

# Aram Bartholl

recent works, 2016-2018



**The Perfect Beach**  
performance in public  
Thailand Biennale Krabi · 2018

The performance 'The Perfect Beach' refers to the cliché and dream of a perfect tropical beach as the ultimate exotic place, which is also connected to the concept of 'Paradise' based in Christian-Western culture. The work is comprised of a set of three large prints displaying different tropical beaches and are carried around by performers along the shore of Krabi's Phra Nang beach. Very popular as wallpaper backgrounds for computer desktops, the colors of these ultimate beach photographs are often extremely saturated and extra palm trees are added in Photoshop. Visitors of the Biennale and tourists are invited to pose and take pictures in front of these prototypical beach prints while experiencing one of Krabi's iconic beaches. The self referencing holiday snapshot of a beach displayed on a beach confronts the visitors with the question of reality in times of post social media life. Is this the ultimate beach?



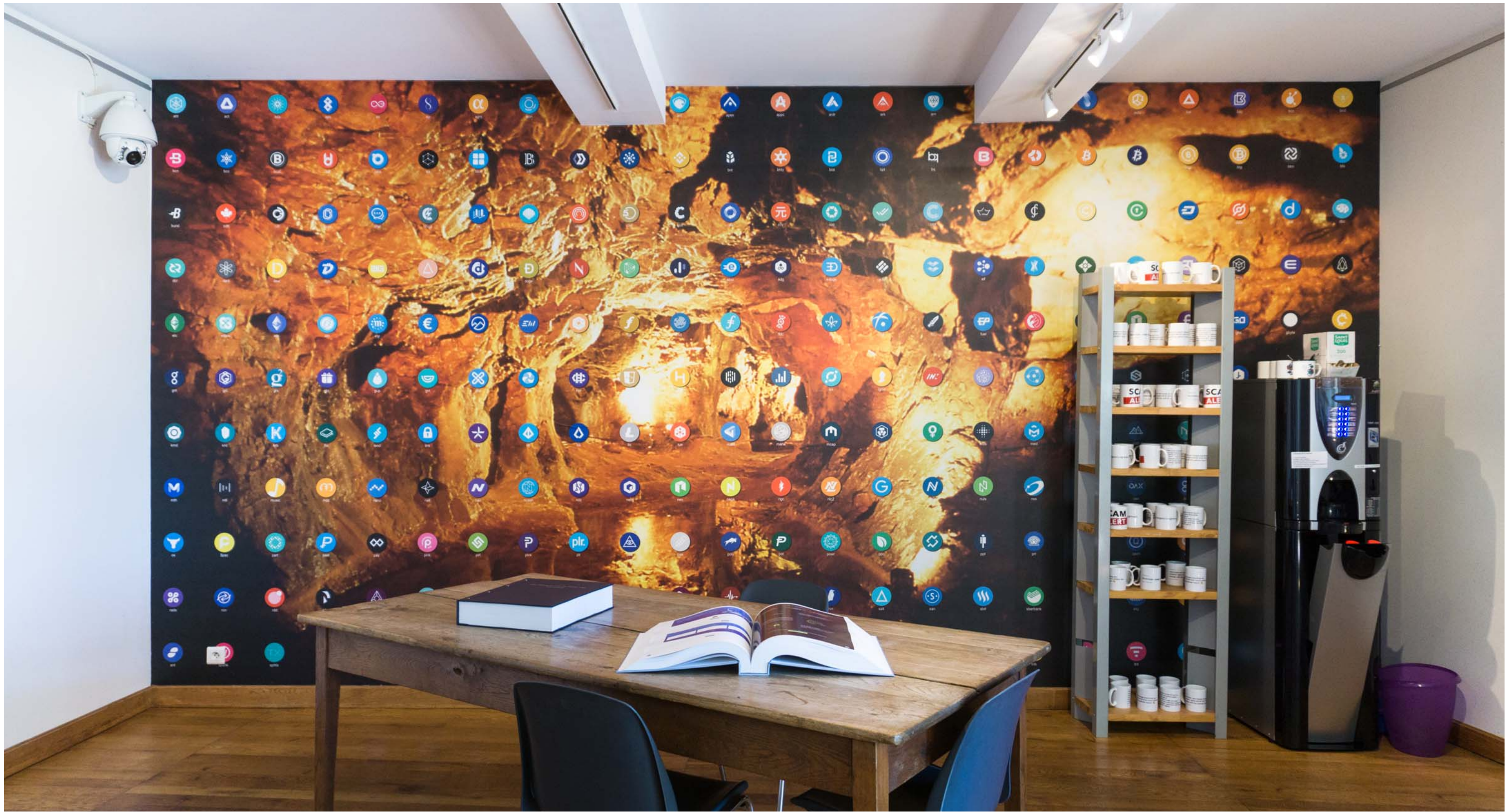
**Pan, Tilt And Zoom**  
installation  
Emmanuel Gallery, UC Denver · 2018

Three motorized CCTV dome cameras are installed on the gallery floor. The built-in auto-tracking function makes the cameras follow any motion in the room. While moving its lens the center of the weight of the device shifts and the whole camera starts to roll on the floor. As a result the software is confronted with even more motion which needs to be tracked. From time to time the cameras bump into each other or start to follow and trigger each other movements.



**Forgot your password? (Denver)**  
drawing in public  
Emmanuel Gallery, Denver · 2018

Selected from the Top-5 most used ,Denver-passwords' of a large password breach collection this temporary public chalk piece compliments the view of the city skyline. The weather condition and students' movements will disperse the traces of 'denver123' all over the campus of the University of Denver over time.



**One Thousand And One Market Caps**  
installation  
Biennale d'art contemporain de Melle, France · 2018

One Thousand And One Market Caps is an installation including printed wallpaper, two large books, a series of printed coffee mugs, a coffee machine, a surveillance camera, a table, and chairs. The two custom printed books (A3 format) list the first 1001 most valuable cryptocurrency coins. Visitors are invited to browse through the books and to get a coffee served in custom printed mugs. A surveillance camera with auto-tracking function is overlooking the whole scene, which is set up in the local tourism office of the city of Melle.

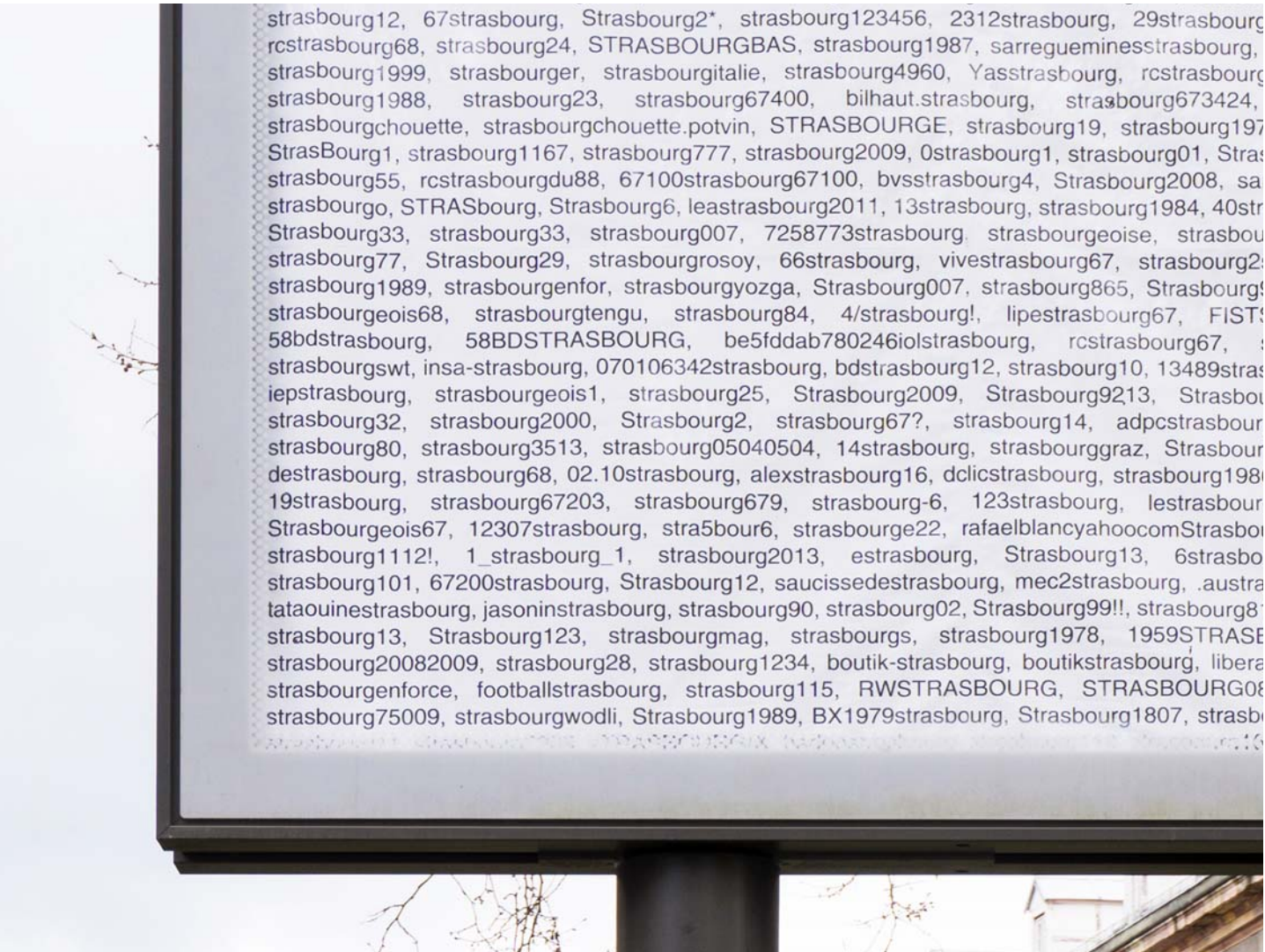
Introduction from the book:

“A collection of Blockchain tales in times of extreme hype and digital gold rush. Each page of this book represents a single cryptocurrency project with a screenshot from its related website. All one thousand and one coin tales are listed in the order of value (market capitalization, as of June 10, 2018). The page numbers can be used as a reference to find the market value and charts on the according page in the separate charts book”



**Is this you in the video?**  
performance in public / installation  
HEAR, Strasbourg · 2018

During the setup of a solo show at La Caufferie H.E.A.R., a pole with a surveillance camera attached to it was found laying on a street of Strasbourg. It was unclear whether this camera-pole had been pushed over by someone or had just fallen down by itself. Surprisingly, the surveillance camera had kept working, recording the movements of passers-by. The pole was partially blocking the sidewalk, forcing pedestrians to step around it or over it, and its inconvenient position was even affecting traffic. Eventually, the object was retrieved from the street and silently became part of the *Is this you in the video?* exhibition. The camera was still working. (The truth is, this camera pole is of course a fabricated sculpture to serve different experiments in public space.)



Forgot your password? (Strasbourg)  
billboard print, 320 x 240 cm  
HEAR, Strasbourg · 2018

In recent years, Internet platforms have increasingly had security problems. Insufficiently protected databases have been hacked with the goal of retrieving large amounts of user data. The data—email addresses and passwords—were then traded on the darknet or hidden forums. The value of the data from these breaches has since diminished and today much of it can be found on the open Internet. Forgot your password? (city version) displays a collection of user passwords containing ‘Strasbourg’ on a commercial billboard in public space. The work is part of a planned series of billboards in cities around the world, the content changing according to the location.



