HACKING IDENTITY DANCING DIVERSITY

MÖLLEREI / ESCH BELVAL

27.02. – 15.05.2022
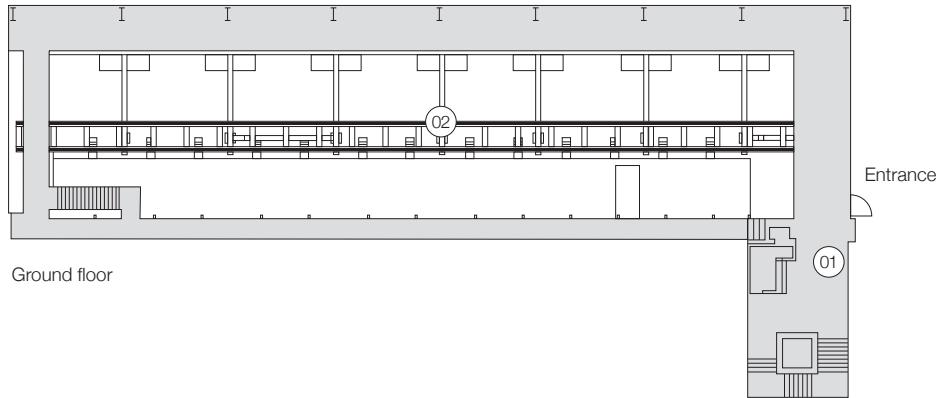
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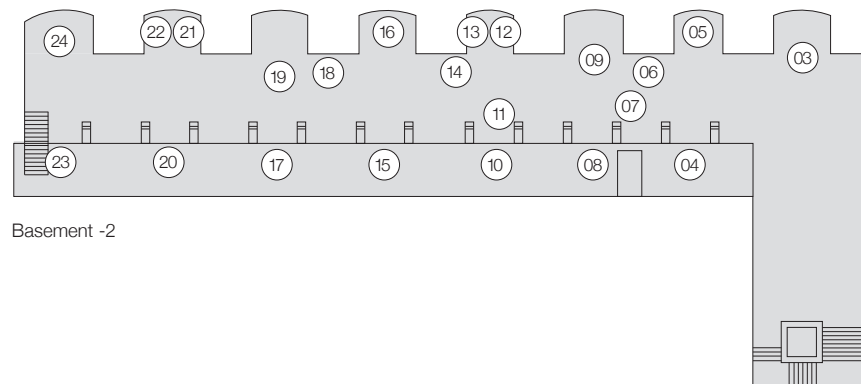**OF CULTURE**

EN

Ground floor

Entrance

01

02

Basement -2

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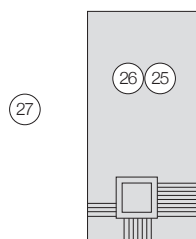 23   20   17   15   10   08   04

28 This artwork is presented in the lobby of
    the Luxembourg Learning Centre (LLC).

    Opening times:
    Monday–Friday 8:00–22:00
    Saturday–Sunday 8:00–17:00
    Free entry

26 25

27

Basement -3

HACKING IDENTITY DANCING DIVERSITY

Curated by Anett Holzheid & Peter Weibel

Where minette ore was once transported via conveyor belts and a gigantic ramp, digitally generated film images now unfold; where clouds of mineral dust once billowed up, sound waves of electronic music travel through the air. And instead of the mixture of metalliferous minerals ("Möller") that used to be stored in cellar bins, an intriguing selection of artworks enters the newly refurbished Möllerei for the first time as Esch2022 – the year-long European Capital of Culture programme – gets underway.

Under the heading *Hacking Identity – Dancing Diversity*, 28 contemporary artworks by internationally acclaimed media artists have been installed throughout the historic industrial building. Video installations, large-scale screen projections, participatory artworks and sculptural objects visualise phenomena related to the dissolution, transformation and duplication of identity. On three floors of the Möllerei, visitors can encounter doppelgängers, avatars, iconic figures from the world of gaming, bizarre sci-fi creatures and surprisingly ambiguous mirror images.

The invited artists employ strategies of commentary, quotation, recombination and defamiliarisation to challenge cultural norms of ethnic, social and gender identity; while the resulting works may be formally dissimilar, they all incorporate "hacking" as an artistic practice and active gesture. Originally derived from information technology, this term now has a positive connotation in popular digital culture and refers to creative methods of overcoming usage restrictions. Applied to the power of definition and to cultural norms, hacking also describes experimental forms of acting for change. As social realities and aspirational ideals in particular reflect messages encoded by media producers, the participating artists explore how media influence processes of identification – ranging from the cult of personality to emancipation, imitation and ironisation.

"Diversity" is a watchword in current social debates about representation, participation and the recognition of minorities. Differing interests and multiple voices can, however, narrow into inflexible lines of contemporary identity politics. Starting out from the humanitarian premise that diversity (from Latin *diversitas* 'difference', 'contradiction', 'variety') is the essential catalyst for active cultural development, *Dancing Diversity* opens up a space of poetic imagination. Dynamics of sovereignty emerge from processes of appropriating what is currently emerging and what has gone before; combining one's own output with what others have produced. The metaphor of dance illustrates the interplay of individual and institutional forms of social cohesion.

With this exhibition, in which a responsibility for democratic openness and a motivation to intervene for change are conveyed through media art, the Möllerei presents itself as a space for new ideas about European community and successful interculturalism.

01

Daniel Heiss

FLICK_KA^{AI}.
A Turing Test

2019
Video loop with photographic and generative portraits, 66:15 min.

For many decades, the photographic portraits used in identity cards and passports were taken in automated photo booths. In terms of their inartistic aesthetic, these images resembled those used by criminal anthropologists to identify and profile criminals from the late 19th century onwards. Police photographs – often referred to as "mugshots" – and passport pictures were deemed to be reliable representations of personal identity.

In 2007 Peter Weibel and Matthias Gommel developed a photo booth called *FLICK_KA* and installed it in the foyer of the ZKM. Over a period of 12 years, around 100,000 photographs taken in this booth by ZKM visitors were collected. Daniel Heiss used these images as the training data set for a neural network that generates photorealistic artificial images of people from the combined characteristics of all the individual subjects. In his work *FLICK_KA^{AI}. A Turing Test*, randomly selected photo-booth and generative images are presented side by side on four screens every 20 seconds, along with the question: WHO IS BORN, WHO IS GENERATED?

The Turing Test (1950) is used to determine whether a person holding a conversation via a keyboard and screen can tell the difference between a human response and one that has been generated by a machine. The question facing contemporary viewers of human images is whether a depicted person actually exists/existed or has been generated by an algorithm. Given the feasibility of using artificial intelligence to produce human images, can personal identity still be asserted as a valid category?

Daniel Heiss (DE) studied informatics at the Karlsruhe Institute of Technology (KIT) and is currently a software developer in the Museum and Exhibition Technical Services department at ZKM | Karlsruhe. Daniel Heiss lives in Karlsruhe.

Matthias Gommel (DE) studied product design, scenography and media art at Karlsruhe University of Arts and Design (HfG). He works as a freelance exhibition designer and media artist, and has been an associated artist at ZKM | Karlsruhe since 2000. In 2000 Gommel also co-founded the artists' group *robotlab* with Martina Haitz and Jan Zappe; their internationally renowned installations and performances use industrial robots to explore the relationship between humans and machines. Matthias Gommel lives in Karlsruhe.

Peter Weibel (DE) is an artist, curator and art and media theorist. He has taught at various universities, served as the founding director of the Institute of New Media at the Städelschule in Frankfurt am Main, and been the artistic director of Ars Electronica in Linz, the Seville Biennial and the 4th Moscow Biennale of Contemporary Art, among others. Weibel has been the artistic-scientific chairman and CEO of ZKM | Karlsruhe since 1999, and the director of the PW Research Institute for Digital Cultures at the University of Applied Arts Vienna since 2017. Peter Weibel lives in Karlsruhe and Vienna.

rosalie
Ludger Brümmer

Marathon der Tiere

2015
7-channel projection, HD video, colour, 25 min.
Electronic music composition, 25 min., stereo

The imagery in the large-scale video projection *Marathon der Tiere* is inspired both by Eadweard Muybridge and Étienne-Jules Marey's photographic studies of motion, and by X-ray photography. In the medium of computer animation, animals transform into futuristic alien beings walking along a virtual catwalk. Whereas in the late 19th century, fluoroscopic and chronophotographic imaging techniques were used to record and examine living bodies, rosalie sets the original geometric elements in motion, disperses them and allows them to flow freely. The animals' bodies and the world of signs gradually coalesce into psychedelic visual compositions.

