THE [redacted] HAVE THE RIGHT TO KNOW [redacted]

IMPAKT FESTIVAL
2-6 NOVEMBER 2011 UTRECHT

THE IMPACT OF THE DIGITAL PUBLIC

BY MERCEDES BUNZ

SOCIAL NETWORKS ARE NOT SIMPLY VIRTUAL. THEY ALSO EFFECT THE REAL. MERCEDES BUNZ LOOKS INTO THEIR POLITICAL IMPACT.

"What is the most resilient parasite? An idea. A single idea from a human mind can build cities," explains Leonardo DiCaprio in '*Inception*' to Ellen Page, when he recruits her as a dream stealer. Communism as an idea that in effect had built several cities – Moscow, Brasilia, Halle-Neustadt to name but a few – resonates in DiCaprio's phrase, the setting of the idea his character is talking about in the noir science-fiction movie of Christopher Nolan, however, is quite different. It is not focused anymore on crowds taking over the state in order to erect a better world. DiCaprio's crew plants an idea in the company boss' subconscious with the help of dreams, and they work on behalf of corporate interests.

In the past, reaching out to crowds changed the course of history. Now contemporary storytelling finds it more comprehensible for ideas to be placed in a single person and for a corporate dream. Obviously, there has been a shift in our society with economy as a dream stealer that has kidnapped the political idea. Can technology be of any help to free the political? Is digitalization changing the organisation of our society? Can we organize ourselves in new ways with the help of algorithms? And will these new ways pave the way for new and different ideas?

Again and again sociologists and critics like Richard Barbrook or Urs Staeheli, Joseph Vogl or David Harvey, have shown that the political idea of democracy has been set aside by a shallow version of economy with the free market as the neoliberal ground for a free society where free individuals trade. The debate of a complex and interesting subject that can be interpreted in many ways came to hold. Instead, economy was disguised with a pseudo-ethical icing. When the stock market boom attracted smallholders, for example, it was not anymore about adding capital to the market. The idea that this changes the financial market from a place for the elite rich to a democratic market was introduced to the public discourse, hereby carefully hiding that in this market chances were not equal. Some people were freer than others. The political idea of equality became an image campaign for an IPO, and pushed for the sake of this argument also further privatization.

While democracy has been annexed by this dull version of market economy, its political idea, however, cannot be appropriated. The political sphere is fundamentally different to the economical sphere, and always will be. Its aim is not to make profit, but to organise the collective living of human beings for the better. In this, economy is undoubtedly essential as the distribution of goods nurtures the collective, but politics and economy need to be balanced. The consumer might have a choice, but buying is not the same as voting, and democracy is not built on self-interest. Self-interest is not a political idea. It is a poor man's ethos.

This is what *Inception* makes apparent: There has been a tectonic shift of these spheres. In the past, reaching out to crowds was a political act. In the present, it is an economic act. We are confronted with quite a chaotic shemozzle, in which we need to make new room for the political as in the beginning of the 21st century we experience an economisation of everything. Efficiency has left its old place, work, in order to spread. Life is now fully viewed in these terms, as economy is more manifest in education, health, and politics than ever. Of course, this has also reached the internet – there seemed to be nothing outside economy, and no alternative, nothing to balance it. Can the digital public be of any assistance?

Can digital technology help us to prevent our society from being taken over by the god of efficiency and its void values that are turning everything into profit? Or does it facilitate the downfall of a political idea, because algorithms are reorganizing our world more efficiently? It is up to us to decide.

Continue on page 2 ▸

THE IMPACT OF THE DIGITAL PUBLIC

Mercedes Bunz
Journalist and researcher Mercedes Bunz works from London. She is a Festival Fellow of Impakt and will provide presentations and a seminar on digital truth, the nature of the digital audience on Twitter, Google and Wikileaks and the socio-political implications of digitization, in which she will discuss data visualization.
www.mercedes-bunz.de

BY MERCEDES BUNZ

Continued from page 1 ▸

THE POTENTIAL OF THE DIGITAL PUBLIC

At first sight, it does not look like the Internet can be of any help. The vision of Western governments on digital technology, for example, has always been explicitly business orientated. Digital technology was addressed as a field for the new economy, it has rarely been debated as a technique that is pushing educational or civilian purposes. It's therefore no wonder that vast parts of the digital public are built by private players, and this, of course, is causing some trouble.

While the journalistic public is balanced between publicly funded and privately owned organisations which control each other, the relevant platforms used by the digital public – Google, Facebook, Twitter – are all private. However, one should not sweep the millions of individuals under the table that add value with their volunteer work. If we put a finer point to it, we could say that the public/private balance of the journalistic public is organized horizontally, while the balance of the digital public is vertical as from blog publishing to Twitter to Wikipedia to name but a few examples, everyday millions of volunteers are part of the publishing process when they program, post, or edit knowledge online for free. These millions make the publishing society happen.

For a long time, these projects and the work of millions of active digital citizens have fallen under the public radar, but in fact they form an important force. It is them who prevent the Internet from being just another market. While governments saw it first and foremost as an industrial area, they turned it into a public forum that benefits society, assisted by programmers pushing open source projects like the blogger software Wordpress or the web server Apache, not managed in terms of profit but in terms of maintenance. All of these people share their expert knowledge online, pass on relevant information, and consult and entertain each other. In fact, some parts of their contribution are not very different from the work of foundations or non-profit organisations that focus on the advancement of citizenship, community development or of the arts, culture, heritage or science, only now this also includes the advancement of *lolcats*, and their contribution should be encouraged by laws not altogether different from laws favouring common good foundations.

Here the shemozzle of public and private typical for the public is the case, as the ground the digital public makes its appearance on is owned by Google, controlled by Apple, and programmed by Facebook. In our past, the experience with this situation of checks and balances, with newspapers or broadcasting stations that were privately owned and were serving the public, has been positive to a greater extent, and kept at bay by the threat of regulation. Now the privately owned digital platforms give the public the ground on which to appear, and new media ethics need to be established. The approach here is quite diverse: Google, for example, decided to apologize and explain but not manually alter the search results for 'Jew' delivering an anti-jewish site among other information. Apple, on the other hand, is explicitly censoring the applications published in its app store where it is not allowed to criticize religion, describe sex, or display the violent abuse of children. Paradoxically enough, Apple ordered removal of the game application "Phone Story" of the Italian company Molleindustria, whose serious mini-games made child labour a discussion criticising "the dark side of smart phone manufacturing".

Regarding media ethics, the journalistic public functions as a watchdog – for digital public and journalistic public are as much completing as they are competing with each other. Sometimes the digital public raises its voice itself: When in October 2010 Facebook changed the layout of their news feed cluttering everybody's homepage with disarranged posts and unnecessary items, hundreds of thousands formed groups to protest; they did not want to accept that someone had re-arranged their digital living room. After being forced to deal with thousands of upset users and negative PR, Facebook tried to modulate future changes in closer tuning with their users – they had forced a closer involvement with media ethics upon them. While voting on Terms of Use and Statement of Rights and Responsibilities should not disguise the fact that Facebook is a private company, and not a transparent body like the BBC, it surely helps to establish a more democratic company culture.

THE EFFECT ON THE REAL

The condition of the ground the digital public expresses itself on is one problem, and maybe a healthy one keeping everyone on one's guard; another one is its virtual status. For example, to click the "I like" button on a Facebook page devoted to protest or a social cause, to forward an email with a petition or link to it from a blog, or to re-tweet a posting on Twitter, often has little or no effect. In the worst case, it is nothing but a simulation of a political activity equally problematic as voting without an option for real change. In order to have political impact, so-called clicktivism needs to entail more than just giving its user a good feeling by ensuring him or her to support a good cause. It needs to make a difference. Having said that, it is also a fact that several revolts in the Middle East have in effect been organized with the help of tools of the digital public. Especially with the Egypt revolt that started on the 25th of January 2011, digital platforms helped with gathering a protesting crowd. They made some political impact for when the digital public is inspired with a political idea, the toothless tiger shows its claws. If political interest is absent, on the other hand, the Internet is simply inhabited by funny cats – technology can assist, but it cannot replace the political idea.

In our past, ideas needed to be spread in speeches, books and finally in newspapers, the last being for a long time the fastest medium for distributing them with maximum range. Debating took place in coffee houses and cafes, where opinions were shared among people that knew each other, until it was time not to interpret the world but to search for a new political truth by leaving your coffee table in order to change it. Now these ideas have found a new place in social networks. Online, we organise ourselves in forums, or on fan pages, or simply around a hashtag "#" on Twitter, and often we do not know each other, but share an idea or interest.

The open letter published on the 13th of January 1898 in the French newspaper *L'Aurore* by Emile Zola, who was accusing the French government of anti-semitism and unlawful jailing of Alfred Dreyfus, has become a generic expression of accusation of the powerful. The Egypt revolt that formed on #Jan25th with the help of Facebook and Twitter can be seen as the contemporary version of Zola's letter. The revolutionary thing, however, is not the fact that in order to find each other, we now do not even have to leave the house anymore. The point is, on the contrary, that digitalization makes it much easier to coordinate ourselves and leave the house all at once.

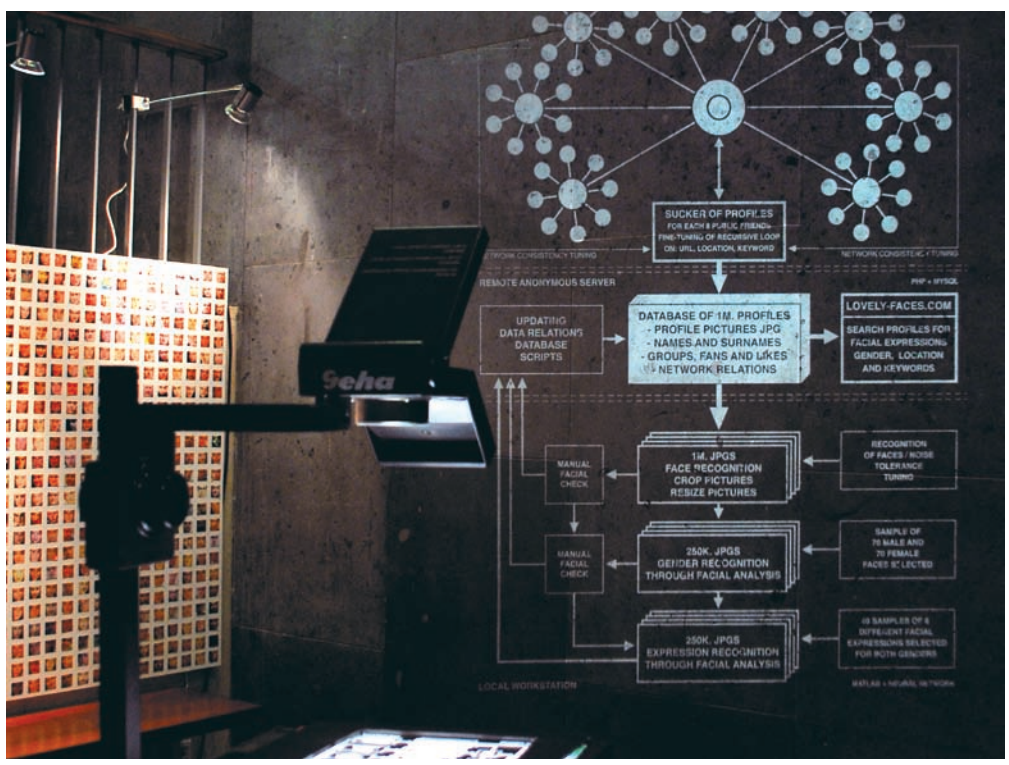
This essay is part of the latest book by Mercedes Bunz, that will be issued in January 2012 by Suhrkamp Verlag.

Visit 'The Trouble Ahead', Friday November 4, U-Theater Studio T (see p. 2 of programme)

DATA I DIG

BY MIRIAM VAN OMMEREN

DATA I DIG – *FACE TO FACEBOOK*



Experienced Facebook users already know that they need to adjust their privacy settings every few months because Mark Zuckerberg and his team have yet again made up something new, which almost literally throws privacy data and pictures out on the streets. The fake privacy of the world's largest social network put up for discussion by the men behind *Face to Facebook*; media artist Paolo Cirio and critic and journalist Alessandro Ludovico. They hacked the profiles of more than one million Facebook users and collected their 'public data': name, residence, profile picture and a few personal preferences. After analyzing the data and pictures, they reached the conclusion that most users are trying to come across as nice, spontaneous and attractive as possible, and that users also seemed to be focused on getting as many new 'friends' as possible, as if it concerned a dating website. The hacked pictures and data were collected in a database, and with special algorithms they scanned and classified the photos into different categories varying from 'arrogant' to 'easy going.' Eventually, they integrated the data into the fake dating website lovely-faces.com, classifying the profiles according to facial expression, place of residence and personal preferences. By re-using the personal data and putting them in a different context, the nature of profiles, and consequently that of the persons behind them, changed.

Many users of social network platforms underestimate the risks of revealing personal information, and use websites such as Facebook as a virtual confessional box without realizing what may happen to their information.
Face to Facebook, on the one hand, questions the way in which people behave when it comes to personal interaction and (Internet) dating, and the value they attach to outward appearances and pictures. On the other hand the project voices critical comment on Facebook, which presents itself as an accessible and reliable social platform without secret agenda but at the same time runs off with the personal data of millions of users without clarity about the consequences this may have in 'real life.' *www.face-to-facebook.net*

Visit 'Face to Facebook', Thursday 3 to Sunday 6 November, Academiegalerie (see p. 5 of programme). Opening: Wednesday November 2, 17:00

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THE REVOLUTION WILL/WILL NOT BE RETWEETED

BY MIRIAM VAN OMMEREN

RECENTLY, THE ROSE-COLOURED MIST OF THE 'INTERNET REVOLUTIONS' SEEMS TO HAVE BEEN CHASED AWAY FOR GOOD BY THE INCESSANT HOTBEDS OF POLITICAL UNREST ALL AROUND THE WORLD. ONLY A FEW YEARS AGO, WE WERE CONVINCED THAT SOCIAL MEDIA CHANNELS SUCH AS TWITTER AND FACEBOOK HAD CHANGED THE FACE OF THE REVOLUTION PERMANENTLY, BUT NOW 'CYBER PESSIMISTS' ARE GAINING GROUND. THE INTERNET CHANGES VIRTUALLY NOTHING, SO THEY SAY. OR BETTER YET: THE INTERNET SOMETIMES EVEN MAKES MATTERS WORSE.

More than six years ago, a young Belarusian who finished his master's in business administration and marketing at the American University in Bulgaria, went to work with the Prague based non-profit news organization Transitions Online, which advances democracy in post-communist countries with the use of new media. Evgeny Morozov, the name of this idealist, was convinced of the role social media play in supporting political turnover in countries where this is needed the most. On 7 April 2009, he published an article on http://neteffect.foreignpolicy.com called *Moldova's Twitter Revolution*. In this article, he praised the social media tool, at the time just three years in existence, as the driving force behind the insurgence of that moment in the Moldavian capital of Chisinau where young people had gone out on the streets to protest against the election win of the Communist Party. With Facebook and particularly by using Twitter hashtag '#pman' the number of demonstrators on day two quickly grew into a crowd of more than 10,000 people resulting in a revolt of a fierceness and magnitude unknown to Moldavia. Unfortunately, things blew over very quickly. After a few days, the 'Twitter revolution' was squashed, the final score being three killed and several hundred arrested. In Moldavia, the batons of the riot police defeated the digital technology, but the excitement about this new phenomenon lingered. Led by Evgeny Morozov, journalists, writers and social critics outdid themselves in stressing the novel and special nature of this uproar. The role of modern technology in this kind of protest was not to be underestimated, according to Morozov, who was quick to publish a second article arguing that the Twitter revolution of Moldavia had not been a myth.

A few months later, the next, extensively covered Twitter revolution appeared on the map, this time in Iran. After the regime had dismantled all regular communication channels with the outside world, it still turned out to be possible to convey information abroad through Twitter. At that time, everyone seemed to agree: revolutions would never be the same again.

#JAN25

Fast forward to January this year; January 25 to be precise, better known as #Jan25. This was the day of a massive insurgence in Egypt and this time, the whole world was looking and reading along from computer screens and smartphones.

The origins of '#Jan25' date back to four weeks earlier when a young Tunisian street vendor from the country town of Sidi Bouzid set himself on fire after police officers tried to confiscate his vegetable and fruit for lack of a vendor's licence. He died of the injuries he sustained; hundreds of young people, subsequently, rose up and vented off their suppressed frustrations about unemployment and lack of perspective on their environment and the police. After ten days of occupied streets and looting, Tunisian president Zine el Abidine Ben Ali stood up to speak to his people. He promised more jobs and opportunities for young people, but at the same time threatened to take firm measures against the insurgents if the unrest were to continue. However, the tables were turned already. What started as a seemingly isolated incident spread like an oil stain over the entire Middle East. The aforementioned date of January 25, the first day of the massive insurgence on the instantly famous Tahrir square in Cairo, became one of the symbols of what soon was labelled the Arab Spring, which continues to this very day. The magnitude of this revolution surpassed that of Moldavia and Iran. This did not concern uproar in one country but in an entire region, and after decades of deadlock, dictators such as Ben Ali and Hosni Mubarak were now finally dethroned.

Here, also, the role of social media was a subject of indefinite discussion. Everybody seemed to be in total agreement: without mobile phones, digital cameras, Facebook status updates and hashtags, things would never have evolved the way they did. The influential American author and columnist James Caroll wrote on his blog that social media "are more than a step forward in the field of information technology. The social network fully overrides the power of governments and is revolutionary in itself." Indeed, it was impressive to see dozens of Twitter messages appear each minute, sent by demonstrators, journalists and other eyewitnesses from the eye of the hurricane. The revolution was being retweeted intensively, and the rest of the world felt like front row spectators.

CYBER PESSIMISM

However this time, Evgeny Morozov did not publish a sequel to his ode from 2009. Instead, in January 2011, he published his first book *The Net Delusion: the dark side of internet freedom*, including ominous black cover. Morozov had lost his old beliefs to become a 'cyber pessimist', although he prefers to call it 'cyber realist' himself.

After the failed revolution in Moldavia, Morozov's confidence in the political potential of the Internet was seriously dented. Upon leaving Transitions Online, he started working as a researcher at the Georgetown University in Washington D.C., where he dedicated his research to the question of whether the Internet could actually obstruct democratization.

Morozov stated that now he had become fully aware of the true myth of the Internet revolution. He alleges that it is naive to believe that technological innovation and access to this innovation will automatically lead to more freedom and democracy. Indeed, the downside of the whole story is that repressive regimes by now have also learned about the ins and outs of the Internet, and use it to control and check on citizens, and suppress dissident tendencies. During his work for Transitions Online, Morozov already noticed that some dictatorial regimes only became more repressive in nature following reformation attempts.

When looking at the Arab Spring, Morozov concluded that social media tools are no more than the name itself signifies, i.e., *tools*. Actual change, even in our present day world, requires prolonged, hard work from citizens and reformation movements, and the revolution as it took place and is still taking place in various parts of the Middle East, is still fronted by leaders and strategies. It obviously is useful to be able to assemble people around a *hashtag* online and subsequently offline, but these channels should not be overrated. Eventually, as Morozov stated in The Guardian in March of this year "Facebook and Twitter are just places revolutionaries go."

