

LETTA SHTOHRYN | ALGORITHMIC ORACLE

Nobody knows what others are seeing. Algorithmically created filter bubbles split our online reality into a multiverse of experiences. Our screens provide us with a customised alternative reality, shaping our ways of perceiving the world offline. I don't see the same content as you, but we act as if we see the same thing. Where did the reality split happen? If one looks at our individual customised perceptions it seems not unlike an open world game replayed without saving. It is a series of clicks that separate our multiverse.

Algorithmic Oracle attempts to grasp multiple realities at the same time. The clicks are being translated IRL (In Real Life) to causal actions that create tangible outcomes. In this work, I ask a game algorithm to create a series of what-if scenarios of an event of a house fire, letting the SIMS 3 game algorithm decide how a real-life event could have unfolded. SIMS3 used here as a way to employ a "higher" algorithmic power, an oracle machine. All the players and the set in the video are crafted to fit their real characteristics and looks. The game starts every scenario with three steps controlled by the player. After the action is completed the game runs scenarios based on its own probability algorithm without interference resulting in a multitude of outcomes.

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EXHIBITION: SPACE A

13th September – 27th October

HOSTED BY:

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WERTHER GERMONDARI | PANCA POPOLARE ITALIANA

"Images of 'Italian Popular Bench' have been realized in approximately 6 years, since the autumn of 2000. They frame the same park bench in Finanze Square, in Rome. Since the beginning of the new millennium this bench has given rest and shelter to hundred of persons, becoming a witness of the passage and the meeting of people of all ethnicities". Awards: Naoussa VideoFest, Greece, 2008 (AUDIENCE PRIZE and SPECIAL MENTION of the Jury); MO>Vlarte 2008 (SPECIAL MENTION), Palazzo Spada, Vigonza, Italy; CortoSardo (SPECIAL MENTION), Sassari, Italy, 2008; VI CORTigiano Video Festival, Roma, Italy (AUDIENCE PRIZE), 2009; Clorofilla FF, Grosseto, Italy (BEST SHORT FILM PRIZE), 2009; Premio Max Cavallo, Massafra, Italy (BEST EDITING PRIZE), 2010; Noemart FF, Collevecchio, Italy (BEST DIRECTION PRIZE), 2010; V Festival Mediamix, Firenze, Italy (2nd PRIZE), 2011; Ambiente in Corto, Paliano, Italy (1st PRIZE/BEST SHORT), 2012. Twickenham Alive Film Festival, Great Britain (INTERNATIONAL AWARD), 2013; Festambiente-Mondi Possibili, Roma, Italy (ORIGINALITY AWARD), 2014.

ANXIOUS TO MAKE (LIAT BERDUGO + EMILY MARTINEZ) | THEY PAID ME TO GIVE YOU A TOUR OF THE INTERNET

"They Paid Me to Give You a Tour of the Internet" is an interruptive marketing style, onboarding widget commissioned by Temporary Art Review. The project features a voice over actor hired to play a virtual tour guide that walks visitors through five pieces of content selected by the editors of the site. The tour guide literally walks on to the bottom right corner of each article, where he comments and interacts with the texts on each page, while self-reflecting on his role as a "hired gig-actor" vying for the reader's attention, or "psychic energy". Anyone who finishes the tour can enter a sweepstakes, with lots of winning prizes. The project ran from March 25, 2016 to May 20, 2016 on temporaryartreview.com.

JOSEPH DE LAPPE | ELEGY: GTA USA GUN HOMICIDES

Elegy: GTA USA Gun Homicides, 2018/19 Joseph DeLappe, Albert Elwin and James Wood. Elegy is a gaming mod for Grand Theft Auto V that turns the game into a data visualization system of USA gun homicides. The work functions by scraping USA gun homicide numbers each day from the Gun Violence Archive online. Gun homicide totals are revised daily on this website, which are then fed directly into the project – starting at 0 each midnight, each day the new total body count since January 1st is reenacted by NPC's (non-playing characters). The project is being live screened 24/7 on Twitch.tv. The work is accompanied by a looping soundtrack, of the first radio recording of "God Bless America"; as sung by Kate Smith in 1938. 2018 was the 100th anniversary of the composition of this song by Irving Berlin. The work is a pilot project to explore data visualization using computer gaming. The intention is to run the project 24/7 for a full year until July 4th, 2019.

IRENA PASKALI | 2202 M

Finally free - Escape from civilization - freed from all constraints. The mountain world, which is so hostile to life in the first place, immediately conveys a feeling of security and instantaneously becomes a place of longing for the beholder. The floating ceiling gives the place something mystical. There, the little church spiritually awakens - with this utterly unapproachable place becoming the source of deeper knowledge for those who reach it. Shoes that no one owns, footprints in the snow - departure to another life.

