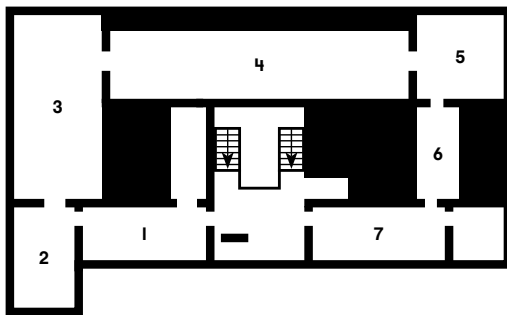# Visitor information

Digital Conditions

14.03.–25.05.2015

kunst
verein
hannover

Digital Conditions

Lee Friedlander
Mishka Henner
Camille Henrot
Yngve Holen
Pierre Huyghe
Lorna Mills
Katja Novitskova
Julien Prévieux
Jon Rafman
Thomas Ruff
Avery Singer
Hito Steyerl
Michael Wolf

14.03.– 25.05.2015

Taking place in parallel with CeBIT and the HANNOVER MESSE 2015, the group exhibition "Digital Conditions" highlights the interplay between art and digital technology. The Kunstverein Hannover is presenting works addressing the digital both as a structural component of contemporary social reality and as a means of technical production. How do artists appropriate digital technologies in their works? For example, what effect do 3D scanning, graphic and animation programs, web services like Google Maps and Google Earth, and the mass distribution of images via the Net have on the media of photography, film, painting, and sculpture? How is the ambivalent significance of digital technologies being reflected in the context of art?

Including 13 international artists from different generations, the exhibition brings together positions exemplifying the concerns of the digital present. The works on view illuminate the visual and conceptual dimensions of the digital cosmos from a range of perspectives.

Room 1

Thomas Ruff (born 1958, lives in Düsseldorf) Anonymous visual material from the Internet forms the basis of two large-format photographs from the extensive series entitled "jpegs" by Thomas Ruff, which is named after the data compression technology developed in the early 1990s to allow for the rapid transmission of images. The series was triggered by the artist's camera being broken at the time of the attack on the World Trade Center in 2001, which caused Ruff to begin researching images on the World Wide Web as a means of finding alternate images. Through the extreme enlargement of the low-resolution image files, the landscape motifs dissolve into abstract formations when viewed from up close, making visible the characteristic geometric grid of the compressed data made from 8 × 8 blocks of pixels.

Lorna Mills (lives in Toronto) The Canadian Net artist Lorna Mills also employs images circulating on the Internet in her work. Cropping and sometimes enlarging these pictures, she transfers them into collage-like, agitated scenarios. In her bizarre, jerky gif-animations the images not only seem to get out of control, but they also appear to be culminations in the flood of images defining contemporary culture. Happy and macabre scenes are melted into short strident loops. In recent years the .gif image format dating from the beginnings of the Internet has been taken up by artists, since it offers a simple means of producing and distributing short animations. In their work both Ruff and Mills make use of the unique visual qualities of the data compression technologies underlying their works — the .jpg and the .gif — revealing the visual building blocks of the digital images circulating on the Net.

Lorna Mills "Stress Relief," 2011
gif-animation (still), loop

Courtesy Lorna Mills

Room 2

Lee Friedlander (born 1934, lives in New York) The computerization of the working world is the theme of the black and white series "MIT, Boston and vicinity" (1985/86, 2002) by Lee Friedlander. Taken at the Massachusetts Institute of Technology, the photographs focus on the human impact of what was then a new office world. Among the protagonists, the static pose, fixed gaze, and attention directed towards a single object make clear that Friedlander is emphasizing the characteristic aspects of working at the computer.

Julien Prévieux (born 1974, lives in Paris) The interplay of technology and the human physical body is also addressed in Julien Prévieux's animated film "What Shall We Do Next? (Séquence #1)" (2007–2011), in which he excerpts the typical schematic hand movements used to operate smart phones and tablets from their context and thus reveals to what extent technology influences our everyday movements and motor capabilities. The title of the work also points to the influence of technological developments as well as to the fact that the movement patterns for operating the user interfaces were registered at the United States Patent and Trademark Office before the devices had been completed.