Oscillating between transparency and threat, the soundtrack of Ludger Brümmer's electronic piece *Spin Loop* lends great dynamism and drama to the depicted images. Animation and animality are fused in this video, at the end of which we see two dogs in frontal view for the first time. The black eyes of the animals, representatives of mankind, appear to be enquiring about the realms and states of dissolution we currently find ourselves in.

Must we also apply the term "humanum" – in the sense intended by Donna Haraway – to non-human agents in order to ensure the continued existence of mankind? Should human identity be extended to include the non-human?

rosalie (DE) studied German language and literature and the history of art at the University of Stuttgart, as well as painting, printmaking, sculpture and stage design at Stuttgart State Academy of Fine Arts. In 1995 she was appointed Professor of Stage and Costume Design at the University of Art and Design (HfG) in Offenbach. rosalie's practice spanned theatrical and stage design projects, as well as independent artistic projects involving contemporary light art. Major productions for the Bayreuth Festival and for contemporary music projects demonstrate how light art can be employed to create emotionally charged spatial experiences. In 1988 rosalie won first prize at the 1st Munich Biennale. International Festival for New Music Theatre, and in 2008 she received the European Culture Prize for her life's work. rosalie died in Stuttgart in 2017.

Ludger Brümmer (DE) studied composition at Folkwang University of the Arts in Essen. He has composed for orchestra and ensemble, and is best known for his work in the field of computer music. Brümmer has been involved in numerous multimedia projects, for which he has created dance, live electronics and live video works. Alongside his artistic practice, Brümmer has taught at the prestigious Stanford University in California and at the Sonic Research Centre in Belfast, among others, and worked as a research fellow at Kingston University London. He headed the Hertz-Lab of ZKM – formerly the Institute for Music and Acoustics – until 2021 and is currently Professor of Composition for Digital Media at the State University of Music Trossingen. Brümmer has received several awards for his compositions, including the Golden Nica of the Prix Ars Electronica. Ludger Brümmer lives in Karlsruhe.

Hanna Haaslahti

Captured

2021
Immersive installation with real-time face capture technology

Hanna Haaslahti's installation *Captured* invites exhibition visitors to step inside a virtual world. Looking into the mirror of their own faces, they can experience how violence is perpetrated and perceived within a group dynamic.

The faces of the volunteer participants are photographed by a camera installed in the exhibition space; based on this data, computer software is then used to create 3D digital likenesses that are mapped onto stylised bodies. The projection starts by showing a crowd of digital doubles marching side by side in a calm and seemingly unified manner. This harmonious image is shattered, however, when violence breaks out between members of the group and leads to unrest and chaos. In the virtual simulation, each avatar is assigned three different roles in turn: that of the bully, the target and the bystander. These clichéd behavioural patterns not only illustrate mass psychological phenomena that emerged in the past: humiliation, scapegoating and hierarchy formation are also widespread in the virtual reality of social media. Through the experience of symbolically participating in a fictional collective scenario, an abstract phenomenon is visualised and reinforced as an identificatory event.

Hanna Haaslahti (FI) studied photography at the Lahti Institute of Design in Finland, then moved to Italy to study set design at the Academy of Fine Arts of Verona. She developed an interest in new media during her time as an exchange student in the Art and Technology department of the School of the Art Institute of Chicago, and obtained an MFA in media studies from the Medialab of the University of Art and Design Helsinki in 2001. Haaslahti has gained considerable recognition for her work: among others, she received the AVEK Award – Finland's most important media art award – in 2005, and a five-year grant from the Arts Council of Finland in 2010. Haaslahti works as a media artist and director, using computer vision and interactive storytelling to explore how machines shape social relations. Since 1997 her work has been shown in numerous solo and group exhibitions, as well as at international festivals. Hanna Haaslahti lives in Helsinki.

Saddie Choua

Am I the Only One Who Is Like Me? (The Chouas, Episode #5)

2017–19
Video installation, 6 videos on 5 screens, colour, sound, 48 min., looped

Media images can shape self-perception, and often do so with reference to categories of gender, ethnicity or social classification. The Belgian-Moroccan artist

Saddie Choua employs various defamiliarising strategies of media montage to address this issue. In her soap opera *The Chouas*, an extensive episodic project, she combines home-movie footage of her own family with cinematic material, photographs, picture books, linguistic tropes, literary quotations and codified musical compositions to examine the mechanisms that lead to clichés and prejudices. In this way, Choua discloses the persistent and accepted dominance of media images of whiteness. By repeatedly referring to the topos of blue eyes – which Toni Morrison elaborated as a cruel ideal in her novel *The Bluest Eye* (1970) – Choua also emphasises the personal experience of an externally imposed shortcoming. This system of power, oppression and powerlessness raises the question as to the status and self-assertion of the subject: Am I the only one who is like me? The cuts in the montage symbolise cracks in the signifying power and indicate discrepancies – in the social environment and in the subject itself.

Saddie Choua (BE) is a filmmaker, writer and mixed-media artist, as well as an archivist of media material. She is a doctoral researcher at the RITCS in Brussels and a lecturer at both Sint Lucas Antwerp and the RITCS. Having studied sociology at the Vrije Universiteit Brussel, Saddie Choua combines her acquired knowledge in this field with her visual art practice. In 2010 she began making a filmic documentary about her own family, which is scattered between Morocco and Belgium. The realisation that every image is per se problematic led her to explore montage as an artistic technique, and this evolved into the long-term project *The Chouas*. Saddie Choua's artworks are both personal and politically motivated, and incorporate elements from the realms of documentary film, video installation, mixed media collage and literature. She stages media-related scenarios that enable viewers to see through the mechanisms of film and other forms of entertainment, and to reflect on how they themselves are influenced by media. Choua's works have been exhibited in a number of European countries as well as in Morocco, the United States and Brazil, and she has been awarded research residencies in France, Belgium and Iran. She is one of the laureates of the Belgian Art Prize 2020. Saddie Choua lives in Brussels.

05

Kateryna Borovschi

Ambiguity: Identity in the Virtual Space

2018–19
Digital photography, 3D graphics and 3D animation

In this series of portraits, which were created using photographic technology and digital post-production, Kateryna Borovschi tackles the issue of media-generated ideals and modified appearances. Her work alludes to the contemporary media culture of idealising body images; the fashion and advertising industries in particular are widely criticised for promoting unattainable physical standards.

While Borovschi takes this issue as the starting point for her artworks, she resists the oppositional logic of authenticity versus inauthenticity.

Instead, she exposes the fabricated nature of mass-media images – the artificiality concealed beneath the illusory surface. By skilfully and seamlessly combining the two media identities of photographic indexicality and digitality, Borovschi creates an ambiguity that is reflected in the depiction and compels us to take a closer look: her hybrid laboratory creatures with their added graphic elements and blank eyes embody strangeness, chilling artificiality and creative design potential at once. The sense of movement inherent in the portraits corresponds to the pulsating biomorphic figure presented on the screen, demonstrating that there is no such thing as identity certainty in the virtual realm.

Kateryna Borovschi (ES) was born in Russia and studied at the V.I. Surikov School of Art in Krasnoyarsk. After graduating in 2013, she left Russia and completed a master's degree in artistic production at the Polytechnic University of Valencia (UPV). Since 2018 Borovschi's work has been shown in numerous exhibitions in Europe and around the world. The development from traditional photography to digital visual art is closely linked to the question of how virtual identities operate. Borovschi draws inspiration from the notion of metamodernism, which seeks a middle way between the hopefulness of classical modernism and the playfulness of postmodernism: the metamodernist generation views the world from an ironic but nevertheless authentic perspective. Kateryna Borovschi lives in Madrid.

06 07

Dennis Oppenheim

Identity Transfer (Fingers)

1970
Digitised Super 8 film, colour, silent, 5:48 min.

Identity Transfer is a series of performance works documented by Dennis Oppenheim in video and photography in 1970–71. The video *Identity Transfer (Fingers)* presents close-up footage of the artist pressing the tips of his ink-stained thumbs tightly together. Continuing the dactyloscopic observation, he then imprints the lines of the papillary ridges of one thumb onto the fingernail of the other. In criminalistics, fingerprints are used for the purposes of personal identification. Oppenheim develops this into a more general question: Where do we draw the line between likeness, similarity and singularity? The staged duality heightens the irresolvable tension between individuality and dividuality.