ZLATKO ĆOSIĆ

| STORY 3: SCENES 1-9, ZLATKO COSIC, VIDEO, 5:00, 2018

A multi-narrative experience in nine scenes. Story 3: Scenes 1-9 captures months of the protest in relation to racial discrimination and injustice in St. Louis, USA. The visuals are captured in slow motion, colorless, unedited and displayed as a non-linear storyboard where viewers can build a narrative for themselves.

| STORY 4: SCENES 1-9, ZLATKO COSIC, VIDEO, 5:00, 2018

A multi-narrative experience in nine scenes. Story 4: Scenes 1-9 captures one day of the protest against President Trump in St. Louis, USA. The visuals are captured in slow motion, colorless, unedited and displayed as a non-linear storyboard where viewers can build a narrative for themselves.

GABRIEL LIM | OPEN BEYUL TORRENT

A digital man who has never been in nature is hypnotised by what's on his phone.

Set into a virtual world composed entirely of ASCII characters, 'Open Beyul Torrent' follows the gaze of an autonomous camera as it navigates through a bleak grey space, to focus on a man enchanted by the content on his smartphone. Having lived in a computer and never experienced nature, the man clings onto the only image of nature in his hands – a steady-flowing torrent, fit to be the backdrop of a beyl – as a window into the real world.

PABLO NÚÑEZ PALMA | JAN BOT

In this presentation, experimental filmmakers Pablo Núñez Palma and Bram Loogman will introduce us to Jan Bot, a 24/7 working computer program designed to generate short experimental films based on two elements: Eye Filmmuseum's archival film footage, and today's trending news.

Film archives devote endless amounts of time and energy to the preservation of old film, but this work has little significance if these treasures remain hidden from their audiences, especially those circulating online. Exploring new creative ways to face this problem, Eye Filmmuseum Amsterdam collaborated with filmmakers Bram Loogman and Pablo Núñez Palma to experiment with a new kind of archive-based film format. The result: Jan Bot.

On its website, www.jan.bot, Jan Bot streams an average of ten 30 seconds films per day. Each day Jan Bot chooses one of these videos to post on social media. To produce this work, Jan Bot makes use of artificial intelligence services found by its creators on the web. The results are unexpectedly unique. If at first glance Jan Bot's films seem to combine images and text in a random fashion, following a second reading however, its choices for footage and intertitles reveal a systematic if unusual sense-making logic.

MATS HJELM | HEALER

The Healer consists of four photographic works with luminous signs, two parallel single-channel video installations, and a sound and video sculpture. The exhibition is a continuation of Kap Atlantis, a video-installation from 2003. In this work Hjelm explored existential dimensions of destructive historical legacies in reference to a dystopic vision of the future, inspired by Harry Martinson's novel Aniara. With The Healer, Hjelm explores a similar strand by using narratives of futuristic prophecies that comment on the past as future memory.

The main theme of the exhibition is based on the poem 22nd century by the artist Exuma, a Bahamian visionary, humanistic philosopher and people's poet, that reflects a conception of the future as a false liberation. Whereas Harry Martinson's novel drew on Vedic and Buddhist traditions, Exuma draws on the more obscure Obeah cults in the Caribbean. Throughout the work, we hear songs of future prophecies that make us confront contemporary realities, as if they were warnings coming from a cautionary tale.

Working conceptually with visual and sound triangulation as method, Hjelm develops narratives both in the individual pieces and in the exhibition as a whole. In the new video diptych, Left Eye and Right Eye, the soundtrack intertwines the two image feeds, and brings forth a poetic layering of existential and political narratives. In four photographic works, words from the soundtrack and from other sources light up the pieces and the exhibition room, forming an ensemble.

In this exhibition image, text and sound form a dense story about history and memory that operates as if in a crossroads, against the backdrop of physical and spiritual healing.

Sound Composer: Peter Adolfssson

Voice: Ng'endo Mukii

Consultant: Jesper Johansson

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EXHIBITION: SPACE C

13th September – Sunday 3rd November 2019

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DI HU | URB URBAN SCULPTURES

The surveillance camera and the smartphone, one is passive and the other is active represent two types of societies, disciplinary society and society of control, as described by Gilles Deleuze. Recent advancements in techniques of control have largely blurred the boundary between the two societies. There's no apparent difference between ruler and subjects, between passive and active, or between input and output. The artist believes the best way to portray this phenomenon is to take images of these surveillance cameras, to feel the surface of them, to analyze and compare the environment where they are placed and to clarify the ways by which they are inserted into the body of the city. Today, people can do anything in China with a smartphone in hand, including having the ability to make payments via services like Wechat or Alipay in even most unimaginable places and situations. A smartphone contains a whole life and has become life itself. Imagine scenes with a whole carriage of passengers, a young employee, a group of girls, all immersed in their smartphones, as the world around them has disappeared.

