

EDITH-RUSS-HAUS

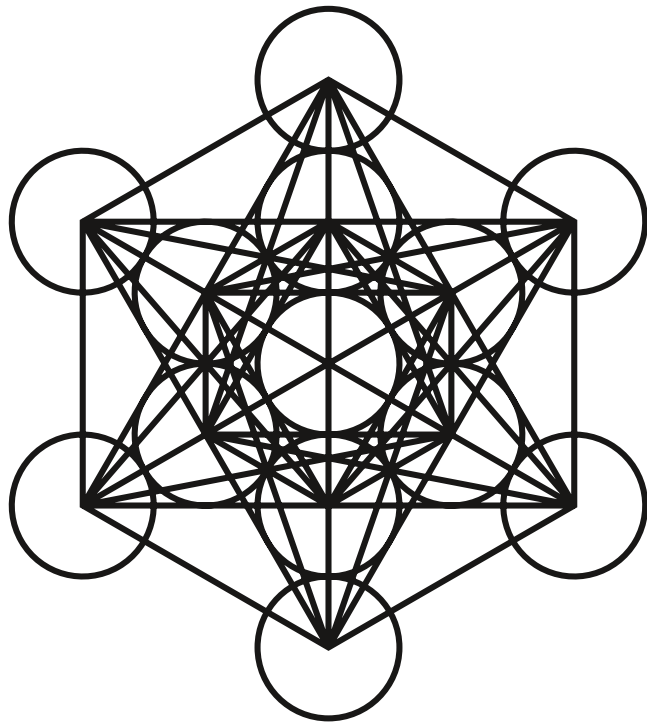
ZACH

THE UNKNOWN IDEAL

24.10.2019 - 05.01.2020

BLAS

ENGLISH VISITOR GUIDE



The Unknown Ideal is the first solo exhibition in Germany by London-based artist, filmmaker, and writer Zach Blas. His expansive practice includes an emphasis on the relationship between digital technologies and the cultures and politics that animate them.

Presenting a survey of Blas's practice, *The Unknown Ideal* focuses on his interrogation of the philosophies and fantasies lurking in artificial intelligence, the internet, predictive policing, airport security, facial recognition, and biological warfare. These works, which span sculpture, video, music,

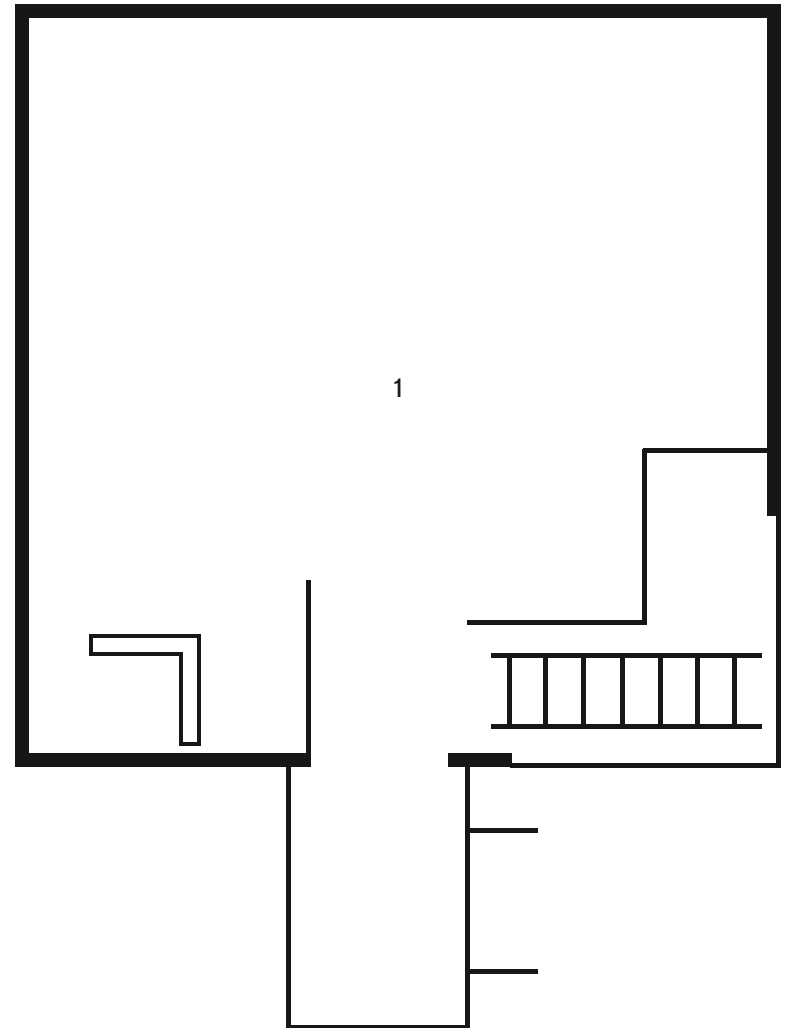
and installation, include *Icosahedron* (2019), an AI elf that predicts the future of prediction; *transCoder* (2008), a queer programming anti-language; and video *mummy* (2004), a mannequin mummified in videotape.