Identity Transfer. Erik as Kristin. Kristin as Erik

1970
Black-and-white photograph

Identity, imprint, presence and the other are themes in works by Dennis

Oppenheim that include his two children, Kristin and Erik. In *Identity Transfer. Erik as Kristin. Kristin as Erik*, Oppenheim genealogically shifted the focus on identity to the subject of gender by asking his son and daughter – who look very alike – to swap their clothing. The resultant photograph has been enlarged to scale for this exhibition. Can transferring a code do more than serve as a disguise, or is it the medium through which identity is affirmed? The current debates about identity and diversity often overlook something that film and photography remind us of: What signs can be trusted in order to draw conclusions from them – about oneself or about other people? What are valid signs that show whether identity is present, is being feigned, exchanged or dissolved?

Dennis Oppenheim (US) began studying art at the California College of Arts and Crafts in 1958, but soon transferred to the University of Hawaii, where he encountered Abstract Expressionism. After graduating, he quickly completed a master's degree course at Stanford University. During the following years his work spanned various fields, including Conceptual, performance and Land art, and he produced sculptures as well as films and photographs. Oppenheim had his first solo exhibition in New York in 1968, and went on to exhibit widely in international galleries and museums. He produced a number of large-scale sculptures for public spaces, and in the 1980s he created expansive installations that recalled factories and machines. Oppenheim avoided being associated with any identifiable style by using multiple means of expression that also expanded the concept of art. Dennis Oppenheim lived in New York until his death in 2011.

08

Virgil Widrich

Copy Shop

2001
Short film, digitised 35 mm film, b/w, sound, no dialogue, 12 min.

While working in a copy shop, a man accidentally photocopies one of his hands. What begins as a confrontation with the replicated self gets out of control, leads to the automatic duplication of doppelgängers, and culminates in the destruction of the original.

Copy Shop can be described as an exaggerated form of silent horror movie. The themes of identity, originality and replication are not only reflected in the narrative; Widrich also demonstrates the power of reproduction as an aesthetic process on the production level: once filming had been concluded, all of the approximately 18,000 frames of the film were printed out on paper and then individually re-shot on negative film using a stop-motion camera. The grainy, high-contrast black-and-white visual aesthetic, along with the deliberate inclusion of disturbances such as scratches and paper creases, allude to the photocopier in the film and are also self-referential traces. The minimalist soundtrack, comprised of repeated short motifs, echoes the theme of reproduction. The idea of the world being ruled by a duplicating device is very close to today's digital media world where identical images

circulate en masse. Images are no longer representations – they have become part of our reality.

Virgil Widrich (AT) started making Super 8 films when he was 12 and produced his first full-length feature film with actors a few years later. His passion for film has been articulated through the founding of a film distribution company, production assistance work, festival organisation, the compilation of film databases, and screenplay development.

Copy Shop was Widrich's first major success and has received 39 prestigious international awards – altogether, his works have won over more than 200 international awards to date. Widrich has been involved in the development and realisation of screenplays, short films, feature films, music videos, media art installations, exhibitions and museums, as well as in international research projects; among the diverse roles he has taken on are project manager, concept developer, exhibition designer and artistic director. Since 2007 Widrich has been a professor at the University of Applied Arts Vienna, where he heads the master's degree programme in Art & Science. Virgil Widrich lives in Vienna.

09

Délio Jasse

The Place to Be

2015
Silkscreen collage and photographic emulsion on wood

The white, box-shaped forms in Délio Jasse's installation *The Place to Be* invite associations with Minimal art, as well as with classical Bauhaus modernism, while the aesthetic of their printed surfaces recalls works of Pop art, above all Andy Warhol's *Brillo Box* (1964).

The source material for Jasse's three-dimensional collages are images related to Angola and its changing identity. The economy of this former Portuguese colony was boosted by its extensive oil reserves, which brought rapid wealth growth and led to a sharp increase in urban modernisation. By combining historical memory images and contemporary depictions on the inexpressive modernist columns, Jasse reveals how the outward appearance of his homeland has been fundamentally transformed. He juxtaposes human faces with architectural façades – two markers of identity and history, of Africanicity and Europeanicity – and in this way alludes to the relationship between subject and environment: cultural heritage and cultural adaptation are correlated. Walking around this ensemble of columns, we are presented with a set of interconnected views; we see spaces opening up that cannot be identified either as reality or as fiction. This in-between state – the place to be – is the condition of interstice, of uprootedness, but also of departure and new beginnings.

Délio Jasse (IT) was born in Luanda, the capital of Angola. He holds joint Angolan and Portuguese citizenship on account of his family background. Colonial history – including civil war – and African self-assertion are the biographical cornerstones of Jasse's art. Central to his practice are the printing techniques he learned in Portugal: these are combined with photographic images to create collages and montages that demonstrate a unique and powerful visual language.

Jasse has been awarded residencies in Germany and Hungary and his works are held in a number of European art collections. Since 2009 he has participated in numerous exhibitions in Africa and Europe; among others, he took part in the Dak'art Biennale in 2016 and the Venice Biennale in 2015. Délio Jasse lives in Milan.

(10) (11)

Jonathan Rescigno

469

2015
Media installation, single-channel video projection, colour, sound, 3:30 min., looped, and wooden object

In a departure from his documentary and poetic film-based works, Jonathan Rescigno's video installation *469* appears to draw upon the spirit of minimalism and the formal rigour of non-representational Colour Field painting. On the projection screen, 25 coloured horizontal strips are vertically intersected by the shadow of a square timber. Dissonant, twangy guitar sounds can be heard; with each note played, one of the horizontal strips disappears, until the screen is almost completely black.

Only on closer inspection does it become apparent that the horizontal lines are in fact strips of film. They have almost no visible content, however, and only the smallest of movements can be discerned. What Rescigno's filmstrips show is the openness of horizons, all of which were filmed in European countries. The number of strips is not coincidental: the Schengen area – a zone of free movement where internal borders have been abolished – covers 26 countries. This means that when a virtual eye looks at Europe from within one of these countries, 25 horizons automatically open up. The beauty of these horizons is fragile, however: in 2015, a wooden border post numbered "469" was driven into the ground on the Hungarian-Serbian border, marking the spot where a wall was to be built in order to keep migrants out of the Schengen Area. Many migrants' experiences are accompanied by emotional dissonance and vanishing horizons.

Territorial Pissing

2015
Video, colour, sound, 35 min.

The number 469 reappears in Rescigno's video *Territorial Pissing*, where it is revealed as the number of a border marker. Horizons are also the defining feature of these filmed images, but here they are interrupted by border fences, security installations and border guards – in other words, by the "bulwarks of fixed identity" (P. Weibel). Combining his own material with found footage from old newsreels and American movies, Rescigno's montage creates a panoramic image of man as a homeless, displaced and hope-seeking being – as a "victim of identity politics" (P. Weibel). The topicality of the global issue of forced migration is presented from the point of view of the migrants themselves; they are given a voice that describes situations of risk, uncertainty and helplessness.

Rescigno juxtaposes the documentation of the journey from the Hungarian border to the reception camp in Berlin with the timeless emotional scenario of the migrant movements that have come to characterise the political upheavals of the 20th and 21st centuries. Contemplating the powerful and at times oppressive images in *Territorial Pissing*, we begin to understand how the desire to cross borders and look beyond horizons stems from very concrete historical realities.

Jonathan Rescigno (FR/DE) was born into an Italian family who had moved to Forbach, in the French region of Lorraine, near the border with Germany. This geographical location fundamentally influenced his artistic practice: Lorraine not only has a long history of shifting borders, it has also witnessed waves of immigration that brought people of many different nationalities together in one country. Studying art and creative documentary film in Metz and Strasbourg did not separate Rescigno from his roots and Italian family; in fact, these continue to inform and inspire his practice as he explores the relationship between autobiography, topical relevance and transhistorical collective memory. Rescigno's works have been shown in exhibitions and at film festivals around the world, where they have received widespread recognition and won awards. Works by him are held in international art collections, including that of the Centre national des arts plastiques (CNAP) in Paris. Jonathan Rescigno lives in Berlin and commutes between Germany and France.

