIBRARY

The MONOSKOP EXHIBITION LIBRARY explores the notion and medium
of the art catalogue.

The catalogue is the publishing vehicle of an exhibition and outlives the latter. But
the imaginative power of this medium has more to offer than mere documentation.
Hence, MONOSKOP invited artists, designers, curators, poets and researchers
to explore the catalogue as an artistic medium.

As our contribution, TECHNOPOLITICS converted *Tracing information society -
a Timeline* into an object-as-catalogue.
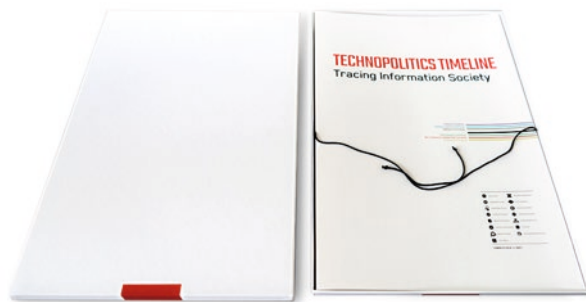
TECHNOPOLITICS TIMELINE V.4 / Object 1, 2018.
Print on Fine Art Photo Cotton Rag, 460 x 48,3 cm, Box, Magnifier.

07.-09.11. 2018	TECHNOPOLITICS @ SIGRADI, 2018
	Conference theme "TECHNOPOLITICAS" XXII INTERNATIONAL
	CONFERENCE OF THE IBEROAMERICAN SOCIETY OF DIGITAL GRAPHICS,
	Universidade de São Paulo. São Carlos. Brazil.
05.-06.11. 2018	"Reading the Timeline" and "Writing the Timeline" workshops
	Transformation of Timeline V.4 to V.5.
06.-09.11. 2018	Exhibition *Tracing Information Society – a Timeline*.

TECHNOPOLITICS TIMELINE V.5

TECHNOPOLITICS @ SIGRADI Conference / São Carlos, Brazil

The 22nd Congress of SIGraDi takes on the theme of "Technopolitics". It is understood that all technology is generated within cultural, economic and social fabrics, as well as has political aspects in its conformation and its use. However, it is not uncommon for technologies to be autonomously thought of as prefigures of futures and unequivocal solutions to problems not yet known.

Within the format of the curated knowledge space, the Timeline and the associated material provide the framework for an open-ended exploration of the genesis and current configuration of our shared techno-cultural realities. This will be achieved through a transcultural dialogue that is aimed at expanding and transforming the timeline. In workshops and lectures with artists, researchers and students the notion of the Information Society – and the events taken as central to its development – is challenged, assessed, and reformulated. Each new entry that results from these discussions replaces an existing entry and thus opens the Timeline to cultural, social and political diversity.

WORKSHOP PARTICIPANTS
Cassia Hosni, Didiana Prata, Erica Ferrari, Giovanna Graziosi Casimiro,
Ana Isabel Sá, Marcelo Maia, Michele Brito, Natacha Rena, María Elena Tosello
Martin Grossmann, David Sperling, Gabriel Ramos, Mariane Cardoso, Rafael Sampaio.
TECHNOPOLITICS MEMBERS
Sylvia Eckermann, Doron Goldfarb, Gerald Nestler, Felix Stalder, Ina Zwerger.

UNTER DER KURVE

Multipass

UDK ist ein Spiel im öffentlichen Raum, das sich damit beschäftigt, wie Prognosen, Statistiken und Formen der digitalen Datenerfassung Einfluss auf unseren Alltag nehmen und unsere Gesellschaft abbilden und steuern.

Das Spiel soll nicht nur unterhalten, sondern soll persönlich erlebbar machen, wie wichtig Daten in der Organisation des Alltags geworden sind und, vor allem, wie unterschiedlich die selben Daten je nach Kontext und Agenda ausgewertet werden und welche Konsequenzen dies hat. Daten sind also nicht objektive, neutrale Zustandsbeschreibungen, sondern Teil einer sozialen Agenda, die auch hinterfragt und verändert werden kann.

Konzipiert und realisiert von

TECHNOPOLITICS www.technopolitics.info
Sylvia Eckermann, Gerald Nestler, Felix Stalder,
Axel Stockburger, Gerald Straub, Thomas Thaler.

Musikalisch bereichert durch: Volkmar Klien.

Performer:innen
Herbert Gnauer, Daphne Hruby, Bruno Kratochvil,
Matthias Meinhartner, Toni Kleinlercher, Martha Laschkolnig,
Rosie Pilz, Dagmar Streicher.

Daten- und Spielexpert:innen
Peter Bednarik, Philipp Ehmann, Georg Hobmeier, Jana Lasser,
Teresa Löfberg, Jogi Neufeld, Erich Neuwirth, Niki Popper,
Barbara Preinsack, Florian Schuhmacher, Sarah Spiekermann.

Support: Barnabás Bácsi.

Über das Spiel

Wien, 2035. Daten sind Macht.

Daten verändern die Welt. Auch Wien ist von der Datenhegemonie nicht verschont geblieben. Ja, sogar die städtische Struktur hat sich radikal gewandelt. Es gibt keine Bezirke mehr, stattdessen ist die Stadt in sieben Zonen aufgeteilt. Bis auf eine sind alle Zonen von Datenkonglomeraten beherrscht. Sie organisieren das Leben in ihrer Zone nach Prinzipien, die nicht immer klar sind. Sie beruhen auf Daten und ihrer Interpretation, die den neuen Herrscher:innen nützt. Der Zutritt zu einer Zone wird nur gewährt, wenn man ihre Bedingungen erfüllen kann.

Manche der Zonen entstanden aus hehren Zielen und mit großen Versprechungen. Nun aber sind alle Datenregime zunehmend autoritär geworden. Dagegen kämpft die **Data Liberation Front DLF** und du bist einer ihrer Agent:innen. Das Schicksal der Stadt hängt an dir und deinen Mitstreiter:innen.

Die **DATENFAVELA** ist die einzige Zone, in die Datenhaie bisher nicht eindringen konnten. Hier befindet sich das **SAFE HOUSE** der DLF-Strategin, die den Teams hilft, die Stadt zu befreien.

Die DLF bekämpft die enorme Macht, die durch die Anhäufung von Daten in den Händen Weniger entstanden ist (#Asymmetrie), und die von den neuen Herrscher:innen für ihre eigenen Zwecke missbraucht wird. Das Ziel der DLF ist es, den Zugang zu den Daten und deren Auswertung zu vergemeinschaften (#Commons). Dadurch will die DLF den Datenkonglomeraten die Macht entziehen, die auf der Basis von Informationen die Gesellschaft zu ihrem Vorteil organisieren.

Die Befreiung der Stadt kann nur gemeinschaftlich gelingen. Daher agieren die DLF Agent:innen in Strike-Teams. Um Wien zu befreien, müssen mehrere Teams hintereinander in die Zonen gelangen und bestimmte Aufgaben erfüllen. Das Spiel ist erst gewonnen, wenn alle Zonen befreit sind.

Narration / Magic Circle

Wir befinden uns im Wien des Jahres 2035. Die ehemaligen Bezirke der Stadt sind Zonen gewichen, die von unterschiedlichen Konzernen und Organisationen mit Hilfe von Daten kontrolliert werden. Alle Spieler:innen sind Teil der Data Liberation Front (DLF), die es sich zum Ziel gemacht hat, die asymmetrische Datenmacht der Konzerne und Datenkonglomerate zu brechen. Um eine Vergemeinschaftung der Daten zu erreichen, muss die DLF alle Zonen übernehmen.
Um eine Zone »befreien«, muss man sich zunächst Zugang zu ihr verschaffen. Danach sind unterschiedliche Aufgaben zu erfüllen, für die man Punkte erhält. Die Zone ist befreit, sobald die für sie notwendige Punkteanzahl erreicht ist.

UDK wird mit 20 Personen gespielt, die in **5 Strike-Teams** aufgeteilt sind.
In jeder Gruppe gibt es **4 Charaktere** (Hacker:in, Fixer:in, Broker:in, Datenanalyst:in), die unterschiedliche Fähigkeiten und Aufgaben im Spielverlauf haben.

Jede Spieler:in bekommt, ihrer Rolle entsprechend, einen **Multipass**, der die Spielbeschreibung, den persönlicher Score, die Job Beschreibung, Informationen zu den einzelnen Zonen und deren Befreiungsstrategien sowie ein Glossar der wichtigsten Begriffe (sie sind im Multipass mit # gekennzeichnet) beinhaltet.

Es gibt insgesamt **100 Eventkarten** die den Spielverlauf beeinflussen.
Diese Karten werden an die Spieler:innen verteilt, wenn sie die Datenfavela durchqueren. Es gibt Karten, die sofort wirksam werden und welche die nur in bestimmten Zonen gelten. Darunter befinden sich auch **Objektkarten**, die je nach Zone unterschiedliche Auswirkungen haben.

In jeder der Zonen trifft man auf eine Performer:in, die den Algorithmus der Zone verkörpert und die verschiedenen Aufgaben erklärt und begleitet.
Jede Zone besteht aus einem Plakat mit der Zonenbeschreibung, einem Tisch, verschiedenen Props und Mappen mit diversen Schriftstücken und Datensätzen.