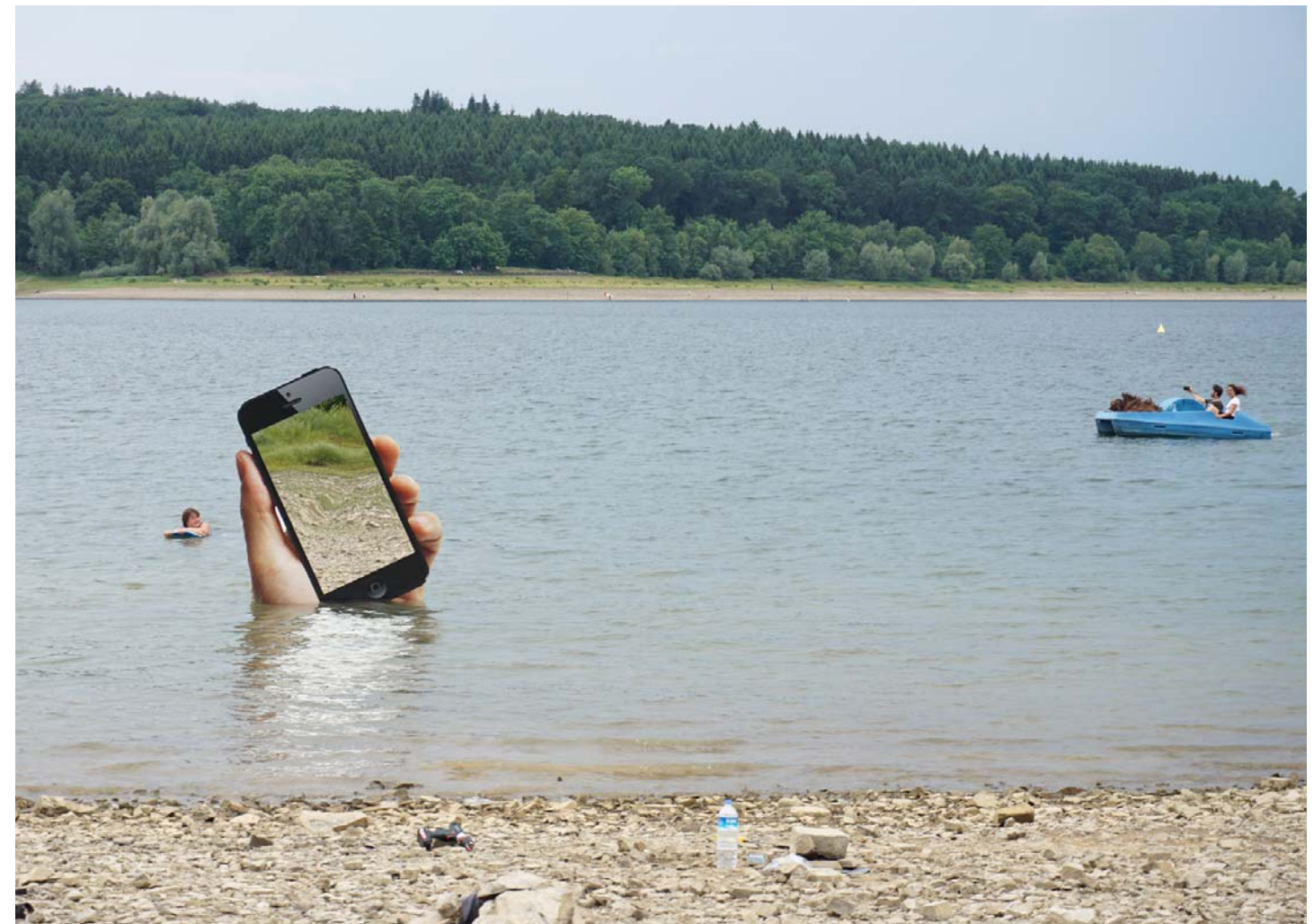
**TOP 25**  
video, full HD, 5:42 min  
HEAR, Strasbourg · 2018

*TOP 25* is a series of short 3D animation sequences featuring the 25 most used passwords in the world. Standard, easy-to-guess passwords like ‘123456’ or ‘admin’ frequently the default preset passwords for routers and other devices in the past still pose a significant security threat to computer systems in general. This collection of well-known passwords is presented in a style of 3D animation often used for YouTube intros. It is very common practice among YouTubers to use short and very to-the-point 3D animations of their logo and name to introduce their channels, and a whole scene of young YouTubers exchange and share the 3D source files (Blender 3D) online to help new channel producers generate their own intros. Though the animations are remixed and altered, the general aesthetics follow a very clear visual concept. All sequences in this video are original designs and arrangements by different creators; the text has been altered to match the top 25 passwords. *TOP25* was first shown during *Is this you in the video?* at La Chaufferie H.E.A.R. Strasbourg in the gallery’s bathroom.



**Your parcel has been delivered (to your neighbour)**  
 installation / performance  
 Import Projects · 2018

*'Your parcel has been delivered (to your neighbour)'* is a performance and ongoing installation that involves rental bikes being retrieved from public space and placed in the private gallery space. In recent years, Internet startup market logic has reached far beyond classic online markets. Berlin's public space has become crowded with at least 8 different brands of rental bikes. Rental bikes in public usually fall over at some point, or get kicked over by pranksters. Nobody cares. All rental bikes collected are laid out—their quasi-natural status—on the floor of the gallery. A PTZ (pan tilt and zoom) CCTV dome camera, typical for surveillance in public, auto-tracks and records the process. Visitors are invited to become a temporary owner of one of the bikes by renting it.



**Obsolete Presence**  
 installation · 4C print, mirror, metal construction · 200 x 240 cm  
 Kunstverein Arnsberg, Hamburger Bahnhof · 2017

*Obsolete Presence* leaves both exhibition space and dry land behind. A hand reaching up out of the water holds a smart phone in picture-taking position. The 'screen' of the two-dimensional print is a mirror that reflects the image of visitors holding their own camera phone. During the 2017 'Odyssee' exhibition at Möhnesee in North Rhine-Westphalia, the sculpture ultimately disappeared under a gradually-rising water level.



### 3V

site specific installation · aluminium, acrylic glass, thermoelectric generator, electronics, LEDs, tea candles, steel chain  
Skulptur Projekte Münster · 2017

An otherwise closed pedestrian tunnel leading to Münster Palace is open to the public during Skulptur Projekte. Five candle-powered LED chandeliers light up the dark concrete tunnel. Each chandelier consists of ten LED tea-candle reading lamps mounted on an aluminum ring. With the help of the thermoelectric effect, the heat of the candles is converted directly into 3V electricity to power the LED lamps. The bright and cold LED light contrasts with the warm flicker of classic candlelight. Twice a day (every five hours), a guard replaces the melted candles.

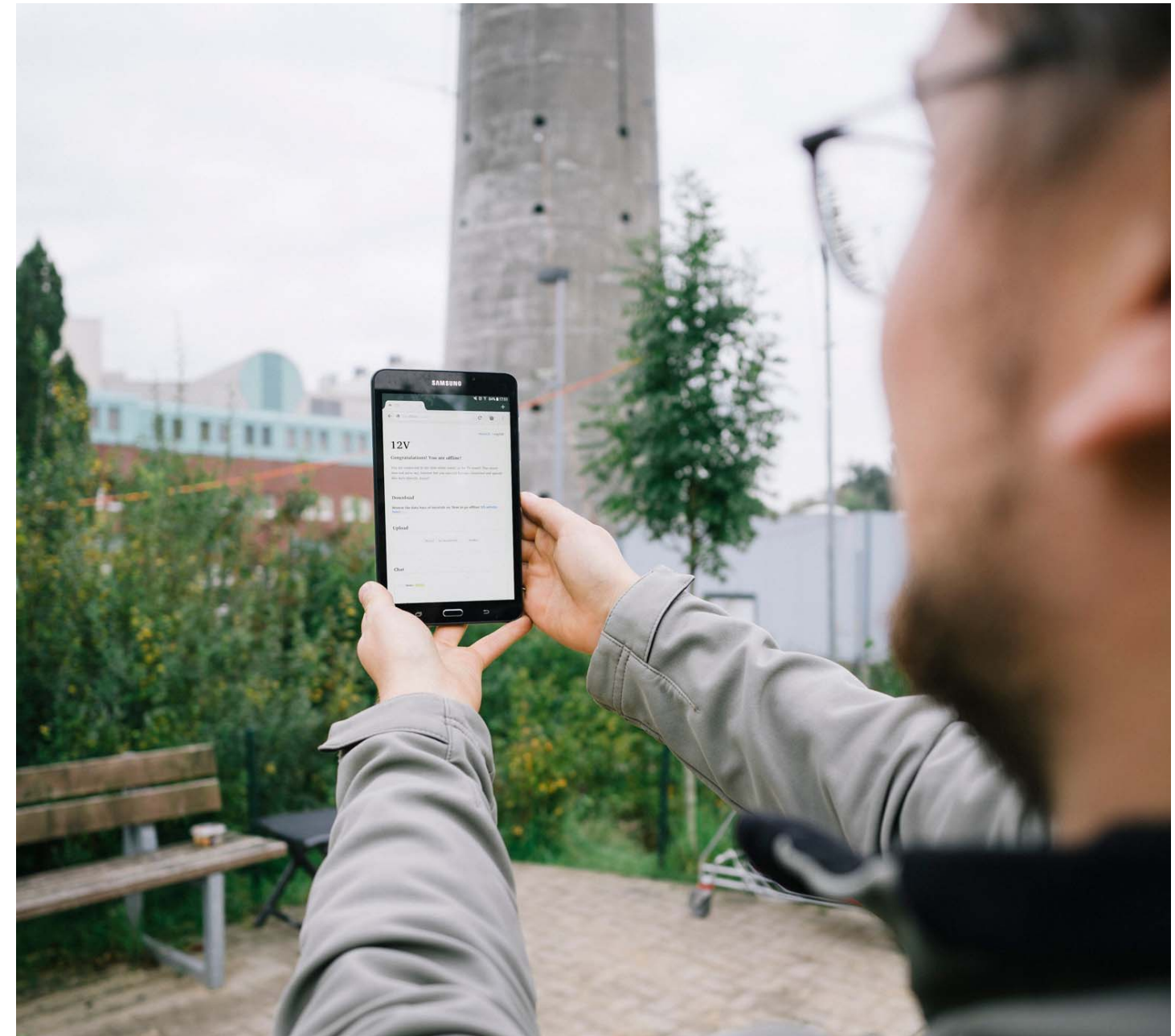
3V is one of three works which were commissioned and produced by Skulptur Projekte Münster. Each of these different site-specific works incorporates thermoelectric technology.



5 V  
site specific installation · campfire, wood, steel,  
thermoelectric generator, cables, electronics  
Skulptur Projekte Münster · 2017

Skulptur Projekte visitors are invited to charge their phones over a campfire at the Pumpenhaus Münster. In the tradition of stick bread making (Germany) and cooking sausages over the flames, custom-made charger sticks produce 5V electricity with the help of the thermoelectric effect of the heat of the fire—enough to charge the average smartphone. As long as the thermo generator attached to the end of the stick is exposed to the flames, it generates power. Phones can be plugged into the sticks via a multi-plug charging cable. Visitors gather around the warmth of the fire, charge their phones, and have a chat.

5V is one of three works which were commissioned and produced by Skulptur Projekte Münster. Each of these different site-specific works incorporates thermoelectric technology.



**12 V**  
 site specific installation · router, camping stove, thermoelectric generator,  
 cable, electronics, software, database  
 Skulptur Projekte Münster · 2017

A standard home router hangs parasitically right next to commercial mobile phone antennas on the Münster TV tower. Visitors are invited to connect to this router with their phones. The router serves no Internet connection but offers a large database of PDF tutorials on 'How to live an offline life'. A thermo generator sitting on a small camping stove nearby provides 12-volt electricity to power the router, which is connected via a 70-meter long orange cable. While Deutsche Telekom maintains one of its three large data centers right next to the TV tower, the site-specific installation 12V is totally independent of power lines or Internet connection. Users can download and also upload files. Connections cannot be traced or monitored by third parties on the Internet. The tower, a retro-looking building for long-range TV broadcasts before the Internet, becomes a historic sculpture in itself. 12V is one of three works which were commissioned and produced by Skulptur Projekte Münster. Each of these different site-specific works incorporates thermoelectric technology.