FELIX LEFFRANK | GHOSTBUSTERS

The project Ghostbusters consists of notes, quotes and images which are eclectically combined in a live show which premiered on the 4th of September 2019 in Kunsthalle Düsseldorf. Two cameras filmed the main actor trying to lead through his idea of an entertainment show. Clips were prepared to be inserted into the show. In the beginning we see how the host is getting accepted to do his show – under general discomfort. Alfred Weidinger and Jeanette Stoschek from the Museum of Fine Arts in Leipzig play these deciders in the arts sector, reflecting about their own role in it. Other clips show the host's assistants who are trying to find a person who ghosted her former life partner. But they get distracted and forget about their duty quickly.

VINCE BRIFFA AND MICHAEL ALCORN | OUTLAND

OUTLAND is inspired by Homer's Odyssey as a departure point for reinterpreting the indecisiveness of man and the complexity of human relationships. It reflects on Odysseus' refusal to accept Calypso's offer of immortality and depicts man's struggle with coming to terms with his own reality and his desire to escape the anxiety of its perceived, privileged freedom.

RYAN WOODRING | "...THE OLDEST NEW STRUCTURE IN THE HISTORY OF THIS CITY."

Less than six months after the Monumental Arch of Palmyra was destroyed by ISIL in 2015, it was reborn as a 1/3 scale replica at the fingertips of the London-based Institute for Digital Archaeology. 3D modeled and robotically carved from Egyptian marble, the new arch is a refugee monument. It is built of easily disassemblable parts and created all over the Western world, from London to New York to Dubai, to take part in highly mediated unveiling ceremonies as a proposed symbol of unity with Syrian citizens. My work, in which I digitally remove the arch from several of these unveiling scenes, looks to distill the essential neoliberal magic trick being offered up in the spectacle- the power to make physical heritage disappear and reappear as recolonized and placeless objects.

TIVON RICE | ENVIRONMENT BUILT FOR ABSENCE, (AN UNOFFICIAL/ ARTIFICIAL SEQUEL TO J.G. BALLARD'S "HIGH RISE")

Beginning in 2017, the demolition of the Netherland's Central Bureau of Statistics office provided a type of slow cinema for railway passengers traveling between The Hague and Amsterdam. Over the following year, as the building was methodically deconstructed from the top down, I visited the site each month to document the gradual erosion. Using a drone and a digital mapping process, photogrammetry, I created an archive of virtual 3D models.

As the building's architecture and its inevitable collapse were reminiscent of author J.G. Ballard's 1975 novel High Rise, I further sought to accompany this scene with the voice of a machine learning system trained on the complete corpus of Ballard's writing. This recurrent neural network generates texts that describe the materials, invisible bodies, and possible narratives residing within the broken grounds of the building. This A.I. speaks about the ghosts hiding in the cracks of urban spaces.

Made possible by The Modern Body Festival (NL), Yukun Zhu, Google Artists and Machine Intelligence (US), Maxwell Forbes, and the University of Washington Center for Digital Arts and Experimental Media (US). Narration by Kevin Walton.

SARAWUT CHUTIWONGPETI | THE CRITICAL TIME OF THE WORLD CIVILIZATION

"ALL AROUND US ARE RACIAL AND TRIBAL, WAR, BORDER, PHENOMENON, TRAGEDY, VICTIM, CONFUSE AND CONFLICT. HOW ARE WE TO INTERPRET THESE -- SIGNS OF THE TIMES -- IN THEIR PROPER CONTEXT?"

Today, the world is comprised of uncertainties and ambiguities. Science and civilization are not able to yield all answers or solutions to our satisfaction. At times, knowledge may comprise of power with an impact that is beyond an individual's intuition and intellect. Often advancements in science have challenged moral codes and ethics as well as faith and religion. When science and technology are utilized inappropriately, they bring harm and threat to humanity.

The contradictory side of utopia is full of pessimism. Man's quest to conquer distant galaxies, the endless search for territories and colonies reflects his inner instinct for power, aggrandizement, and control. The imbalance of power between those who control and those under control has contributed to disorder and dilemma. In the era of confusion and distortion values of aesthetics and common sense have been greatly transformed. At the end of the century, we are facing the crisis of world civilization.

HANG LI, RACHEL CHIDO, SITARA CHOWFLA, ESTHER MOERDLER, CARLOS PINTO AND CAROLINE ROSELLO | RESTAGING FOR THE TIME BEING

For the Time Being was an experimental programme of photo-performance, conceived as a response to the everyday presence of social media. The project used Snapchat, an app devised to share intimate, disappearing images, as a central protagonist. In May 2019, the project invited Agil Abdullayev, Feng Mengbo, Max Grau and Tamara Kametani and artist collective Agorama to reflect on the role of image sharing networks in their personal lives. In addition to the art programme, selected writers were invited to contribute texts that extend the themes of art production, memory and social media. The writings of Media theorist Katharina Niemeyer, curator Prayas Abhinav, digital curator and scholar Katrina Sluis, the winner of the teen-writing competition: Monica Okello and our artists can be accessed on www.forthetimebeing.co.uk.

In Video Vortex, the documentation, website and writings of For the Time Being will be shown to host discussions around approaches, value and problems of curation, documentation and re-staging in the networked culture.