(12)

Chiara Fumai

I'm a Junkie

2007–13
Video performance, colour, sound, 2:47 min.

Chiara Fumai's work *I'm a Junkie* highlights a key aspect of her feminist practice: playing roles in order to get her message across. In the video performance she assumes the guise of a young Greek woman in traditional costume, singing a song on the coast of Crete. The soundtrack to the video is a song by Roza Eskenazi from 1934 that was initially banned, but is now part of Greece's cultural heritage. Fumai lip-synchs the lyrics, but does not perform in any other way. The piece is in the rebetiko style – often described as "Greek Blues" – and is the vision of a heroin addict who claims to occupy the fortunate and powerful position of a dictator, a god and the ruler of the world – for all she cares, the rest of the world can turn to ashes.

Fumai's seemingly retrogressive role-play initiates a self-reflexive process: the figure of the artist as an irresponsible pleasure-seeker follows general postmodern strategies of searching for and fleeing from identity. The productive and receptive experience of art, which Max Weber described as the "inner-worldly" salvation from practical and ethical

rationality, enables a person to revolt against established traditions, but also carries the risk of madness or depression. Chiara Fumai committed suicide at the age of only 39.

Chiara Fumai (IT) studied architecture in Milan and gained her degree in 2006. In the following years she worked in the areas of design, public relations and event organisation – above all DJ performances. She herself experimented with DJing and performed under the pseudonym Pippi Langstrumpf. During this time she also created visual artworks that led to her first solo exhibition in 2009. From 2009 to 2011 Fumai completed the master's programme at the Dutch Art Institute in Enschede. Although her first artworks were centred around video, she later chose performance as her primary medium. Fumai was invited to take part in exhibitions at major art institutions such as documenta 13 (2012), and was awarded residencies in Brussels and New York. Chiara Fumai lived mainly in Milan until 2017, when she took her own life in her home town of Bari.

(13)(14)

Lázaro Saavedra

El cuervo albino

2007
Remix video, b/w, sound, 3:05 min.

OjoVideo Corporation, Volumen I

2006
Animated video, colour, silent, 3 min.

As different as these two films by Cuban artist Lázaro Saavedra initially appear, both revolve around the fateful contrast between black and white.

His remix video *El cuervo albino* (The Albino Crow) contains a number of media-related references. The title alludes to Edgar Allan Poe's poem *The Raven* (1845), in which the stark contrast between the bird's black plumage and the white marble bust on which it perches is highlighted. Saavedra's film draws on a 1962 documentary about the founding of the National Art School in Havana. The appropriated scene features a black teenage girl dancing in front of a white jury. We can see that she is being viewed critically by the jury members, whose heads shake in disapproval. The young girl's dancing at first seems rather awkward in this uncomfortable situation, but by replacing the original soundtrack of classical piano music with contemporary reggaeton, Saavedra makes it look as if she is dancing for her own sake, oblivious to the onlookers and in harmony with her own culture. The social contrast is metaphorically reinforced by spliced images of black weevils crawling over white rice and black crows circling in a light-coloured sky.

The defining gaze that generates "black and white thinking" is also the subject of Saavedra's animated film *OjoVideo, Volumen I* (Eyevideo). The video is based on 11 works from *Ojovideo Corporation*, a 46-part series of drawings in pen, coloured pencil and graphite on Bristol board that Saavedra made in 1986. The switch from the analogue to the digital aesthetic of the 2006 video underlines the gap between the superficial humour of the visuals and the deeper implications of Saavedra's game of variations, which raises questions such as: what would happen if a viewing perspective could be swapped or was lost; if an outlook was provided with a single eye; if it could be multiplied? Would the result be a battle of world-views or a broader range of possibilities?

Lázaro Saavedra (CU) studied at the Higher Institute of Art (ISA) in Havana in the 1980s. At ISA he held a professorship from 1992 to 2009 and founded the ENEMA Art Collective.

His primary media were drawing, painting and sculpture. Following the end of the Cold War in 1989, Saavedra expanded his transmedia activities to include installations, performances, videos and digital animations. His practice is representative of the New Cuban Art movement, whose proponents address social, political, economic and cultural issues. As a Conceptual artist, Saavedra regards art as a form of visual thinking that reflects both individual and collective consciousness.

Since the late 1980s Saavedra has exhibited his work in Cuba and around the world. He has received a number of awards and residencies in the United States, Germany, Italy, France and Switzerland that testify to his standing within the Cuban and the wider art world. Lázaro Saavedra lives in Havana.

(15)

Margret Eicher

Heroes 2

2012
Digital montage, jacquard fabric, 295 x 330 cm

In this artwork, Margret Eicher has combined one of the oldest human technologies with the very latest computer technology. Tapestry is the art of weaving coloured threads to create patterns or pictures on two-dimensional textile fabrics, and has been practised since the Middle Ages. Elaborate tapestries represented luxury and demonstrated their owners' wealth. Eicher's jacquard works present montages of digitally generated motifs; her collages counter the medium of power with a democratising gesture of protest, bringing together figures from several different realms such as politics, computer games, film and comics. Here, she has inserted Mikhail Khodorkovsky, Lara Croft and the art toy-like rabbit Cuddles from *Happy Tree Friends* into Joseph Anton Koch's idyllic depiction of shepherds (*Heroic Landscape with Rainbow*, 1805). The interplay of art-historical subject matter and digital design elements corresponds to this aesthetic of confusion.

The highly allusive combination of medium, material and motif in *Heroes 2* may indicate a desire to identify with heroic figures in times

of uncertainty. Oscillating between irony and seriousness, triviality and sublimity, this collage of heroic figures from modern and contemporary history provides no reassurance, however: the heroes never do battle and a united world-view fails to emerge.

Margret Eicher (DE) studied at the Kunstakademie Düsseldorf in the 1970s, where she was taught by Fritz Schwegler, among others, and became a master-class student of printmaker Rolf Sackenheim. After graduating, she developed a unique visual language in a medium she calls "CopyCollage". Eicher significantly expanded the traditional notion of collage, using analogue methods to create ornamental wall works and installations. She subsequently adopted another innovative approach to collage by employing digital tools in the production of her works, above all in the digitally woven wall hangings she refers to as "media tapestries". Eicher has exhibited widely since 1980; she has received numerous grants and awards for her work, which is well documented in exhibition catalogues. Margret Eicher lives in Berlin.

(16)

Lu Yang

Electromagnetic Brainology

2017
Video, 3D computer animation, colour, sound, 13:34 min.

Viewers of Lu Yang's video artworks are confronted with an overkill of visual, acoustic and linguistic stimuli. The dense layering of signs and symbols-within-symbols, the rapid cuts and the loud disco music combine to create a meta form of Pop art. Yang offers more than just overwhelming visuals, however; *Electromagnetic Brainology* addresses a number of pressing contemporary issues, such as man-machine interconnections and the implications of expansion; self-optimisation in the form of surgical and chemical technologies; gender identity, power and manipulation, illness and death. These themes are explored in the guise of four elementary deities (Fire, Water, Earth and Air), which are themselves composites of comic book superheroes, traditional Asian warriors, kitsch saints, robots, fantasy monsters and computer game antagonists. The repeatedly inserted keyword „Transformation" provides the heading for the processes depicted, and also describes the therapy Yang prescribes for these fatal circumstances: the gaudy colours and dance-like gymnastics make the gods appear ridiculous. Levity and superficiality defy any rationality of power and identity.

Lu Yang (CN) studied in the New Media Art department of China Academy of Art in Hangzhou, where he gained his BA and MA degrees. As a multimedia artist, Yang has developed a broad range of creative skills that include 3D animation, immersive video game installation, motion capturing, live performance, Virtual Reality and object design. Among the recurring themes explored in his exuberant visual fantasies are mortality, androgyny, hysteria, existentialism, religion and neurology. Yang substantiates the theoretical and scientific content of his works by collaborating with scientists, designers, composers and robotics experts.

Yang's works have been presented at leading international art institutions, including the Asia Society Triennial in New York City, the Chinese pavilion at the 56th Venice Biennale, Centre Pompidou in Paris and Kunstforum Berlin. He has received the Deutsche Bank 2022 Artist of the Year award. Lu Yang lives in Shanghai.

