

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.)



strasbourg12, 67strasbourg, Strasbourg2*, strasbourg123456, 2312strasbourg, 29strasbourg, rcstrasbourg68, strasbourg24, STRASBOURGBAS, strasbourg1987, sarregueminesstrasbourg, strasbourg1999, strasbourgger, strasbourgitalie, strasbourg4960, Yasstrasbourg, rcstrasbourg, strasbourg1988, strasbourg23, strasbourg67400, bilhaut.strasbourg, strasbourg673424, strasbourgchouette, strasbourgchouette.potvin, STRASBOURGE, strasbourg19, strasbourg197, StrasBourg1, strasbourg1167, strasbourg777, strasbourg2009, 0strasbourg1, strasbourg01, Stras, strasbourg55, rcstrasbourgdub88, 67100strasbourg67100, bvsstrasbourg4, Strasbourg2008, sa, strasbourg, STRASbourg, Strasbourg6, leastrasbourg2011, 13strasbourg, strasbourg1984, 40str, Strasbourg33, strasbourg33, strasbourg007, 7258773strasbourg, strasbourggeoise, strabou, strasbourg77, Strasbourg29, strabourgrosy, 66strasbourg, vivestrasbourg67, strasbourg2, strasbourg1989, strabourgenfor, strabourgoyozga, Strasbourg007, strasbourg865, Strasbourg, strasbourggeois68, strabourgtengu, strasbourg84, 4/strasbourg!, lipestrasbourg67, FIST, 58bdstrasbourg, 58BDSTRASBOURG, be5fddab780246iolstrasbourg, rcstrasbourg67, strasbourgswt, insa-strasbourg, 070106342strasbourg, bdstrasbourg12, strasbourg10, 13489str, iepstrasbourg, strasbourggeois1, strasbourg25, Strasbourg2009, Strasbourg9213, Strasbo, strasbourg32, strasbourg2000, Strasbourg2, strasbourg67?, strasbourg14, adpcstrasbour, strasbourg80, strasbourg3513, strasbourg05040504, 14strasbourg, strabourggraz, Strasbourg, destrasbourg, strasbourg68, 02.10strasbourg, alexstrasbourg16, dclicstrasbourg, strasbourg198, 19strasbourg, strasbourg67203, strasbourg679, strasbourg-6, 123strasbourg, lestrasbourg, Strasbourggeois67, 12307strasbourg, stra5bour6, strabourge22, rafaellblancyhooomStrasbo, strasbourg1112!, 1_strasbourg_1, strasbourg2013, estrasbourg, Strasbourg, Strasbourg13, 6strasbo, strasbourg101, 67200strasbourg, Strasbourg12, saucissedestrasbourg, mec2strasbourg, .austra, lataouinestrasbourg, jasoninstrasbourg, strasbourg90, strasbourg02, Strasbourg99!!, strasbourg8, strasbourg13, Strasbourg123, strabourmag, strabourgs, strasbourg1978, 1959STRASE, strasbourg20082009, strasbourg28, strasbourg1234, butik-strasbourg, butikstrasbourg, libera, strabourgenforce, footballstrasbourg, strasbourg115, RWSTRASBOURG, STRASBOURG08, strasbourg75009, strabourgwodli, Strasbourg1989, BX1979strasbourg, Strasbourg1807, strab

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.



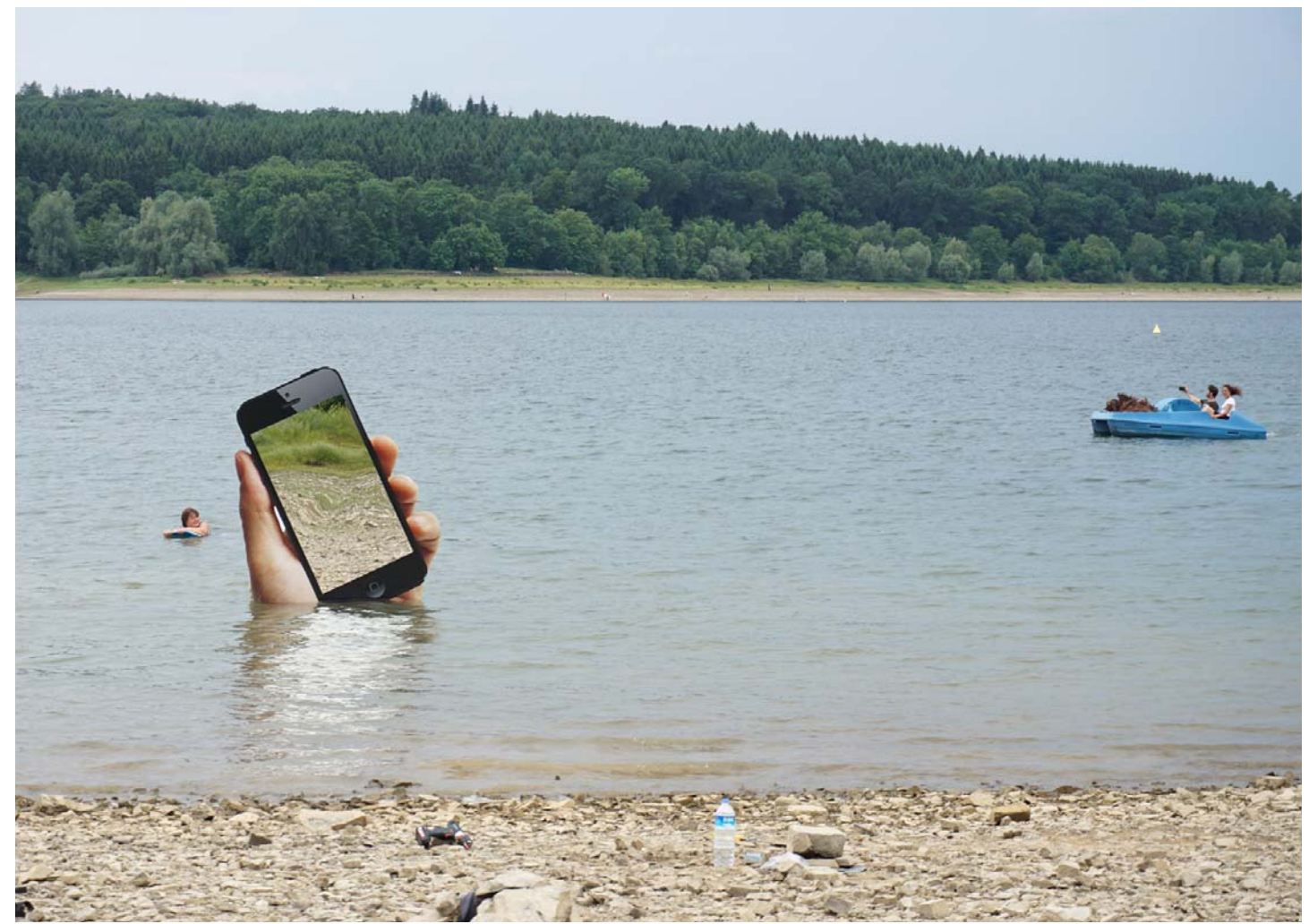
TOP 25
video, full HD, 5:42 min
HEAR, Strasbourg · 2018

