

ever elusive
thirty years of transmediale
2 Feb – 5 Mar 2017
HKW and various venues, Berlin



thirty years of transmediale: Closing Weekend

With Laurie Anderson, Constanze Ruhm and Emilien Awada, Florian Cramer, Caspar Stracke, and others

Press Accreditation:

To participate in the closing weekend, please register at press@transmediale.de. Please note: the two Laurie Anderson performances have a separate guest list.

Press Kit:

High-resolution images and further information are available in our [press kit](#).

Berlin, 28 February 2017

On 4 and 5 March 2017, this year's transmediale, supported by Kulturstiftung des Bundes, concludes the month-long program [ever elusive – thirty years of transmediale](#) at Haus der Kulturen der Welt.

The closing program revolves around themes of language and technology—two recurring topics whose elusive relationship has been present at the festival since its inception.

Laurie Anderson: Talk and performances

As a highlight of the [closing weekend](#), Laurie Anderson presents the latest rendition of her ongoing piece [The Language of the Future](#) on two sold out evenings. These events mark Anderson's first Berlin performance in six years. On 5 March, the performance and multimedia artist gives a [talk](#) tracing the history of her career spanning multimedia work shown at past transmediale festivals to her current experiments in Virtual Reality. More information is available [online](#).

Special exhibition “alien matter”

During the closing weekend, the special exhibition “[alien matter](#),” curated by Inke Arns and co-financed by LOTTO Foundation Berlin, will be free and open to the public until midnight. Since the opening, about 9,000 people have visited the group show. On 4 March the exhibition catalogue of “alien matter” will be launched. The catalogue will be available for purchase throughout the weekend and can be ordered via alienmatter@transmediale.de.

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On 5 March the final Exhibition Dialogue takes place, this time between curator Inke Arns and artist Joep van Liefland, whose work [Video Palace #44 – The Hidden Universe](#) is currently on display.

Film program

On Saturday and Sunday two new feature-length films exploring themes of memory, cinema, and time will be screened.

Constanze Ruhm and Emilien Awada's film [PANORAMIS PARAMOUNT PARANORMAL](#) delves into the history of the the film studios in St. Maurice, near Paris. Founded in 1913, the studios were an important location for the Hollywood film giant Paramount at the beginning of the "talking pictures" era. The studios were destroyed by fire in 1971, and later, a modern housing estate called Le Panoramis was built on the site. Ruhm and Awada's reflections on the nature of memory and oblivion evoke the phantasmal elements of the location's past and present, as well as the history of cinema itself. Caspar Stracke's part documentary, part science fiction, neo-psychedelic film [redux/time/OUT OF JOINT](#) investigates the mystery of time. The filmic essay features an eclectic group of philosophers, scientists, and cultural producers whose work relates to time reversal defined as a methodology or speculative concept. Before asking how life would run backwards, *redux/time/OUT OF JOINT* touches upon Heideggerian and Deleuzian concepts of time and space in the process of figuring out what makes time tick forward.

Activations of the transmediale archive

On 4 March transmediale gathers artists, theorists, and curators such as Friederike Anders, Florian Cramer, Valie Djordjevic, Rotraut Pape, and Caspar Stracke for the marathon-like event [Technology Languages of the Past, Present, and Future](#) to comment on artifacts found in the festival archives. They will unearth films, software art, texts, and other works that trace the history of the shifting languages of media technology and of language itself as technology.

To complement the event, an installation that documents *Videolabyrinth* by Friederike Anders, Ilka Lauchstädt, and Mari Cantu will be on view. The three surreal interactive video-games that combined digital software with analogue Video 8 technology were exhibited at VideoFilmFest '88, the first edition of the festival that became the transmediale 10 years later.

Rotraut Pape introduces her video *Rotron* (1982), which satirizes the science fiction classic *Tron*. Afterwards, Pape and Florian Wüst, curator of this year's transmediale film and video program, reflect on 1980s video magazine culture and the history of the festival.

Theorist and writer Florian Cramer discusses the infamous *Netochka Nezvanova*, a pioneering online identity used by a collective of artists and programmers for releasing audiovisual software tools and infecting mailing lists with spam-like code poetry. Cramer was part of the jury which offered Nezvanova the first Software Art Award for her work *Nebula.M81 – Autonomous* at transmediale in 2001.

Interdisciplinary artist, film maker and curator Caspar Stracke activates Jeanne C. Finley's video *Involuntary Conversion* (1991). The video, shown during the fifth VideoFest in 1992, takes a chilling and revealing look at bureaucratic techno-speak by rendering our daily lives in a science-fiction state of constant fear.

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Agent Ruby is an AI female Web agent who has chatted with users since 1998. Valie Djordjevic, editor at iRights.info and lecturer on digital writing, social media and copyright, will discuss the role of gender and affect in human/machine communication, commenting on Ruby and other contemporary fembots.

Human Browser allows a human to embody the web. Actress Manon Kahle who performed *Human Browser* in transmediale 2006 will be using the system anew, allowing the audience to experience an unusual competition between user and machine.

More information about the closing weekend is available [online](#).

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transmediale is a project by Kulturprojekte Berlin GmbH in collaboration with Haus der Kulturen der Welt. The festival has been funded as a cultural institution of excellence by Kulturstiftung des Bundes since 2004.

The special exhibition “alien matter” is co-financed by LOTTO Foundation Berlin.

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