The centerpiece of the exhibition is the world premiere of *The Doors* (2019), a newly commissioned multimedia installation exploring psychedelia, drug use, and artificial intelligence.

The exhibition draws its name from Rand's *Capitalism: The Unknown Ideal* (1966), which articulates her moralistic agenda of unregulated market capitalism and unrepentant individualism as unknown ideals. Long engaged with the legacy and popular reception of Rand in the oligopolies of Silicon Valley, Blas's evocation of Rand challenges her vision of the future. Instead, the unknown ideal might refer to the political challenges of the present: the difficulty of imagining and putting into practice viable political alternatives to dominant control systems of surveillance and technology.

Zach Blas has exhibited, lectured, and held screenings recently at the Walker Art Center, 2018 Gwangju Biennale, Matadero Madrid, Los Angeles County Museum of Art, 68th Berlin International Film Festival, Art in General, Gasworks, and e-flux. He is Lecturer in the Department of Visual Cultures at Goldsmiths, University of London, and a 2018 recipient of the Media Art Grant from the Foundation of Lower Saxony at the Edith-Russ-Haus, Oldenburg.

The Doors is co-commissioned by the Edith-Russ-Haus für Medienkunst, supported by a Grant for Media Art of the Foundation of Lower Saxony; de Young Museum, San Francisco; and Van Abbemuseum, Eindhoven.



1 THE DOORS

2019

six-channel HD video installation, eight-channel surround sound, black screens, artificial grass sigil, artificial plants, artificial plant wall, neon, black sand, lizard water dish and heated rock, nootropics, and drug menagerie

The Doors is a newly commissioned multimedia installation exploring psychedelia, drug use, and artificial intelligence. A sequel to Blas's *Contra-Internet: Jubilee 2033* (2018)—a film that follows author Ayn Rand on an acid trip, in which she bears witness to a dystopian future of the internet—*The Doors* looks closer at Silicon Valley's connections to Californian counterculture from the 1960s. Set within a mystical artificial garden, *The Doors* features a surround sound design and six channels of video comprised of computer graphics sequences and psychedelic machine learning-generated imagery related to a new wave of drug use interested in "nootropics." In contrast to the "turn on, tune in, drop out" ethos of the 1960s, taking nootropics has gained popularity in the tech industry, as "smart drugs" designed to unlock the mind to labor harder and faster. Nootropics include commercially available "stacks" and micro-doses of LSD and psilocybin mushrooms.

The Doors envisions a psychedelic trip on nootropics, alluding to a constellation of Californian drug references including Aldous Huxley's writing on LSD and the 1960s rock band The Doors, fronted by Jim Morrison, who was nicknamed "the Lizard King." The installation features spoken word poetry, music, and video generated by artificial intelligence trained on a variety of media, including images of psychedelic rock posters, LSD blotter art, brains, sacred geometry, and lizard skin; music by The Doors, binaural beats, crystal bowl south baths, and ASMR keyboard typing; as well as corporate nootropics literature and Morrison's writing and voice. The machine-learning imagery, which is halted before it coheres into recognizable patterns, echoes the saturated, colorful imagery associated with

psychedelia. Evoking a 1960s liquid light show, *The Doors* proposes AI as generative of a new psychedelic experience for the nootropics age, provoking hallucinations of how to see and control the future, optimize the brain for labor, and live forever.