### WannaCry (Weeping Angels)

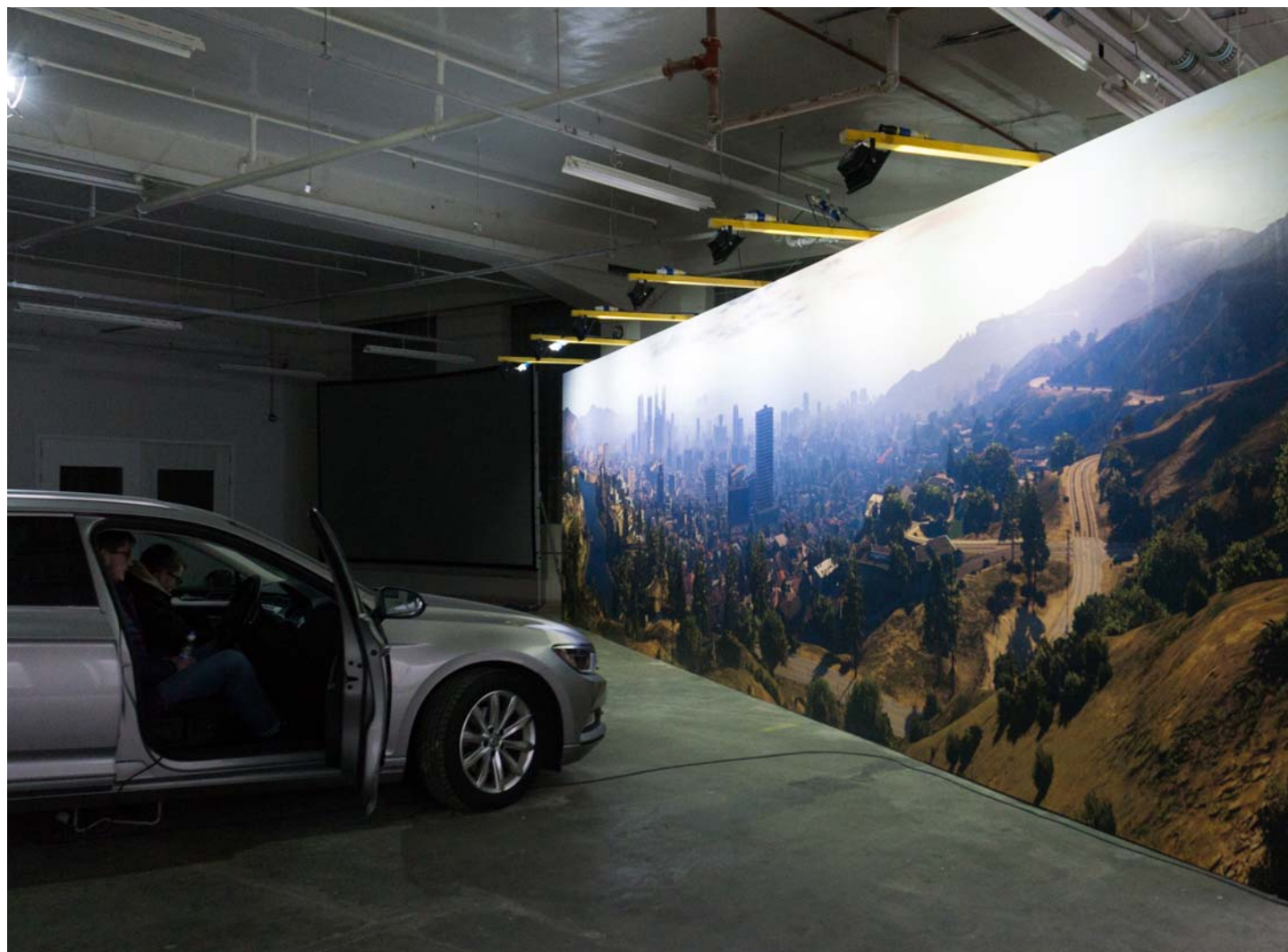
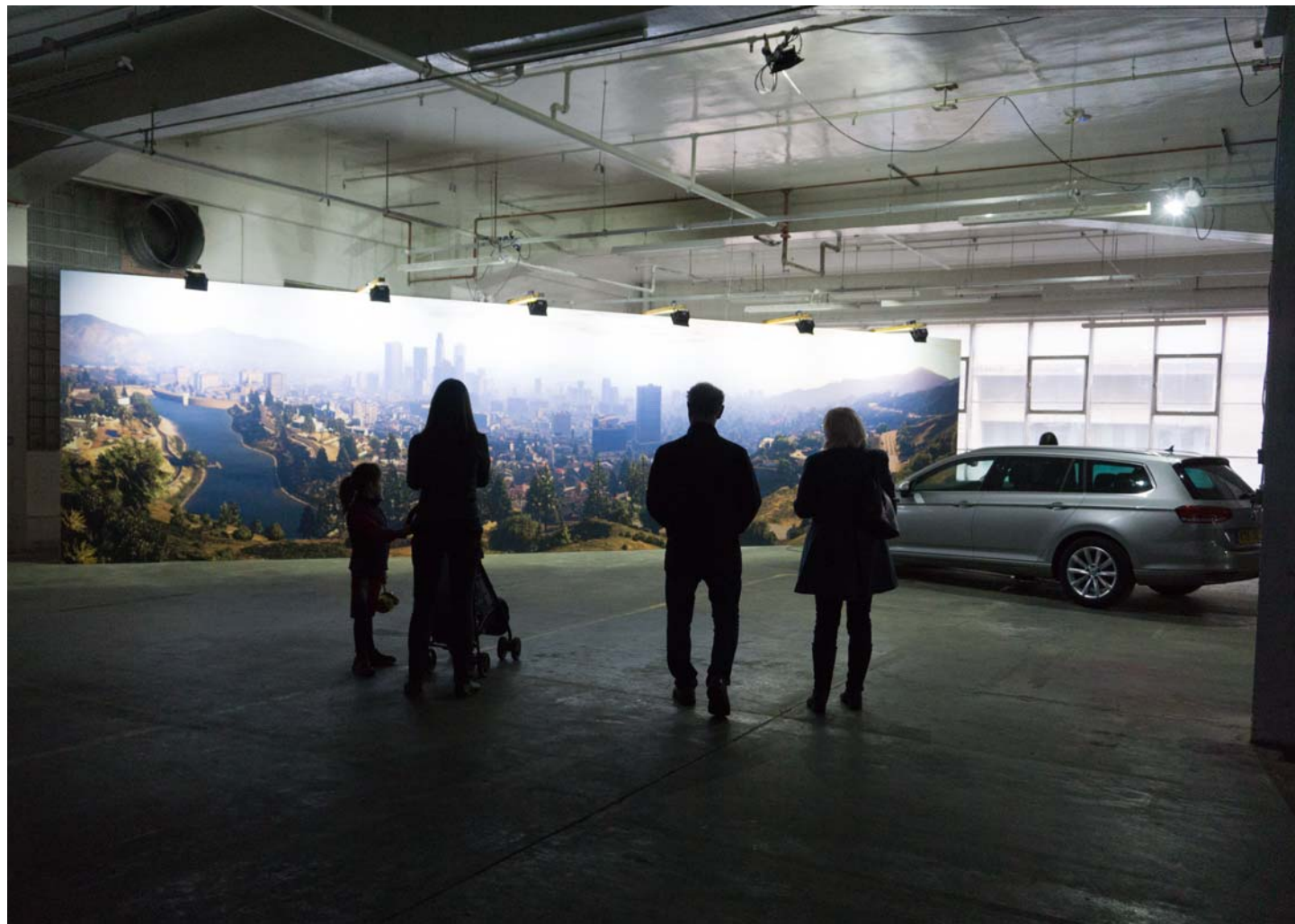
installation & performance · printed carpet, tires, steel, wood, mirror glass,  
phone charger, four performers in the role of a 'special unit' · 14 × 8 × 2 m  
Hyperpavillion, Venice Biennale · 2017

Government regulatory measures against migration include deep search in social media profiles and smart phones of asylum seekers. Social media not only serves the advertising industry but is also a perfect tool for control. A mirror-covered, anti-riot police tank is parked on an 8×14-meter carpet printed with the logos of more than 3000 internet-marketing companies. 'Security guards' patrol the exhibition space and ask visitors for their smart phone and social media profile. Because it was installed just one day before the outbreak of the *WannaCry* ransomware virus, the piece was renamed *WannaCry* (formerly: Weeping Angels).



**Never Worry Again**  
sculpture · dash button, vinyl print · 2,5 x 6 x 1,5 cm  
Kunstverein Bochum · 2017

In 2016, *Amazon* launched *Amazon Dash*, an Internet-connected device that automatizes online shopping at the press of a button, with the slogan 'Never worry again.' Behind the surface of the button, however, a complex, computer-networked chain of logistics and poor wage conditions for warehouse workers are concealed. The drone war works in a similarly opaque way. Drone operations are automated and distributed. We know only that these automated wars are taking place to 'protect' our 'freedom' to consume, to ensure the people in the West keep buying more and more products. During the exhibition, packages from *Amazon*—unknowingly ordered by curious visitors—gradually fill the space.



**8k**  
 installation · 4c print, wooden billboard, car,  
 audio collage · 12 x 3 x 7 m  
 NeoN festival, Dundee · 2016

*8k* features a panoramic view of *Sin City* from the video game *Grand Theft Auto 5*. The open-world action game—a projection of a predominantly masculine fantasy world—offers almost unlimited options; its stereotypical gangster world challenges gamers to go as far as possible. For the installation, a scenic screenshot from the game is presented as a twelve-metre-long print. In front of the image, a parked car invites visitors to take a seat, enjoy the view of the vast digital cityscape, and listen to a sound collage of *YouTubers* who recorded their own, sometimes hysterical, reactions while playing the game.



**Keep away from children**

video, full HD, 1:03 min, stills

Nadja Buttendorf & Aram Bartholl, Venice L.A. · 2016

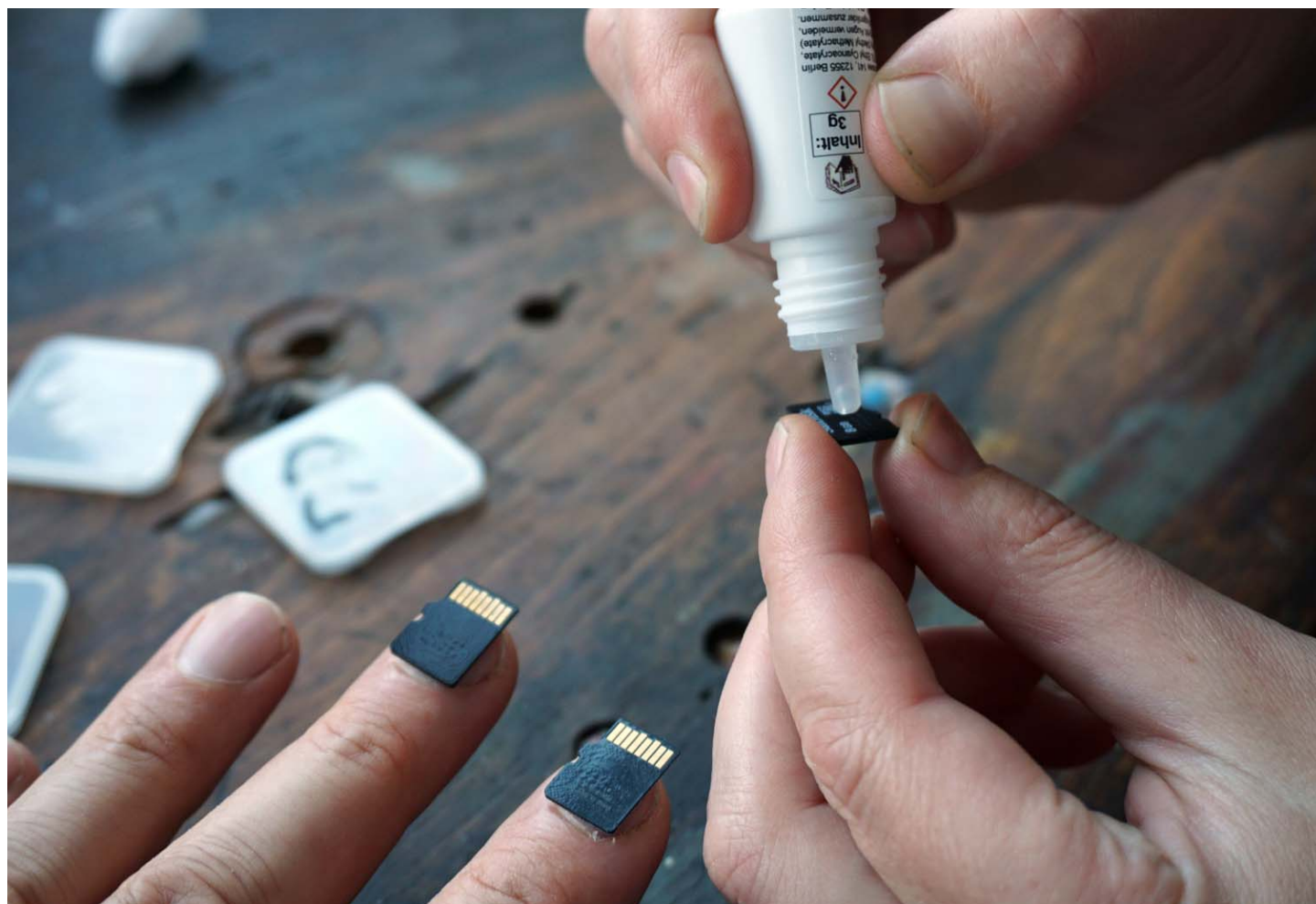
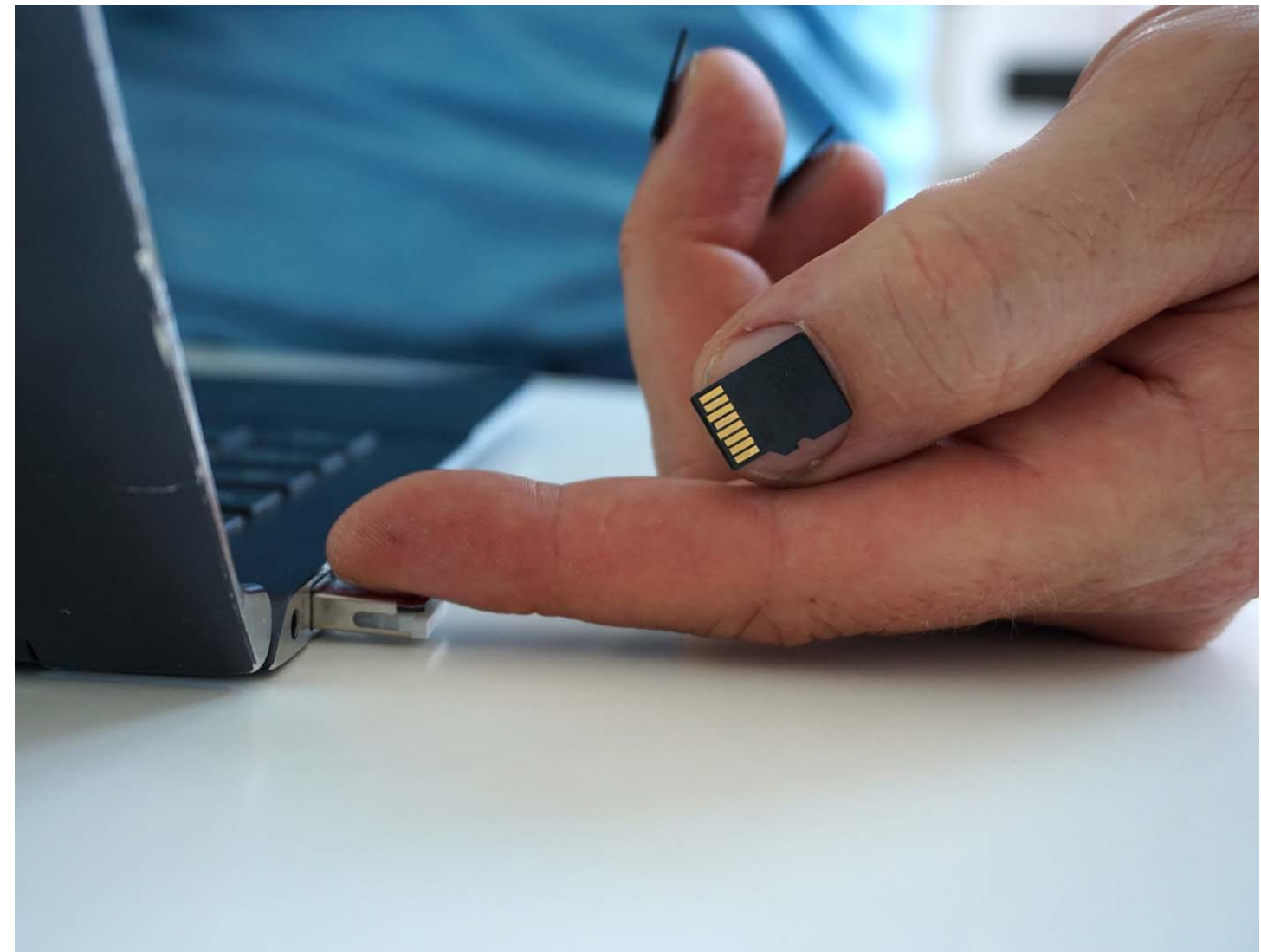
*A light-emitting diode (LED) is a two-lead semiconductor light source. It is a diode that emits light when activated. When a suitable current is applied to the leads, electrons are able to recombine with electron holes within the device, releasing energy in the form of photons. Appearing as practical electronic components in 1962, the earliest LEDs emitted low-intensity infrared light.[9] Infrared LEDs are still frequently used as transmitting elements in remote-control circuits, such as those in remote controls for a wide variety of consumer electronics. (WP)*

