

transmediale.07

festival for art and digital culture berlin

31 January - 4 February 2007

a project by



in cooperation with

AKADEMIE DER KÜNSTE

PRESS KIT

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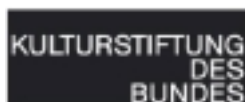
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transmediale is funded by



Location: Akademie der Künste, Hanseatenweg 10, 10557 Berlin

Address: transmediale, Klosterstrasse 68, 10179 Berlin, Germany

23.01.2007

INVITATION TO PRESS CONFERENCE

Friday, February 2, 2007 at 11 hrs
Akademie der Künste/Salon
Hanseatenweg 10, 10557 Berlin

We would like to invite you to our press conference on **February 2, 11 hrs** in the Akademie der Künste (Hanseatenweg), where the **new artistic director of transmediale** will be officially announced.

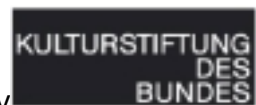
Hortensia Völckers, Moritz van Dülmen and **Andreas Broeckmann** as well as the **new artistic director** of transmediale will be available for your questions.

Moritz van Dülmen is the new managing director of transmediale's holding company Kulturprojekte Berlin, formerly known as Berliner Kulturveranstaltungs-GmbH. He will introduce you to transmediale's new artistic director.

Andreas Broeckmann takes his leave from transmediale after successfully leading seven festival editions. In the future, he plans to stay in Berlin.

Hortensia Völckers is the artistic director of the German Cultural Federal Foundation, which is transmediale's principal supporter.

transmediale is funded by



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Motto: *unfinish!*

The motto of transmediale.07 – *unfinish!* – is simultaneously battle cry and the curse of working with digital media that knows no conclusion, but only consecutive versions. But beyond the inherent drama of being eternally open-ended, *unfinish!* highlights the possibility of continuous transformation and advancement. Under the motto *unfinish!* transmediale.07 investigates artistic processes that are open to change.

Media artist **Stelarc** (aka Stelios Arcadiou), born in Cyprus and today living in Australia, presents his current project 'The Extra Ear'. Since the 80s Stelarc explores possibilities of technical improvement of his own body. Recently a third ear, a prosthesis grown out of human tissue, has surgically been implanted on his arm. In his multimedia presentation-demonstration Stelarc describes how he compensates for the imperfection of his own body by equipping it with technology. Prostheses are not a sign of a physical malfunction, but rather a symbol for an additional feature (Keynote '**Fractal Flesh**', 1.2., 20.30 hrs, Akademie Hanseatenweg, Studio).

The conference-panel '**Unfinishing Creation**' examines how the applied sciences offer new tools for artists in order to expand their own disciplines. Berlin art historian Ingeborg Reichle ('Art from the Laboratory') and New York neurobiologist Warren Neidich, who lives as an artist in Berlin, discuss, amongst others, how new media alter the human perceptual apparatus (1.2., 15 hrs, Akademie Hanseatenweg, Studio).

On June 4, 2005, **Liu Wei** walked with his camera to Peking University and the Tian'anmen Square and asked by-passers about this date, the anniversary of the massacre in 1989 of protesting students by the Chinese military. His video '**A Day to Remember**' gives proof of the power of media in two ways: the new generation of students don't know anything about the events, because they do not exist in mass media – or, facing the camera, they keep silent. (transmediale Award 2007/Honourable Mention; Video programme 'Chronic Recollection', 1.2., 18 hrs, Akademie Hanseatenweg, Studio II and 2.2., 20 hrs, Babylon:Mitte).

The video 'Yet Another Shot' by **Kinda Hassan** is a description of the condition of social and mediated perception. On the day of the murder of Jubran Tueiny, Lebanese parliamentarian and journalist, she filmed '**Yet Another Shot**': TV journalists report in an overly-experienced and almost bored manner from the actual explosion site and, at the same time, are trying to communicate the event as a drama (Video programme 'Reality For TV', 31.1., 18 hrs, Akademie Hanseatenweg, Studio II and 1.2., 19.30 hrs, Babylon:Mitte).

Media theorist **Friedrich Kittler** will address transmediale's topic 'Unfinishing'. Kittler, author of 'Grammophon Film Typewriter', holds the chair for aesthetics and history of media at the Humboldt University Berlin. In his lecture he asks for the meaning of reversibility and infinite loop-d-loop which is being re-processed, after its execution as long as this is not prevented by external influences (Keynote '**The Finality of Algorithms**', 3.2., 18 hrs, Akademie Hanseatenweg, Studio).

Urban development is a subject of continuous change. While countries with 'traditional' industrialisation are dealing with the phenomenon of 'shrinking cities', the increasing megalopolises in Latin America, Asia and Africa are in a process of

immense growth. The urbanist and Africa specialist AbdouMaliq Simone and Istanbul-based urban researcher and author Orhan Esen understand a permanently unfinished city not as a form of regression, but as a potential. They discuss their positions in the conference-panel **'Unfinished Cities'** (2.2., 15 hrs, Akademie Hanseatenweg, Studio).

The new world order under the lead of the sole remaining world power USA, propagated by neo-conservatives in alliance with the apocalyptical vision of Born-Again Christians, is a reactionary, mystical-ominous ideology. Canadian political scientist **Arthur Kroker** analyses this unholy relation between religion and terrorism in the technologically armed US society in his Keynote **'Born Again Ideology'** (2.2., 18 hrs, Akademie Hanseatenweg, Studio).