In der Mitte der Installation ist gut sichtbar der **Zonen Score** aufgestellt.
Er zeigt den Fortschritt der Befreiung der Zonen an.

Data Liberation Front DLF

Die DATENFAVELA ist die einzige Zone, in die Datenhaie bisher nicht eindringen konnten. Hier befindet sich das Safe House der DLF-Strategin, die den Strike-Teams hilft, die Stadt zu befreien.
Die DLF bekämpft die enorme Macht, die durch die Anhäufung von Daten in den Händen Weniger entstanden ist (#Asymmetrie), und die von den neuen Herrscher:innen für ihre eigenen Zwecke missbraucht wird. Das Ziel der DLF ist es, den Zugang zu den Daten und deren Auswertung zu vergemeinschaften (#Commons). Dadurch will die DLF den Datenkonglomeraten die Macht entziehen, die auf der Basis von Informationen die Gesellschaft zu ihrem Vorteil organisieren.
Die Befreiung der Stadt kann nur gemeinschaftlich gelingen. Daher agieren die DLF-Agent:innen in Strike-Teams. Um Wien zu befreien, müssen mehrere Strike-Teams hintereinander in die Zonen gelangen und bestimmte Aufgaben erfüllen.
Das Spiel ist erst gewonnen, wenn alle Zonen befreit sind!

Hintergrundtext

DATEN, MACHT UND DEMOKRATIE

Der Satz »Daten sind das Öl des 21. Jahrhunderts« ist mittlerweile zum Klischee geworden. Und wie so oft trifft der Vergleich nur teilweise zu. Daten sind in dem Sinne wie Öl, dass ihre Nutzung fast alle Bereiche unseres heutigen Lebens prägt und vieles ermöglicht, das uns bereits selbstverständlich und wichtig geworden ist. Eine weitere Parallele ist, dass durch ihre Generierung und Verwertung enorme Gewinne und Macht angehäuft werden können. Und Daten sind ebenfalls wie Öl, weil im Zuge dieser Prozesse massive ökologische und soziale Kosten entstehen, die oft erst mit Verzögerung oder indirekt sichtbar werden. Was allerdings Daten von Öl unterscheidet, ist, dass sie nicht einfach vorhanden sind und nur eingesammelt werden, sondern durch technologische Infrastrukturen und Messverfahren erst aktiv produziert werden müssen. Zudem sind nicht alle Arten von Daten gleich und dieselben Daten bedeuten nicht immer das gleiche. Sie können je nach Verwertungskontext ganz andere Bedeutungen annehmen und Effekte erzielen.

Daraus ergeben sich dringende Fragen, deren Beantwortung – ob absichtlich oder ungeplant – unser Leben nachhaltig prägen wird. Ist es wirklich sinnvoll, alle Bereiche unseres Lebens zu »datafizieren«? Verlieren wir damit nicht andere Formen des Wissens und machen wir uns nicht übermäßig abhängig von einigen wenigen Anbietern? Der derzeit dringend notwendige Ausstieg aus der fossilen Energie zeigt, wie schwer es ist, sich aus solchen Abhängigkeiten zu befreien. Wie begrenzen wir die Macht der großen Datenkonglomerate wie Google, Facebook, etc.? Ihre Macht hat zwei Dimensionen: Erstens, die feingliedrige, ja oftmals personalisierte Kontrolle über die Infrastrukturen des Alltags, die eine unüberschaubare Vielzahl an Manipulationsmöglichkeiten (#nudging) generiert. Zweitens, die enormen Gewinne, die in den Händen weniger angehäuft werden und so die Grundfesten der Demokratie aushöhlen. Die erste Form der Macht könnte durch eine Neukonzeption von Antidiskriminierungsregeln, die zweite durch deutlich höhere Steuern auf extreme Unternehmensgewinne, Anlage- und Privatvermögen reduziert werden.

Wie machen wir heute die ökologischen und sozialen Kosten der Datifizierung sichtbar und verhindern die schlimmsten Schäden, ohne ihren positiven Nutzen einzuschränken? Entgegen des oft gepflegten Bildes sind Daten nicht »immateriell«, sondern produziert von und angewiesen auf extrem ressourcen-intensive Infrastrukturen. Muss wirklich jeder Lichtschalter über ein energiehungriges Datencenter laufen?

Wie verhindern wir, dass Daten, die bestehende Ungleichheiten (etwa die Untervertretung von Frauen in Führungspositionen) abbilden, künstliche Intelligenz-Systeme trainieren und dadurch diese Ungleichheiten unsichtbar und unkritisierbar weiter fortschreiben? Die Sketch-Routine aus Little Britain, »The Computer says No!«, führt die Folgen dieser Unhinterfragbarkeit automatisierter Entscheidungen absurd-eindrücklich vor Augen.

Da Daten ja nicht einfach vorhanden sind, sondern geschaffen werden müssen, stellt sich die Frage, wer bestimmt, welche Daten erhoben werden? Im Moment werden unglaublich viele Daten produziert, die hauptsächlich dazu dienen, unsere Aufmerksamkeit zu manipulieren, uns in den sozialen Medien zu halten und uns für Werbung und Propaganda aller Art beeinflussbar zu machen. Das hat naheliegende wirtschaftliche und politische Gründe, und ist für einige wenige höchst lukrativ. Aber die Covid-19 Pandemie hat uns gezeigt, dass essenzielle Daten, die wir zur Bekämpfung dieser Pandemie brauchen (etwa die Zahl der Intensivbetten) entweder gar nicht vorhanden sind oder nur langsam und mit grossem Aufwand erhoben werden können. Hier zeigt sich, wie offensichtlich falsch die Prioritäten der Datengenerierung gelagert sind.

Wir brauchen also einen neuen Umgang mit Daten zum Wohle aller, und insbesondere in jenen Bereichen, die unser gemeinsames Überleben – Umwelt, Gesundheit, Kommunikation, Demokratie – sichern. Dazu müssen wir Daten weniger als Privateigentum und mehr als gemeinschaftliche Ressource (#Commons) sehen, über deren Produktion und Verwendung wir demokratisch entscheiden können. Das gegenwärtige Desaster der fossilen Wirtschaft lehrt uns, dass Daten eben nicht das Öl des 21. Jahrhunderts werden dürfen.

DLF MANIFEST

Nieder mit der Datenmacht!

Datenkonglomerate und Konzerne sammeln immer mehr #Daten und steuern damit unser Leben zu ihren Gunsten. Je länger wir mitspielen, desto mehr Daten werden sie sammeln und desto größer wird die #Asymmetrie der Macht.
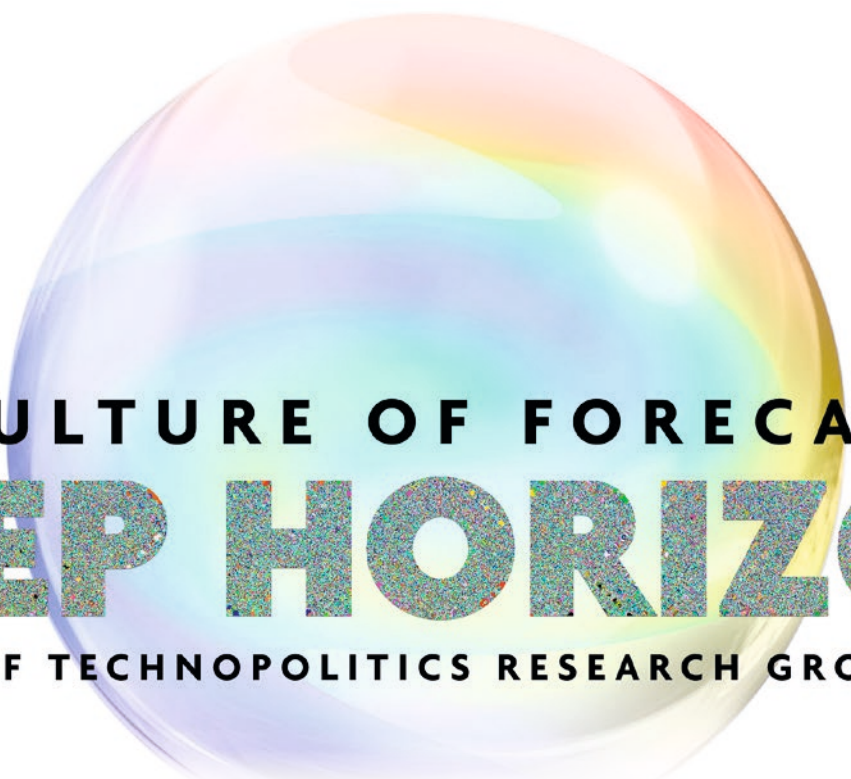
Wir, die Data Liberation Front, spielen nicht mehr mit. Im Gegenteil, wir ändern die Spielregeln. Wir brechen die Datensilos auf, schaffen das Privateigentum an Daten ab und machen aus den Daten ein #Gemeinschaftsgut. Demokratisch bestimmen wir, wer die Daten nutzt und für welche Zwecke. Damit unser Leben besser wird und nicht die autoritären Herrscher:innen über die Daten immer reicher werden. Damit wir die drängenden Probleme unserer Stadt selbst lösen, anstatt als Sklav:innen des neuen Datenfeudalismus den Tod der 1000 #Nudges zu sterben.