In the video work ,Keep away from children‘ a LED is set on fire with a match. It burns down completely within seconds. Due to the excellent immflamability it is unclear at which point the actual LED-light stops shining.



**Catch me if you can**  
performance in public space  
video 3'47, installation · 1,5 x 1,3 x 2,5 m  
Kunstverein Arnsberg 2016

The performance *Catch me if you can* took place during *Remind Me Later*, an exhibition at Kunstverein Arnsberg (July 2016). The idea is to 'catch' random pedestrians in public with a portable green screen. Passers-by become unwitting actors on an imaginary movie set. The green screen background represents unlimited layers of augmentation in a post-media everyday life.



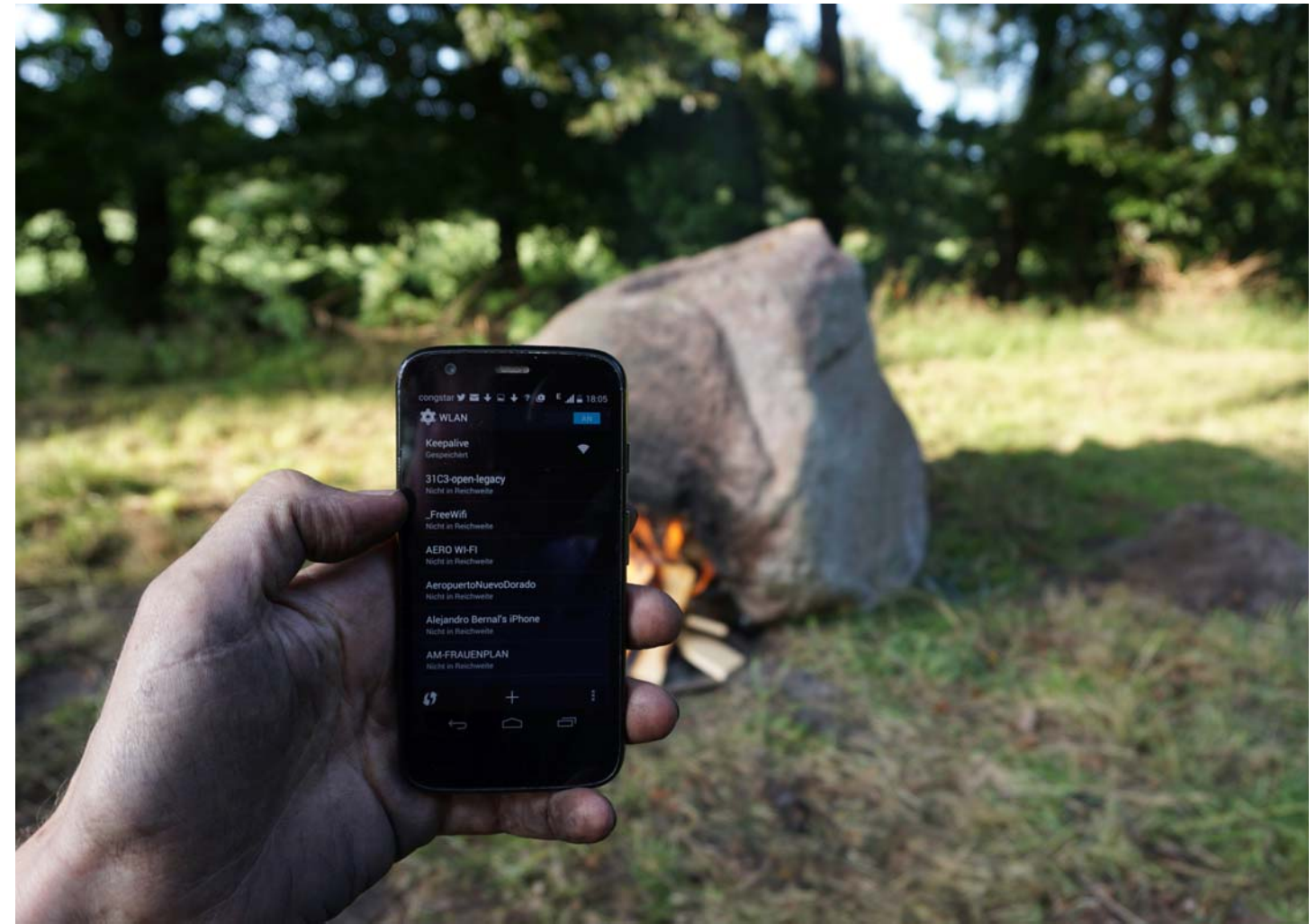
**Post Snowden Nails**  
 nailart · five micro SD cards, total capacity 128 GB,  
 nail glue, digital data  
 collaboration with Nadja Buttendorf · 2016

*Post Snowden Nails* is a set of five microSD cards glued to the fingernails of one hand. Each card contains a different set of data that can be accessed with the help of an SD card USB adapter. A data fingernail can be plugged in directly into a computer or phone USB port. The content of each finger is different. On the thumb is the full operating system of Live Linux OS, the index finger has 6000 books from Henry Warwick's offline Library Alexandria Project, the middle finger a collection of more than 66 000 computer viruses from virus archive collective, VX Heaven, the ring finger has the full database of deaddrops.com. and on the pinky finger is the full English Wikipedia.



**5 min, 1h, tonight, tomorrow ... (Remind me later)**  
 installation · glas table, chair, keyboard & mouse,  
 UV light · 120 x 150 x 160 cm  
 Kunstverein Arnsberg · 2016

The essence of private and public space is the everyday of an information society—living life both online and offline. Our daily routines and free time are increasingly automated by mechanisms of surveillance, continual data screenings, and the needs and constraints of constant connectivity, localizability, and availability. A workspace consisting of a desk, chair, keyboard and mouse is presented in *5 min, 1h, tonight, tomorrow...(Remind me later)*. In place of a monitor, there is a UV face tanning lamp. An addictive, dangerous beauty product replaces the computer and challenges our concepts of reality and incorporeality.



**Keepalive**  
 outdoor sculpture · rock, steel, router, usb-key, thermoelectric  
 generator, fire, software, PDF database · 100 x 110 x 90 cm  
 Kunstverein Springhornhof · 2015

A boulder from the Neuenkirchen region of Niedersachsen contains a thermoelectric generator which, when a campfire is lit next to the stone, converts heat directly into electricity. Visitors are invited to make a fire and power up an offline wifi router embedded in the stone. Content can then be downloaded from the database containing an extensive PDF-collection of survival guides, or new content can be uploaded. The title *Keepalive* refers to a technical network condition in which two network endpoints send each other 'empty' keepalive messages to maintain the connection.