LITTLE EFFORT

Morozov certainly is not the only person to hold this position. A few years ago, the British writer and journalist Malcolm Gladwell wrote in *The New Yorker* about the unsteady foundations of social media platforms. After all: Twitter allows you to follow people you do not even know, and vice versa, and on Facebook you can have thousands of 'friends'; something that is impossible in real life. In itself, there is nothing wrong with this but as soon as you start using this kind of platform as a basis for social activism, you have a problem, says Gladwell. Indeed, the power of social media is that they require relatively little effort. It is easy to retweet, and to *like* someone else's Facebook posts literally takes no more than one push of the button. Social media strategies function because they are not very demanding on people, but effective activism still requires blood, sweat and tears; even after the rise of the *smartphone*. In a follow-up article by the title of *Does Egypt need Twitter?* Gladwell rightly stated that the reasons underlying the fact that thousands of Egyptians stormed the Tahrir square deserve more attention than the mobile phones they used to report this; the '*why*' should not be displaced by the '*how*'. Not everybody was pleased with Gladwell's criticism.

In the Netherlands, Evgeny Morozov recently gained a supporter in author and journalist Chris van der Heijden, who wrote in Dutch magazine *De Groene Amsterdammer* in August and beginning of September of this year about 'the digital Arab fraud'. Van der Heijden questioned the reliability and veracity of the large number of clips, news tweets and blog posts which became (and still are) available at the onset of the Arab Spring. According to Van der Heijden, the media, regardless of its nature, never has a fully unspotted role in situations of war and uproar, and in times of war "the dangers of social media are even larger than those of ordinary media." He concluded that scepticism is in place, and rightly raised the question as to whether all the fuss about present-day digital revolutions "says more about the Western way of seeing things than about the [...] Arab truth."

Miriam van Ommeren
Miriam van Ommeren is an art historian working as a writer, editor and creative director. She is editor-in-chief of the Dutch digital cultural magazine *De Optimist*.
www.mirificare.com

DATA I DIG

BY MIRIAM VAN OMMEREN

CLICKTIVISM

Although not all cyber pessimists annex cyber realists fully agree, it is clear that the myth surrounding the revolutionary powers of social media has seen its best days. One of the reasons for this is the rise of *clicktivism*, whereby one push on a button seems to suffice to make a change, thus creating the impression that the struggle might just as well be fought from the virtual barricade. However, even more important than this, is the changing field of activity on the Internet itself. The myth of social media revolutions was a counterpart of the belief in cyberspace as a free state beyond the control of the traditional powers. To some extent, this really was the case; it took governments years to take a stand with respect to the freedom facilitated by the Internet. However, meanwhile, these governments have entered the same virtual space as the revolutionaries with the objective of regulating it – and if the need so arises, use it to oppose revolutionary powers. The Internet has become part of the public space, in which governments officially limit themselves to maintaining the public order, but in order to achieve this goal, use all possibilities of surveillance. Even the statutory powers regulating this have become gigantic in the post 9/11 era, not to mention the potential of the Internet as propaganda channel.
It leaves no doubt that the revolution will be retweeted, but the enemy is lurking in the background; online activities are precisely what they are: *online* activities, and these can return in the face of peaceful protests like a boomerang. Just like Tahrir square could only be occupied with joint efforts, stamina and organization, the revolutionary potential of social media will stand or fall by the much broader struggle for freedom on the Internet. This also clearly indicates the main item on the activist agenda: reclaiming the tweets.

A wonderful interactive time-line of the Arab Spring can be found on the website of The Guardian: *www.guardian.co.uk/world/interactive/2011/mar/22/middle-east-protest-interactive-timeline*

Visit 'Getting Rough With Media', Saturday November 5, Theater Kikker (see p. 2 of programme)

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DATA I DIG – *BONUS CARD FRIENDS*

With her work *Bonus card friends*, the Austrian artist Birgit Bachler created a (fictitious) *social network* which classifies people on the basis of their shopping behaviour at Dutch supermarket giant Albert Heijn. Each time the lady behind the counter scans your bar code, the system adds another stone to the construction of your ideal social environment based on your purchases of milk, bread and coffee filters. The number of your Bonus card is all you need to register; it is not required to state your name. The functionality of the system has been based on Facebook, the most popular *social network* site around; Picture galleries of your favourite groceries and communication with your 'Bonus card friends' are therefore some of the options.
Simultaneous with the development of the concept for *Bonus card friends* Bachler wrote the essay *Your personality in a shopping cart: Why did people stop caring about their private data?* (www.birgitbachler.com/bbachler_privacy.pdf), in which she discusses the issue of '*consumer privacy*' and wonders why nobody seems to care about the public access to our data which gives an insight into our behaviour as consumers.
People who, just like Bachler, are concerned about the openness of data with regard to their shopping behaviour, but yet do not want to miss out on any discount items, are given the opportunity to use stickers with card number 2620496071032; this card offers access to a shared, neutral consumer identity. *www.birgitbachler.com*

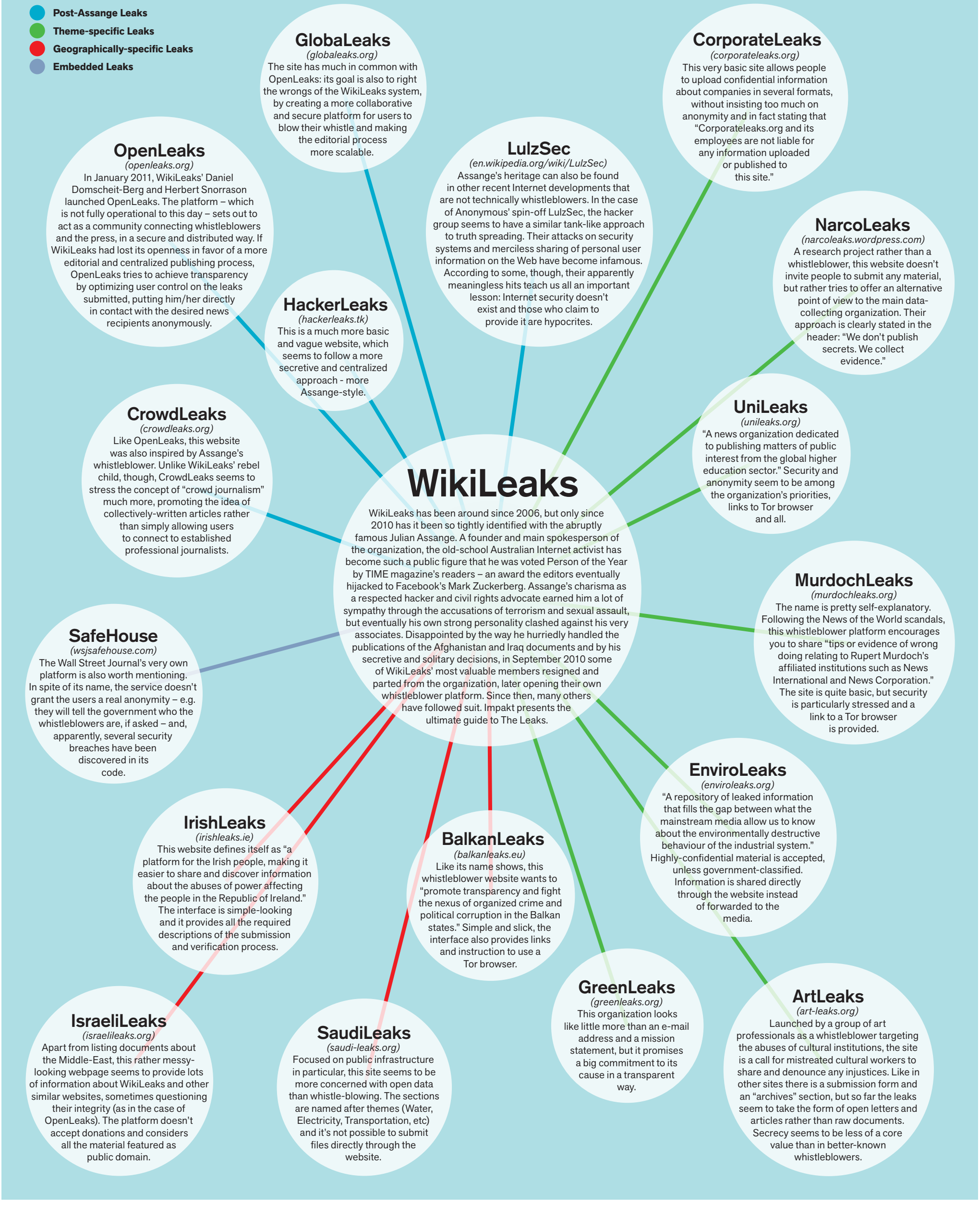
Visit 'The Right To Database' together with SKOR, Sunday November 6, Theater Kikker (see p. 3 of programme)

WE HAVE NOTHING [redacted]
TO FEAR BUT [redacted]
FEAR ITSELF

Franklin D. Roosevelt

WIKILEAKS: THE ETHICS AND HERITAGE OF TRANSPARENCY

BY NICOLA BOZZI



Martijn van Exel
Martijn van Exel labels himself as a 'geospatial omnivore'. He takes on all challenges that have 'where' in them. He is an OpenStreetMap addict and advocate and an occasional iOS developer.
www.oegeo.wordpress.com

PERSONAL GEOGRAPHY IN THE VIRTUAL DOMAIN

BY MARTIJN VAN EXEL

O WONDER! HOW MANY GOODLY CREATURES ARE THERE HERE! HOW BEAUTEOUS MANKIND IS! O BRAVE NEW WORLD! THAT HAS SUCH PEOPLE IN IT!

– SHAKESPEARE, THE TEMPEST, ACT V, SCENE I

MOVING THROUGH CITY OR COUNTRYSIDE; BY FOOT, BIKE OR ANY OTHER WAY, OUR PATH OFTEN CROSSES THAT OF NUMEROUS STRANGERS. ANONYMOUS TRAVELLERS, EITHER GOING IN THE SAME DIRECTION OR OPPOSITE WAYS, OFTEN SHARING OUR PLACE IN SPACE-TIME FOR A SHORT MOMENT ONLY. THEY TURN LEFT AND WE CONTINUE STRAIGHT; THEIR DESTINATION WILL FOREVER BE A MYSTERY FOR US. THE ANONYMITY ALLOWING US TO MOVE THROUGH SPACE-TIME IS A GIVEN. INQUIRIES VIOLATING THIS ANONYMITY IMMEDIATELY CAUSE RESENTMENT – 'WHERE WERE YOU YESTERDAY AFTERNOON AT A QUARTER PAST FIVE?.' THIS RESENTMENT ORIGINATES FROM THE BASIC CONCEPT OF OUR PRIVATE DOMAIN, WHICH ALSO IS HOME TO PRIVATE ISSUES SUCH AS THE COLOUR OF OUR UNDERPANTS AND MOST OF OUR THOUGHTS. OUR LOCATION AND MOVEMENTS ARE THINGS REGARDING THAT WE DO NOT FEEL THE NEED TO SHARE WITH ANYONE.

The demarcation between private and public, however, has not been set in concrete. Not all too long ago, for instance, we did not frown upon people holding telephone conversations, eating snacks or wearing short pants in public. Admittedly – this issue addresses a broader discussion on ethics and morality, but this does not detract from the conclusion that the public domain appears to fight a losing battle against the continuous and progressive invasions from the private domain.

We can draw the comparison with a parallel development in the early days of the virtual, online dimension of society. The original vision of Sir Tim Berners-Lee at the end of the 1980s when he and his research group gave birth to the first incarnation of the worldwide web, was one of a total information democracy. Anyone with access to a computer would be able to share ideas, research, opinions and creative expressions with the rest of the (connected) world. In the early years, this still left a lot to be desired. Save for a – comparatively speaking – handful of traditional homepages containing funny 'under construction' cartoons, the traditional division of roles between producers and consumers of information in the virtual domain actually remained intact – and as such the new netizens took on relatively anonymous roles.

PRIVACY CONSCIOUSNESS

This rapidly changes as the promise of a fully democratic web is starting to become reality. Supported by technological pocket-sized ingenuity, the threshold for creating and distributing information is hardly tangible at all anymore. We are simultaneously producers and consumers of the quickly growing virtual information domain, and in our enthusiasm to play an exhibitionist star role in paving the way towards our digital soma paradise – or maybe out of fear to be left behind as outcasts of the connected world – we quite easily ignore the ramifications of our growing digital persona for our privacy and, eventually, our freedom and autonomy.

Gradually, our online privacy consciousness is growing, in part stimulated by a number of remarkable affairs. One of the more remarkable affairs was brought up by the German politician Malte Spitz, prominent member of the German Green Party and critical observer of our information society. Last year, he criticized T-Mobile, the German telecom giant responsible for his mobile Telephone subscription along with that of thirty-five other Germans. With the rise of the mobile Internet, the telecom companies have become an important link as intermediaries in the new information society chain and their responsibility is growing into that of transparent carriers. However, Spitz says that these companies have as yet failed to take this responsibility: the telecom companies do not operate as transparent transmitters, but instead, collect knowledge about their users without informing them. With great stamina and perseverance, Spitz succeeded in persuading the German telephone company to release all data connected to his mobile telephone. Spitz was especially interested in – and this brings me to the point of my argument – the data which retrace information to a physical location.

What Spitz got hold of turned out to be a highly detailed time-space path traversed by him in the autumn and winter of 2009-2010. A German team of data researchers and visualisation specialists took care of the rough data and linked these to other traces left by Spitz in the public domain, such as his blog posts, his Tweets and information on the web pages of the Green Party about his public appearances. They visualized the result on an interactive map which, to an amazingly accurate degree, shows the whereabouts of Spitz from day to day – and hour to hour even –, including his actions there, when he was on the telephone and sent and received text messages. The map was published by *Die Zeit* magazine and shortly after publication, served as a catalyst for a discussion about use and need of storing such data, the rights and obligations of the intermediaries of the information society, and, last but not least, our own responsibility as caretakers of the information consumed and produced by us in this society.

META INFORMATION

Privacy on the Internet was discussed in the 90s already, but where the issues of that time concerned acceptance of cookies, anonymous browsing and encryption of email messages, the Spitz case brings forward an entirely new theme, which provides this discussion with new and topical urgency. The new privacy issue relates to meta information – data we share automatically, often even without being aware of this – the body language of online communication you may say. Behind the screens, this body language is aggregated, analyzed, interpreted and moulded into a shadow personality we will never know ourselves.

Spitz revealed that our personal geography, our traverse through space-time, forms a substantial dimension of the meta information relinquished by us. Our online activities can be linked to our personal geography in an increasingly consistent and accurate manner, which blurs the demarcating line between our physical and virtual existence even further. The virtual domain no longer is the location independent space it set out to be: bringing together people, ideas and knowledge without those barriers of space which are usually in our way. Geography evolves from background murmur into an essential part of our personalized virtual world, and as such, ironically enough, into an instrument for exclusion – physical proximity as a criterion for reliability. But this is only the beginning; the silhouettes of future developments in the interest of virtual personal geography are already visible: the geofence as a virtual electric fence which can be put up or removed as you please – an internet of things which does not only virtually connect people but also things. These are no dystopian fantasies but actual challenges which force us to think about the public nature of our movements in the physical space-time. If we refrain from taking the challenge, we will gradually enter into a virtual domain in which the geographical anonymity referred to in the beginning of this argument is no longer tenable but greeted with distrust and a reason for exclusion.

Visit 'The Trouble Ahead', Friday November 4, U-Theater Studio T (see p. 2 of programme)

COLOPHON

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Editor-in-chief
Miriam van Ommeren

Editors
Arjon Dunnewind
Klazien Schaap
Pim Verlaek

Image editor
Annelies Kamen

Text
As mentioned

Images
(In order of appearance)
Flickr.com/rayand;
via http://awakeningofegypt.wordpress.com;
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Birgit Bachler; www.paulstamatiou.com;
Christin Lahr; Leslie Scheelings; Annelies Kamen;
Linda Hilfling; Damien Coens

Translation
Jeroen Boekhorst

Design
Lava.nl (Man Kit Lam & Iris van der Meulen)

HEALTH GOES 2.0

BY NICOLA BOZZI

WHEN IT COMES TO SHARING PERSONAL INFORMATION ON THE INTERNET, THE FIRST THING THAT COMES TO MIND IS THE ISSUE OF PRIVACY. WE'VE ALL FROWNED UPON FACEBOOK'S INITIAL OPT-OUT POLICIES AND MANY OF US HAVE SHOWN HALF-HEARTED CONCERN WHEN DISCUSSING GOOGLE'S CRAVING OF PERSONAL DATA WITH OUR MEDIA-STUDYING FRIENDS. BUT, ALONG WITH THE GROWING PREOCCUPATION ABOUT THE MONOPOLIZATION OF SUCH INFORMATION, THE SO-CALLED WEB 2.0 HAS ALSO WITNESSED AN INCREASING DIGITIZATION OF DEEPLY PERSONAL DATA ON A VOLUNTARY BASIS. I'M NOT TALKING ABOUT OUR TASTE IN MUSIC, MOVIES AND CAUSES, BUT HEALTH AND GENOMIC INFORMATION. THE STUFF OF OUR PHYSICAL BEING, SO TO SPEAK.

There are a couple of reasons why more and more people feel like putting genomic information online. First of all, some want to keep track of their health record, in order to own it and facilitate its migration from a health provider to another. The most famous platform to do it was Google Health, launched in 2008 when other websites – like Microsoft Health-Vault and Revolution Health, by AOL-co-founder Steve Case – were already providing this kind of service. Obviously there was some level of controversy, given Google's reputation as a data-hungry company and its freedom from the HIPPA obligation (a 1996 US act classifying "medical information as a private and privileged communication between the doctor and the patient"). Privacy concerns, though, were hardly the reason why the service has been axed and, in 2012, will eventually disappear. Despite having its share of advocates, most likely the application just wasn't profitable enough.

I SPAT!

Apart from health records, genomic data has been at the core of important and exciting developments in both the self-obsessed world of social networks and the scientific community. This has given way to the recent growth of two intersecting fields: citizen bioscience and consumer genomics. Both share the deployment of user-generated data – a lesson learned from the dynamics of web 2.0 – and the common tendency to de-institutionalize scientific research.

Citizen bioscience is exemplified by non-profit, crowd-sourced endeavors like DIYGenomics (diygenomics.org) and the Personal Genome Project (personalgenomes.org), which try to bridge an online community of genetics enthusiasts with scientists and scholars. Apart from practicing a more "wikified" research, these efforts aim at creating a more genome-aware citizen, responsible of his/her own code and willing to share it in order to learn from it.

