Connect. Art between Media and Reality

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In recent times, the media art scene, too, has been inclined to dismiss the term 'media art' that had been chosen in the 1990s. The term, then denoting advanced artistic approaches intended to draw attention to the 'new' digital media hardly noticed by the art scene, today seems questionable for many reasons, as Andreas Broeckmann explains in his contribution to this catalogue. With newfound self-confidence the protagonists of the (media art) scene consider themselves part of the global art field characterised in particular by constant innovation and the crossing of frontiers with regard to media and methods. Thus, today it seems rather conservative to commit oneself to specific media and to claim the term innovation for oneself.

The proponents of the term, again and again agreed that it is problematic but strategically important in order to assert certain common media-, production-, and distribution-related interests in the hegemonial art scene. All this in light of the fact that there is neither 'the one' art scene nor 'the one' media art scene. And there is not only this frequently invoked split between art and media art, many concepts and frontiers in the arts have been broken down or are in a state of flux, changes that are, moreover, facilitated by the general medialisation and globalisation. If we curators, operating in the intersection of art and media art, deem the question regarding the media relevant it is because certain media advance certain discourses and develop adequate aesthetics more specifically than others. It is our opinion that video art in the 1970s as well as recent media art reacted to the all-encompassing and global medialisation aesthetically as well as medially in a more up to date fashion and more irritatingly than e.g. painting or sculpture. Painting or sculpture of course can be have progressive concepts, since they are medially different, however, it is more difficult for them to get right to the heart of certain media-technological topics or relations. Many productive irritations arise not from (medial) dissociations but from media-specific appropriation and transformation or medial hybridisation, in short by friction or obscure duplication. Present-day practices like locative strategies, remix, or repetition are as controversial as they are because, at first sight, they simply comprise what everybody seems to be doing anyway: run around with a GPS, upload their own videos to YouTube, steal data and re-mix them, or have virtual relationships. Whether there are differences and what they consist of has to be investigated case-by-case.

We interpret media art as the art form investigating the world and subjectivity with the means of technical progress and its dispersive effects.[1] From this perspective, the discourse regarding media art not only deals with what is 'technically new' but also questions its preconditions. The medialisation of the world not only involves a technical optimisation of the means and the media. It involves specific economic interests within the new world order of global capitalism as manifested in the interaction between the means and the media. Both go hand in hand and can be described by the term 'techno-capitalism'; this does not mean, however, that it is a new phenomenon. Each form of capitalism is (or was) linked to specific technologies; thus, it cannot be said that technologies per se are neutral. Innovations are, and always were, determined by special interests. As the history of technology shows, technologies always were alienated, applied in other than the designated use, or even used against the original interests. Very often, technical innovations erode the economic and political foundations which, in turn, leads to a

tightening of (control) measures and closed systems. These systems, on the other hand, are then opened up again by new technologies as the 'mobile phone revolution' in North Africa shows.

Such re- and de-territorialisation movements of technology, capital, and politics characterise techno-capitalism and generate fields of action the critically engaged media art likes to make use of. To draw attention to such different use of the internet or the use against the original intentions was a widely studied and worked on topic during the 1990s. Today it is enlightening so see how people allegedly marginalised, from so-called emerging countries, act globally and with media-competence.

Docking and communicating

Donna Haraway called this new and net-like form of power in global techno-capitalism "informatics of domination". One can hardly discern any hierarchies, since, superficially, everything seems horizontal and – one could add – 'cool': "We are living through a movement from an organic, industrial society to a polymorphous information system – from all work to all play, a deadly game."[2] In this coded form of power everything has become interfaced and 'connected', variable and exchangeable: "The home, workplace, market, public arena, the body itself – all can be dispersed and interfaced in nearly infinite and polymorphous ways."[3] As Donna Haraway has shown, the critically engaged actors and survivors of this new world order are not situated outside the system but – Haraway says "we" are located – within the belly of the monster. In this sense, we are always impure, unholy, born into the depths of techno-capitalism: "My family, my descent, my body are formed by material, semiotic practices merging procreative atoms to a transnational molecule. These atoms have simple names: fetus, gene, chip, sperm, database, brain, bomb."[4] We all are, she says in another instance, cyborgs, i.e. "a hybrid of machine and organism."[5]