(17)

Marc Lee

Lëtzebuerg Unfiltered – TikTok and the Emerging Face of Culture

2022
Net-based multi-screen installation

Marc Lee has created a Luxembourg version of his net-based multi-screen installation *Unfiltered – TikTok and the Emerging Face of Culture* especially for Esch2022. Two projections display online posts with a connection to Luxembourg that derive from the Chinese social media platform TikTok. Lee curates the footage by collecting hashtags and user profiles, which he juxtaposes with challenging questions on related themes. The point of departure for his artistic field research is the ambivalent nature of new kinds of public sphere: on the one hand, these provide space for self-presentations and interventions that rarely appear in traditional public media; on the other, they may involve uncontrollable processes of inclusion and exclusion, with no guarantee as to the validity and relevance of the messages being communicated. Stepping out of the private sphere into a public role can have unforeseen consequences for both actors and recipients. Identity patterns can be annexed, transformed, faked, manipulatively employed, violated and even illegally destroyed using strategies of contempt. The posts that Lee transfers into the space of art – along with the associated comments, likes, views and shares – testify to a mass practice with a culture-defining impact.

Marc Lee (CH) studied fine art at Basel University of Art and Design (FHNW), followed by new media studies at Zurich University of the Arts (ZHdK). His artistic practice is focused on developing network-oriented and interactive installations, media art, internet art, performance art, video art, AR and VR art, as well as mobile apps.

Lee's works have been shown in major museums and at prestigious festivals, including the New Museum, New York; Ars Electronica, Linz; CeC, Delhi; MoMA, Shanghai; ICC, Tokyo; Nam June Paik Art Center, Media Art Biennale and MMCA, Seoul. His work is included in the collections of the Federal Office of Culture (BAK) in Bern, HEK (House of Electronic Arts) in Basel, Fotomuseum Winterthur and ZKM | Karlsruhe, among others, and has won a number of prizes and awards. Alongside his artistic practice, Lee lectures on and teaches art and digital media. Marc Lee lives in Eglisau.

Marie-Luce Nadal

The Opera Palatine, Second Wind

2018–22
Sculpture, 3D printing, nylon, 25 x 25 x 10 cm

The Share of Others

2018–22
Media installation, video, colour, sound,
5:14 min.

In Marie-Luce Nadal's installation *The Share of Others*, the oral cavity becomes an opera stage – the quintessential multimedia venue. As an interface between interior and exterior, incorporation and expulsion, it is a place where diverse forms of intermingling occur. Speaking lips appear as a projection inside the depiction of a wide-open mouth. In poetic images, Nadal describes the microcosm in which tragedies, exchange processes and transformations take place. This orifice is the zone where "self" cannot be distinguished from "world". For Nadal, the flowing, invisible breath is the "commander" who is in charge of "blending with others". To render this sensual quality tangible, she has created an installation in which pairs of viewers place their heads inside an acoustic cloud. In this intimate space, their twofold breathing composes an "invisible poem", as Rainer Maria Rilke described it. In the second half of the video, what was previously discussed is dramatically conveyed in a performance determined by theatrical fog, light and music. Parallel to this installation, Nadal is presenting her small-scale sculpture *The Opera Palatine*, which she regards as "the full-size representation of the dramatic opera that is played every moment in my mouth".

Marie-Luce Nadal (FR) is an architect and a visual artist who trained at the École Nationale Supérieure d'Architecture, Montpellier, and the École Nationale Supérieure des Arts Décoratifs, Paris. Nadal is interested in exploring phenomena that are transient, invisible and uncontrollable. Like a modern-day alchemist, she creates mist and cloud formations, follows the flow of breath in order to reveal the topography of a wandering spirit, and tries to control the behaviour of insects. Nadal's works often involve the use of advanced technologies, and her oeuvre includes objects, photographs, videos, installations and performances. She has had numerous solo and group exhibitions, among others at La Gaîté Lyrique and Palais de Tokyo in Paris, and at the Institute of Contemporary Arts Singapore Lasalle. Nadal has received several residencies and awards for her work, including the Mezzanine Sud prize, Musée des Abattoirs, Toulouse, and the Prix Pierre Gautier-Delaye, Cité Internationale des Arts, Paris. Marie-Luce Nadal lives in Paris.

(20)

Tristan Schulze

SKIN 3.0

2022
Participatory media installation

Tristan Schulze's *SKIN 3.0* installation is based on a depth camera system and a complex algorithmic network. When visitors step in front of the screen, their individual biometric data is captured and an abstract 3D avatar is generated in real time. The virtual body is simultaneously adorned with an extravagant and opulent orthotic costume that oscillates between the carnivalesque and the grotesque. By interacting with the camera system, users can try on various digital outfits that deviate from normative standards in different ways.

Users can experiment with countless variations of materials and designs in order to find their favourite combination. The diverse forms of the human body, but also taste differences and gender-specific attributions of colours or shapes can be playfully explored, experienced and deconstructed, and in this way become negotiable aspects for both users and viewers. As the system is able to map the user's movements onto their avatar, installation choreographies can be developed to show the virtual textiles in motion.

Tristan Schulze (DE) studied interactive design at Anhalt University of Applied Sciences in Dessau. After graduating, he worked as a lecturer in art at universities in Dessau, Magdeburg and Bremen; in 2017 he joined the artistic staff at Burg Giebichenstein University of Art and Design Halle, where he teaches multimedia/VR design. Schulze's media art practice reflects on current developments in the digital world, including topics such as artificial intelligence, mixed reality and Internet of Things technologies. His works have been presented in numerous solo and group exhibitions; these include showings at Ars Electronica, Linz, on the BIX media façade at Kunsthaus Graz and in the exhibition *Diversity United. Contemporary European Art*, which was initiated in Berlin and travelled to Moscow and Paris. Tristan Schulze lives in Leipzig.

Wong Ping

Wong Ping's Fables 1

2018
Video animation, colour, sound, 13 min.

Wong Ping's Fables 2

2019
Video animation, colour, sound, 13:30 min.

Wong Ping's series of short, animated fables are ironic tales with many unexpected twists. As in traditional fables, the animals and plants in his stories have human qualities, and Wong also adopts the cautionary tone that is characteristic of the genre. He deconstructs it, however, by telling absurd stories about odd-looking animals with involuntary tics – tales in which, from a human point of view, the most improbable things happen. Each episode ends with a "moral" that oscillates between pompous triviality and carnivalesque nonsense. But like all good nonsense, Wong's semantic spoofs are anything but pointless. His stories are modern, in that almost all of the characters undergo a process of transformation – mainly from good to bad – and are therefore not fixed types. Wong addresses the influence that the media, the law, economics, love and families have upon the protagonists in his films. The garishly exaggerated visual aesthetic deliberately recalls early digital

animations and generates an illusion-shattering sense of detachment: this formal breach lifts the characters' experiences onto a humorous level. Wong Ping's anima(lisa)tions walk a fine line between shock and amusement.

Wong Ping (HK) was born in Hong Kong. He did not receive formal training as a visual artist; having obtained a BA in multimedia design from Curtin University in Perth, Australia, he returned to Hong Kong and secured a post-production job for a television station, then worked for Cartoon Network. Frustrated and bored by post-production work, Wong began experimenting with software; in this way he discovered his talent for storytelling and his love of the outlandish. Wong's coarse humour occasionally recalls that of the French Renaissance writer François Rabelais. In 2014 he founded the Wong Ping Animation Lab. In 2018 he won the Camden Arts Centre Emerging Artist Prize, and in 2019 he was among the winners of the Ammodo Tiger Short Competition at the International Film Festival in Rotterdam. Wong's works have been shown in major venues and institutions, including the New Museum, New York; Kunsthalle Basel; Solomon R. Guggenheim Museum, New York; UCCA Edge, Shanghai; MUDAM Luxembourg; and the Belgrade Biennial. Wong Ping lives in Hong Kong.

(23)

Nadim Choufi

A Future Perfect [sic] Life

2020
Video essay, colour, sound, 27:43 min.

What is life? This question shapes our lives and our hopes for a perfect future. It influences not only our notion of humanity, but also how we imagine coexisting with our fellow man. Nadim Choufi explores these future-oriented issues and – by hacking codified messages – reveals how they are entangled with economic interests.