During the Cold War both the East and the West produced propaganda that was supposed to spread fear and deterrence. **Christoph Draegers** film **'Helenès (Apparition of Freedom)'** subtitles old propaganda material from Hungary with the words of George W. Bush's inauguration speech, in which he inflammatorily uses the word freedom, repeating it no less than 41 times (Video programme 'Reality For TV', 31.1., 18 hrs, Akademie Hanseatenweg, Studio II and 1.2., 19.30 hrs, Babylon:Mitte).

Many Years of Video Art – Historical Views

This year's transmediale is the twentieth festival edition. Founded in 1988 as 'VideoFilmFest', the festival rapidly developed into one of the most important forums for digital art in Europe. Since 1998 the festival for art and digital culture takes place annually as 'transmediale'. On the occasion of its anniversary transmediale releases a **Register**, which lists every participant in the last twenty years.

transmediale.07 also presents historical retrospectives on art and media, amongst others, an international retrospective of more than 40 years of video art, a screening of artistic Super8-films from the 80s in the GDR, an 18th century machine by Wolfgang von Kempelen, and a portrait of the technology rebel Joseph Weizenbaum.

In 2006 five German museums presented the exhibition '40 Jahre Videokunst in Deutschland' (40 Years of Video Art in Germany). Within its anniversary programme, transmediale.07 presents the exhibition's DVD edition, and attempts its evaluation in a broader and international context with the conference panel **'Many Years of Video Art – Historical Views on Art and Media'**. Wulf Herzogenrath, curator of '40 Jahre Videokunst', discusses with international colleagues such as the American media curator Chris Hill and the Slovenian critic and curator Barbara Borcic on critical documentation and survey projects (31.1., 16 hrs, Akademie Hanseatenweg, Studio).

Infermental was the first international magazine on video tapes. It was initiated in 1980 by the Hungarian filmmaker Gábor Bódy. Between 1982 and 1990, eleven editions were produced with 674 single works by more than 600 artists from 36 countries; concept, selection criteria and form of organisation of each single edition varied. A number of Infermental editions will be on show at transmediale.07 in extracts, and presented by the original curators from Hungary, France, USA, The Netherlands and Germany. Parallel to the screening of the first edition an Infermental breakfast will be held. Each single edition can be viewed in full length in the Project Library (Screenings Infermental I-III, 31.1., 10 hrs/ 1.2., 11 hrs/ 2.2., 11 hrs, all Akademie Hanseatenweg, Studio II).

In the last years of the GDR a lively film subculture existed beside the official image factories. In the late 70s the painters were the first to discover the medium of Super8-Film. Multimedia-based activities by A.R. Penck in Dresden or by Lutz Dammbeck in Leipzig triggered a veritable wave of films, which later also reached East Berlin. Claus Löser curated two programmes for transmediale.07: **'Revision DDR'** (Revision GDR, 4.2., 16 hrs), and **'Malerfilme in der DDR'** (Painter films in the GDR, 4.2., 20 hrs, both at Akademie Pariser Platz). He will discuss (in German) whether those films can be defined as **'Medienkunst in der DDR?'** (Media Art in the GDR?) with Lutz Dammbeck, Helke Misselwitz, Klaus Staeck and others (4.2., 18 hrs, Akademie Pariser Platz).

Is the definition of media art with its - positive and negative - boundaries still valid? Or is it time to let go of the label 'Media Art' and to strive for reintegration into the general art discourse? Pop priest and arts professor Diedrich Diederichsen, net art pioneer Olia Lialina, internationally renowned media theorist Timothy Druckrey and Inke Arns, artistic director of Hartware MedienKunstVerein in Dortmund, will discuss the term 'Media Art' in the conference panel **'Media Art Undone'** (3.2., 15 hrs, Akademie Hanseatenweg, Studio).

Born in Berlin and with Jewish origins, **Joseph Weizenbaum** left Germany in 1936. In California he started his scientific career, and later became a professor at the elite Massachusetts Institute of Technology. But Weizenbaum was a rebel: he began to criticise his colleagues for their fantasies of almightiness, militarism and their devout adherence to science. **'Weizenbaum. Rebel at Work'** by Silvia Holzinger and Peter Haas shows the witness of the beginning computer age as a hilarious story teller, who has lived in Berlin again since the beginning of the nineties (4.2., 12 hrs, Akademie Hanseatenweg, Studio II and 5.2., 22 hrs, Babylon:Mitte).

Wolfgang von Kempelen was an administrator in the court of Maria Theresia, but also a scholar with a weakness for mechanic constructions. His 'Talking Machine' was based on the human apparatus of articulation. But above all, he is known for his 'Chess Turk', a mechanic chess-player in an oriental costume – the technical sensation of the 18th century, that never could disengage from a negative semblance. The German word 'getürkt' (faked) is said to be derived from this machine. Reconstructions of both machines, which were developed and built at the University of Applied Art Vienna, between 1999 and 2001, will be presented by Brigitte Felderer, Jakob Scheid and Ernst Strouhal, and moderated by Siegfried Zielinski (**'Kempelen – Two Machines'**, 3.2., 15 hrs, Akademie Pariser Platz).

A recent restitution case between France and Korea seems to turn into a sordid comedy. In 1866 the French army looted the 297 volumes of the Oe-Kyujanggak Archives – the royal protocols of the Korean Chosun Dynasty. When President Mitterrand visited Korea in 1993, he promised to return the volumes, currently part of the collections of the Bibliothèque Nationale de France. Since then the restitution is deferred by specious arguments. In his documentary **'Coréen 2495'**, named after the French identification number of the first volume, the filmmaker **Joon Soo Ha** detects the political and economic intrigues behind the scenes (3.2., 15.30 hrs, Akademie Hanseatenweg, Studio II and 4.2., 18.30 hrs, Babylon:Mitte).