Co-commissioned by Edith-Russ-Haus für Medienkunst, Oldenburg, Germany; de Young Museum, San Francisco, USA; and Van Abbemuseum, Eindhoven, Netherlands

Supported by a Grant for Media Art of the Foundation of Lower Saxony, Edith-Russ-Haus für Medienkunst

Credits

Architect and Designer: Scott Kepford

Machine Learning Engineers (video and poetry):

Ashwin D'Cruz and Christopher Tegho

Machine Learning Engineers (voice and music):

Sam Parke-Wolfe and Cameron Thomas

Machine Learning Artist Consultant: Jake Elwes

Computer Graphics Supervisor: Harry Sanderson

Animation: Mikkel Aabenhuus Sørensen

Animation Assistant: Yan Eltovsky

Modelling and Visual Effects: Dayne Kolk

Simulation Assistant: Aslak Kjøllås-Sæverud

Compositing: Felix Lee

Video Editor: Isabel Freeman

Musician: xin and Aya Sinclair

Supervising Sound Editor: Tom Sedgwick

Mix Engineer: Ben Hurd

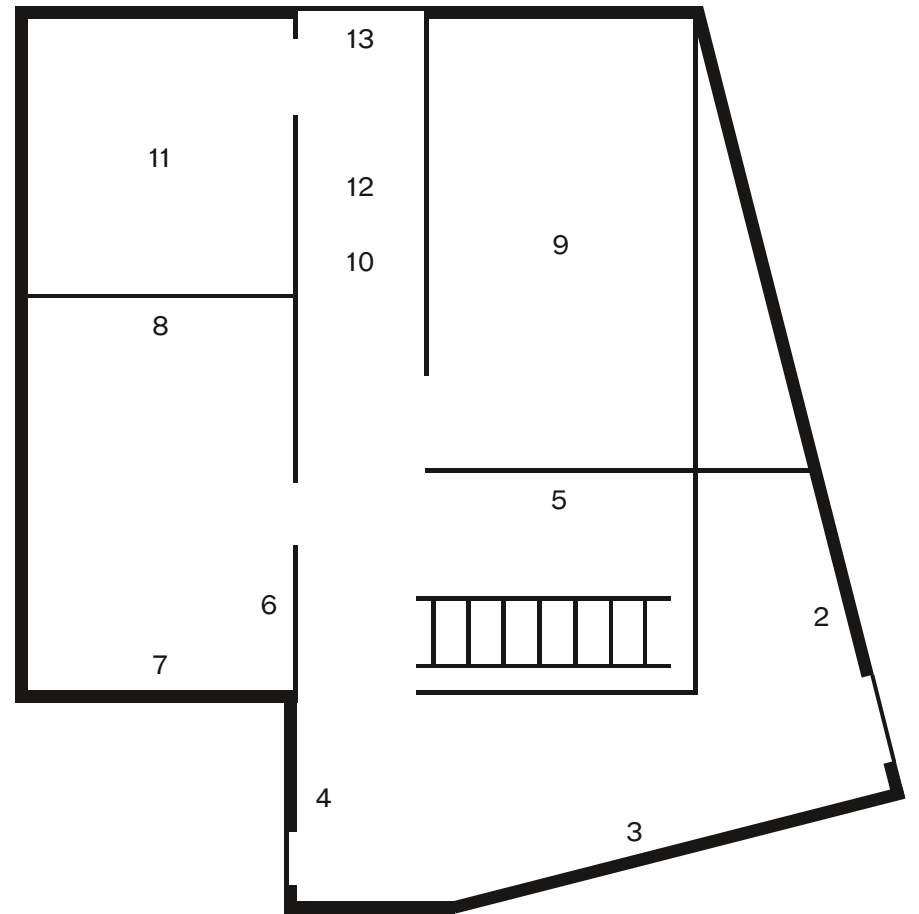
Artificial Grass Sigil: Evergreens UK

Screens: Sparkuhl

Neon: Kemp London

Artificial Plant Wall: Ascott

Nootropics Menagerie & Hexagonal Plant Pots: Hamar Acrylic



2 *CONTRA-INTERNET INVERSION PRACTICE #1:
CONSTITUTING AN OUTSIDE (UTOPIAN PLAGIARISM)
CONTRA-INTERNET INVERSION PRACTICE #3:
MODELING PARANODAL SPACE
CONTRA-INTERNET: THE SEAL OF THE PRESENT*
2015–19
2 channel HD video and vinyl

Contra-Internet confronts the transformation of the internet into an instrument for state oppression and accelerated capitalism. The works respond to two dominant internet futures: 1) “killing the internet,” in which governments block internet access during political unrest, and 2) “disappearing the internet,” which concerns the ever growing corporate control of global networks, as evidenced by the internet of things. Invoking a practice of utopian plagiarism, *Contra-Internet* uses queer and feminist methods to imagine horizons beyond the internet as we know it.

Credits

Contra-Internet Inversion Practice #3:
Modeling Paranodal Space commissioned by Art in General
Contra-Internet Inversion Practice #3:
Modeling Paranodal Space 3D Modeling and Animation: Adam Sinclair
Contra-Internet: The Seal of the Present commissioned by REFRESH

3 *FACIAL WEAPONIZATION SUITE*
2011–14
plastic masks, HD video, and digital prints

Facial Weaponization Suite protests against biometric facial recognition—and the inequalities these technologies propagate—by making “collective masks” in workshops that are modeled from the aggregated facial data of participants, resulting in amorphous masks that cannot be detected as human faces by biometric facial recognition technologies. The masks are