In his remix video, Choufi surfs through heterogeneous media worlds and knowledge resources available on the internet, including bioscience, environmental science, science fiction, commercial advertising, scientific illustration, transhumanism technology, popular science films, visions of extra-terrestrial futures, and discourses related to design and architecture. His excursion into the visual jungle illustrates how visualisations, desires, plans and critical debates produce overabundant images of humanity.

The title of the video essay, *A Future Perfect [sic] Life*, points to its main theme – the imaginary aspect of human and natural ecology in the future. At the same time, it sounds a note of criticism with the inclusion of the adverb [sic]; this is often used in academic communication to indicate that the writer is distancing himself or herself from the quoted matter, or that there are apparent errors in its content.

Nadim Choufi (LB) studied chemical engineering at the University of California, Los Angeles, and this educational background led him to develop an interdisciplinary artistic practice that includes film, sculpture and installation. During his fellowship as part of the Ashkal Alwan Home Workspace Program in 2018/19, Choufi created an installation that dealt with the visualisation of nuclear radiation during and after the Cold War. He is particularly interested in investigating themes related to scientific progress and its non-neutrality, organism design, and the implications of such advancements.

In 2020, Choufi's film *The Sky Oscillates Between Eternity and Its Immediate Consequences* was awarded the Art Jameel Commission for digital art. His works have been exhibited internationally since 2018. Nadim Choufi lives in Beirut.

(24)

Thomas Feuerstein

Deep and Hot

2017
Stainless steel, thermoset, 220 x 120 x 110 cm

Thomas Feuerstein's sculpture *Deep and Hot* deals with chemophysical processes that are central to his artistic research. The work and its title refer to the hot biosphere in the earth's crust where the greatest density and diversity of chemolithoautotrophic bacteria are to be found – tiny organisms that feed on inorganic compounds. The macrological earthly dimension and the micrological bio-dimension are perspectively linked through the formal combination of a chemical pressure reactor and molecular structures. The reactor, which has been transferred from its former industrial setting into the realm of art, takes on a metaphorical quality for future prospects situated between science and science fiction: machinism and biologism – two theoretical fields that used to be regarded as oppositional – are the productive forces in this development. The notion of a larger context is also illustrated by the spheres' polished surfaces, in which viewers and the surrounding space are reflected.

Despite its alien appearance, this sprouting artificial figure symbolises human subjectivity. This is not an autonomous entity; only on an illusionary level can it be experienced as an identity with a secure ego. It could not survive – either biologically or socially – without exchange, foreign colonisation, mirror relations, growth and environmental sensitivity.

Thomas Feuerstein (AT) studied art history and philosophy, gaining his doctorate from the University of Innsbruck in 1995. As a theorising media artist, he employs a method of "conceptual narration" that combines art, architecture, philosophy and literature with economics, politics and technology. Feuerstein's works include expansive installations, processual sculptures, drawings, bio-art and net art. Linking linguistic, visual and material elements and exploring connections between fact and fiction are key aspects of his practice. Since the mid 1990s, Feuerstein has been creating artworks based on neural

networks and biotechnologies. He has received a number of commissions to conduct research into art in the architectural and electronic realms, and has taught at universities and art colleges in Austria and abroad since 1997. Since 2020 Feuerstein has been Professor of Artistic Discourse at the University of Innsbruck. He contributes to exhibitions on art and science, as well as to international art biennials, and his works are included in public collections such as MAC Lyon, mumok Vienna, ZKM | Karlsruhe. In 2019 he was awarded the Austrian Art Prize for Media Art. Thomas Feuerstein lives in Vienna.

(25)

Christoph Girardet & Matthias Müller

personne

2016
Short film, HD mp4 / DCP, colour, b/w, sound, 15 min.

Like almost all of Girardet & Müller's collaborative works, *personne* is a found-footage film. Using material drawn from many different feature films, the authors created a montage with Jean-Louis Trintignant as the protagonist. Through their edit of the found footage, his character develops a split identity: Trintignant turns into Gregory Peck and is subsequently doubled a number of times by other surrogates. This method of switching between anonymous substitutes who are viewed from the rear not only generates an uncanny doppelgänger effect. The once-singular cinema heroes also lose their individuality and become *personne* – "this is somebody, nobody, anyone.

This is us in the course of time. Persistently, in vain. The self is the need for permanent self-assertion." (Girardet & Müller)

With no linear narrative but a high level of atmospheric intensity, the film presents the fiction of an existence with no human inclusion, no social involvement. Here, only objects communicate the loneliness of the silent realm, where the smallest sound causes a moment of shock. Confronted only with a world of things, there is no friend or foe in whom to mirror oneself. What remains is a paranoid sense of expectation that appears to make the protagonist uncomfortable – doors are repeatedly closed, and a hint of desperation flickers across his otherwise expressionless face.

Christoph Girardet (DE) obtained his master's degree in fine art from the University of Art (HBK) Braunschweig in 1994; among his tutors was Birgit Hein, a pioneering German experimental and underground filmmaker. From his own perspective as an experimental filmmaker, Girardet has been creating videos and video installations, as well as prints and objects, since 1989. In 1999 he began working with Matthias Müller, and they have since collaborated on an extensive series of found-footage films. Their first collaborative work was comprised of clips from 40 films by Alfred Hitchcock, and won the German Film Critics Association Award at the European Media Festival in 2000. Girardet's solo works have received widespread recognition in exhibitions at leading museums and galleries, as well as at major international film festivals, and have earned him numerous awards and grants, including a stipend for the International Studio and Curatorial Program in New York (2000) and a scholarship at Villa Massimo in Rome (2004). Christoph Girardet lives in Hanover.

Matthias Müller (DE) started making Super 8 films when he was a senior pupil at high school. He continued to make films while studying art and German language and literature at Bielefeld University in the 1980s. In 1987 Müller transferred to the University of Art (HBK) Braunschweig, where he also studied under Birgit Hein, and completed his master's degree in 1997. Müller's practice spans the media of film, video, installation and photography. As a curator, he has organised numerous avant-garde film events, including the Found Footage Film Festival and "Ich etc.", the first German festival of autobiographical film. Müller's works have been included in numerous exhibitions and festivals, and have also won a number of awards. In 2003 he was appointed Professor of Experimental Film at the Academy of Media Arts (KHM) in Cologne. Matthias Müller lives in Bielefeld.

(26)

Danica Dakić

Sretno / Good Luck

2011
Single-channel video projection (HD), colour, sound, 22:08 min.

Danica Dakić's video *Sretno / Good Luck* is set in the Breza coal mine in Bosnia and Herzegovina. The colliery is a relic of a period of industrial expansion in the former Socialist Yugoslavia, when people worked towards creating a more prosperous future. Dakić combines the filmic movement, which generates an atmospheric realm of nuanced darkness and haunting real sounds, with the dream of a former miner who used to be responsible for the emergency equipment of 700 colleagues. While seven miners can be seen travelling deeper and

deeper into the earth, he describes a dream he had when he was young – of a past life he had lived and of being born again. Where once the hero cult of labour was celebrated, a performative space is created in which miners ruminate on life, love and hope. The desire for a better life is symbolised by the figure of a female chimney sweep; she removes all trace of coal combustion and at the same time appears as an allegory of good fortune. The black figure moves through a white, light-filled landscape that has no visible horizon. *Sretno* means "Good luck!" – a traditional greeting that is of existential importance to miners as they carry out their dangerous work.

Danica Dakić (DE) was born in Sarajevo. She studied at the Academy of Fine Arts in Sarajevo, then transferred to the University of Arts in Belgrade, where she completed her training as a painter. In 1988 she left Yugoslavia to continue her studies in the class of Nam June Paik at the Kunstakademie Düsseldorf. Dakić's primary media are film, video, and photography; she often uses performative and participatory processes to create images that explore the continual transformation and utopian potential of cultural memory and identity, language, role models, and history. Her work has been shown in numerous international exhibitions, including documenta 12 in Kassel (2007) and the 58th Venice Biennale in 2019, and is represented in public collections, including Tate Modern, London; Centre Georges-Pompidou, Paris; MACBA Barcelona. She has gained a number of prestigious awards such as the Rome-Prize of the German Academy Rome Villa Massimo in 2021. Since 2011 Dakić has been a professor in the Faculty of Art and Design at the Bauhaus-Universität Weimar, where she heads the international master's programme Public Art and New Artistic Strategies. Danica Dakić lives in Düsseldorf and Weimar.