Jon Rafman (born 1981, lives in Quebec) Jon Rafman created his drastic film "Still Life (Betamale)" (2013) with found images from the Internet to produce a psychogram of people who search for realistic sensory experiences within online fantasy worlds and who get lost in their virtual existence. Images of the squalor and mess in the apartments of so-called computer nerds are combined with suggestive photographs of ladies in stuffed animal outfits or fetishized anime drawings, thus pointing to the boundless imaginations of various Internet subcultures. Not only the found images largely stem from the heavily trafficked website 4Chan. Also the accompanying text documents the reactions of 4Chan users to the publishing of the film on the site.

Lee Friedlander "MIT, Boston and vicinity," 1985/86, 2002
gelatin-silver print, 28×35.5 cm

Collection Niedersächsische Sparkassenstiftung, Hannover

Julien Prévieux "What Shall We Do Next? (Séquence #1)" 2007–2011
3D animation, 3.54 min. (installation view, detail)

Courtesy Jousse Entreprise, Paris

Room 3

Mishka Henner (born 1976, lives in Manchester) In his photographs the Belgian artist Mishka Henner uses the automatically generated images of the visual mapping service Google Earth. His exceptionally detailed works are pieced together from hundreds of satellite photographs, which were generated via publicly accessible geographic information systems. From a distance the images from the series "Beef & Oil" (2012–14) have the appearance of abstract paintings with geometric color surfaces and rhythmical patterns. In actuality they offer an unusual view of the beef farms and oilfields of North America, which reveal the flip side of mass consumption as oriented towards maximal production and maximum profit. The green tint of a catch basin indicates the use of chemicals due to massive amounts of excrement, and dot-like details are revealed to be beef cattle in factory farms. Also, structures inscribed on the landscape show the complex infrastructure and logistics of oil exploration, extraction, and delivery.

Katja Novitskova (born 1984, lives in Amsterdam) The large-scale installations "Patterns of Activation (on Mars)" (2014) by Katja Novitskova transports a range of found visual material—from the web, from Google image search—back into real space. As freestanding cutouts, the images of a marabou and a swooping, red yield curve become sculptural protagonists suggesting the boundless reproducibility and transformational potential of digital images. Before the backdrop of the active role played by digital images in defining reality, Novitskova produces a conscious awareness for an aesthetic that has long become part of everyday culture through the increased presence of the Internet. Drawing on film sets, the presentation is filmed in real time and presented on a monitor in the exhibition space. It thus functions as a reference to conspiracy theories of a moon landing staged in a studio or future suboribital space tourism; it also plays on the exploration of Mars by the so-called Mars Rovers, whose ability to navigate independently are tested in a comparable set with a Mars-like landscape.

Mishka Henner "Tascosa Feed Yard, Bushland, Texas" 2013
archival pigment print on aluminium, 149 × 188.5 cm

Courtesy Carroll / Fletcher, London

Katja Novitskova "Patterns of Activation (on Mars)" 2014
installation, mixed media (detail)
300 × 600 × 300 cm

Collection Köser, Köln; Courtesy Kraupa-Tuskany Zeidler, Berlin

Room 4

Hito Steyerl (born 1966, lives in Berlin) In her film "How Not To Be Seen. A Fucking Didactic Educational. MOV File" (2013) Hito Steyerl explains different ways to move around without being noticed in the age of Google Earth. A stuttering computer voice gives subversive instructions for becoming invisible, such as transforming oneself like a chameleon in order to merge with the image or to shrink below the pixel size of the satellite zoom. Conceived as an obvious Monty Python remake, the ironically tinged and critical work is formally and structurally based on Internet tutorials. An installation surrounding the room where the film is projected consists of modules erected in the space and placed on the wall or floor. These show images resulting from resolution tests, some of them altered in scale, which are used to establish the optimal settings of devices ranging from aerial cameras to computer monitors. Steyerl underscores how we find ourselves in a world which is constantly being imaged and in which people and places can equally become "targets." In an indirect way the artist heightens our awareness for using digital data and the Internet in a conscious way.