Thus, the machine, the epitome of technology and capital, is not the enemy that is against us and wants to subdue us. It isn't our helper either, facilitating and optimising life. The machine, in fact, is our life: as subjects we are technologised in many ways, interconnected and wired up, a phenomenon that forms us, day by day, and leads us to act in a certain way. In a time when information and communication promise to mean everything, I am not individually disconnected but part of "communicating vessels" (André Breton). In such times I cannot only not afford to stay outside the system, I literally feel disconnected or dead when I am, for once, not connected. "Connect" is the word, its magic has turned into an essence and an imperative at the same time. The fact that the new media technologies do force knowledge and communication upon us meanwhile has been recognised widely in the established art field as a recent statement of Carolyn Christov-Bakargiev, the future artistic director of Documenta, emphasises: "We are in the 21st century after 30 to 40 years of the digital revolution, after 20 years of the Internet revolution. This means that the premise of a system of power is the production of knowledge. […] We're in a society many people call a knowledge capitalism or cognitive capitalism."[6]

Art, media, reality

Connect. Art between Media and Reality refers to the present-day attention this being permanently connected gets and at the same time is a plea for an art investigating our world and intervening in it with its specific means and methods, taking part in generating it. The title of the exhibition is somewhat ironic, or to be precise, obscure: In fact, there is no art without media, and what we call reality at the same time always is medially construed, too. Art, media, and reality are mutually dependent, this is what makes the relations between them such an intriguing topic.

We noticed that many of the projects submitted to *Sitemapping* during the past years investigate the complex inequalities and inconsistencies techno-capitalism and its smart technologies produce. With these works, media art in Switzerland follows an international trend in the art scene and media art scene that is characterised by an intensive reflection of our "network- and cognitive capitalism". Media artists apply themselves to the representation of the world and world affairs using their individual artistic approaches. They investigate the conditions of the production of the explanation of the world by the media or the structural phenomena of mass communication reflecting on and questioning the media, thus rendering visible the mechanisms of exclusion involved.

We, the curators of Shedhalle, one of the few institutions in Switzerland supporting engaged art, were interested in this topic. We chose 13 projects emphasising exemplarily the engagement of media art, advancing media aesthetics and relating the question of the subjectification to the new media and technologies. All projects have in common that they do not deny or simplify the inconsistencies and complexity of powerful dependence but try to transform them by hybrid media strategies and thus make them an experience. The aim of our project is to acknowledge the diversity of the approaches as well as their pertinent and political aspects and to show that despite certain (techno-)medial and cultural particularities they have a lot in common with the traditional art field.

In the following, we would like to present the most important topics and strategies involved: locative media and mapping, the use of narration, (re-)enactment, the de-construction of computer games, coding the I (codework and augmented reality), cultural remix, and participation.

Locative media and mapping
Today, we have localisation technologies like GPS or similar bearing functions in almost every smart-phone or car, fundamentally changing the way we are in this world and orientate ourselves in it. Artist Simon Pope stated that these devices always are stably connected to the nearest net or coordination point even if they are mobile and define us as mobile agents: "Our technologies appear to construct and perceive only a succession of stable points: locations at which can be found the annotations provided by our location based services. They are a constant reminder of the imperative to think of our movement as a sequence of discrete 'moments' at points in space."[7] While, on the one hand, movement, thus, becomes a succession of points, and the space between these points is dropped from the coordinates, we, on the other hand, form some kind of net re-structuring us and our environment at the same time. Pope writes: "The novelty of [locative] projects seems to be in the way they extend the human community to include an array of agents, arranged in space which includes antennae, rooftops, trees, buildings, masts and the likes."[8] Artistic projects involving locative media can thus make obvious that we are "connectively" integrated in a hybrid media network. This involves the loss of previous concepts of a singular subjectivity and new forms of collectivity including non-human agents and objects. Moreover, it involves conscious forms of mobility beyond the art scene, revealing one's movements, and in this case, one's movements within a technological network as one form of knowledge.