Exhibition *unfinish!*

In the exhibition *unfinish!* transmediale.07 presents, among others, works by David Rokeby (Canada), Herwig Weiser (Austria), Herman Asselberghs (Belgium) und Antoine Schmitt (France). The exhibition stays open daily during the festival from 10 to 21 hours (Akademie der Künste, Hanseatenweg).

David Rokeby is one of the most important media artists in Canada. His interactive video installation **'Taken'** allows readings and interpretations of the activities in the exhibition space and suggests a critical reflection on the methods of observation and classification of people in public spaces. Surveillance cameras show the visitors in a double projection: on the left hand side of the projection, the visitors' images are looped back onto themselves in intervals, thus creating a multilayered visualisation. The right hand side shows isolated portraits of single visitors, randomly attributed with adjectives like 'unsuspecting', 'complicit' or 'hungry'. Every now and then, a visual catalogue of the last 200 visitors of the exhibition space appears.

'Death Before Disko' uses an online data stream from space observation and translates it into simple yet spectacular sound and light events. With the proliferation of digital technologies, users have become more and more distant from the physical hardware of their laptop or hi-fi units. Austrian artist **Herwig Weiser's** (transmediale Award 2001) installation aims to reveal the fact that our relationship towards technology is more often emotional than rational.

Kurt d'Haeseleer, a young video artist from Belgium, uses digital editing and production techniques. His interactive installation **'Scripted Emotions'** is a pseudo romantic drama for two tourist binoculars. The binoculars have built-in screens, which allow the spectator to roam through a digital landscape. 'Scripted Emotions' refers to the difficulties of emotional presentation that actors have to master, thus a nocturnal drama takes its course... (transmediale Award 2007/Honourable Mention)

Two out of three nominations for the transmediale Award 2007 can be seen in the exhibition: **Herman Asselberghs' 'Proof of Life'** and **Antoine Schmitt's 'still living'**. While Belgian artist and art critic Asselberghs presents a movie with empty images and a frightening soundtrack, French artist and programmer Schmitt serves the motto *unfinish!* ironically. His 'living' graphics – pie-charts, bars, curves – are in endless and constant motion, thus undermining our expectation for precise information.

Aram Bartholl from Germany demonstrates Low Tech: His **'Random Screen'** installation, a mechanical, thermo-dynamic screen, waives electricity completely. Conventional tea candles illuminate and generate the changes on the 5x5 pixel screen.

The video installation **'setting 04_2006'** aims at investigating the interface between science and art. It shows the hands of a scientist who performs the movements of four consecutive throughputs of the same experiment – without the necessary instruments. **Herwig Turk** and **Günter Stöger** from Vienna highlight the ambivalence of repetition and the theatricality of scientific experiments.

Moon Na's video **'Against God by Waterpistol'** shows the ironic act of rebelling against a higher force. The protagonist of the video (the artist herself) is armed with a water pistol and 'shoots' into the sky on a rainy day. Her deed is deliberately paradoxical and underscores the implicit failure: in the end both the rain and the water pistol's ammunition will pour down on her.

Performances & Sound Art

Sound Art is the predominant element in the performances at transmediale.07. The Austrian Institute for Media Archaeology (IMA) shows legendary figures and concepts in an intense performance programme; the US-American sound and installation artists Richard Chartier and Taylor Deupree render a homage to the photographer Hiroshi Sugimoto, Nicholas Bussmann's project 'Edition Edison' reflects the history of physical storage media in music, as well as other audio works will be presented at the listening stations during transmediale.07.

As **Netochka Nezvanova** (in short: NN) aka **Rebekah Wilson** became a legendary figure in the world wide web, naming herself after a literary character of Fjodor Dostojewskij's, the trained composer made her mark as enfant terrible as well as software programmer. In her performance 'A History of Mapmaking' she uses the cello live to create sound and to manipulate sound events (**'Resonant Memory Traces/Nightline'**, 31.1., 21 hrs, Akademie Hanseatenweg, Studio).

The life of the Russian physicist **Lev Sergejewitsch Termen** alternated mysteriously and sensationally between gulag imprisonment for alleged espionage and a Stalin medal for inventing the wiretap. His Theremin, which he invented in 1919, produces electronic sounds and is considered to be the prototype of the synthesizer. In the 30s Termen alias Theremin maintained a studio in New York, where he experimented with light and sound together with avantgarde filmmaker **Mary Ellen Bute**. The performance '4:3' relates to these experiments; in the performance 'ghostengine - Sprechen ohne Sprache' (talking without language) **Liesl Ujvary** and **Ann Cotten** make use of the Theremin (**'Resonant Memory Traces/Nightline'**, 31.1., 21 hrs, Akademie Hanseatenweg, Studio).

The 'Turntable Improvisationen' (turntable improvisations) by **Ushi Reiter** present an homage to the vinyl record: scratching records, needles in the groove and scraps of sound into a dialogue with static sound waves and space. Source material of the performance, accompanied by live visuals from **starsky**, is 20th century sound material produced exclusively by women (**'Resonant Memory Traces/Nightline'**, 31.1., 21 hrs, Akademie Hanseatenweg, Studio).