Yngve Holen (born 1982, lives in Berlin) In contrast, the installation "Extended Operations XWB" (2014) by Yngve Holen attempts to render the influence of modern technologies in tangible dimensions. The Norwegian artist shows shimmering grey-pink sculptures resembling fragments of giant bones, which are presented on height-adjustable stage components. In actuality these are sculptural objects that have gone through multiple phases of material and media transfers. Holen uses a 3D scanner to scan pieces of meet from a Berlin butcher, replicating every detail. The thus generated data is then used as a structural design, according to which Holen has the virtual object carved in marble in Italy through the help of a CNC machine. As sterile bodies lacking any muscle tissue, they refer to the different formations of the idea of an object — the piece of meat, the similarly shaped piece of marble, and the data generated to produce the latter — and make evident the interlocking dynamic of virtual and physical processes in the digital age.

Hito Steyerl "How Not To Be Seen. A Fucking Didactic Educational .MOV File," 2013
HD-video (still),16:9, color, sound, 14 min.
installation, mixed media

Yngve Holen "Extended Operations XWB," 2014
marble, honeycomb panel, carpet, emergency floor path system, stage element, pigeon defense, 210×70×40 cm

Camille Henrot (born 1978, lives in New York) The French artist Camille Henrot presents collages developed specifically for the exhibition, which are composed of multiple physical and digital overlapping image surfaces. The equivalency of images, forms, and objects from various global cultures defines a large portion of her work, which is centered around the history of civilization and technology. For example, the user interface of the computer desktop is the main backdrop for her well-known video work "Grosse Fatigue." In this work she creates a dense digital universe, in which she retells the history of evolution through the use of religious, scientific, and mythological models for explaining the nature of the world. In Henrot's current work she uses the mythological figure of a pale fox from the Dogon tradition in West Africa to personify the contemporary individual engaged in a tireless search for information on the Internet. A person whose face is bathed in the pale blue light of the computer screen. In the collages presented in Hanover, Henrot overlays gestural calligraphic drawings with the hatchings of repeating swooping and retarded lines and with CNC-etched drawings, to which she adds fragments of scanned advertisements for a new 3D version of a documentary film or for mental training.

Pierre Huyghe (born 1962, lives in Paris) At the core of the films by Pierre Huyghe—who like Friedlander and Ruff serves as a referential figure in the exhibition—is a computer-animated Manga figure. The contracts presented in conjunction with the film describe that both films are part of the collaborative project "No Ghost Just a Shell" (1999–2003), for which Huyghe and Philippe Parreno purchased the copyright for the background character named "Annlee" from a Japanese animation company. Until the conclusion of the project, which ended with the transfer of the copyright to Annlee, the data of the line-drawn image served as a point of departure for works by invited artists, who enlivened the empty "shell" in a variety of ways. Whereas "One Million Kingdoms" (2001) combines original sound recordings of the astronaut Neil Armstrong during the first landing on the moon with passages from Jules Verne's novel "Journey to the Center of the Earth," emphasizing the desire to explore the unknown, in "Two Minutes Out of Time" (2000) Annlee reflects on her existence as a fictional shell waiting to be filled, blurring the line between seeing and being seen, reality and fiction in the process.

Pierre Huyghe "Two Minutes Out of Time," 2000 animated film (still) color, sound, 4 min.

Courtesy Marian Goodman, New York; Esther Schipper, Berlin

Room 6

Avery Singer (born 1987, lives in New York) Avery Singer initially creates her complex compositions by using a 3D graphic software, as in the work "Happening" (2014). The images are subsequently transferred to canvas through the use of airbrush, in which the pigments form a razor-thin coating on the medium. Whereas the smooth surface and gradation in grey tones give the paintings the appearance of a print, the technical structure of the works conveys the impression of a flat screen and its characteristic immaterial and illusionistic sense of space.

The push and pull between the digitally based, three-dimensional construction of the image and its transfer onto a physical canvas are informed by a desire to represent digital experience through painting. Inspired by documentary photographs from the 1960s and infused with references to motifs and stylistic quotations from early modernism, "Happening" focuses on artistic activities, which are carried out by stylized jointed dolls that seem to be following the music of a piper.

