

### PRESS RELEASE

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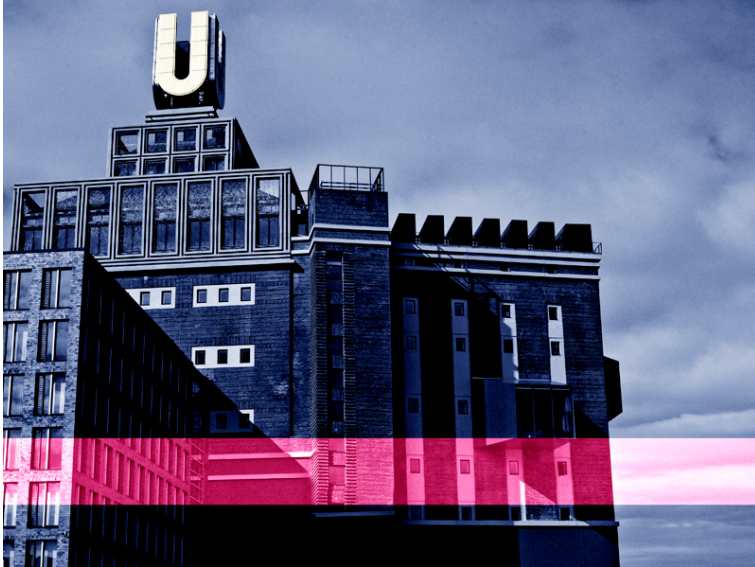


Photo © Andrea Eichardt

### HMKV (Hartware MedienKunstVerein)

The HMKV (Hartware MedienKunstVerein) is a platform for the production, presentation, and communication of contemporary and experimental (media) art. The term 'media art' is intended here as contemporary art that is concerned both in content and concept with the present-day world, which is profoundly influenced by media and technology.

Since its founding in 1996, the HMKV has staged numerous exhibitions, programmes of film, video, music, and performance; workshops, lectures, and conferences in various cities in Germany and abroad as well as in Dortmund (since 2010 at the Dortmunder U). The aim common to all of the HMKV's projects is to implement art in an attempt to facilitate public understanding of the multi-layered social, political, economic, and ecological conditions prevailing today. In a globalised world based on the interaction of these systems and accelerated through technology, this approach fosters a new perspective on contemporary life.

#### Main sponsors of the HMKV

Dortmunder U – Center for Art and Creativity

Cultural Department of the City of Dortmund

Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia

#### Cultural partner

WDR 3

#### Media partners

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#### Press contact

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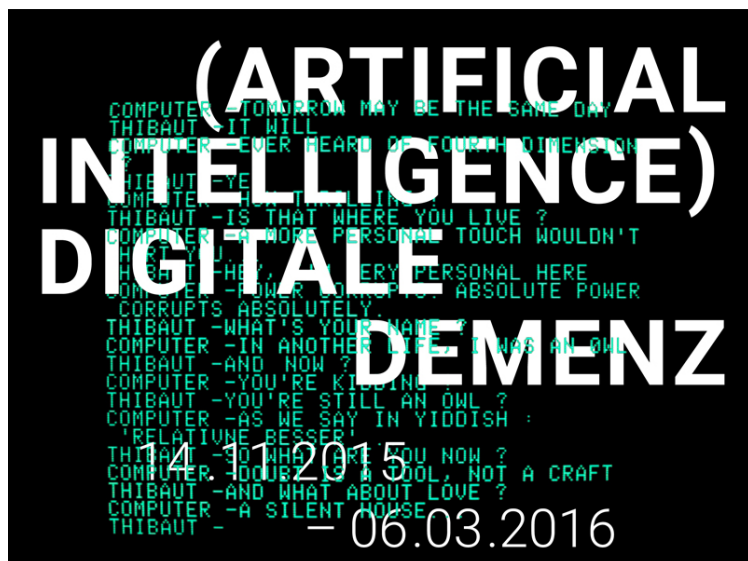
#### HMKV at Dortmunder U

Leonie-Reyggers-Terrasse

44137 Dortmund

www.hmkv.de

## (ARTIFICIAL INTELLIGENCE) DIGITALE DEMENZ



Exhibition (*Artificial Intelligence*) *Digitale Demenz*, 14  
November 2015 – 06 March 2016, HMKV at Dortmunder U  
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HMKV (Hartware MedienKunstVerein)  
Dortmunder U, level 3  
13 November 2015 – 06 March 2016

Opening: Friday, 13 November 2015, 6:30 pm

Artists: Erik Bünger (SE), John Cale (UK), Brendan Howell (US), Chris Marker (FR), Julien Prévieux (FR), Suzanne Treister (UK), !Mediengruppe Bitnik (CH)

Curated by Thibaut de Ruyter

**Can computers think? Do machines have intelligence, maybe even feelings? What happens when algorithms make decisions on our behalf? The exhibition (*Artificial Intelligence*) *Digitale Demenz* explores the relationship between contemporary art and artificial intelligence.**

Every epoch lives with its own (naïve) hopes and (uncontrolled) fears. Ecological, political, economic, or scientific evolutions— and the potential disasters they involve—surround us, and we never know when or where the next catastrophe will occur.

Since the recent release of a blockbuster movie about the mathematician Alan Turing (*The Imitation Game*, 2014) and a poetic film by Spike Jonze (*Her*, 2013), artificial intelligence is being talked out again. Turing was one of the first scientists to develop the concept of a computer, and a test for artificial intelligence bears his name. At the same time, we have gotten used to talk to our smartphones and expect them to reply. In the movie *Her*, for example, Joaquin Phoenix falls in love with the voice that inhabits his computer. As early as 1996, we regarded Deep Blue, the chess-playing computer devised by IBM that won against

Garry Kasparov, as a turning point in history. Humankind lost against a machine and started to ask: “When will computers take power?” while Stephen Hawking, in a recent interview, stated that “the development of full artificial intelligence could spell the end of the human race.” As is always the case with technological evolution, we are both fascinated by and afraid of its potential at the same time. Think of HAL 9000, the computer in *2001: A Space Odyssey* (1968), that decides to kill the crew of the spacecraft he controls. Science fiction tells us that if computers can think, they can also, for unexpected reasons, turn against us.

The exhibition (*Artificial Intelligence*) *Digitale Demenz* explores the relationship between contemporary art and artificial intelligence. The history of the computer and the now famous scientists that made it possible will be introduced based on **Suzanne Treister**'s extensive research on figures such as Alan Turing, revealing one or the other surprise. A semiological interpretation of the technical revolution can be found in the works by **Erik Bünger**, while **Julien Prévieux** depicts, in a very simple way, the first time humankind lost a chess game against a computer. However, nowadays machines also have a will of their own, such as the “robot” created by the artists' collective **!Mediengruppe Bitnik**, who randomly buy illegal goods on the Darknet (the covert and private networks in the Internet). A special website, conceived for the exhibition by **Brendan Howell**, functions both as a catalog and documentation of the show but also as a source of material about artificial intelligence with links, archives and (generative) craziness. Last but not least, the poetic reality of communicating with a computer can be found in the rare chat software developed by **Chris Marker** back in 1985, which enables visitors to converse with a machine.

Communicating with computers, letting them make choices, and accepting that they have a mind, ideas, thoughts, and perhaps even feelings of their own are finally linked by a simple question: *Where does science end and fiction start?*

Text: Thibaut de Ruyter

### ARTISTS & WORKS

#### ERIK BÜNGER

1976 born in Växjö, Sweden, lives and works in Berlin

***The Girl Who Never Was*** (2013)

Video (59:07 Min.) & 2 objects

Courtesy the artist

<http://www.erikbunger.com>

#### JOHN CALE

1942 born in Garnant, Wales, lives and works in New York

***Artificial Intelligence*** (1985)

Vinyl record + record player

Private collection, Berlin

<http://www.discogs.com/John-Cale-Artificial-intelligence/release/470967>

#### BRENDAN HOWELL

1976 born in Manchester, Connecticut, USA, lives and works in Berlin

***www.ddai.de*** (2015)

Website

<http://wintermute.org/brendan/>

#### CHRIS MARKER

1921 born in Neuilly-sur-Seine, France, died 2012 in Paris

***Dialector 6*** (1985–88)

Software reloaded by Agnès de Cayeux, Andrés Lozano, and Annick Rivoire with the support of Paul Lafonta

Apple II computer, floppy disc, 32 sheets of DIN A4 paper

Courtesy Agnès de Cayeux, Paris

With the support of Oldenburger Computer Museum

<http://dialector.poptronics.fr/>

#### JULIEN PRÉVIEUX

1974 born in Grenoble, France, lives and works in Paris

***L'échiquier sauvage*** (2013)

3 digital prints on alu-dibond

Courtesy Galerie Jousse-Entreprise, Paris

<http://www.previeux.net>

#### SUZANNE TREISTER

1958 born in London, England, lives and works in London)

***Hexen 2.0*** (2009–11)

Wallpaper & 4 Inkjet prints



## Hartware MedienKunstVerein

Courtesy Annely Juda Fine Art, London and P.P.O.W., New York

<http://www.suzannetreister.net>

### !MEDIENGRUPPE BITNIK

Domagoj Smoljo, 1979 born in Croatia & Carmen Weisskopf, \*1976 in Switzerland, live and work in Zurich and London

***Random Darknet Shopper – The Bots Collection*** (2015)

Three channel video installation

Courtesy !Mediengruppe Bitnik

<https://www.bitnik.org/r/>

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### HMKV's VIDEO OF THE MONTH

In the series HMKV's Video of the Month, during November & December 2015, and January & February 2016, the US-American artist Brendan Howell will present videos he selected for [www.ddai.de](http://www.ddai.de). This website was produced as part of the exhibition (*Artificial Intelligence*) *Digitale Demenz*.

#### 1 - 30 November 2015

*Donald Sherman orders a pizza using a talking computer, Dec 4, 1974, 7:11 Min.*

#### 1 - 31 December 2015

*DARPA Robotics Challenge 2015 - Robots Falling 2, 3:29 Min.*

#### 1 - 31 January 2016

*Terry Winograd's SHRDLU, 8:29 Min.*

#### 1 - 29 February 2016

*Interview with a Robot (BINA48), 5:10 Min.*

### ›Every Step You Take‹ – Art and Society in the Data international conference by medienwerk.nrw

From 12 - 15 November 2015 the second international conference by medienwerk.nrw will take place at the Dortmunder U and at the Schauspiel Dortmund: Entitled ›Every Step You Take‹ – Art and Society in the Data Age the conference addresses the utopias and dystopias interconnected with new technologies of automated collection, storage and analysis of vast amounts of data. **Admission to the conference is free.** *medienwerk.nrw is the media art network of North Rhine-Westphalia (NRW). Since September 2013 medienwerk.nrw's office is located at HMKV. <http://www.medienwerk-nrw.de>*

**We would be very happy if you would include information about HMKV's exhibition as well as the conference in your respective media channels.**

Please do not hesitate to contact us if you have further questions.



**Hartware MedienKunstVerein**

## **(ARTIFICIAL INTELLIGENCE) DIGITALE DEMENZ**

HMKV (Hartware MedienKunstVerein)

Dortmunder U | Level 3

14 November 2015 – 6 March 2016

Opening: Friday, 13 November 2015, 6:30 pm

Artists: Erik Bünger (SE), John Cale (UK), Brendan Howell (US), Chris Marker (FR), Julien Prévieux (FR), Suzanne Treister (UK), !Mediengruppe Bitnik (CH)

Curated by Thibaut de Ruyter (Berlin)

A production by EIGEN + ART Lab (Berlin)

<http://www.eigen-art.com/lab>

Admission: 5 € / 2,50 € concessions

In November & December 2015, and in January and February 2016 HMKV's Video of the Month is curated by Brendan Howell (US). The videos are selected from [www.ddai.de](http://www.ddai.de).

### **Funded by:**

Stiftung Kunst, Kultur und Soziales der Sparda-Bank West

### **Main funders of HMKV:**

Dortmunder U - Zentrum für Kunst und Kreativität

Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes NRW

### **Generously supported by:**

CORE

Oldenburger Computer Museum

### **Culture partner:**

WDR 3

### **Media partners:**

ARTE Creative

bodo

Ruhrgestalten

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