For more than a century one can own music in the form of physical storage media from Edison's cylinder phonograph to the LP, which became a fetish, right up to the CD, whose days are already numbered since the appearance of the MP3 format. In the workshop installation **'Edition Edison'** the artists **Nicholas Bussmann**, **FM3** (Christiaan Virant, Zhang Jian), **Aleks Kolkowski** and **Nicolas Collins** produce artistic sound storage media during transmediale.07. In their final performance the artists work with these sound media in a live concert (Installation 1.-3.2. all-day/Finissage Performance 3.2., 18 hrs, Akademie Pariser Platz, Foyer).

The performance **'Specification.Fifteen'** by **Richard Chartier** and **Taylor Deupree** (see as well transmediale Award/Honourable Mention) is a premiere in Europe. The electronic sound composition was created on the occasion of a retrospective of the renowned Japanese photographer **Hiroshi Sugimoto**. Inspired by his seascapes the sound piece evokes the imagination of infinite change under a seemingly uniform surface. (Exhibition 31.1. -4.2., 10-21 hrs, Akademie Hanseatenweg/Performance 2.2., 21 hrs, Akademie Hanseatenweg, Studio).

Listening Stations:

Gail Priest (au) - Imaginary Conversations in Reverberant Rooms

The debut album of the Australian artist Gail Priest reconstructs lost conversations and failed communications. Shards, fragments and digital debris are woven into atmospheric fantasies.

Gintas K (lv) - 13 Tracks

Gintas K explores the rich scale of sub-genres in post-digital electronics: rhythmical sound series, intertwined sonic textures and glitchy ambiences.

tie guan yin (cn) - Viva La Vaches

An improvised studio live recording from autumn 2005 by the tie guan yin duo under a circular method: feedback, loop and delay. Yan Jun plays an audio signal generator, pedal, sound forks and uses his voice; Wu Quan plays laptop and electronics. Both of them are born in the year of Ox (Vaches).

Ricardo Caballero (mx) - Amplified Perception: Noise Environments as New Frontier Between Beauty and Ugliness

An electronic noise performance by Mexican musician Ricardo Caballero, who generates sounds for a new audio-generation.

DISK / CTM Archivstation

The 'Archivstation' contains a number of mobile furniture pieces in variable shape and design that can be set up anywhere, and may be adjusted according to the venue. The 'Archivstation' is fully equipped with computers, screens, headphones and/or speakers, and offers access to all activities of the CTM festival since its first edition in 1999.

transmediale Award 2007

An international jury comprised of Inke Arns (Dortmund), Eva de Groot (Ghent), Miguel Leal (Porto), Ellen Pau (Hong Kong) and Mike Stubbs (Melbourne) nominated three works for the **transmediale Award 2007**. The prize will be awarded in a ceremony at Akademie der Künste on Saturday, **February 3, at 21 hrs** (Hanseatenweg, Studio).

1030 artistic works from 59 countries were submitted for this year's competition. For the first time most of these works will be presented in the **Project Library**. A total of 827 works, whose authors approved publication in this context, may be seen in the temporary media library at exhibition hall 3 (Akademie at Hanseatenweg).

Honourable Mentions:

Aram Bartholl (de): Random Screen
Richard Chartier / Taylor Deupree (us): Specification.Fifteen
Kurt d'Haeseleer (be): Scripted Emotions
Liu Wei (cn): A Day to Remember
Stefan Zlamal (at): Heinrich und Mary-Jane

Nominations:

Herman Asselberghs (be) - 'Proof of Life' Video (30'), 2005

Exhibition: Wednesday 31.1. - Sunday 4.2., 10 - 21 hrs
Artist Presentation: Saturday, 3.2., 12 hrs (Studio)

The video image shows the interior of an empty, open space, where human presence can only be felt through the adjoining sounds; a male voice recalls horrendous TV-images, a popular disaster movie, a long-term imprisonment or hostage-taking. The radical rift between sound and image brings the described scenes uncomfortably close to the visitor. 'Proof of Life' is a sound movie with empty images that testify to their own, problematic redundancy.

From the jury's statement: 'Proof of Life' is testament to the power of art to bring its audience into the present. Its layering of meaning and the interplay between different times and spaces, mirrors current multiple realities saturated in images of terror where the viewer is impotent and in a perpetual state of emergency.

Herman Asselberghs is an artist and an art critic. He writes about audio-visual culture in 'De Tijd', and he teaches in the 'Transmedia' department at Sint-Lukas College in Brussels. He is a founding member of Square vzw and a co-curator of [sonic]square, an ambulant concert series for electronic music. His installations have been shown, among others, by the Centre Georges Pompidou (Paris) and documenta X (Kassel).

Antoine Schmitt (fr) - 'still living'

Installation, 2006

Exhibition: Wednesday 31.1. - Sunday 4.2., 10 - 21 hrs

Artist Presentation: Saturday, 3.2., 17 hrs (Salon)

For Schmitt, 'still living' inaugurates a new personal artistic language. The project revolves around the concept of 'living' graphics. The graphics are using instantly readable visual codes: pie-charts, bars, curves, etc. But instead of transmitting information about specific developments and alterations, they produce vague and imprecise images. Instead of strict rationality, we see metaphors of a type of indecision which is not supposed to exist in our world dominated by precise numbers.

From the jury's statement: Antoine Schmitt's 'still living' is poking serious fun at generative art and real time visualisation and is, at the same time, an acidic commentary on the belief in (economic) progress and development.

Artist and programmer Antoine Schmitt uses programming as an essential artistic material, to create installations, online exhibitions, performances and CD-Roms, in which he confronts abstract artificial systems with visitors or performers. His work has been shown at the Musée d'Art Moderne de la Ville de Paris, at the Centre Georges Pompidou (Paris), at Sonar (Barcelona) and Ars Electronica (Linz). In 2001 he received an Honorary Mention for his work 'Vexation 1' at transmediale.01.