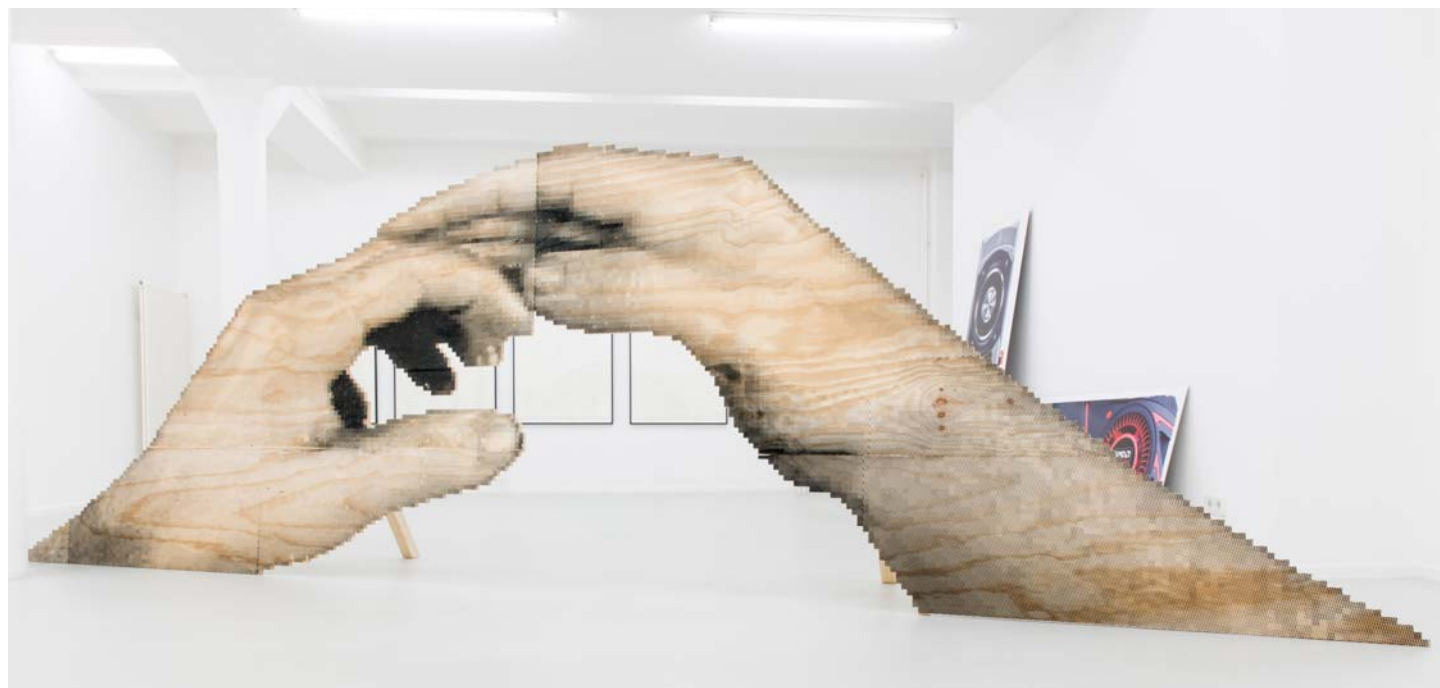
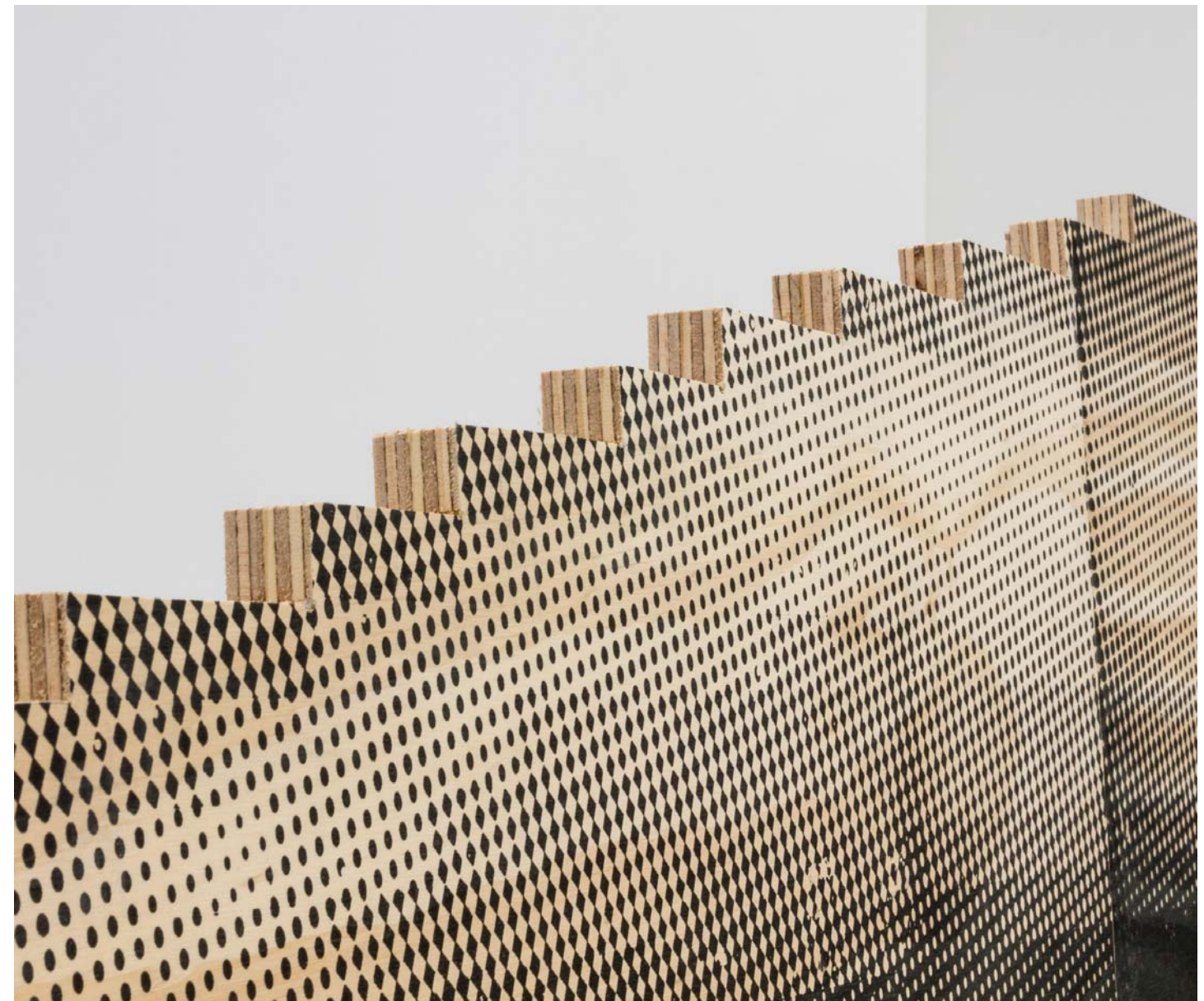
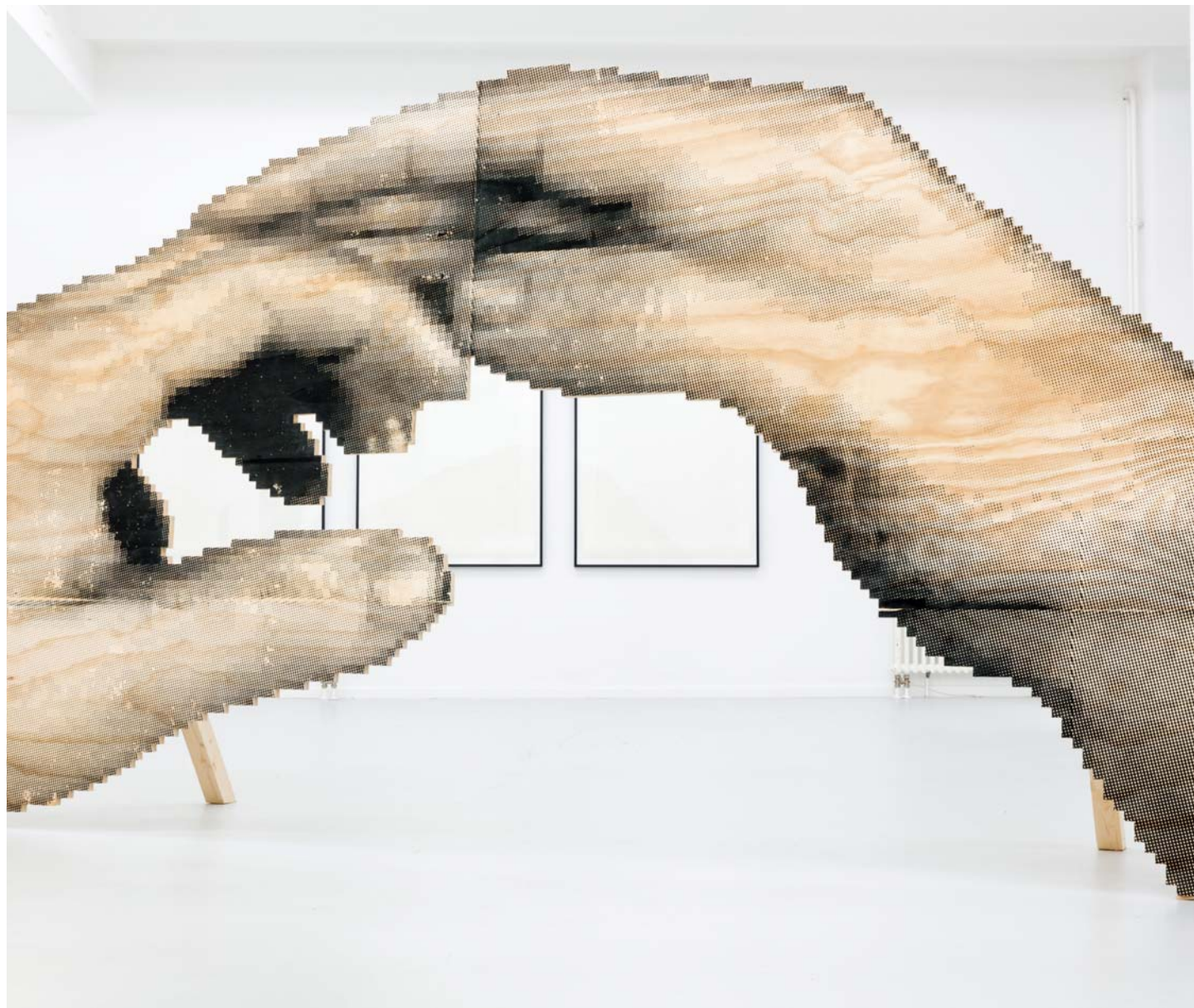
**Aluhut (tin foil hat)**  
workshop/installation · aluminium,  
tools, desk, shelf · 2 × 3 × 1,5 m  
Kunstverein Arnsberg · 2016

‘Aluhut’ (German for tin foil hat) describes a person who is paranoid about all kinds of surveillance, tracking, or being a target of mind control. The term stems from the common misconception that wearing a tin foil hat protects your brain from mind-manipulating waves. Such ideas are usually dismissed as conspiracy theories. However, since the Snowden revelations, the fact that mass surveillance in many forms is deeply integrated into all communications today has become publicly accepted knowledge. It seems that by just by knowing the unbelievable extent of the surveillance programs we have all become tin foil hats. Perhaps they might help after all?



**Forgot Your Password?**  
8 books, hardcover, 800 ca. pages each · 21 x 27 cm  
Kasseler Kunstverein · 2013

In the summer of 2012, the social network *LinkedIn.com* was hacked. The attackers stole the entire database of user accounts, which at the time totalled more than 100 million entries. A few months later, parts of the decrypted password list surfaced on the Internet. The eight volumes of *Forgot Your Password?* contain 4.7 million *LinkedIn* clear text user passwords printed in alphabetical order. Visitors are invited to look up their own password.



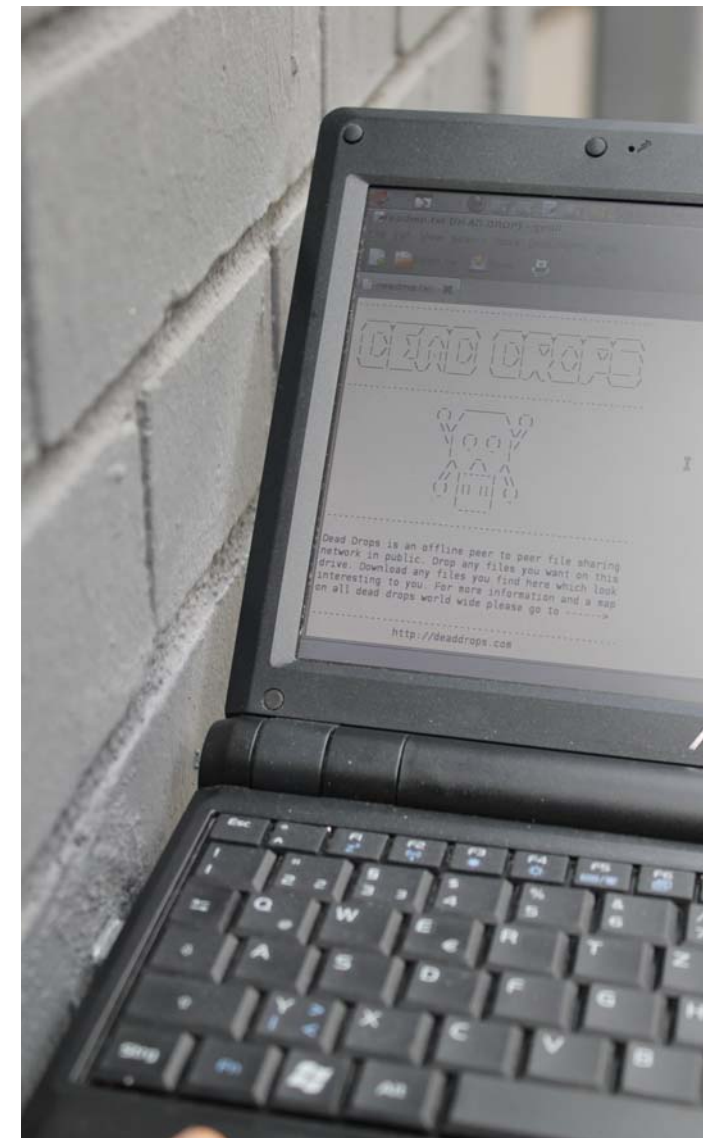
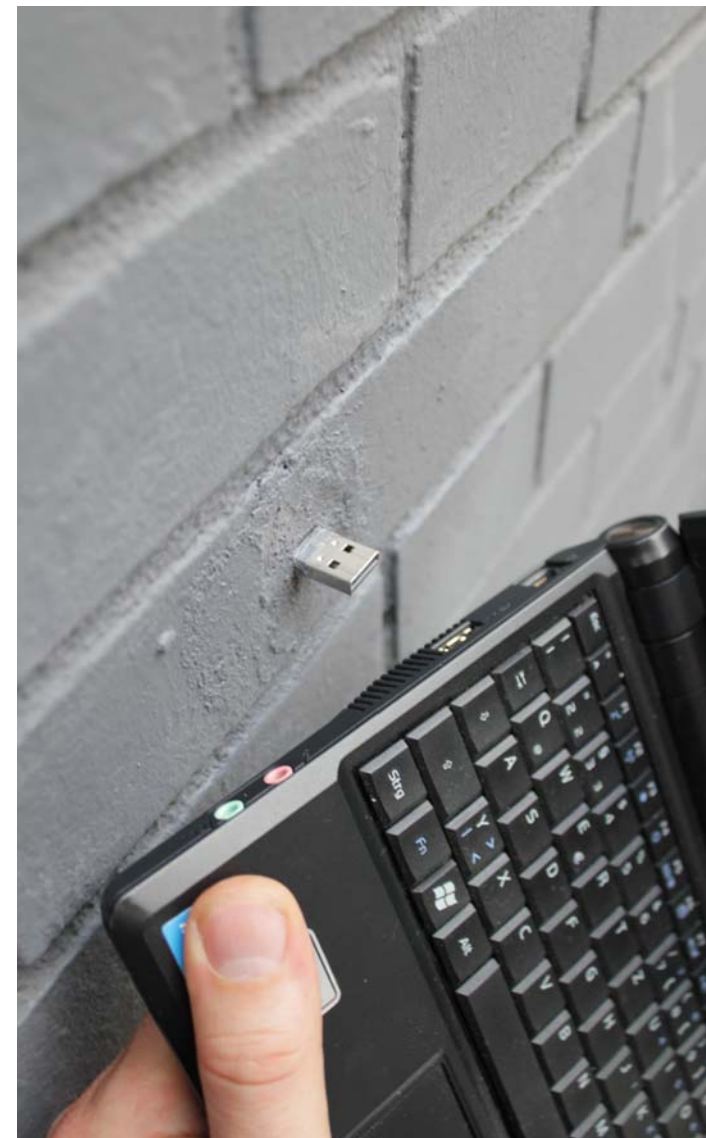
**What are you waiting for?**  
 sculpture · acrylic screen print on wood · 600 x 185 x 90 cm  
 DAM Gallery, Berlin · 2014