Ein Ende der #Überwachung! Ein Ende der Manipulation! Ein Ende der Unterdrückung! Gemeinsam holen wir uns unsere Daten zurück!

Auf ein gutes Leben für alle!

Wien, September, 2035

17. – 19. 10. 2019
Kunsthalle Wien Karlsplatz

THE CULTURE OF FORECASTING
DEEP HORIZON
10 YEARS OF TECHNOPOLITICS RESEARCH GROUP VIENNA

For more than 10 years now, Western countries have been in crisis mode. During this time, none of the economic, social, (geo-)political and ecological issues that contributed to this crisis have been resolved. On the contrary, several of them have become significantly worse: climate change has become an everyday reality, social inequality is still rising, and the established political institutions of the post-(cold)war era have become ever less capable of dealing with the pressures they are under.

If anything is clear at all, then that a return to the world that was, at least for Western countries, relatively stable is no longer an option and that a simple extrapolation of historical developments cannot yield insights. We are off the map.

As a consequence, the future is both terrifying but also more open than ever and new techniques to deal with this unpredictability, namely different forms of forecasting, are being developed and implemented. What differentiates forecasting from classic approaches to knowing the future, going back at least to the oracles of antiquity (divination), is that they do not only predict potential future scenarios, but are often directly integrated with methods of intervention. The traditional temporal distance between prediction and action, which allowed for political reflection, begins to evaporate as we enter an age that is characterized, at the same time, by self-fulfilling prophecies and utter unpredictability.

In this sense, a new temporality is ushered in: While traditional methods of prediction (such as for example weather forecasting) were concerned with accurate accounts of a situation that cannot be changed, contemporary forecasting provides complex tools to intervene in real-time in order to affect future states in the present (as in, say, climate modeling or Twitter politics). While the former derive from a probabilistic concept of representation, the later indicates the turn to a performative regime of governance that strives to leverage contingency and the volatile indeterminacy in which the future emerges. Therefore, its range is not the long-term, but the constantly re-calibrated short term. The state of emergency, inherent in the word crisis, has become the platform on which reality is produced.

Forecasting is an eminently cultural issue, because it provides an aesthetic of the unknown and gives shape to the uncertain, actualizing the future into the present, in order to make the unlikely more likely, or to prevent the likely from happening.

During the event *Deep Horizon—The Culture of Forecasting*, at Kunsthalle Wien Karlsplatz, Vienna, we brought together the audience with artists, researchers and activists who deal with the role of forecasting as a way of inventing the future, for talks, discussions, workshops and game playing. Think and act ahead!

PARTICIPANTS: Richard Barbrook, Erik Bordeleau, Jaya Klara Brekke, Thomas Feuerstein, Isabell Schrickel, Zentrum für politische Schönheit and Technopolitics working group: Sylvia Eckermann, Gerald Nestler, Felix Stalder, Axel Stockburger, Gerald Straub, Thomas Thaler.

PROGRAM

THU October 17 3-6 pm   HOW TO BE AHEAD WITH POLITICAL ACTIVISM?
Workshop by Zentrum für Politische Schönheit and
Gerald Straub, Technopolitics.

7-10 pm   FRAGMENTS FROM THE CULTURES OF FORECASTING
Drinks, food and conversations with the audience based on
short statements by Richard Barbrook, Jaya Klara Brekke,
Erik Bordeleau, Thomas Feuerstein, Isabell Schrickel,
Zentrum für politische Schönheit and Technopolitics.

FRI October 18 3-6 pm   INSTANT PERFORMATIVE INTERVENTION
Artistic/activist realization of workshop findings
with members of Thursday's workshop and Gerald Straub.

7-10 pm   FROM ABSTRACT FUTURES TO MATERIAL PRESENTS
THE SPECULATIVE PERFORMANCE OF (CRYPTO)ECONOMIES
Performative lectures by Jaya Klara Brekke and Erik Bordeleau.
Introduced and moderated by Technopolitics.

SAT October 19 2-6 pm   PREDICTION GAME. STRATEGIES AND PRACTICES
OF SOCIO-POLITICAL INTERVENTION.
Workshop by Richard Barbrook.

7-10 pm   HORIZONS OF FORECASTING.
HISTORIC AND CONTEMPORARY ISSUES OF PREDICTION POLITICS
Performative lectures by Richard Barbrook, Thomas Feuerstein
and Isabell Schrickel. Discussion moderated by Technopolitics.

Short info on the performative lectures

Erik Bordeleau
WRITING DERIVATIVES AS FUGITIVE PLANNING
Finance, as a key component of our culture of forecasting, is a mode of coordinating the future through the socio-political design of collective attractors. In cryptoeconomics, such attractors present themselves as tokens. What types of futures can be fugitively called into being through a reprogramming of our social and financial protocols for interaction?

Jaya Klara Brekke
DISASSEMBLING THE TRUTH MACHINE:
THE IDEAS UNDERPINNING CRYPTOECONOMICS AND PREDICTION MARKETS
The blockchain as a "truth machine" is the idea that large scale coordination without central decision making can be achieved by assembling markets, network topologies, game theoretical constructs and cryptographic advancements. Jaya Klara Brekke will discuss the "truth machine" and its bearing upon shaping, predicting and determining ideas about the future.

Richard Barbrook
TASTE OF POWER: THE GREAT MUNICIPAL SOCIALISM GAME
How can games be used to explore the multiple possible solutions to the political, social and environmental problems of our troubled times? Based on extensive experience, Richard Barbrook will talk about role-playing multiplayer strategy games and how games, as a form of applied game theory, can support activists to forecast and prepare for difficulties of being a political radical in government and to operate in and against the (local) state.

Thomas Feuerstein
THE SOCIETY OF THE ORACLE
Life seems uncertain but at the same time it is more probable than ever before. Data analysis and artificial neuronal networks forecast probabilities and realize the future as a product produced and consumed in series. Since the enlightenment, life has been funneled towards normalization and the human being towards the average man, the "homme moyen". Has art turned into an agent of oracle or is it still capable of creating improbabilities?

Isabell Schrickel
SELF-PRESERVATION BY LOOKING BACK:
SUSTAINABILITY AS A BASIC CONCEPT OF LATE MODERNITY.
The concept of sustainability makes a specific relation between past, present and future within an ecosystem. Today, the concept of the Anthropocene elevates this relationship to a geological epoch that is framed by the narrative of the great acceleration and the normative orientation towards climate change or development goals. So, to what extent are we dealing with an operative ontology and which operations of recursion, reversion, preservation, reflection and modelling are made possible by it?

Space intervention *Random Forest,* by Sylvia Eckermann

How to be ahead with political activism? Workshop by Zentrum für Politische Schönheit and Gerald Straub, TP.
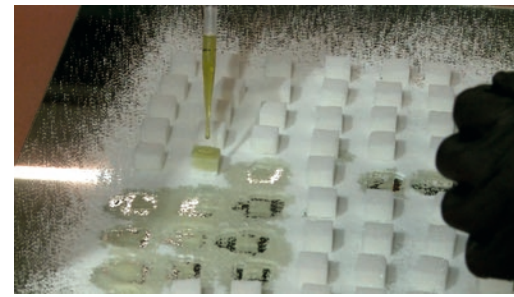
Oracle Drink for the opening by Jessica Blank & Gerald Zahn

Prediction Game. Strategies and practices of socio-political intervention. Workshop by Richard Barbrook

Horizons of Forecasting. Historic and Contemporary Issues of Prediction Politics. Talk by Richard Barbrook. Discussion moderated by Felix Stalder and Axel Stockburger, TP.

From Abstract Futures to Material Presents. The speculative performance of (crypto)economies. Performative lectures by Jaya Klara Brekke and Erik Bordeleau. Introduced and moderated by Gerald Nestler and Axel Stockburger, TP.

Horizons of Forecasting. Historic and Contemporary Issues of Prediction Politics. Talks by Isabell Schrickel, Thomas Feuerstein. Discussion moderated by Felix Stalder and Axel Stockburger, TP.

TECHNOPOLITICS evenings

Project presentations with moderated discussions as convival gatherings
at studio Eckermann/Nestler, Vienna, 3. Neulinggasse 9 (if not indicated otherwise).

2011 06.05. **First TECHNOPOLITICS evening.**
Armin Medosch, *TECHNOPOLITICS – presentation of themes and issues.*

06.06. **Axel Stockburger und Felix Stalder,**
Zum Begriff des techno-ökonomischen Paradigmas.

30.06. **Christian Lauk,** *Ökologische Krisenszenarien.*

02.09. **Workshop** *Analyse des TECHNOPOLITICS-Kategoriensystems.*

10.11. **Fahim Amir,** *Zoopolitics in Chandigar.*

08.12. **Katja Mayer,**
TECHNOPOLITICS Kategoriensystem aus Sicht der Science Studies.
Ort: Wien 15. Costagasse 13.

2012 13.04. **Brian Holmes,** *Technopolitics and Technofinance.*
(see also TECHNOPOLITICS Salon 14.4.2012)

01.06. **Francesca da Rimini,** *File-sharing and Disorderlyness.*

04.09. **Monka Halkort,** *Counting versus Narration. Betrachtungen zur Datenbank
als politische Form aus einem palästinensischen Flüchtlingslager im Libanon.*

11.12. **John Barker,** *Bloody Taylorism and Cognitive Capitalism.*
Results of his and Ines Doujak's research *Loomshuttles, Warpaths.*
Ort: BOEM, Wien 16., Koppstrasse 26.