Marcus Maeder's/Jan Schacher's topographical radio play *Der Pfad zur linken Hand* (The Left-hand Path) is intended to be a 'path of knowledge' newly to be walked with the help of locative media. The title refers to a term widely used nowadays, denoting religious as well as secular practices deviating from 'the right path'. Walking on the left side as a different, abnormal way of walking here is an explicit topic. Different segments of the narration are activated by the movements of the listeners, with one key noise initiating

their orientation and movement at specific points. The way one looks for and stays at certain points or leaves them again structures the narration or its main and secondary threads. Orientation, walking, and the narration are mutually dependent.

The work thus involves two levels: On the one hand, this walking with headphones and smart-phone draws our attention to ourselves and our paradoxical connectedness with the idyllic-scientific-urbanised environment of the Old Botanical Garden in Zurich, while, on the other hand we are listening to text fragments that are critical of capitalism but hardly related to each other or this particular environment. Thus, we experience a kind of alienation, on various levels, with regard to the perception of ourselves. That way we perceive ourselves as included in a net of narrative points of coordination that we experience in space which we have to connect and relate to each other.

Maia Gusberti's/Magdi Mostafa's work *Urbanpath/Cairo Mindscape* takes up the psycho-geography of the situationists of the 1950s and 1960s as well as the present-day mappings with the help of the digital media. This work is a further stage, with regard to media as well as content, of Maia Gusberti's video installation *C Scapes.*[9] The project involves a participative online web platform and a sound installation in the urban space. The viewers can go on strolls, in reality as well as virtually, listen to stories or help in building the online city. But, as the artists write, it is important that you need not be productive: You don't have to walk a specific path, and if you don't want to share your experiences with others you don't have to publish them. This can be an important moment of liberty in these times of increased activity, self-exposure, and control. At the same time, the possibilities of actual participation have to remain open. The strategy of the mapping, i.e. the conscious transformation of space to a walkable map, clearly shows that any access to any space always involves specific interests.

Not to communicate – how to deal with narration

"Hi, there", they say at one point of Esther Hunziker's online project *DUMP* This call, extended to virtual space, points to one of the fundamental functions of the internet or its social platforms: the longing for communication, the longing to be heard by others. The computer or the smart-phone is a bridge towards others, a vehicle or medium against loneliness. Since what counts in the first place is attention, it is not really important what's being said, like in love- or baby-talk where the mere sounds, the sing-song are proof of the degree of affection. Or like in poetry where strings of words can open up new worlds. Very often, however, things on Twitter or Facebook are a lot more prosaic and stereotypical, and many, many calls remain totally unheard: "Hi there." What tremendous emptiness!

DUMP, drawing primarily on spam mails, investigates this emptiness, this non-communication and its strangely deadly atmosphere and mental state. This work, just like *The Left-hand Path* of Maeder and Schacher or Maia Gusberti's *C Scapes,* gives a good example of the artistic use of narration. Esther Hunziker's work was triggered by the structural similarities of the language of spam mails and schizophrenic language. Both have, as the artist writes, the same goal, i.e. "not to communicate". Schizophrenic language is highly incoherent and dissociative, as compared to language as generally used, where association leads from one thing to the other via sounds or contents. Despite this dissociation it talks and rattles in *DUMP,* we are confronted with a permanent stream or flow of data shaping our perception. Therefore, the real problem is this: How can I give my attention to somebody or something if so many things keep engulfing me? How to choose the right thing with everything being that promising and 'special'? Esther Hunziker, herself calls the work a "Hyperfiction-Trash-Collage",

continues the literary experiments of the surrealists and transfers them into the age of the computer: While André Breton, in *Nadja* e.g., declares the crazy language of schizophrenia to be the ultimate language of love, Esther Hunziker, with *DUMP,* draws our attention to this lurking emptiness and despair and to the fact that things have become incomparably more aggressive and dangerous.