*What are you waiting for?* represents the hands of *Duke Nukem* impatiently asking the player to continue to play while cracking his knuckles in a short four frame animation. *Duke Nukem 3D* was an early first-person shooter computer game and was very popular in the years following its 1996 release. Very typically for the game genre, the hands of the character appear in the foreground of the screen. In fact, they represent the hands of the player reaching, in perspective, into the digital game space. The pixel image of the hands is converted into a low-resolution half-tone screen print grid and manually printed onto pine boards.



**Come get some series #1-4**  
acrylic on canvas, manual screen print, 230 x 180 cm  
DAM Gallery · 2014

The series *Come Get Some* uses a figurative element from early first-person shooter games. The screen print series shows a graphic from the computer game *Duke Nukem 3D* (1996) of a hand holding a gun. The hand symbolizes the player's reach into virtual space. The pixelated image was hand printed on canvas using a low resolution half-tone grid in a four-color silkscreen process. While the classic silkscreen raster dominates the series as a whole, the pixel aesthetic of the image template is visible in high-contrast areas and at the edge of the prints. RGB meets CMYK.



### **Dead Drops**

Participatory project in public space · variable  
ongoing since 2010, MoMa, New York · 2011,  
Palais de Tokyo, Paris · 2015

*Dead Drops* started in 2010 as an ongoing participatory project at five different public spaces in New York. USB flash drives are embedded into walls, buildings, and curbs and are accessible to anybody. Each dead drop is installed empty except for a readme.txt file explaining the project. Everyone is invited to drop or find files on a dead drop. To date, over 1.400 of these ‘dead letterboxes’ have been set up in dozens of countries all over the world. To install a dead drop in your city/neighborhood, follow the ‘how to’ instructions and submit the location and pictures to the online databank of the project.

**Interview**

Aram Bartholl with Vlado Velkov  
Skulptur Projekte 2017, Catalog

*We can start the interview with the end. Your works in Münster are a kind of survival kit for post-apocalyptic conditions. Is this the new end: a day without internet?*

For many people it’s a big drama if the internet goes down. Actually, it’s enough for the smartphone battery to get down to zero for panic to break out. We are dependent on devices and the internet to a great extend. If the internet were to completely go out for an extended period of time, all our infrastructure would collapse. What would it be like if there was no electricity and we had to charge our phones at a fire? Or we had to drive to a specific place in the city to get fresh data? Conditions like these are part of everyday life in other parts of the world.

*Post-digital art is frequently related to technical developments and their effects. But in your case, the focus is on people. What kind of encounters you expect around the campfire?*

How old are smartphones? It’s astonishing how natural it is for us to accept technological developments, along with all their side-effects, as the status quo. Social media change society and bring people closer, but they also estrange us. Charging a telephone at a campfire is an attempt to connect a very old, even archaic meeting place with our current world of communication. Work can activate devices, but, more importantly, it can reconnect people - not via an app, but through classic, direct contact. I expect exciting exchanges, new friendships, and much more.

*You are one of the few artists who are consistently and actively exploring the digital shift in public spaces. What is the origin of this passion for public space?*

My penchant for public space comes from my childhood in the 1970s, a politically dynamic period with many demonstrations, parties on the streets, etc. Later I studied architecture and devoted a great deal of time to public space in all its complexity. For me, outdoor space offers much more in the way of emotions, stimuli, and possibilities than the classic white cube. Public space is always in motion; there are people, problems, the pulse of life. And I make an effort to explore the evolution of public space through the interconnectivity and digitalization.

*Is the internet a public space?*

The internet isn’t a public space, even though we would like to believe it is. The news and social media platforms where we make our opinions known are 100 per cent private spaces belonging to publicly listed companies. We pay for our free use of these platforms with our data, which has been harvested by various nets and filters for some time now. My public space continues to be the city, with real people who need to prepare for all sorts of changes related to digitalization.

*You displayed your first work of art at a Chaos Computer Club congress. Now you are an art professor, which people assume to be somewhat respectable, but you are now active in the team at the Hacker Congress. What attractions does this still have to offer?*

I have been invited into a wide variety of contexts with my work. This crossover between art, internet, architecture, design, and technology has always influenced my work. I have been active at CCC events since the late 1990s, and have repeatedly experimented with new work and projects there. For me it is important to keep leaving behind art, reality, and the internet and question things from a new perspective.

Do you think it’s bold that the café where we are talking right now doesn’t have Wi-Fi?

It’s great! Nowadays there are many cafes that expressly advertise that they don’t have internet. It’s time to go offline.

**Text**  
*Don't Show Again*

Attention, access and exploitation in a era of Facebook, Foodora and fences.

Constant alerts, requests, and notifications keep us immersed in information flowing daily across our screens. Little windows appear at the monitor's edge and jump onto smartphone taskbars; milky overlays interfere with viewing entire web pages.

It is down to attention. User attention is now the most valuable commodity on the Internet. The online advertising industry is in real crisis. Only the biggest advertising monopolies—Google and Facebook—can still benefit from advertising revenue, while all others are left with nothing. Social media networks are saturated, user numbers are stagnating; there is an increasing fatigue with liking, sharing and posting because too many services, news items, and friend requests are competing for our attention. It seems as if faith in what is presented to us on screens is diminishing. “That’s fake” is the new standard. A limited number of meme-like headlines get global attention while important issues sink without a trace. We spend on average up to three hours a day on smartphones only to ask ourselves later what we actually achieved.

What role does the screen play as a limit to understanding, and how will automation continue to change society? Overcoming the post-digital regime of attention will require new ideas and concepts that the technology-centered efficiency logic of internet platforms can never provide.

While Europe shuts down its borders, walled-garden Internet monopolies like Facebook, Google & Co expand globally. Super low wage click workers world wide are exploited on crowd sourcing platforms like Amazon Mechanical Turk. Massive amounts of user data are processed for economic value every day. Each single movement, word or picture is thoroughly analyzed by sophisticated algorithms. The Internet became a world of commercial exploitation which is impossible to evade. At the same time high tech fences are put in place in the desert of north Africa and elsewhere to stop the mass migration of the Anthropocene era.

To prove that he/she's not a robot the user has to identify for Google reCaptcha street signs or cars in a tiled picture. This outsourced labor is used by Google to train their picture recognition and self driving car algorithms. While the economic imbalance between continents and countries grows every day stock photo platforms monetize copyrighted landscapes of migration, illustrated with hashtags of desperation.

Predicting the future of human action became a thriving business model for advertising and lures governments into a false idea of security. Skipping through social media feeds we desperately seek for more likes and attention in a world of commerce, borders and control.

While Facebook apologizes to the world from high up on its mountain of data, 1.4 billion user passwords party naked on the Internet. Research has shown that the '123456' is used for 17% of all passwords. There is so much free WiFi in the air to catch you, it is almost impossible to get online. But there is coffee, so you stay for the deep pocket packet inspection of your traffic.

*Is this you in the video? Don't click the link I sent you!*

Like the pigeons' best friend, CCTV cams squat in every high corner of the city protecting us from the future. Will they fall off or be released from their stoical non-presence? A total of 750 info screens have been removed from the still closed / never opened BER airport in Berlin because the technology is outdated. The screens had been running for six years straight without anybody ever having looked at them.

*Yes, I saw this already.*

Please place all your bags on the left tray. Mirrored self-checkout in an uberficial life without cueing is on autoplay. 24 likes. Thank you for being our customer today.

CV · Aram Bartholl

\*1972, Bremen, Germany  
Education: University of the Arts, Berlin (UdK)

Aram Bartholl uses sculptural interventions, installations, and performative work-shops to question our engagement with media and with public economies linked to social networks, online platforms, and digital dissemination strategies. He addresses socially relevant topics, including surveillance, data privacy and technology dependence, through his work by transferring the gaps, contradictions, and absurdities of our everyday digital lives to physical settings. The effect is twofold. The works create an at-times bizarre confrontation with our own ignorance of globally active platform capitalism, and they renegotiate network activities as political forms of participation on an analog level using the potential of public space. Bartholl thus initiates a performative process to catalyze a renewed understanding of individual action within a collective and self-determined network discourse.

Dead Drops, an open-source project providing a platform for common use, is a work exemplifying this approach. Presented as an intervention in urban space, USB sticks embedded in walls, buildings, and curbs become public interfaces for the exchange of knowledge and data. Users have set up more than 1600 dead drops across the world.

Likewise, works created for Skulptur Projekte Münster illustrate how ubiquitous and unquestioned smart technology has become in our everyday lives. 3V, 5V, and 12V, three site-specific works based on thermoelectric devices, convert fire into electricity that can be used to charge viewer’s mobile devices, generate light, and provide access to an offline database with information on surviving without the Internet. The projects offer tools that are both a useable power source and also spark encounters and opportunities for exchange between individuals.

Conceptually and technically, Bartholl uses the same aesthetics, codes, and communication patterns familiar to users of YouTube, Instagram, and video games. A purposeful contextualization employs the logic of the Internet while at the same time undermining it with individual strategies. The Perfect Beach, created for the 2018 Thailand Biennale, addresses the way stock photography and photo filters alter our perceptions. Oversized murals of ideal tropical holiday landscapes were set up on Phra Nang Beach, obscuring views of the real ocean and horizon, helping to alleviate the disconnect Western European tourists feel when reality doesn’t live up to their idealized images of paradise. Photos of the installation that were shared on social media channels became part of the work, too, documenting the distribution, appropriation, and exploration of content on the Internet.

Solo exhibitions of Aram Bartholl’s work have been featured at international institutions including SMAC, Berlin (2019), Emmanuel gallery, Denver (2019), Kunstverein Arnsberg (2016), Palais de Tokyo, Paris (2015), and Kasseler Kunstverein (2013). Additional works and productions have been presented at numerous events and venues including Werkleitz Festival Modell und Ruine, San Francisco Museum of Modern Art (both 2019), Biennale d’art contemporain de Strasbourg, Thailand Biennale, Seoul Museum of Art (all 2018), at Skulptur Projekte Münster and the Hyperpavillion at Venice Biennale (both 2017).