2013 23.01. **Kristian Lukić,** *Technological Singularity
– Eschatology of Machinic Capitalism.*

04.04. **Thomas Thaler,**
12 Billion People – Counting Population And Calculating Rations.

17.06. **Michel Bauwens,** *P2P society.*

2014 27.02. **Gerald Nestler,** *Artistic Research on Algorithmic Finance.*

03.04. **Axel Stockburger,** *Quantitative Easing for the Street.*

30.04. **Felix Stalder,** *Die Kultur der Digitalität.*

29.04. **Armin Medosch,** *The Broken Mirror.*
Zusammenfassung der *FIELDS* exhibition Thematik.

27.11. **Doron Goldfarb,** *Wiki Art Histories.*

2015 02.02. **Lisa Sigl,** *Cultures of Knowledge Production within and for the Movement
for the Basic Income.*

13.03. **Matthias Tarasiewicz,** *Cryptocurrencies as Experimental Systems: bitcoin
and altcoins between tech-utopia, playful experiments and real markets.*

11.05. **Monika Mokre, Birgit Mendel,** *Das große Gefängnis.*

16.06. **Dušan Barok,** Monoskop, *Class, Reference, Index.*

2016 20.01. **Darko Fritz,** *New Materialisms.*

21.03. **Gerald Straub,** *Raum schafft Wissen.*

29.07. **Thomas Jelinek,** *Technopolitics – Entropy.*

25.11. **Michael Schreiber,** *Count and draw ((techno) (political)) rules in
Spencer-Brown Form. On Spencer Brown's 'Laws of Form'.*

2017 28.04. TECHNOPOLITICS meets **Migrating Kitchen**
Agents of Change – Change the Agents.

In Memoriam Armin Medosch, dem Initiator von TECHNOPOLITICS, widmet
sich dieser Abend den Agents of Change.
Als roter Faden dient ein Kunstprojekt, das aus dem gemeinsamen Diskurs
der Gruppe in den letzten beiden Jahren entstanden ist.
Tracing Information Society – a Timeline ist der Titel der Zeitleiste, die
anhand eines mehrdimensionalen Mappings von politischen Ereignissen,
technologischen Erfindungen und kulturellen Entwicklungen zur Kritik und
Überwindung der neoliberalen Informations(un)ordnung beitragen will.
Vielleicht gelingt es anhand der Einträge zu *Agents of Change* Perspektiven
zu verschieben, die Agenten zu wechseln, neue Aktionslinien und Einträge
zu finden, wie etwa den „Budapest refugee march".

Migrating Kitchen ist ein Cateringprojekt von Geflüchteten und
ArbeitsmigrantInnen. Wir kennen Ausschlüsse zur Genüge: Benachteiligungen am
Arbeitsmarkt, auch bei politischer Mitbestimmung. Uns verbindet die Liebe zum
Kochen, zur Arbeit und zu kämpfen - so schaffen wir uns unsere Arbeit selbst.
Unsere Gerichte sind politisch, ästhetisch und kulinarisch ein Hochgenuss:
ausgesuchte Produkte mit viel Erfahrung und Sorgfalt zubereitet.

Agents of Change

10.10. **Mark Coeckelbergh**, *Romantic Technologies, Exploited People, and the Revolution: From Hippie Computing to Data Sweatshops and Contemporary Technopolitical Movements and Practices.*

Our contemporary dealings with technology can be better understood by putting them in the context of the history of romanticism, which exerts its influence as today we seek liberation, escape, and unity by technological means. I show how romanticism has influenced the birth and use of computing and the internet, and how today we are still seduced by its magic and romantic promises. But there is a dangerous dialectic: like the enlightenment, romanticism has turned into its opposite: the magic of technologies is used by corporations to get our data and the promises of liberation and democracy have turned into new forms of slavery and exploitation. Can new technopolitical movements and practices do something about this? Or are they also trapped in romanticism.

Mark Coeckelbergh is Professor of Philosophy of Media and Technology at the Department of Philosophy, University of Vienna, and part-time Professor of Technology and Social Responsibility at the Centre for Computing and Social Responsibility, De Montfort University, UK. He is also the current President of the Society for Philosophy and Technology. His publications include *Using Words and Things* (Routledge 2017), *New Romantic Cyborgs* (MIT 2017), *Money Machines* (Ashgate 2015), *Environmental Skill* (Routledge 2015), *Human Being @ Risk* (Springer 2013), *Growing Moral Relations* (Palgrave Macmillan 2012).

03.11. **Wolfie Christl**
Leben im Überwachungskapitalismus

Wir ahnen es alle. Wir werden online (und zunehmend auch offline) auf Schritt und Tritt beobachtet. Während dank Snowden's Enthüllungen einiges über Überwachung durch staatlicher Organe bekannt wurde, wurde der Überwachung zu kommerziellen Zwecken weniger Aufmerksamkeit geschenkt. Dabei ist in den letzten Jahren ist eine riesige, verzweigte und stark vernetzte Industrie entstanden, die in Echtzeit Daten sammelt, verknüpft, interpretiert, verkauft und zunehmend gegen uns einsetzt - von automatisierten Entscheidungen bis zur Beeinflussung von Verhalten. Ausgehend von seinen Studien *Networks of Control* (2016) und *Corporate Surveillance in Everyday Life* (2017), zeichnet Wolfie Christl (crackedlabs. org) die Konturen und Dimensionen dieser allgegenwärtigen Praktiken nach und stellt dabei die nachgewiesenen wie auch potentiellen Folgen für persönliche Autonomie, Machtverhältnisse, Gleichberechtigung und demokratische Prozesse zur Diskussion.

Wolfie Christl lebt in Wien und ist Programmierer, Forscher, Theoretiker und Netzaktivist. Er hat von 2000-2006 bei der Wiener Netzkulturinitiative Public Netbase mitgearbeitet und ist Mitinitiator des vielfach ausgezeichneten Online-Spiels "Data Dealer", das sich mit viel Witz und Ironie dem Thema Überwachung widmet. Seit einigen Jahren forscht er intensiv zu den gesellschaftlichen Implikationen der kommerziellen Nutzung persönlicher Daten und hat ein Buch und einige umfangreiche Studien zum Thema veröffentlicht. Außerdem schreibt er unregelmäßig für Medien wie die FAZ, hat beratend bei TV-Dokus mitgearbeitet und macht gewerkschaftliche Schulungen über betrieblichen Datenschutz. Er und seine Projekte wurden u.a. in der New York Times, Washington Post, Forbes, Guardian und Le Monde zitiert.

2018 **23.02.** Denis „Jaromil" Roio
Algorithmic Sovereignty
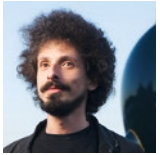
Hidden algorithms are growing in power and importance. Their logic is often invisible, while their results are manifest. There is an urgent need for more awareness of decisions made by algorithms about the social and economic context in which we live.

The metaphor of a "black box society" is perfect to understand the role that algorithms have taken in our contemporary and highly digitized world. What is inscribed in such algorithms? What are the consequences of their execution and what is the agency left for the living world? What's the role of sovereignty considering the ethic of algorithms? Sovereignty relates to the way a community can influence an algorithm, appropriate it, distribute it, share it and create new ones.

In his Ph.D thesis titled "Algorithmic Sovereignty" Denis Roio leaves behind "in-vitro" considerations and takes a practical and participatory approach to algorithmic sovereignty by illustrating and analyzing projects he has been involved in or is leading. This way he suggests a possible path of development for Dyne.org, an interdisciplinary community of hackers, activists and artists gathered around the notion of an "independent software house" developing software not for a profit, but for its role within societies. Dyne.org research and development activities all aim at empowering communities with algorithmic knowledge to facilitate their sovereignty.

Denis Roio, better known as Jaromil, is CTO and co-founder of the Dyne.org think&do tank. Established in 1999 and based in Amsterdam, Dyne.org is home to a community of digital artists, critical makers and free software developers with a strong focus on cryptography, peer to peer networks, decentralization and blockchain technologies. Jaromil received the Vilém Flusser Award at Transmediale (Berlin, 2009) while leading for 6 years the R&D department of the Netherlands Media art Institute (Montevideo/TBA), he is a fellow of Waag Society (Amsterdam), included in the "Purpose Economy" list of top 100 social entrepreneurs in EU (2014) and the "40 under 40" European young leaders program. Among the most recent projects he is involved in are: *D-CENT, the DECODE project, Devuan, Freecoin* and *Dowse* (ISOC NL Innovation prize 2016 special mention).
Devuan: the anatomy of a fork – https://devuan.org

16.04.   **Jean Peters,** Peng! Collective
Was tun?

Wir leben in dunklen Zeiten, in denen sich ein resigniertes Ohnmachtsgefühl breit gemacht hat, was der neuen Rechten einen fruchtbaren Nährboden bietet.
Was können wir heute noch tun, in deiner Welt, in der die Waffenindustrie kaum zu stoppen, der Klimawandel mit einer Armee von Lobbyisten unserer Industrie weiter forciert wird, wo die Mehrheit der Bevölkerung unbedacht Smartphones und Googles zur eigenen Totalüberwachung nutzt und unser tägliche Freude über Schokolade oder Orangensaft von organisierter Kindersklaverei oder Gewerkschaftszerschlagung durch große Supermarktketten abhängig ist?