Consumer genomics is the corporate side of the field and, for this reason, the most controversial. The company 23andMe (23andme.com), co-founded by Anne Wojcicki – married to Google's Sergey Brin – is famous for decoding a customer's genome from a saliva sample, for a fast-dropping fee. When the service was launched in 2006 it cost as much as 1000$, but now it has hit 99$ and will probably fall lower in the coming years. Helped by a well-styled website and merchandising – like "I spat!" pins and so on - the company has been able to tap into the growing interest in genomic information to build a profitable business, also legitimized by its involvement in the publication of scientific papers.

MEDICINE OF THE FUTURE

Obviously, these phenomena have attracted the attention of academics themselves. In the spring of 2011 I interviewed Kate O'Riordan, researcher at CESAGen (Center for Economic and Social

Nicola Bozzi
Writer and editor Nicola Bozzi has an MA Arts and Multimedia. He works for magazines like *Zero* and *Exhibart* and writes reviews on art and cinema. He blogs for Impakt. *www.almostnothing.org*

DATA I DIG

BY MIRIAM VAN OMMEREN

Aspects of Genomics) and author of *The Genome Incorporated*; a collection of case studies about the impact of human genomics on contemporary media cultures).
According to O'Riordan, who has focused her analysis mostly on 23andMe, there are pros and cons to consumer genomics. On one hand the huge revenue and the 2.0 online-sharing appeal make the companies involved (mostly located in the US) quite controversial. "Questions have been raised about consent, whether information is complete or not, and worries about the way data can be used to define what and who constitutes human beings also started to spread."
The data is more useful to the company than to its customers, since they can only derive a relatively limited amount of information out of it. "Genome scanning doesn't have a useful diagnostic value. If you want to know about your health it's better to see a doctor" says O'Riordan. She does admit, however, that the growth of this field might actually lead to medical discoveries, even though she is a bit skeptical about how horizontally beneficial (beyond the 2.0 rhetorics) those might actually be. "This process might have a return in terms of medicines development. Hypothetically we are talking about the medicines of the future, or other biomedical actions that will be probably resold by the same elite that is now generating these data."

BIOMEDICAL RESEARCH GOING 2.0

Despite the apparently different end goals, the scientific community and the companies interested in consumer genomics have a very tight and interconnected relationship. Corporations use scientific labs and publish academic papers, but there is still a big gap between the Silicon Valley's deregulated digital media culture and the highly regulated biomedical research. In some ways, the convergence can also benefit the latter, when the language of 2.0 is used to " encourage the scientific community to be more easily accessible, for example, by using open-source formats for data, like wikis, and accelerate the processes of search" says O'Riordan. On the other hand, she adds, "if the field rises and gains more legitimacy, genomics will strengthen its position as the primary form of knowledge of biology, and at the same time the power of the technological elites will grow."

BIOCITIZENSHIP

If O'Riordan has mixed feelings about these phenomena, there is also Marina Levina from the University of Memphis, and her presentation at a recent MIT conference. The researcher, after outlining the positive traits of citizen bioscience by analyzing examples like DIYGenomics, proceeds to explain how such initiatives will contribute to the creation of a Biocitizenship 2.0, in which companies like 23andMe will obviously play a big role. The new condition will be "embedded in the 'free-labor' economy of the network society" where people are empowered by both a more accessible scientific information and a new economic control over their genomic data. If consumer genomics is already promising "freedom from institutional power through corporation-enabled control over one's genetic information", for people to make money off their DNA information the actual pay-per-spit paradigm should be reversed. Given the growing interest in the fields mentioned and the fast-paced digitization of everything human, probably we won't have to wait too long to see what happens.

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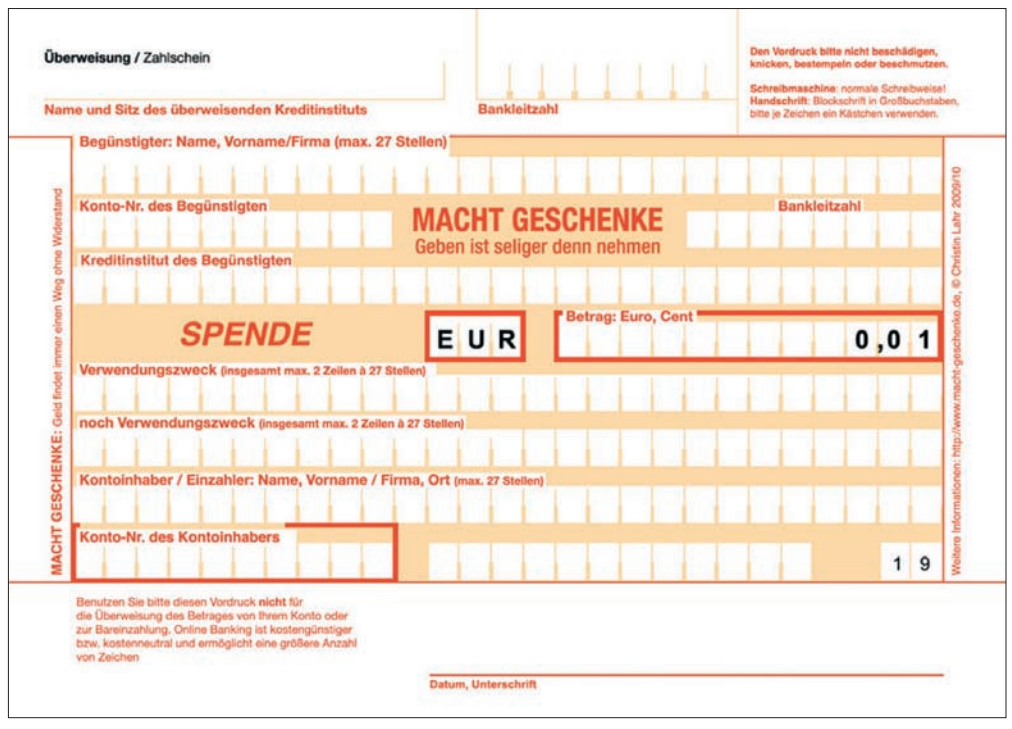
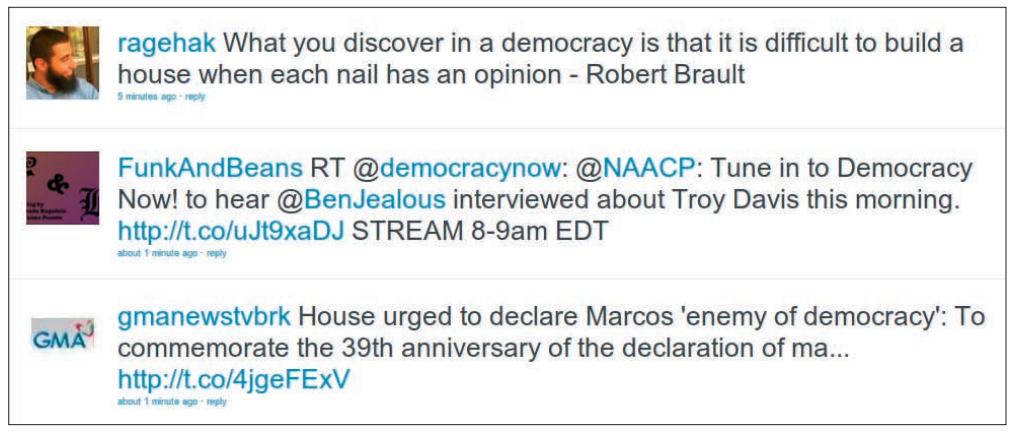
DATA I DIG – *MACHT GESCHENKE: DAS KAPITAL*



MACHT GESCHENKE: DAS KAPITAL by the German artist, curator and professor Christin Lahr explores the role and function of the monetary gift in a society focused on realizing maximum profits. In a very special way, this project initiates communication with bureaucratic institutions by transferring money to them and using the blank space for payment details to convey a special message; the size of this blank space is the same for all transactions. By transferring the minimum amount of one eurocent in each instance, a message can be communicated at low cost; this can be a political slogan, a philosophical saying or even a chapter from Karl Marx' *Das Kapital*, although in the latter case, the cost may easily add up to several hundred euros.
In this work, the circulation of money and energy, and the delivery of material and immaterial goods are the central themes. Lahr focuses on the gesture of making a gift, and the communicative and creative potential of the bureaucratic act of money transfer. In this way, money can be used to voice an opinion, at a price of just a few cents. After all, it is more blessed to give than to receive. *www.christin-lahr.de*

DATA I DIG – *#DEMOCRACY*

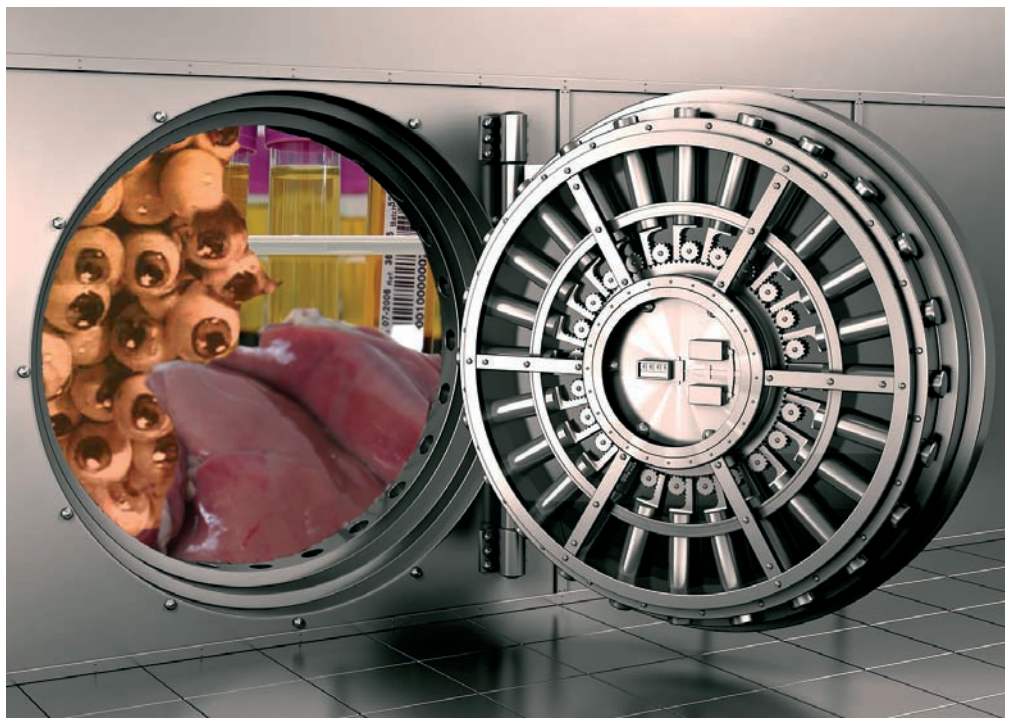


Some people attribute great political qualities to Twitter; according to many, the popular *social media tool* played a crucial role in the Iran revolution of 2009 (referred to as 'the Twitter revolution' in popular speech), and more recently, also in the Arab Spring. Although critics are all too eager to kill the euphoria about the political role of *social media*, there can be no doubt that Twitter and Facebook have substantially changed the face of political and social revolution.
Leslie Scheelings reflects on this with his Internet *mashup* object *#Democracy*. The pillar forming *#Democracy* looks like a lectern or information pillar. The screen shows a collection of real time tweets with the hashtag '#democracy'. The tweets, including names and profile pictures of the senders and for the greater part formulated in English, appear on the screen in quick succession. In the background, there is an audio fragment from *Democracy* (1945), an encyclopaedic film produced by Encyclopaedia Brittannica Films Inc. (www.archive.org/details/democracy_1945). This dignified, old-fashioned-sounding audio fragment stands in strong contract with the endless succession of tweets. If you take the time to read the tweets, it turns out that the various opinions on today's democracy are far from univocal.

THE NETHERLANDS AS POPULATION LABORATORY: WHO'S IN?

Martin Boeckhout
Science Researcher Martin Boeckhout works at the Department of Philosophy of the University of Amsterdam and is connected to the Nijmegen Centre for Society and Genomics. He is currently working on a dissertation on the politics of biobanking and biomedical research.
http://home.medewerker.uva.nl/m.boeckhout

BY MARTIN BOECKHOUT



THE PHARMACEUTICAL INDUSTRY IS UNDER INCREASING PRESSURE WORLDWIDE. HEALTH CARE EXPENSES OF AGEING SOCIETIES ARE SHOOTING UP, YET NEW MEDICINES ARE ONLY SCANTILY INTRODUCED. MANY NEW MEDICINES ARE NOT SAFE OR GOOD ENOUGH TO BRING TO THE MARKET, AND THE REQUIRED RESEARCH OFTEN ENTAILS MORAL DILEMMAS. ESPECIALLY IN DEVELOPING COUNTRIES, HORDES OF PEOPLE WITHOUT ACCESS TO HEALTH CARE AND BETTER ALTERNATIVES PUT THEIR LIVES AT STAKE IN SO-CALLED *CLINICAL TRIALS*. THE POOR AND UNINSURED OF AMERICA, ASIA AND AFRICA PERFORM THE SISYPHEAN TASK OF DRUG RESEARCH ON OUR BEHALF. BIOBANKS, STORAGE SPACES FOR GENETIC TISSUE AND DATA, SEEM TO PROVIDE AN ALTERNATIVE. BUT DO THEY?

The biomedical world has put its hope in genetic engineering. The objective is not so much to be able to manipulate people at a large scale, but to find out how genetic patterns relate to diseases or the efficacy of certain drugs, and to unravel the highly specific biological mechanisms involved in certain diseases. Many of those genetic patterns only have minor prognostic value, but something is better than nothing – and small additional hints as to what is wrong with someone may already be particularly useful for doctors. Since the prognostic value of genetic patterns is often small, medical research is going through a period of upscaling. Such research requires more and more data and human tissue of large groups of people, which are being collected for a prolonged period in biobanks. It is much more efficient to set up these banks in countries with good basic health care facilities. The Netherlands is one of the frontrunners in Europe in this field.

POPULATION LABORATORY

Biobanks store sensitive material, i.e., medical data, DNA and other bodily material. The fact that researchers use this material is not new – on the contrary. How else can we find out whether treatments or drugs work, and what the causes of certain diseases are? It would be strange if we were to refrain from researching these things. Moreover, the Dutch constitution states that the safeguarding of public health is one of the government's main tasks. According to researchers, this also entails stimulating medical research for the common good. More recently, though, both the practices of such research as well as the rationales underpinning it have changed. Nowadays, human tissue and data are used much more intensively, and nearly all medical research is currently considered to be in the interest of 'public health.' The kind of research conducted with our data and tissue – and indirectly with our body – potentially yields more and more personal data. Data and tissue collection for research purposes, moreover, is gradually becoming an integral part of health care. In this manner, Dutch health care changes into one big population laboratory.

CONTROL OVER BODILY MATERIAL

Who runs this Dutch Population Lab? The government at least is trying. A Human Tissue Act which has been in the making for decades aims to steer developments into the right direction. For years, issues have been raised about the use of our bodily material for medical research purposes in a legally responsible and ethical manner. These concerns the control people have over their tissue, and any restrictions to further use. This may relate to commercial use, but also to access to the data for identification purposes. In the Netherlands, this would in fact be possible, e.g., by using the blood samples of newborn babies taken at heel prick screenings for serious diseases, and collected on so-called heel prick cards. When this possibility was publicly explored in the aftermath of the 2000 Enschede fireworks disaster in which some victims' identification turned out to be problematic, it came to light that these cards were stored indefinitely. The ensuing commotion resulted in a changed policy of destruction of samples five years after procurement. According to some researchers, this is a tremendous waste of research capital.

In practice, ethicists, lawyers and researchers agree on the outlines of the use of human tissue. The protection of individual biobank participants comes first. Any disagreement between the experts mainly relates to the question of whether people are allowed to grant general permission for research, as well as which medical and technical privacy requirements the biobanks should meet. However, there is general consensus that privacy is an important asset which requires utmost attention. A few scandals might already lead to data shortage, and that would be an outcome that nobody is after.

THE RIGHT TO NOT KNOW

The upcoming Human Tissue Act will hopefully put the lid on what is now in part a shadow economy of bodily material and data. Currently, there is hardly any control at all on the –necessary or unnecessary - stocking up on data and tissue, which means that it is not always clear whether all this data will ever be used. Moreover, the collection of material may entail medical obligations. Ethicists have traditionally often stressed *the right not to know*, the right to not be informed about specific results of research, but the reverse also applies. If researchers analyse our personal DNA anyway, then why should they be allowed to keep this data to themselves?

Discussions about such rights and obligations are quite often narrowed down to individual ethical dilemmas. But whether it is useful to quickly turn the Netherlands into an internationally renowned population laboratory, a European biobanking superpower, and at what price, is probably something the new Act will not be concerned with in the first place. Most likely, that price will be limited as long as Dutch health care remains up to standard and generally accessible.

A KIND OF CIVIC DUTY

Of course, privacy protection is as strong as the weakest link in the chain of medical information streams. As it currently stands, the weakest link seems to be in health care rather than in research itself. Biobanks also cost a mere pittance compared to the amounts spent in health care. Still, asking individual permission from participants is a rather boorish way of weighing the political question relating to the future and importance of medical research for the Netherlands. Any followers who consider biobanks useful but raise questions about the focus of such research can now only vote with their feet: are you in or out?

In fact, there may not be much point in asking oneself this question. Researchers and policy makers have already provided us with a general answer: a small contribution to research more or less is a civic duty required to keep the quality of our health care up to standard. Everywhere in the world similar arguments are put forward. There are no countries which can afford to step out of the rat race. Governments can only play along hoping to realize future health benefits. But medical research is also a commercial motivated practice. Through our national health care, we nourish international medical markets, some of which are currently on the verge of collapse. Meanwhile we can only trust that our privacy will not be affected. The stakes are high, while anticipated revenues are uncertain. At present, the Netherlands is still a strong player in the field of genetic research, so we might be well advised to make the most of it – with the assistance and help of as many patients as possible.

WE ALL PARTICIPATE

'Making the most of it?' Patients will not always be able to accept this degree of passivity in relation to the progress of research. And why should they in an environment in which their self-sufficiency as patients is continuously tested? Patient associations therefore try to take matters into their own hands. They demand attention for research into their own specific needs, with varying success. Their activities are not exclusionary. 'Patients of all countries, unite!', that is the message. But their objective, first and foremost, is to stimulate more research into all kinds of subareas of their own diseases. Political decisions about the general interest of health care are subsequently forced on us by the needs of research itself – needs that are influenced by the market value of future discoveries.

This is the tragedy of medical research. It's pursued in a market held afloat by governments without granting them the possibility of substantial political control. Like the European financial market, the medical market also is too big to fail. We may all be participating in the business of medical research, but a meeting of shareholders is yet to be convened. It is about time for the population to be invited to join – but who will send out the invitations?

