

Filter
Bubble

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'Filter Bubble'

31 October 2015 –
28 February 2016

Venue:
LUMA Westbau
Löwenbräukunst
Limmatstrasse 270
CH-8005 Zurich, Switzerland
www.westbau.com

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In 1989, the introduction of the World Wide Web carried the promise of an open, limitless and objective means of disseminating and finding knowledge across the globe. The idea of someone's world view being influenced by the newspaper they read or TV channel they watched seemed about to be relegated to a distant past. Over the past few years, however, the improvements in personalisation have clouded the aspiration of making the Internet a window on the world and gradually turned it into a series of individualised mirrors, reflecting one's interest as identified by automated pattern recognition.

The 'filter bubble' is a term coined by Eli Pariser in his 2011 book of the same name to designate the way in which Internet users are increasingly directed to a personalised information landscape through the algorithmic editing of web content. We started researching this topic in depth in early 2014 by talking with artists about online personalities, and the delineation of the self through search history. We became interested in algorithms and how one's web browsing might be interpreted, or indeed misinterpreted.



In May 2015, we were invited by Christine Macel at the Centre Pompidou to present a screening of video and film works as part of the Prospectif Cinéma programme. We were interested in addressing the ways in which our production and consumption of

film and video had radically changed in the last ten years, since the introduction of platforms like YouTube, Instagram and Snapchat, and decided to frame the project around Pariser's 'Filter Bubble' concept. The screening inspired and served as a trigger for the exhibition in Zurich.

The exhibition 'Filter Bubble' not only builds upon the screening in Paris, but marks 89plus's interest in translating three years of research into an exhibition format, harnessing the reflective nature of its long-term inquiry. In presenting work by over 40 international artists, writers and technologists, 'Filter Bubble' introduces a selection of pointed responses to the perennial temptation of blissful ignorance, paradoxically heightened by the pursuit of relevance in an ever-growing mass of data.

Today, Internet users find themselves in constant negotiation between convenience, serendipity and surveillance. Expediency takes precedence, and algorithms act as outsourced subjectivity. 'Filter Bubble' is 89plus's inquiry into the creative practices of the generation who grew up with the Internet, and proposes a collective examination of a dialogue between what Pariser describes as the "impulsive present self" and the "future aspirational self",¹ while looking at the ramifications for public discourse in the digital sphere.

The participants in the 'Filter Bubble' show offer insight into new approaches that shape our relationship to knowledge. A brief summary of their preoccupations

provides us with an outline of the emerging fields for artistic and philosophical investigation as well as defences against the numbing comfort of immediacy. Yollotl Alvarado recognises that the algorithms that guide our interaction with the Internet are political statements that can "expose the forces at play in our access to information",² while Louisa Gagliardi alerts us to the fact that our personal devices, rather than serving as portals to new information, are in fact "individual mirrors". For 'Filter Bubble', Crista Siglin & Isaac Wilder contribute a "meditation on intimacy in the age of filtration", investigating how digital relationships negate signifiers such as eye contact. Felix Melia imagines a nightmarish situation in which anonymous romantic text messages are sent automatically to a group of mobile phones via a web-based messaging service, while Urban Zellweger considers the alienating bodily experience of sitting in front of a computer.

Some artists have attempted to make the invisible visible, such as James Bridle, whose flags are based on browsing data pulled from his browser-based software extension *Citizen Ex*, revealing the physical infrastructure of the Internet. Others, like Sophia Al Maria, address coping mechanisms in the Information Age. Her work *Another Day Having Doubts* addresses her generation's recreational use of the prescription drug Adderall; the artist explains, "Those of us who were on the cusp of climbing into the info bath of the Internet needed an adaptive aid."

The Internet also provides those in cultural niches with a means to connect, creating online communities of difference. Such communities of difference are referenced in Andrea Crespo's contribution, a representation of "the special community that exists at the tapered edge of various image-sharing platforms"—a community of "neurodivergent warps in the web" that "aggregate in unending embrace". Despite these connections, the awkwardness of algorithmic intimacy is felt by many. Much like the works of Siglin & Wilder or of Melia, Bogosi Sekhukhuni's *Consciousness Engine 2: absentblackfatherbot* illustrates the awkwardness of intimate dialogue conducted online, in this case via social media.

Other artists like Alex Mackin Dolan and Nicholas Korody embrace blurriness, juxtaposing seemingly unrelated imagery and objects. There is also a sense among many of the artists of testing the possibilities of algorithmic determination; much like the avant gardes, and in the spirit of dada, they use chance as a medium, pursuing its effects toward absurdity. Rachael Allen's bulletin-board-inspired poetry is an example of this, as is Valia Fetisov's *Paranoiapp*, which leaks geolocation data of the registered user and sends this information to another user who is randomly chosen by an algorithm. Inversion plays a significant role too—Max Hawkins' printer provides the gallery visitor with instructions to visit a destination determined by a random place generator, "pointing to the role of serendipity and suggestion rather than relevance as the source of true significance".

These themes of visibility, coping mechanisms, communities of difference, awkwardness of intimacy, embracing blurriness, algorithmic determination, and inversion, are interconnected and overlap throughout the exhibition; they are unfixed, constantly fluctuating, vibrating, oscillating. Future actions are never bound to be determined by past behaviour.

One year on from the exhibition opening, these themes are more relevant than ever, since there has been much discussion in the media about the filter bubble in relation to recent socio-political events. Following the results of the 2016 US Election, many felt blindsided by the shattering news of Donald Trump's victory. In a *New York Magazine* article published the day after, Drake Baer discusses how the filter bubble created such an extreme level of media personalisation that it made us blind to other points of view, and shocked to discover the devastating election result.³ It was a similar state of affairs earlier in the year amidst the Brexit aftermath. In a recent article in *The Guardian*, Katharine Viner discusses the filter bubble's civic consequences in relation to Brexit, commenting, "We are caught in a series of confusing battles ... between the open platform of the web as its architects envisioned it and the gated enclosures of Facebook and other social networks; between an informed public and a misguided mob."⁴ These systems, however, are not necessarily biased one way or the other. Frank Bruni writes in the *New York Times*, "The Internet isn't rigged to give us right or left, conservative or liberal—at least not until we rig it that way. It's designed to give us more of the same, whatever that same is."⁵ Bruni

references social psychologist Jonathan Heidt, who believes that the platforms we use to engage with the Internet in fact amplify existing social tendencies, which are to spend more time with like-minded people, and less time with others.⁶ Tim Berners-Lee, the inventor of the World Wide Web in 1989, agrees. He commented in another recent *New York Times* article, “We don’t have a technology problem, we have a social problem.”⁷ Recently, Berners-Lee met with a group of top computer scientists in San Francisco to discuss a new phase for the web, because he believes that the modern web in its current state “undermines the spirit of helping people create.”⁸ When he first began working on a software programme that eventually gave rise to the idea of the World Wide Web, Berners-Lee built a prototype named ‘Enquire’. This idea of enquiry very much resonates with the spirit of 89plus, and indeed with the ‘Filter Bubble’ exhibition. Above all, the ‘Filter Bubble’ exhibition investigates and challenges the assumption that our future actions should be determined by our past behaviour. We must preserve and promote the systems by which it is possible to surprise and investigate. The future depends on it.

Simon Castets and Hans Ulrich Obrist
Co-curators
Chicago, 2016

¹ Eli Pariser (2014), ‘Beware online ‘filter bubbles’’, http://www.ted.com/talks/eli_pariser_beware_online_filter_bubbles (accessed 4 October 2015).

² All quotes from artists are from a personal communication of August 2016.

³ Drake Baer (2016), ‘The “Filter Bubble” Explains Why Trump Won and You Didn’t See It Coming’ <http://nymag.com/scienceofus/2016/11/how-facebook-and-the-filter-bubble-pushed-trump-to-victory.html> (accessed 10 November 2016).

⁴ Katherine Viner (2016) ‘How technology disrupted the truth’ <https://www.theguardian.com/media/2016/jul/12/how-technology-disrupted-the-truth> (accessed 13 July 2016).

⁵ Frank Bruni, ‘How Facebook warps our worlds’, http://www.nytimes.com/2016/05/22/opinion/sunday/how-facebook-warps-our-worlds.html?smprod=nytcore-iphone&smid=nytcore-iphone-share&_r=0 (accessed 20 June 2016).

⁶ Ibid

⁷ Quentin Hardy (2016) ‘The web’s creator looks to reinvent it’ http://www.nytimes.com/2016/06/08/technology/the-webs-creator-looks-to-reinvent-it.html?_r=0 (accessed 20 June 2016).

⁸ Ibid.



0. Brief



The filter bubble is not a new phenomenon.



You are reading this essay in part because of a series of environmental factors which have occurred and will continue to occur throughout your life. It is not simply fate that you would be here, there, where you are, reading this. But events, outside of your immediate control, have led you here, there, where you are, reading this.

1. Ground - Infra

I think much talk about filter bubbles ends abruptly, at some given truth ('this is how things are now') or 'that's a bad thing'. This doesn't help in opening up a conversation. Let's start somewhere else.

It's useful to map the process of increasingly widespread adoption of networked digital technologies, not as a history of technology, but as a history of *the visual*. It seems telling that society was unable to begin assimilating digital technology into real-world, day-to-day use until the aestheticisation of the user interface (the GUI). In particular, the point-and-click window-based interface paradigm in desktop computer operating systems ([WIMP interaction](#)) is still the bedrock of the popular-digital today.

The WIMP paradigm improved human-computer interaction, in part by de-revolutionising the user interface. Instead of exploring the potential for digital technology to define new interface paradigms, WIMP interaction inherits its conceptual framework from the 1970s office in which it was designed (at Xerox PARC, in Palo Alto). The 'desktop', 'documents', 'files', etc—as concepts—are rooted in a paper-based office ecosystem. We continue to work with this conceptual infrastructure today, and consider all artefacts within the space of the screen to be objects, while simultaneously failing to afford these objects any real substance. Some people focus their critique of the digital around the notion that digital objects are

'immaterial'. I'm not sure that's quite true either, but that's a whole other thing.

In any case, the computer—by any definition—is first and foremost an object, or perhaps an assemblage of objects, each with distinct histories. None of these objects appeared from nowhere.

Perhaps the most familiar component of the computer is the screen-object: originally the Cathode Ray Tube monitor. Objects very similar to the computer screen-object were used to display television content for many years. In previously existing home computers, the screen had been used only for the display of text or simple signs.

At the moment that the computer interface becomes graphical, the screen-object suddenly becomes a tool. This is a moment of teleological confusion, since there exists an inherited understanding of what a screen is supposed to do—this screen-as-image-container. Some writers have attempted to articulate positions, clearing space, demystifying. Vilem Flusser, writing in 1983, suggests that "images are not 'denotative' (unambiguous) complexes of symbols (like numbers, for example) but 'connotative' (ambiguous) complexes of symbols: They provide space for interpretation."⁸

For Jean-Luc Nancy the image belongs to a category of “what is withdrawn from this world”:

[the image] has no use, or has a completely different use, and is not presented in a manifestation (a force is precisely not a form: here is also a question of grasping how the image is not a form and is not formal). It is what does not show itself but rather gathers itself into itself, the taut force on this side of forms or beyond them, but not as another obscure form: rather as the other of forms. It is the intimate and its passion, distinct from all representation. It is a matter, then, of grasping the passion of the image, the power of its stigma or of its distraction (hence, no doubt, all the ambiguity and ambivalence that we attach to images, which throughout our culture, and not only in its religions, are said to be both frivolous and holy).⁰

The image, in being distinct from the world of the ontic, is removed from the rational scientific world, the world of *use*; although, crucially, it is not removed from the world. The world is constituted of far more than the Western scientific-technological, and the very fact of images makes clear the limitations of this rationalism. The ‘ambiguity and ambivalence’ that images produce echo in art, religion, popular culture—those practices most commonly marginalised or dismissed as inconsequential, intangible, or non-generative. These practices are historically intrinsic parts of culture but are devalued under a rationally-driven hegemony. Images do not exist in service to things: they reach

beyond use and towards understandings outside of empiricism.

↑
An image might be encoded in a .jpg format, but a .jpg might not be an image—it might be a scan of a document which is unambiguous in its scope. Images are epistemological artefacts, they open out our understanding of the world. Images are not tools with direct use, but some tools are visualised, graphical.

Your .jpg probably only has as much colour as its encoded colour profile allows. Maybe it’s sRGB or Adobe RGB or Rec709; but who cares, really, because you’re only seeing the colour gamut of that screen. More colour exists in the world than technology is able to reproduce.

The GUI, however—in its capacity as a tool, displayed on a screen and presented for use—is not an image in Flusser and Nancy’s terms. The GUI *specifically denies* space for interpretation. A good GUI is an example of good design—allowing access to the otherwise inaccessible via non-technical semantic language systems. A screenshot in which a glimpse of desktop background is visible among overlapping open application windows might be an image with a feeling similar to that of a photograph of someone’s home office.

↓
A social network feed, populated within the context of the platform’s GUI and filled with snippets of information pertaining to overlapping networks,

potential/incomplete information, human emotion, and many other forms of communication: this could be an image. Streams could be images, insofar as the GUI tool is framing the information contained within it. But this only happens if the stream, abstracted by existing faculties of knowledge, intuition, emotion, and sense—is cognised in this way. In which case: yes, the stream is an image, the GUI-function remains a tool, but a tool which facilitates and frames the reception of information or images. Aestheticised within the GUI, the image exposes itself only within given parameters, which include the faculties of the subject viewing, and their own *Vorstellungskraft*,¹ which constitute both a physical and epistemological context for their manifestation.

When we talk about access to information, when we talk about the filter bubble limiting our exposure to information, we are really talking about algorithms, built in adherence to the limits of data technology by engineers whose experience of being in the world is limited by environmental factors, namely; these engineers probably speak English and probably live on the west coast of the USA, etc. These algorithms limit our exposure to images, information, knowledge, understanding, and the rest of the world.

2. Untitled

I went on a tour of CERN earlier this year. The guide reminded everyone—in what seemed like a form of low-level pedagogical activism—that the web is not the same as the Internet. It's the sort of distinction

that computer scientists, engineers, technologists et al. enjoy pointing out. The web is information-space, comprising of documents, delivered by servers to your apps and browser window; it's the graphically-driven, hypertext markup-based interface through which users navigate information. The web was created by a team at CERN headed by Tim Berners-Lee, in 1989. The Internet is the infrastructure through which the web is served.

While I don't think this is currently a useful distinction to make in day-to-day life, it will be necessary in the context of this essay. I am also, secretly, enjoying explaining this distinction. But I am mostly making the distinction clear because I don't want to equivocate. I believe very much in the potential of the Internet, but I am sceptical about the web.

A search engine is an application, built to index, taxonomise and allow increased ease of access to data. Spiders or robots scour the web to find new information. Algorithms are used to assess what relevance this information might have to any given user. It's an unseen architecture.

Architecture is a term that can be used to establish that there has been willful conceptualisation and manifestation of any given structure, space or platform—architectures are conceived and built by people, who each bring with them their own histories, ideological positions, prejudices, ideas about power, etc.

Back-end processing, caching and data analysis are implemented to make best use of the data that is available, without us having to determine its relevance manually. Remember using a search engine, then scouring through pages of irrelevant information?

Google's Personalised Search analyses a user's search patterns and records this data so that the user's search rankings become, over time, 'relevant to their interests.' Facebook uses a similar algorithm to curate your news feed based on previous interactions, clicks, likes, and uses these metrics to determine what content it will choose to prioritise for you.

Eli Pariser's argument against filter bubbles is that a user's immediate viewpoint is reinforced almost inextricably within their own scope of experience and interest—a form of relevance paradox in which information which may question or interject into a (consciously or unconsciously) held belief system is omitted from view by virtue of perceived lack of interest. *Inertia*. He's trying to argue against inertia, I guess. Pariser spoke about filter bubbles at TED in 2011, arguing for a more complex approach to algorithmic user analysis:

Your filter bubble is your own personal, unique universe of information that you live in online. What's in your filter bubble depends on who you are, and it depends on what you do. But you don't decide what gets in—and more importantly, you don't see what gets edited out. [...] We really need the Internet to be that thing that we all dreamed

of it being. We need it to connect us all together. We need it to introduce us to new ideas and new people and different perspectives. And it's not going to do that if it leaves us all isolated in a Web of one.⁹

While Pariser's argument concedes that predictive algorithms have taken the torch of the "broadcast society [...] gatekeepers [who] controlled the flows of information,"¹⁰ he seems to argue only for more heterogeneous criteria for which the algorithms would suggest content to the user. He imagines an Internet that 'connects us all together,' but suggests that the only barrier to this is improving the articulation of personalisation algorithms. He still believes in code, data and data management *as it exists today*. Filter bubbles, in Pariser's terms, are necessary components of the web that simply need refining.

Filter bubbles seem to compound social tendencies towards homophily. In 2001, a study by researchers from Duke and University of Arizona found that

Homophily limits people's social worlds in a way that has powerful implications for the information they receive, the attitudes they form, and the interactions they experience. Homophily in race and ethnicity creates the strongest divides in our personal environments, with age, religion, education, occupation, and gender following in roughly that order.¹¹

If we stop trying to read filter bubbles as algorithmically determined idiosyncrasies and start to understand the underlying algorithms as instruments compounding social constructs, it becomes more pressing to read the web as a series of overlapping territories—and see filter bubbles as digital manifestations of homophilous cultures. Broadcast-era gatekeepers still exist, although they now participate with data-driven micromanagement.

Saskia Sassen suggests that the term ‘expulsion’ can be used as a way of reconceptualising borders as “multiplication of systemic edges within [...] existing configurations.”¹² Although Sassen talks of this in terms of visibility to statistical analysis in terms of measuring GDP and other data sets, it is possible to read her understanding of ‘systemic edges’ as conceptual borders—borders which define the scope of our exposure to images online. It is, to follow Sassen’s logic, exactly what is *not* seen that defines the horizons of our perception of images.

Homophilous urges limit our relationships with available information, as well as with other users, meaning that our networks become reflections of our own static understandings of the world. Even the personalisation algorithms, designed in earnest to streamline our exposures to more ‘relevant’ content, are subconsciously driven by—and in service to—homophily.

We know, really, that there is an Other *somewhere*. But we have trouble finding this Other if we are unaware

of the context for their becoming. The assumption made by Pariser is that personalisation is a form of connectivity regulation, and that it is the only form of regulation that displaces us from one another—and therefore from something that he imagines that the web itself can produce: pure unmediated connectivity.

His argument seems essentially to be a libertarian one, blaming centralisation and imagining that web platforms slowly spreading across the world will of, of their own accord, facilitate real social and political connectivity. He prioritises the mechanics of networks over the social tendencies of human interaction. He does not take social tendencies, such as homophily and social/economic alienation, into account—or even consider the factor of straight-up *diversity* that may also play a role in the homogenisation of exposure to images.

4. Closing

Although image circulation itself is difficult to quantify, the perception of widespread image circulation seems to appear out of the mechanisms of social media—posting, sharing, reblogging, and other modes of nodal interaction designed to rhizomically spread content (see: Twitter’s retweet function, or Facebook’s share function). It is, however, the rapid turnover of images in social network streams that has led social media to become the go-to reference point for speculations on the ubiquity of images (in part since, as discussed earlier, the stream itself may in fact constitute an image). Most web users also seem to be actively

engaged in some form of social media. As of 31st December 2013, 76.5% of people in the EU were registered online, of which 49.6% used Facebook.¹³ However, Facebook is not an entirely watertight metric by which to measure social media usage: for instance, VKontakt is the preferred platform in Eastern Europe. I don't have access to much data on that because it seems hard to find in English, and I only speak English. Digital agency We Are Social puts all social media penetration at 40% of the population of Europe in February 2014,¹⁴ which is more than half of active web users.

The web, at its core, is essentially a network of databases—structured and taxonomised information. Although this ordering is facilitated by different people in different places, with their own ideas of structure which may result in a variety of idiosyncratic methods, the fundamental principles of data remain the same. Database architecture is restrictive. Sociologist Ted Nelson (who coined the terms hypertext and hypermedia in the early 1960s, and who is well-known for Project Xanadu: the first hypertext project which, while it claims to be a conceptual improvement on the web, has never transpired in a scalable form) currently works on a database project called ZigZag. While he states that “conventional data structures—especially tables and arrays—are confined structures created from a rigid top-down specification that enforces regularity and rectangularity”²—ZigZag attempts to make data storage and management closer to the needs of reality by using a ‘hyperthogonal structure’.

The search engine was developed in order to categorise and make the sporadic pockets of disparate information accessible to a wider audience. Google came to prominence as a search engine in the late 1990s due to their relatively advanced search algorithm, which was quicker and resulted in more useful information, placed higher in page rankings. Search engine algorithms were developed *precisely* to decide on which data was important or irrelevant, and to only present the user with the former. They were designed to streamline our search through overwhelming amounts of data that might, to a string, seem relevant—but which are, in fact, semantically disparate. The personalisation algorithm is an extension of this logic—using the available information that comes from user interactions, and applying these to a model of relevance.

We are able to constitute images of ourselves in our social media streams, and images of ourselves are recorded by the algorithms that monitor and determine our preferences. This is not to say that there is a disembodiment at work: our interests, perceptions and understandings of the world are inherently mediated by our experiences as subjects within hegemonic social structures, and it is these affiliations that allow us access to the spaces that we also create. If we extend Sassen's logic further and imagine the image as a migrant, we start to understand that the encounter with each instance of an image is an encounter with an ideological affinity or difference. It brings us closer to an awareness of the web as a determined space, and of online social spaces

growing through ideological affinity, rather than from the mechanisms of connectivity themselves.

Our filter bubbles are not only 'safe spaces' or territories of comfort: we *can* be challenged and exposed to new information, but only within the coordinates of what we already understand. We are limited by our own ontological understanding of the world, what exists within it, and what is able to touch us. It is exactly what we are not exposed to that tells us most about how networks operate, and how circulation manifests. It also illustrates a very contemporary problem for traditional readings of political opportunity — how do you effect change and shift borders if your territory is demarcated despite your best intentions: only by your own ideological affinities?

Takeshi Shiomitsu

⁰ Nancy, J. (2005). *The Ground of the Image*. USA: Fordham University Press p.2

¹ *imagination (imagemaking power of the mind)* (<https://en.wiktionary.org/wiki/Vorstellungskraft>)

⁸ Flusser, V. (2000). *Towards a Theory of Photography*. Trans. A. Mathews, London: Reaktion. 8.

⁹ Pariser, E. (2014). *Beware online "filter bubbles"*. [online] Ted.com. Available at: http://www.ted.com/talks/eli_pariser_beware_online_filter_bubbles [Accessed 07 Nov. 2014].

¹⁰ Ibid.

¹¹ Miller McPherson, Lynn Smith-Lovin and James M. Cook (2001). Birds of a Feather: Homophily in Social Networks. *Annual Review of Sociology*, 27, p.415.

¹² YouTube, (2014). *Saskia Sassen: Expulsions: Brutality and Complexity in the Global Economy*. [online] Available at: <https://www.youtube.com/watch?v=McTwtPfFaol> [Accessed 05 Nov. 2014].

¹³ Internetworldstats.com, (2014). *European Union Internet Usage Stats and Population Statistics*. [online] Available at: <http://www.internetworldstats.com/stats9.htm> [Accessed 05 Nov. 2014].

¹⁴ We Are Social, (2014). *Social, Digital & Mobile in Europe in 2014*. [online] Available at: <http://wearesocial.net/blog/2014/02/social-digital-mobile-europe-2014/> [Accessed 05 Nov. 2014].

² <http://xanadu.com/zigzag/>



When we decide to set our own footsteps
than to follow a trail
set by what is expected of your next move.
As if you are a premeditated chess move
Or perhaps one of the colour blocks on a rubix cube
operating on a systematic algorithm.

Look, look my dear patients,
it's even given to us as prescription
in a form of a tablet.
They say if it's not on the search engine
it doesn't exist.
Where your search becomes your companion
that can finish your sentences.
Prioritising "how to" make love
as the 1st key gen to unlock
all other "fill in the missing words"
that can make you diverge from your initial search.
Are we still searching for the truth my fellow
leading followers
or we have become part of the problem to the
solutions offered by statistics?

Dumb bums sit to swell
and allow smart gadgets
to do the running of applications
so that all is accessible at a finger touch.
If the operating systems are so smart,
does that mean they possess brains
while we are labeled “mentally unstable” freaks
Imagine how the brain fart
of these smart gadgets’ filter
could have an impact on those in that bubble.

The anti clockwise system
that hangs on our walls
in a clockwise end user interface
We hold nothing in our palms
as our finger tips tap into spaces
of life and death.
Which one are we?

Lebo Mashifane



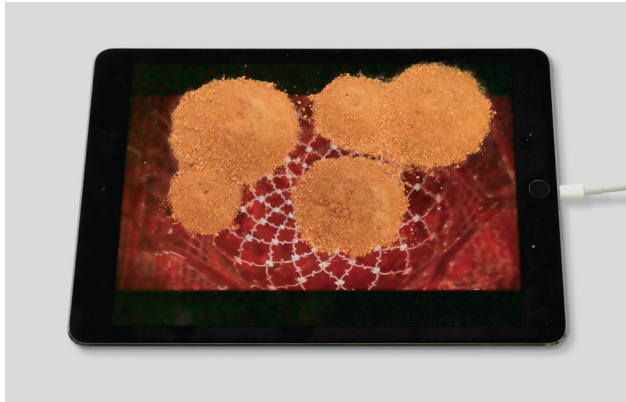
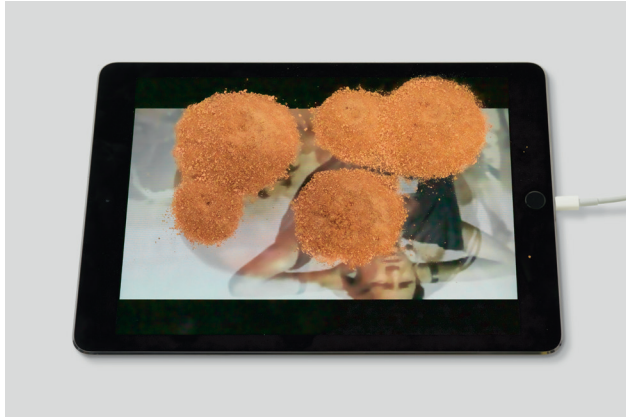


The turbulence of sea and blood, 2015
Digital video
Duration 5:15
Courtesy the artist

“Sifting through the absolute, the predefined, constructs of anxiety, and the absurdity of the agreed-upon in a time of excess, how does one place one’s coordinates in the physical, metaphysical, and the digital citizenry? It is said that the gravitational forces exerted by the planets affect the circulation of human bodies and emotions as much as they affect the oceans. YouTube and Google image search help to assemble an uncomfortable space for a question spanning practices of compulsion and purification.” —SAA

Sarah Abu Abdallah (b. 1990, Saudi Arabia) works primarily with video and film as a medium. She grew up in Qatif, Saudi Arabia and has an MFA in Digital Media at the Rhode Island School of Design. Recent participations include Prospectif Cinéma ‘Filter Bubble’ in Centre Pompidou, Paris; ‘Private Settings’ in the Museum of Modern Art in Warsaw; ‘Arab Contemporary’ in the Louisiana Museum of Modern Art

in Denmark; ‘Migrating Forms’, New York; the Serpentine Galleries 89plus Marathon in London; the 11th Sharjah Biennial 2013; ‘Rhizoma’ in the 55th Venice biennale 2013. She has contributed to the Arts and Culture in Transformative Times Festival by ArteEast, New York and the 89plus Moving Image Panel on Video + Film in Palazzo Grassi, Venice.



Another Day Having Doubts, 2015
Single-channel video, iPad, crushed pills
Dimensions variable
Courtesy the artist, The Third Line
Gallery, Dubai, and LUMA Foundation
Photo: Stefan Altenburger

“Every generation’s drugs affect the landscape they inhabit. Hippies and acid, Wall Street and coke, Ravers and E ... It could be argued that for so-called Millennials, one of the more common pharmaceutical favourites has been Adderall.

Like many students, I began using Adderall recreationally during university in Cairo but soon learned the little blue or orange pills were uniquely suited to two uses: 1. navigating and filtering the Internet and 2. turning it off. Essentially it worked as a sort of chemical de-pressurisation chamber helping to prevent the information bends.

As older ‘Millennials’ born in the 1980s, we are as much natives of the pre-digital world (curly phone chords and playing outside) as we supposedly are of the Internet (dial-up and playing EverQuest). We were the first cohort to be called ‘digital natives’. Supposedly the first to be somehow indigenous to the World Wide Web. But depending largely on socio-economic class and access, we didn’t come to it with the knowledge or confidence of natives. In fact we were simply grafted into a world whose foundations were built by Boomers. And as a teenager, the last thing you want to do is adapt to your parents’ landscape.

But we had to. And the ADHD meds might be seen as the perfect adaptive aid. A drug that helped facilitate our transition, enabling us to be ‘fitter, happier, more productive’ little worker ants.” —SAM

Sophia Al Maria (b. 1983, Qatar), is an artist, writer, and filmmaker. She studied comparative literature at the American University in Cairo, and aural and visual cultures at Goldsmiths College, University of London. Her work has been

exhibited at the Gwangju Biennale, the New Museum in New York, and the Architectural Association in London. Her writing has appeared in *Harper’s*, *Five Dials*, *Triple Canopy*, and *Bidoun*.



Installation view
CAM2CAM, 2012
LUMA Westbau, Zurich, 2015

Digital video, laptop, mouse, cushions
Dimensions variable
Courtesy the artist's friends
and LUMA Foundation
Photo: Stefan Altenburger

CAM2CAM is an impromptu conversation between friends improvising a dialogue around gender and sexual identities in the Arabian Gulf during the mid-to-late 2000s.

Abdullah Al-Mutairi (b. 1990, Kuwait) is a Kuwaiti-American artist based in Minneapolis. He is part of the contemporary Arabian Gulf Art collective GCC, and has exhibited at MoMA PS1, Fridericianum, New Museum and the Sultan Gallery, amongst other institutions.

Currently he is completing an Art Therapy fellowship at a trans youth community centre, researching marginalised identities in therapy and the impact of liminal identities and perceived identities on the therapeutic alliance.



Rachael Allen reading her poetry at the opening of 'Filter Bubble' in October, 2015.

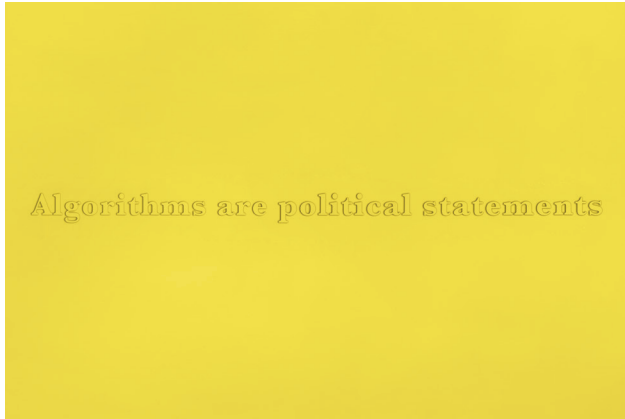
- | | |
|----------------|----------------------|
| Random | Wallpapers/General |
| Social | Animu & Mango |
| Transportation | Paranormal |
| Rapidshares | Science and Math |
| Weapons | Sexy Beautiful Women |
| Cute/Male | Video Games |

Courtesy LUMA Foundation
Photo: Stefan Altenburger

A sequence of poems inspired by an image-based online bulletin board.

Rachael Allen (b. 1989, UK) studied English Literature at Goldsmiths College, University of London. She is the online and poetry editor for *Granta*, co-editor of poetry anthology series *Clinic* and online journal *Tender*. Her poetry has appeared in *The Best British Poetry 2013* (Salt), *Poetry*

London, *The Sunday Times*, *The White Review* online, *Stop Sharpening Your Knives 5*, *Dear World and Everyone In It* (Bloodaxe), *Night & Day* (Chatto & Windus) and *Five Dials*. Her reviews and other writing have appeared in *Ambit* magazine, *Dazed and Confused* and *Music & Literature*.



*Reproduction of mural shown to Google
engineers at headquarters in Paris, 2014
Painting and self-adhesive vinyl on wall
Dimensions variable
Courtesy the artist*

“After discussing and sharing some ideas of the political implications of algorithms creation for a private company and questioning the notion of ‘objectivity’ that engineers from Google refer to, I started realising all the constraints that they are building, in order to limit the access to the knowledge that inhabits the Internet, by putting all those collective resources to the services of a neoliberal regime.” —YA

Yollotl Alvarado (b. 1989, Mexico) studied photography (2004/2007) at the Active School of Photography (EAF). Later he studied at the Seminary of Contemporary Photography in the “Centro de la Imagen” (2008) and a Bachelor of Visual Arts at “La Esmeralda” ENPEG (2008/2012). He is the founding member of the Cooperativa Cráter Invertido, the Grupo (DE), FLLL (Frente Libertario de Liberación Libertad), CIDOC (Consultorio Informal de desplazamientos a ojos cerrados) and Boomerang (Network of Independent Collectives). He has been the recipient of two awards at the International Biennial of Art University and the National Encounter of Young Art.

He received a scholarship from the Youth program in 2011 FONCA creators. He has had residencies in Colombia “En paralelo” Salon 43 (inter) Nacional de Artistas and the 89plus Google Residency in Paris, France. His practice extends to editions of publications, film, stage production and fine arts. Recently his work has been displayed in the exhibition ‘Your father does not understand my modern language’ in MUAC University Museum of Contemporary Art as well as in the exhibition ‘Acciones territoriales’ Ex Teresa Arte Museum and the 1st Biennial of Landscape. His work has been shown in Mexico, Colombia, Belgium, Japan, Canada and France.



Xen, 2014
Music by Arca
Video by Jesse Kanda

The filter bubble affects the way we listen to music, as streaming services tend to lock listeners into a specific style by suggesting more of the same kind of songs or artists. Despite having virtually endless listening options, we are caught looping the same thing over and over.

In the exhibition, four songs by Arca, with accompanying music videos by Jesse Kanda, were displayed on an eternal loop.

Alejandro Ghersi, AKA Arca (b. 1990, Venezuela) is a Brooklyn-based producer of lurching, abstract hip-hop. In 2012, he issued a trio of short-form releases for the UNO label: the four-track *Baron Libre*, the six-track *Stretch 1* and *Stretch 2*. His work caught the ear of Kanye West, who sought him to co-produce four tracks for *Yeezus*: “Hold My Liquor”, “I’m in It”, “Blood on the Leaves”, and “Send It Up”.

That album was issued in June 2013. A month later, Arca released his own &&&&& for Hippos in Tanks, and was involved with FKA Twigs’ self-titled EP for Young Turks. In September 2014, the single “Thievery” became Arca’s debut release for Mute; shortly after, his first full-length album *Xen* arrived. That year, it was also announced that Arca was co-producing Björk’s upcoming album.

Jesse Kanda (b. 1989, Japan) is a London-based filmmaker. Coming from a background in 3D design and animation, he often incorporates new technology in his films to create unique hyper-real pictures. Following online success with his short film *Dutch Wife* (later picked up by Channel 4), he quickly garnered attention within the fashion and music industries. Kanda has worked on projects and collaborations with Comme des Garçons, Martin Margiela, XL Recordings, Kanye West, FKA Twigs and SSENSE. An excerpt of his film *TRAUMA*, part of an ongoing project with frequent collaborator Arca, was exhibited at MoMA PS1 in 2013. The film features Kanda’s mesmerising visual style and has been shown in its entirety in various galleries throughout the world since its premiere. Kanda received his first Grammy nomination and D&AD Graphite Pencil for his album artwork for FKA Twigs’ breakthrough album *LP1*.



Ex Axes (Sword), 2015
Print on axe
33 x 12.5 x 2.5cm
Courtesy the artist

Ex Axes (Sword) is one of six double-sided image-sculptures in the series *Ex Axes*. Images appearing on *Ex Axes* are sourced from weapon-fetish websites.

“*Ex Axes (Sword)* explores topics of ecstatic fascinations with extremes; overexposure as ‘obscenity’—which is, really, absolute proximity of the thing seen—as a method of destruction, fading of meaning; and, seductive signs of pain and pleasure.

Also exhibited is *Sample XXX Puzzle—Pin-up Land™ Cum-centration*, which considers a type of contemporary, online image, and seeks to, through both mimesis and recontextualisation, explore its deactivated state and, in turn, its potentiality for whatever use: a ‘pure means’ whose being is now divorced from any end. It is an exploration of the potentiality of the pornographic image, in particular, as an inoperative, useless thing, and its new or other contexts, uses online (for example, in caryatid-like advertisements, meant to disappear into the ‘background’) versus its solitary and desperate consumption.” —DB

Darja Bajagić (b. 1990, Montenegro) received her MFA from Yale University in 2014. Recent exhibitions include ‘When Blood Runs Dark’ (as a part of ‘Co-Workers’) at Musée d’Art Moderne de la Ville de Paris; ‘The Offal Truth’ at New Galerie, Paris; ‘Diesel’ at Bed-Stuy Love Affair, New York; ‘Softer

Than Stone And Sick In Your Mind’ (with Aleksander Hardashnakov) at Croy Nielsen, Berlin; and group shows at W139, Amsterdam; Moderna Museet, Stockholm; and MoMA, Warsaw. She made her solo London debut at Carlos/Ishikawa in September, 2016.



Installation view
Super Surface, 2014
LUMA Westbau, Zurich, 2015

Digitally printed carpet
Dimensions variable
Courtesy Alessandro Bava
and LUMA Foundation
Photo: Stefan Altenburger

The *Super Surface* represents an ideal future workspace, made of soft carpet embedded with work stations. The carpet is a diffuse workspace where artists can present their work. This flat environment, specially created by architect Alessandro Bava for 89plus, is an allegory of the relationship that the 89plus generation has with technology. All you need is softness and wi-fi.

Alessandro Bava (b. 1988, Italy) is an architect and artist based in London and founder of the design practice, 'Bava and Sons'. His work focuses on the relationship between architectural form and technology. In December 2014, Bava and Sons realised its first project, an exhibition environment for the Google Cultural Institute residency program in Paris at the Cartier Foundation. In June 2015 Bava completed a large-scale installation at Moderna Museet in collaboration with artist Simon Denny. In 2014 he published *City of God*, a book of architecture and poetry with

poet Harry Burke (Version House, 2014). He is the recipient of the 2015 Re Rebaudengo Serpentine Grant for emerging talent, and received one of the 2015 Graham Foundation for Advanced Studies in Fine Arts Grants to Individuals, and the 2016 MAK Center Scholarship and Residency in Los Angeles. Alessandro Bava is also editor and founder of the ecology zine ECOCORE and co-founder of ÅYR, an art collective whose work focuses on contemporary forms of domesticity.



Installation view
Citizen Ex Flags, LUMA Westbau, Zurich, 2015
Digitally-printed polyester flags, rope, toggle
5 flags, each 91 x 152 cm
Courtesy the artist and LUMA Foundation
Photo: Stefan Altenburger

Citizen Ex (<http://citizen-ex.com>) is a browser-based software extension which reveals the physical infrastructure of the Internet, while calculating the user's 'Algorithmic Citizenship', a new form of network-native nationality already brought to bear by online surveillance and advertising, but which might also in time become a useful and more democratic way of being for all of us. The extension is available at <http://citizen-ex.com>, together with a series of essays on the politics and geography of Internet domains: <http://citizen-ex.com/stories>.

As a physical incarnation of the project, which is still ongoing, Bridle is making a series of full-scale flags based on browsing data.

James Bridle (b. 1980, UK) is a writer, artist, publisher and technologist currently based in Athens, Greece. His work covers the intersection of literature, culture and the network. His artworks have been commissioned by galleries and institutions and exhibited worldwide and on the Internet. His writing on literature, culture and networks has appeared

in magazines and newspapers including *Wired*, *Domus*, *Cabinet*, *The Atlantic*, *The New Statesman*, *The Guardian*, *The Observer* and many others, in print and online. He lectures regularly at conferences, universities, and other events. His formulation of the New Aesthetic research project has spurred debate and creative work across multiple disciplines.



mobility slopes (long-tails 2.2), 2015
Digital print on poly voile,
mobile scanners, vinyl decals
26.5 x 175 x 4.5 cm
Courtesy the artist and Hester Gallery, New York

“mobility slopes (long-tails 2.2) derives from the deep end of the distribution curve, far down the long-tail. If the head of the long-tail endeavors to convey statistically common desires and drives, the tail—and, in particular, its extremities—motivates the opposite. We come from a special community that exists at the tapered edge of various image-sharing platforms. Somehow our place in the curve is analogous to the atypicality of our bodies; where we are from most neurodivergent warps in the web. The mutant desires of geographically disparate neurologised bodies aggregate in unending embrace, polymorphisms reflected in conjoined content streams. Here, mirroring produces multiple systems, semi-sheer maps of collective formation, a continuously doubled scan.” —AC

Crespo (b. 1993, USA) connects their own personal narratives with computational network culture and the medical sciences, as well as to institutional apparatuses of control and surveillance. Solo exhibitions: Hester, New York (2015); Kraupa-Tuskany Zeidler, Berlin (2015);

Swiss Institute, New York (2015).
Selected group exhibitions:
Associazione Barriera, Turin
(forthcoming, 2015); Serpentine
Galleries, London (2015); Institute
of Contemporary Arts, London (2015);
Fredericianum, Kassel (2015);
Rowing Projects, London (2014).



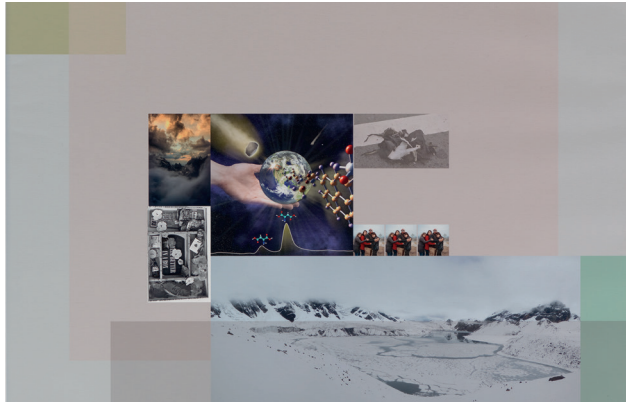
Cryptic Craze (Athens, Doha, Blade Runner City) (detail), 2015
C-prints on Fujifilm paper
and liquid tar on mat-board
151 x 93.4cm
Courtesy the artist and CAN
Christina Androulidaki Gallery, Athens

“For *Cryptic Craze*, I chose three images with formal analogies that show three cities by night: Athens, Greece; Doha, Qatar during a sandstorm; and the city from the film ‘Blade Runner’. The photos have been chosen from the Internet, cropped into a typical analogue picture printing format and then printed on Fujifilm analogue picture printing paper, thus highlighting my re-appropriation.

The expressionist splash/drip painting on the mat board has been made using liquid petroleum tar. There is a twist in the work provided by a fourth image of two twin golden earrings, whose origins can be traced to the ancient Muisca tribe, a tribe that created the myth of El Dorado. El Dorado was supposed to be a utopian city with unlimited gold and wealth, which was ruled by a golden king. The quest for the city lasted for centuries and it was undertaken by Europeans who travelled to South America to find it. In Greece, there is this silent hope among the people that there are huge petroleum and natural gas reserves hidden below sea and ground in our territory. It supports an almost mystical belief that these reserves just need to be discovered and then all our problems will suddenly disappear.” —MDL

Manolis Daskalakis-Lemos (b. 1989, Greece) lives and works in Athens. He is a member of Arbit City Group and founder of art/fashion label Serapis. He studied at the Athens School of Fine Arts (2007–2012) and at Central Saint Martins College of Art and Design in London (MA Performance Design and Practice, 2010–11). Solo exhibitions: ‘Crooked Grid Crude Carrier’, CAN Christina Androulidaki

Gallery, Athens, 2015; ‘Feral Remnants/Oinousses’, CAN Christina Androulidaki Gallery, Athens, 2013. Group exhibitions: ‘The Equilibrists’, a collaboration of the New Museum with Deste Foundation, Benaki Museum, Athens, 2016; ‘Poetry will be made by all!’, LUMA Westbau, Zurich, 2014; ‘Afresh: A new generation of Greek Artists’, National Museum of Contemporary Art, Athens, 2013.



Installation view
Alcohol Apparition,
LUMA Westbau, Zurich, 2015
Cardboard, silk roses
Dimensions variable

Never Display this Message Again
(detail), 2015
Inkjet on canvas
183 x 96.5 cm

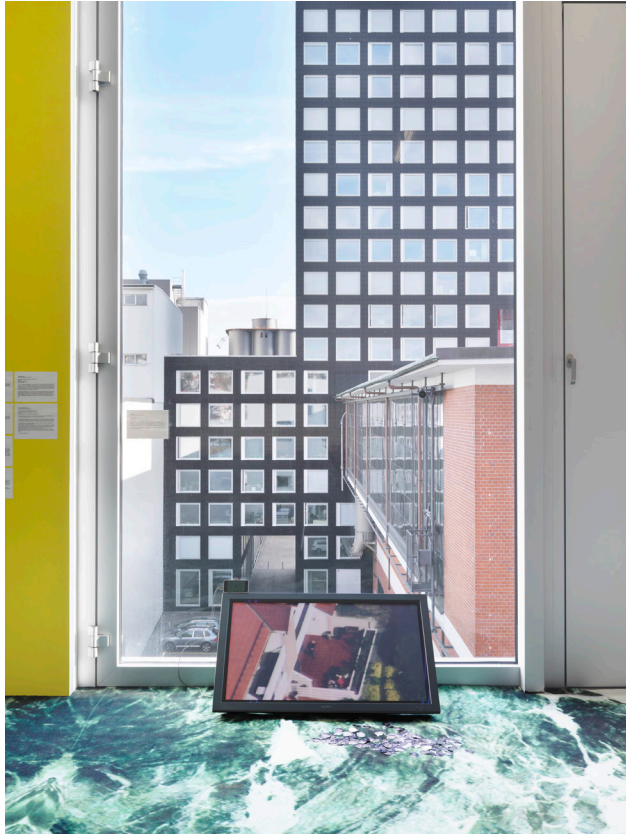
Installation view
Jenny's Secret,
LUMA Westbau, Zurich, 2015
Cardboard, hardware, box, paint
Dimensions variable

All works courtesy the artist, David
Lewis, New York and LUMA Foundation
Photos: Stefan Altenburger

In the production of individual vices, alcoholism or pornography or video-games for example, the self reveals a responsive potential in which the self retreats from a world in which it doesn't belong. This is evidence that despite environmental stressors, towards which one feels alienated from the world, one is also capable of producing alternative worlds via coping mechanisms. This potential is referenced here metaphorically via cardboard shell people.

Alex Mackin Dolan (b. 1990, USA) is an artist and curator living in New York City. His work utilises a wide range of media and concerns an increasingly complex awareness of objects as influenced by contemporary sources of stress. He co-directs Grand Century and previously co-curated Appendix Project Space. In addition to Swiss Institute, his work has recently been shown at Generation Works, Karma International, Portland Institute for Contemporary Art, and West Lane

South. In 2013, Dolan was selected by 89plus as the first Visual Artist in Residence at the Park Avenue Armory's Under Construction Series in New York, as well as the agnès b. / Tara Oceans Polar Circle Artist in Residence in the Atlantic Ocean. He has participated in the 89plus Americas Marathon at the Museo Jumex, Mexico City and the Resources Workshop and Panel at LUMA Westbau, Zurich, both curated by Simon Castets and Hans Ulrich Obrist.



Installation view
Paranoiapp, LUMA Westbau, Zurich, 2015

Mobile application and HD video
Duration infinite
Courtesy Valia Fetisov, Dzina Zhuk,
Nicolay Spesivtsev and
LUMA Foundation
Photo: Stefan Altenburger

The *Paranoiapp* project is a social-psychology experiment in the form of mobile application and algorithm of users' interaction. To take part in the experiment one needs to install the application on a mobile phone. Every installed application leaks geolocation data of the registered user and sends this information to another user that is chosen by an algorithm. All participants know from the very beginning that someone is pursuing them. The aim of the logic implies the fear of losing users' privacy.

There is one-way communication through messages from a pursuer to a pursued one, thus a black hole with an unknown result arises.

Valia Fetisov (b. 1989, Russia) lives and works in Moscow. His interactive multimedia works and Internet projects explore the relationship between human and machine, creating new situations that mirror the reception of technology in everyday life. Fetisov's exhibitions include 'Angry Birds', Museum of Modern Art, Warsaw (2012); 'From the Realm of the Practical Knowledge, Indi_visual, Infusion and Media Impact:

International Festival of Activist Art', Moscow Biennale (2011); 'I Am Who I Am', Multimedia Art Museum, Moscow (2011); and 'Rebellion Mausoleum', Stella Art Foundation, Moscow (2009). Valia Fetisov graduated from Rodchenko School of Photography and New Media in Moscow, where he has lectured since 2012 in the field of interactive media. He is also a member of the SOUNDARTIST.RU community.



Evelyn, 2015
Ink, latex on vinyl
163.3 x 119.5 cm
Courtesy the artist and
Tomorrow Gallery, New York

In *Evelyn*, the subject, in the dark, looks at her phone. Bathed by its blue aura, the personal device becomes an ‘individual mirror’ while rendering the user’s identity anonymous to the viewer. At this moment her window to the world is only the screen in front of her, her physical surroundings disappear, the virtual world serves as momentary reality.

Louisa Gagliardi (b. 1989, Switzerland) received her BFA in Graphic Design from ECAL in 2012. Gagliardi’s practice revolves around illustration, which allows

her projects to oscillate between the editorial realm and visual arts realm. In early 2015, she opened her studio in Zurich and currently teaches at ECAL.



Cadenciado, 2015
Digital print on PVC
34 x 40 cm
Courtesy the artist

This work is from a series of photos that the artist printed onto PVC to document instances of the ‘translated reality’ of internationally distributed commodities, as found in their site-specific locales and captured through an augmented reality lens. The images were printed onto PVC in a factory in Shenzhen. They were produced in a manner that was intended to parallel global supply-chain manufacturing: an item conceived of in New York, fabricated in China and delivered to Geneva (incidentally tariff-free under a new Sino-Swiss free trade agreement, the first free trade agreement between a continental European country and China). The artist explains: “PVC was important to this project as, like language, it is a ubiquitous material with a myriad of uses, yet is most notable for its infrastructural applications such as sewage piping, electric cabling, insulation and commercial signage.”

Deanna Havas (1989, USA) lives and works in New York. She received her BFA from the Rhode Island School of Design in 2011. Her more recent exhibitions include a solo exhibition

at Marbriers 4 in Geneva, 'Revelry' at Kunsthalle Bern, and 'Telepathy or Esperanto?' at Futura Gallery in Prague.



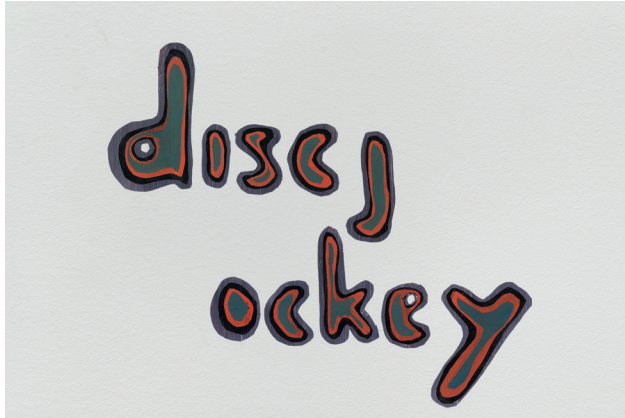
Your Destination, 2015
Receipt printer, custom software
14 × 19.9 × 14.6 cm
Courtesy the artist and
LUMA Foundation
Photo: Stefan Altenburger

“My Netflix queue is filled with French New Wave classics but the Katy Perry movie changed my life. The statistical models that increasingly govern our lives expertly predict how we choose to spend our attention. However, they forget that we often have no idea what we truly want.

The filter bubble imitates our desires to protect us from the anxiety of overwhelming choice. However in a world of near-infinite information where uncountably many expressions of profundity sit at the end of the long tail, even the most well-read cultural observer has embarrassingly pedestrian taste. If we truly want to comprehend the power of the Internet we need to move beyond the confining demand for relevance to human preferences.” —MH

Max Hawkins (b. 1990, USA) is an artist and computer scientist working at the boundary between computation and culture. His projects deal with information, chance, automation, and atypical forms of communication. He is a graduate of the Computer Science

& Art program at Carnegie Mellon University and a recent alumnus of Google's Data Arts Team. Since 2015 he has been nomadic, travelling the world based on the output of a random number generator.



Installation view
Kiribati, LUMA Westbau, Zurich, 2015

Gouache on wall
Dimensions variable
Courtesy the artist and
LUMA Foundation
Photo: Stefan Altenburger

↑
The DJ is, in the tradition of entertainment, a selective part. He chooses from the supply and selects the soundtrack for the crowd's activity, towards fun. He is in charge of adjusting, narrowing down the input. His duty is to fill up the necessary part of an evening, ideally in a fulfilling way.

I see this role, thinking about a filter, in taste, expectation, and maybe even for economic conditions. A basic type for filtering and bubbling the cultural supply. I use the word 'disc jockey' as a case study for the current topic of the filter bubble, by simply rearranging the word itself, into a more chaotic, maybe even schizophrenic meaning of this profession.

The meaning itself is still recognisable. Even colourfully decorated, in line as an entertaining sign for a new figure. A 'disc jockey'. —BH

↓
Bernhard Hegglin (b. 1989, Switzerland) creates minimalist objects, often wall-mounted, using simple materials such as glass, plaster, and paint. For one series, he produced small, vertically oriented objects in plaster and pigment, affixing them to a wall with steel pins so that they resembled architectural fragments or relics, each with the same long and cryptic title: *Blendin/clock/Something Coin/DJ Mental*

Theo/Jawbreaker/24/12/2006/DXS/Sakiz/Bar de ligne (2010–13). He has also produced cast gypsum boards coloured with pigments, covered with white paper, and positioned leaning against a gallery wall. Hegglin typically works according to an austere aesthetic, using a pale, neutral palette, with some exceptions, such as *Untitled* (2010), a gypsum shard coated in bright red paint.

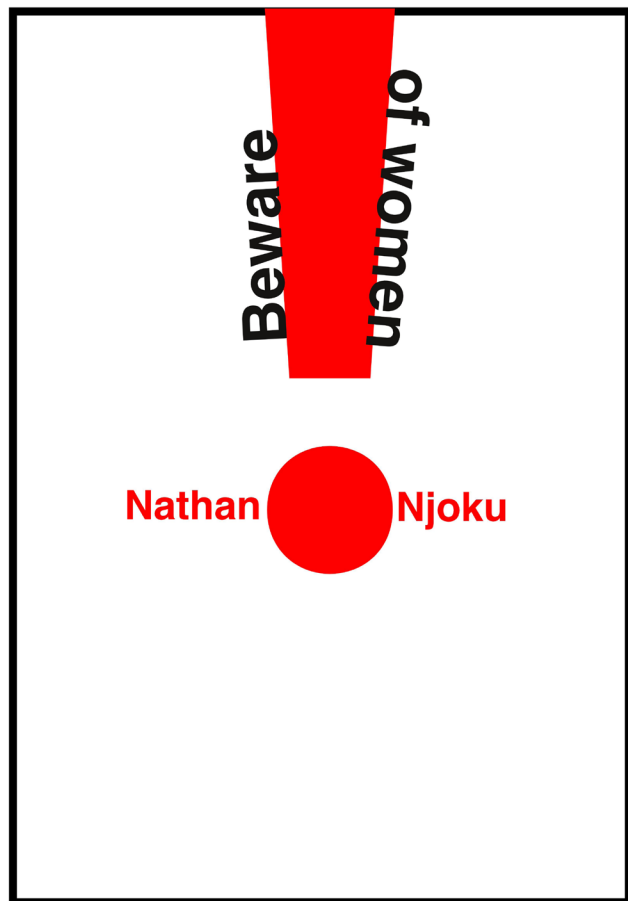


Screen Green, 2015
Lecture and green screen installation
Dimensions variable
Courtesy the artist

Screen Green investigates the convergences between the politics of screening and greening by taking the notion of the 'green screen' on a botanical turn. The lecture takes as a point of departure the telecast of a speech made by the Prime Minister of Singapore, Lee Hsien Loong, during which the man was pictured against a homogenous green backdrop that is incidentally of the shade used in special effects compositing. Encountering this 'green screen' with the lush greenery that covers the city-state, it considers how the numerous green spaces in Singapore act as giant green screen studios that solicit the participation and imagination of the masses only in order to limit and modulate the articulations that are thus produced.

Ho Rui An (b. 1990, Singapore) is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, with an interest in investigating their emergence, transmission and disappearance within contexts of globalism and governance. He has presented projects at the 2nd

Kochi-Muziris Biennale; Serpentine Galleries, London; LUMA Westbau, Zurich; NUS Museum, Singapore; QUT Art Museum, Brisbane; Para Site, Hong Kong; and Witte de With, Rotterdam. He is the Singapore desk editor for *ArtAsiaPacific* and has contributed to numerous publications. He lives and works in Singapore.



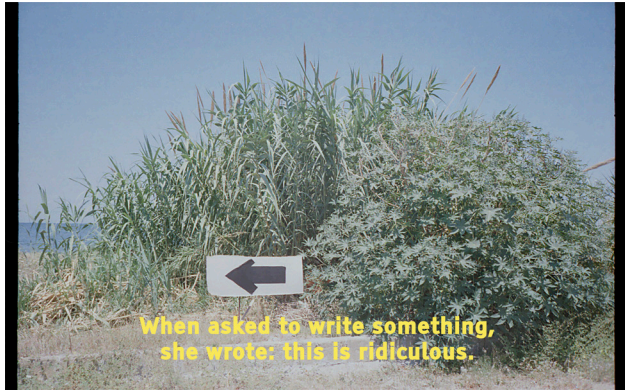
*Onitsha Market Literature
(Reimagined Covers)*, 2015
Digital art
29.7 x 42 cm
Courtesy the artist

This work comprises redesigned book covers drawn from the Onitsha Market Literature digital archive at the University of Kansas Libraries. The redesign project is in response to Pariser's book, which calls attention, in a sense, to a restrictive rather than expansive Internet. What books and resources are out of view because they are on the fringe of a literary knowledgebase? Supposing, even, that these books and the history of their production are common knowledge, how can their relevance remain inscribed in public consciousness despite the failings of algorithms?

By presenting reimagined covers of popular literature of 1960s southeastern Nigeria, Iduma argues that public discourse in the digital sphere should not merely be personalised—to prove that the history of Nigeria's literature, in order to be open to questioning, should remain shared and public. Since it is a history of popular public imagination through literature, the compilation and presentation of this history remains contemporaneously necessary, to support the imagination of an emerging generation of writers.

Emmanuel Iduma (b. 1989, Nigeria) is a writer and art critic. He is co-publisher and director of *Saraba Magazine*. In 2015, Iduma was Writer in Residence at the New York-based Danspace Project's Platform, and part of a collaborative residency at L'Appartement 22, Rabat. His work with *Invisible Borders* was exhibited at the 56th Venice Biennale. A lawyer

by training, he holds an MFA in Art Criticism and Writing from the School of Visual Arts, New York. He is the author of *Farad* and co-editor of *Gambit: Newer African Writing*. Under the pseudonym Illa Amudi, he works as design editor of *Saraba Magazine*. Several of the magazine covers he designed can be found on www.illamstudio.tumblr.com



She Wrote, 2015
Digital video, sound
Duration 3:05
Courtesy the artist

The work takes the form of a two-part piece: a looped video work and series of posters disseminated throughout the duration of the exhibition. The artwork is developed out of a single image portraying a black arrow pointing away from the frame within a semi-idyllic landscape. During the video the image is repeatedly removed and reappears through blocks of colour and below runs a subtitle, "Asked to write a sentence, she wrote: this is ridiculous..." The sentence continually develops upon itself.

Appropriated from Oliver Sacks' book *The Mind's Eye*, this line evolves throughout the work. A variety of online thesauruses (such as the ever-familiar thesaurus.com) were used to generate variation upon variation of the same sentence. *She Wrote* touches on the issues of making artworks in the age of the Internet, where it has become a daily tool for treating writer's block or 'artist's block' with procrastination, distraction and deferral.

Alexander Jackson Wyatt (b. 1989, Australia) currently works between Vienna and Sydney. He studied at National Art School, Sydney (2007–2010) and during 2011 undertook numerous residencies in Sydney (SNO, Queen Street Studios). In 2012 he took part in artist residencies in Leipzig at the SPINNEREL with an Australia Council for the Arts grant to set up an emerging arts practice and overseas network. From October 2012 to 2015 Jackson Wyatt began working with Armin Linke and Michael Clegg (Clegg and Guttman) as a guest student at the HfG (University for Art and Design) at the ZKM (Center for Art and Media Technology) in Karlsruhe, Germany. This same year he received the inaugural Emporio Armani Commission, involving subsequent residencies in Milan, Italy and an exhibition in Sydney, Australia in 2013. In July 2013 he commenced a collaborative residency in Naples, Italy at SUDLAB with Paulina Semkowicz. These works were later included in the exhibition THE WALK at

the ETH in Zurich, curated by Niels Olsen and Fredi Fischli (2014) and later at the Vesuvius Observatory Museum in Naples, Italy (2015). With the support of a NAVA NSW Artists grant he exhibited his project *Truth Apparatus* in Kosice (2013 European Capital for Culture) in Slovakia, curated by Radovan Cerevka. Independent publication forms a major part of his practice and he has collaborated with artist publishing houses such as Back Bone Books (Berlin/Mexico City) and MZIN (Leipzig, Germany) to produce printed matter projects such as: 'Mode Intersit Express' (2015) and 'He Scratched The Surface and It Scratched Him Back' (2015). At present he is working and exhibiting in Vienna, Austria and co-directs numerous exhibition projects including 'Porous Space' with Conor O'Shea (AU), and 'STAFETT' with Minda Andrén, Flavio Palasciano and Jennifer Gelardo. During 2013–2015 he has attended the classes of Heimo Zobernig at the Academy of Fine Arts in Vienna, Austria.



Installation view
Allegory Painting
(Non-functioning Lounge Chair),
 LUMA Westbau, Zurich, 2015

Acrylic on canvas, steel frame,
 chewing gum, Trithrinax
 Brasilienis seed
 121.9 x 55.9 x 76.2 cm
 Courtesy the artist and
 LUMA Foundation
 Photo: Stefan Altenburger

The work investigates the status of the allegory painting during an era in which allegories, under the weight of information superabundance, appear prescribed to the point of cliché. Plato's "Allegory of the Cave" is both visually invoked and serves as the work's conceptual framework. But the capacity for the painted image to represent this philosophical trope is muddled by the image's actual origin: a colonial-era travelogue, *Incidents of Travel in Yucatan* by J. L. Stephens, whose influence has, in turn, been superseded by Robert Smithson's essay of a similar title. The work intentionally overlaps and flattens these references, each of which point to an image of utopia, emptied of content. Plato's "Allegory"—and the relationship between spectacle and spectator that it influentially explicates—becomes reduced to the ornament of a non-functioning lounge chair, in turn produced using a history of colonial and artistic appropriation that lingers at the surface without differentiation. Stuck to one of the supports of the chair, a wad of gum carries a seed from an endangered palm species, serving as proxy for the actualities of place that underly image construction: easy to ignore but hard to remove. By creating a network of potential readings that ultimately end in impasse, the work seeks to explore the disjunctive relationships between object and viewer, information and reading, aspiration and consumption that extend into everyday contemporary life.

Nicholas Korody (b. 1991, USA) is an artist, writer and designer currently based in Los Angeles. His writing engages with the margins of architecture, particularly its intersections with art, politics, and eco-criticism and can be found on *Archinect* as well as in several forthcoming publications, including *the Arsenal of Inclusion and Exclusion: 101 Ways to Open and Close the City* (Actar, 2015), *Place-Holder Magazine* (U. of Toronto), and *The State of the Art of Architecture* (to be published in

conjunction with the Chicago Biennial of Architecture), among others. He is a founding member of the research collective *Encyclopædia*, which has presented work at the Serpentine Galleries in London and the LUMA Westbau in Zurich (both in conjunction with 89plus). He is the principal of the experimental architecture studio *Adjustments Agency*. In the past, he has given talks and presented art in various virtual exhibitions as well as physically in San Francisco, Stockholm, New York, and Los Angeles.



Untitled (XXO), 2015
Chrome plated metal, acrylic sheeting,
resin, leather, carpet
Dimensions variable
Courtesy the artist

“I envision a place of repulsive fuckability. Delicious and dripping and so sweet it makes the teeth ache. A place where the shards of contemporary technologies collapse to form worlds of lush excess, where the pleasures and frustrations of the commodified body bloom.

The windows are shattered, the clothing racks toppled, the carpets smeared with gloss. Remnants of a rhinestone ball gown lie in a limp pile on the marble floor.

You think you hear a nightclub somewhere in the distance, its deep bass pounding... pounding... pounding...” —IL

Isabel Legate (b. 1992, USA) lives and works in New York. Her work explores desire and collapse through sculpture, installation and video. Recent exhibitions include a solo show

at Motel Gallery, Brooklyn, 2015. Her work will be included in a group show at Galleria Massimodeluca in Mestre, Venice, in September 2016.

81

Marcus Yee (b. 1996, Singapore) is an artist and writer based in Singapore. Through his interventions into institutions such as public libraries or schools, he attempts to articulate the intersections between knowledge, power and disorder.

Luca Lum (b. 1991, Singapore) explores vampirism, vulnerability, and entanglement. She is co-founder of soft/WALL/studs, a studio, project space and library.

[illegible]

Suntec City, is its fountain. It is large and tall and wet. It is geometric, yet curvilinear. How do constructed structures relate to looser entities within space. What then do these signify already thought out and constructed by another artist? The m-

	Home?	My	
My			
	across	home	home
have	seas		
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	the	ocean	
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is	, no home	Home?	
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But promising,			seemingly reacha
Haunting	of		like this?



Thirty Tabs Deep, 2015
VR Android application
Dimensions variable
Courtesy the artist

“About to fall asleep in front of the blue glow of my laptop screen, with thirty tabs open in my browser, all ideas big and small leak through their frames and swim together on an even playing field of relations and significance. A Wikileaks article about drone strikes sits next to a YouTube channel of people smoking salvia. A DIY car advice forum, next to an image search for ‘albers’ next to an online reader for Dante’s *Inferno* that I totally never read.

My browser history and bookmarks are atrocious, if my hard drive became sentient it would be just the worst person ever.

So using the current state of my hard drive as a rich source of inspiration—it probably isn’t—I built a VR experience that maps locations from the psycho geography of my information hyper consumption. It mixes together files from video games, point cloud data of my location history, YouTube videos, stock market prices, browser history, search results, all interacting with each other in a surreal dreamscape of floating stages set against a panoramic backdrop of my bedroom.” —NM

Nicholas Maurer (b. 1990, Australia) graduated from Sydney College of the Arts in 2014 and was awarded the Dean’s List of Excellence in Academic Performance. During his studies, he made a large-scale projection at the heritage listed Carriageworks building that visualised the electromagnetic terrain of the site; and sent a robotic radio to the Serpentine Galleries for the 89plus Marathon. In his final year of study, Maurer collaborated with the architect Philip Cox AO on a tensegrity sculpture

made out of ladders. It was designed in the video game *Garry’s Mod* and exhibited at the Museum of Contemporary Art, Sydney. In 2014 he undertook a residency at the Google Cultural Institute in Paris as part of the 89plus program where he was first introduced to Google Cardboard and the concept of mobile VR. Upon returning to Sydney, his primary focus has been producing work for mobile VR, while also continuing to show work at artist-run spaces.



All in a Clearing, 2015
Dimensions variable
Courtesy the artist

“*All in a Clearing* explores the notion of virtuality within contemporary networks and the cyclical impact of the body on space—digital or otherwise—and representational space on the body. A non-linear love story is told through anonymous SMS, sent automatically to a group of mobile phones by a web-based messaging service. In the gallery the potential for a contingent architecture is outlined through the evocations of space and multiplicity in the messages and the shifting dispositions of those reading them.

Digital, virtual actions are supplementary of a desire to become amorphic, to embody fluidity within what can feel like stifling cultural standards. These phones bear the insecurity of a shared ideology of connectivity—of sharing the self—as wide spread as mobile phones themselves. There is a fear in becoming the subsidiary, the satellite of one’s own experience. Minutes turn to hours as the anxiety of waiting for a reply builds. Hours turn to days turn to weeks when we think about why we haven’t been home in so long. Really no one wants to be pinned down, to be subsumed, but the best we can do is to move things around, or to go so far as erasing them and giving ourselves room to breathe.” —FM

Felix Melia (b. 1990, UK) lives and works in London. His work stems from a conflict between primary experiences and the second hand narratives of representation. With a practice that incorporates video, sculpture and performance Melia attempts to distil the metaphorical potential of places and events as they impact upon the performance of the self and the process of individuation. His work explores relationships between collective and corporeal movement and the struggle to have agency.

Recent works include *Waifs and Wraiths (Along The Westway)*, a live screening/ performance presented at the Serpentine’s 89plus Marathon, 2013; *Place of Dead Roads* with Josh Bitelli (screened at the Cinema Palace, Marrakech, 2014) and *Moving Sickness*, which was screened and performed at the Peckhamplex Cinema

with Flat Time House, (2015). Melia’s film *Lamassu Flats* was presented in the Biennale of Moving Image at Centre d’Art Contemporain, Geneva and The Museum of Old and New Art, Tasmania (2014). His solo projects include ‘All in a Clearing’, LimaZulu, London, (2015); ‘Ozu’s Arsehole’, Interstate Projects, New York, (2016); ‘The Inhalation Show’, ANDOR, London (2016); and *Shoulder Blades* (2016), a film commissioned by Serpentine Galleries for Serpentine Cinema. Recent Group shows include ‘HUAK-TUH!’, Organ Haus Gallery, Chongqing (2013); ‘Co-Workers’, Musée d’Art Moderne de la Ville de Paris (2015); ‘Survival is Not Enough’, Rodeo Gallery, Istanbul (2015); ‘This Place is Really Nowhere’, Jupiter Woods, London (2015); ‘Les Limbes’, La Galerie, Noisy Le Sec (2016). Melia is currently Writer in Residence at Whitechapel Gallery, London.



Installation view
Cape Times Mitchell Edition,
LUMA Westbau, Zurich, 2015

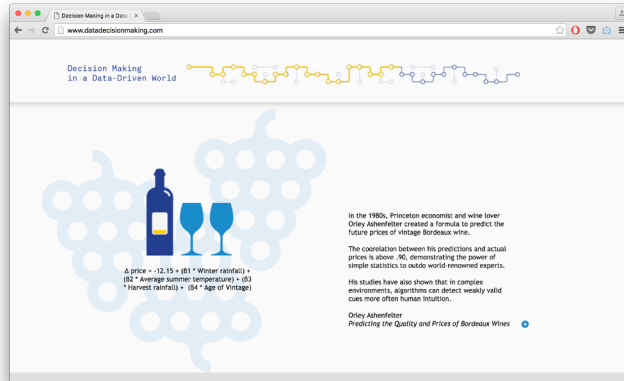
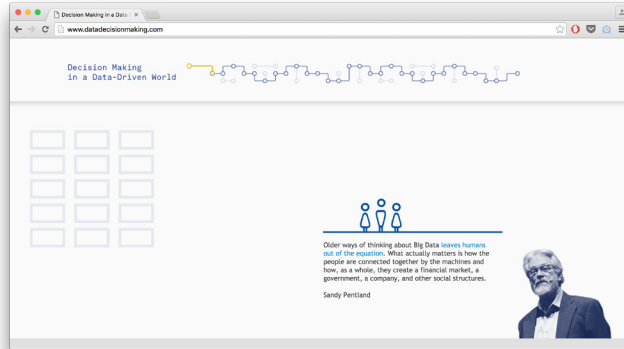
Custom newspapers, pallet
Dimensions variable
Courtesy the artist and
LUMA Foundation
Photo: Stefan Altenburger

↑
“I thought it’d be pretty funny to apply the filter bubble to older media. So, I made a newspaper from scratch, producing all of the articles, photographs, adverts, comic strips, crosswords, stocks, weather reports, editorials, open letters, opinion pieces, reader mail, TV guides, subscription deals and classifieds entirely based on my own interests; my own self-interest.

It became a world-building exercise through fictional reporting, but with the world being just big enough to fit me. The articles ranged from the banal (“Artist’s hat blows off in strong wind” p.4), to the speculative (“Prospects for Mitchell’s practice, if paid allowance” p.12), to the absurd (“Artist revealed to be sculpture in K-Way coat” p.14). All in all it came to about 20,000 words and in hindsight, I think I might have bloated the joke a bit—c’est la vie, I guess.” —MGM

↓
Mitchell Gilbert Messina (b.1991, South Africa) lives and works in Cape Town. His work is largely focused on creating humorous interventions, coat-tailing on the utility that existing and familiar objects have. Recent shows include a group show with Blank Gallery, Cape Town; a group show with Jnr Gallery, Cape Town; a group show with SMAC

Gallery, Cape Town; a group show with Stevenson Gallery, Cape Town; a group show with No Man’s Art Gallery, Tehran; a group show with Whatiftheworld; a group show with AVA Gallery, Cape Town; a group show with Alma Martha, Cape Town; a group show with Commune 1, Cape Town; and another group show with Stevenson Gallery, Johannesburg.



Decision Making in a Data-Driven World, 2015
Interactive website
Dimensions variable
Courtesy the artist

Decision Making in a Data-Driven World is an interactive narrative highlighting the increased use of algorithms in making decisions. The website presents insights into our society's increased reliance on data and lack of value on intuition and creativity. As our ideals and assumptions of the power of data are made real, we must take stock of the individual cost our relationship with technology is having. We continue to outsource knowledge and subjectivity to machines without recognising our nuanced ability to create personal and intuitive experiences.

The book, *The Filter Bubble*, contextualises technological development and the Internet against human interaction and intent, asking questions about whether personalisation is actually human and personal. Similarly *Decision Making in a Data-Driven World* positions itself at the crux of a productive, data-driven society and a human, intuitive world we want to live in. It questions our negotiation between convenience, serendipity and surveillance, and whether a hyper-personalised world actually devalues personal intuition and decision making.

Ryan Murphy (b. 1993, USA) is a New York-based designer working on new means for creativity to impact international business and policy decisions. He currently works as a consultant at SYPartners, and has previously worked with the World Economic Forum and Microsoft's Technology Policy Group on the

changing landscape of personal data management, pushed forward the STEM to STEAM initiative to highlight the role of art and design in education and economic development, and co-founded an entrepreneurship program at the Rhode Island School of Design to support art and design ventures.



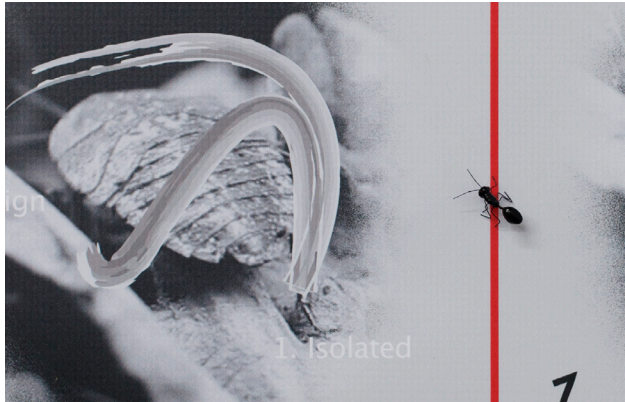
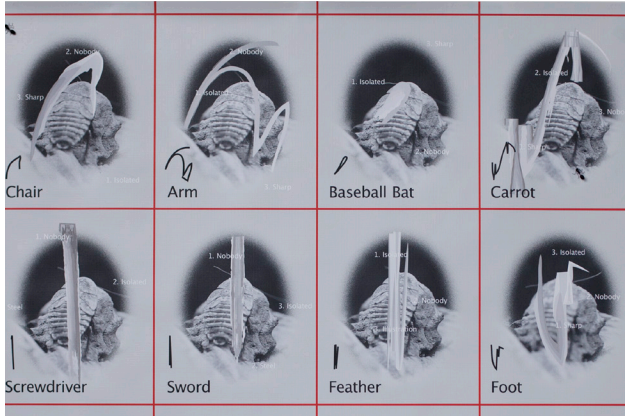
Baxter's Eyes, 2015
Single channel HD video, sound
Duration 9:48
Courtesy the artist

“*Baxter's Eyes*, an assemblage of found and original footage, explores labour on the periphery of technological progress. The single channel video interweaves ambiguous encounters with robotics, tech culture, and our entrenched relationship with fossil fuels. This work employs the tonal urgency of the Hollywood disaster film genre with a mixture of footage borrowed from an amateur cameraman on the Oseberg Alpha oil rig off the coast of Bergen, Norway, and a constructed narrative exploring the precarious identity of labour in the creative class.

As Eli Pariser mentions, we exist within a multitude of political realities dictated, in part, by the networks which bind our production, consumption, and communication. Extending the premise of the ‘filter bubble’ beyond our immediate search queries and Facebook content, *Baxter's Eyes* seeks to address the jarring contrast of these concurrent realities and the ways in which they float in and out of the periphery of one another. By commingling the aspirational ideology of emerging technologies with the reality of the fossil fuel consumption which drives them, *Baxter's Eyes* confronts one of the many opaque networks at play in the filter bubble.” —WN

Wyatt Niehaus (b. 1989, USA) lives and works in New York. Solo exhibitions include 'Lights Out - 2014 Interiors - Germany, Italy, UK' at Retrospective Gallery, Hudson, NY; 'Body Assembly' at Weekends, Copenhagen and 'Listen,

Baxter' at S1, Portland. He has recently participated in group exhibitions at Galerie Hussenot, Paris; Galerie Division, Montreal; Charlotte Street Foundation, Kansas City; and the Museum für angewandte Kunst, Vienna.

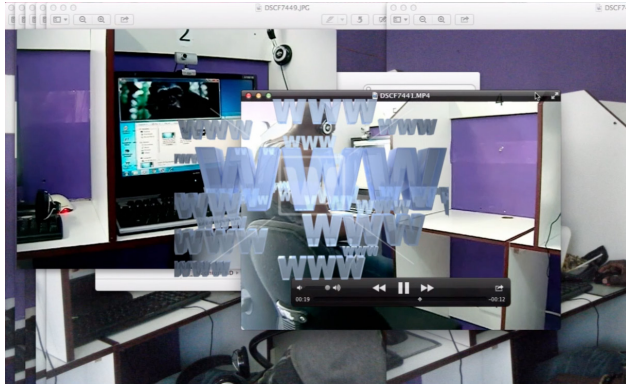


A Small Creature with a Tiny Brain that Opens the Door (Alphabet) (detail), 2015
Printed vinyl banner, Clarifai API demo, sketch recognition demo, ant and mosquito pushpins.
148 x 124cm
Courtesy the artist

“*Blaberus giganteus*, the closest relative to the first winged insect existing 200 million years ago, spins an alphabet with its antennae inside a New Jersey insectropolis built by Polish-American exterminators. Deep learning startup Clarifai and Sketchpad, the outcome of computer vision sketch recognition research at TU Berlin and Brown, interpret.” —AR

Adriana Ramić (b. 1989, USA) lives and works in New York. Recent exhibitions include 'After Babel' ('Poetry Will By Made By All!'), Moderna Museet, Stockholm; '#catcontent', Kunstpalais, Erlangen, Germany; 'Plowing Solids', New Galerie at Yves Klein Archives, Paris; 'The Future of Memory', Kunsthalle Wien, Vienna; 'N.E.A.T.', Fondation Cartier, Paris; 'One Step Ahead Moving Backwards', LEAP, Berlin; 'The Office', ACL Partners, Paris; 'Never cargo terminal has recently discovered the trembling hand of state secrets

resounding oversold bounce child,' Smart Objects, Los Angeles; 89plus Marathon, Serpentine Galleries, online; 'Month of Photography,' Museum of Contemporary Art, Denver; 'In Post,' Stadium, New York. She was an Artist in Residence at the Google Cultural Institute with 89plus and at the Sunhoo Industrial Design Park in Fuyang, China. She has spoken at Yale School of Art and the Helsinki University of Art, and her work has been written about in publications such as The New York Times, Rhizome, Wired, and Dis Magazine.



WWW GLOBAL COM, 2014
SD video
Duration 3:42
Courtesy the artist and
Goodman Gallery

WWW GLOBAL COM explores electronic colonialism and the resulting control, domination and exploitative structures that rule the Internet. By looking at the export of behavioural patterns via social media on the African continent, the work questions the idea of a global digital culture. The power imbalances embedded in information and communication technologies mirror the West's political and economical hegemony on the continent. Yet from this cyber domination has spawned fascinating aesthetics of resistance from African and Diasporic cultures of technology.

Tabita Rezaire (b. 1989, France) is a Guyanese/Danish new media artist, intersectional preacher, health practitioner, tech-politics researcher and Kemetic/Kundalini Yoga teacher based in Johannesburg. She holds a Bachelor in Economics and a Master in Artist Moving Image from Central Saint Martins College, London. Tabita's practice explores decolonial health and knowledge through the politics of technology. Navigating architectures of power—online and offline—her works tackle the pervasive matrix of coloniality and its affects on identity, technology, sexuality, health and spirituality. As she embraces aesthetics of resistance, her digital healing activism provides alternative readings confronting our oppressive white-supremacist-patriarchal-cis-hetero-globalised world screen.

Tabita is a co-founder of the tech health agency NTU, half of the duo Malaxa and the mother of House of Seneb. Artnet declared her among the 10 International Black artists to watch in 2016, and True Africa nominated her among the top 100 innovators and opinion makers on the continent in 2015. Tabita has shown her work internationally at the Berlin Biennale; Tate Modern, London; Musée d'Art Moderne de la Ville de Paris; Mocada, New York; Anthology Film Archive, New York; and The Broad, Los Angeles. Tabita is represented by the Goodman Gallery in South Africa.



Allese (mourning mop), 2015
Mop, ribbon, water
Installation dimension variable
Courtesy the artist and Société, Berlin

*Haunted chair with ghost kchief
purse (detail)*, 2014
Wool, glass beads, metal hardware,
various trimming, thread, vintage
handkerchief, Neopets TCG Haunted
Woods Holofoil 'Sentient Stones'
card, plinth
Installation dimension variable
Courtesy the artist and Société, Berlin

Bunny Rogers' series of mop self-portraits are literally sad-looking mops, placed in a corner, dipped in fabric dye with added ribbons on their handles. The ribbons—a recurring element in Rogers' works—are inherited from Neopets, where bands and badges are common features.

Bunny Rogers (b. 1990, USA) is a poet and artist based in New York City. She is the author of *Cunny Poem: Vol 1* (2014) and *My Apologies Accepted* (2014), and her writing has appeared in *Mousse* and *Artforum*. Recent solo shows include 'Columbine Cafeteria' and 'Columbine Library' at Société, Berlin. Group shows include 'Unorthodox' at the Jewish Museum, New York; 'Welcome You're in the Right Place' at Sandretto Re Rebaudengo Foundation, Turin; 'The Heart is a Lonely Hunter' at YARAT Contemporary Art Centre, Baku; and 'Anagramma' at Basement, Rome, curated by CURA. Bunny Rogers is part of the first generation of artists who grew up with the Internet as

part of everyday life. Her work is not specific to a medium, since she makes sculpture, installation, video and animation, but rather is produced at certain points through digital processes (3D modelling, video editing, Second Life photography) and is in part exhibited and distributed through the Internet. Moreover, her works show a frequent use of elements and tools borrowed from her online presence. In her work, Bunny Rogers threads together uncanny representations of cultural icons, revealing something intimate about herself in the process. At the same time, she exposes societal norms and cultural memory for what they are: collective and constructed.



After Danny the Street, 2015
Inkjet print
21 x 27.9 cm
Courtesy the artist and
LUMA Foundation
Photo: Stefan Altenburger

After Danny the Street is based on an image from the comic *Doom Patrol* by Grant Morrison. Printed just slightly bigger than the original image and framed, it shows Danny the Street, a sentient transvestite street, loosely based on the famous british Drag Queen, Danny La Rue.

Ben Rosenthal, (b. 1990, Switzerland) studied art at Zurich University of the Arts (BFA 2013). Through a practice of writing—a novel, poems, and performances—he generates intimate and/or collective social situations, transposing poetics into spatial contexts. Sculptural works provide Rosenthal with a further eld of inquiry into the monstrosities of feeling, imagination, and politics. He collaborated with Flavio Merlo on the three-part puppet play

Bottom Feeders – The Battle of the Catapasm at Kunsthalle Zurich in early 2015 and again in 2016 on an exhibition titled 'Resonanzkatastrophe' at Fri-Art, Fribourg. Together with Miriam Laura Leonardi he is translating Louis Wolfson's classic book, *Le Schizo et Les Langues*, to German, publishing it online at www.derschizophreneunddiesprachen.tumblr.com.



Consciousness Engine 2:
absentblackfatherbot, 2014
Digital video, edition of 3
Duration 4:20
Courtesy the artist

Consciousness Engine 2: absentblackfatherbot is an interactive video that simulates conversations with Bogosi Sekhukhuni's biological father, with whom the artist has only ever interacted on Facebook. The project is part of a speculative conversation about low artificial intelligence technologies, the blurring of parameters of what we acknowledge as conscious intelligence, and how we value experience.

Bogosi Sekhukhuni (b. 1991, South Africa), is a lightworker and artist. He studied at the University of Johannesburg. Sekhukhuni is a founding member of the 'tech-health artist group' NTU and has worked with the CUSS Group collective. His most recent project is a visual culture bank and research gang called Open Time Coven, which investigates emergent technologies and repressed African spiritual philosophies. In 2015 Sekhukhuni showed work as part of the 89plus edition of the Prospectif Cinéma programme at the Centre Pompidou, Paris; 'The Film Will Always Be You: South African Artists on Screen', at

Tate Modern, London; and 'Co-Workers' at the Musée d'Art Moderne de la Ville de Paris. Before that he participated in a number of group shows in South Africa, including 'In the night I remember' (2013) and 'A Sculptural Premise' (2014), both at Stevenson Gallery. His first solo show was 'Unfrozen: Rainbowcore' at Whatiftheworld, Cape Town (2014). With CUSS Group, Sekhukhuni was included in 'Private Spaces: Art After the Internet' at the Museum of Modern Art, Warsaw (2014). His ongoing research can be accessed at <http://opentimecoven.com/>. His website is bogosixsekhukhuni.tumblr.com



Installation view
The Guilty Eye Test,
LUMA Westbau, Zurich, 2015

Aluminum, steel, polyester,
polyethelene, polyisoprene, integrated
circuits, free software, two humans
Dimensions variable
Courtesy the artists and
LUMA Foundation
Photo: Stefan Altenburger

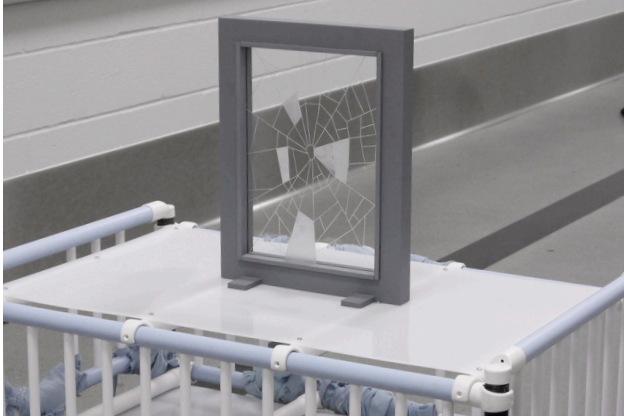
“Now we face a flood that makes each moment a decision—conscious and unconscious—about which data to treat as context, when context becomes sign, and how we negotiate meaning. We can see and hear one another despite impossible distance, but the physical arrangement of our cameras and displays makes it impossible to look each other in the eye. According to Eli Pariser, ours is “a world constructed from the familiar,” yet the fundamental is precluded as a matter of design.

The Guilty Eye Test is a meditation on intimacy in this age of filtration. It consists of two separate but proximate surfaces, upon which humans can comfortably lie down. Above each surface is a camera concealed by a half-silvered mirror, and embedded in each surface, a monitor. The arrangement of material and light allows two humans to engage in a reciprocal gaze over a digital channel.

The work asks about the implications of telepresence, and the ways in the which the architecture of contemporary human/computer interaction disincludes signifiers, such as eye contact. As experience, it questions what it means to be present.” —CS & IW

Crista Siglin (b. 1993, USA) is currently living and working on her visual art and poetry in Kansas City, Missouri. She graduated in 2015 from the Kansas City Art Institute with a BFA in Painting and Creative Writing. Her first book of poetry, *Fleeting, Sacred*, was released on Spartan Press in May 2015.

Isaac Wilder (b. 1990, USA) is a hacker and an artist, whose efforts to build decentralised communications infrastructure have been profiled in *Time*, *CNN*, *Dazed*, *Purple* and more. He participated in the 89plus Americas Marathon, and has been a featured speaker at technical conferences around the world.



Installation view
Fail Safe 0, 1 and 2, 2014
LUMA Westbau, Zurich, 2015

Painted glass, plumbing hardware,
lake water, distressed clothing, house paint
Dimensions variable
Courtesy the artist and
LUMA Foundation
Photo: Stefan Altenburger

Fail Safe 0, 1 and 2 is a fragment of a world called, 'Centers In Pain'. This world is described in Jasper Spicero's screenplay of the same name. The artist also refers to the sculpture as a constellation of distressed objects.

Spicero explains, "My narratives often rely on Google to help piece together seemingly unrelated parts of movies, video games, books, people and architecture. I hope that my bubble is not tailored to a viewpoint but to the narrative world that I am developing. The profile that Google has created for me should be highly specific and unique. My practice is partially dedicated to shaping this profile."

Jasper Spicero, (b. 1990, USA) lives and works in Brooklyn. His physical artworks come as an embodiment of screenplays and end up documented as multilayered websites that have the status of opus. His most recent body of work implies an installation in a jail

in Wapato (USA), its second iteration in a solo exhibition in Paris and a matching website. He has exhibited through the U.S. and Europe, and his work has recently been screened in Centre Pompidou and Moderna Museet as part of 89plus.



Untitled (10:19:30), 2014, 2014, 2015
Clock parts, clock guard,
Carbograph 5 air samplers
Dimensions variable
Courtesy the artist and
M+B Gallery, Los Angeles

“This work relies on a system of documentation that involves the use of air samplers. Commonly employed in factory or fabrication environments to test for toxins, the samplers mimic contemporary standards for data collection. The passive air samplers come in the form of small analogue tubes or badges. They give the work a means to breathe and to collect compounds in the air, drawing a portrait of its container. The sampler is then mailed to a lab that produces a data set. As the works travel to new homes, the feedback loops of information act as a flattened lists of potential material decisions based on the compounds found in analysis. I think of these works as located in a sort of semifunctional state where they are unstable, actively gaining and losing bits of functionality while partaking in an often constant flow of information.

The clock here came out of my early understanding of the samplers. Depending on the length of an exhibition, the lab recommends different types of samplers, putting weight on the temporal constraints of a project.” —JS

Jesse Stecklow, (b. 1993, USA) lives and works in Los Angeles. Recent exhibitions include the 'The Multi-Directional Elevator at Chapter NY',

'Two Clocks' at LOYAL, and the curatorial project 'Blocking' at Martos, Los Angeles. He is also the co-founder of the graphic design studio Content is Relative.



Hito Steyerl
Liquidity Inc., 2014
Single channel high definition digital
video and sound in architectural
environment
Duration 30:15
Installation view from Artists Space,
New York, 2015

Image courtesy the artist and
Andrew Kreps Gallery, New York
Photography by Matthew Septimus
Still image CC 4.0 Hito Steyerl

Liquidity Inc. is installed in a space bathed in aquatic blue light. As with the majority of Steyerl's videos, this work extends from research conducted through interviews and the accumulation of found visual material, and moves between forensic documentary and dream-like montage. In the video, Steyerl and associate Brian Kuan Wood communicate via countless chat and email windows that eventually inundate the frame, in the same way that water, or a simulation of it, engulfs the whole 30-minute film.

Hito Steyerl (b. 1966, Germany) lives and works in Berlin. Steyerl's prolific filmmaking and writing occupies a highly discursive position between the fields of art, philosophy and politics, constituting a deep exploration of late capitalism's social, cultural and financial imaginaries. Her films and lectures have increasingly addressed the presentational context of art, while her writing has circulated widely through publication in both academic and art journals, often online.

She has had solo exhibitions at the Museum of Contemporary Art, Los Angeles (2016); Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Artists Space, New York; Institute of Modern Art, Brisbane, Australia (2015); Van Abbemuseum, Eindhoven, The Netherlands; ICA, London, UK; Künstlerhaus Stuttgart, Germany (2014); Museum

of Contemporary Art Chicago (2013); the Art Institute of Chicago; E-flux, New York (2012); Chisenhale Gallery, London, UK (2010); Neuer Berliner Kunstverein (2009); and Moderna Museet, Stockholm (2008). Group exhibitions include the German Pavilion, 56th Venice Biennial, Venice, Italy; the 'Hannover Kunstverein', Hannover, Germany; 'CAC Vilnius', Vilnius, Lithuania (2015); 'Cut to Swipe', Museum of Modern Art, New York; 'The Darknet', Kunst Halle Sankt Gallen, Switzerland; Bial de la Imagen en Movimiento, Goethe-Institut Buenos Aires, Argentina (2014); 'The Way of the Shovel: Art as Archeology', MCA Chicago; 'Nine Artists', Walker Art Center, Minneapolis; Stedelijk Museum Amsterdam, Amsterdam, The Netherlands; Bergen Triennial, Bergen, Norway; Venice Biennale (2013); Taipei Biennial; Gwangju Biennial (2010); documenta 12, Kassel (2007) and Manifesta 5, San Sebastian (2004).



Sui Generis, 2015
Digital video
Duration 30:00
Courtesy the artist

Sui Generis was created around the response to the #accraflooding hashtag that emerged in June 2015 after more than 200 people died. It is an exploration of the digital attitudes of the young Ghanaian cyber community and their physical relationship to real world issues. Hashtags are a tool for individuals but also for the algorithms that run the Internet to track, label and categorise their users. The Internet rewards social media activism with a simulation of impact, of results. Does this translate into real life? Is this filter bubble our new reality? *Sui Generis* explores identity, personhood and loss through this lens.

Elisabeth Sutherland (b. 1991, Ghana) is an artist who trained in theatre (USA) but is starting to explore new fields, media and materials. Sutherland is interested in the way culture can shape identity and

development, and in the impact that active cultural curation can potentially have on individual and national attitudes. She is currently completing her MA in Contemporary Performance Making from Brunel University.



The Real Stock Video LA, 2010
SD video
Duration 12:45
Courtesy the artist

↑

The work sources its footage from the Reality TV Series, *The Real L-Word Los Angeles*. After the huge success of the scripted TV series *The L-Word*, the Producer Ilene Chaiken, created the show following a group of lesbian friends in their daily life in Los Angeles. In the work, Timischl cuts out all the scenes showing the actual protagonists, creating a collage of footage only consisting of the establishing shots. Establishing shots are used in reality TV to introduce the upcoming storyline, for example a flight over Malibu before the audience sees the protagonists on the beach, or flashing street lights and neon signs before entering a club.

The collage was created in a sort of automatic process, without making any artistic or stylistic decisions. Timischl went through every single minute of the first season of the series and left all the shots in chronological order. In this sense, it relates to the automated algorithms making decisions on what an audience can see. All the (arguably) interesting content is removed, therefore leaving generic images that can't really be placed anymore. Only small symbols, such as a recurring rainbow flag popping up, provide hints about the video's origins. The footage could just as well stem from any other TV show or be taken from a stock video website.

↓

Philipp Timischl (b.1989, Austria) studied at the Academy of Fine Arts in Vienna. Timischl has had solo exhibitions at Neue Alte Brücke in Frankfurt, Vilma Gold in London, Emanuel Layr in Vienna, Künstlerhaus in Graz and most recently at Martos Gallery in Los Angeles. His work was included in group

exhibitions at Jessica Silverman Gallery in San Francisco, Sies+Höke in Cologne, Serpentine Galleries in London (curated by Simon Castets and Hans Ulrich Obrist for 89plus), Halle für Kunst in Lüneburg and Kunsthalle Wien in Vienna.



Untitled, 2015
Oil on canvas
60 x 60cm
Courtesy the artist,
Karma International, Zurich
and LUMA Foundation
Photo: Stefan Altenburger

This work is a translation of sitting in front of the computer screen. It considers the position of the body in front of a computer, facing the screen in a typically intimate way: one arm leading to the mouse, probably scrolling down, the other one resting, waiting until it can type something with the other.

The figure, however, is turned on its side, the head of the person overpainted with white, and the hands are gone. The upper body becomes the face of an animal that takes on its own character independent of the shape of the figure.

Urban Zellweger (b. 1991, Switzerland) lives and works in Geneva. In 2013 and 2014 his work was included in several group shows: 'Painting Show & Performances' at Winter Project in London; 'Crosseyed & Painless' at UP

STATE in Zurich; 'DolceFarNiente' at Marbiers 4 in Geneva; and 'Barricades of Life, a Pool Outside' at the Kunsthalle Freiburg. In 2014 he co-curated 'Broken Thumb' with Marc Hunziker at UP STATE, Zurich.



Fissures on the wall, fissures on a 'truth', 2015
Digital video
Duration 14:00
Courtesy the artist

“*Fissures on the wall, Fissures on a 'Truth'* begins its meditation from the 16th Century popular tune, “Peony Pavilion”. The female character Du Li Niang laments on how she is barred from the outside world by the walls of her rich home. She is stuck in a horrifically perpetual ‘now-ness’: defined by the past, but devoid of a future. She admires her own thoughts, and blooming flowers alone, but also wonders about sharing her rapturous visions with others.

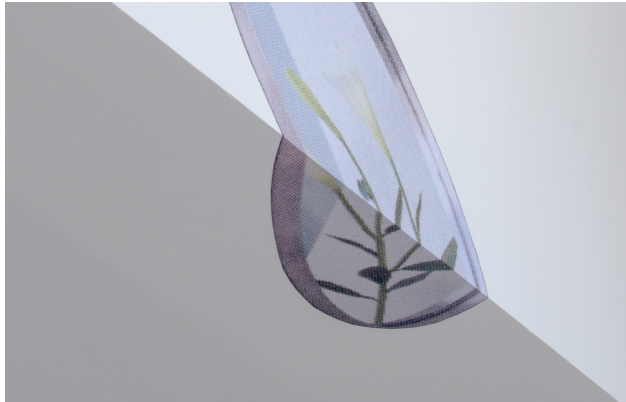
Today, the Internet is said to have brought about great progress in bridging immediacy between people, and has served many political purposes. However, the hegemonic tide of online experience has been increasingly organised through priorities: populism, over diversity of viewpoints, compromising the original vision of bringing together in thought. Rather than a tool that informs, the Internet facilitates a digital experience that is stuck in that perpetual ‘now-ness’. With our addictions to, and the availability of screens, we are encouraged to feel assured of unprecedented transparency, and connectivity, as if truth is literally in our hands. In reality, we are becoming increasingly isolated. An invisible wall is coming up against us more quickly than ever. It is, an adjustment to this desert of totalitarianism. It insulates us from a diversity of existence, while claiming to hospitality.

And yet, there are the fissures. The 16-year-old Amos Yee is one such crack. He posted YouTube videos around the time of the general election in Singapore to teach the opposition parties how to speak to win more votes, and mocked Singapore for its dictatorship. His concerns: persistence of a set of constructed Asian values as a wall to protect Singaporeans from the outside.

Two moments of defiance are traced to produce a reading that interrupts itself. The discussion surrounds an urgency to reclaiming a public sphere, which is extended to encapsulate the digital realm. I hope the video and performance will bring people together through collective spending of time in what perhaps can be understood as an act of collective remembrance. ” —ZZ

Zou Zhao (b. 1989 China) graduated from the Slade School of Fine Art, University College London, with a BA in Fine Art, and completed her Masters degree in Contemporary Art Theory at Goldsmiths, University of London, in 2014. Her work has been shown in London at various venues and she has also co-curated ‘The strange impression of seeing things for the first time’ at the Art Pavilion in 2013 in London. She was the recipient of the Berenice Goodwin Award for

Performance from the Slade School of Fine Art, University College London in 2013. Her work meditates on the conditions of globalisation today, and takes departure from a perceived gap between English and Chinese. She investigates the role of English in the neo-colonial distribution of knowledge today, and is motivated towards re-inventing a practice of translation through the materiality of the voice.

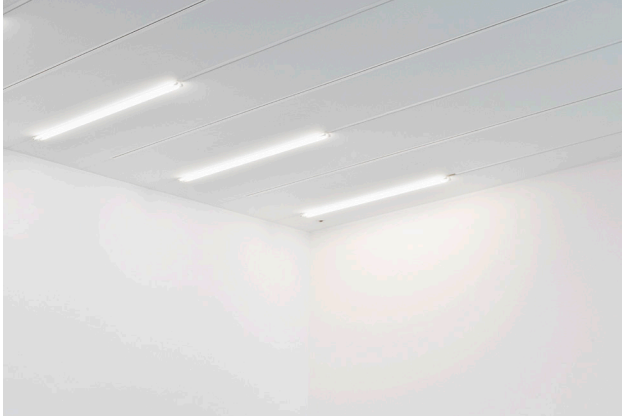


Virus Mirror, 2015
Digital print on PVC sticker
40 x 90 cm
Courtesy the artist

Virus Mirror is multipliable. The circular mirror with a subtle steel frame falls into a genderless category, with no indicators of which room it is designed to fit. A space could thus host one work, ten works, or one hundred of them. In 'Filter Bubble', it occupies the ceiling and the wall, acting in the background as a literal reflection of the show.

Bruno Zhu (b. 1991, Portugal) holds a MA in Fine Arts from Sandberg Institute, Amsterdam. Solo exhibitions include 'Crew' at Fons Welters, Amsterdam; 'Vista Alegre', Serralves Museum, Oporto; 'New Arrivals', Foam Photography Museum, Amsterdam; 'Cold Open', Jeanine Hofland, Amsterdam; 'For Reference

Only, Mostly', Temple Galerie, Paris; and 'Grass Warm Trifecta', Carlos/ Ishikawa, London. Recently, his work was part of group exhibitions at Southard Reid, London; De Appel Arts Centre, Amsterdam; Exo Exo, Paris; and Kunsthalle Mainz, Mainz.



Installation view
Tints, LUMA Westbau, Zurich, 2015

Tinted walls
Dimensions variable
Courtesy the artist and
LUMA Foundation
Photo: Stefan Altenburger

“Through placing codified representations of our biases in relation to one another, they can be made to be viewed explicitly. Three walls here are painted in such a way to introduce a subtle chromatic bias (blue, red, and yellow). If I look at a white wall that is made blue by the light cast on to it, is that wall actually blue? If so, is this a slight of hand, or a part of the nature of the world that we look at?” —DZ

Damon Zucconi (b. 1985, USA) lives and works in New York. He graduated in 2007 with a BFA in interdisciplinary sculpture from the Maryland Institute College of Art. His installations, performances, and web projects, such as *Flags Tethered to the Edge of the Frame*

(2008), in which sheets of blue, yellow and red flags appear to wave in a breeze, combining into different colours as they overlap, explore the various and unexpected ways of producing visual information.



Philippe
Alexander J
Urban Zellweger
Zou Zhao
Bruno Zhu
Damon Zucconi
Manolo
Alex Dolan
Alex Fedorov
Vella Gagliardi
Louisa Hayes
Deanna Hawkins
Max Hawkins
Bernhard Heggin
Ho Rui An
Emmanuel Iduma
Nicholas Korody
Isabel Legate
Luca Lum & Marcus Yee

In 1989, the introduction of the World Wide Web carried the promise of an open, limitless and objective means of disseminating and seeking knowledge across the globe. The idea of someone's world view being influenced by the newspaper they read or TV channel they watched seemed to have been relegated to a distant past. Over the past few years however, the improvements of personalization have clouded the aspiration of making the Internet a window on the world, and gradually turned it into a series of individualized mirrors reflecting one's interest as identified by automated pattern recognition.

"The Filter Bubble" is a term coined by Eli Pariser in his 2011 book of the same name, which designates the way Internet users are increasingly directed to a personalized information landscape through an algorithmic editing of web content. Filter Bubble marks 89plus's interest in translating three years of research into an exhibition format harnessing the reflective nature of its long-term inquiry. In presenting work by over 40 international artists, writers and technologists, *Filter Bubble* introduces a selection of pointed responses to the perennial dilemma of blissful ignorance, paradoxically heightened by the pursuit of relevance in an ever-growing mass of data.





Weapons AI

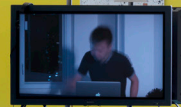
Accidental tourist to my hometown, accidental migrant to its making, you have to
come my personal terrorist, and there are no more of you. All of your presence
is twisted - a still image of a crowd of you on the same blown up vehicle, looking
indifferently over the debris, with the same face and you so with different repeated
grin - in my blown up head

I don't know how to tell I must black you out, I can only turn off my
processor thread, open up the hard cage, like through all the wires - this is no power
about bombs. I wouldn't be an girl but which wire do I cut here, quickly not so slow?

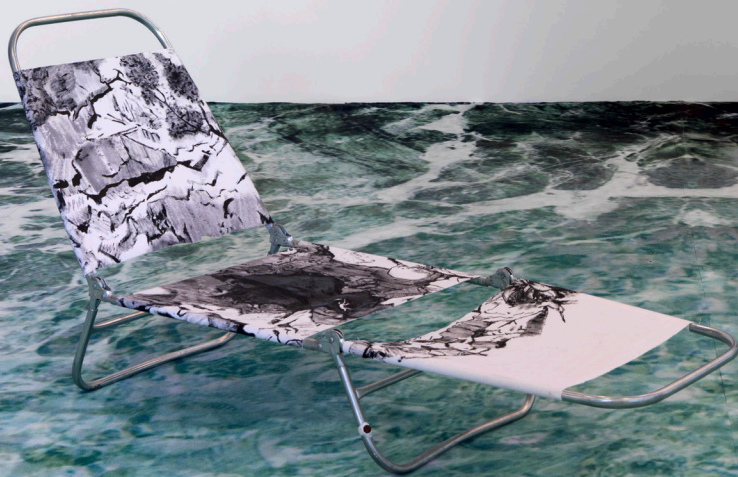
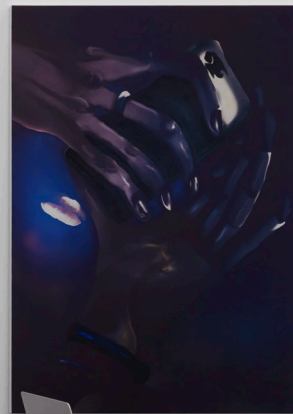
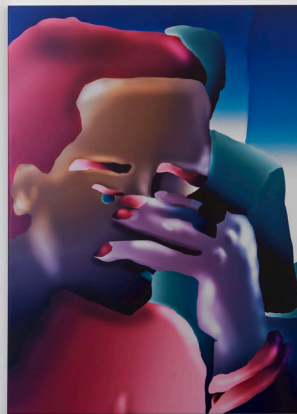




Algorithms are political statements













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Eli Pariser

Glenn Greenwald

Ben Vickers

Andrew Kreps Gallery, New York

CAN Christina Androulidaki Gallery, Athens

David Lewis, New York

Goodman Gallery, Cape Town and Johannesburg

Hester Gallery, New York

Jeanine Hofland, Amsterdam

Karma International, Zurich

KOW, Berlin

M+B Gallery, Los Angeles

Queer Thoughts, New York

Société, Berlin

The Third Line Gallery, Dubai

Tomorrow Gallery, New York

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About LUMA

The LUMA Foundation was established by Maja Hoffmann in 2004 in Switzerland to support the activities of independent artists and pioneers, as well as institutions working in the fields of art and photography, publishing, documentary, and multimedia. The foundation produces and commissions ambitious artistic projects, combining a particular interest in environmental issues, human rights, education, and culture in the broadest sense.

The foundation's headquarters and exhibition spaces in Zurich are part of the refurbished and expanded Löwenbräukunst art complex. LUMA Westbau opened in June 2013, presenting international projects, exhibitions and events commissioned and produced by the LUMA Foundation.

The LUMA Foundation and LUMA Arles, founded in 2014 in support of the project in Arles, are currently developing an experimental cultural centre in the Parc des Ateliers in the city of Arles, France, working with a core group of artistic consultants (Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, Beatrix Ruf), the architects Frank Gehry and Annabelle Selldorf, and landscape architect Bas Smets. This ambitious project envisions an interdisciplinary centre dedicated to the production of exhibitions and ideas, research, education, and archives.

More info at www.luma-arles.org and
www.westbau.com

About 89plus

89plus is a long-term, international, multi-platform research project co-founded by Simon Castets and Hans Ulrich Obrist, investigating the generation of innovators born in or after 1989. Without forecasting artistic trends or predicting future creation, 89plus manifests itself through panels, books, periodicals, exhibitions and residencies, bringing together individuals from a generation whose voices are only starting to be heard, yet which accounts for almost half of the world's population. Since its launch, 89plus has worked with hundreds of artists and organised over 30 projects in more than 20 countries.

Marked by several paradigm-shifting events, the year 1989 saw the collapse of the Berlin Wall and the start of the post- Cold War period, and the introduction of the World Wide Web and the beginning of the universal availability of the Internet. Positing a relationship between these world-changing events and creative production at large, 89plus introduces the work of some of this generation's most inspiring protagonists.

More info at 89plus.com

LUMA
Westbau
Filter
Bubble

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F
B

2015-2016