Teaching

Since 2019 Professor for Art with focus on digital media, HAW Hamburg  
Guest professorship: Klasse Neue Medien, Kunsthochschule Kassel, 2015 – 2018  
Visiting professorship: Design & Media Art, UCLA Los Angeles, winter/spring 2016  
Deputy professorship: New Media, Merz Akademie, Sommersemester 2014

Solo exhibitions

- 2021 *Get the data* · Kunstsommer Arnsberg, Arnsberg  
*New Viewings* · Galerie Barbara Thumm, Berlin
- 2019 *Open* · Roehrs & Boetsch, Zurich  
*Strike Now!!* · panke.gallery, Berlin  
*True Depth* · SMAC, Berlin
- 2018 *Is this you in the video?* · Chaufferie Gallery, HEAR Strasbourg  
*Your shopping cart is empty* · Emmanuel Gallery, University of Colorado Denver
- 2016 *Remind me later* · Arnsberger Kunstverein, Arnsberg
- 2015 *Point Of View* · Babycastles, New York City
- 2014 *Hurt me plenty* · DAM Gallery Berlin
- 2013 *Hello world!* · Kasseler Kunstverein, Germany
- 2013 ★*RETWEET*★*IF*★*YOU*★*WANT*★*MORE*★*FOLLOWERS*★ · xpo gallery, Paris
- 2013 *Go!Go!Go!* · Aksioma, Ljubljana
- 2012 *Reply All* · DAM Berlin, Germany
- 2009 *Random Screen* · 5 Minute Museum, STRP, Eindhoven, Netherlands
- 2006 *Gamestar* · Project space „Ceci n’est pas un restaurant“, Berlin, Germany

Group exhibitions (selection)

- 2022 Art Me!, Galerie Charlot, Paris  
Call Me, galeriepcp, Paris  
House of Mirrors: Artificial Intelligence as Phantasm, HMKV, Dortmund  
Playmode, CCBB – Centro Cultural Banco do Brasil, Belo Horizonte  
The Glass Room, MOD, Adelaide
- 2021 Domestic Drama, Halle Für Kunst, Graz  
Decision Making – L’instant décisif, Canadien Cultural Centre, Paris  
Stampede, Horse & Pony, Berlin  
Glass Room – An exhibition by Tactical Tech, OBA, Amsterdam  
Owned by others, Museum Island Berlin, Berlin  
The Principle of Hope, Inside-Out Art Museum, Beijing  
Me And My Machine, Lehmbruck Museum, Duisburg  
How to Win at Photography, Fotomuseum Winterthur, Winterthur  
Supermarket of Images, Red Brick Art Museum, China  
*The Artist Is Online* · König Galerie, Berlin
- 2020 *Mind Over Matter* · Technische Sammlungen Dresden, Dresden  
*Owned By Others* · Museum Tropicana, Berlin

*Imagine you Wake Up and There is no Internet* · Romantso, Athens  
*Seasons of Media Arts* · ZKM - Zentrum für Kunst und Medien, Karlsruhe  
*Better Off Online* · KÖNIG GALERIE / KÖNIG DIGITAL, Online  
*Erneuerbare Medien* · Kunstverein Wolfsburg, Wolfsburg  
*The Sea Is Glowing* · Exportdrvo, Rijeka  
*On entering a living being.* · Kunstraum Kreuzberg, Berlin  
*The Supermarket Of Images* · Jeu de Paume, Paris

**2019** *Link in bio* · MdbK, Leipzig  
*Asuntos De Nuestro Espacio* · Centro Cultural Ricardo Rojas, Buenos Aires  
*Coventry Biennial of Contemporary Art* · Coventry, Coventry  
*Playmode* · Maat, Museum of Art, Architecture and Technology, Lisbon  
*Speed Show: FACE THE FACE* · Internet Cafe, Berlin  
*Metanatural Landscapes* · panke.gallery, Berlin  
*If birds in a truck fly, does the truck get lighter?* · Drugo More, Rijeka, Croatia  
*Snap + Share* · San Francisco Museum of Modern Art, San Francisco

**2018** *Stream Capture* · Minneapolis College of Art and Design, USA  
*Check Out* · Import Projects, Berlin, Germany  
*Ein gemachter Mensch*, Kallmann Museum, Ismaning, Germany  
 Biennale d'art contemporain de Melle, Deux-Sèvres, France  
*Otra vista a la escultura*, Laboratorio Arte Alameda, Mexico city  
 MKH Biennale Halberstadt, Germany  
 Thailand Biennale, Krabi, Thailand  
 Biennale d'art contemporain de Strasbourg

**2017** *Festival of Future Nows* · Hamburger Bahnhof, Berlin, Germany  
*SITUATIONS* · Fotomuseum Winterthur, Swiss  
*Escaping the Digital Unease* · Kunsthau Langenthal, Swiss  
*Odyssey* · Kunstverein Arnsberg, Möhnesee, Germany  
*immaterial* · Kunstverein Bochum, Bochum, Germany  
*Skulptur Projekte Münster* · LWL-Museum für Kunst und Kultur, Münster, D  
*Hyperpavillion* · Venice Biennale, official extended program, Italy  
 BoCA Biennial of Contemporary Arts, Lissabon & Porto, Portugal

**2016** *The White Room* · Tactical Tech, New York  
*Alle Achtung!* · ACC Galerie, Weimar, Germany  
*Invisible Threads: Technology and its Discontents* · NYUAD Art Gallery, Abu Dhabi  
*CAMÉRA(AUTO)CONTRÔLE* · TRIENNIAL 50JPG, Centre de la photographie,  
 Geneve, Swiss  
*Regeneration Movement* · National Taiwan Museum of Fine Arts, Taipei, Taiwan  
*FROM BITS TO PAPER\* du pixel au papier* · Le Shadok, Strasbourg, France  
*Shifting Optics* · Upstream Gallery, Amsterdam, Netherlands

**2015** *Wie leben? Zukunftsbilder von Malewitsch bis Fujimoto* · Wilhelmhack Museum,  
Ludwigshafen am Rhein, Germany  
*Save the Data!* · Kunstpalais Stadt Erlangen, Erlangen, Germany  
*Operation Mindfuck* · Kunstverein Wolfsburg, Wolfsburg, Germany  
*Das Netz (Dauerausstellung)* · Deutsches Technikmuseum Berlin, Germany  
*Infosphäre* · ZKM, Karlsruhe, Germany  
*Poetics and Politics of Data* · HeK, House of Electronic Arts Basel, Schweiz  
*Art In The Age Of Planetary Computation* · Witte de With, Rotterdam, NL  
*PBKAC – IMHO* · Haus der Elektronischen Künste, LISTE art fair, Basel, Swiss  
*Offline Art: Are you still there?* · Museum Angewandte Kunst, Frankfurt, DE  
*NEULAND* · Kunsthau Kaufbeuren, Germany

**2014** *End User* · Hayward Gallery Project Space, London, Great Britain  
*The Darknet* · Kunsthalle St.Gallen, Swiss  
*Cuban Contemporary Art Salon* · Centro de Desarrollo de las  
 Artes Visuales, Cuba  
*SNEL HEST* · Alingsås Kosthall, Denmark  
*Archipel in|vest* · Urbane Künste Ruhr, Recklinghausen, Germany  
*net.art Painters and Poets* · Mestna galerija Ljubljana, Slovenia  
*Hyperresemblances: REALITY FX* · The Wallach Art Gallery,  
 Columbia University, NYC  
*FULL SCREEN* · xpo gallery, Paris, France  
*MOTI HOTEL MOTI* · Museum of the Image, Breda, Netherlands  
*UNPAINTED* · Medienkunstmesse im Postpalast, Munch, Germany

**2013** 30C3 · 30th Chaos Communication Congress, Hamburg, Germany  
*The Influencers* · Festival Barcelona, Spain  
 YIA ART FAIR · with xpo gallery, Paris, France  
 Todaysart · festival, The Hague, Netherlands  
 FACELESS · quartier 21 Museums Quartier, Vienna, Austria  
 In Medias Res · Galerie Verney-Carron, Lyon, France  
 Public Abstraction Private Construction VI VII · Kunstverein Arnsberg, DE  
 Summer Splash 2 · DAM Gallery, Berlin, Germany  
 Fußnoten zum Aufbruch · Motorenhalle Dresden, Germany  
 Brand Innovations for Ubiquitous Authorship · Carroll / Fletcher,  
 London, Great Britain  
 FAT GOLD · Eyebeam, New York  
 From here on · Arts Santa Mónica, Barcelona, Spain

**2012** *Rock the Block* · Backjumps, Berlin, Germany  
*Meine Wunderkammer* · DAM Gallery, Berlin , Germany  
*Co-Re-Creating Spaces* · centralTrak, UT Dallas, USA  
*DVD dead drop* · Museum of Moving Image, New York  
*Megacool 4.0* · Künstlerhaus, Wien, Austria  
*Cantastoria* · UMOCA Utah Museum of Contemporary Art, USA  
*Invisible Maps* · Luis Adelantado Mexico, Mexico City, Mexico  
*It's a small small world* · Family Business, New York  
*Playtimes* · Maison d'Ailleurs, Yverdon-les-Bains, Swiss  
*Curious Minds* · The Israel Museum, Jerusalem, Israel  
*Signals: For Real* · International Film Festival Rotterdam, Netherlands  
*Tranceiver* · Bemis Center for Contemporary Art, Omaha, USA

**2011** *Dada New York II* · Cabaret Voltaire, Zürich, Schweiz  
*Tracing Mobility* · HKW, Berlin, Germany  
*Quasi Cinema* · Video\_Dumbo, New York, USA  
*Experience Space* · [DAM] Berlin, Berlin, Germany  
*Social Media* · The Pace Gallery, New York, USA  
*Ready for upgrade* · [DAM] Cologne, Cologne, Germany  
*Talk to me* · MoMA Museum of Modern Art, New York, USA  
*From here on* · Les Rencontres d'Arles 2011, Arles, France  
*The Uncommon Portrait* · Portsmouth Museum of Art, Portsmouth, USA  
*Alternative Controllers* · Devotion Gallery, New York, USA  
*Identités précaires* · Jeu de Paume, Virtual Space, Paris, France  
*Gateways* · Kumu, Tallinn, Estonia

**2010** *ShadowDance* · Kunsthall KAdE, Amersfoort, Netherlands  
*Locate Me* · Kunstraum Kreuzberg, Berlin, Germany  
*Gamezone* · Desingel, Antwerpen, Belgium

*GOOD TIME* · Public Art Festival, Taipei, Taiwan  
*Sterne Sehen* · Art Space Riga, Riga, Latvia  
*Space Invaders* · NIMK Netherlands Media Arts Institute, Amsterdam, Netherlands  
*ISEA2010 Exhibition* · ISEA, Dortmund, Lettland

**2009** *Space Invaders* · FACT, Liverpool, Great Britain  
*Nature Transformer*, Microwave, Hong Kong  
*BLK River Festival* · Gallery Ofroom, Vienna, Austria  
*Mirror Mirror: Contemporary Portraits and the Fugitive Self* · Brigham Young MoA, Utah, USA  
*Lack of electricity* · Gallery Space CAN, Seoul, Korea  
*WoW: Emergent Media Phenomenon* · Laguna Art Museum, Laguna Beach, CA, USA  
*InnMotion* · Biennial International Festival Of Visual And Performing Arts, Barcelona, Spain  
*Springt!* · Bremer Kunstfrühling, Bremen, Lettland  
*Inspiracje art festival* · MUZ, Szczecin, Poland  
*DADAMACHINIMA* · Planetart, Amsterdam, Netherlands

**2008** *Video Award Bremen* · Weserburg | Museum of Modern Art, Bremen, DE  
*Time to Play* · eARTS, Urban Space, Shanghai, China  
*Avatar* · Australian Centre for Photography, Sydney, Australia  
*Hack the City* · Total Museum of Contemporary Art, Seoul, South Korea  
*Try again* · Koldo Mitxelenam, San Sebastian, Spain  
*Public Privacy* · NIMK Netherlands Media Art Institute, Amsterdam, Netherlands  
*Offline Social Networks* · Futuresonic, Manchester, Great Britain  
*Try again* · Casa del Encendida, Madrid, Spain  
*Cardinal Points* · Richman Gallery, Baltimore, USA  
*Being Bold* · Club Transmediale, Berlin, Germany

**2007** *Sandbox Berlin* · Skulpturenpark, Berlin, Germany  
*Goodbye Privacy* · Ars Electronica, Linz, Austria  
*Our Cyborg Future?* · Newcastle’s Discovery Museum, Newcastle, Great Britain  
*Gameworlds* · Laboral, Gijon, Spain  
*Open City* · Eyebeam, New York City, USA  
*Time’s up* · Vooruit, Gent, Belgium  
*Unfinish!* · Transmediale, Berlin, Germany  
*Borderline Behaviour* · TENT, Rotterdam, Netherlands

**2006** *First Play Berlin* · HAU2, Berlin, Germany  
*Plattform Bohnenstrasse* · Public Space Exhibition, Bremen, Germany  
*Simplicity* · Ars Electronica, Linz, Austria  
*Viper* · Basel, Swiss  
*3rd (A) r4WB1t5 micro.fest* · ENEMY Gallery, Chicago, USA

**2005** *22C3* · Chaos Communication Congress, Berlin, Germany  
**2004** *21C3* · Chaos Communication Congress, Berlin, Germany

Collections (selection)

- Die Stadt von Paris - Le Fonds municipal d’art contemporain de la Ville de Paris
- Sammlung Schroth
- MoMA Museum of Modern Art, New York

Awards

**2011** Ars Electronica, Linz, Österreich, Honorable mention  
**2007** 17th Video Art Award, Bremen  
Transmediale Award, Berlin, Honorable mention  
**2001** Browserday, Berlin, Competition