Slam Shell, Peng! Collective, 2013l

Jean Peters von **Peng! Collective** erforscht gezielt neue Taktiken und Strategien der politischen Beeinflussung, die sich der Mittel von Kunst, Hacking und Aktivismus bedient. In seinem Vortrag wird er uns einen Blick hinter die Kulissen einiger Aktionen geben und mit den Anwesenden diskutieren, wie die drängenden Fragen unserer Zeit mit der entsprechenden Dringlichkeit begegnet werden können, sollten oder müssen.

19.04.   **Volkmar Klien**
Musik als soziales Medium und Glaubensgemeinschaft.
Komponieren mit Weltmodellen und kognitiven Erweiterungen

Im Zeitalter der medientechnischen Fassbarkeit des Augenblicks verändern sich auch die Rollen und Möglichkeiten der einst so ephemeren Kunstform Musik, die immer schon eine eigentümliche Mischung aus formalen Beziehungen in virtuellen Welten und sehr körperlichen, sozialen Vollzügen war.
Volkmar Klien präsentiert anhand ausgewählter eigener Projekte Möglichkeiten der Einbettung alltäglicher Vollzüge in musikalisches Tun mit Hilfe von Computermodellen und beschreibt den Halt und die Stütze am Pflock des Augenblicks, die erst die allgemeine Maschine, jene gerade im Alltag verschwindende kognitive Erweiterung ermöglicht.

Volkmar Klien (*1971 in Hollabrunn) verbrachte seine Kindheit und Jugend in Wien; fasziniert vom Musikleben dieser Stadt mit seinen gloriosen Traditionen und antiquierten Ritualen. Ausgehend von diesem Hintergrund versucht er heute die Möglichkeiten von Komponieren, Musizieren und Hören weit über klassische Konzertsituationen hinaus zu erweitern. Sein Interesse an den vielschichtigen Verbindungen zwischen den verschiedenen Modi menschlicher Wahrnehmung und den Rollen, die diese in der gemeinschaftlichen Schöpfung von Wirklichkeit einnehmen, führt ihn in die unterschiedlichsten Bereiche hörbarer, wie auch unhörbarer, Kunst. Er ist Professor für Komposition an der Anton Bruckner Privatuniversität in Linz. www.volkmarklien.com
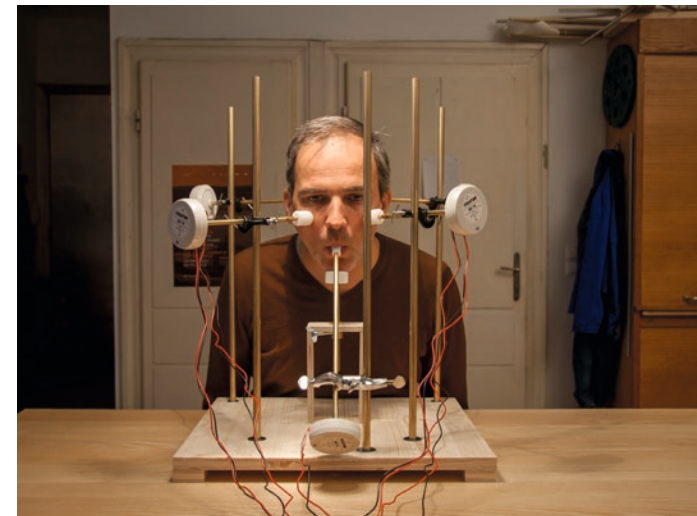
Volkmar Klien, Photo: Bruno Stubenrauch

28.05. **Stefano Ferretti** & **Barbara Imhof**
CAPTURING OUTER SPACE.
The technopolitics of interplanetary exploration and colonization

The panel is to discuss the human and nonhuman exploration of space and the rationales and cultural implications these efforts might have. An introduction by the TECHNOPOLITICS member, artist and theorist Axel Stockburger will outline the questions the event raises from a technopolitical perspective.

Stefano Ferretti, resident fellow of the European Space Policy Institute (ESPI) will set the outline for human space missions, their challenges and the next foreseen steps, including popular conversations of making humans an inter-planetary species, as was recently declared by SpaceX founder Elon Musk. The space architect and design researcher

Barbara Imhof will present the most recent projects of LIQUIFER Systems Group which are about designing for the unfamiliar: architecture for extreme environments and space. The projects mostly fall into the area of Research & Development and partly into fundamental research. They are collaborative in their nature and are being developed by partners across many disciplines. All space related projects discuss how humans can live together in minimal spaces without common terrestrial infrastructure and create possible future scenarios in which spaceflight plays an important role. LIQUIFER fuses inter-disciplinary work methodologies, visions for an inclusive future and the aspiration to create a visible impact through long term engagement in space exploration themes.
Gerald Nestler and Felix Stalder of TECHNOPOLITICS will spur the conversation with questions on the interplay of technology, politics, space and culture in between human and automated agents. and then invite the audience to participate in a moderated Q&A.

Stefano Ferretti, resident fellow of the European Space Policy Institute (ESPI). https://espi.or.at/
Barbara Imhof, space architect and design researcher,
LIQUIFER Systems Group, Vienna. http://www.liquifer.com/

Barbara Imhof
Photo:
Alexandra Eizinger

SHEE Habitat, Photo: Bruno Stubenrauch

28.06. **Bill Seaman**
NEOSENTIENCE:
The Insight Engine, The Operɛ – AI and radical potential cultural change

Bill Seaman will present a multi-perspective set of views related to AI. He will discuss his book with Otto Rossler - *Neosentience / The Benevolence Engine; his experimental opera - The Operɛ*, a collaboration with John Supko; his development of a transdisciplinary search engine as conceptual art - *The Insight Engine*; and the potential of great cultural change as AI becomes autonomous and self-aware.

Bill Seaman is a media artist and researcher and professor at Duke University, Durham, North Carolina. He co-directs The Emergence Lab with John Supko, Media Arts + Sciences at Duke University where he teaches in the department of Art, Art History & Visual Studies. He gained a Master of Science in Visual Studies from MIT, working in the then new Media Lab, The Center for Advanced Visual Studies, and in particular worked with others to invent aspects of interactive media in the Film/Video Department. He has a PhD from CAIIA – The Center for Advanced Inquiry in Interactive Art, University of Wales, where he explored the creation of generative virtual environments. He is currently working on a book on Ranulph Glanville, multiple new music albums and recently premiered an experimental generative Opera with John Supko called *The Operɛ*, commissioned by the Mary Duke Biddle Foundation. billseaman.com

2019 25.03 **Ines Doujak and John Barker**

Ines Doujak and John Barker will talk about two visual works "Economies of Desperation" and "Silk Road" which deal with different sides of the present world political economy. One with the effects of war, debt, land grab and the war on drugs, how they overlap and are most visibly shown by involuntary migration. The other with the absolute confidence of the present Chinese leadership in creating a new world based on large scale infrastructure mostly in the interests of an international trade in which those stuck in economies of desperation do not appear, but are functional to.
The talk will talk of how art can make for a view of the world whereby things not kept separate are visualized together.

Ines Doujak and John Barker live in London and Vienna, and work together through a common interest in the political dimension of cultural exchanges. Since 2010 they have collaborated on many international exhibitions.

Ines Doujak and John Barker,
Kochi Muziris Biennale, Kerala,
India, 2018-19 (installation)

20.05. **Axel Stockburger**
Film Screening and Talk: Красная звезда / RED STARS

Красная звезда / RED STARS is a film that engages with Alexander Bogdanov's science fiction novel "Red Star" (1908), which envisions a utopian society on Mars and it's contemporary reception in the context of contemporary renewed efforts to colonize Mars. RED STARS relates to central topics of Bogdanov's pre-revolutionary socialist imagination, reaching from collectivity and identity, over gender relations, art, science towards economy and education, through the use of interviews with, among others, Alexander Malinosky, Alla Mitrofanova, Pavel Arseynev, Anastasia Gacheva, Anna Gorskaya, Alexandra Simakova and Boris Klushnikov.