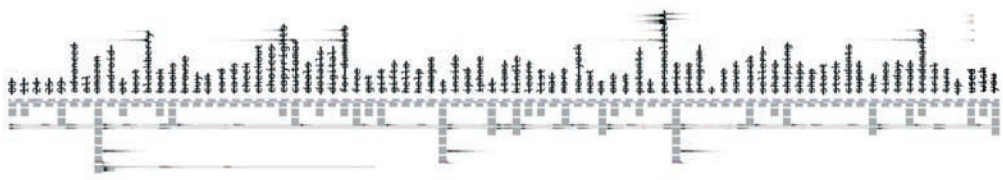
A PUBLIC DOMAIN

BY LINDA HILFLING

Danish artist Linda Hilfling works with the premises of participation and public space within media structures, with a focus on means of control (codes, organisation and law) and their cultural impact. Her work *Een Publiek Domein* ['A Public Domain'] is a reflection on and intervention into language as a commons, which continuously is altered and in this process detoriating as words and phrases are reserved as trademarks.

Een *Publiek Domein* will be officially launched November 3 as part of the city tour "Public Domains – a guided tour into language, property and code in networked environments". *Een Publiek Domein* has been commissioned by IMPAKT and produced during the Emare residency, summer of 2011.

More info: *http://apd.lnd4.net*



EEN PUBLIEK DOMEIN

Join the guided tour, Thursday November 3, Utrecht Central Station (see p. 4 of programme)

NOTHING WILL BE THE SAME IF YOU DECIDE TO HIDE THE TRUTH FROM ME

Anonymous

Melvin Wevers / Pim Verlaek
Melvin Wevers has an MA in Psychology, American Studies and Cultural Analysis. His interests include the relationships between technology, American indie music and Afro-futurism.

Pim Verlaek works as a programmer for the Impakt Festival.

RIDDIM IS A NOMAD

BY PIM VERLAEK & MELVIN WEVERS

THE MUSIC PROGRAMME OF THIS YEAR'S IMPAKT FESTIVAL GOES BY THE NAME OF 'HIDDEN RIDDIMS'. THIS EVENING FEATURES A PRESENTATION OF VARIOUS MUSICAL STYLES REFLECTING ON THE CONCEPT OF RIDDIM, AND ITS OWNERSHIP, RITUALS AND HISTORY. RIDDIM IS A CORRUPTION OF THE ENGLISH WORD 'RHYTHM.' THE TERM IS SYNONYMOUS FOR A BASIC BACKING TRACK USED IN REGGAE AND DANCEHALL. THESE TRACKS WERE EDITED BY PRODUCERS OR (RE)USED BY VOCALISTS AS A MUSICAL BASIS FOR PERSONALIZING THE RUDIMENTARY TRACK. THE IDEA OF RHYTHM AS A REASONABLY STATIC MUSICAL FOUNDATION HAS FOUND ITS WAY IN ALL FORMS OF POPULAR MUSIC. MUSICAL STYLES SUCH AS CALYPSO OR DRUM 'N BASS ARE CHARACTERIZED BY THE CLEAR PRESENCE OF FAMILIAR RHYTHMS WHICH COMMUNICATE THE GENRE CONVENTION TO THE LISTENERS.

It is not unusual that a combination of melody and rhythm is conveyed as an entity, both in time and between cultures. Nevertheless, the use of regular musical accompaniment in the form of a riddim is a variant that has its origin in the reggae culture of the 1950s. Whenever riddims are reused in music, the question arises as to who the producer is. This process can be compared to the mashup, altough a mashup usually relates to some sort of a simple combination of two musical pieces. The use of a riddim has a firm referential character; it is rooted in a musical culture based on handing down musical characteristics. For instance, the tracks of dub legend King Tubby are still being reused up to this day by, for example, the band Panda Bear in order to generate that specific dub sound. In addition, there may be a more symbolic line inherent in the music: the hidden riddims. The use of rhythm in music often has an almost sacred or ceremonial function within broader culture. Think, for instance, of the role of percussion in Brasilian Candomblé, Voodoo in Haïti, or the influence of Native Americans on American music. The hidden riddims in these musical forms purport to bring the listeners into a higher state, i.e., the occult or the divine. In voodoo rhythms, the breaks are repeated up to the point where the dancers are possessed by the music. At Candomblé ceremonies drum rhythms are used to start a process in which dancers open themselves up in order to allow the gods to take over the dancer's body. Rhythms in the form of oscillations function as conductors between the supernatural and the human.

The amount of information made available by the Internet in obscure blogs and by specialized record labels has caused crosspollination between riddims. In this way, riddims travel, as it were, like nomads through time and space to find new musical carriers on each occasion. European and American musicians use elements from ceremonial music from another time or continent, thus reducing geographical or temporal distance.

At the Impakt Festival, two sides of hidden riddims are featured. First, the occult and exorcist side as found in the music of Demdike Stare, for instance. This British duo derives its name from the stare of the Demdike witch, from a story from 17th century British history. In their music, Miles Whittaker and Sean Canty mix drones with dub and world music. They also regularly fall back on stock music from India or Iraq to distil the hidden riddims from this music. In this way, they create a style focusing on rhythm as an exorcist force.

Added to that evening is the presentation by Stuart Baker, the man behind the selection of dozens of genre defining compilations of the leading British Soul Jazz Records label that has been active since the 90s. Expressly for Impakt, he will delve into the backgrounds and sounds of specific Caribbean and African traditions using music to approximate the divine. Unique recordings of these traditions commissioned by Soul Jazz Records will be presented with inside information. Opposed to this is Footwork Freak Out. Footwork is a genre that is clearly rooted in Chicago house riddims. Over the past years, Chicago house developed a variant by the name of GhettoHouse or GhettoTech. This minimalistic and worked up form of house is the blueprint of Footwork or Juke as it is also sometimes called. The average tempo is around 160 BPM and slower bass lines and melodies form the basis for the complex drum patterns. This riddim also has a prominent nomadic character, as elements of it have steadily spread over the entire electronic musical landscape. Through the blogosphere and in the shape of MP3s, these riddims have spread super quickly, yet there are still relatively few vinyl releases. With the compilation *Bangs & Works Vol.1*, Planet Mu Records has presented a nice crosscut of the movement. DJ Rashad is one of the founding fathers of the movement. At Impakt, he and DJ Spinn will give us a taste of Footwork.

Visit 'Hidden Riddims Part 1 & 2', Thursday 3 and Friday 4 November, Theater Kikker (see p. 5 of programme)

ZAPPING THROUGH REALITY

BY BASJE BOER

Basje Boer
Basje Boer is a writer and visual artist. She is published in literary magazines *Lava* and *De Revisor* and writes regularly about film, music and visual arts for *De Groene Amsterdammer*, *Skrien* and *Opzij*. *www.basjeboer.nl*

‘I SEARCHED THE ROOM LOOKING FOR A PROP, A WEAPON.’ A MAN HAS A STRANGE ENCOUNTER ON A FILM SET, A MEETING ONE OF THEM WILL NOT SURVIVE. THE MAN IN QUESTION IS ALFRED HITCHCOCK. AND THE MAN SITTING OPPOSITE HIM ALSO IS. THIS SHORT STORY OF TOM MCCARTHY, BASED ON A WORK BY JORGE LUIS BORGES IN WHICH THE AUTHOR MEETS HIS TWENTY-YEAR OLD SELF, IS THE HEART OF *DOUBLE TAKE* (2009), THE SECOND FEATURE FILM OF THE FLEMISH ARTIST AND FILM MAKER JOHAN GRIMONPREZ. HIS MAIN CHARACTER IS HITCHCOCK, MASTER OF SUSPENSE. HIS CO-STAR, AND DOUBLE, IS THE CULTURE OF FEAR, WHICH AROSE WITH THE INTRODUCTION OF TELEVISION, COINCIDING WITH THE COLD WAR ERA. THESE TWO FEAR DEALERS COME TOGETHER IN FOOTAGE FROM THE TELEVISION SERIES *ALFRED HITCHCOCK PRESENTS*. GRIMONPREZ DRAWS ABUNDANTLY FROM THIS SOURCE OF DRY COMIC FOOTAGE IN WHICH HITCHCOCK SHOWS A FINE FEELING FOR SELF-MOCKERY AND BLACK HUMOUR: ‘TELEVISION BROUGHT MURDER BACK IN THE LIVING ROOM, BACK WHERE IT BELONGS.’

To Grimonprez, our visual culture is one big Memory game, with all images being a repetition of each other. You only have to look for the images and arrange them in a different order. Similar to a television viewer who is zapping between channels so quickly that he starts to see the link between a football player running over the pitch and a zebra on the run from a lion, Grimonprez exposes structures hiding beneath the enormous stream of images, that we have to cope with each day, year after year. His way of zapping between images is performed by means of the editing table on which he re-arranges reality, fiction, commercials, found footage and his own film material until the images represent what he sees.

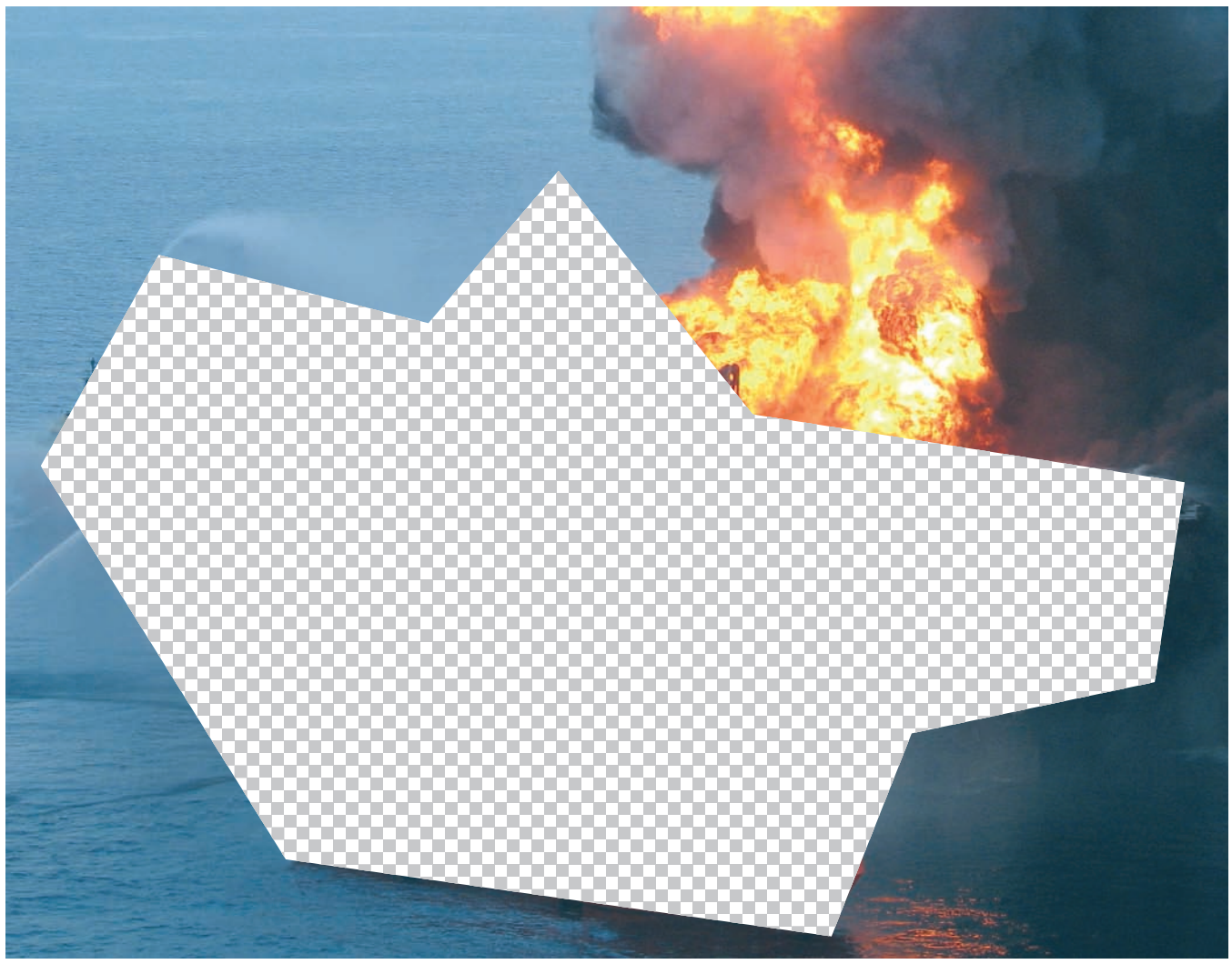
In 2001, real life provided a wry sequel to Grimonprez’ first feature film, *Dial H-I-S-T-O-R-Y* (2003). This work also consisted of an endless stream of images meticulously edited by the maker into one whole. This film revolved around the role of the media in respect of the sudden increase of aeroplane hijacking in the 60s and 70s. Cast as the main character of the television news, the hijacker was ascribed unprecedented powers. The images assembled by Grimonprez – ironic, depressing, revealing and downright absurd images – were alternated with fragments from the work of the author Don DeLillo. The purport of one of his texts is that the act of the terrorist makes the author’s role redundant. *Dial H-I-S-T-O-R-Y* was released in 1997; four years later, on 11 September 2001, the film became more relevant than could ever be imagined. With the attacks on the United States, the film became the prologue to the ultimate icon of our present image culture: two aeroplanes, two burning towers.

Both films of Grimonprez deliver a statement about present society. Now that YouTube and other Internet sites have brought our image culture to its absolute boiling point, it is practically impossible to ignore our contemporary image culture. Grimonprez reacted to this present situation with a so-called “YouTube-o-theek”, *Maybe the Sky Is Really Green, and We’re Just Colorblind*. This ongoing project shuffles and shares images found on the web, either manipulated or not by means of editing techniques. A sequel to this project, the “WE-tube-o-theek”, will be presented at the Impakt festival. Our reality is defined by ‘buffering time’; images of climate change, wars and international crises provide a new, contemporary digital enchantment. With his WE-tube-o-theek, Grimonprez creates a platform for disobedience. The programme shows dissident opinions and subversive images from the Western world, the Near and Far East and the Arab world. This work is also part of the special Grimonprez’ exhibition on show this winter at S.M.A.K. in Ghent, Belgium.

In his work, Grimonprez evokes a universe of look-a-likes, a universe in which every person, every image, every event is a mirror of another. A universe in which you can kill with a prop as easily as with a gun. On the television screen real or fake has no meaning.

Visit ‘We-Tube-o-theek’, Friday November 4, Theater Kikker (see p. 7 of programme)

IMPAKT FESTIVAL 2011
THE RIGHT TO KNOW



WE LIVE IN AN INFORMATION SOCIETY IN WHICH DATA HAS BECOME A COMMODITY AND ARE BEING STORED AND DISTRIBUTED IN AN INCREASINGLY MASSIVE MANNER. BUT HOW MUCH DO WE NEED AND WANT TO KNOW? WHEN IS IT MANDATORY TO HAVE TOTAL TRANSPARENCY AND WHEN IS IT BETTER TO REFRAIN FROM MAKING DATA ACCESSIBLE AT ALL OR IN A LIMITED WAY ONLY? HOW ARE PRIVACY, EFFICIENCY AND SECURITY BALANCED IN THIS RESPECT? THESE QUESTIONS, WHICH RELATE TO THE ESSENCE OF OUR CONTEMPORARY INFORMATION SOCIETY, ARE THE MAIN FOCUS OF THE IMPAKT FESTIVAL 2011. WITH LECTURES, PRESENTATIONS, FILM SCREENINGS, CONCERTS AND WORKSHOPS, THE FESTIVAL HIGHLIGHTS SEVERAL ASPECTS OF THIS DEBATE AND THE OFTEN CONFLICTING INTERESTS OF THE NUMEROUS PARTIES INVOLVED.

The debate about the availability of data and the right to fence off data is not new; in fact, this issue has been a point of multi-faceted discussion for several decades. However, with the rise of the Internet and the constant advancement of computer technologies, this issue is becoming more and more urgent. By now, the discussion has become part of our daily lives and a true balancing act with governments, citizens, producers and users as the protagonists.

In the 80s and 90s of the previous century, surveillance, CCTV monitoring and privacy were the dominant notions of the debate. In the first decade of the 21st century, the focus of the discussion shifted more towards the future of intellectual property and the controversy between the entertainment industry and piracy.

Recently, Wikileaks and the role of social media in democratization processes have taken centre stage in the public debate. The Wikileaks publications on secret diplomatic, military and political documents have revealed a great deal of important data. But they have also given rise to the question of whether it is desirable to have fully transparent governments without any secrets at all. Social media are playing an important role in the Arab Spring but at the same time provide repressive regimes with the opportunity to monitor and influence dissident tendencies. This is also one of the reasons why critics have very divergent opinions on the role of the Internet in democratization processes.

However, Wikileaks and the Arab Spring are just two examples underscoring the importance of the debate. In fact, not a day goes by without a news report about or related to this issue.

Think, for instance, of typically Dutch issues such as the Electronic Patients' Dossier and the hacking of the security certificates of DigiNotar, but also of international issues such as copyrights and rights of use within social network sites, Internet neutrality and Deep Package Inspection used by telephone and Internet providers to get an insight into our data traffic.

A perhaps less obvious, but no less far-reaching issue concerns patent granting and commercialization of the results of scientific research by the pharmaceutical and agricultural sector. Essential data about human DNA and life-saving medicines has become merchandise and disease resistant genetically modified crops are protected by trademark laws. Perhaps the public good would be better off with free and uninhibited access to this information although this, in turn, would also be likely to take away an important stimulus for innovation.

The complex nature of the issue shows that extreme positions in the debate are no longer tenable. Neither radical transparency, nor strict secrecy is desirable. The main field of tension therefore seems to lie somewhere in the middle. And this is the immense playground of the festival's explorations.

The Impakt Festival 2011 dives into all dilemmas inherent in our modern data society. With conspiracy theories and cover-ups, digital dissidents and banned videos, data journalism and fear management, fine print messages and big secrets.

Come quick, because now you can no longer insist that you did not know.

OPENING NIGHT

An evening in three parts

Part 1: Opening The Right to Know Free State
Wed. 2 Nov. 17:00, Academiegalerie, free entrance
Instead of a conventional exhibition, this year the Impakt Festival will organize a Free State, a temporary autonomous zone in which visitors can indulge in a wide variety of mind-broadening behaviour. In this Free State, the different faces of social media platforms become visible, both in day-to-day use and in times of revolution.

Part 2: The Impakt Festival in Outline
Wed. 2 Nov. 19:00, Theater Kikker, main hall, free entrance (no entry after start of the programme)
The headlines of the festival will be featured in a varied programme. On this opening night, curators and artists involved in this year's festival will present a quick preview of things to come. With a selection of films, fragments and presentations, visitors will get a neat scan of this year's festival.

Part 3: The Oceans Academy of Arts (OAOA) & Stellar OM Source
Wed. 2 Nov. 21:00, Theater Kikker, main hall, free entrance (no entry after start of the programme)
The Oceans Academy Of Arts (OAOA) is a hybrid artists' collective that functions as a platform for ideas about art and culture, and the representation thereof. The division of roles of OAOA participants is interchangeable in every respect. Depending on the project, they transform into artists, spectators, partners or curators. With its approach, OAOA consciously focuses on ambiguity and the anonymous nature of contributions. For this occasion, OAOA will collaborate on an audiovisual performance with the French synthesizer and electronics virtuoso Stellar OM Source in producing a series of obscure visuals of highly diverging cultural origins. Stellar OM Source was recently celebrated by the New York Times as one of the figureheads of a new *Female Synth* wave.