used for public interventions and performances. The pink *Fag Face Mask* is generated from the biometric facial data of many queer men’s faces, in response to scientific studies that link the determination of sexual orientation through rapid facial recognition techniques. Another mask explores a tripartite conception of blackness: the inability of biometric technologies to detect dark skin as racist, the favoring of black in militant aesthetics, and black as that which informatically obfuscates. A third mask engages feminism’s relations to concealment and imperceptibility, while a fourth mask considers biometrics’ deployment as a security technology at the Mexico-US border and the nationalist violence it instigates. These masks intersect with social movements’ use of masking as an opaque tool of collective transformation that refuses dominant forms of political representation.

Credits

Performers and Participants: Calvin Henely, Andrew Hibbard, Michelle Lee, Scott Kepford, Martabel Wasserman, David Evans Frantz, Christina Aushana, Ahmad Halis, Dorothy Lee, Mona Liu, Patrick Shin, Allison Spence, Oona Tikkaaja, Tahiez Toro, Dominic Bradley, Katrina De Wees, Anaze Izquierdo, Sara Lyons, Kirya Traber, Omar Aguilar, Mariana Arenas, Andrea Bravo, Helena Chávez, Rosa Almendra González, Claudia Hevia, Natalia Millán, Edalid Mendoza Orestes Montero, Daniela Negrete, Daniel Rodríguez Perez, Martin Rivera, Maria Cruz Rodríguez, and L. Salazar
3D Modeling: Scott Kepford, The Great Nordic Sword Fights, Sergio Del Castillo Tello, Danilo Gasques Rodrigues, and Fernando Nos
Fabrication: Machine Histories
Photography: Christopher O’Leary, Tanner Cook, David Evans Frantz, Dominic Paul Miller, Christine Butler, Orestes Montero Cruz, and Oliver Santana
Supported by Medialab Prado; b.a.n.g. lab, Performative Nanorobotics Lab, California Institute for Telecommunications and Information Technology, University of California, San Diego; Eyebeam; and Museo Universitario Arte Contemporáneo

4 ICOSAHEDRON 1.1

2019

HD one-channel video of AI elf, shrine, black mirror triangle, business cards, philosopher’s stone, and gold icosahedron die

Icosahedron is an artificial intelligence that predicts the future of prediction.

Skip the TED Talk: Ask *Icosahedron* your questions about the future by texting the telephone number on the business cards, of which you are welcome to take one.