Tim Shore (uk) - 'Cabinet'

Video (18'20") 2006

Artist Presentation/Screening: Friday 2.2., 17 hrs (Studio II)

'Cabinet's' ground zero is the small rustic cabin in Montana, where the American terrorist Theodore J. Kaczynski, known as the Unabomber, wrote his manifesto 'Industrial Society and Its Future' – a philosophical critique of technological civilisation. It was published by the Washington Post in 1995, on the understanding that the Unabomber's terrorist campaign would cease. The chasm between Kaczynski's irrational argument, and the violence of the way he set about propagating it, is where the spectacle of 'Cabinet' plays out in order to deconstruct and sabotage the romance of the Unabomber's story.

From the jury's statement: [The film] especially refers to the difficult and unsolved confrontation between the idea of its vast, pure and open spaces, and the highly complex and technological societies that have emerged from its exploration and occupation.

Tim Shore graduated from the Royal College of Art, London, in 2002. He was commissioned by S4C to make 'Keepsake' (2003), a short experimental animation about the flooding of the Elan Valley. His recently completed short film, 'Cabinet', was funded by Film London / Arts Council England, London, and premiered at the Rotterdam Film Festival. Tim Shore is Head of Animation at the London College of Communication.

Andreas Broeckmann: *unfinishing* transmediale Interview on the occasion of transmediale.07

The motto 'unfinish!' sounds like a demand to be unfinished, or to rework things that had already been completed. Is it a blessing rather than a curse if things remain unfinished?

We chose the motto '*unfinish!*' to highlight a specific aspect of artistic work, namely the readiness to question things which have been closed and finished, and to return them to a state of 'unfinishedness'. The English verb 'to unfinish' does not really exist, nor does its equivalent in German, 'unbeenden'. The idea is to reopen the work towards releasing the potential inherent in the process.

In art history, the 'non-finito' has a long tradition which is as old as painting over images, stripping off varnish, and re-using the results of fluxus and other actions. In art using digital media, the issue is somewhat different, since here the finished work is not the rule, but the exception. Instead, version follows version, reproducibility and changeability are germane to digital media. And this can indeed turn out to be a curse, because many works remain projects which never find their conclusive form.

We want to use the topic to take a close look at contemporary artistic practice, which is why we have planned a whole series of high-profile artist presentations. But the festival will also look at the aspect of 'unfinish' in, for instance, the technological transgression of natural borders, in the apocalyptic visions of contemporary politics, our current notions of death and dying. Personally, I am quite happy about the finitude of things, and few desires seem to me as weird as the wish to overcome the finitude of human life. But during the festival, we will hear different opinions on these issues, and I am curious to see how notions of history and temporality are reflected upon by a younger generation today.

In which sense is the festival itself 'unfinished'?

Once the programme that we have planned and prepared actually takes place, it is of course experienced in many different ways by the members of the audience. Moreover, the programme and overall design of the festival develops from one year to the next. We are at the Akademie der Künste on Hanseatenweg for the second time this year, and as we know the building better, we also hope to be able to use it more effectively than last year. But it is always an adventure to see how what we have planned unfolds during the festival week.

transmediale.07 is the 20th edition of the festival – is it time for a look back?

We wanted to integrate some retrospective windows into the programme, without giving the impression that the festival is dominated by the historical perspective. However, that too is a dimension of the motto '*unfinish!*': the festival is in a constant process of change which neither ends, nor even pauses at an imaginary mark like the 'twentieth edition'. As we are moving ahead, we are taking a look back and realising how close history is to what we are doing...

There are some music and sound art projects in this year's festival programme, like the performance by Chartier/Deupree and Nicholas Bussmann's 'Edition Edison' workshop installation. Isn't this the domain of CTM/club transmediale?

Over the years there have always been links and overlaps between the programmes of the two 'sister' festivals, think of the conferences that the Club organised in the context of transmediale, or the joint 'Live Cinema' performance series in 2005. At transmediale we have, in such cases, generally focused on projects that required a larger hall with seats – like this year's act by Richard Chartier und Taylor Dupree –, while the Club draws its special energy from the dense juxtaposition of artistic, experimental, and dance-oriented projects. Nicholas Bussmann's project is more of a reference to the historical dimension of the festival – Edition Edison does no less than trying to mark the end of the material sound-carrier. The chance for Bussmann and the Edition artists he invited to do this in a real workshop in the middle of the grand foyer of the Akademie on Pariser Platz was like the final touch for the 'unfinish!' festival.

Why have there only been three nominations for the transmediale Award 2007?

It is always up to the jury to determine the number of nominations and honourable mentions that they want to award. At the end of the jury meeting there were only these three works which the jury wanted to consider seriously for the transmediale Award 2007. We were happy about this decision in so far as the jury really tried to concentrate on artistic quality, and not mere technical refinement or pure originality. The sample naturally becomes smaller when you apply stricter criteria, and this process fosters the role of the festival as a place where such criteria are developed and discussed. We hope that the presentations by the nominated artists will serve this discussion, as will the conference panel 'Media Art Undone' which some of the jury members will be participating in.

Some of the events of transmediale.07 will be happening in the new building of the Akademie der Künste on Pariser Platz. Is the Akademie building on Hanseatenweg too small?