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.

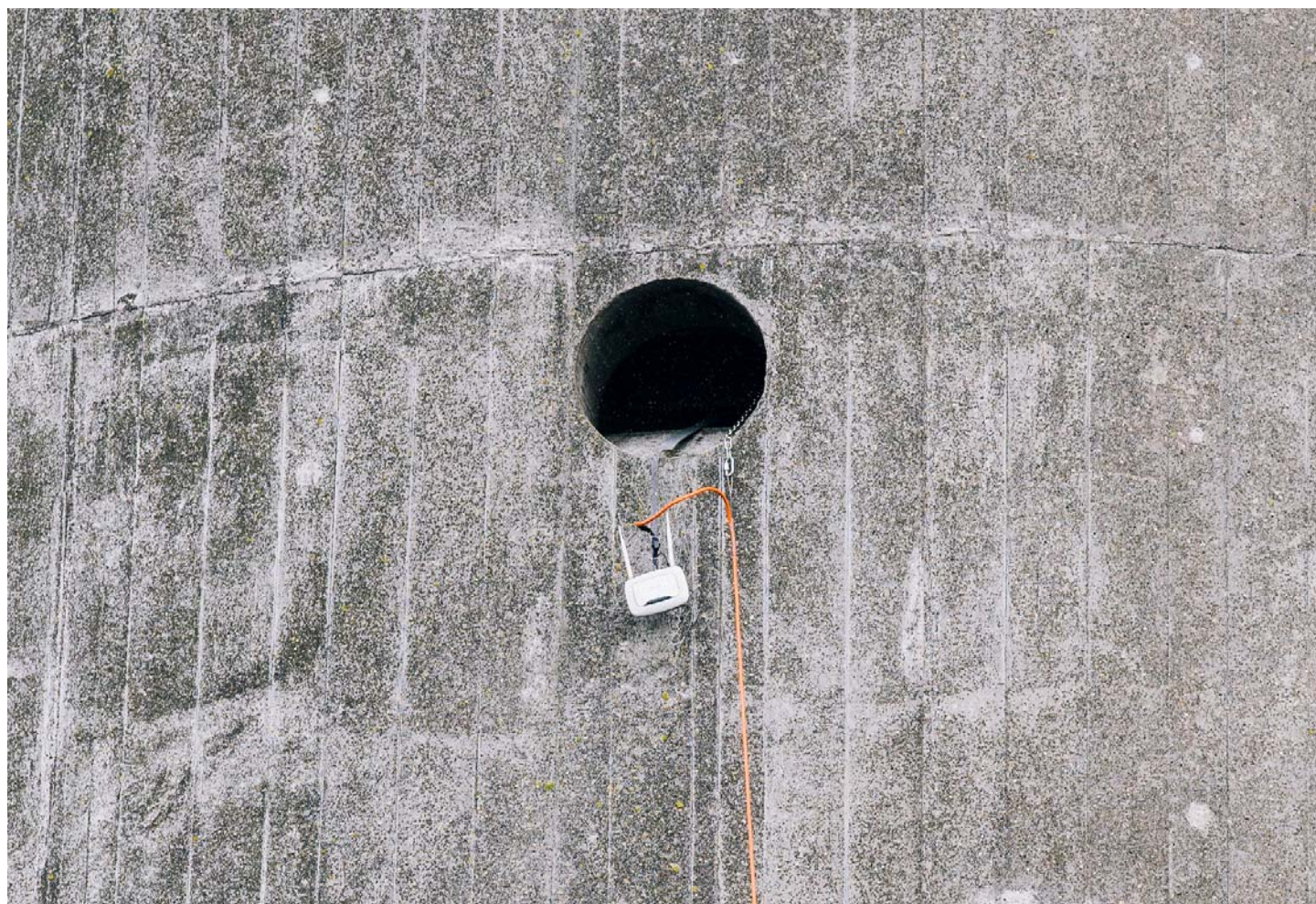
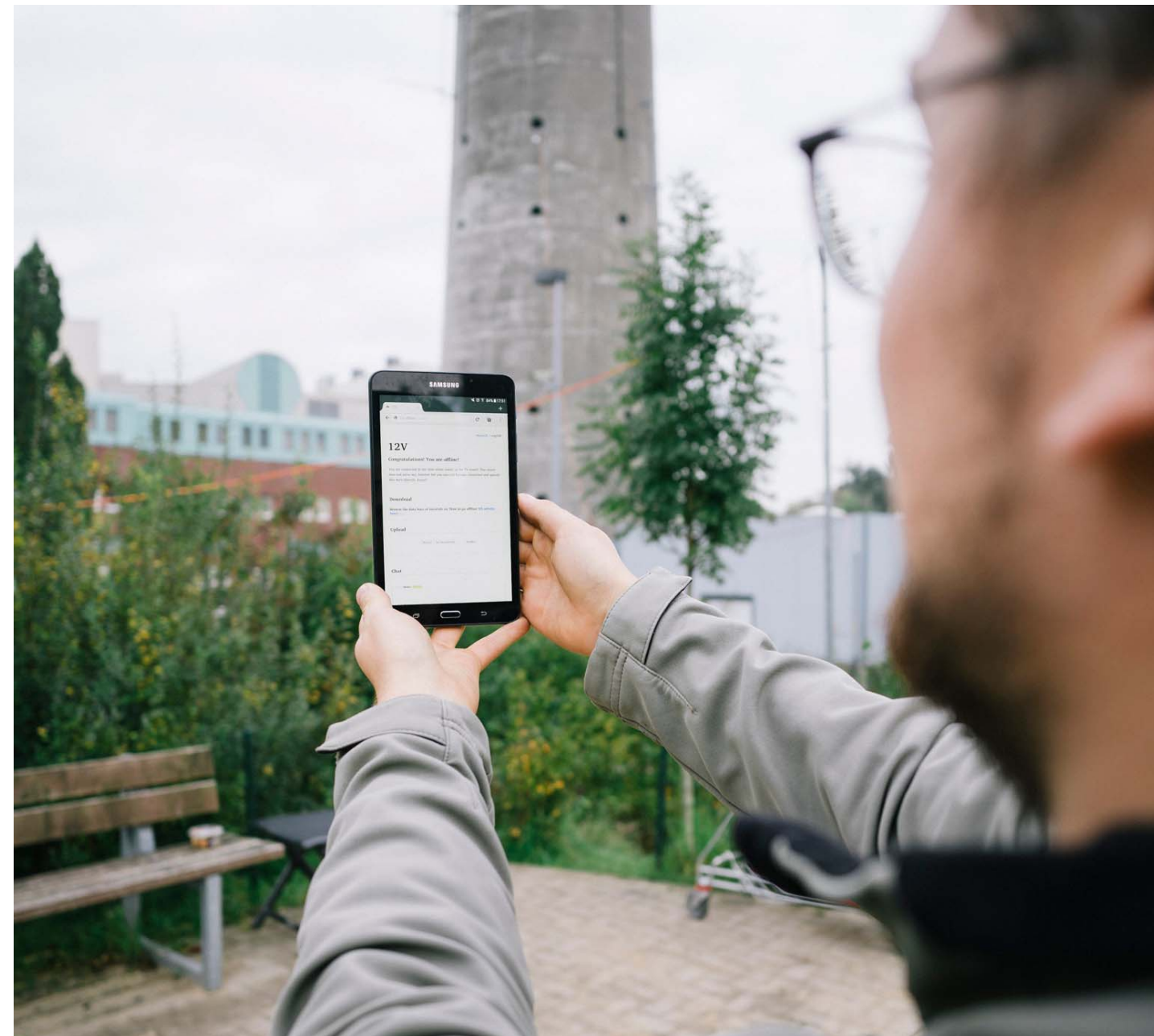
3V is one of three works which were commissioned and produced by Skulptur Projekte Münster. Each of these different site-specific works incorporates thermoelectric technology.