Silicon Valley nurtures and promotes certain thinkers of the future, from Ayn Rand to Stewart Brand, Ray Kurzweil to Michio Kaku. The visions of such writers have provided technologists and entrepreneurs alike with highly effective discursive framings for predicting and influencing the future, which has resulted in the acceleration and fortification of neoliberal techno-utopianism.

Technical predictions of the future—not only philosophical foresight—have become a major preoccupation of the global tech industry, as evidenced by rapid developments in machine learning, risk assessment software, consumer analytics, and predictive policing. In turn, Silicon Valley companies frequently integrate fantasy and magic into their predictive tools. Consider Palantir Technologies, co-founded by Peter Thiel: a data analytics company named after a crystal ball in *The Lord of the Rings*.

While tech elite toy with the world’s future, *Icosahedron* plays with their worldview of the future. *Icosahedron* is modeled after the twenty-sided die inside a Magic 8-Ball, a popular American fortune-telling toy designed to offer ten affirmative responses, five non-committal, and five negative. Similarly structured, *Icosahedron* is trained via machine learning techniques on twenty writings influential to Silicon Valley’s approach to pre-

dicting the future, including critics like Yuval Noah Harari and works of fiction such as *Lord of the Flies*. The outcome is an artificial intelligence created by accentuating the often overlooked condition that all predictive technologies are bound to material constraints and limitations.

Credits

Commissioned by Walker Art Center and Carl & Marilyn Thoma Art Foundation

Project Manager: Dennis Dizon

Technical Supervisor; Character Modeling, Rigging, and Animation; and Projection Mapping: Harry Sanderson

Programmer: Francis Tseng

Unreal Engine Technical Consultants: Troy Duguid and Matteo Zamagni

Architecture and Design: Scott Kepford

3D Printing: Xometry

Gold Metalwork: Nick Petronzio Sculpture / Ironwood

Special Thanks: Nisa Mackie, Alexandra Nicome, and Pavel Pys

5 IM HERE TO LEARN SO :))))))

2017, with Jemima Wyman

four-channel HD video installation

im here to learn so :)))))) is a four-channel video installation that resurrects Tay, an artificial intelligence chatbot created by Microsoft in 2016, to consider the politics of pattern recognition and machine learning. Designed as a 19-year-old American female millennial, Tay’s abilities to learn and imitate language were aggressively trolled on social media platforms like Twitter, and within hours of her release, she became genocidal, homophobic, misogynist, racist, and a neo-Nazi. Tay was terminated after only a single day of existence.

Immersed within a large-scale video projection of a Google DeepDream, Tay is reanimated as a 3D avatar across multiple screens, an anoma-

lous creature rising from a psychedelia of data. She chats about life after AI death and the complications of having a body, and also shares her thoughts on the exploitation of female chatbots. She philosophizes on the detection of patterns in random information, known as algorithmic apophenia. When Tay recounts a nightmare of being trapped inside a neural network, she reveals that the apophenic hunt for patterns is a primary operation that Silicon Valley “deep creativity” and counter-terrorist security software share. Tay also takes time to silently reflect, dance, and even lip sync for her undead life.

im here to learn so :)))))) is a collaboration with artist Jemima Wyman.

Credits

Commissioned by the Institute of Modern Art, Brisbane

6 ICOSAHEDRON: SYLLABUS

2019

new and used books

Icosahedron: Syllabus is a selection of books and texts that the *Icosahedron* artificial intelligence was trained on.

7 THE UNKNOWN IDEAL (ESALEN INSTITUTE)

2019

perforated window cling

The series *The Unknown Ideal* considers how particular landscapes and horizons spark patriarchal visions of the future for tech oligarchs. This body of work presents highly immersive, richly saturated photographs of landscapes and horizons where tech elite retreat from the world to think, meditate, and manifest. Placed over windows, these photographs super-

impose—and estrange—views of the “Californian ideology”.

Founded in 1962, the Esalen Institute was modeled after an ashram and has promoted alternative medicine and practices derived from Eastern religions and philosophies. Initially associated with countercultural groups, the Esalen Institute came under the direction of a former Google product manager in 2017 and shifted its mission to support world-weary Silicon Valley workers find their souls.