Re-Enactment – history and hybrid media

During the past years one could notice an increase in the attention given to history, the same can be said of some of the projects presented in this exhibition. The question how to represent historical developments today or make them a new or different experience led to various hybrid forms of representation that can be circumscribed by the term 'enactments'.

Myriam Thyes' video installation *Malta as Metaphor*, which superimposes Malta's past with today's history draws on the historical panorama of war. Especially the original octagonal version showing four double projections presents an immersive character allowing the audience to become bodily immersed in history. The scenario reminds us of virtual reality installations of the 1990s without using their elaborate technology. Thyes' work – the content of which deals with leaps in time and space – also deals with this topic on a formal-technical level, and thus can add a further level of reflection to the topic of globalised Malta.

Another immersive-historical but at the same time present-day reality scenario is enacted by the group UBERMORGEN.COM with their replica of a mix of military courtroom and interrogation room referring to Guantànamo. This room is only the setting in which the audience is supposed to play their online game *Superenhanced Generator*, staging an interrogation. In contrast to earlier online works, this project is not solely focused on the Internet, and in contrast to traditional art-installations, the interrogation room is not only a symbolically and atmospherically charged cognitive space. It is a very real theatre stage, perfidiously merging real space and virtual space. By involving search engines and Facebook in order to obtain information related to the interrogated person and by sending emails after the visitor left the website and the installation the artists question the usual separation of real and virtual life, of art and reality, and the visitor is being 'pursued' further on.

Another form of hybrid enactment can be seen in the installation *kotomisi – non essential mix Vol 1* by the group knowbotiq. The work is based on the history and function of the 'kotomisi', a garment worn in the colony Surinam, a garment that was not only a garment but also used as a vehicle of communication by its wearers. A processual, autopoietical combination of a voice from a radio with a live voice and visual ornaments brings old and new aspects of this part of colonial history back to our minds. The egalitarian, modular connection of appliances and people, garments and pictures, voices and texts exposes the singularity of desires and modes of existence in a radically a-subjective and a-historical way.

Deconstructing computer games

The installation – a realm of bodily experience for the viewer – is an important aspect in Felix Stephan Huber's work, too. Huber has been variegating the game engine *Unreal* for years, and enactment, among other things, plays an important role in his work too, e.g. in *Wolfsschanze* (2005) in which he used pictures of Hitler's headquarters to create a computer game situation. In the computer work *TUNNEL* shown in this exhibition, the viewers move through a tunnel like in the game and direct their avatars. Besides the striking reduction on geometrical forms, stereotype figures, and scant actions, this work above all captivates by its existential dimension. The solitary leaps into the emptiness of outer space, or the sitting figures philosophising, accompanied

by the laconic language of e.g. Samuel Beckett open up new levels not corresponding at all to the experiences and expectations we have with regard to a computer game: "and all that time this ray or beam. like moonbeam. but probably not. certainly not. always the same spot […]." The quiet and emptiness that sets in, that is experienced is entrancing. Just like Esther Hunziker, Marcus Maeder/Jan Schacher, or knowbotiq, Felix Stephan Huber has an open, appropriative access to the game engine as well as the language material. Some texts are quoted literally, other are modified to a certain extent. This is in accordance with the culture of sampling and remixing that characterises all digital culture, a topic which we will come back to later.

