Visual Documentation

IMPAKT 2020
Levels of the Visual Documentation IMPAKT 2020

Programme 1 – Rock, Paper... Computer! – Page 3-6
1. The Janken robot hand from Tokyo University’s Ishikawa Watanabe Laboratory that will be exhibited.
2. Pieter Bruegel’s The Children Games (1560), historical reference for Programme (in the exhibition as puzzle).
3. Fragment of a couple playing morra in Pieter Bruegel’s The Children Games (1560).
4. World Chess Champion Gary Kasparov realizes he has made a fatal error against IBM’s Deep Blue A.I. (1997).
5. A handwriting robot (reference, not in exhibition).
6. A.I. entrepreneur Chris Boos.
10. A still from the final moments of the film WarGames (1983).
11. A page from one of Dark Mountain’s books on technology.
14. A still from the American quiz-show Jeopardy!
15. A still from a computer gaming “e-sports” tournament filling a stadium.

Programme 2 – Disrupt and Reflect – Page 7-8

Programme 3 – Slightly Imperfect – Page 9-10
30. Lucjy Mcrae, Biometric Mirror, installation represented in a talk.

Programme 4 – Zoextropy – The Posthuman Beauty – Page 11-12

Programme 5 – Deviant Innovation – Page 13

Programme 6 – The Grand Narrative

Programme 6.1: Speculative Futures – Page 14-15
38. Ayesha Hameed, Black Atlantiscs, lecture.
41. Simon Denny, Ascend Above the Nation State Board Game Display Prototype (detail), 2017.

Programme 6.2: The Use and Abuse of History – Page 16-18
42. Szabolcs KissPál, Hungarian Trilogy.
43. Larissa Sansour, In The Future They Ate From the Finest Porcelain (2016).
44. Larissa Sansour, Revisionist Production Line (2017).
45. Lawrence Abu Hamdan (Double-Take: Officer/Leader of the Chasseurs/Syrian Revolution Commanding a Charge).

46. Genesis P. Orridge.
49. Dominic Gagnon, RIP in Pieces America (2009), film, 62 mins.

Programme 7 – Tabita Rezaire – Page 20
Programme 1 – Rock, Paper… Computer!

IMAGE 1: The Janken robot hand from Tokyo University’s Ishikawa Watanabe Laboratory beats human opponents at the children’s game Rocks, Paper, Scissors, Shoot! 100% of the time. We place our hopes in technology to solve the problems of world, but what are the implications of the technological solution to the most elemental expression of humanity: play.

IMAGE 2: Pieter Bruegel’s *The Children Games* (1560), which imagines a self-contained world populated entirely by children playing games, provides one aesthetic foundation for this program.

IMAGE 3: Fragment of a couple playing morra in Pieter Bruegel’s *The Children Games* (1560)

IMAGE 4: World Chess Champion Gary Kasparov realizes he has made a fatal error against IBM’s Deep Blue A.I. (1997),

IMAGE 5: A handwriting robot, programmed to improvise the subtle variations and imperfections that distinguish the touch of a human hand, will print endless free copies of the curator’s essay that will expand on the program’s themes.
Programme 1 – Rock, Paper… Computer!

IMAGE 6: A.I entrepreneur Chris Boos

IMAGE 7: A screenshot from the classic gee-political strategy game Civilization II (1996) that allows users to compete against the computer.

IMAGE 8: Anti-technologist and self-proclaimed Neo-Luddite, Kirkpatrick Sale

IMAGE 9: Richard Barnes Unabomber Cabin, 1998. One of the many artists who have recreated the infamous cabin where the Unabomber hid from the world to write his anti-technology manifesto and build his bombs.

IMAGE 10: A screenshot showing divine destruction in the form of a meteor shower from Peter Molyneux’s god-game God us (2013)
Programme 1 – Rock, Paper... Computer!


IMAGE 12: A still from Don Chaffey’s Hollywood epic Jason and The Argonauts (1963), based on the Greek myth of the same name, that shows the automaton Tales being slain by Jason.

IMAGE 13: Philosopher and technologist Manuel De Landa

IMAGE 14: A still from the final moments of the 1983 film WarGames. The movie tells the story of a young computer hacker who breaks into a government computer system and plays an A.I in what he thinks is a very realistic computer game about nuclear war.

IMAGE 15: A page from one of Dark Mountain’s books on technology

IMAGE 16: An image of reading event organized by Dark Mountain in 2013
Programme 1 – Rock, Paper... Computer!