Axel Stockburger is an artist and theorist who lives and works in Vienna. He studied at the University of Applied Arts in Vienna with Peter Weibel and holds a PhD from the University of the Arts, London. His films and installations are shown internationally.
Among other projects he has initiated the independent art television channel TIV in Vienna in 1998 and collaborated on international projects with the London based media art group D-Fuse (2000-2004). At present he works as Associate Professor in the Department for Art and Digital Media at the Academy of Fine Arts in Vienna.
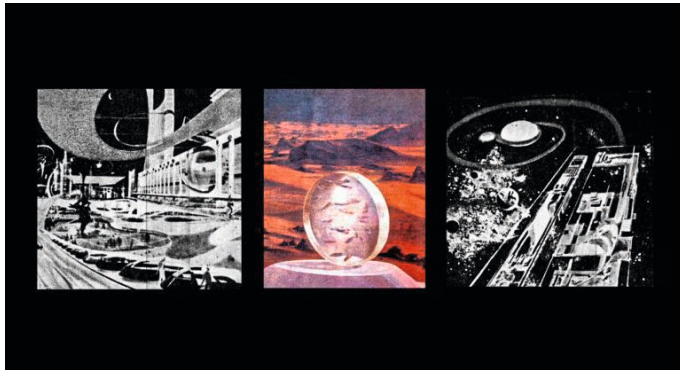
03.06 **Katherina T. Zakravskyr**
"GoT" as dialectical school for a global civil society

"Game of Thrones", an HBO TV show based on George R.R. Martin's series of fantasy novels "A Song of Fire and Ice", has lived for 8 seasons. Now that it has, as they say "wrapped", we can start to understand why this show (one of so many high concept TV shows) has gained such an ardent following and such significance amongst critiques, scholars and fans.
The lecture will have 3 parts. First it will try to map out a structural model on the trans-media and socio-economic architecture of a "thing" such as GoT. What does it consist of? There is the genre of the narrative, there is the TV industry, there is the symbolic "halo" of the reception process in social media and elsewhere that can lead to a "cult", or not.
The second part will focus on the reception, on fan and nerd culture as a specific agency of pop culture, rendering it the site of a new epoch of global politics.
The final part will try to condense a daring thesis, taking Fredic Jameson as a basis, as to why a product on a feudal fantasy world can be a vessel to make us understand the unknown horizon we are as a global industrial society evolving into.

KT Zakravsky is a trained academic philosopher (Poststructuralism, Kant, Nietzsche, Science Fiction, ethics of science and technology), writer, concept and performance artist and curator. Current projects are the conception of a TV show, political blogging on Facebook and elsewhere, the performance projects "ViennaSchoolOFF" and "Teatro Antifragile". 2018 collaboration with Klaus Spieß and Lucie Strecker on performative installations on microbial agency and micro-performativity. 2015-2017 artist in residence in seeLab, Seestadt Aspern, 2017 head of project "L→FiST" on the disappearance of 7 ficticious characters from Seestadt Aspern involving social media storytelling, multimedia installation and performance. .

RED STARS

05.09. **David Sperling**
Counter-cartographies: technopolitics for spatialization of information

The capturing, processing and arranging of data in space and time are organized as transversal procedures. They are applied to the purposes of life management and the generation of meaning in complex and often controversial techno-political settings. Parallel to these forms of production and delivery of visual and spatial information, regimes of (in) visibilities are defined and realities thus molded.

The presentation will have three parts. Firstly, I will discuss topics of mapping and counter-cartography as a way of making visible the complex realities generated by these procedures. Secondly, I will present two counter-cartographic practices we have conducted with architecture students in Brazil; the first example asks what can be drawn from the relationship between the expansion of an airport and the use of slave-like labor; and the second questions how we can understand a city from buildings that (de)territorialize offshore companies. Operating through articulations between spatial and social mapping these projects are focused on making visible the production of the city of São Paulo in connection to the hidden logics of economic and political power. The final part will synthesize some remarks about counter-cartographies as technopolitics tools for architecture teaching and practice.

David Sperling is Professor of the Institute of Architecture and Urbanism of the University of São Paulo and coordinator of the Center for Studies on Contemporary Spatialities at IAU-USP. He is Researcher of the National Council for Scientific and Technological Development since 2017 and member of the Editorial Board of several Scientific Journals in Brazil and abroad. He is an architect, holds a Master degree and a Ph.D. in Architecture and Urbanism from USP. Some of his projects, visual works, and cartographic projects were exhibited at the 4th, 10th and 11th International Architecture Bienniales of São Paulo and at the Storefront for Architecture and Urbanism (NYC). He was the curator of the exhibitions "Homo Faber 2.0: Politics of Digital in Latin America" (2018) and "Homo Faber: Digital Fabrication in Latin America" (2015). He was Visiting Professor at Leuphana University (Germany) in 2017 (with a grant from the Alexander von Humboldt Foundation) and from the Universidad Nacional del Litoral (Argentina) in 2014 (with a grant from the Association of Universities of the Montevideo Group). His main research topics are cartographies and mapping; space, technology, and culture; interfaces between contemporary architecture and art practices; design processes and computational technologies.

16.12 **Hayley Newman and Bryan Reedy**
HAND archival software for artists

Hayley Newman and Bryan Reedy will talk about their project HAND, archival software for artists which they have been working on together since January 2017.

Hayley and Brian are two London-based artists. In 2016, Hayley received a grant to start to archive her performance work and Bryan Reedy helped her digitize her analogue work. During this process she began to look for a database to host her archives. She was disappointed to find that the models available were expensive, focused on the art object and sales, and didn't provide her with what she needed: an off-line archival database to store her performance work and associated research and contextual materials. During this time Bryan built a prototype database to organize her work. Bryan is currently developing a more widely accessible, desktop version of the original web-based database. The application will be licensed under the MIT open source initiative license and aims to provide an environment that does not privilege the art object or sales but instead creates a space in which research, documentation and social context exists alongside artworks and archive materials.
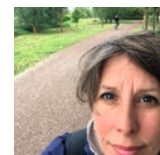
Hayley Newman I am interested in performance and performativity, documentary practices, humor, subjectivity and fiction. My commitment to working creatively around the current economic, social and ecological crises forged The Gluts (Hayley Newman, Gina Birch and Kaffe Matthews) and our eco-electro musical Café Carbon which we took to the Copenhagen Climate Summit in 2009. For Café Carbon we wrote songs about food and climate. My pre-Occupy novella Common, written as Self-Appointed Artist-in-Residence in the City of London over the summer of 2011, was published by Copy Press in 2013. In Common I wrote about the economic crisis from within; as it was happening on the streets of the Square Mile. I am a tutor on the doctoral program at the Slade School of Fine Art, UCL and was recently an Art360 award holder. Art360 is an independent charity set up to empower artists and estates to manage, protect and make their work accessible. The work Bryan and I are doing to code archival software is a development of this which we hope will contribute to thinking around archiving ephemeral practices.

Bryan Reedy I am an artist based in London producing paintings, sculptural works, and installations exploring the psycho-corporeal nature of objects and drawing on my personal engagement with the expression of identity (socio-political, sexual, philosophical) and the making of place. I have a long-standing fascination for the archival impulse and in the role that design can play in broadening the voice of the fringe. I have had the opportunity to work on a number of projects that engage these interests in different ways. In 2010 I worked with The Eve Kosofsky Sedgwick Foundation to archive her estate and to present Sedgwick's artwork on a level with her more widely known academic oeuvre. From 2012-2015 I served as the lead designer for Guillotine Publishing, an erratically published chapbook series focused on speculative fictions and radical nonfictions. The current project, undertaken with Hayley Newman and based on the process of archiving her 20+ year career in performance art, is an exciting new opportunity to explore my archiving fascination and to have a hand in setting the groundwork for a robust and responsible model of data collection and collation.
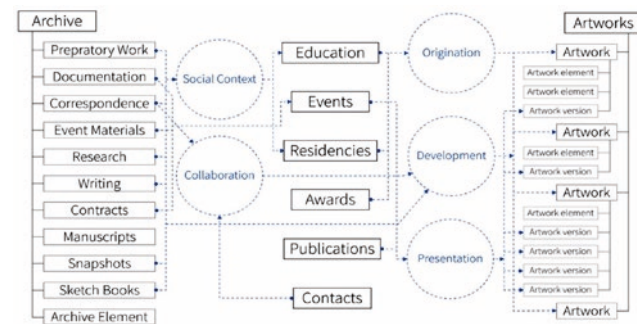
2020 21.04. **Cracks and Openings. Technopolitics of COVID-19**
(Via ZOOM)

The virus, officially named SARS-CoV-2, is often portrayed as something coming from the outside, be it nature or a foreign country. However, its spread is neither a natural disaster nor a strategic ploy, but a deeply techno-political event. As the disease turns into a pandemic it reveals many of the hidden structures and contradictions of the highly integrated, yet locally differentiated contemporary word. The societal reactions to the spread and the measures which are currently put into place are transformative and might turn revolutionary.
To address an event as distributed and complex as COVID-19, no single point-of-view can suffice. Thus, we have invited artists and theoreticians from four places – Sao Paulo, Chicago, Tel Aviv, and Vienna – to speak about their particular experiences, the techno-political dynamics created by the virus, agency for cultural producers and speculate about what will remain.

SPEAKERS:
David Sperling Architect, Institute of Architecture and Urbanism (IAU), University of São Paulo, **Lucas Bambozzi** Artist, Filmmaker and Activist, São Paulo, **Brian Holmes** Researcher, Writer, Activist, Chicago, **Udi Edelman** Isreal Digital Art Center, Tel Aviv, **Tsilla Hassine** Artist and Art-up Founder, Tel Aviv, **Technopolitics Working Group** Vienna.

2022 02.05. **Emma Dowling**
Considering Care

The COVID pandemic has both exacerbated and amplified the structural crisis of care that afflicts contemporary society. In her talk, Emma Dowling, author of The Care Crisis, will explore current political economies of care and the ways in which austerity measures, financialisation and new technologies not only shape particular configurations of care, but also the very conceptions of what care is. Beyond mere calls for more compassion, Dowling will discuss what it might mean to challenge and change the structural conditions for caring.