Encoding the I (codework and augmented reality)
The times when biographies left traces in tenderly compiled photo albums or private diaries are probably times past. Nowadays, our memories are kept in email folders and external hard disks, gigabytes of snapshots taken. Consumerism, the advancement of technologies, and seemingly infinite storage facilities characterise our access to the new media for safeguarding the biographical. But the presence of the digitally connected world, featuring e.g. Social Media and its possibilities, is changing the images we have and can construe of ourselves. In the 21st century, concepts of identity are characterised by expressing oneself anonymously about embarrassing private matters, by leading second lives, assuming multiple personalities, and by going public, coming out globally in an exhibitionist way and to an extent experienced never before.
The fact that various artists are turning to questions related to identity in widely differing ways confirms the significance of their observations. By writing *baltensperger*, his own computer code in his own Swiss dialect, the artist Stefan Baltensperger devised a symbolic act of resistance with regard to the 'anglocentristic concept of our globalised society'. Programming languages and programming, because of their algorithmic performance, have universal and conceptualising character: the language created by Stefan Baltensperger poses the question why this conceptualisation of the world (by programming) always has to be done in English. This symbolic act, however, should not be misinterpreted as a campaign against English as a global language, or a longing for roots or lucidity. What's at stake is to involve people marginalised, the marginal, the heterogeneous and different in our conceptualisation of the global system. His work invites everybody to participate – the software can be downloaded –, to question invisible ideological backgrounds and to react with imagination and bricolage.
The second work displayed by him, *baltensperger dyingpixels,* illustrates a present-day concept of identity. The portrait of the artist, programmed in *baltensperger,* his own code, is constantly changing, and vanishing with time. The incompatibility of devices and the call for ever new features characterise our dependency on 'technocratic' storage facilities. In the near future, biographical traces, emails and photographs may no longer be accessible or may be lost in the ambiguousness of multiple assignments.
The temporary installation *erich* by Max Rheiner works with the perceptual disturbance of the multiple I. It imparts the story of a patient suffering from this perceptual disorder, who interpreted his name as telling, by splitting it up into *er* (he) and *ich* (me, I). Max Rheiner deploys robotics and augmented-reality, i.e. an expanded, extended perception of reality, superimposes virtual images onto real ones, creates a situation in which the viewer can assume Erich's role and perceive the world through his eyes, experience his delusions. This work uses and probes the most recent high-tech facilities. In contrast to the cyber-ideologies of the 1990s, when the focus was on escaping the human body that was deemed clumsy and backward, and on improving the brain by techno logical governance this work does not convey

any ideas of a belief in technological progress. To the contrary, these new technologies take us back to those frames of mind which are 'old' and which we mostly only know from the hearsay, as illness. High-tech enables us to reach a state of 'a-normality' and, thus, make experiences that go beyond our system of values.

The sound of the world – cultural remix and updates
It was, in particular, the introduction of collaborative and interactive media into the Internet that advanced the dissemination of private contents and made it the motor of virtual-mobile mass communication during the past years. Web 2.0, Social Media, and Microblogging can be considered catchwords denoting the democratisation of the digital means of publication. Not only people in Houston or in Marseille profit from this de-hierarchisation of publication structures and the de-centralisation of the access to information but also people in Kinshasa or in Tegucigalpa. Information networks and file-sharing sites crossing borders and languages purvey a whole universe of local and global information to all those who have access to the system. Some artists dare intrude this global 'jungle of information' with their highly subjective approaches and inquisitiveness creating works going beyond our traditional cultural patterns. The online music network *Norient* investigates the music scenes in so-called marginalised cultural centres. The artists of *Norient* use the potential of Web 2.0 and render it visible at the same time by the dialogical distribution set against the usually monopolised distribution and a 'culture-centric perspective'. It strikes us that people in the Arab, Asian, or African cultural hemisphere, on the basis of the digitally available online information that we all share, create such experimental music remixes. These urban remixes of local and global, old and new, urban is reflected by *Norient* . and further remixed in the lecture performance *Sonic Traces: From the Arab World*, presenting the Arab music scene and its protagonists. The content of this presentation format is constantly changing just as the scene and as Web 2.0, too, and is regularly updated and actualised. The performances of *Norient* mirror the vital culture of the music scenes that, here, were often misinterpreted as being ethno-music solely committed to local references. The work *RadioSolarKompass* by Anja Kaufmann and Roman Haefeli also features remixes and updates. In a remix radio play incessantly following the topographic trace of the rising sun the sound artists combine local news from all over the world. The listeners to this acoustical journey around the world are presented far away-unfamiliar priorities regarding the distribution of information, i.e. radio news that are being recorded live. The cultural remix of specific realities with regard to time and space turns into, is perceived as a real journey around the world, leading the listeners not from one sight to the other but from one chance newsworthy event to the other, thus depicting a very unusual form of the 'immediacy and reality of the world'.