5V
 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)

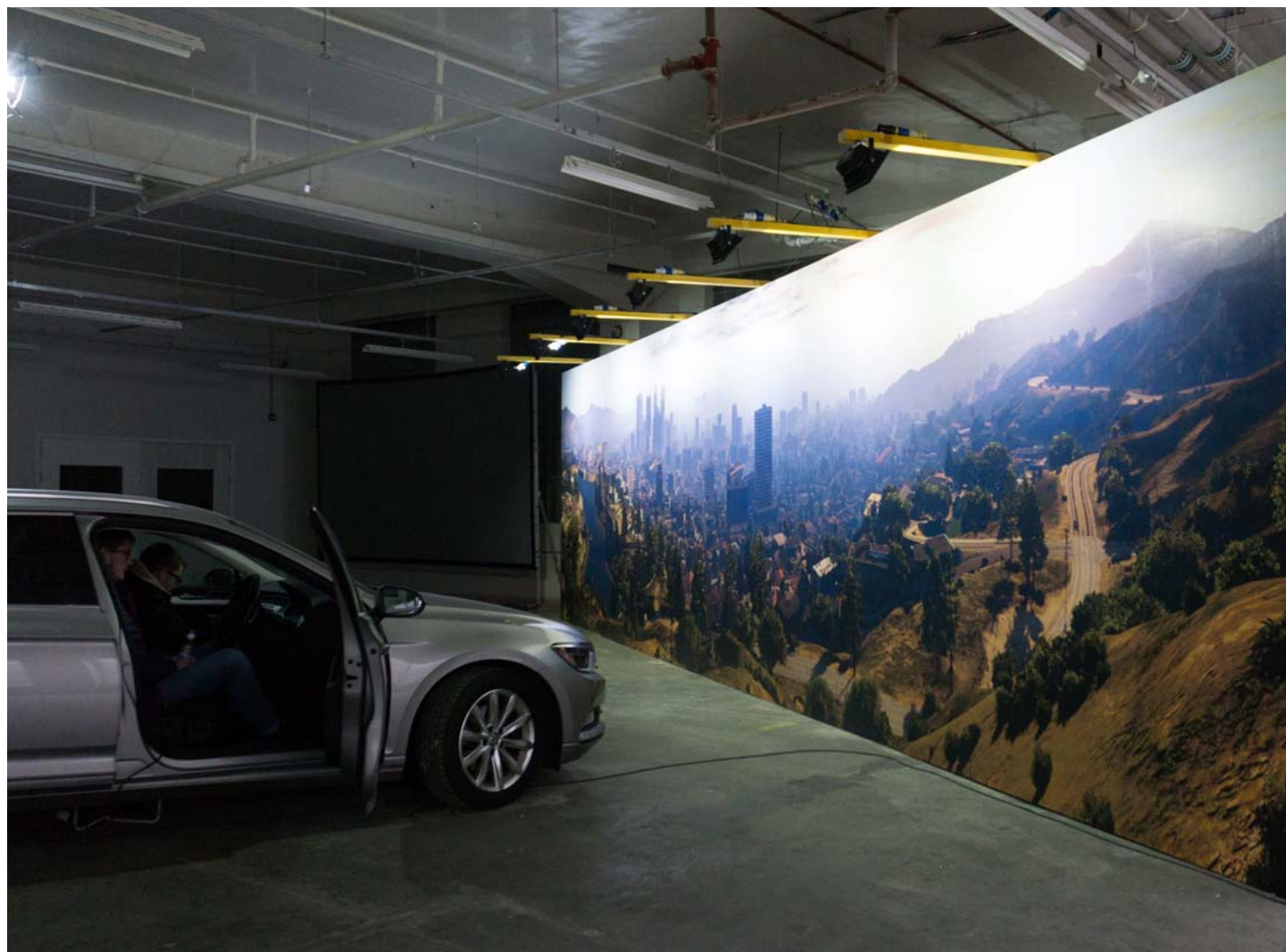
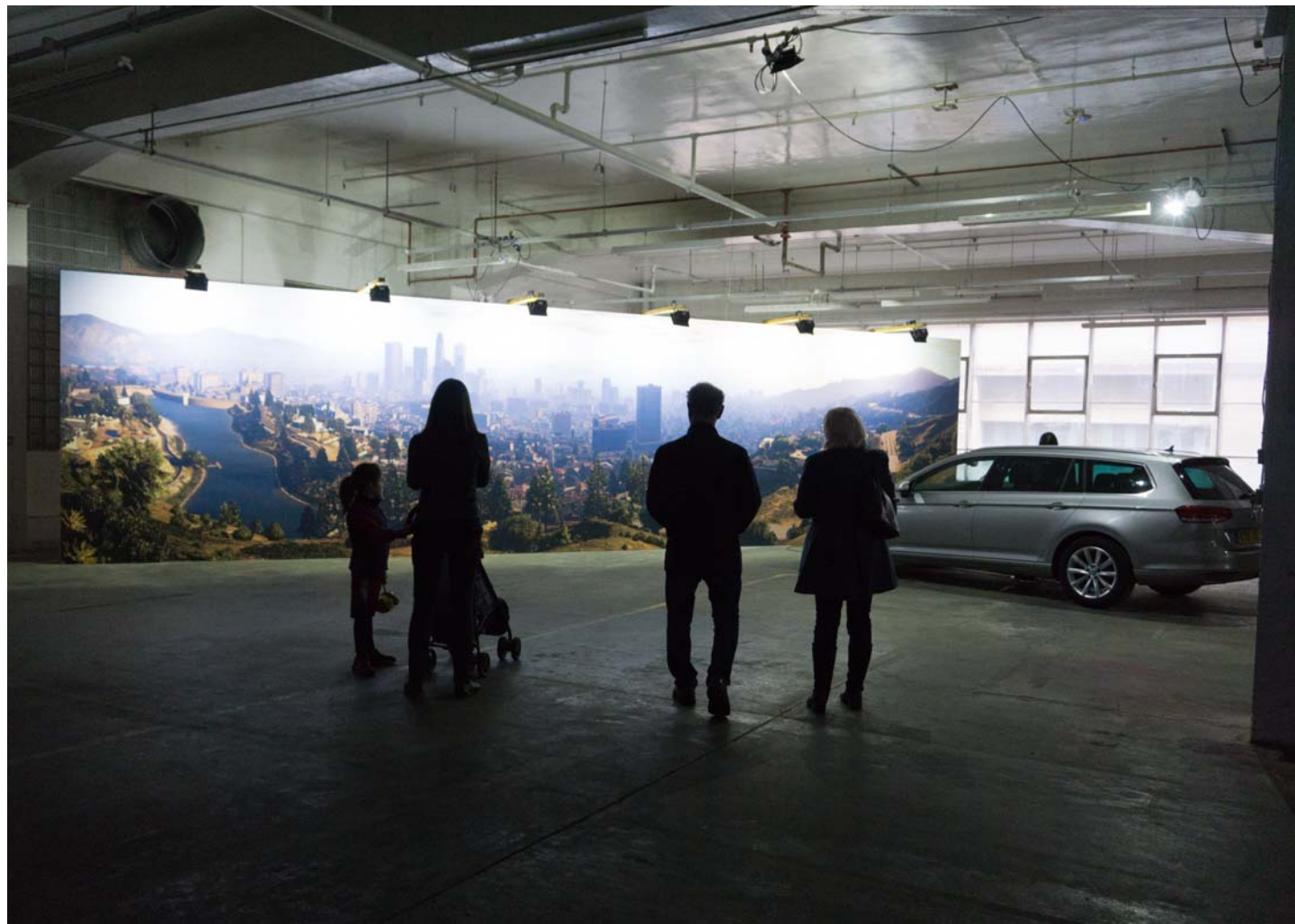
installation & performance · printed carpet, tires, steel, wood, mirror glass,
phone charger, four performers in the role of a 'special unit' · 14 × 8 × 2 m
Hyperpavillion, Venice Biennale · 2017