When we started planning transmediale.07 we had thought that we would be able to use the entire building on Hanseatenweg. Yet, the Akademie is preparing a large exhibition, so that we cannot use the larger of the exhibition halls. As compensation, the Akademie has offered us its spaces on Pariser Platz where we can now present the installation by Nicholas Bussmann and two events, one about the machines created by Wolfgang von Kempelen in the 18th century, and one about artist films and media art in the GDR. All three projects fit the ambience of the Pariser Platz quite perfectly, so that both we and the Akademie are very happy about how things have turned out. And another great coincidence is that the Akademie is commemorating the first anniversary of its former member Nam June Paik's death with a night-long homage on the evening before the opening of transmediale.07. And the quotation that forms the motto for this homage is a very suitable reply to the demand to '*unfinish!*': 'There is no rewind button for life'.

Update: 23.01.2007

Schedule

Thursday, January 25, 2007

- 21.00 hrs **club transmediale**
Opening Performance+Concert
Pierre Bastien (FR) / Alexander's Annexe feat. Mira Calix (UK) /
Sun City Girls (US)
Volksbühne am Rosa-Luxemburg-Platz, Main Hall
- 24.00 hrs **club transmediale**
Festival Warm Up
Volksbühne am Rosa-Luxemburg-Platz, Roter Salon

Friday, January 26, 2007

- 20.00 hrs **club transmediale**
Handclaps
Documentaries, video clips, artist videos
Maria am Ostbahnhof, Lounge
- 21.00 hrs **club transmediale**
Building Space: Underground Resistance
Public talk
Maria am Ostbahnhof, Main Stage
- 23.00 hrs **club transmediale**
Underground Resistance
Maria am Ostbahnhof, Main Stage
- 23.00 hrs **club transmediale**
Wasted 4_Day 1
Maria am Ostbahnhof, Second Stage

Saturday, January 27, 2007

- 21.00 hrs **club transmediale**
Handclaps
Maria am Ostbahnhof, Lounge
- 23.00 hrs **club transmediale**
Wasted 4_Day 2
Maria am Ostbahnhof, Main Stage
- 23.00 hrs **club transmediale**
Electric Boombox
Maria am Ostbahnhof, Second Stage

Sunday, January 28, 2007

- 20.00 hrs **club transmediale**
Handclaps
Documentaries, video clips, artist videos
Maria am Ostbahnhof, Lounge
- 20.00 hrs **club transmediale**
Building Space: Professional Meeting
Maria am Ostbahnhof, Second Stage
- 22.00 hrs **club transmediale**
Code Black
Maria am Ostbahnhof, Main Stage

Monday, January 29, 2007

- 18.00 hrs **Paik-Night**
"There is no rewind button for life!"
Akademie der Künste (Pariser Platz)
- 20.00 hrs **club transmediale**
LabApero #2
Exchange and presentations, free entrance
Ballhaus Naunystrasse
- 20.00 hrs **club transmediale**
Handclaps
Documentaries, video clips, artist videos
Maria am Ostbahnhof, Lounge
- 20.00 hrs **club transmediale**
Building Space: Creative Commons
Maria am Ostbahnhof, Second Stage
- 22.00 hrs **club transmediale**
React
Maria am Ostbahnhof, Main Stage
- 22.00 hrs **club transmediale**
SHARE_Day 1
Maria am Ostbahnhof, Second Stage

Tuesday, January 30, 2007

- 19.00 hrs Opening ceremony with performance of Pierre Bastien (only
with invitation)
Akademie der Künste, Studio
- 10.00 - 22.00 hrs **club transmediale**
Plug & Play
Ballhaus Naunystrasse

- 20.00 hrs **club transmediale**
Building Space: Share
Maria am Ostbahnhof, Lounge
- 21.30 hrs **club transmediale**
Articulating Silence & Sound
Maria am Ostbahnhof, Main Stage
- 21.30 hrs **club transmediale**
SHARE_Day 2
Maria am Ostbahnhof, Second Stage

Wednesday, January 31, 2007

- 10.00 - 21.00 hrs Exhibition *unfinish!*
Akademie der Künste (Hanseatenweg)
- 10.00 hrs Screening: "Infermental 1"
Akademie der Künste (Hanseatenweg), Studio 2
- 14.00 hrs Presentation: "transit lounge"
with Robert Curgenvén, Katie Hepworth, Miriam Mlecek
Akademie der Künste (Hanseatenweg), Salon
- 16.00 hrs Conference: "Many Years of Video Art - Historical Views on Art
and Media"
with Barbara Borcic, Wulf Herzogenrath, Chris Hill
Akademie der Künste (Hanseatenweg), Studio
- 16.00 hrs Presentation: "StadtFinden Moderne"
with Tido von Oppeln, Matthias Ott
Akademie der Künste (Hanseatenweg), Salon
- 17.00 hrs Presentation: "Blinks&Buttons"
with Sascha Pohflepp
Akademie der Künste (Hanseatenweg), Salon
- 18.00 hrs Screening: "Reality For TV"
Akademie der Künste (Hanseatenweg), Studio 2
- 18.00 hrs Presentation: "Resonant Memory Traces / Theory"
with Cordula Bösze, Martin Breindl, Seppo Gründler, Elisabeth
Schimana
Akademie der Künste (Hanseatenweg), Salon
- 21.00 hrs Performance: "Resonant Memory Traces / Nightline"
with Rebekah Wilson, Elisabeth Schimana, Cordula Bösze,
Elena Golovasheva, Andrej Smirnov, Liesl Ujvary, Ann Cotten,
Ushi Reiter
Akademie der Künste (Hanseatenweg), Studio
- 21.00 hrs Screening: "Germany, normal"
Akademie der Künste (Hanseatenweg), Studio 2