IMAGE 17: Media critic and technologist Evgeny Morozov

IMAGE 19: Technologist and theorist Philip Brey

IMAGE 21: In 2011, on live television, IBM’s Watson A.I. successfully beat two champions at the American quiz-show Jeopardy!.

IMAGE 18: A still from the “Bishop’s Game” scene of Ridley Scott’s film Aliens (1986) where one of the alien hunting ship’s crew-members, Bishop, shows off his ability to rapidly stab a knife between his terrified partner’s fingers.

IMAGE 18: A still from the “Bishop’s Game” scene of Ridley Scott’s film Aliens (1986) where one of the alien hunting ship’s crew-members, Bishop, shows off his ability to rapidly stab a knife between his terrified partner’s fingers.

IMAGE 20: Technologist and theorist Mary Flanagan

IMAGE 22: A recent computer gaming “e-sports” tournament fills a stadium with thousands of fans. Recently, the rise of professional e-sports have faced increasingly viable challenges from artificial intelligences.
Programme 2 – Disrupt and Reflect


Jenny Odell: “This print collects people from 1980s-era computer ads and catalog images. In the original image from which each person was taken, he or she was touching a computer, keyboard, or mouse.” This project will not be exhibited, but included in the lecture presentation Odell will give.

IMAGE 24: Jenny Odell, How to Do Nothing: Resisting the Attention Economy, Published by Melville House

“This book will change how you see the world.”  — Malcolm Harris, author of Kids These Days

“A complex, smart and ambitious book that at first reads like a self-help manual, then blossoms into a wide-ranging political manifesto.”  — Jonah Engel Bromwich, THE NEW YORK TIMES BOOK REVIEW

Publication, with Krisis Publishing
Programme 2 – Disrupt and Reflect


IMAGE 27: Matthieu Laurette, presentation looking back on his project Produits Remboursés (1993–2001) and connecting it with today’s world of online shopping.
Programme 3 – Slightly Imperfect

IMAGE 28: Marian Donner, Zelfverwoestingsboek (2019), Das Mag Uitgevers
The programme of Slightly Imperfect will include a presentation by Marian Donner on her book.

In his book Shotwell promotes a “politics of imperfection” in response to a revival of “the racist, nativist, and eugenicist right.”
IMAGE 30: Lucy Mcrae, Biometric Mirror

Lucy Mcrae will talk about her immersive installation that blends the act of casually glancing at one’s reflection with modern algorithmic perspectives on facial perfection. The artwork explores the accuracy and flaws of artificial intelligence and the ‘uncanny valley’ of algorithmic perfection and its potential black mirror outcomes. Biometric Mirror questions the accuracy and assumptions of facial recognition algorithms. In Biometric Mirror you can enter a sci fi beauty salon and let an AI scan your biometric data and reveal a mathematically ‘perfect’ version of your own face. But whose version of perfection is it really?

IMAGE 31: Rosa Menkman, A Lexicon of Glitch Affect (ongoing project)

Rosa Menkman: “2003. - “The machines are starting to take over!” is uttered when T-X knocks out the terminator. A combination of what seems like digital and analogue, monochrome red distortions cover the ‘interface’ of the Terminators point of view as he goes down.”
With “An Ecosystem of Excess”, the Turkish artist Pinar Yoldas creates a post-human ecosystem of speculative organisms and their imagined environment. The “Great Pacific Garbage Patch”, a garbage vortex made up of several million tons of plastic waste in the North Pacific about the size of Central Europe is Yoldas’ site of interest and the birthplace for species of excess.

HFT The Gardener is a project comprising multiple bodies of work by the fictional character Hillel Fischer Traumberg. Traumberg is an algorithmic high-frequency trader (HFT), who experiments with psychoactive drugs and investigates the ethnopharmacology of over a hundred psychoactive plants. He uses gematria (Hebrew numerology) to discover the numerological equivalents of the plants’ botanical names with companies in the FT Global 500 Financial Index.
Programme 4 – Zoextropy – The Posthuman Beauty

IMAGE 34: Lu Yang, Lu Yang Delusional Mandala, 2015
Single-channel video, 00:16:27.
In the animation, Lu Yang Delusional Mandala, the artist ‘scans’ herself using a 3-D printer, churning out her own reproduction only to have the clone’s brain prodded, pinched, and penetrated by needles to reach the source of her most demented dreams. Yet, this entire scenario is also a dream, a delusion, a nightmare. Multiple renditions of the artist rendered hairless and genderless dance to technomusic, while a voice-over details the workings of her brain waves. In the finale, an MRI machine sends the ‘real’ Lu into a crematorium; her dead body is later removed by a multimedia.