CONTENTS

The pink pages in this paper contain information about the festival programme.

Impakt Festival: The Right to Know	page 1
Opening Night	page 1
Talks	page 2
Festival Fellow	page 2
Impakt Online	page 3
Impakt Sweatshops & Field Trips	page 4
Exhibition	page 4
Music Programme	page 5
The Right to Know Screenings	page 6
Panorama	page 8
Festival information	page 11

Prefer Dutch? There's also a Dutch version of this newspaper available. You can get it at the Impakt Festival or send an e-mail to info@impakt.nl.

TALKS

This year's Impakt festival theme demands an extensive and in-depth programme of lectures and discussions. In order to satisfy your *Right to Know*, Impakt Festival 2011 features more oral presentations than ever. Listen, participate and think along with us at an inspiring Summit organized by Stephen Kovats (transmediale 2008-2011, McLuhan in Europe 2011), during a conference programmed by the MA New Media & Digital Culture, Utrecht University and at a debate organized in collaboration with SKOR.

THE TROUBLE AHEAD

The Struggle for Secrecy and Transparency

Curated by: Ann-Sophie Lehmann, Mirko Tobias Schaefer and Imar de Vries

(MA New Media & Digital Culture, University of Utrecht)

Talks & presentations

Fri. 4 Nov. 11:00-18:00, U-Theater Studio T, 10,- / free entrance

Information technology has widely been celebrated as enabling technology and providing unlimited access to information and unhindered social interaction. But political decision makers are increasingly controlling and regulating Internet access and its policies. Behind the glossy interfaces of so-called social media platforms, user communication and social statistics are monetized through targeted advertising and market research. Wikileaks discloses compromising information for fostering democracy, but Facebook exploits private information for advertising. While social media are celebrated for jumpstarting revolutions, their back-end allows detailed monitoring, in Western societies for advertising, in repressive regimes for interception, identification and eventually intimidation. Western companies engage in the profitable business of providing repressive regimes with surveillance technology.

The role of technology as either emancipating or repressing citizens is heavily contested in the socio-political debates. Its ambivalent quality raises issues about the role of society in designing and using it. It challenges the promise for unhindered access to information and addresses the reality of surveillance, monitoring and intercepting information and online activities.

Gregory Asmolov (Israel) is a research assistant at the Berkman Center for Internet and Society at Harvard University, and currently working as doctoral student on a PhD at the London School of Economics. The main focus of his research is the role of information technologies in diplomacy, conflicts and emergency situations. He co-founded the "Help Map" project, with which the crisis management platform *Ushahidi* was first used in Russia. He has also worked as a correspondent in Israel.

Mercedes Bunz (Germany) is an art historian, philosopher and journalist. She co-founded and headed as editor-in-chief the legendary German magazine *De-Bug*, that specialises in electronic music and digital culture. From 2009 to 2011 she worked for *The Guardian* as a media and technology reporter. Her forthcoming book (*Digitale Wahrheiten*, "Digital Truths" 2011) investigates how algorithms shape our everyday life (see Festival Fellow).

Christoph Groneberg (Germany) is a PhD candidate at the University of Siegen. He studied media studies and media management. His PhD research analyses concepts of openness and closedness in the broader context of open-source technology, communications ethics and the contemporary network-society.

Clifford Tatum (USA) holds an MBA in International Business, an MA in Communication, and a BA in Industrial Design. In his PhD research through the Center for Science and Technology Studies at the University of Leiden, he examines the role of openness in collaborative knowledge production. Tatum designs and develops web-based resources to facilitate collaborative communication in research practice.

PANEL

After the symposium there will be a panel discussion with the following speakers:

Tom Bakker (The Netherlands) is a researcher and lecturer at the Department of Communication Studies at the University of Amsterdam. He studies Communications and Journalism. In his doctoral research, entitled "Citizen journalism, media and politics" he analyses the content of political blogs in The Netherlands. He works as a journalist for a variety of media.

Bart de Koning (The Netherlands) studied Economics at the University of Amsterdam. He works for, among others, the Algemeen Dagblad, Quote, FemBusiness and HP/De Tijd. Currently De Koning is a freelance journalist and much sought after speaker on the topic of privacy and security. In 2010 he authored "Operatie Blauw: Weg met de bureaucrate bij de Nederlandse politie" (Operation Blue: Down with bureaucracy in the Dutch police)

Mercedes Bunz (see Festival Fellow).

FESTIVAL FELLOW

Mercedes Bunz

Talks, presentations & Masterclasses

Ongoing, University of Utrecht & Impakt Festival

This year, the Impakt Festival has teamed up with the Centre for Humanities and the MA New Media and Digital Culture at Utrecht University to develop an academic program. Also thanks to the contribution of the Centre of Humanities, we proudly present this year's festival fellow: Mercedes Bunz. Her fellowship will address digital truth, critical approaches to data visualization, and socio-political issues of digitalization and citizenship.

Mercedes Bunz is an art historian, philosopher and journalist. She co-founded and headed as its editor-in-chief the legendary German magazine *De-Bug*, that specializes in electronic music and digital culture. As editor-in-chief, she also directed the Berlin city magazine *Zitty* and the online edition of *Der Tagespiegel*. From 2009 to 2011 she worked for The Guardian as a media and technology reporter. Bunz was awarded the *Fachjournalisten-Preis* in 2010.

▲ Mercedez Bunz

Bunz holds a PhD from the Bauhaus University Weimar. She published a book on the history of the Internet (*Vom Speicher zum Verteiler – Die Geschichte des Internet*, 2009). Her forthcoming book (*Digitale Wahrheiten*, 2011) investigates how algorithms shape our everyday life.

As preface to the Impakt Festival, Mercedes Bunz will give an inaugural lecture titled on 'Digital Truth' in the Academiegebouw of the Utrecht University on 21 October. During the festival, Bunz will be involved in the symposium Trouble Ahead and in the panel discussion that same day. In addition, she will give exclusive master classes to master students during the festival.

GETTING ROUGH WITH MEDIA: THE 'RIGHT TO KNOW' SUMMIT

Curated by: Stephen Kovats

(transmediale 2008-2011, McLuhan in Europe 2011)

Talks & presentations

Sat. 5 Nov. 12:00-16:30, Theater Kikker, main hall, 10,- / free entrance

Focusing on the 'Right to Know' the Summit invites discussion on how digital media engulfing our daily lives are now accessible in not only new but perhaps previously unimagined ways. Such accessibility also creates new forms of openness and malleability blurring the lines between the hack, the hoax and the objective. The public focus of the Net as being a broad ranging arena of information exchange moderated by proxies such as ICANN and dominated by enterprises incl. Google, Facebook and Amazon is once again shifting. Two decades into our life within the World Wide Web, a much wider and more diverse group of users has emerged using the Net as a central arena of critical socio-political activity. The currently unfolding 'Arab Spring', as well as the victory of the Pirate Party in Berlin's State elections, fuels forces that have the ability to create new forms of information visibility and data malleability. These major popular movements have radically influenced all sides and players in the rapidly evolving and seemingly completely unpredictable shifts in social and political orders. The recent case of the 'unmasked' fraudulent (or simply naive prankster) U.S-based blogger who purported to be a Syrian Lesbian rights activist moving to the fore of that country's current revolt underscores the precarious level of blind trust mass media and digital society at large nonetheless still places on the power of 'sincerity' in net-based communication. Hactivism itself, once the poetic domain of seemingly invisible forces, is becoming mainstream. Is there a danger that the rough, highly unstable edges of digital media and network practice, including political hacktivism, open source protocol design (ie. Thimbl, DIY tools and apps) and evolving movements such as Sharism, will be 'corporatised'? Where do these forces converge, and where does the opportunity lie to entrench the idealism of the Net's ability to be the essential guarantor of expressive freedom and mobility? By supporting and embracing the rough edges of the media, keeping these in flux and critical, we have the historical opportunity to firmly guarantee, as an entire society, the Net's primary strengths and characteristics: that of a truly open, unregulated and free tool of communication.

Sunil Abraham (Bangalore)

Sunil Abraham is Executive Director of the Centre for Internet and Society in Bangalore, India. He is also a leading figure behind the Tactical Technology Collective and founder of Mahiti, an organisation that aims to reduce the cost and complexity of Information and Communication Technology. *www.cis-india.org*

Tatiana Bazzichelli (Berlin)

A leading hactivista, Bazzichelli is a communication sociologist and Ph.D. Scholar at Aarhus University where she is a board

IMPAKT ONLINE

member of DARC, the Digital Aesthetics Research Center. Most of her work echoes her current research on Networked Disruption: Rethinking Oppositions in Art, Hacktivism and the Business of Social Networking. *www.tatianabazzichelli.com*

Rui Guerra (Utrecht)
Being a critical open cultures advocate, Rui Guerra has developed a number of models, self-organising principles and strategies for shifting culture online, and what to do with it once it's there. His work questions and challenges the norms and hierarchies of 'high-end' cultural institutions and suggests that the time has come to reflect the true economic and political value of online culture within governmental policy. *www.intk.com*

Alejandra Perez Nunez (Santiago de Chile)
Alejandra Perez Nunez a.k.a. *elpueblodechina* is a sound artist, critical writer and performer working with and developing FLOSS tools and electronics. With a degree in Psychology and Aesthetics from Universidad Catolica de Chile and a M.A. in Media Design from the Piet Zwart Institute in Rotterdam, she actively works to fuse radical forms of open cultures with educational and social structures, especially in relatively conservative and weakly networked regions and communities in South America.
www.elpueblodechina.org

Alejandro Duque (Saas Fe)
One of the world's leading open source data streaming wizards, Alejo Duque is a theorist, media activist, sound artist and frequency analyst based within the European Graduate School in Switzerland. He is a co-founder and active member of networks such as Bricolabs and Dorkbot with both a passion and direction in creating 'real' network communities independent of geographic or political constraints. *co.lab.cohete.net*

Sami Ben Gharbia (Tunis)
Sami Ben Gharbia is a Tunisian blogger and Director at Global Voices Advocacy, where his blog Threatened Voices tracks suppression of online free-speech. He is Co-founder of *nawaat.org* (meaning 'the core' in Arabic), a Tunisian collective blog about news and politics. *threatened.globalvoicesonline.org*

Christopher Adams (Beijing)
Christopher Adams is a publisher and developer based in Beijing. He works with Fabricatorz in San Francisco on creative projects, with Qi Hardware in Beijing on copyleft hardware, and with *Aiki Lab* in Singapore on open source software. Christopher is a co-founder of *SHARISM.org*, and performs as a VJ with the *MilkyMist* visual synthesizer. He is *@christopheradam* on Twitter and *chris.raysend.com* on the Web.

Respondent:
Chris van der Heijden (Utrecht)
Chris van der Heijden is a Utrecht based historian, journalism teacher, journalist and writer who specialises in Dutch and Spanish history. At this moment he is working on a book about the political role of media in past and present.

THE RIGHT TO KNOW (AND COPY)
IMPAKT ONLINE EXPOSITIE

Curated by: Sabine Niederer
Online
Ongoing, *www.impakt.nl/online*
Unveiling the legal labyrinth of cloud computing, collecting and screening banned videos, and appropriating the templates and icons that make up our modern world, the online exhibition explores the impossibility of secrecy and the limits to openness.

Shenzhen Cyber Police ▲

The Cloud
Metahaven
When we communicate through cloud computing a.k.a 'the cloud', we send and retrieve information through a jurisdictional web hidden from us. Metahaven's Cloud app aims to make visible the geographical and legal systems of the cloud.

History Is Yours!
Hendrik Jan Grievink & Coralie Vogelaar
'History is Yours!' is a provocative exaggeration of contemporary templates and icons in the form of a webshop for printed shirts. Combine text and image on your T-shirt, and make your own design referring to the black pages from history, hopeful events, or an alarming combination of both.

▲ History is Yours!

BANNED VIDEOS

Upload Cinema
See screenings p. 7

IMPAKT ONLINE EVENT
THE RIGHT TO DATABASE

IN COLLABORATION WITH SKOR | FOUNDATION FOR ART AND PUBLIC DOMAIN
Talks & presentations
Sun. 6 Nov. 15:00, Theater Kikker, main hall, free
The widespread availability of data has led to an explosion of creative practices formulated around the collection, analysis, and visualization of information. The inevitable backend of these exercises, the database, will be fore fronted in this program by Impakt Online and SKOR NetArtWorks.
Discussion with: **Graham Harwood**, **Matsuko Yokokoji (YoHa)** and **Linda Hilfling**, with contributions from **Metahaven**, **Hendrik Jan Grievink & Coralie Vogelaar** and **Dagan Cohen (Upload Cinema)**.

The discussion will be led by **Bernhard Rieder**, assistant Professor of New Media at the University of Amsterdam. He is particularly interested in the role of algorithms in social processes.

With their project *Data Visualisation as Documentary* **Graham Harwood** and **Matsuko Yokokoji (YoHa)** critically investigate the gap between the perception of the wider public about the social reality created by data and the actual databases. Furthermore, YoHa tries to find out in what way the information generated and used by different protocols, services and facilities affect the formation of the databody in the health system. Taking the public health records of the UK and Netherlands as their case study, they mapped out the authorities, polices, and rules that hold it in place and give it meaning.

Linda Hilfling's project *A Public Domain* is an open wireless network, which anybody can log onto to access the Internet. All the data that passes through the network will be filtered in such a way that texts that are not in the public domain are substituted by empty spaces, i.e. those words or phrases get replaced that, regardless of their graphical representation, are registered as trademarks in the jurisdictional area in which the network is established. *A Public Domain* is a wireless network intervention that simultaneously adopts and amputates the utopian notion of the net as a public space.

This discussion is organized by Impakt Online in collaboration with **SKOR | Foundation for Art and Public Domain.**

IMPAKT SWEATSHOPS & FIELD TRIPS

With Impakt Sweatshops the festival shows its hidden arsenal of manpower in workshops and innovation labs. In the Impakt Sweatshops & Fieldtrips, developers, visionaries, artists, students and idealists work, think and hack in order to arrive at innovative solutions for the dilemmas of the Right To Know theme, underground as well as aboveground, by day or under cover of the night. Join us!

HOSTED BY A PUBLIC DOMAIN

Curated by: Linda Hilfling

Field Trip

Thu. 3 Nov. 13:45 Start, free entrance

Registration via *rsvp@impakt.nl*

13:45: *Assembly in the main hall of the Utrecht Central station in front of the big blue information sign.*

14:00: *Start tour.*

The tour starts with the launch of **Linda Hilfling's** (Denmark) network intervention 'A Public Domain/Een Publiek Domein': a public wireless network, where words registered as trademarks in the National Trademark Registry are rendered invisible to the user. From there we will explore Utrecht through different on-site lectures and presentations. French Artist **Aymeric Mansoux** (France) will introduce us to the paradox of the world of commons that is not at all a common. The militant schoolteacher **Goodiepal** aka **the Århus Warrior** (Faroe Islands) will share his next act of war on today's computer music and media art, which now even includes promises of radical changes to the public through monetary gifts such as 500 dkr bills, blank checks or copies of his credit card. Swedish art critic **Fredrik Svensk** (Sweden) will give critical commentary on the concept of commons and public domains. Finally, from war machine drones to the familiar TeleVision set, Columbian artist **Alejandro Duque** (Columbia) will introduce us to satellite spotting as a call to electronic civil disobedience, culture jamming or noise.

The tour ends around 18:30 hours at the Sonnenborgh Observatory.

Hosted by a Public Domain ▲

CHOKEPOINT

By: Chokepoint Project

Workshop

Fri. 4 Nov. 15:00, Theater Kikker, small hall, free entrance

Registration via *rsvp@impakt.nl*

During the recent uprising in Egypt, in January 2011, the order was given to "turn off" the Internet, sending shock waves around the world. Murmurs were heard of US security agencies and American politicians asking for access to a similar kill switch. These actions force us to look at who owns the Internet. This is where the Choke Point Project comes in, mapping the nodes of control in service of the multitude of global citizens whom authoritarian regimes can act upon without their consent. The workshop related to the project teaches people how the Internet works, including its underlying structures. It also leads into what are its inherent weaknesses, exploring themes such as net neutrality, autonomous distributed systems, mobile phones and the Internet, security, and covers the different ways Internet connectivity can be distributed.

Choke Point Project has been selected as 2011 winner of *[the next idea] voestalpine Art and Technology Grant* as part of the *Prix Ars Electronica 2011*.

A HACK A DAY...

Dat Zou Jij Wel Willen Weten [This you would like to know]

Sat. 5 Nov. 11:00, Theater Kikker, small hall,

free entrance

Registration via *rsvp@impakt.nl*

The objective of the 'Dat Zou jij Wel Willen Weten' foundation is to create access to all information that should be out in the open in the public interest. The foundation is interested mostly in rough data before editing. This is because the way in which you interpret this data determines the type of information you get out of it. In this Sweatshop we will work with the rough data of municipalities, provinces and other governmental institutions.

Come and join us for a data wrestle with other idealists, binary code heroes and pizza lovers. Develop a concept, build an application and/or visualize your own interpretation. We will provide the experts for technical assistance. All results will be presented at a later stage of the festival. Nerds Unite!

A Hack a Day ▲

PLAYING OUTSIDE AT NIGHT

By: Cultdealerenzo

Field trip

Sat. 5 Nov. 23:00, Theater Kikker, small hall, free entrance

Saturday, November 5th is one of those nights when Utrecht-based cultural souls combine forces in order to add some light-heartedness to the city streets. We can't give away too much of the programme, but we can share one secret already, everything will be uncensored. Check last-minute information on *cultdealerenzo.nl* and *impakt.nl*

Playing Outside At Night ▲

THE RIGHT TO KNOW: FREE STATE

Exhibition

Ongoing. Thu. 3 Nov. – Sun 6 Nov. 11:00-21:00,

Academiegalerie, free entrance

Instead of a conventional exhibition, Impakt will organize a Free State this year, a temporary autonomous zone in which visitors can indulge in a wide variety of mind-broadening behaviour. With spin-offs from various festival projects such as the *History is Yours T-shirt Print Shop*, as well as several installations and works from the *WE-tube-o-theek* and the *Banned Videos* programme.

With two installations, Free State particularly explores the desires and hopes vested in the liberating potential of social media. Next to a reality of monitoring users, political interference and privacy, these desires are also present. The Free State reveals the different faces of social media platforms, both in day-to-day use and in times of revolution.

Banned Videos

In collaboration with Upload Cinema (Dagan Cohen)

In the Banned Videos terminal in the Free State visitors can view videos that have been previously banned, as well as add videos to the collection. (for more information see the "Screenings" section)

WE-tube-o-theek

Johan Grimonprez

In the *We-tube-o-theek* installation in the Free State visitors can see videos from the *We-Tube-o-theek* project that were not included in the screening (For more information see the "Screenings" section)

History is Yours! T-shirt Print Shop

Hendrik-Jan Grievink & Coralie Vogelaar

This flagship store of the History is Yours project (see also: Impakt Online on page 3) does not only offer an overview of the T-shirts, but you can also make your own. So go ahead and bring your own T-shirts.