Emma Dowling is a sociologist and political scientist and teaches at the University of Vienna. Previously Dowling has held academic positions in Germany and the UK. Her research has covered topics such as affective and emotional labour, gender and social reproduction, as well as the financialisation of the social. Her most recent work asks what our economy looks like when viewed from the perspective of care, charting the material conditions that shape its configurations. She is the author of The Care Crisis - What Caused It and How Can We End It? (2021, Verso).
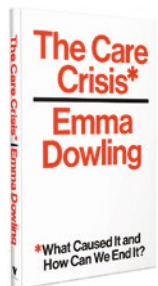
20.05. **Vladan Joler**
Mapping Extractivism

In this talk, researcher and artist Vladan Joler speaks about his cartographic practice. He develops a visual language to analyse the multi-layered superstructures that underlie new extractivist practices.
He takes us through the different allegories and concepts presented in his recent animated movie, map and essay "The New Extractivism": step by step, from the gravity fields of Internet black holes to the architecture of our personalized prison caves to the design of the numerous parts of the engines of extractivism.
At this moment in the 21st century, we are witnessing the rise of a new form of extractivism, one that reaches into the furthest corners of the biosphere and the deepest layers of human cognitive and affective being. The stack behind contemporary technological systems expands far beyond the "technical stack" of data modelling, hardware, servers and networks. The full stack reaches into capital, labor and nature. It demands an enormous amount of each while its true costs – social, environmental, economic, and political – are hidden.
Through counter-mapping, Vladan Joler offers a new analytic and visual aesthetics that confronts planetary scale extraction.

Vladan Joler is an academic, researcher and artist whose work blends data investigations, counter-cartography, investigative journalism, writing, data visualisation, critical design and numerous other disciplines. He explores and visualises different technical and social aspects of algorithmic transparency, digital labour exploitation, invisible infrastructures and many other contemporary phenomena in the intersection between technology and society.
In 2018, in cooperation with Kate Crawford, he published Anatomy of an AI System, a large-scale map and long-form essay investigating the human labour, data and planetary resources required to build and operate an Amazon Echo device. Vladan Joler's work is included in the permanent collections of the Museum of Modern Art (MoMA) in New York City, the Victoria and Albert Museum and the Design Museum in London, and also in the permanent exhibition of the Ars Electronica Center. His work has been exhibited in more than a hundred international exhibitions, including institutions and events such as: MoMA, ZKM, XXII Triennale di Milano, HKW, Vienna Biennale, V&A, Transmediale, Ars Electronica, Biennale WRO, Design Society Shenzhen, Hyundai Motorstudio Beijing, MONA, Glassroom, La Gaite Lyrique, the Council of Europe in Strasbourg and the European Parliament in Brussels.
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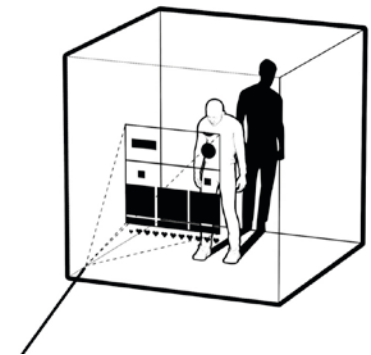
2023 23.06. **Thomas Proksch**
Never let a good crisis go to waste.*

The consequences of climate change, the use of natural resources and dwindling biodiversity constitute a crisis situation. From the political side, it is met with ineffectual "symbolic" means, and supposed solutions are being handed over to market mechanisms that are not subject to any claim to the common good.
Solution approaches are proclaimed as claims and find their way into legitimising framework guidelines, but unfold no or only marginal real benefit. Crisis management takes place on an abstract, virtual level, with even the monitoring of success taking place on this meta-level.
The inevitable failure on the real level is immanent in the current crisis management strategies. Growing individual concern and civil society resistance with regard to the ongoing crisis developments in the environmental sector make the contradiction between claim and reality, between virtuality and reality, between proclamation and action increasingly clear and thematise the failure of a neoliberal factual policy subordinated to market mechanisms and rules in overcoming the crisis.
In this sense, the ongoing developments offer an opportunity to question fundamental paradigms of social and political action.
* Winston Churchill

Thomas Proksch runs an office in Vienna as a landscape planner and landscape ecologist and in this role has been confronted with a wide variety of problems in the environmental sector and their planning management since 1991. The focus of his activities ranges from urban planning, open space planning and landscape planning to environmental impact assessments and nature conservation reports and concepts. He also works as a university lecturer.

2024 29.01. **Morgane Billuart**
SOFT BOOK LAUNCH / FEMTECH-COREADING

Cycles, the Sacred, and the Doomed (Set Margins', 2024)
with a co-reading by the author & Carmen Lael Hines

In a world propelled by swift technological progress and perpetual obsolescence, women frequently find themselves adapting and altering their daily experiences to remain functional. In the 21st century, as technology purports to comprehensively assess and address women's conditions and physical discomfort, Cycles, the Sacred, and the Doomed delves deeply into the realm of female health technologies, revealing a space where science, holistic methods, and mythology converge. This book challenges the idea of combining ancient wisdom with modern innovation and takes readers on a multidisciplinary journey to explore the intricacies of female health.

During the evening, Morgane Billuart and Carmen Lael Hines will co-read a piece of text interwoven with references from the book. Quotes and other noteworthy literary pieces will be shared throughout the evening, guiding the discussion with the audience into the captivating realm of Femtech.

Morgane Billuart (1997) is a French writer and filmmaker. She completed her studies at the Gerrit Rietveld Academie in Amsterdam and pursued education at the Cooper Union in New York. In an era dominated by digital culture, the enthusiasm for DIY Internet philosophies, and the proliferation of self-help seminars, her distinctive approach seeks to shed light on the contemporary dynamics of faith and belief formation. Her work consistently grapples with these themes, intricately intertwined with her identity as a woman, prompting contemplation on the roles of bodies in reshaping the technocratic and digital landscapes that encompass us.
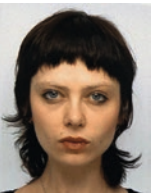
Carmen Lael Hines is a writer, researcher, and curator interested in tech, bodies, and the implications of their entanglements. She is currently a lecturer and researcher in the Department of Visual Cultures at the Technical University of Vienna. Her most recent works concern topics such as AI, neoliberal aesthetics, femtech, home automation, dating apps and platform urbanism. She is currently co-editing the book Dissident Practices: Posthumanist Approaches to a Critique of Political Economy, to be published by Bloomsbury. She co-curated the exhibition 'Bordering Plants' in the Exhibit Galerie at the Academy of Fine Arts Vienna, and was also on the curatorial team for Austria's contribution to the Venice Architecture Biennale 2021. She has curated exhibitions/programs at: e-flux screening room NY, The Austrian Cultural Forum NY, Architekturzentrum Wien(as part of the Claiming*Space Collective) and Galerie Kandlhofer.

Rafael Prieto-Curiel
urban dynamics, science of crime and complex models related to migration


Rafael Prieto-Curiel
Photo: Anja Bock

Rafael will talk about the complex dynamics of human migration; exploring the forces propelling people to move and the societal implications of these movements. He will also give an insight into his current research topic about urban sustainibility. What does the ideal city of the future look like?

Rafael Prieto-Curiel has been a postdoctoral research fellow at the Complexity Science Hub since May 2022. Before that he was at the Mathematical Institute of the University of Oxford/Centre for Advanced Spatial Analysis at University College London, working on urban dynamics at the Peak Urban project. He has a master's degree in statistics and a PhD degree from University College London UCL in maths and security and crime. Rafael was director of strategic analysis at the Emergency Attention Centre of Mexico City where he worked on crime forecasting and police and resources allocation. At CSH, he works on mobility, migration, urban dynamics, and a demographic analysis of African cities. As an undergraduate student, he directed the Maths magazine "Laberintos e Infinitos." While studying at UCL, he founded the Maths magazine "Chalkdust" as well as the science communication website "Punto Decimal MX."

LINKS: https://csh.ac.at/rafael-prieto-curiel/

https://www.oecd-ilibrary.org/development/cities-and-spatial-interactions-in-west-africa_57b30601-en
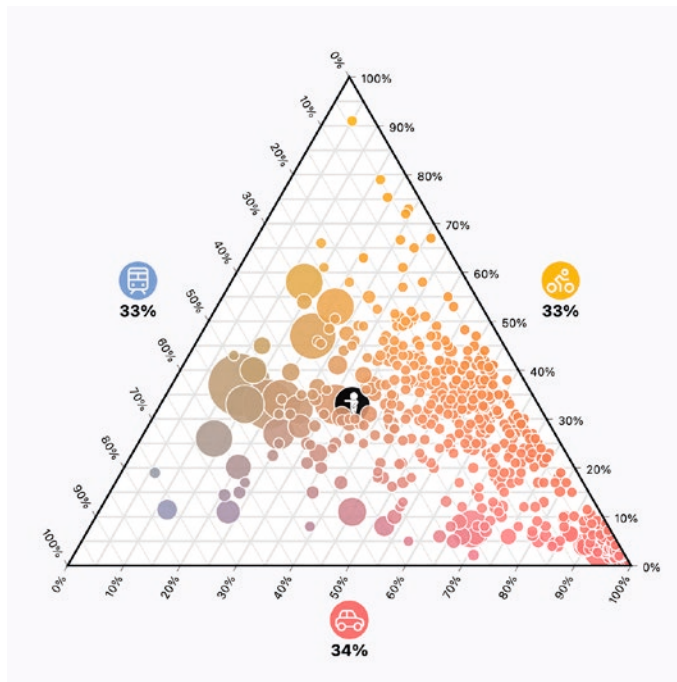
TECHNOPOLITICS salons

2011 27.09. TECHNOPOLITICS @ Coded Cultures. Wien 1, Urania
Talks by Armin Medosch, Christian Lauk, Brian Holmes, John Barker;
Panel discussion with Axel Stockburger, Alexander Nikolic, Konrad Becker,
Beate Firlinger, John Barker, Christian Lauk;
Artistic contributions by Yoha (Yojoki Harwood, UK), Adnan Hadzi (CH/UK),
Manu Luksch (AT/UK), Lucas Bambozzi (BRAS).