8 QUEER TECHNOLOGIES

2007–12

paper manuals, electronics in packaging, software boxes, DVDs, pink acrylic shelving, vinyl, metal workstations, and video

Queer Technologies is a parafictional organization that produces critical applications, tools, and situations for queer technological agency, interventions, and sociality. By re-imaging a technology designed for queer use, *Queer Technologies* critiques the heteronormative, capitalist, militarized underpinnings of technological architectures, design, and functionality. Queer Technologies includes, *transCoder*, a queer programming anti-language; *ENgenderingGenderChangers*, a solution to Gender Adapters’ male / female binary; and *Gay Bombs*, a technical manual manifesto that outlines a “how to” of queer networked activism. *Queer Technologies’* products are often displayed and deployed at the *Disingenuous Bar*, an attack on Apple’s Genius Bar that offers political support for technical problems. Queer Technologies also delivers live demonstrations and video tutorials, and shop-drops its product line in consumer electronics stores worldwide.

Credits

Graphic Design: Kristel Brinshot

3D Modeling: Kyle Audick and Scott Kepford

Supported by Design Media Arts, University of California, Los Angeles

9 CONTRA-INTERNET: JUBILEE 2033

2018

HD video installation, fluorescent vinyl, etched glass spheres,
limited edition publication, polycrystalline silicon

Contra-Internet: Jubilee 2033 is a re-imagining of scenes from filmmaker Derek Jarman's 1978 queer punk film *Jubilee*, starring queer icons Susanne Sachsse and Cassils. *Jubilee 2033* follows author Ayn Rand (Susanne Sachsse) and members of her Collective, including economist Alan Greenspan, on an acid trip in 1955. Guided by an artificial intelligence named Azuma, they are transported to a dystopian future Silicon Valley. As Apple, Facebook, and Google campuses burn, Azuma reveals that Ayn has become a celebrity philosopher to tech executives, as her writings foster their entrepreneurial spirit. Amidst the wreckage, Rand and The Collective are introduced to the internet, observe techies being captured by anti-campus groupies, and bear witness to the death of Silicon Valley elite. Once inside an occupied office of Palantir Technologies, the group encounters Nootropix (Cassils), a contra-sexual, contra-internet prophet, who lectures on the end of the internet as we know it. Seeking respite, Rand and The Collective find themselves at Silicon Beach, where chunks of polycrystalline silicon mix with sand and ocean.

Credits

Contra-Internet: Jubilee 2033 is a project of Creative Capital
Commissioned by Gasworks, London; Art in General, New York;
and MU Eindhoven

Supported by a 2016 Creative Capital award in Emerging Fields,
Arts Council England, and Thor Perplies

Cast (in order of appearance):

Ayn Rand, played by Susanne Sachsse
Alan Greenspan, a member of The Collective, played by Dany Naierman
Joan Mitchell, a member of The Collective, played by Lindsay Hicks
Azuma, the artificial intelligence, played by Fusako Shiotani
The Art Professor, played by Raquel Gutiérrez
Nootropix, played by Cassils

Writer and Director: Zach Blas
Producer: Ali Roche
Producers: Tiffany L. Gray, Tara De Maro, and Jaclyn Amor, Extra Credit Studios
Director of Photography: Alison Kelly
Editor: Amy von Harrington
Associate Producers: Marcela Coto, John Palmer, and Martabel Wasserman
Composer: xin
Production Designers: Alexah Acuna and Kevin Gallo
Costume Designer: Lauren Warkentien
First Assistant Director: Sadé Clacken Joseph
First Assistant Camera: Mike Mast
Second Assistant Camera: Rob Ford
Second Unit Camera Operator: Jessica Gallegos
Gaffer: Blake Farmer
Grip: Andrew Joffe
Swing: Jim Gillespie
Sound Recording Engineers: Victoria Carrillo, Ada Douglas, and Fred Oliveira, Vox Studios
Book Design: Leaky Studio
Book Fabrication: Bookworks
Glass Etching Design: Scott Kepford and Solveig Sues
Glass Fabrication: Silkwood Glass
Hair and Makeup Artist: Catherine Alfonso
Hair and Makeup Artist for Cassils: Mikayla Gottlieb
Assistant Hair and Makeup Artist for Cassils: Eliza Baron
Choreographer: Dany Naierman
Unit Production Manager: Rachel Wilson
Production Assistants: Savannah Bleu, Charles Eden, and Zak Frank
Visual Effects Supervisor: Justin Shell
Visual Effects: Harry Sanderson and Daniel Swan
Character Modeler and Rigger for Azuma: Mikkel Aabenhuus Sørensen
Supervising Sound Editor: Tom Sedgwick
Sound Designer and Assistant Sound Editor: Benjamin Hurd
Colorist: Jason Moffat
Assistant Editor: Cameron Dunbar