Avery Singer "Happening," 2014
acrylic on canvas, 254×305 cm

Courtesy Kraupa-Tuskany Zeidler, Berlin (photo: Joerg Lohse)

Room 7

Michael Wolf (born 1954, lives in Hong Kong and Paris) Like Mishka Henner, German artist Michael Wolf uses the automatically produced images of virtual mapping systems in his photographs as a means of reflecting on the significance of such images. Google Street View and Google Earth allow us to virtually navigate through streets or to view the world from a bird's eye perspective. Today, it is hard to imagine planning a trip without the help of these programs. Users have long grown accustomed to the seemingly unlimited possibilities of visually exploring the world, which is seldom accompanied by the awareness that one could personally become the subject of observation. Michael Wolf, who has been exploring life in modern megacities for many years, reinterprets the genre of street photography in his photographs. By taking pictures of his computer screen he captures excerpts from the endless visual panorama of Google Street View and subsequently enlarges these images. Wolf focuses on seemingly unnoticed everyday moments as well as reactions to the intrusive eye of the camera. This photographic series — in which people and animals appear like extras in a computer game among the overlaid arrows and street names imposed by the software — refers both to the technocultural transformation of how we deal with geography and spatial orientation on the Internet as well as the post-privacy debate.

The group exhibition "Digital Conditions" examines the all-encompassing phenomena of the still dawning digital age. What is the relationship between the analogue and the digital, the physical and the virtual? Where does the dividing line between subject and object lie, and how clearly can such differentiations still be made?

With this gathering of works by selected artists and a symposium on the digital turn on April 18, 2015, the Kunstverein Hannover aims to cultivate and further the current debate on this topic. The exhibition is accompanied by an extensive program of events, including lectures, discussions and numerous kinds of tours, workshops, and an open 3D printing studio. In cooperation with the Schauspiel Hannover, the Kunstverein Hannover is offering reduced entry fees. A series of screenings in the Koki – Kino im Künstlerhaus as well as concerts by the Studio Incontri of the University of Music, Drama and Media supplement this program. The Kunstverein will be open until 9:00 pm during the CeBit and the HANNOVER MESSE 2015.

(Please see the reverse for a detailed schedule of events.)

Michael Wolf "Interface II," 2009
c-print, 127 × 155 cm

Accompanying Program

Lecture

Who's Got Art in Their Net? Digitalization and Artistic Practice With art critic Jörg Heiser

Wednesday, March 25, 2015 7:00 pm

A lecture by Jörg Heiser (critic for "frieze" and "frieze d/e", writer for the "FAZ", and lecturer at the "HBK Hamburg")

Artist Talk

Katja Novitskova presents her work (in English)

Wednesday, April 29, 2015 7:00 pm

Interdisciplinary Symposium

The Impact of the Digital Turn from a Range of Perspectives

Saturday, April 18, 2015 2:00 – 7:00 pm

Cooperative Projects

University for Music, Theater and Media, Hanover

Concerts with students and Joachim Heintz, director of the electronic Studio Incontri:

Friday, March 13, 2015 8:00 pm (Opening)

CAI – Computer Assisted Improvisation

Tuesday, April 21, 2015 7:00 pm

Site-specific composition — a digital and an analogue concert

For more information, please see www.incontri.hmtm-hannover.de

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Koki – Kino im Künstlerhaus Film screenings accompanying the exhibition in April 2015:

Summer Wars – Samâ wôzu An Internet-anime by Mamoru Hosoda, Japan 2009

Who Am I – Kein System ist sicher A cyber-thriller by Baran bo Odar, Germany 2014.

Life in a Day – Ein Tag auf unserer Erde An experimental documentary, Great Britain 2011.

The Imitation Game – Ein streng geheimes Leben A biopic and drama, Great Britain / USA 2014.

By presenting a ticket to any one of the above screenings you receive free entry to the exhibition.