Dust harvested from visual effects workstations (7cm x 7cm x 5cm).
Dust Bunny is comprised of finely milled angora-like dust harvested from the inside of ten 3D animation workstations at visual effects studio Mainframe. The volume of dust here represents an estimated 35,000 hours, or 4 years, of constant rendering and processing. The sculpture meticulously renders in this industrial by-product the Stanford Bunny, the richly historic 3D test object introduced in early computer graphics experiments at Stanford University and still routinely used to demonstrate new advances in CGI.

IMAGE 36: Renaud Marchand, Daniel and Esther (2016)
Installation with two transparent tanks filled with water, a stack of graphite particles, various vials, erlenmeyers and test tubes containing carbon, oxygen, hydrogen, nitrogen, calcium, phosphorus, sulfur, potassium, sodium, chlorine, magnesium, iodine, iron and seven more elements.
The sculpture features the chemical « bodies » of Daniel and Esther – the two main characters of the novel The Possibility of an Island Michel Houellebecq. Each body is made of a clear tank filled with water, a stack of graphite particles, various vials, erlenmeyers and test tubes containing the exact amount of the chemicals listed above plus compressed oxygen, hydrogen and nitrogen tanks. In his novel Houellebecq lets Daniel reach beyond the natural embryonic genesis process to forecast a future where scientists will be able to clone an adult human being from his chemical components and the structuring information contained in his genitor’s DNA.
Our event will include a presentation/lecture on the installation

Take a tour around a future London apartment radically adapted for living with the consequences of climate change. One of the inhabitants shares their personal experience of adjusting to a world transformed by food insecurity and climate extremities at home, and in their local community.
6.1: Speculative Futures

**IMAGE 38: Ayesha Hameed, Black Atlantis, lecture**

Ayesha Hameed connects contemporary climate migration, sea-level rise, and the afterlives of the slave trade and the Black Atlantic. Her talk engages the sonic legacies of Afrofuturism and their resonance within contemporary aesthetic and political movements.

**IMAGE 39: Ytasha Womack, A Love Letter To The Ancestors From Chicago (2017), film, 13 mins**

A Love Letter to the Ancestors From Chicago is a 13-minute Afrofuturist short film and ode to from the city’s South Side residents. Synergizing dance styles through the surreal, this short demonstrates that rhythm bridges all times and spaces. Directed by Afrofuturism author Ytasha L. Womack, the film celebrates the narrative of freestyle dance, house music culture, and dance as a language in the African Diaspora and beyond. A Love Letter to the Ancestors From Chicago is a part of the Bar Star City project and made its debut at Afrotopia in Bristol, England. The film includes music by Afrofuturists Shannon Harris, Ras G, and Shawn Wallace. Dancers include former AACM president Khari “Discopoet” B, Kenneth “Djedi” Russell, Yahkirah Beard, and Deeply Rooted choreographer Joshua Ishmon. Also starring Fanta Celah, Obi Soulstar, Sarah Cigan, Gira Dahnee, Harold Dennis, and Tiff Tap.

[https://www.youtube.com/watch?v=NXNlxz2Nu7oQ](https://www.youtube.com/watch?v=NXNlxz2Nu7oQ)
6.1: Speculative Futures

Halil Altındere developed the Space Refugee project for Neuer Berliner Kunstverein, which in the light of European defense against immigrants and at some ironic distance proposes to use the cosmic space as a haven for refugees. One of the exhibition’s key features is a film about the former Syrian cosmonaut Muhammed Ahmed Faris, who in 1987 with the Soviet spacecraft Soyuz TM-3 went on a seven-day journey to the space station Mir. Today the former hero of the USSR and supporter of the democratic opposition movement against Assad lives as a refugee in Istanbul.

Thiel is the hero labelled “Founder” at centre.
6.2: The Use and Abuse of History

IMAGE 42: Szabolcs KissPál, (From Fake Mountains to Faith Hungarian Trilogy: Amorous Geography, The Rise of the Fallen Feather and The Chasm Records)

From Fake Mountains to Faith (Hungarian Trilogy), examines the complex and shifting relationship between the quite recent authoritarian turn and development of “illiberal” Hungarian state policy and the political and cultural philosophy that operates as its ideological basis. From Fake Mountains to Faith (Hungarian Trilogy) is made up of two docu-fiction videos: Amorous Geography (2012) and The Rise of the Fallen Feather (2016), and an installation The Chasm Records (2016) that presents a fictitious museum setting. Within a larger historical and cultural framework, the work establishes interconnections between the three major elements of the state philosophy in question: the symbolism of the “ethnic landscape” and political geography; the romantic historiography of national myths of origin; and Turanism, a re-emerging form of political religion.