(27)

onformative
Formae X 1.57

2022
Interactive media installation

The basement storey of the Möllerei has a permeable architectural design that allows light, air and moisture to stream freely into the space. Drawing inspiration from this spatial feature, onformative developed *Formae X 1.57* – a media installation in which the physical and the digital realm are atmospherically activated. Sensors register viewers' body movements and articulations as performative and acoustic traces. Using real-time computing, these are converted into visual data and – as an 'unknown' variable – affect fluid moving images that are projected onto a rounded surface. Accompanied by a sound composition and surrounded by scattered abrasion particles, the glowing data sculpture develops a space-filling presence: like a communicating object from a different world, the installation disturbs the building's material consistency and objective qualities.

onformative regards *Formae X 1.57* as a symbol of continuous processes of adaptation. Wherever life occurs, diverse impressions and transitions are formed. This individual and collective action of 'rubbing up against' the world epitomises the movement of life itself.

onformative (DE) is a studio for digital art and design that pushes the boundaries of art, design and technology. Guided by an emotional approach, its members seek new modes of creative expression with which to explore the relationship between humans, nature and technology. onformative's practice spans a variety of forms and media; their output includes both self-initiated and commissioned projects, ranging from interactive media installations, generative designs and dynamic visuals to data-driven narratives. Works by onformative have been exhibited at festivals and art institutions across Europe, the United States, Canada, Australia and China, and have also received international recognition – among others, an Honorable Mention in the Ars Electronica STARTS Prize in 2019, and a Jury Selection at the Japan Media Arts Festival in 2021. onformative is based in Berlin.

(28)

Laurent Mignonneau &
Christa Sommerer

Portrait on the Fly

2015
Interactive media installation

The mirror is a prominent motif not only in art and literature, but also in psychoanalytic theory. Jacques Lacan famously termed a critical early phase in the construction of the ego the "mirror stage". Laurent Mignonneau and Christa Sommerer's responsive installation *Portrait on the Fly* plays on the notion of the reflected image situated between ego dissolution and ego rediscovery.

The first thing a user sees when they step in front of the interactive monitor is a dense swarm of black flies. Once the viewer's image has been captured by the attached video camera, the countless insects begin to arrange themselves into a contour portrait – similar to a mirror image. If the viewer changes their position, the insect drawing likewise starts to move. If they remain still, the snapshot portrait is formed anew.

Although they are merely digital animations – silent, flat pixel formations – these flies nevertheless have the capacity to trigger conflicting emotional associations of attraction and disgust. Being portrayed by annoying insects is perhaps not the most noble manner of having one's identity confirmed. The swarm-like form signals an uncanny transformative act, underlined by the fact that flies symbolically represent transience. The ambiguity of the work's title incorporates some of these meanings: a portrait composed of flies, a portrait in flight, a 'fly selfie' created on the fly and in passing. Identity is impermanent.

Laurent Mignonneau (AT) **& Christa Sommerer** (AT) are internationally renowned media artists. The duo, who are also life partners, have been creating interactive artworks since the early 1990s. After studying art in their respective home countries of France and Austria, they met during their postgraduate studies at the Staedelschule in Frankfurt. Mignonneau and Sommerer have been visiting professors at universities in Japan, China, the United States and Denmark. In 2004 they were both appointed professors at the University of Art and Design Linz, where they founded and continue to head the Interface Cultures Department.

Sommerer and Mignonneau's works have been shown in Europe, Asia, and North and South America; they are held in numerous public collections, including those of the Centre Georges-Pompidou, Paris; Ars Electronica, Linz; and ZKM | Karlsruhe. The duo publish widely and have received prestigious awards such as the Golden Nica of the Prix Ars Electronica, the Ovation Award of the Interactive Media Festival Los Angeles and the Wu Guanzhong Art and Science Innovation Prize. In 2021 they were honored with the Austrian Art Prize for Media Art. Laurent Mignonneau & Christa Sommerer live in Vienna.

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Portrait on the Fly is presented in the lobby of the Luxembourg Learning Centre (LLC). The Möllerei and the LLC used to be linked elements of one industrial building complex; today, the neighbouring institutions connect art with knowledge.

List of works

Kateryna Borovschi, *Ambiguity: Identity in the Virtual Space*, 2018–19, digital photography (100 x 66.5 cm), direct print on alu Dibond, flatscreen, 3D graphics and 3D animation
Courtesy of the artist

Ludger Brümmer, *Spin Loop*, 2015, stereo, 25 min., electronic music composition to rosalie's video installation *Marathon der Tiere*
Audio mastering: Anton Kossjanenko
Courtesy of the artist

Saddie Choua, *Am I the Only One Who Is Like Me? (The Chouas, Episode #5)*, 2017–19, 6 videos, 5 flatscreens, colour, sound, 48 min., looped
Commissioned by the KANAL Foundation, 2018
Courtesy of the artist and KANAL-Centre Pompidou, Brussels

Nadim Choufi, *A Future Perfect [sic] Life*, 2020, video, colour, sound, 27:43 min.
Courtesy of the artist

Danica Dakić, *Sretno / Good Luck,* 2011, single-channel video projection (HD), colour, sound, 22:08 min.
Director of photography: Egbert Trogemann; editing: Amra Bakšić Čamo; sound design, mixing, mastering: Bojan Vuletić; sound recording: Nirvan Imamović; camera assistants: Faruk Čokić, Jérôme Thomé; organization: Ensar Halilović; expert consultant: Adnan Velić; coordination: Almedina Kaljun; fashion guru: Mevludin Sarač; driver: Haris Kamenčić; translator: Biljana Nanić; line producer: Amra Bakšić Čamo; Cast: chimney sweeper: Melanie Wirth; caretaker of self-rescuers: Jasmin Alibašić; miners of the RMU Breza coal mine: Salem Aganović, Šahid Hodžić, Enis Kadrić, Dženit Mahmutović, Dino Sirotanović, Irnes Turbo, Admir Velić; singer: Bajram Selimović
Supported by the Ministry of Family, Children, Youth, Culture and Sports of the State of North Rhine-Westphalia, Germany
Courtesy of the artist

Margret Eicher, *Heroes 2*, 2012, digital montage, jacquard fabric, 295 x 330 cm
Courtesy of the artist

Thomas Feuerstein, *Deep and Hot*, 2017, stainless steel, thermoset, 220 x 120 x 110 cm
Courtesy of the artist and Galerie Elisabeth & Klaus Thoman, Innsbruck/Vienna

Chiara Fumai, *I'm a Junkie*, 2007–13, video, colour, sound, 2:47 min.
Courtesy of The Church of Chiara Fumai

Christoph Girardet & Matthias Müller, *personne*, 2016, short film, HD mp4 / DCP, 16:9, colour, b/w, sound, 15 min.
Courtesy of the artists

Hanna Haaslahti, *Captured*, 2021, 2 PCs, computer vision cameras, custom made software, single-channel video projection, screen, studio lights, glass, rubber, Valchromat, loudspeakers
Director: Hanna Haaslahti; animation: Mike Robbins; creative technology: Alap Parikh; facial scan: Tyler Henry; music: Phivos-Angelos Kollias, Jamie Perera; produced by: Fantomatico, High Road Stories; distributed by: Diversion Cinema
Supported by: Finnish Film Foundation, Nordisk Kulturfond, AVEK, YLE, CPH:LAB, VRHAM!, Prince Claus Fund, Quicksand Studio, Fantomatico
Courtesy of the artist and Diversion Cinema

Daniel Heiss, *FLICK_KA^{AI}. A Turing Test*, 2019, 4 flatscreens, program: GAN based on StyleGAN, programming language: Python 3.6, 66:15 min., looped
Courtesy of the artist and ZKM | Collection

Délio Jasse, *The Place to Be*, 2015, silkscreen collage and photographic emulsion on wood, 10-parts (5-part selection in this exhibition)
Courtesy of the artist

Marc Lee, *Lëtzebuerg Unfiltered – TikTok and the Emerging Face of Culture*, 2022, custom made software, 2 PCs, 2 projections, 2 sheets of satined acrylic glass, Internet connection, loudspeakers
In collaboration with Marie-Paule Greisch
Courtesy marclee.io

Laurent Migonneau & Christa Sommerer, *Portrait on the Fly*, 2015, computer: PC, OS: Windows 10, custom made software, video camera, flatscreen, installation dimensions variable
Courtesy of the artists and ZKM | Collection