2012 18.03. TECHNOPOLITICS salon @ Kunstraum Bernsteiner
Wien 2, Schiffamtsgasse 11.
The Medium of Contingency – Econociety,
Global Financial Markets and Human Derivatives.
Talks by Elie Ayache, Karin Knorr-Cetina and Gerald Nestler.
Moderation: Katja Mayer. Sound: Szely live.

14.04. TECHNOPOLITICS salon @ Kunstraum Bernsteiner
Technopolitics and Technofinance, and the role of art as a critical practice
Talk by Brian Holmes.
Respondents: Armin Medosch, Gerald Nestler., Discussion.

2014 18.10. TECHNOPOLITICS salon @ Vienna Open
Mobiles Stadtlabor, Wien, Karlsplatz.
Die post-anthropologische Kondition?
With Jutta Weber, Felix Stalder, Gerald Nestler, Armin Medosch
(http://2014.viennaopen.net/events/technopolitics-salon-die-post
anthropologische-kondition/)

2015 11.06. TECHNOPOLITICS salon @ Tranzit Bratislava
Armin Medosch: *Art and Technopolitics*
Kristian Lukić: *Autonomies*.
Lectures & discussion moderated by Katarína Gatialová.

04.09. TECHNOPOLITICS salon @ Vienna Open
Mobiles Stadtlabor, Karlsplatz.
#AccumulatePleasureMax – Neurath im Informationszeitalter.
Workshop, talk and discussion by TECHNOPOLITICS/ Armin Medosch,
Alice Creischer, Andreas Siekmann and Marcel Mars

19.11. TECHNOPOLITICS salon @ SOCIAL GLITCH
Kunstraum Niederoesterreich, Wien 1, Herrengasse.
With Noit Banai and Aneta Stojnić. (see also TP Timeline)

2016 03.02. TECHNOPOLITICS @ transmediale Berlin.

28.01. TECHNOPOLITICS salon 1
Wolfgang Ernst, *Media archeologies of the present*.
Response: Clemens Apprich. neue Gesellschaft bildender Kunst (nGbK).
31.01. TECHNOPOLITICS Salon 2,
Anselm Franke, *Projects*
Response: Axel Stockburger. neue Gesellschaft bildender Kunst (nGbK).

03.02. *New Paradigms*. TECHNOPOLITICS panel
with Jutta Weber, Gabriele Gramelsberger, Felix Stalder, Gerald Nestler.
Haus der Kulturen der Welt (HKW)

20.04. TECHNOPOLITICS salon @ Kunsthalle Wien
Dividuelle Dividuen
Gerald Raunig, Respondent: Mona Singer. Discussion.

2018 01.10. TECHNOPOLITICS salon @ TRANZIT, Bratislava
With Kristian Lukić, Gerald Nestler, Felix Stalder and Axel Stockburger.

09.11. TECHNOPOLITICS salon @ OUTROS
FAU USP – Architecture and Urbanism College, University of São Paulo.

2020 29.02. TECHNOPOLITICS salon @ Herzliya, Israel
With Anat Ben-David, Sylvia Eckermann, Udi Edelmann, Doron Goldfarb,
Tsilla Hassine, Ran Kasmy Ilan, Volkmar Klien, Gerald Nestler, Felix Stalder,
Axel Stockburger, Gerald Straub, Thomas Thaler, Lior Zalmanson,
Mushon Zer-Aviv.
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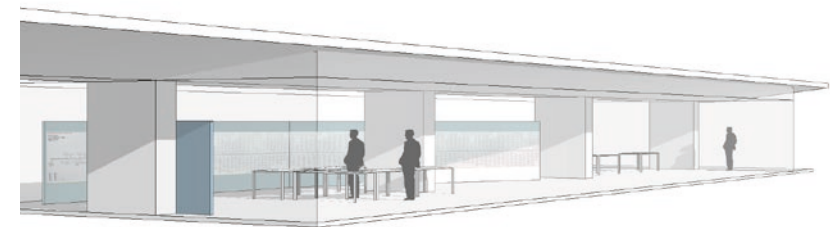
Tracing Information Society - A Timeline.
Digital print 2000 x 160 cm, Layout of exhibition space
TECHNOPOLITICAS, XXII international conference of the iberoamerican society of digital graphics,
Universidade de São Paulo. São Carlos. Brazil. 7.-9.11. 2018

TECHNOPOLITICS other events

2012 15.04. *Continental Drift Derivé*
Excursion with Brian Holmes, Thomas Thaler, Ina Zwerger, Felix Stalder,
Andrea Mayer and children to the natural gas station Baumgarten,
via Carnuntum and south Vienna; followed by Marchegg and Haugsdorf.

17.-21.06. Brian Holmes and Armin Medosch, *Three Crisis Seminar*, Workshop
Kunst-Werke Berlin – KW Institute for Contemporary Art,
Berlin Biennale.

2015 09.10. TECHNOPOLITICS @ RIXC. Renewable Futures Conference.
Stockholm School of Economics, Riga. *Art And Technopolitics*,
Moderator: Armin Medosch.
Talks by Polona Tratnik: *Bio Art as Tactical Media /*
Gerald Nestler: *The Future as a Derivative Technology at Present*.

2016 Sep. TECHNOPOLITICS Timeline V.1 @ STWST 48×2, Linz,
during Ars Electronica.

2017 09.09. A TRIBUTE TO ARMIN MEDOSCH.
STWST Club, Stadtwerkstatt, Linz. Live-stream Radio FRO.
Dresscode weiss. Tote auf Urlaub.

Programm:
New Tendencies, screening
of Armin Medosch's book launch at Cabinet space in partnership
with Rhizome, New York, 19.10.2016 (presentation followed
by a discussion with Rachel Wetzler, Michael Connor and Eva Díaz).

Free Research, discussion on the legacy of Armin's work.
Felix Stalder in conversation with Fahim Amir (artist researcher),
James Stevens (activist researcher), Shu Lea Cheang (artist
researcher), Darko Fritz (artist researcher), Jaromil (activist
researcher) and friends.

Dinner: INFOLAB/Mycelium Network Society prepares a field of
networking mushroom for a fine dining for Armin and his friends.
Party Schnapsloch special: Camel from Vienna spins Rocksteady.
Walter Gröbchen plays vinyl from Armin.
Mukul Patel from Hackney recalls Armin's London daze.
Drinks by Fahim Amir.

TECHNOPOLITICS working group

Initial Phase 2009 – 2011

Summer 2009
Brian Holmes Armin Medosch:
first exchnage of texts, notes and literature on thenextlayer.org

February 2010
Brian Holmes joins Armin Medosch in Vienna for a 2-day workshop;
Felix Stalder joins for half a day.

2010 06.02. Workshop with Brian Holmes and semi-public meeting
at studio Eckermann/Nestler (20-25 participants).

Quote email invitation (in German):
"Ich möchte Dich/Euch gerne einladen zu einer privaten Gesprächsrunde
– ein Talkshop – mit Brian Holmes am Samstag dem 6.2. um 20.00 Uhr bei
TIM, Neulinggasse 9, 1030 Wien. Brian und ich werden dort unser Projekt
TECHNOPOLITICS vorstellen, ein mehrjähriges Research-Projekt zum
Thema techno-ökonomischer Paradigmenwechsel und Kulturtheorie/Kritik.
Ein Research-Outline gibt es hier: www.thenextlayer.org/node/1211."

Spring 2010 – Winter 2011
Development phase, research on the paradigm change and preparation of
visual elements; conception and development of Timlines begins.

26.-27.11. *The Artistic Device,* Brian Holmes Symposium.
27.11. Armin Medosch:
Techno-economic paradigms and the art of New Tendencies,
Lecture. Vanabbe Museum, Eindhoven.

2011 04.03. **First TECHNOPOLITICS workshop:**
with Brian Holmes, Fahim Amir and Kristian Lukić.
05.03. Workshop and public presentation TECHNOPOLITICS @ BOEM,
Smelling the Rat. Kulturverein BOEM, Wien.
With Alexander Nikolic, Armin Medosch, Fahim Amir and Brian Holmes.

April 2011 Founding of **TECHNOPOLITICS working group.**

TECHNOPOLITICS TimeTunnel (study)
Proposal for a subway station, 2016.
Simulation: Sylvia Eckermann

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CONNECTING SPACES HONG KONG — ZURICH — Zurich University of the Arts   AUSTRIAN CONSULATE GENERAL HONG KONG   österreichisches kulturforum

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