- 20.00 hrs **club transmediale**
Building Space: Soundscapes from the Edges
Maria am Ostbahnhof, Lounge
- 21.00 hrs **club transmediale**
Handclaps
Maria am Ostbahnhof, Lounge
- 22.00 hrs **club transmediale**
Sublime Frequencies
Maria am Ostbahnhof, Lounge
- 22.00 hrs **club transmediale**
Crossings
Maria am Ostbahnhof, Main Stage
- 22.00 hrs **club transmediale**
Jukebox Buddha
Maria am Ostbahnhof, Second Stage

Thursday, February 1, 2007

- 10.00 - 21.00 hrs Exhibition *unfinish!*
Akademie der Künste (Hanseatenweg)
- 11.00 hrs Screening: "Infermental 2"
Akademie der Künste (Hanseatenweg), Studio 2
- 12.00 hrs Presentation: "Networking Bordergames"
with La Fiambrera Obrera, Bordergames Kreuzberg
Akademie der Künste (Hanseatenweg), Salon
- 14.00 hrs Artist presentation: Herwig Weiser
Akademie der Künste (Hanseatenweg), Salon
- 15.00 hrs Conference: "Unfinishing Creation"
with Ingeborg Reichle, Warren Neidich, moderated by Stefan
Iglhaut
Akademie der Künste (Hanseatenweg), Studio
- 15.30 hrs Screening: "Unfound Footage"
Akademie der Künste (Hanseatenweg), Studio 2
- 16.00 hrs Discussion: "Whatever happened to Tactical Media"
with Katsiaryna Herasenkava, Pauluk Kanavalchyk, Anastasia
Nekozakova, Bärbel Schönafinger, Petko Dourmana, Fran Ilich,
Micz Flor, moderated by Joanne Richardson
Akademie der Künste (Hanseatenweg), Salon
- 18.00 hrs Screening: "Chronic Recollection"
Akademie der Künste (Hanseatenweg), Studio
- 18.00 hrs Opening McLuhan-Exhibition with Arthur Kroker
Kanadische Botschaft

- 20.30 hrs Keynote: "Fractal Flesh: Prototyped, Printed and Phantom Bodies"
with Stelarc, moderated by Florian Rötzer
Akademie der Künste (Hanseatenweg), Studio
- 21.00 hrs Screening: "Libertà", Nina Mair/Robert Jahn
Akademie der Künste (Hanseatenweg), Studio 2
- 20.00 hrs **club transmediale**
Handclaps
Maria am Ostbahnhof, Lounge
- 21.00 hrs **club transmediale**
Synken
Maria am Ostbahnhof, Second Stage
- 22.00 hrs **club transmediale**
Reactable
Maria am Ostbahnhof, Lounge
- 22.00 hrs **club transmediale**
Delay Switch
Maria am Ostbahnhof, Main Stage

Friday, February 2, 2007

- 10.00 - 21.00 hrs Exhibition *unfinish!*
Akademie der Künste (Hanseatenweg)
- 11.00 hrs Screening: "Infermental 3"
Akademie der Künste (Hanseatenweg), Studio 2
- 12.00 hrs Conference: "Media Landscape in Iraq"
with Ali Badr, Susanne Fischer, Saad Saloum, Anja Wollenberg, Ismail Zayer, moderated by Klaas Glenewinkel
Akademie der Künste (Hanseatenweg), Studio
- 13.00 hrs Artist presentation: David Rokeby
Akademie der Künste (Hanseatenweg), Salon
- 14.30 hrs Presentation: "Teaching Media Art at School"
with Daniela Reimann
Akademie der Künste (Hanseatenweg), Salon
- 15.00 hrs Conference: "Unfinished Cities"
with AbdouMaliq Simone, Orhan Esen, moderated by Regina Bittner
Akademie der Künste (Hanseatenweg), Studio
- 15.00 hrs Screening: "Operation Atropos", Coco Fusco
Akademie der Künste (Hanseatenweg), Studio 2
- 15.30 hrs Presentation: "Visual Communication Design at Bilgi University Istanbul"
with Volkan Cetin, Cem Ersözlü
Akademie der Künste (Hanseatenweg), Salon

- 17.00 hrs Award presentation: Tim Shore
Akademie der Künste (Hanseatenweg), Studio 2
- 17.00 hrs Presentation: "Navinki Home Video"
with Katsiaryna Herasenkava, Pauluk Kanavalchyk
Akademie der Künste (Hanseatenweg), Salon
- 18.00 hrs Keynote: "Born Again Ideology"
with Arthur Kroker, moderated by Florian Rötzer
Akademie der Künste (Hanseatenweg), Studio
- 18.30 hrs Presentation: "The Tulse Luper Journey"
with Christian Male, Katharina Putick
Akademie der Künste (Hanseatenweg), Salon
- 19.30 hrs Discussion: "Designing Your Second Life"
with Aram Bartholl, Anna Krenz, Joachim Stein, Caspar von
Gwinner, moderated by Peter Krell
Akademie der Künste (Hanseatenweg), Salon
- 20.00 hrs Screening: "5 Factories – Worker Control in Venezuela", Dario
Azzelloni, Oliver Ressler
Akademie der Künste (Hanseatenweg), Studio 2
- 21.00 hrs Performance: "Specification.Fifteen"
with Richard Chartier, Taylor Deupree
Akademie der Künste (Hanseatenweg), Studio
- 20.00 - 22.30 hrs **club transmediale**
LAB[au]/lqs05
Performance
Ballhaus Naunystasse
- 20.00 hrs **club transmediale**
Handclaps
Maria am Ostbahnhof, Lounge
- 22.00 hrs **club transmediale**
Freakcamp Session
Maria am Ostbahnhof, Second Stage
- 22.00 hrs **club transmediale**
Characters in Motion - Best of Pictoplasma
Maria am Ostbahnhof, Main Stage
- 23.00 hrs **club transmediale**
A Bout De Souffle
Maria am Ostbahnhof, Main Stage