Grants / Commissions / Residencies

**2018** Stiftung KUNSTFONDS, project grant  
FLACC foundation, Belgien, residency  
**2017** Innogy Stiftung, Skulptur Projekte Münster, stipend  
**2015** ACA, Atlantic Center of the Arts, Florida, residency (Master)  
Senatskanzlei / Kulturelle Angelegenheiten, City of Berlin, stipend  
**2012** Museum of Moving Image, New York, commission  
Harpo Foundation, Los Angeles, USA, stipend  
**2011** Rhizome, New York, USA, commission  
Berlin Senate Cultural Affairs Department, stipendium  
**2010** Eyebeam, New York, USA, Artist in residence,  
**2009** V2 Institute for Unstable Media, Rotterdam, artist in residence,  
**2008** Stiftung KUNSTFONDS, stipend  
IFA Institut für Auslandsbeziehungen e.V., stipend  
**2007** Berlin Senate Cultural Affairs Department, project grant

Curatorial projects

**2019** *Face the face part of Link in bio* · MdbK, Leipzig  
*Speed Show: FACE THE FACE* · Internet Cafe, Berlin  
**2018** *Don’t show again* · REAKTOR, Wien  
**2017** *Make it fit* · Panke Gallery, Berlin, Germany  
*34C3* · Chaos Communication Congress, Leipzig, Co-curation Art&Culture track  
**2016** *Speed Show* · LA: Manifesto, Korea town, LA, USA  
*33C3* · Chaos Communication Congress, Hamburg, Co-curation Art&Culture track  
**2015** *Offline Art: ‘Your are not checked in’ at ‘Capture All!’* · Transmediale, Berlin  
*Offline Art: Are you still there?* · at Museum Angewandte Kunst, Frankfurt  
**2014** *FULL SCREEN* · xpo gallery, Paris, France  
**2013** *Offline Art: new2* · xpo gallery, Paris, France  
*Offline Art: Hardcore* · Kasseler Kunstverein  
**2012** *Speedshow* · GML, Berlin  
*DVD DeadDrop vol.2* · MMI New York, USA  
*DVD DeadDrop vol.1* · MMI New York, USA  
**2011** *Speedshow* · Evan Roth, New York, USA  
*Speedshow* · Constant Dullaart, Berlin  
*Speedshow* · Fun is back, Stuttgart  
*Speedshow* · Open Internet, Paris, France  
**2010** *Speedshow* · Super Niche New York, USA  
*Ars Electronica* · TeleInternet, Linz, Austria  
*Speedshow* · Peace, Amsterdam, Netherlands  
*Speedshow* · who the fuck do you think you are talking to?, Wien, Austria  
*Speedshow* · TELE-INTERNET, Berlin  
**2007** *Second City* · Ars Electronica, Linz, Austria

Lectures (selection)

|      |   |   |
|------|---|---|
| 2020 | Pavillon Bosio - Monaco, Monaco, Poétique & esthétique du digital<br>FH Potsdam, Potsdam, Zeitmaschine<br>Vienna Contemporary, Vienna, ArtTech Talk: Technology Off Screen<br>Akademie der Künste, Berlin, EC(centri)CITY – Die exzentrische Stadt<br>HAWK Hildesheim, Hildesheim, Artist Talk<br>Co Gallery, Paris, Co Talk  |   |
| 2019 | James-Simon-Galerie, Berlin, ASAP – transferring the immediacy of the digital to culture<br>HeK, Basel, Panel Discussion<br>Drugo More, Rijeka, Croatia, BYOD<br>Hotel de Poste, Strasbourg, Biennale de Strasbourg<br>ETH, Institut für Geschichte und Theorie der Architektur, Zurich, Digital Matters  |   |
| 2018 | Reaktor Wien, Österreich (Lecture, Workshop and Performance)<br>Chaufferie Gallery, HEAR Strasbourg, Is this you in the video?<br>Panke Gallery, Berlin, eGames - Die Kunst des ernstesten Spiels<br>Laboratorio Arte Alameda, Mexio city, <i>Otra vista a la escultura</i><br>Volksbühne, Berlin, Das ist Netzpolitik<br>NRW Forum, Düsseldorf, G23 Gipfel   |   |
| 2017 | Bard College Berlin, Artist Talk, Never Worry Again<br>BoCA Biennial of Contemporary Arts, Lisboa & Porto, Portugal, Artist Talk<br>Re-Configuring Anonymity, Universität Bremen Symposium 2017, Bremen<br><i>When machines are dreaming</i> , Technische Sammlungen Dresden, Artist Talk   | Broadway, Panel, Nottingham, Großbritannien, Making Future Collaboration<br>SFAI, Panel, San Francisco, USA, Transit///Stasis<br>ShareConference, Talk, Belgrad, Serbien, Offline Networks  |
| 2016 | MCAD, Minneapolis College of Art and Design, Minneapolis, USA, Artist Talk<br>LACMA Art & Technology Lab, Los Angeles, USA, Offline/Online<br>Convergences: Aram Bartholl and Kathy Rae Huffman<br>Internationales Sommerfestival Kampnagel, Hamburg, Datapolitics<br>KIKK Festival, Namur, Belgien, Artist Talk  | 2010 ISEA 2010, Artist Presentation, Dortmund U, ISEA Conference<br>Kunstraum Kreuzberg, Artist Talk, Berlin, Locate Me<br>GDfB, Graphic Design Festival Breda, Artist Talk, Netherlands, Are you human?<br>HAU2, Think Tank, Berlin, Jean Luc und die Singularität vorm falschen Fenster   |
| 2015 | Kunstraum Kreuzberg Bethanien, HATE – Kongress der Möglichkeiten, Berlin<br>re:publica, finding europe Station Berlin, Berlin<br>We are Museums, Conference Panel, Berlin, Museums: after the Internet?<br>ACUD, Panel Discussion, Image is a Virus - On activism   | 2009 Graphic Design Museum, Symposium, Amsterdam, Netherlands, me you and everyone we know is a curator<br>BTK, Berlin, Drop Shadow Talks<br>Atoms & Bits, Konferenz, Berlin, F.A.T. Lab<br>ICST, Konferenz, Keynote, Berlin, FaVE<br>Laguna Art Museum, Artist Talk, Laguna Beach, USA, WoW: Emergent media phenomenon   |
| 2014 | TU Berlin, Intergraph, Masterstudiengang Bühnenbild_Szenischer Raum, Berlin, Hello World!<br>re:publica, Konferenz, Berlin, Into The Wild<br>Hochschule Luzern, Design & Kunst, Luzern, Schweiz, Wegen der Produktion <i>Schwindel der Wirklichkeit</i> , Lecture Series, Akademie der Künste, Berlin<br>Urbane Künste Ruhr, Duisburg, art / space / public<br>31. Chaos Communication Congress, Hamburg, A New Dawn - 31C3 | V2_ Institut for unstable Media, Rotterdam, Netherlands, Test_Lab: Fashionable Technology   |
| 2013 | Synthesize!, Symposium, FHNW, Basel, Schweiz<br>The Influencers Festival, Barcelona, Spain  | 2008 Cynetart, MB21, Panel, Dresden, Between the Private and the Public<br>ISEA, Konferenz, Singapore, Artist Talk<br>Werkleitz Gesellschaft, Halle, Artist Talk<br>Inspired F.A.Q. Konferenz, Lisbon, Portugal, Artist Talk<br>GeneratorX, CTM, Berlin, Artist Talk  |
| 2012 | Play & Make, Conference, Düsseldorf<br>Stadtbibliothek Stuttgart, Stuttgart, Digitale Kultur: GameTalks<br>Graphic Design Festival Breda, Netherlands<br>Next Berlin, Berlin, Conference for digital industries<br>Rhizome at the New Museum, New York, Seven on Seven<br>FITC Conference Amsterdam, Netherlands<br>Trampoline at HKW, Berlin, Tracing Mobility   | 2007 Telefonica, confrence, Madrid, Spain, Ambassador for Innovation<br>Ars Electronica, panel, Linz, Austria, Second Life<br>Designforum, Freiburg, Artist Talk<br>reboot 9.0, Konferenz, Copenhagen, Denmark, Artist Talk<br>Designmai, Panel, Berlin, Second Life<br>re:publica, Konferenz, Berlin, Germany, Offline symbols in the offline world<br>Transmediale, Berlin, Second Life panel |
| 2011 | Smithsonian’s Hirshhorn Museum, Panel, DC, USA, Lunch Bytes (3) - Digital Material<br>DAZ, Lecture Series, Berlin, Macht im Öffentlichen Raum<br>Open World Forum, Konferenz, Paris, France, Art & Open Source<br>The Pace Gallery, Panel Discussion, New York City, USA, Social Media  | 2006 Mediacity, Konferenz, Bauhaus Universität Weimar, Digital Layers in Urban Space<br>2005 Transmediale, Open.Plan, Berlin, Daten am Ort<br>2002 TU Cottbus, Vortragsreihe, Cottbus, Crossover Architektur<br>V2_ Institut for Unstable Media, Panel, Rotterdam, Netherlands, Infotopia the infogolem   |

Workshops (selection)

- 2019

Kill your phone, Centre culturel suisse. Paris  
0 Likes, HeK, Basel  
Digital Matters, ETH, Institut für Geschichte und Theorie der Architektur,  
Zurich

2018

netzkunst.berlin, Panke Gallery, Berlin  
Aluhut Workshop, NRW Forum, Düsseldorf  
Reaktor Wien, Österreich (Lecture, Workshop and Performance)  
Chaufferie Gallery, HEAR Strasbourg, Is this you in the video?  
Universität Köln, Because Internet  
Laboratorio Arte Alameda, Mexio city, *Otra vista a la escultura*  
NRW Forum, Düsseldorf, G23 Gipfel

2017

MAIF Social Club, Paris, France, Iconomania  
Victoria and Albert Museum, London, Großbritannien, Friday Late  
Skulptur Projekte, Münster, Killyourphone  
When machines are dreaming, Technische Sammlungen Dresden, Aluhut  
Workshop & Lecture

2016

Tribeca Film Festival, New York, Killyourphone  
Machine Project, Los Angeles, USA, Killyourphone, Workshop mit STAT-US  
33rd Chaos Communication Congress, Hamburg, Geheim-Camera

2015

Parsons School Paris, Paris, France, KILLYOURPHONE.COM  
Kunstakademie Münster, Survival

2014–15

The Darknet

2014

30C3: 30th Chaos Communication Congress, Hamburg, killyourphone.com  
DIAS – Digital Interactive Art Space, Vallensbaek, Denmark  
EYEBEAM, New York, PAINT figure drawing class  
Kunsthalle St.Gallen, Switzerland, Killyourphone

2013

F.A.T. Lab GOLD - 5 years of fffffat!!  
The Influencers Festival, Barcelona, Spain  
Edith-Russ-Haus, Oldenburg, Killyourphone

2012

Baltanlabs & MU, Eindhoven, Netherlands, The Future of offline filesharing  
University of Cologne, Symposion at What’s next?  
Künstlerhaus k/haus, Wien, Austria, Megacool 4.0

2011

Broadway, Nottingham, Great Britain, Future Work  
Kumu, Tallinn, Estland, Gateways  
Merzakademie, Stuttgart, Wahlwoche  
Edith Russ Haus, Oldenburg, Phaenomenale  
Willem de Kooning Akademie, Rotterdam, Netherlands, CrossLab

2010

KHM Academy of Media Arts, Cologne, Point & Click  
Ars Electronica, Linz, Austria, TeleInternet

2009

AHO - School for Architecture and Design, Oslo, Norway  
Laguna Art Museum, Laguna Beach, CA, USA, WoW: Emergent  
Media Phenomenon  
Merzakademie, Stuttgart, Wahlwoche  
University Gallery, Essex, Great Britain, Socially Active

2008

eARTS, Shanghai, China, Urban Space, Time to Play  
Futuresonic, Manchester, Great Britain, Offline Social Networks  
Total Museum of Contemporary Art, Seoul, South Korea, Hack the City  
Creative Gaming Initiative, Potsdam, play08

2007

Lab30, Augsburg, Analog  
Skulpturenpark, Berlin, Sandbox Berlin  
Ars Electronica, Linz, Austria, Goodbye Privacy  
Eyebeam, New York City, USA, Open City  
Vooruit, Gent, Belgien, Time’s up

2006

Ars Electronica, Linz, Austria, Simplicity  
Project space ‚Ceci n’est pas un restaurant’, Berlin, Adaptations



Aram Bartholl  
Schlegelstr. 6  
10115 Berlin  
[studio@arambartholl.com](mailto:studio@arambartholl.com)

@arambartholl  
<http://arambartholl.com>

Artist portfolio, version 1.2  
December 2022