Participation – virtual and local strategies
In the 1990s, when the Internet expanded and was opened to private use, media artists investigated its social, cultural, and political implications. Media art had its problems with the art field since its approaches to repre sentation and reproduction were opposed to the traditional concept regarding a work of art an auratic and singular object, and because its reflections and criticism were not geared toward the system but above all toward medial dispositives. The engaged artists' interest in critically analysing the conditions and structures of the Internet has not diminished. For years, Christoph Wachter and Mathias Jud have depicted those invisible mechanisms of exclusion and rules of censorship that characterise the Internet on all levels of access. Various works of art, in particular *New Nations*, make the politically controlled access to web-based means of publication, as mirrored in the country-specific allocation of Internet

addresses, a topic of discussion. There are many cultural communities that are refused their representation by a Top-Level-Domain. In order to render this hierarchical system visible the artists created Internet addresses for many of them and initiated a worldwide participation of communities that take a stand for the creation of those new websites. On their own website the artists explain: "New Nations, as a community project probes new forms of a global togetherness and of communicative exchange." Other web-based works by Wachter and Jud, like *Zone* Interdite* or *picidae*, also make the participation of communities in the Internet possible and use it as a strategy against the prevailing power relations.

The collaborative work *Slum TV* focuses on self-empowerment and the power of definition with regard to their own medial pictures. The artists of UBERMORGEN.COM, with a group of artists and activists, created a local and community-based tv-project, in the district Mathare in Nairobi, the capital of Kenya. First, the inhabitants of the slums are taught how to use video and media techniques in order to have them tell their stories from their neighbourhoods. The project, above all, wants to counter the negative information publicised by the media and produce different images so that the people living there can and want to identify themselves with 'their' history and culture. People are encouraged to represent themselves, with the help of the new media, as individuals and as part of a group, in their own way and as organised by themselves. The new media are used as a means of emancipation and participation just like seen in the self-empowerment strategies of videos in the 1970s.

Extended zones, remixes, the technologised world, technologised subjects
If we now take a look back at the projects presented we realise that media art is not one homogeneous world of art but characterised by a diversity of media transfers, hybrid practices, and artistic approaches. In particular, we noticed three points:
1. We still encounter, as has often been stated with regard to media art, a trend towards volatile, temporary, or immaterial works of art but recently we noticed mixed-media-installations operating with the exhibition space, too. This is not a relapse into the realm of autonomous art, but proof that the context of the exhibition, besides other spaces, is taken very seriously as a symbolic space (for action) and further 'operative space'. The floating transitions and superimpositions between real, symbolical, and virtual space now are being thoroughly scrutinised and staged in a disturbing way.
2. The majority of works features an appropriative approach with regard to sampling and remixing. This is nothing new, has always been practised in the context of the re-interpretation of and allusion to already existing works of art. According to the theories of Jacques Lacan and Michel Foucault, there would be nothing before language and discourse. What is new now, however, is that these remixes are merged with a permanent depicting and reckless 'filching' that have meanwhile become every-day practice in the digital media. One could conclude that the world is viewed as a database one hooks up to and one uses the way one feels. Felix Stalder summarized this with regard to Wikileaks and The Pirate Bay the following way: "Suddenly, unauthorised speakers appear on the stage introducing totally different aspects into the discourse. That leads to an explosion of remixes, fan-edits, do-it-yourself-productions and other forms of appropriation of existing information goods for new contexts and uses. The difference between the end product and the raw material is dissolved in favour of discursive chains of transformation. The one version that diverse control mechanisms up to now held stable, turns into multiple versions – just as many as there are interests involved. If, given these conditions, an information product remains stable it basically simply means that nobody is interested enough in it to take

