

Florian Hecker

Untitled (F.A.N.N.), 2013

3-channel computer-generated sound, loudspeaker system

Sound synthesis design: Tommi Keränen.

Courtesy the artist, Sadie Coles HQ, London, Galerie Neu, Berlin

Commissioned by Kunsthall Aarhus with Goethe-Institut

Dänemark, supported by Statens Kunstråds Billedkunstudvalg,  
and DIVA.

Florian Hecker

Sift Flow Slides, 2013

Slides, continuous cycle.

Courtesy the artist, Sadie Coles HQ, London, Galerie Neu, Berlin

Commissioned by Kunsthall Aarhus with Goethe-Institut

Dänemark, supported by Statens Kunstråds Billedkunstudvalg,  
and DIVA.

Drawing upon his earlier interests in the relationship between sound and artificial neural networks, Hecker has developed a new updated instrument consisting of custom written software and new sound material. Taking David Tudor's piece "Neural Synthesis" (1993) as a point of departure, Hecker states: "It is this particular piece that made me aware of the usage of an artificial neural network first. Tudor was labelled a 'virtuoso' on many occasions throughout his career, already before he started working with John

30

Cage, and then also through his live electronic music concepts. In the light of this, the half machine set up with an artificial neural network appears to me as a twist, a shift of this relation."

Florian Hecker's new work is presented in conjunction with a performance and round table discussion, December 2013.

Annesusanne Fackler, Director, Goethe-Institut Dänemark, writes:

"If you have to explain a joke, it's not funny any more, as in humor so in art." Those words came to mind when I first encountered Florian Hecker's work at dOCUMENTA (13). At first listening, Florian Hecker's compositions do not necessarily fit with one's understanding of music in general. They seem

more about mathematical proportions, about compositional developments. The whole thing requires intense attention – this whole that disintegrates into proportionally related pieces. To explain his "music" would be to explain his work in principle, and so Hecker puts us in the unbelievably good position of experiencing sounds without at the same time being able to perceive immediately and follow them. Terms such as "psychoacoustics" and "high-level thinking" spring to mind when listening to

these unique compositions. It's not about sound but about the perception of sound.

For the Kunsthall in Aarhus, in cooperation with the Goethe-Institut Dänemark, Florian Hecker is producing a new, updated instrument consisting of software that is generated on the fly and new sound material. In the exhibition Systemics #2. As we may think, curated by Joasia Krysa, the transdisciplinary idea is explored as part of a larger system in contemporary art. The new work of the dOCUMENTA (13) artist Florian Hecker will be on view for the first time here. The Goethe-Institut Dänemark, which supports new and contemporary developments in the fields of art and music, is grateful for the wonderful opportunity to work together and wishes the project and Florian Hecker a public that

is open to new and intelligent aesthetic experiences.

Linda Hilfling

Kioskbaskere til alle, 2013

Books, e-books

Available online from: [www.kta.lnd4.ne](http://www.kta.lnd4.ne)

Commissioned by Kunsthal Aarhus, supported by Statens Kunstråds Billedkunstudvalg and Aarhus University. Thanks to Risskov Bibliotek and Lise Kloster Gram, Aarhus Kommunes Biblioteker.

In Kioskbaskere till alle, e-book versions of current Danish bestsellers are modified and re-distributed, turning stories about sex and murder into conceptual poetry that reflects on the changed conditions of literature in a networked and digital public sphere. A public, which reveals itself as compromised by market interests, but where the Kioskbaskere til alle intervention ironically points towards possibilities of creating alternative publics through truncation. The project is a simultaneously de-constructive and constructive critique of the new digital model for distribution

of literature, launched by the major Danish publishing houses in 2013. In an attempt to maintain market control, this model creates artificial scarcity and mimics the model of analogue book distribution but eventually ends up being more restrictive than the analogue distribution. This is ironic not the least since the promise of the discourse surrounding digital technologies was always about equal distribution and simplified access to cultural products.

Kioskbaskere til alle re-distributes some of the most popular books, kioskbaskerne, from Århus Kommune's Libraries in new versions that are caricatures of the changing market conditions. At first glance, the re-distributed bestsellers appear as more or less exact copies of their originals. However, sometimes a word from the title and/or parts of the authors name are missing. When a reader examines the books carefully, he/she will find that the entire novels have been altered. All text that is not literally in the public domain (i.e. words or phrases, which regardless of their graphical representation, have been registered as trademarks),

is substituted by blank spaces. This means that chunks of information are missing and that the readers eventually have to guess the overall meaning of the content. The experience of this textual public domain is amputated and fragmented, but since the work excludes the "privatised" words, replacing them with voids, it is precisely under this amputated condition that it at all can be understood as a public domain.

Within the historical bourgeois public sphere, as proposed by Habermas, the private consumption of literature became the building block for "public" conversations that took place among the privileged members of a society. Habermas ended his classic study with the fear of the vulgarisation of these conversations into a 'plebeian public sphere' compromised by market interests and corresponding to the society of consumption and mass media. The fact that libraries since long cater to a bestseller and mass media culture could be connected to this cultural-conservatist idea

of an eroded public sphere. However in the context of a digitally distributed "plebeian public sphere", the project Kioskbaskere til alle does not reject this development but through a performative and critical intervention utilises it as a site for making the public aware of the contemporary socio-economic contradictions that undermine the radical ideal of the public domain as consisting of

cultural resources that can be shared on equal terms.

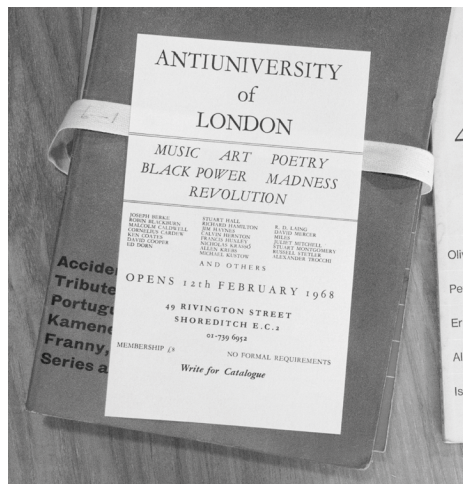
Kioskbaskere til alle is developed as part of Kunsthall Aarhus's exhibition *Systemics #2: As we may think (or, the next world library)*. During the exhibition period it will be possible to borrow physical versions of the modified books at Risskov Bibliotek and e-books versions are distributed online from [www.kta.lnd4.ne](http://www.kta.lnd4.ne). Display copies are presented at Kunsthall Aarhus.

Jakob Jakobsen

Antiuniversity of London - Antihistory Tabloid, 2012

The Antiuniversity of London was a short-lived and intense experiment into self-organized education and communal living that was launched in February 1968, at 49 Rivington Street in Shoreditch, East London.

The aim of the Antiuniversity was to open up education to a wider social reality, which was contrary to the inward-looking traditional university. The critique of the university institution and the kind of students it was producing, should be understood within a context where – especially the American universities – were tightly linked to commercial interests and corporations underpinning nuclear armament and the ongoing war in Vietnam. The general political atmosphere was characterised by institutionalised fear and repression of the Left. The Antiuniversity was a part of a wider movement of free and autonomous universities that started out with the Free University of New York and Berkeley Free University in 1965.



35

The Antihistory Tabloid not only presents documents related to the aims of radical education and the practical workings of the Antiuniversity but sets these amidst essays, interviews and a debate on current struggles in education. In this way it is hoped that the Antiuniversity of London can find a place in the wider and still ongoing counter-cultural movement. A movement based on a generative mutuality, an appropriation of the means of expression, and the experimental desire to "live differently".

The Antihistory Tabloid was published by MayDay Rooms, London, 2012. Second print run by Flat Time House, London 2013. Courtesy the artist.

Jakob Jakobsen

Promotion poster for The New Experimental College research project, 2013 – 2014

The opening of Systemics#2 marks the launch of The New Experimental College research project that will be developed by Jakob Jakobsen over the coming year to bring forward questions

around emancipation and education today in light of this historical experiment. The project will involve collecting testimonies of people involved with New Experimental College (NEC) as well as producing another antihistory tabloid; New Experimental College Tabloid due to be published in September 2014, during Systemics#4. This project of artistic research has been set up to share forgotten histories in radical experimental education with the aim of activating them once more in view of present urgencies.

New Experimental College (NEC) was a radically open-ended educational institution, which had its heyday in Northern Jutland in the late 1960s. NEC was established in 1962 in a suburban villa on Slotsherrensvej in Vanløse as an international school that offered students, mainly coming from the United States, one or two semesters of experimental learning. The college was built on the people's high school model and integrated everyday life and learning. NEC's main focus was the learning process itself in relation to both the individual student and the community of students that made up the college. NEC presented itself as an institution of higher education and offered university degrees, despite its intended refusal to provide a fixed educational structure or any kind of defined curriculum. For the normally around 12 students and 12 teachers at the college, the learning process itself was the main issue. As part of the admission process

36

the potential students were given a questionnaire in order to be admitted. The first of the total of 40 questions included was: 'What is a question?' Number 24 asked 'What do you know?' and number 27 'How beautiful is your anger?'

In 1966 the NEC left the city of Copenhagen and moved to Skyum Bjerge in Thy where an old farmhouse became the venue for the new college. When established there the project began to expand and parallel educational experiments were established in other properties around Thy under the collective name Nordenfjord World University. In the early 1970s there were six separate schools specializing in everything from audio-visual media, handicrafts and ceramics, to meditation and self-realization.

NEC was closely connected to the international free university movement that emerged mid 1960s and the founder of NEC, Åge Rosendal, spoke about emancipatory education at the Dialectics of Liberation Congress in London in 1967. He was listed as a lecturer at the Antiuniveristy of London, which mentioned the NEC in their catalogue, as one of a series of international 'sister institutions'.

The New Experimental College research project will be developed in collaboration with the Local Archive of the City of Thisted. The project is commissioned by Kunsthal Aarhus and supported by Statens Kunstråds Billedkunstudvalg.

Suzanne Treister

HEXEN 2.0, 2009-2011

HEXEN 2.0/Diagrams - 5 works

Dimensions: 122x152cm, Medium: Rotring ink on paper

HEXEN 2.0/Tarot - 78 works

Dimensions: 21x29.7cm,  
Medium: Archival giclée prints on Hahnemuhle

Bamboo paper



HEXEN 2.0/ Macy Conferences Attendees - 30 works

Dimensions: 21x29.7cm,

Medium: Archival giclée prints on Hahnemuhle

Bamboo paper

HEXEN 2.0/Cybernetic Séance, 2011 Medium: Video DVD.

Duration: 15:00 minutes looped

38

HEXEN 2.0 looks into histories of scientific research behind government programmes of mass control, investigating parallel histories of countercultural and grass roots movements. HEXEN 2.0 charts, within a framework of post-WWII U.S. governmental and military imperatives, the coming together of scientific and social sciences through the development of cybernetics, the history

of the internet, the rise of Web 2.0 and increased intelligence gathering, and implications for the future of new systems of societal manipulation towards a control society.

HEXEN 2.0 specifically investigates the participants of the seminal Macy Conferences (1946-1953), whose primary goal was to set the foundations for a general science of the workings of the human mind. The project simultaneously looks at diverse philosophical, literary and political responses to advances in technology including the claims of Anarcho-Primitivism and Post Leftism, Theodore Kaczynski/The Unabomber, Technogaianism and Transhumanism, and traces precursory ideas such as those of Thoreau, Warren, Heidegger and Adorno in relation to visions of utopic and dystopic futures from science-fiction literature and film. Based on actual events, people, histories and scientific projections of the future, and consisting of alchemical diagrams, a Tarot deck, photo-text works, pencil drawings, a video and a

website, HEXEN 2.0 offers a space where one may use the works as a tool to envision possible alternative futures.

HEXEN 2.0/Diagrams – 5 works

Title: HEXEN 2.0/Historical Diagrams/From Diogenes of Sinope to Anarcho-Primitivism and the

Unabomber via Science-Fiction

Dimensions: 122x152cm Medium: Rotring ink on paper Date: 2009-11

Title: HEXEN 2.0/ Historical Diagrams/From MKULTRA via the Counterculture to Technogaianism

Dimensions: 122x152cm Medium: Rotring ink on paper Date: 2009-11

Title: HEXEN 2.0/ Historical Diagrams/From National Socialism via Cybernetics and the Macy

Conferences to Neo-Totalitarianism

40

Dimensions: 122x152cm Medium: Rotring ink on paper Date: 2009-11

Title: HEXEN 2.0/ Historical Diagrams/The Computer - From the Antikythera Mechanism to Quantum

Telepathology

Dimensions: 122x152cm Medium: Rotring ink on paper Date: 2009-11

Title: HEXEN 2.0/ Historical Diagrams/From ARPANET to DARWARS via the Internet

Dimensions: 122x152cm Medium: Rotring ink on paper Date: 2009-11

HEXEN 2.0/Tarot – 78 works

Medium: Archival giclée prints on Hahnemuhle Bamboo paper

Dimensions: 21x29.7cm

Date: 2009-11

Display copies/Hors Commerce (not in edition)

Titles in order:

## MAJOR ARCANA

HEXEN 2.0/Tarot/0 The Fool - Aldous Huxley

HEXEN 2.0/Tarot/I The Magician - Timothy Leary

HEXEN 2.0/Tarot/II The High Priestess - Macy Conferences

HEXEN 2.0/Tarot/III The Empress - Intelligence Agencies

HEXEN 2.0/Tarot/IV The Emperor - Diogenes of Sinope

HEXEN 2.0/Tarot/V The Hierophant - Jim Channon

HEXEN 2.0/Tarot/VI The Lovers -

Margaret Mead and Gregory Bateson

HEXEN 2.0/Tarot/VII The Chariot - Norbert Wiener

HEXEN 2.0/Tarot/VIII Justice - One World Government

HEXEN 2.0/Tarot/IX The Hermit - Theodore Kaczynski/

Unabomber HEXEN 2.0/Tarot/X Wheel of Fortune - Cybernetics

HEXEN 2.0/Tarot/XI Strength - Networked Revolution

HEXEN 2.0/Tarot/XII The Hanged Man - Stewart Brand

HEXEN 2.0/Tarot/XIII Death - John von Neumann

HEXEN 2.0/Tarot/XIV Temperance - ARPANET

HEXEN 2.0/Tarot/XV The Devil - The Control Society HEXEN  
2.0/Tarot/XVI The Tower - NSA TIA  
HEXEN 2.0/Tarot/XVII The Star - Quantum Computing - AI  
HEXEN 2.0/Tarot/XVIII The Moon - Transhumanism HEXEN 2.0/  
Tarot/XIX The Sun - Anarcho- Primitivism HEXEN 2.0/Tarot/XX  
Judgement - Ethics

HEXEN 2.0/Tarot/XXI The World - WWIWWIIWWW

## CHALICES

HEXEN 2.0/Tarot/Ace of Chalices - Henry Thoreau HEXEN 2.0/  
Tarot/Two of Chalices - Summer of Love HEXEN 2.0/Tarot/Three  
of Chalices - The Astrolabe HEXEN 2.0/Tarot/Four of Chalices -  
Castle Clock HEXEN 2.0/Tarot/Five of Chalices - H. P. Lovecraft  
HEXEN 2.0/Tarot/Six of Chalices – Dream Sharing HEXEN 2.0/  
Tarot/Seven of Chalices - Utopia

HEXEN 2.0/Tarot/Eight of Chalices - Lewis Mumford  
HEXEN 2.0/Tarot/Nine of Chalices - Jean-Jacques Rousseau  
HEXEN 2.0/Tarot/Ten of Chalices - Bob Black  
HEXEN 2.0/Tarot/Knave of Chalices - Ken Kesey  
HEXEN 2.0/Tarot/Knight of Chalices - Lawrence Jarach HEXEN  
2.0/Tarot/Queen of Chalices - Ada Lovelace  
HEXEN 2.0/Tarot/King of Chalices - Stafford Beer

## PENTACLES

HEXEN 2.0/Tarot/Ace of Pentacles - NBIC  
HEXEN 2.0/Tarot/Two of Pentacles - The Intercloud  
HEXEN 2.0/Tarot/Three of Pentacles - Electronic Social  
Engineering HEXEN 2.0/Tarot/Four of Pentacles - Tim Berners  
Lee  
HEXEN 2.0/Tarot/Five of Pentacles - