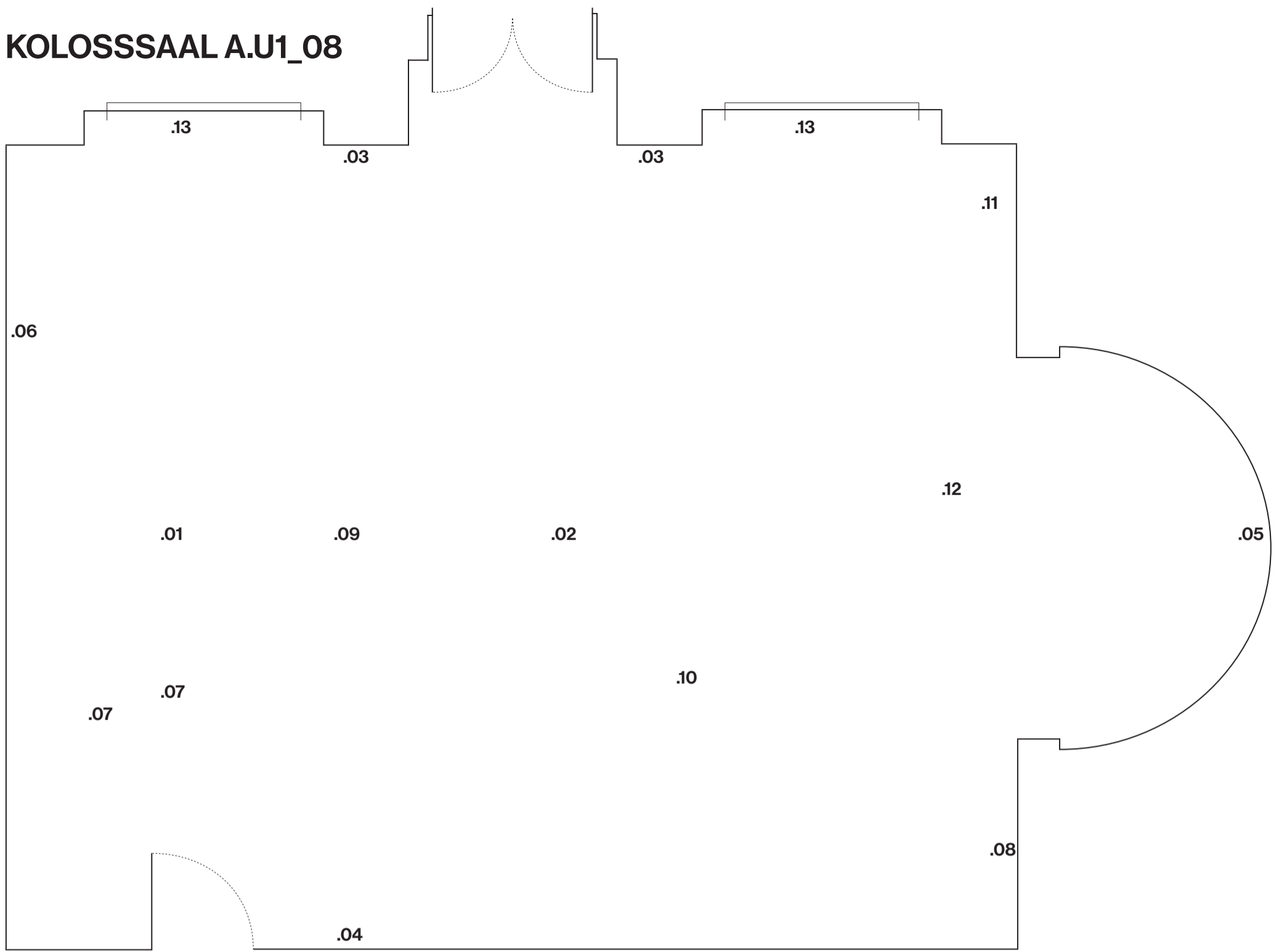


# KOLOSSAAL A.U1\_08



## ROOT [EMERGENT DIGITAL MEDIA CLASS]

### 01. ANDRE BAGH

FINDING [untitled], 2024

generative Pure Data code, beamer, Raspberry Pi 5  
8GB  
variable

Reminiscent of aquamarine or alien lifeforms, "FINDING [untitled]" utilizes fully randomized, generative and custom code written in Pure Data to emulate an emergent and stigmergic hive behavior of individual entities.

### 02. SOFIAN BIAZZI

In  $\cos(\alpha)$  turn left, 2024

metal frame, holographic fans, rootstock, steel wire ropes  
200 x 200 cm, single-channel video 9216x1024px

Vertical orientation,  
it no longer works.

It is orientated towards systems and systematics.

Navigational skills,  
Skills you don't have.  
That you don't need.

Dirts of multiple kinds are out of reach.  
Are not for you to discover.

### 03. MARIA CHAO

unsolved questions, 2024

audio, printed paper

01. 00:02: 47, 02. 00:01:46, A4

A wish to do a song, a trap song loosely around the idea of mutuality crafted with generative AI. Facing some obstacles and several ethical and aesthetical dilemmas in the process. Many unresolved questions.

Deciding to reshuffle to focus on some of those issues by using fragments from the lawsuit filed by RIAA -the Recording Industry Association of America- against Suno AI - the tool I am using to create the song-, and the response from Suno's CEO into a trap song. Crafted of course with generative AI.

### 04. LUDWIG DRESSLER

Play-Doh, 2024

2-channel video, full HD, color, no sound  
10:00 min, loop

Playing with green "Play Doh" and postproducing with greenscreen technique

### 05. VINCENT ENTEKHABI

Hello World, 2024

digital animation, color, sound  
3840x3840px, 00:02:22, loop

„Hello World“ visualizes a digital artifact transforming into a state of hyperreality by slowly reinterpreting media-historical images. After mistaking the artifact for the first ever photograph, the first color photo, the first silent film and the first digital image, the narrating voice finally recognizes the rock-like shape as it is about to fall down to earth.

### 06. ILINCA FECHETE

Individuation According to Simondon, 2024

anonized aluminium plates

40 x 40 x 0.2 cm each

Twin models of polar pack ice are engraved on two pannels.

The sonargrammetric scans are thumbnails provided for to-be-rendered "custom digital twin solutions built for enterprise teams" from Matterport, a commercial platform for high-end property marketing. In the case of durationally scanning [layers of space-time] in the arctic, the logic of the system itself began leaving traces on the final to-be rendered photogrammetric data. The work deals mainly with the tension between representational dimensions [of rendering] and the economy of vision.

The work continues in the class of Olaf Nicolai [A.EG.17].

ROOT  
/ru:t/

Arriving at critical inquiry of one's resource, energy and raw material consumption –particularly in scope of the speculative discourse encompassing new media technology, machine learning and generative processes– has become a codex for curating with the multi-faceted nature of the term 'root'. Codex itself comes from the Latin word caudex, meaning "trunk of a tree", "block of wood" or "book".

Exhibiting together for the first time, as the newly established class for emergent digital media led by Hito Steyerl and Francis Hunger, the term 'root' rudimentarily alludes to a gradual development of a common language, whilst nevertheless citing a slightly more complex computational index of meaning. Considering for example, terminology for data structure: the root node or root directory or '/root' as the superuser account in operating systems.

While preliminarily focusing on process-based, experimental work with recent forms of image, sound and artifact generation, individual works are periodically activated by a concentrated sonar superstructure. The political economy of digital media as well as its instrumentalization and mediation run central lines throughout the exhibition.

If the declining value of meaningful content was summarized by Marshall McLuhan in 1964 via 'the Medium is the Message,' today, rapidly shifting status of human agency in relation to the production and representation of emergent digital media signal what philosopher of technology Benjamin Bratton and computer engineer Blaise Agüera y Arcas have termed: 'The Model is the Message.' Addressing these 'root' properties playfully, the exhibition aims to expand on a critical observation of their infrastructure: from the rational to the imaginary: from the pragmatic to the ubiquitous employment of 'root' not only as term, but as position. Resulting in an interest in how one's approach to the production of meaning –as articulated by Amanda Beech in *Art Beyond Identity: Constructive Identification for Real Worlds* –takes place within and against the proliferation of substitutes for the real.

ROOT  
/ru:t/

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20.07. – 28.07.

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### 07. JACOB FLOESS

Asset flip, 2024

acrylic glass covered with steel grid and steel plates illuminated by LEDs

50 x 25 x 40 cm, 50 x 25 x 80 cm, single-channel video 800 x 600px, 00:03:06

The fictitious company F-ACQ offers its services to the global security and military markets. Their latest product is a newly developed system for the taxonomy of human emotions based on facial micro-expressions, which is purportedly able to reveal a person's true self. In its efforts to map the human face using deep neural networks, F-ACQ echoes 19th century pseudoscientific research that led to scientific racism and eugenics.

### 08. ANJA LEKAVSKI

Offset Plate Reverb from the Yugosphere, 2024

aluminum offset printing plates coated with light-sensitive emulsion, wire rope, stainless steel fasteners, 2 x audio resonators  
103 x 79 cm each, 00:30:00, loop

On behalf of a process of migration, the understanding of 'home' or 'dwelling' is epistemologically decoupled from a physical place. Its meaning becomes altered to that of a cultural sphere. Two aluminum offset printing plates are being excited by chaotic feedback systems, glitches, noise and found radio sounds, in a musically hauntological manner. Research-related text fragments and screenshots merge with autobiographical photographs, yearning to be embedded into a meta-narrative of identity and belonging.

### 09. ANGELIKA LEPPER

Data Labour pt 1, 2024

console with several transfers and sketches on printing paper, sound  
200 x 100 cm

"Data Labor pt 1" is based on the story of Kenyan data worker Maureen, who recounts her experiences in a documentary about the African Content Moderators Union (freely available at data-workers.com). The Union, founded in 2023, was created in response to the precarious working conditions of data workers at the Sama company in Nairobi. Using experimental writing, drawings and sound, the work critically examines the conditions of data work and sheds light on structural injustices in the global, digital working environment. As the first chapter of an ongoing research project, "Data Labor pt 1" functions as a critical vehicle to examine the intersections of technology, economics and social justice.

### 10. NAHO MATSUDA

hold my tongue 2024

2-channel video, colour, sound, English, Japanese, German  
768x576px, 1600x1200px, 00:05:00, loop

I recently learned that according to some linguistic theory I should be part of someone else's 'extended self-territory', as I'm part of a culture where the self territory extends hereditarily. I'm talking about my dad here, and Japan. While driving to my great-grandmother's grave he's explaining a seaweed based tongue twister. This work – a footnote with a footnote – is an unfinished collection of projections, passport landscapes and moments in which I should have held my tongue. This work is arguably AI-adjacent.

### 11. NICOLAS MAXIMILIAN

drifting through 128 dimensions of a humpback whale, 2024

statistical model, Video screen, two joysticks  
172 x 42 x 30 cm

"drifting through 128 dimensions of a humpback whale" enables direct interaction with the high-dimensional vector space of a model trained on recordings of humpback whales. Using two joysticks, visitors can move through this space, gaining an immediate sense of its structure.

### 12. GENT SELMANAJ

Oh...under the sea?, 2024

particle board, paper, concrete, bronze, coal, iron, resin, pvc, steel semi-finished products, found office utensils, stone, elder, myrtle, mdf, plastic, clay  
40x200x110

### 13. VASILIKHILIAEV

MEMORY SCANS / DIGITAL EXILE, 2024

two-channel HD video projected on radiators, color, sound, no language, ca. 5 - 6 min, loop.

This two-channel video/sound installation transforms artifacts of my fading memories of Moldova into sound, creating rhythmic patterns projected onto radiators. The sonified artifacts highlight the lost tradition of intergenerational memory stored in carpets, passed down through generations. Sonified photographs and carpet patterns explore the elusive nature of memory in the post-digital age.