it up and turn it into something else."[10] While today everybody, more or less unconsciously, considering him- or herself a fan, and being an unauthorised speaker respectively, is following up the various discourses – just like the artists previously –, the diverse remix strategies of the artists discussed here now draw our attention to just those cultural transfers. The beginning of Esther Hunziker's online fiction *DUMP* e.g. says: "From point to point of meaning – open? Closed?"

3. All the projects emphasise the new, unholy relations between man, world, and machine, and speak to us as technologised subjects in an easygoing manner. This still constitutes an important, a central aspect of media art, and in particular the works presented in this exhibition that created hybrid medial configurations, not hesitating to use the most recent technology but not afraid of low-tech or bricolage either: They emphasise that there is no way back, that man never has existed without technology.

We always used tools or machines and acted within the framework of the powerful economies we had created. On the other hand, every machine creates its own lines of flight. And with regard to re-territorialisations: "Actually I believe that the importance of the internet in all its forms […] of the new electronic communication environment is absolutely fundamental. Movements like the Arab one, but more generally a whole series of movements that emerged also in the USA and in Europe over the last twenty years have grown with the internet. […] However, it also generated attempts to control, and will generate more and more of them."[11]

[1] See for example Volkart, Yvonne: Neue Medien – neue Horizonte, in: *Das Kunstschaffen in der Schweiz 1848–2006*, ed. by Schweizerischen Institut für Kunstwissenschaft, Zurich: Benteli 2006, p. 377.

[2] Haraway, Donna: A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century, in: *Simians, Cyborgs and Women: The Reinvention of Nature*, New York: Routledge 1991, pp. 149-181.

[3] ib. pp. 163. Gilles Deleuze's concept of the 'society of control' and Manuel Castell's concept of the 'network society roughly correspond to the concept of the 'informatics of domination'. For a discussion of these concepts cf. Volkart, Yvonne: *Fluide Subjekte. Anpassung und Wider- spenstigkeit in der Medienkunst*, Bielefeld: [transcript] 2006.

[4] [translated from the preface of the German edition] Haraway, Donna: *Monströse Versprechen. Coyote-Geschichten zu Feminismus und Technowissenschaft*, Berlin: Argument Verlag 1995, pp. 9.

[5] With regard to the concept of cyborgs cf. Haraway, Donna: *A Cyborg Manifesto*, pp.149/150.

[6] Christov-Bakargiev, Carolyn: Agents, who came in from the cold. Interview with Noemi Smolik, in: *frieze* d/e, Summer 2011/Issue 1, pp. 34.

[7] Pope, Simon: The Shape of Locative Media, in: *Mute Magazine*, Issue 29, February 9, 2005. http://www.metamute.org/en/The-Shape-of-Locative-Media (2011/06/22).

[8] Pope, Simon: citation, in: Galloway, Anne/Ward, Matthew: *Locative Media as Socialising and Spacializing Practises: Learning from Archeology* (draft). http://www.purselipsquarejaw.org/papers/galloway_ward_draft.pdf (2011/06/22).

[9] We show *C Scapes* because *Urbanpath / Cairo Mindscape* still is in progress. *C Scapes* is a visually and atmospherically dense example of video-based research investigating present-day Cairo using remembrances and inconsistent narrations.

[10] Stalder, Felix: Leaks, Remixes und die Unordnung der Diskurse, in: *springerin*, Heft 2, Bd. XVII, 2011, pp. 8.

[11] Negri, Antonio, An Interview with Antonio Negri, by Katerina Gregos, in: *Speech Matters*, Exh. Catalogue Danish Pavillion, 54th Int. Art Exhibition la Biennale di Venezia, Milano: Mousse 2011, p. 43.