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

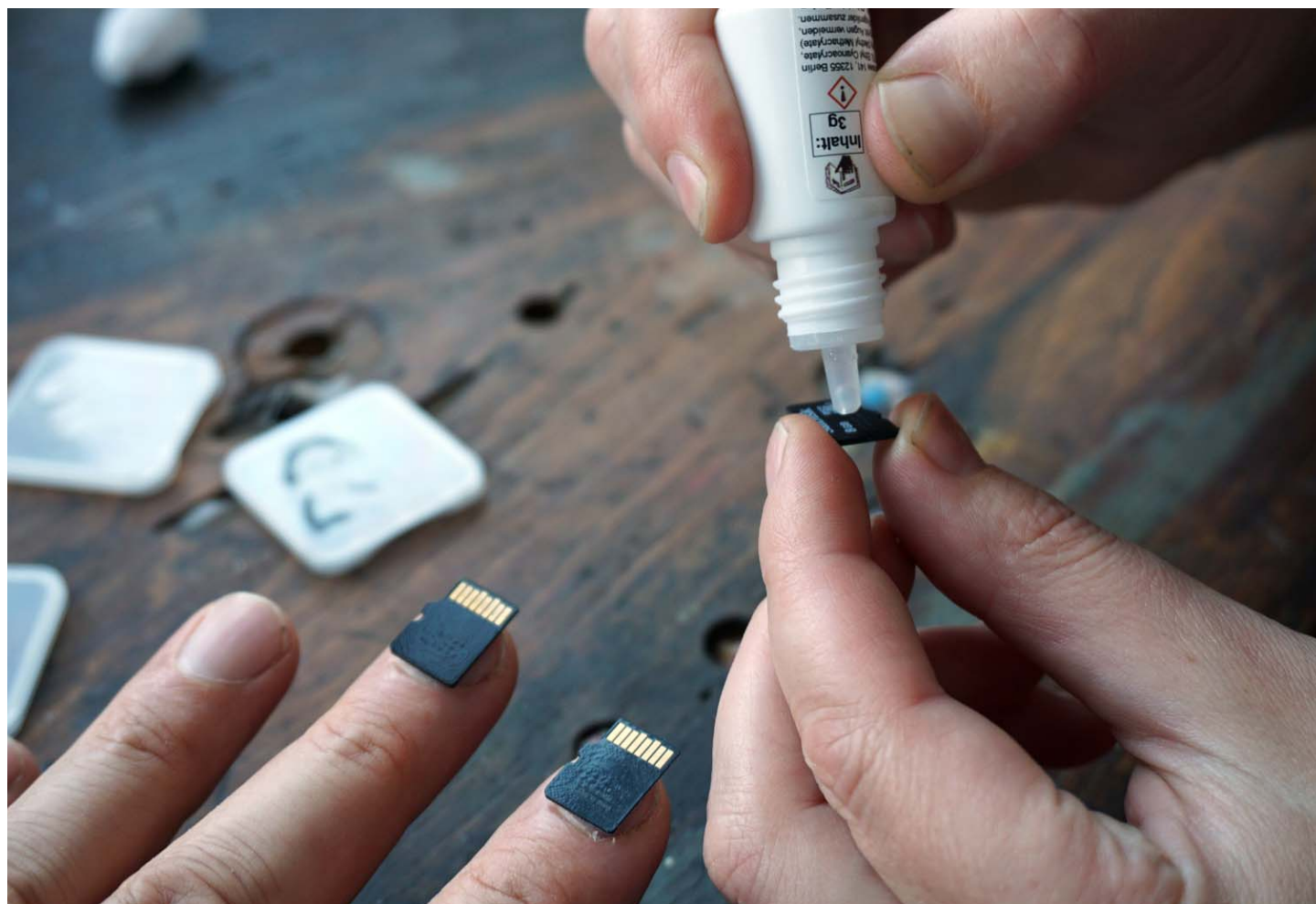
A light-emitting diode (LED) is a two-lead semiconductor light source. It is a diode that emits light when activated. When a suitable current is applied to the leads, electrons are able to recombine with electron holes within the device, releasing energy in the form of photons. Appearing as practical 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.



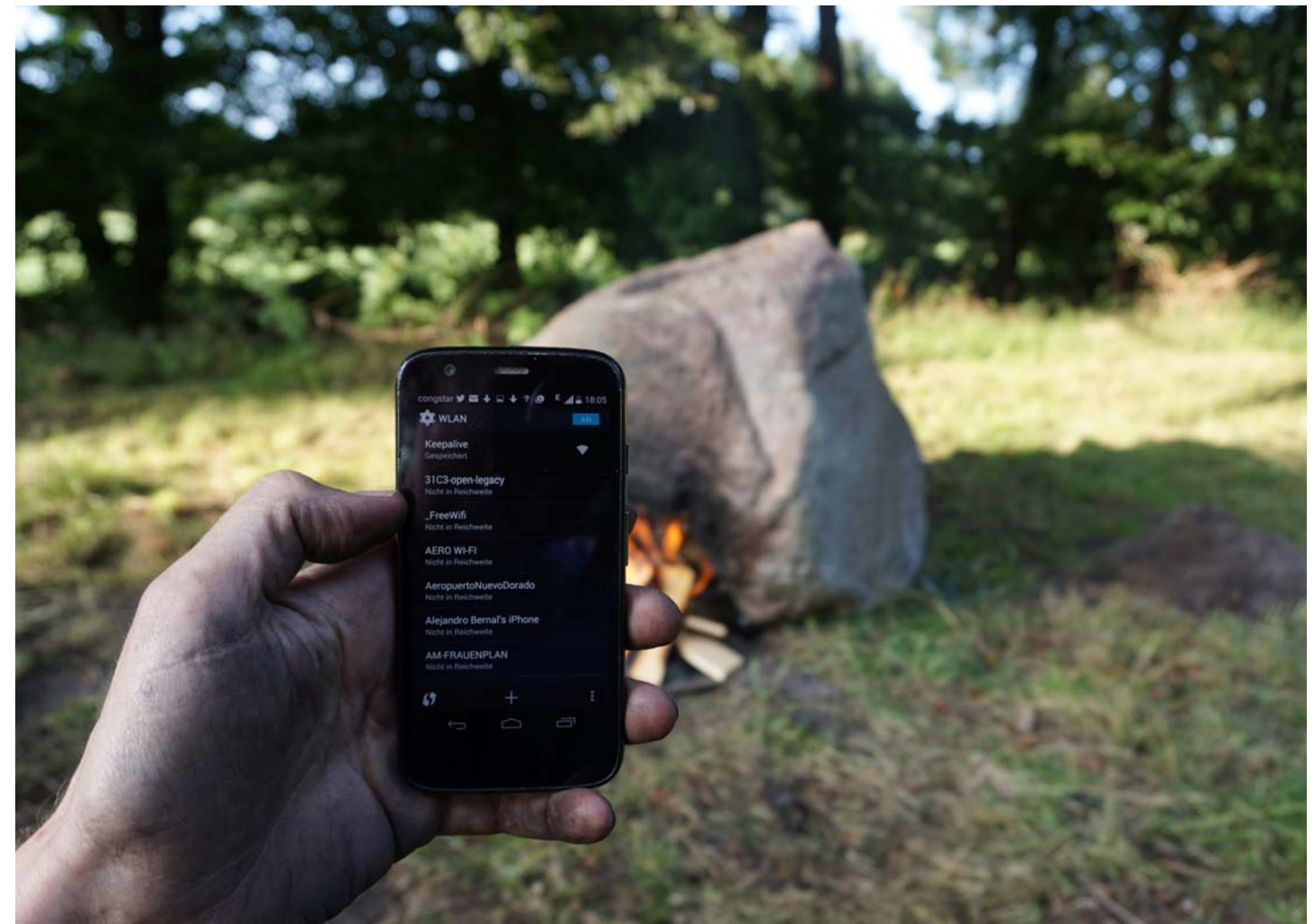
Post Snowden Nails
nailart · five micro SD cards, total capacity 128 GB,
nail glue, digital data
collaboration with Nadja Buttendorf · 2016

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.