Marie-Luce Nadal, *The Opera Palatine, Second Wind*, 2018–22, 3D-printing, LED, nylon, 25 x 25 x 10 cm
The Share of Others, 2018–22, loudspeakers, PUR soft foam, flatscreen, video, colour, sound, 5:14 min., looped
Produced in cooperation with Musée des Abattoirs de Toulouse and Uberraum Paris
Supported by Esch2022
Courtesy of the artist

onformative, *Formae X 1.57*, 2022, EPS half-sphere, basalt gravel, depth camera, programming (Unity, vvvv, Max), PC, three-channel projection, microphone, loudspeakers
Creative direction: Cedric Kiefer; technical direction and design: Henryk Wollik; interaction development: João da Fonseca; audio concept and composition: Asako Fujimoto; production: Tobias Ziegler
Supported by Esch2022
Courtesy of onformative

Dennis Oppenheim, *Identity Transfer (Fingers)*, 1970, digitised Super 8 film, colour, silent, 5:48 min.
Identity Transfer. Erik as Kristin. Kristin as Erik, 1970, black-and-white photograph, 100 x 150 cm
Courtesy of the Dennis Oppenheim Estate

Wong Ping, *Wong Ping's Fables 1*, 2018, video animation, colour, sound, 13 min.
Wong Ping's Fables 2, 2019, video animation, colour, sound, 13:30 min.
Courtesy of the artist, Edouard Malingue Gallery and Tanya Bonakdar Gallery

Jonathan Rescigno, *469*, 2015, single-channel video projection (HD), colour, sound, 3:30 min., looped, and wooden object
Territorial Pissing, 2015, video (HD), colour, sound, 35 min.
Courtesy of the artist

rosalie, *Marathon der Tiere*, 2015, seven-channel projection (HD), colour, stereo, 25 min.
Video composition: rosalie; video editing: Dagmar Vinzenz: project cooperation: Thomas Jürgens; scientific support: Prof. Dr. Martin S. Fischer, Friedrich-Schiller-Universität Jena; electronic composition: Ludger Brümmer
Courtesy of Atelier rosalie
In cooperation with LICHTSICHT 5 Projection Biennale, Bad Rothenfelde

Lázaro A. Saavedra, *El cuervo albino*, 2007, video, b/w, sound, 3:05 min.
OjoVideo Corporation, *Volumen I*, 2006, video, colour, silent, 3 min.
Courtesy of the artist

Tristan Schulze, *SKIN 3.0*, 2022, single-channel projection, screen, computer: PC, custom made software, depth camera, sound, loudspeakers, carpet
Courtesy of the artist

Virgil Widrich, *Copy Shop*, 2001, digitised 35 mm film, Dolby SR, full HD, b/w, sound, no dialogue, 12 min.; written, directed, edited and produced by Virgil Widrich
Courtesy of the artist

Lu Yang, *Electromagnetic Brainology*, 2017, video, 3D computer animation, colour, sound, 13:34 min.
Courtesy of the artist

Institutions

The **ZKM I Center for Art and Media Karlsruhe** is a cultural institution that is unique in the world. With its art collection, publications, archives, and artistic, scholarly and scientific research on the electronic arts, the ZKM stands for a program of interdisciplinary projects and international collaborations. In its exhibitions, symposia, concerts, and workshops, the ZKM communicates the theoretical discourses of philosophy, science, technology, politics, and economics from a contemporary artistic perspective.

The **Möllerei** is a large industrial building originally used to store the raw materials (coke and iron ore) before they were fed into the blast furnaces to produce cast iron and slag. With a total length of about 160 meters the Möllerei is a characteristic feature of the former Belval steel plant and local area. Opened to the public in 2018 after extensive transformation work the North section is now home to the Luxembourg Learning Centre. The South section has recently undergone thorough restoration work. It now connects to the Blast Furnace A via a metal footbridge and accommodates a 500 square meter exhibition space over 3 floors.

Curators

Anett Holzheid is a humanities and media scholar working as scientific consultant and curator at ZKM | Karlsruhe. She has lectured extensively in the fields of culture and media studies at several German universities. After completing two graduate programs and further studies in digital information analysis, she earned her PhD with a dissertation on the history of media culture. Her research interests include artistic media spaces with a strong focus on transdisciplinary relations between classical and emerging media art genres. She has conceptualised various mediation formats at the intersections of art, science, civic participation and collaborative engagement. Recent curatorial projects include the exhibitions: "Negative Space. Trajectories of Sculpture" (ZKM, 2019) and "Konrad Balder Schäuffelen. Language is a Body, Forsooth" (ZKM, 2017).

Peter Weibel is a pioneering Austrian media artist, internationally active curator and media theorist. He is the artistic-scientific director and CEO of ZKM | Karlsruhe and director of the Peter Weibel Research Institute for Digital Cultures at the University of Applied Arts Vienna. He was professor of Media Theory at the University of Applied Arts Vienna (1984–2011), head of the Digital Arts Laboratory at the Media Department of the State University of New York at Buffalo (1984–1989) and founding director of the Institute of New Media at the Städelschule in Frankfurt/Main (1989–1994). As artistic director, he has headed Ars Electronica in Linz (1986–1995), the Seville Biennial (BIACS3, 2008) and the Moscow Biennale of Contemporary Art (2011). He commissioned the Austrian pavilions at the Venice Biennale (1993–1999) and was chief curator of the Neue Galerie Graz (1993–1998). peter-weibel.at

Public programme

Workshop I **Mini-synthé DIY**
05.03. & 06.03., 11:00–13:00

Workshop I **Retro SciFi**
05.03. & 06.03., 14:00–16:00

Festival 24H Electro for Kids
07.03.–03.04.

Portes ouvertes les Machin(e)s
13.03. & 20.03. & 26.03. & 27.03., 11:00–19:00

DJ set Honey Dijon & Denis Sulta at Rockhal
02.04.

! BOOM BOOM !
03.04., 16:00–16:45

Workshop I **Verklingen? Stop being peaceful!**
13.04., 10:00–13:00

Workshop I **Hack yourself! Bilder des "Ich"**
13.04., 14:00–15:30 & 16:30–18:00

Workshop I **Verklingen? Stop being peaceful!**
14.04., 10:00–13:00

Workshop I **[Ent]Grenzen – Mediales Tagebuch einer Überschreitung**
14.04., 15:00–17:00

Workshop I **Voxel**
19.04.–23.04, 09:00–17:00

Workshop I **Loopstation**
24.04., 11:00–12:00 & 14:30–16:00

Workshop I **ABCDaire Numérique**
25.04.–29.04. & 02.05.–06.05.

Workshop I **Verklingen? Stop being peaceful!**
11.05., 10:00–13:00

Workshop I **Hack yourself! Bilder des "Ich"**
11.05., 14:00–15:30 & 16:30–18:00

Workshop I **Verklingen? Stop being peaceful!**
12.05., 10:00–13:00

Workshop I **[Ent]Grenzen – Mediales Tagebuch einer Überschreitung**
12.05., 15:00–17:00

Finissage weekend (free entry)
14.05. & 15.05.

Information & registrations
esch2022.lu / reservation@esch2022.lu

Selected projects in Belval

Exhibition I **Remixing Industrial Pasts: Constructing the Identity of the Minett**
27.02.–15.05., Massenoire

Performance & exhibition I **Cecilia Bengolea**
14.05. Performances, Socle C
15.05. Performances, Mudam Luxembourg
14.05.–29.05. Exhibition, Mudam Luxembourg

HACKING IDENTITY DANCING DIVERSITY

27.02. – 15.05.2022

Opening times

February & March
11:00 – 18:00
Monday – Sunday & bank holidays
Closed on Tuesday

From April
11:00 – 19:00
Monday – Sunday & bank holidays
Closed on Tuesday

Exhibition tickets & information
Visitor Centre
3, avenue des Hauts-Fourneaux
L-4362 Esch-sur-Alzette

Guided tours

Guided tours upon request
(LU, FR, DE, EN, PT, IT, ES, sign languages)
reservation@esch2022.lu

Free guided tours
Saturday & Sunday from 15:00

Collaborating institutions

ESCH-SUR-ALZETTE
EUROPEAN CAPITAL
OF CULTURE

center for art
and media karlsruhe

Institutional partners

LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture

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