For more information, please see www.koki-hannover.de

Schauspiel Hannover

With an entry ticket to the exhibition "Digital Conditions" you receive a 20 % reduction on a ticket for the play "Anadigiding (Part I)" at the Schauspielhaus Hannover. If you present a ticket for the plays "Das Anadigiding" or "Das Anadigiding II," you receive free entry to the exhibition "Digital Conditions."

For more information, please see www.schauspielhannover.de

Guided Tours

Art in Dialogue

Wednesday, April 22, 2015 7:00 pm

with Dr. Jürgen Rink (Editor in Chief, "c't Digitale Fotografie")

Curator's Tours

During the CeBIT and the HANNOVER MESSE at 8:00 pm

Wednesday, March 18, 2015 with Kathleen Rahn (Director)

Thursday, April 16, 2015 with Ute Stuffer (Curator)

Wednesday, May 6, 2015 with Ute Stuffer (Curator) **7 pm**

Catering to the Eye, Lunchtime Tours at the Kunstverein

Every Wednesday at 12:30 pm brief tour (circa 20 minutes)

followed at 1:00 pm by alternating lunch menus served by Da Capo! Catering in the foyer of the Kunstverein.

Food and drink not included with entry

Jour-Fixe

Every Sunday at 3:00 pm (free with entry)

Kunstpartkett

Salon

Conversations on art, systems, and society

The Sacred Power of the Collector

**Monday, March 23, 2015
7:00 pm**

with guest Heinz-Norbert Jocks (journalist)

**Monday, May 11, 2015
7:00 pm**

Discussion
with the new fellows of the Villa Minimo (Kunstverein Prize): Susann Dietrich and Christian Retschlag

Studio Visits in Hanover

Exclusively for members, organized by the Kunstverein Hannover Advisory Board

**Monday, March 16, 2015
6:30 pm**

Studio visit with Peter Heber and Sascha Hahn

Registration required.
Participation limited.

Sophie's After Work

Happy Hour with Art

**Thursday, April 30, 2015
7:00 pm**

Participation: 15 € including a brief tour and appetizers

Registration kindly requested by April 27, 2015

Kunst-kontakte

Open Studio

3D Printing – Development and Challenges

**Saturday, March 21, 2015
2:00 – 5:00 pm**

with Hannes Malte Mahler (artist) and Peter König (computer scientist, Deputy Editor-in-Chief "c't Hacks / Make").

Open to adults and children of all ages.

Free with entry, free for members

Kunststoff

The Young Art Club of the Kunstverein

VorFührung

**Friday, March 13, 2015
6:00 pm**

Tour through the exhibition with curator Ute Stuffer

Free entry

Play(h)art

**Friday, April 24, 2015
6:00 pm**

Tutorials, talk, performance by the collective "Wölfe und Kabel"

Entry 3 € / Free for members

Registration requested:
kunststoff@
kunstverein-hannover.de

School Programs

Tour and workshops designed for school children (grades 1 – 13) discuss the specific aspects of the artistic use of digital media. In practical workshops children work on their own digital and analogue images and explore the theme of the "selfie" as a mass phenomena.

Registration required:
paedagogik@
kunstverein-hannover.de

Evening for teachers

**Wednesday, March 18, 2015
5:30 pm**

During CeBIT (March 16–20, 2015) and the HANNOVER MESSE (April 13–17, 2015) the Kunstverein will be open until 9:00 pm (Tues.– Sun.)!

Kunstverein Hannover

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Opening hours
Tuesday–Saturday
12.00 pm – 7.00 pm
Sunday and public holiday
11.00 am – 7.00 pm

during CeBIT
(March 16 – 20, 2015) and
HANNOVER MESSE
(April 13 – 17, 2015)
until 9 pm except Monday

Opening hours library
Wednesday
4.00 pm – 7.00 pm

Entrance fee
6 € / reduction 4 € /
members free

The Kunstverein Hannover is sponsored by the Culture Office of the Landeshauptstadt Hannover

Landeshauptstadt **Hannover** Kulturbüro

We thank for their generous support:

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für Wissenschaft und Kultur

NORD/LB kulturstiftung

as well as

Stiftung
Kunstverein
Hannover

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HANNOVER

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ct Fotografie   **Make:**

Michael Wolf "Paris Street View # 009", 2008