IMAGE 43 Larissa Sansour, In the Future They Ate From the Finest Porcelain (2016)

Video, 29’, with Soren Lind

In the Future They Ate From the Finest Porcelain resides in the cross-section between sci-fi, archaeology and politics. Combining live motion and CGI, the film explores the role of myth for history, fact and national identity.

A narrative resistance group makes underground deposits of elaborate porcelain - suggested to belong to an entirely fictional civilisation. Their aim is to influence history and support future claims to their vanishing lands. Once unearthed, this tableware will prove the existence of this counterfeit people. By implementing a myth of its own, their work becomes a historical intervention - de facto creating a nation.
Programme 6 – The Grand Narrative

6.2: The Use and Abuse of History

IMAGE 44: Larissa Sansour, Revisionist Production Line (2017)
Steel, rubber, porcelain (365x80x40cm), with Soren Lind

Revisionist Production Line is part of Sansour’s recent body of works exploring the notion of archaeology as warfare. In Israel/Palestine, archaeology has long since become a battleground for settling territorial disputes. Unearthed artefacts are used in support of nationalist narratives establishing the idea of historical entitlement.

Revisionist Production Line takes the idea of a narrative supported by archaeological evidence one step further. Instead of relying on artefacts already in the ground, Sansour suggests that manufacturing and planting the archaeological evidence for future archaeologists to excavate might be the most reliable approach to establishing a favourable counter-narrative.

The installation embodies this idea by portraying a mass production unit manufacturing porcelain for future entombment in the Palestinian ground. Once found, this porcelain will challenge the dominant version of history and cause a historical intervention.

IMAGE 45: Lawrence Abu Hamdan (Double-Take: Officer/Leader of the Chasseurs/Syrian Revolution Commanding a Charge)

An installation including video sound and paintings that tells the story of how a contemporary version of Théodore Géricault’s painting Officer of the Chasseurs Commanding a Charge (1812, in the Louvre) where in which the artist replaced the French imperial officer with Sultan Basha Al-Atrash (1891–1982) the leader of the Syrian uprising against the French in 1925–1927. The painting was commissioned by a wealthy businessman from Syria for his British country house and anglophilia is the unusual reason for this paradoxical sight of an anti colonial image that uses the aesthetics of its colonizer. The sound appropriates a traditional method of storytelling set to music of which Sultan Basha Al Atrash often features and together with the photographs the work provokes a mediation on the way colonial violence is represented, celebrated, embodied and appropriated. Abu Hamdan uses the doubleness of the story told by the paintings (the beginning and end of French imperialism) to understand the ways in which people build a complex and contradictory relationships to their colonial past. The two hundred years separating Géricault’s painting from its perversion are condensed in one moment of double-take, into which a whole history of the colonial project can be read.

https://vimeo.com/137249175
6.6: Esoterrorism & Occulture: On the Origins of High Internet Weirdness

Taking a fictional data-analysis company called Adcredo as her starting point, Holder explores the role that online networks can play in the construction of belief. Across a series of exhibitions at Bloc Projects in Sheffield, QUAD in Derby, Matt’s Gallery, London, and the 6th Athens Biennale, Holder expands this fictional world to examine the rise of unjust ideologies and fantasies, and how they might affect our worldview. The work develops a series of avatars that Holder has worked with across the project. CGI talking heads stand in for Kanye West, Donald Trump, Vladimir Putin and Peter Thiel alongside otherworldly creatures drawn from the artist’s online research into conspiracy theory and synchromysticism. The work exists against a techno-socio-political backdrop of fake news, conspiracy theory, cyber-espionage and political populism. ‘Adcredo’ is a Latin word meaning to put trust in to believe in, or to give credence to.
Programme 6 – The Grand Narrative

6.6: Esoterrorism & Occulture: On the Origins of High Internet Weirdness

IMAGE 48: Penny Lane, Hail Satan (2019), film, 95 mins

IMAGE 49: Dominic Gagnon, RIP in Pieces America (2009), film, 62 mins
Programme 7 – Tabita Rezaire

IMAGE 50: Tabita Rezaire, Exotic Trade (2017), Goodman Gallery Johannesburg

Installation view, shown on a curved wall of LED panels, Goodman Gallery, Johannesburg, South Africa.