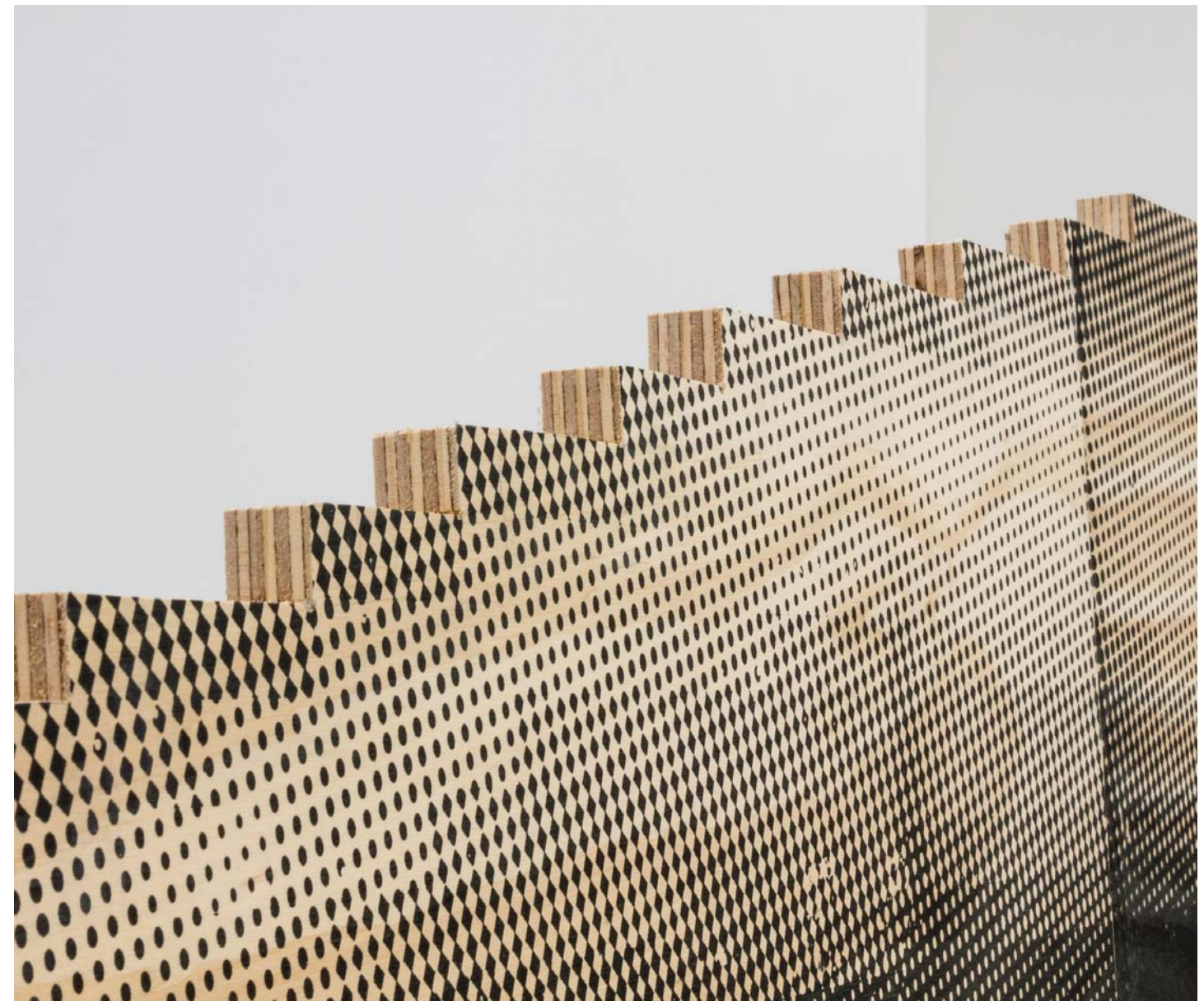
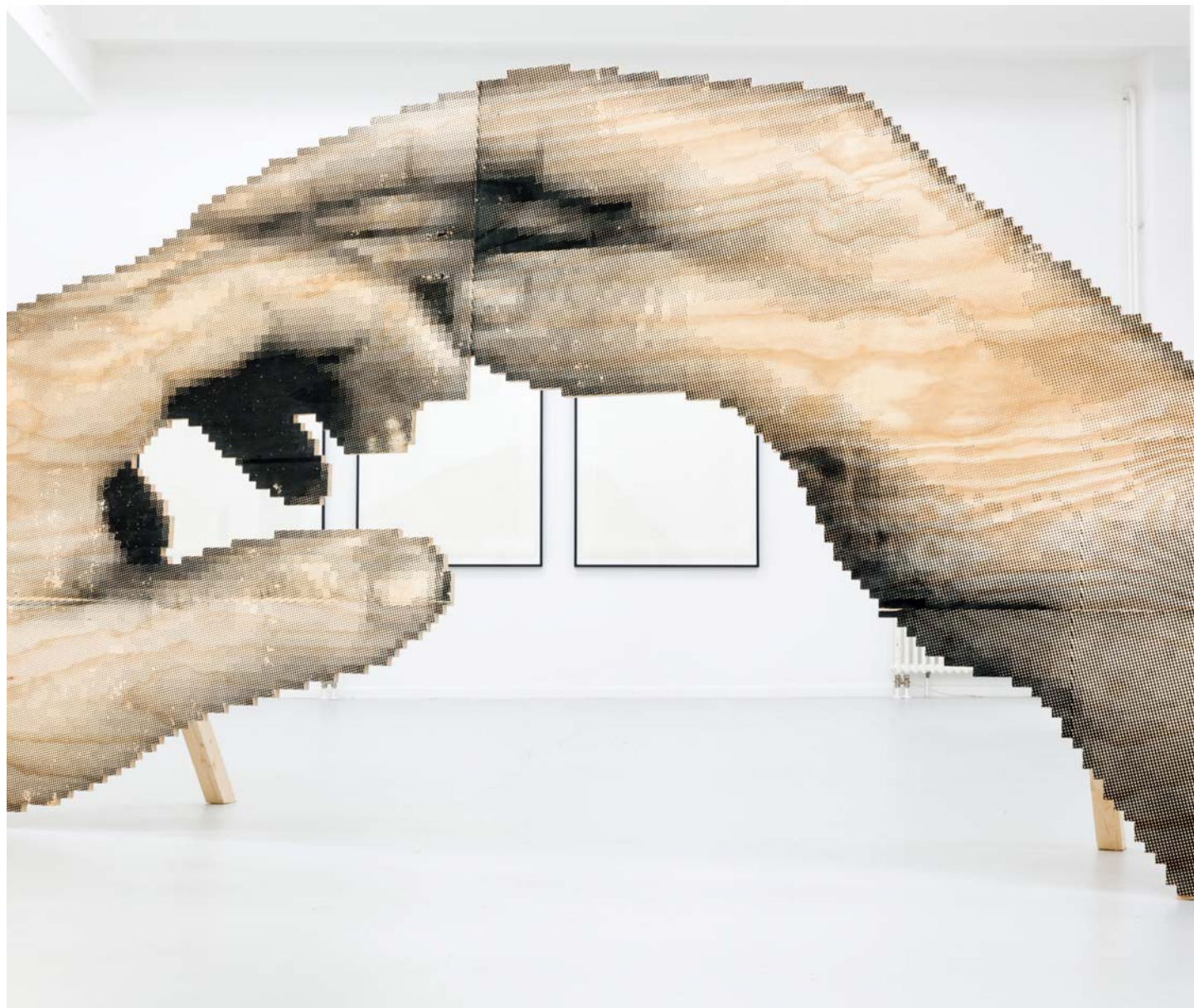
Aluhut (tin foil hat)
workshop/installation · aluminium,
tools, desk, shelf · 2 × 3 × 1,5 m
Kunstverein Arnsberg · 2016