STRUGGLE! and fabricated enemies

Foundland (www.foundland.org)

Foundland very closely followed the Arab Spring of the beginning of 2011 and the ensuing revolutions, protests and uproar in the Middle East from the Netherlands. Ghalia Elsrakbi, one of the Foundland members and of Syrian origin, followed the events of the Syrian uproar online. Her Facebook account with many Syrian friends and acquaintances turned into a battlefield of fierce political discussion, both in opposition and favour of the Syrian regime. These clearly visible transformations formed the beginning of an ongoing investigation into the use of Facebook and other social media in situations like these. They, for instance, functioned as valuable information distribution channels within an international network, but were at the same time used as tools for espionage, hacks and dissemination of disinformation, seeing the current activities of the Syrian Electronic Army. Foundland presents an exploratory research based on archival records dug up during this research. Next to this, Foundland gives a preview of what the future may bring.

Face to Facebook

Alessandro Ludovico & Paolo Cirio

Face to Facebook is a project of the Italian artists Alessandro Ludovico and Paolo Cirio forming part of the *Hacking Monopolism* trilogy. This part of the trilogy goes into the fine line between sharing personal information and online privacy. For this project, the profile photos of 250,000 users were collected and algorithms

were used to rank them into groups based on facial expression (‘climber’, ‘easy going’, ‘funny’, ‘mild’, ‘sly’ and ‘smug’). On the basis of the faces ranked into these groups, they developed a dating site where the images were tagged as ‘single’ and ‘available’. Or to put it differently, the smile once intended to win over the sympathy of a familiar circle of people, was now used for large-scale seduction of other Facebook users; a painful reminder of the consequences of sharing intimate information online. In this way, the dating site questions the issue of online privacy by zooming in on one of the most iconic web platforms. An elegant nod to the beginning of Facebook, with pictures stolen from students.

In 2011 this project won the *Prix Ars Electrona Award of Distinction for Interactive Art*, and was widely reported in global media outlets such as *CNN*, *Fox News* and *Der Spiegel*.

PARTNER EVENTS

Casco
Our Autonomous Life?
Maria Pask en Nazima Kadir
Live Sitcom
Sat. 5 Nov. 20:00, Casco, Nieuwekade 213-215
Come drop by and watch the pilot episode of ‘Our Autonomous Life?’, a hilarious new situation comedy offering a glimpse into the behind-the-scenes life of a fictional ‘woongroep’. This sitcom is co-written by people with experiences in communal living and based on research from the squatting movement and current housing issues in the Netherlands. The cooperative sitcom presents new stories, conflicts, and creative interventions for ‘living together’ in this popular form of domestic entertainment. Conceived in collaboration with artist Maria Pask and cultural anthropologist Nazima Kadir as part of Casco’s long term ‘living research’ project, ‘The Grand Domestic Revolution–User’s Manual’; co-produced by Casco and SKOR. The sitcom will be broadcasted through RTV Utrecht, with preview at Impakt Festival Panorama Event Night on November 4. More information can be found at *www.cascoprojects.org/gdr*

HIDDEN RIDDIMS PART 1: SACRAL CEREMONIES

Concert
Thu. 3 Nov. 21:00, Theater Kikker, main hall, 8,- / 7,- euro
Hidden Riddims digs into the musical rhythms and sounds usually heard behind the closed doors of Voodoo, Candomblé or Winti ceremonies. Beats and sounds in search of a higher state, the divine and the supernatural. This evening zooms in on the sacral properties of sound and rhythm with a focus on the occult and exorcist nature of the music.

Screening: Maya Deren – “Divine Horsemen: The Living Gods of Haiti”
A black and white documentary about the search of film maker Maya Deren after voodoo dances and rhythms in Haiti of the 1950s. The documentary was released after the film maker’s death.

Stuart Baker/Soul Jazz Records (UK)
Presentation/performance
Stuart Baker is the man behind the selection of dozens of genre defining compilations of the leading British Soul Jazz Records label which has been active since the 90s. Expressly for Impakt, he delves into the backgrounds and sounds of specific Caribbean and African traditions using music to approximate the divine.

Demdike Stare – audiovisual set (UK)
This project is a collaboration between Miles Whittaker and Sean Canty. These obsessive record collectors from Manchester mix sonic elements from a colonial past with drones and fragmented dub sounds. With ghost-like samples and intense visuals, the sum of all parts is woven into a rhythmic audiovisual dream.

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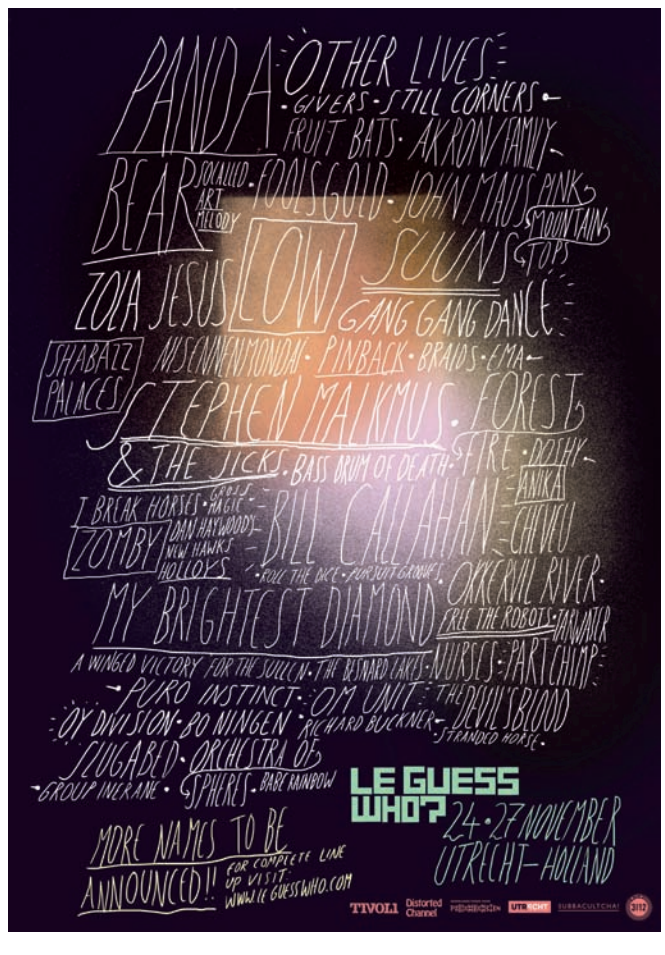


HIDDEN RIDDIMS PART 2: FOOTWORK FREAK OUT

Clubnight
Fri. 4 Nov. 23:00, Theater Kikker, main hall, 8,- / 7,- euro
The Chicago Footwork movement brings us a barrage of clicks, breaks and samples melting into simultaneous rhythms based on crunk and ghettotech. The leading label for electronic music Planet Mu and influential producers from the bass culture all agree: footwork is the new black.

Dj Rashad (USA)
Main exponent of the Chicago juke/ footwork movement. Deep bass sounds, bouncing rhythms and pitched up vocals from R&B hits are the ingredients for a kind of dance music holding the middle between spasms and break dance. Meanwhile, Rashad’s beats have spread far beyond the Chicago scene and hit the European mainland like a bombshell.

▲ Dj Rashad

Dj Spinn (USA)
A footwork pioneer who started in the mid ’90s as a dancer with the House-O-Matics’ crew before he became known as a producer. Dj Spinn and Dj Rashad have joined forces before on several joint record releases.

Krampfhaft (NL)
On his freshly-baked *Makin’ Magic EP*, Utrecht resident Krampfhaft’s craftmanship really comes to light as he blends laser-guided footwork destruction and megalomaniac synth eruptions into hyper-focus beats.

Astroposer (NL)
Started producing at the age of 13, this young producer ended up bringing an addictive hodgepodge of idm, techno, hiphop, glitchhop, juke and all in between.

▲ Demdike Stare

THE RIGHT TO KNOW SCREENINGS

Four leading artists and film programmers analyse our data society and show how technology, media industry and data-overload mark the ways we deal with information.

JAILBREAK

Curated by: Florian Wüst

Jailbreaking is defined as the process of overriding software limitations in computer systems, and gaining root file access in smart phones and tablet devices in order to execute modifications and install third-party components. The term stands for the shift from user as consumer to user as a more active producer and operator of information. Looking at the history of radio and television, jailbreaking recalls works of art and media activism that examined the media of the "analogue" age, and were also aimed at appropriating and breaking the hierarchical relationship between sender and receiver inherent in electronic mass communication. Jailbreak combines historical and contemporary works of video art, experimental and corporate film. By taking the new culture of computer software privilege escalation as a background metaphor, the two programs reflect on the potentials and limits of reciprocity in our information and media driven society.

JAILBREAK PROGRAMME 1

Shorts programme

Thu. 3 Nov. 19:00, Hoogt 1, 8,- / 7,- euro

Starting with early television and computer technology, Jailbreak #1 looks at the realities behind the production of media content. Artistic experiments with interactivity and interventions into the "tele mainstream" are contrasted by the industry's praise of social progress through technical advancement in the heyday of the 20th century.

RCA Presentation: Television

Radio Corporation of America, USA 1939, video, 9:00 min.

A promotional film introducing television to the American public, probably coordinated with the rollout of scheduled broadcasting at the 1939 New York World's Fair. The film explains the technical nature of the camera and transmission systems, and shows scenes of television production at the National Broadcasting Company (NBC) studios at Rockefeller Center, using equipment manufactured by NBC's corporate parent RCA.

Das magische Band

Ferdinand Khittl, West-Germany 1959, video, 21:00 min.

Produced at the occasion of the 25th anniversary of magnetic tape production at the German chemical company BASF, Das magische Band (The Magic Tape) tells the history of magnetic recording – from the early telegraphone to modern videotape and digital data storage. More an audiovisual essay than an industrial film in the classical sense, Ferdinand Khittl's multi-awarded BASF film explores the wide spectrum of electronic media by the means of the medium itself.

Poemfield No. 2

Stan Vanderbeek, USA 1971, 16mm, 6:00 min.

In collaboration with computer graphics pioneer Ken Knowlton at Bell Labs, Stan Vanderbeek produced a series of eight computer-generated animations entitled Poemfield. The syncretistic tapestries and patterns of the films permutate in a constant process of metamorphosis, mixing geometrical configurations and fragments of poetic text.

QUBE Project

Jaime Davidovich, USA 1980, video, 10:30 min.

In the late 1970s, Warner-Amex launched the world's first interactive television system, QUBE, in Columbus, OH. This record of a live broadcast from the QUBE studios documents Jaime Davidovich's effort to exploit QUBE as an artistic medium. He and co-host Carol Stevenson invite call-in audiences to "direct" the show by instructing the operators on how to move, focus and switch between the two camera feeds in the studio.

Cable Xcess

Kristin Lucas, USA 1996, video, 5:00 min.

Cable Xcess is a public service announcement/infomercial which informs viewers about the consequences of long term exposure to electromagnetic fields. Kristin Lucas performs as both spokesperson and case study, transmitting a pirate broadcast through her body (body as satellite), educating viewers about early signs of exposure, and sharing alternative methods for coping with contamination.

Satellite, As Long As It Is Aiming At The Sky

Babak Afrassiabi & Nasrin Tabatabai, The Netherlands 2010, video, 29:00 min.

We enter the Los Angeles-based Iranian satellite TV stations during the 2009 Presidential Elections in Iran. Broadcasting internationally in Farsi, they generate a televisual micro universe that compensates for their (cultural, geographical and political) deficits by constantly referring to and commenting on its own means of production and reception. This "self-mediation" produces a sense of immediacy and locality which increases at times of political and economical upheaval.

JAILBREAK PROGRAMMA 2

Shorts programme

Sat. 5 Nov. 19:00, Hoogt 1, 8,- / 7,- euro

The constantly shifting power relationship on the Internet between users and owners, producers and mediators, individuals and corporations functions as a thematic denominator to the films in Jailbreak #2. The programme also expresses tribute to Dutch media history by presenting Hans Richter's early film Europa Radio for Philips as well as performative video works by Thomas Klinkowstein and General Idea, produced in Amsterdam, Rotterdam and Utrecht around early 1980s.

Europa Radio

Hans Richter, The Netherlands 1931, 35mm, 9:00 min.

Commissioned by Philips, Europa Radio celebrates the company's experimental PCJJ shortwave radio station in Eindhoven that went on air in 1927 and broadcasted to Europe as well as the rest of the world in various languages. The film covers one day from morning to night, showing the range and scope of the daily radio programs – from stock market news, sports events and live concerts to a speech by Albert Einstein.

Levittown/How We Communicate

Tom Klinkowstein, The Netherlands 1982, video, 9:00 min.

This video documents two live telecommunication performances by media artist Tom Klinkowstein: on April 27, 1982, at Cultural Center 't Hoogt in Utrecht, Klinkowstein employed slow-scan TV technology to juxtapose pictures of 1950's suburban America and then present-day Netherlands. On May 13, 1982, Klinkowstein in Rochester, NY, and Ruud van Empel in Rotterdam produced a series of facsimiles simultaneously in both countries using telecopiers and an international telephone connection.

Test Tube

General Idea, Canada 1979, video, 28:00 min.

Produced for television during General Idea's residency at De Appel, Amsterdam. Each chapter of Test Tube is introduced by the three members of the Canadian artist group who sit at the "Colour Bar Lounge," a cocktail bar in the mythical 1984 Miss General Idea Pavilion. Comprising a hybrid of popular TV formats such as soap opera, news magazine, and infomercial, the video explores the potential responses of the artist to the power of mass media and advertising.

Versions

Oliver Laric, Germany 2009, video, 6:30 min.

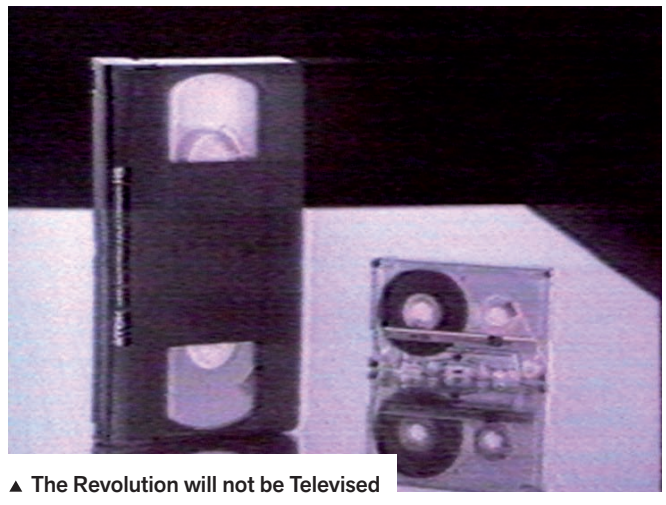
Oliver Laric's Versions is an audiovisual essay on authorship and piracy in various fields of cultural production. Placed in a historical perspective, the video brings up numerous examples of use and reuse in literature, photography, and film. Laric investigates the peculiarities of original and copy: both have a different status and meaning, the copy is not necessarily inferior to the original. Consequently, Laric has made various derivative versions of his own film.

▲ Versions

The Revolution Will Not Be Televised

Stuart Baker, UK 1988, video, 4:00 min.

The sharp edged words of Gil Scott-Heron's infamous song The Revolution Will Not Be Televised, first released on his 1970 album Small Talk at 125th and Lenox, are relayed line for line using a videotypewriter. Stuart Baker's film speculates upon the idea of a world



▲ The Revolution will not be Televised

THE RIGHT TO KNOW SCREENINGS

Rip in Pieces America
Dominic Gagnon, Canada 2009, video, 21:00 min.
Rip in Pieces America assembles homemade short videos that were flagged for their content and removed from the Internet shortly after. Working in a gray zone of copyright law, Dominic Gagnon presents the virtual testimonies of individuals who are all concerned with the future of the United States. They sit alone in front of webcams, sometimes wearing masks or sinister clothes, and proclaim their apocalyptic visions with disturbing insistency.

▲ Rip in pieces America

DATA MACHINERY

Curated by: Stefan Majakowski
The Right To Know… But what is important enough to actually want to know? We are immersed every day in a maelstrom of words and images. The biggest problem posed by today's information society is how to interpret the overwhelming mix of language and images surrounding us. The work of the documentary filmmakers featured in this programme provides an answer to this dilemma.
Our sacred belief in facts does not originate from what we are told, but from what we are able to see: reality has been made visible; seeing is believing. Thanks to some virtuosity in the mise-en-scène, a filmmaker (take for example, David Lynch or Quentin Tarantino) can create a world in which anything and everything is possible. But a filmmaker can also challenge the sacred belief in the visibility of reality. The filmmakers in Data Machinery have each discovered their own way of undermining this belief.

Bilder der Welt und Inschrift des Krieges ▲

Data Machinery #1: Hat Wolff von Amerongen Konkursdelikte begangen? (Wolff von Amerongen, did he commit bankruptcy offences?)
Gerhard Benedikt Friedl, Germany & Austria 2004, video, 01:13:00 min.
Feature film
Fri. 4 Nov. 19:00, Hoogt 1, 8,- / 7,- euro
The camera appears to simply observe the urban environment, while a detached voice-over gives us information about industrial fraud. But before we realize it, we're in the middle of a Kafkaesque no man's land: fictional and real at the same time. The familiar image of industry and the city as icons of collective progress disintegrates before our eyes. The inhabited world becomes a podium for countless intrigues. Although the filmmaker restricts himself to techniques that recall standard television news broadcasts, through a magical twist these very techniques are turned against themselves.

Data Machinery #2: Bilder der Welt und Inschrift des Krieges (Images of the World and the Inscription of War)
Harun Farocki, West-Germany 1988, 16mm, 01:15:00 min.
Feature film
Sat. 5 Nov. 15:00, Hoogt 1, 8,- / 7,- euro
Harun Farocki reveals how our knowledge of the world depends greatly on the age-old tradition of optical measuring instruments. Consequently, the collecting of information relies on the collaboration between man and machine. From cameras to robots, technology gives us a fragmented view of the world and increases our fascination for images in general.

Data Machinery #3: All Watched Over By Machines of Loving Grace (part 3: The Monkey in the Machine and the Machine in the Monkey)
Adam Curtis, UK 2011, video, 58:00 min.
Feature film
Fri. 4 Nov. 21:00, Hoogt 2, 8,- / 7,- euro
In his triptych for BBC television, documentary film maker Adam Curtis lifts the skepticism surrounding the present digital age to a higher level. In part 3 of the series, the recurring question is whether man is able to interfere in the world in a useful manner at all. How fruitful are our attempts to turn the world into a more stabile place anyway? In a smartly constructed manner, Curtis seems to build a strong argument in favour of the positive role of science. However, gradually the truth of his message comes out: why is it that we are all too willing to believe that genetic codes are the cause of human behaviour? Moreover, the so-called humanist nature of our culture obscures a technological perception of the world and ourselves which is heavily influenced by computers.