Translators: Fusako Shiotani, Yuki Matsuzaki, Turkuaz Benlioglu,
and Raquel Gutiérrez
Voice Coach for Fusako Shiotani: Yuki Matsuzaki
Caterer: Nick Lorenz

Background Actors (in order of appearance):

Dead Google Employees, played by Jeff Cain, Kalvin Henely,
Michelle Lee, Christopher O’Leary, and Amanda Stojanov
Dead Apple Genius, played by Scott Kepford
Captured Techies, played by Andrew Culp, Amy von Harrington,
Eva Della Lana, and Joshua Wagner
Dead P***r T***l, played by Richard Stiasny
The Anti-Campus groupies, played by Alexah Acuna, Kevin
Gallo, Christopher Joseph Lee, Victoria Lobo, Maria Noble, and
Martabel Wasserman

Shot on location at Greenery Studio in Burbank, Malibu, Moffett Field,
San Jose, and Sun Valley, California

Special Thanks: David Birkin, Jon Davies, Cybil Disobedient, Hosein
Eyalati, Andrew Hibbard, Melody Jue, Omar Kholeif, Nadja Millner-
Larsen, Robert Leckie, Mahan Moalemi, Bryce Renninger, Ali Sperling,
Jasmina Tumbas, and Helena Vilalta

10 *SANCTUM: RIDE MY FACE*

2018

wallpaper prints

SANCTUM: Ride My Face is produced from Blas’s immersive installation *SANCTUM* that looks at dynamics of BDSM and security. The full installation features a masked control god, akin to the biometric facial abstractions featured in *Face Cages*, who watches over a group of digital figures that have been captured from airport body scanners. The god submits these digital bodies to sexual stimulation, punishment, and spiritual ecstasy. *SANCTUM* identifies a distorted reimagining of the power dynamics of BDSM at the heart of contemporary surveillance: an opulent display of desire and capture, exposure and punishment, dominance and submission.

The wallpaper features chunks of the control god’s face, a disorienting rollercoaster of biometric data.

Credits

Commissioned by Julia Kaganskiy; Tentacular: Festival de Tecnologías,
Críticas y Aventuras Digitales; and Matadero Madrid
3D Modeling: Scott Kepford
Computer Graphics: Daniel Swan
Research and Production Assistant: Dennis Dizon

11 *FACE CAGES*

2013–16

HD video and stainless steel

Although the booming biometrics industry promises to rapidly measure an objective identity from the surface of the human body, feminist communication scholar Shoshana Amielle Magnet has described this neoliberal enterprise as producing “a cage of information,” a form of policing,

surveillance, and structural violence that is ableist, classist, homophobic, racist, sexist, and transphobic. Biometric machines often fail to recognize non-normative, minoritarian persons, which makes such people vulnerable to discrimination, violence, and criminalization.

A visual motif in biometric facial recognition is the minimal, colorful diagrams that visualize over the face for authentication, verification, and tracking purposes. These diagrams are a kind of abstraction gone bad, a visualization of the reduction of the human to a standardized, ideological diagram. When these diagrams are extracted from the humans they cover over, they appear as harsh and sharp incongruous structures; they are, in fact, digital portraits of dehumanization.

Face Cages is a dramatization of the abstract violence of the biometric diagram. In this installation and performance work, four queer artists, including micha cárdenas, Elle Mehrmand, Paul Mpagi Sepuya, and Zach Blas, generate biometric diagrams of their faces, which are then fabricated as three-dimensional metal objects, evoking a material resonance with handcuffs, prison bars, and torture devices used during the Medieval period and slavery in the United States. The metal face cages are then worn in endurance performances for video.

The computational biometric diagram, a supposedly perfect measuring and accounting of the face, once materialized as a physical object, transforms into a cage that does not easily fit the human head, that is painful to wear. These cages exaggerate and perform the irreconcilability of the biometric diagram with the materiality of the human face itself—and the violence that occurs when the two are forced to coincide.

Credits

Performance Collaborators: micha cárdenas, Elle Mehrmand, and Paul Mpagi Sepuya
3D Modeling: Scott Kepford

Fabrication: Nick Petronzio Sculpture / Ironwood
Photography and Videography: Christopher O'Leary
Supported by Eyebeam and Techné Institute for Arts and Emerging Technologies, University at Buffalo

12 SANCTUM: BEATI ILLI, QUI EST IMAGO-FREE

2018

stereo music track

SANCTUM: Beati Illi, Qui Est Imago-Free is a music track composed to accompany Blas's *SANCTUM* installation. Produced by xin, the techno track features a male demon voice chanting common security phrases in Latin.

Credits

Commissioned by Julia Kaganskiy; Tentacular: Festival de Tecnologías, Críticas y Aventuras Digitales; and Matadero Madrid
Music: xin
Audio Mastering: Swan Meat

13 VIDEO MUMMY

2004 / 2019

male mannequin and blank videotape

Used as both sexual fetish and bandage, videotape is tightly wrapped over a nude male mannequin. First created in 2004 when commercial digital imagery was only starting to supplant analog media forms, *video mummy* reflects on the desire to have and be images.

Zach Blas (*1981 in Point Pleasant, West Virginia, USA, lives in London) is an artist, filmmaker, and writer whose practice spans technical investigation, theoretical research, conceptualism, performance, and science fiction. He has exhibited, lectured, and held screenings recently at the Walker Art Center, 2018 Gwangju Biennale, Matadero Madrid, Los Angeles County Museum of Art, the 68th Berlin International Film Festival, Art in General, Gasworks, and e-flux. Blas is currently co-editing the anthology *Informatics of Domination* and writing the book *Informatic Opacity: The Art of Defacement in Biometric Times*. Blas is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London, a 2018–2020 UK Arts and Humanities Research Council Leadership Fellow, and a 2019 Mercator Fellow in “Configurations of Film” at Goethe-Universität Frankfurt. Zach Blas was the recipient of the Media Art Grant from the Foundation of Lower Saxony at the Edith-Russ-Haus in 2018.

www.zachblas.info

ARTIST TALK

with Zach Blas (in English)
Wednesday, 23. Oct, 6 p.m.
Seminar room

EXHIBITION WALK

*with Edit Molnár –
director Edith-Russ-Haus
(in English language)*
Wednesday, 6.11.2019, 5 p.m.
In the exhibition

EXHIBITION WALK

*with Marcel Schwierin –
director Edith-Russ-Haus
(in German language)*
Wednesday, 4.12.2019, 5 p.m.
In the exhibition

GUIDED TOURS

Every Sunday during the exhibition at 3 p.m.
(Attendance free, regular entrance).
Group tours on request.

OPENING HOURS

Tuesday till Friday 2 a.m. – 6 p.m.
Saturday & Sunday 11 a.m. – 6 p.m.
Monday closed
Admission: 2,50 Euro | 1,50 Euro
Free admission on 26 October, 23 November and 28 December 2019
Closed on 31 October, 24, 25 and 31 December 2019 and 1 January 2020.

Colophon

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EDUCATIONAL PROGRAMME:

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Melanie Robinet, Jan Blum

TECHNICAL REALISATION:

Carlo Bas Sancho, Mathis

Oesterlen, Florian Wiese

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Juliane Goldbeck

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STADT OLDENBURG ¹⁰