'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.



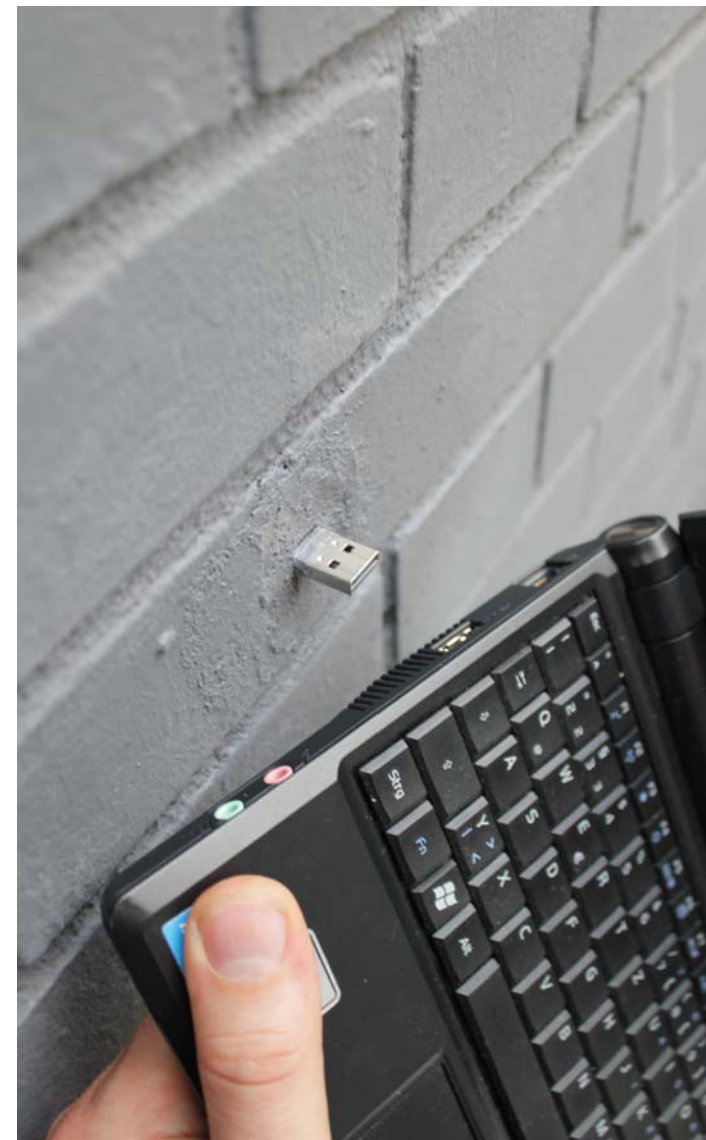
What are you waiting for?
sculpture · acrylic screen print on wood · 600 x 185 x 90 cm
DAM Gallery, Berlin · 2014

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 extent. 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.

Aram Bartholl, 2018

CV · Aram Bartholl

*1972, Bremen, Germany

Education: University of the Arts, Berlin (UdK)

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