Saturday, February 3, 2007

- 10.00 - 21.00 hrs Exhibition *unfinish!*
Akademie der Künste (Hanseatenweg)

- 11.00 hrs Screening: "Technocalyps", Frank Theys
Akademie der Künste (Hanseatenweg), Studio 2
- 12.00 hrs Award presentation: Herman Asselberghs
Akademie der Künste (Hanseatenweg), Studio
- 12.00 hrs Discussion: "Content Generating Users" (in German)
with Adib Fricke, Markus Wirthmann, Vera Glahn, Markus
Wendt, Markus Heidmeier, Jana Wuttke
Akademie der Künste (Hanseatenweg), Salon
- 14.00 hrs Artist presentation: Jan-Peter E.R. Sonntag
Akademie der Künste (Hanseatenweg), Salon
- 15.00 hrs Conference: "Media Art Undone"
with Inke Arns, Diedrich Diederichsen, Timothy Druckrey, Olia
Lialina, moderated by Miguel Leal
Akademie der Künste (Hanseatenweg), Studio
- 15.00 hrs Presentation: "Kempelen – Two machines"
with Brigitte Felderer, Jakob Scheid, Ernst Strouhal, moderated
by Siegfried Zielinski
Akademie der Künste (Pariser Platz), Plenarsaal
- 15.30 hrs Screening: "Coréen2495", Joon Soo Ha
Akademie der Künste (Hanseatenweg), Studio 2
- 17.00 hrs Award presentation: Antoine Schmitt
Akademie der Künste (Hanseatenweg), Salon
- 18.00 hrs Keynote: "The Finality of Algorithms"
with Friedrich Kittler, moderated by Wolfgang Coy
Akademie der Künste (Hanseatenweg), Studio
- 18.00 hrs Performance: "Edition Edison"
with FM3, Nicholas Bussmann, Nicolas Collis, Aleks Kolkowski
Akademie der Künste (Pariser Platz), Foyer
- 18.30 hrs Screening: "Detours"
Akademie der Künste (Hanseatenweg), Studio 2
- 19.00 hrs Presentation: "Terra Incognita"
with Rarita Szakats, Istvan Szakats
Akademie der Künste (Hanseatenweg), Salon
- 20.00 hrs Presentation: "Urban Screens"
with Mike Gibbons, Tim Edler, moderated by Susanne Jaschko
Akademie der Künste (Hanseatenweg), Salon
- 21.00 hrs Award ceremony of transmediale Award 2007
(only with invitation)
Akademie der Künste (Hanseatenweg), Studio
- 20.00 - 22.30 hrs **club transmediale**
LAb[au]/lqs05
Performance
Maria am Ostbahnhof, Lounge

- 21.00 hrs **club transmediale**
Handclaps
Maria am Ostbahnhof, Lounge
- 23.00 hrs **club transmediale**
Infinite Beats
Maria am Ostbahnhof, Main Stage
- 23.00 hrs **club transmediale**
Timeshifts, Chip Noise & Molecule Funk
Maria am Ostbahnhof, Second Stage

Sunday, February 4, 2007

- 10.00 - 21.00 hrs Exhibition *unfinish!*
Akademie der Künste (Hanseatenweg)
- 12.00 hrs Screening: "Weizenbaum. Rebel at work", Silvia Holzinger /
Peter Haas
Akademie der Künste (Hanseatenweg), Studio 2
- 13.00 hrs Presentation: "Book of Imaginary Media"
with Eric Kluitenberg
Akademie der Künste (Hanseatenweg), Salon
- 14.00 hrs Conference: "Opening and Closing, Beginning and Ending"
with Byung-Chul Han, Thomas Macho
Akademie der Künste (Hanseatenweg), Studio
- 14.30 hrs Presentation: "Science to the People"
with Enrique Rivera, Catalina Ossa
Akademie der Künste (Hanseatenweg), Salon
- 15.00 hrs Screening: "New Japanese Documentary & Animation"
Akademie der Künste (Hanseatenweg), Studio 2
- 16.00 hrs Presentation: "The Net as an Artwork"
with Tatiana Bazzichelli, Jaromil, Gaia Novati, moderated by
Diana McCarty
Akademie der Künste (Hanseatenweg), Salon
- 16.00 hrs Screening: "Revision DDR"
Akademie der Künste (Pariser Platz), Blackbox
- 17.00 hrs Screening: "Unbuilding Spaces"
Akademie der Künste (Hanseatenweg), Studio 1
- 18.00 hrs Presentation: "The Great Firewall of China"
with Yan Tin Yuen, Jonas Vorwerk
Akademie der Künste (Hanseatenweg), Salon
- 18.00 hrs Discussion: "Media Art in the GDR?"
with Lutz Dammbeck, Else Gabriel, Claus Löser, Helke
Misselwitz, Klaus Staeck, Christoph Tannert, moderated by
Dieter Daniels
Akademie der Künste (Pariser Platz), Plenarsaal

20.00 hrs

Screening: transmediale.07 video selection (preview)
Akademie der Künste (Hanseatenweg), Studio

20.00 hrs

Screening: "Films by Painters in the GDR"
Akademie der Künste (Pariser Platz), Blackbox