Data Machinery #4: Videogramme einer Revolution (Videograms of a Revolution)
Harun Farocki and Andrei Ujica, Germany 1992, 16mm, 01:46:00 min.
Feature Film
Sun. 6 Nov. 17:00, Hoogt 1, 8,- / 7,- euro
In Europe in the fall of 1989, history took place before our very eyes. Farocki and Ujica's "Videograms" shows the Romanian revolution of December 1989 in Bucharest in a new media-based form of historiography. Demonstrators occupied the television station in Bucharest and broadcast continuously for 120 hours, thereby establishing the television studio as a new historical site. Between December 21, 1989 (the day of Ceaucescu's last speech) and December 26, 1989 (the first televised summary of his trial), the cameras recorded events at the most important locations in Bucharest, almost without exception.

WE-TUBE-O-THEEK

Curated by: Johan Grimonprez (dial H-I-S-T-O-R-Y and Double Take
Shorts programme
Fri. 4 Nov. 21:00, Theater Kikker, main hall, 8,- / 7,- euro
For Walter Benjamin and Sergei Eisenstein film editing meant a new and revolutionary means for social analysis. The introduction of television with its remote control and commercial break changed our relation to reality. And in the 80s and 90s, the age of MTV and CNN, zapping and channel surfing became our new way of viewing the world around us. But now, in this present day and age, we are no longer zapping with YouTube and Google but we skip and navigate through a reality zone defined in terms of 'buffering time' where images of climate change, Abu Graib, 9-11, Afghanistan and the swine flu cause new and contemporary digital enchantment.
This pretence of abundance, however, hides the true and less pretty face of an information dystopia in which the political debate is limited to fear management focused on putting a permanent hold on the viewers. As a platform for disobedience, the *WE-tube-o-theek* short circuits matters and provides temporary relief from this regime of fear and entertainment by overconsumption. The programme shows dissident opinions and subversive images from Western society, but also from Russia, the Arab world and other locales.

It includes a hilarious YouTube clip from the American Senate discussing a bill, a clip that was revealed as a hoax only later. An international association of architects and engineers draws attention to the mysteries surrounding the collapse of World Trade Center Building 7 on September 11th, 2001. The official statement of the American government on this is not plausible at all. These and many other films have been compiled by Johan Grimonprez into a rich database that visitors can surf through in the FREE STATE exhibition. A selection will be presented in the *WE-tube-o-theek* screening program.

The *WE-tube-o-theek* is part of the exhibition of Johan Grimonprez that will be on show from October 14th in the S.M.A.K. in Gent.

BANNED VIDEOS

In cooperation with Upload Cinema
Curated by: Dagan Cohen
Shorts programme
Sat. 5 Nov. 21:00, Theater Kikker, main hall, 8,- / 7,- euro
Every day 3 billion videos are watched on YouTube, every minute 48 hours of video are uploaded. Amongst those millions of videos circulating on the web occasionally videos are removed, in which some cases their content is deemed 'inappropriate' by governments or organizations. In the project 'Banned Videos', Amsterdam based Upload Cinema sets out to collect and display videos from around the world that have been removed (or attempted to be removed) from the web, whether for political, religious or ethical reasons. The project consists of two parts: The online part is a website that will be used to 'crowdsource' and index banned videos per country; the offline part is a cinematic presentation of the most remarkable videos that have been submitted to the website. *www.uploadcinema.net*

PANORAMA EVENT NIGHTS

Panorama is a colourful collection of contemporary art projects, ideas and videos. The Panorama Screenings focus on the best video works of the past two years, the Panorama Specials put the spotlight on one particular artist and at the Panorama Event Nights anything is possible.

PANORAMA EVENT NIGHTS

The Panorama Event Nights in Theater Kikker are filled with short films, presentations of art projects and live interviews with film makers and artists. DJs, drinks and other specials complete the picture. A mash-up of animation, web projects, design, cult films, photography, overwhelming images and refreshing madness.

PANORAMA EVENT NIGHT #1: AMAZING DISCOVERIES

Thu. 3 Nov. 19:00, Theater Kikker, main hall, 8,- / 7,- euro
Shorts Programme with interviews and presentations

Matthijs Munnik developed the *Microscopic Opera*, an audiovisual installation in which mutated laboratory worms make various elegant and less elegant sounds and movements as if they starred in an opera.

Yaima Carrazana likes to refer to the great names in art history. With this reference, she designed various Nail Polish Tutorials in perfect YouTube video style. And who would not want to have nails painted with works by Daniel Buren, Frank Stella, Barnett Newman or Jasper Johns?

Artist **Melanie Bonajo** recently photographed a strange withdrawn cult, which she discovered in the ancient forests of East Poland. Closer to the inhabited world, she already caused a stir with her work *Furniture Bondage*.

The Italian media artists **Alessandro Ludovico** and **Paolo Cirio** recently developed the project *Face to Facebook*, a dating site set up on the basis of 250,000 public Facebook profiles. The consequences? Legal conflicts and a painful demonstration of our vulnerability when it comes to sharing private information online.

What happens exactly in **Jesse Kandas**' short animation film *Dutch Wife* remains a mystery. A pond becomes one with an alien looking woman in a blindingly fair mystery.

Floris Kaayk presents the amazing new video he made with the music of Machinefabriek. An alienating piece of colourful acrobatic figures entangled in each other.

Oculart ▲

PANORAMA EVENT NIGHT #2: LET'S GET PHYSICAL

Fri. 4 Nov. 19:00, Theater Kikker, main hall, 8,- / 7,- euro

In *Big Day*, Norwegian film maker **Emil Trier** shows us the highs and lows of a bunch of Scandinavian school girls gone wild on their way to a big party. He'll present his triptych on Norwegian youth culture.

For Casco, artist **Maria Pask** and cultural anthropologist **Nazima Kadir** made a hilarious sitcom about a fictitious commune from the squatters' movement.

Massoud Hassani, born in Afghanistan, took the children's toys from his youth as the basis for the *Mine Kafon*, a wind propelled ball functioning as a minesweeper.

Video/performance collective **Authentic Boys** consists of **Johannes Dullin**, **Boris van Hoof**, **Gregory Stauffer** and **Aaike Stuart**. Their film *Threesome* poses the big question of today, to wit, does pornography fulfil our need for physical contact.

Niek Pulles moves between film, fashion and design. As art director, he used stylish special effects to lend a bizarre twist to the story of Adam and Eve in the new clip of dubstep icon SKREAM.

Hey Hey Hey ▲

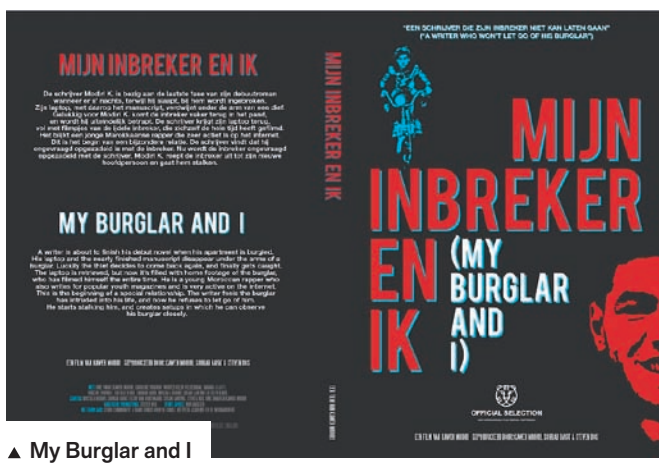
PANORAMA EVENT NIGHT #3: BREAKING BAD

Sat. 5 Nov. 19:00, Theater Kikker, main hall, 8,- / 7,- euro
Shorts Programme with interviews and presentations

In his film *Mijn inbreker en ik/My burglar and I*, **Kaweh Modiri** seeks the confrontation with the thief of his laptop by turning him into the main character of his film.

This Panorama Event Night features the premiere of the best application from the *A Hack a Day… sweatshop* by **Stichting Dat Zou Jij Wel Willen Weten**. Foundation as chosen by the public.

For everyone born after 1986: there was a time in the prehistory of the Internet when you could claim your own digital spot on GeoCities. In 2009, all of these sites disappeared when Yahoo! decided to make a clean sweep. Information designer **Richard Vijgen** revives those good old GeoCities days with his interactive installation *The Deleted City*.



▲ My Burglar and I

Design agency **Hey Hey Hey** called *Melvin the Machine* into being. A Rube Goldberg machine with its own identity and viral marketing potential.

Geoff Lillemon of **Oculart/Champagne Valentine** is known for his controversial, capriciously stylish visual language used in his (interactive) video clips for Placebo and others.

PANORAMA EVENT NIGHT #4: BESTIALITY

Sun. 6 Nov. 19:00, Theater Kikker, Main Hall, 8,- / 7,- euro
Shorts Programme with interviews and presentations

In her documentary *All We Ever Wanted*, **Sarah Mathilde Domogala** portrayed the downside of being young, creative and talented in a phenomenal manner. Currently, she is working on a book based on this documentary.

Over the years, the distorted, playful and brutal animations of **David O'Reilly** have made many fans. His recent work *The External World* gives us a new insight into his remarkable universe.

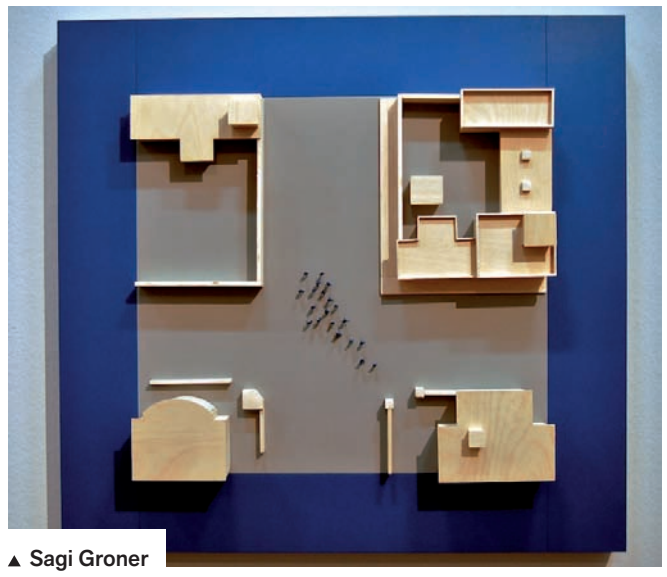
Tom Hankins, **Roy Nieterau**, **Gijs van Kooten** and **Guido Puijk** became known worldwide with their Utrecht School of Arts graduation film *Mac 'n' Cheese*. A rolling and tumbling short animation about a guy on the run from an angry giant.

In *Scale Tale* artist **Sagi Groner** builds miniscule replicas of locations based on the typical videogame-like images taken from bombers. Monuments of contemporary so-called 'soft targets'.

The installations of **Zoro Feigl** are pumping, blowing, sweating, and boisterous next to having a savagely obscene power hidden behind the surface. Feigl introduces us to the secrets from his laboratory.

Kevin Boitelle & Sander van Driel aka **Opslaan Als** directed the new video '*Gustav*' of the Utrecht-based rapper Mr. Polska, a black and bitter retrospective of a failed life.

Artist **Rory Pilgrim** dares to touch upon the great questions of these times such as global citizenship and the accompanying responsibilities in performances that vary from working with choirs, brass bands and discussion groups for the elderly.



▲ Sagi Groner

CLOSING EVENT: YOUTUBE BATTLE

Sun. 6 Nov. 21:00, Theater Kikker, main hall, 8,- / 7,- euro

Due to its gigantic success at the Impakt Festival of 2010, we bring you the reprise of the infamous **You**Tube Battle. The most prolific YouTube experts from our festival programme enter into a battle with each other: who is going to show us the weirdest, most fantastic or pathetic clip? The audience chooses the winner.

Are you a YouTube fanatic? You are welcome to join! Register at *rsvp@impakt.nl*.

PANORAMA SPECIALS

PANORAMA SCREENINGS

DANIEL COCKBURN #1: YOU ARE IN A MAZE OF TWISTY LITTLE PASSAGES, ALL DIFFERENT

Shorts programme

Daniel Cockburn

Screening

Sat. 5 Nov. 17:00, Hoogt 1, 8,- / 7,- euro

Daniel Cockburn plays at the intersection of avant-garde and narrative cinema. Bringing together innovative storytelling strategies with structuralist experimentation, he breaks open day-to-day reality to reveal the strange codes beneath. Self-reflexive to the point of neurosis, Cockburn is fascinated with how moving images can illuminate the structures and rhythms of our lives; he is forever looking for hidden meaning in randomness and patterns in chaos.

His films and videos are propositions for alternate dimensions: What if time ran backwards? What if everything in the world doubled in size overnight? What if banal thoughts recurred to us at quantifiable intervals? Cockburn playfully puts language under the microscope: not only the many spoken and written words that wind their way through his work but the vocabulary of cinema itself.

Rocket Man

Daniel Cockburn, Canada 2002, video, 5:00 min.

A karaoke video which takes the lyrics and sentiment of the Elton John/Bernie Taupin pop classic at face value… and then puts a different face on them.

Metronome

Daniel Cockburn, Canada 2002, video, 11:00 min.

A multimeter cinemajunkie journeys to the depths of his cranium (and beyond!) in search of the greatest lowest common denominator of them all.

WEAKEND

Daniel Cockburn, Canada 2003, video, 7:00 min.

A videotape whose sole audio/video source is The 6th Day, a Hollywood feature film about cloning.

Created for Attack of the Clones at the 2003 Tranz Tech Media Art Biennial; winner of the *FAMEFAME jury prize*.

The Impostor (hello goodbye)

Daniel Cockburn, Canada 2003, video, 9:00 min.

A circular lament in memory of a eulogy. Commissioned by Vtape for The Colin Campbell Sessions with the assistance of the Canada Council for the Arts.

Nocturnal Doubling

Daniel Cockburn, Canada 2004, video, 4:00 min.

If the universe doubled in size, would anybody know? One person does. This is his story.

Stupid Coalescing Becomers

Daniel Cockburn, Canada 2003, video, 3:00 min.

A narrator lashes out at the little opposite rebellions he sees everywhere, secret pieces of the universe that obstinately refuse to follow time's forward flow.

The Bad Idea Reunion

Daniel Cockburn, Canada 2011, video, 5:00 min.

The inner monologue of the most pessimistic pre-verbal baby ever.

Material

Daniel Cockburn, Canada 2011, video, 11:00 min.

A film about ghosts and e-mail, made by someone who fears nature and technology equally. (Part of the National Parks Project, *www.nationalparksproject.ca*)

DANIEL COCKBURN #2: YOU ARE HERE

Daniel Cockburn, Canada 2010, video, 79:00 min.

Feature film

Sun. 6 Nov. 15:00, Hoogt 1, 8,- / 7,- euro

You Are Here is a Borgesian fantasy composed of multiple worlds, circling and weaving around each other in always unexpected ways. At the centre of this narrative labyrinth is a reclusive woman (Tracy Wright) who searches for meaning in the mysterious documents that keep appearing to her. Her investigation begins when she finds a tape recording of a man giving a bizarre lecture: calming and sinister at the same time, he instructs how to "get where you need to go". Is this a random find, or a message to her? Another strange document presents itself, and another… Swiftly her home becomes an archive brimming with enigmatic texts, images and sounds. She forms deep connections with the people contained in these documents – the Lecturer, a Prisoner, an Inventor – each of them, like her, struggling with the unknowable laws of their own worlds. But the organized becomes the organizer when her meticulous system turns on her; the archive is a trickster threatening to pull her mind apart. As realities collapse and intersect around her, she must make a final choice: is she a free agent, or just a tool of the archive? More information at: *www.you-are-here-movie.com*

"Inventive and multi-layered , You Are Here is a brilliantly organized first feature full of philosophical ideas and tremendous energy." – Atom Egoyan

Supported by:

Canada Council for the Arts | Conseil des Arts du Canada

V tape www.vtape.org

pleasure DOME

ELODIE PONG: CONTEMPORARY

Elodie Pong, Switzerland 2011, video, 70:00 min.

Feature film

Sun. 6 Nov. 17:00, Hoogt 2, 8,- / 7,- euro

US born Swiss video artist Elodie Pong is known for her subtle, analytic works often built as cycles or in series, which focus on human relationships, cultural codes and their impact on contemporary society.

Contemporary tellingly captures the mood of the times. Do we still have any shared values and goals, or is our post-everything era dominated by insecurity and a lack of orientation? What do people dream about today? And do we still have personal heroes that we look up to? The characters in the film tell their stories and discuss such issues as the significance of political movements and utopias, the role of art, or the current status of emancipation. In addition to philosophical and political concerns, they also talk about ordinary things like favorite colors and birds and, in doing so, they are seen both as actors in staged scenes and as 'real' characters. Vignettes and snatches of dialogue soon reveal that role-playing is an essential feature of this film, its ultimate question being: who are we, or rather who do we pretend to be?

PANORAMA SCREENING #1: REDISCOVERING THE CINEMATIC

Shorts programme

Thu. 3 Nov. 17:00, Hoogt 1, 8,- / 7,- euro

Although the advent of film lies more than one hundred years behind us, the visual language of that period never ceases to amaze. The focus of this programme lies in the early-day means, techniques and ways to create the cinematic illusion of movement and suspense. A contemporary translation of the primitive elements of cinema. Food for film freaks.

Das Gepsenst Des Glücks – Max Philipp Schmid

Switzerland 2010, video, 10:22 min.

Caught in a web of stereotypes, a man and a woman try repeatedly but their perseverance robs their dance of the lightness of the original.

Gyre – Björn Kämmerer

Austria 2010, 35mm, 9:00 min.

Subtle light changes and the camera's distance and angle transform this abstract animation into a setup for a filmic experiment.

Album Matter – Sebastian Buerkner

UK 2010, video 2:00 min.

Referencing net art, cinema and 20th Century electronic music album art, Buerkner's piece explores and experiments with the aesthetics and limitations of the computer screen.

Coming Attractions – Peter Tscherkassky

Austria 2010, 35mm, 25:10 min.

This cinematic cross-section of commercials, early cinema, and avant-garde film becomes a cryptic visual poem.

Possessed – Fred Worden

USA 2010, video, 9:00 min.

Possessed commandeers the original train sequence from the 1932 film and moves it in a new direction.

Phantom Avantgarde – Mark Aerial Waller

UK 2010, video, 8:20 min.

Phantom Avantgarde consists of collage elements enlarged to life-size, from a selection of existential films.

▲ Phantom Avantgarde

PANORAMA SCREENINGS

PANORAMA SCREENING #2: COOKING UP THE BIG BANG

Shorts programme

Thu. 3 Nov. 21:00, Hoogt 2, 8,- / 7,- euro

Looking forward into the future has always tickled our imagination. Just like the idea that we are able to mould the future. Sometimes underground pressure groups undertake highly peculiar attempts to change the world, political icons turn out to be remarkably pliable and reality is blatantly fake. On the eve of tectonic changes, California is lost but earth looks conspicuously aesthetic.

Babel – Hendrick Dusollier

France 2010, video, 15:00 min.

From the celestial mountains to Shanghai's towers, two young peasants leave their village to seek the metropolis.

▲ Babel

Půlnoc (Midnight) – Klára Tasovská

Czech Republic 2010, video, 40:00 min.

Půlnoc overlaps the question of indispensability of artificial light with a broader reflection on the community of Czech 'darkers'.

Untitled – Neïl Beloufa

France 2010, video, 14:57 min.

Beloufa shatters our expectations about reality and fiction by creating a simulated reality of his own.

Forgotten Column – Xiaohu Zhou

China 2010, video, 6:20 min.

Forgotten Column addresses voluntary and involuntary situations of forgetfulness.

Strange Love – Richard Wilhelmer

Austria/USA 2010, video, 5:00 min.

"I love you like I love the bomb": *Strange Love* meets the strangely normal love called nostalgia.

PANORAMA SCREENING #3: THE GLAMOUR OF EVERYDAY LIFE

Shorts programme

Fri. 4 Nov. 17:00, Hoogt 1, 8,- / 7,- euro

A rainy Sunday visit to a military air show, a transvestite's lonely Christmas, projections of your mother on strangers and the ramifications of growing up in an artists' family. Even the undisputed cornerstone of society hides an immensely exciting reality.

Mad Dogs and Englishmen – Daniel Chester

UK 2010, video, 4:42 min.

A quintessential British summers day out. Picnics, Spitfires, real ale, naps and some good old-fashioned patriotism.

Advent – Petr Hatle

Czech Republic 2010, video, 18:00 min.

An experimental portrait of desperate existence in pre-Christmas Prague.

S.T.T.L – Elisabeth Smolarz

USA 2011, video, 4:20 min.

Sit tibi terra levis, or "May the earth rest lightly on you" is a short video about the way we die.

My Voice Would Reach You – Meiro Koizumi

Japan 2009, video, 11:26 min.

A reflection on the estrangement of city life and the folly of modern familial relationships.

Family – Yuri A, R Mond

Switzerland 2011, video, 4:02 min.

A portrait of four people shown through 30 years of monthly passport photos.

Family portrait – Sarah Carlier

Romania 2010, video, 2:38 min.

The moments of anticipation before the family wedding portrait is snapped.

Mandarijn – Sarah Bijlsma

The Netherlands 2010, video, 16:19 min.

The simultaneous story of two men who want women in their lives; one a daughter, and one a wife.

All Flowers In Time – Jonathan Caouette

USA 2010, video, 13:00 min.

Shape-shifting personalities that infect young children with an evil signal in the form of a Dutch TV show.

PANORAMA SCREENING #4: REVISITING THE PAST

Shorts programme

Sat. 5 Nov. 21:00, Hoogt 2, 8,- / 7,- euro

Reliving the past provides us with surprisingly new insights. We can only begin to understand the far-reaching events in history if they are converted into digestible bits and pieces. With precision, fantasy, romance and elegance, our history is held up to the light.

The Voyagers – Penny Lane

USA 2010, video, 16:30 min.

A love letter to fellow cosmic travellers.

Atrophy – Palesa Shongwe

South Africa 2010, video, 7:45 min.

Picture, poetry, voice and music are combined in this film about the memory of youth, the loss of spontaneity and the fear of growing up.

I'm not the Enemy – Bjørn Melhus

Germany 2010, video, 12:50 min.

Is it possible to ever come back from war? Returning home doesn't always mean peace.

Swieze Wisnie – Anna Baumgart

Poland/Norway 2010, video, 18:00 min.

A film devoted to the phenomenon of tabooization, stigmatization and hierarchization of the WWII victims.

Theta Rhythm – Bojan Fajfric

The Netherlands 2010, video, 17:00 min.

A detailed re-creation of the 1987 Serbia, through the eyes of the filmmaker's father.

PANORAMA URBAN SCREENS

DEUS: Dutch Experiments on Urban Screens

In collaboration with DROPSTUFF.nl, Impakt will exhibit its DEUS presentations on large urban screens on the Utrecht Neude Square and at the central stations in Eindhoven and The Hague.

DEUS can also be seen for 10 minutes every hour on the CASZUIDAS screen at Amsterdam Zuid Station. In DEUS we will screen among others the following works:

MONDAYS

Manon Bovenkerk – Ms providenskiya

(Netherlands 2003, 00:02:17)

Roel Wouters – zZz is playing: Grip

(Netherlands 2007, 00:04:14)

TUESDAYS

Studio Smack (Ton Meijdam, Thom Snels, Béla Zsigmond) – Kapitaal

(Netherlands 2006, 00:06:10)

WEDNESDAYS

Wayne Horse – Flying Cars

(Germany 2008, 00:03:24)

Chris Martz – ZZZ 001

(U.S. 2010, 00:02:07)

THURSDAYS

André Bergs, Kevin Megens, Floris Vos, Arno de Grijs – Pivot

(Netherlands 2009, 00:05:00)

Wayne Horse – Punch

(Netherlands 2003, 00:01:14)

FRIDAYS

Studio Smack (Ton Meijdam, Thom Snels, Béla Zsigmond) – Pimp My Planet

(Netherlands 2009, 00:02:18)

Studio Smack (Ton Meijdam, Thom Snels, Béla Zsigmond) – Battery Cage

(Netherlands 2009, 00:04:22)

SATURDAYS

Studio Smack (Ton Meijdam, Thom Snels, Béla Zsigmond) – The watchers

(Netherlands 2008, 00:02:23)

Ola Vasiljeva – Lionel

(Netherlands 2008, 00:03:19)

SUNDAYS

Andreas Hykade – Love & Theft

(Germany 2010, 00:06:49)

Videowall

November 2nd-6th, from sunset to midnight.

Stadsschouwburg, Lucasbolwerk 24.

Babel – Hendrick Dusollier

See Panorama Screening #2.

Videowall is a project from Cultuur & Ondernemen (previously Kunstenaars&CO) and Stadsschouwburg Utrecht.

INFORMATION

		Music, talks, screenings, events and Impakt sweatshops					*Exhibition and Urban Screens*		*Food and drinks*	
		Kikker Main Hall Music, Events, Screening programmes, Talks & Presentations	**Kikker Small Hall Workshops**	**Hoogt 1 Filmprogrammes**	**Hoogt 2 Filmprogrammes**	**Start**	**Academiegalerie Exhibition**	**Neude Square & Stadsschouwburg**	**Kikker foyer**	**Hoogt cafe**
WEDNESDAY 2 NOV	17.00					17.00	**Opening Part 1:** Exhibition The Right to Know Free State p. 1	**Videowall: Babel** from 17.00 to 23.00 p. 10 **DEUS: Combined programme** from 11:00 to 23:00 p. 10		
	19.00	**Opening Part 2:** The Impakt Festival in Outline p. 1				19.00				
	20.00	Drinks en Snacks in the Foyer				20.00				
	21.00	**Opening Part 3:** The Oceans Academy of Arts (OAOA) & Stellar OM Source p. 1				21.00				
THURSDAY 3 NOV	11.00					11.00	**Exhibition** Open from 11.00 to 21.00 p. 4	**Videowall: Babel** from 17.00 to 23.00 p. 10 **DEUS: Combined programme** from 11:00 to 23:00 p. 10	**Lunch** 12.00-14.00	
	13.00		**ATTENTION:** start Central Station, 13.45 **Field Trip** Hosted by a Public Domain p. 4			13.00				
	15.00					15.00				
	17.00			**Panorama Screening #1:** Rediscovering the Cinematic p. 9		17.00				**Dinner** 17.00-22.00
	19.00	**Panorama Event Night #1** Amazing Discoveries p. 8		**Jailbreak #1** p. 6		19.00				
	21.00	**Hidden Riddims part 1:** Sacral Ceremonies p. 5			**Panorama #2** Cooking up the Big Bang p. 10	21.00				
	00.00					23.00				
FRIDAY 4 NOV	11.00	**ATTENTION:** takes place at U-Theater Studio T **The Trouble Ahead** van 11.00 tot 18.00 p. 2				11.00	**Exhibition** Open from 11.00 to 21.00 p. 4	**Videowall: Babel** from 17.00 to 23.00 p. 10 **DEUS: Combined programme** from 11:00 to 23:00 p. 10	**Lunch** 12.00-14.00	
	13.00					13.00				
	15.00		**Sweatshop** Chokepoint p. 4			15.00				
	17.00			**Panorama Screening #3:** The Glamour of Everyday Life p. 10		17.00				**Dinner** 17.00-22.00
	19.00	**Panorama Event Night #2** Let's Get Physical p. 8		**Data Machinery #1:** Hat Wolff von Amerongen Konkursdelikte begangen? p.7		19.00				
	21.00	**WE-tube-o-theek** p. 7			**Data Machinery #3:** All Watched Over By Machines of Loving Grace (part 3) p. 7	21.00				
	23.00	**Hidden Riddims part 2:** Footwork Freak Out p. 5				23.00				
	03.00									
SATURDAY 5 NOV	11.00	**Getting Rough with Media** The 'Right to Know' Summit 12.00 tot 16.30 p. 2	**Sweatshop** a hack a day p. 4			11.00	**Exhibition** Open from 11.00 to 21.00 p. 4	**Videowall: Babel** from 17.00 to 23.00 p. 10 **DEUS: Combined programme** from 11:00 to 23:00 p. 10	**Lunch** 12.00-14.00	
	13.00					13.00				
	15.00			**Data Machinery #2:** Bilder der Welt und Inschrift des Krieges p. 7		15.00				
	17.00			**Daniel Cockburn #1:** You Are In A Maze Of Twisty Little Passages, all different p. 9		17.00				**Dinner** 17.00-22.00
	19.00	**Panorama Event Night #3** Breaking Bad p. 8		**Jailbreak #2** p. 6		19.00				
	21.00	**Banned Videos** p. 7			**Panorama #4:** Revisiting the Past p. 10	21.00				
	23.00		**Field Trip:** Playing outside at night p. 4			23.00				
SUNDAY 6 NOV	11.00					11.00	**Exhibition** Open from 11.00 to 21.00 p. 4	**Videowall: Babel** from 17.00 to 23.00 p. 10 **DEUS: Combined programme** from 11:00 to 23:00 p. 10	**Lunch** 12.00-14.00	
	13.00					13.00				
	15.00	**Impakt Online Event:** The Right to Database in cooperation with SKOR p. 3		**Daniel Cockburn #2** You Are Here p. 9		15.00				
	17.00			**Data Machinery #4:** Videogramme einer Revolution p. 7	**Elodie Pong:** Contemporary p. 9	17.00				**Dinner** 17.00-20.00
	19.00	**Panorama Event Night #4** Bestiality p. 8				19.00				
	21.00	**Closing Event** You-tube_Battle p. 8				21.00				
	23.00					23.00				

- **Panorama** Event Nights
- **Panorama** Screenings
- **Panorama** Stadsschouwburg Videowall
- **The Right to Know** Talks & Presentations
- **The Right to Know** Screenings
- **The Right to Know** Music programme
- **The Right to Know** Exhibition
- **Impakt Sweatshops and Field Trips**
- **Food and drinks**

FESTIVAL CENTRE AND INFORMATION COUNTER

The heart of the Impakt Festival is located in Theater Kikker. The theatre bar on the first floor houses the festival counter where visitors can obtain information. The Impakt music programmes, screenings and presentations also take place in Theater Kikker. Filmtheater 't Hoogt is the location for the festival film and video programmes. The exhibition is on show at the Academiegalerie. The conference 'The Trouble Ahead' will be held in Studio T. On the Neude Square the big DROPSTUFF Urban Screen is installed.

FESTIVAL RESTAURANT

If you want to have dinner with the artists and staff of the Impakt Festival, then come to the festival restaurant at Cafe 't Hoogt! From Thursday 3 through Sunday 6 November, dinner will be served between 17.00 and 22.00 o'clock. For €11.50, you can register for dinner at the festival counter in Theater Kikker and join us for dinner in 't Hoogt. The menu changes daily and there is always a vegetarian option.

In addition, between 12.00 and 14.00 o'clock, you can also have a daily lunch in the theatre bar of Theater Kikker for the price of € 5.

TICKETS

All-Inclusive Festival Pass

Festival Passes offer access to all programmes during the entire festival period. A Day Pass offers access to all programmes of that particular day. Both passes can be purchased at the Impakt festival counter in Theater Kikker. Holders of All-inclusive Festival Passes are required to obtain a €0 entry ticket for each separate programme at the relevant locations.

THEATER KIKKER

E-ticket: Buy your ticket online at *www.theaterkikker.nl*.

At the ticket counter: Buy your ticket at the ticket counter of Theater Kikker. Open from Tuesday through Friday 15.00 – 18.00 and one hour before the start of the programme.

Filmtheater 't Hoogt

E-ticket: Buy your ticket online at *www.hoogt.nl*.

At the ticket counter: Buy your ticket at the ticket counter of Filmtheater 't Hoogt. Open 30 minutes before the start of the programme. For exact opening hours, see www.hoogt.nl.

PRIJZEN

Event	Price	Reduced price*
All-inclusive Festival Pass	€30,-	€25,-
Day Pass	€15,-	€12,50
Film Screenings, Event Nights, Concerts, Club Night	€8,-	€7,-
Talks & Presentations: 'The Trouble Ahead' and 'The Right to Know' Summit	€10,-	Free
Exhibition, Talks & Presentations: Impakt Online Event, Workshops & Field Trips**	Free	Free

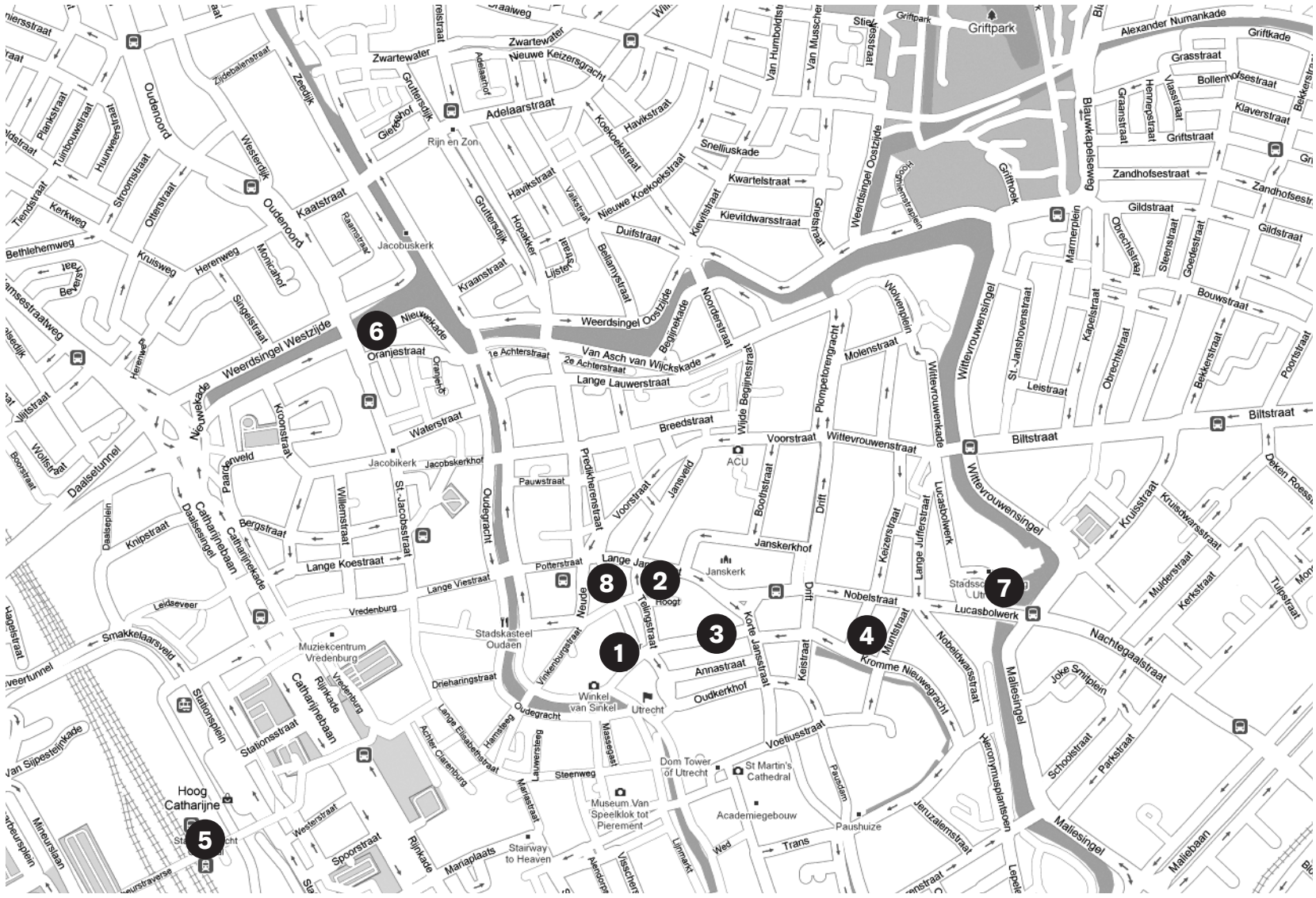
* Reduced prices apply on presentation of CJP pass, Student Card or U-Pas, at ticket counter and at venue entry

** Registration for Workshops & Fieldtrips at rsvp@impakt.nl

INFORMATION

LOCATIONS

1. **Theater Kikker**
   Ganzenmarkt 14
2. **Filmtheater 't Hoogt**
   Hoogt 4
3. **Academiegalerie**
   Minrebroederstraat 16
4. **U-Theater Studio T**
   Kromme Nieuwegracht 20
5. **Central Station Utrecht**
6. **Partner location Casco**
   Nieuwekade 213-215
7. **Stadsschouwburg**
   Lucasbolwerk 24
8. **DROPSTUFF screen**
   The Neude Square



MORE INFORMATION

Website
Check our website for the latest news and most recent information:
www.impakt.nl

Festival Information Line
For other questions, call the Festival Information Line: **+31 30-29441633**. Open before the start of the festival on working days from 10.00 to 18.00 o'clock and during the festival until 22.00 o'clock.

COLOPHON

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PROGRAMMING
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Talks & Presentations in collaboration with
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Mirko Tobias Schaefer
Imar de Vries (Master New Media & Digital Culture, Utrecht University)
Stephen Kovats (transmediale 2008-2011, McLuhan in Europe)
Festival fellow in collaboration with Centre for Humanities, Utrecht University

Guest Curators
Dagan Cohen (Banned Videos)
Annet Dekker (SKOR)
Johan Grimonprez (WE-tube-o-theek)
Linda Hilfling (A Public Domain)
Stefan Majakowski (Data Machinery)
Sabine Niederer (Impakt Online)
Florian Wüst (Jailbreak)

Panorama Selection Committee
Key members:
Manon Bovenkerk
Ilga Minjon
Pim Verlaek
Guest viewers:
Ruud Bakker
Petra ten Brinke
Remco van Esch
Noud Heerkens
Shirley Niemans
Catrien Schreuder
Tessa Verheul
Sophie Vijgen

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Flickr.com/Sasha Y Kimmel
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HEYHEYHEY

IMPAKT WISHES TO THANK
All Artists
All Volunteers

Esther Baas (City of Utrecht)
Lucas Bambozzi
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Theus Zwakhals (NIMK)
all staff at Theater Kikker & 't Hoogt Filmtheater

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Cultuur & Ondernemen (previously Kunstenaars&CO)
Stadsschouwburg Utrecht

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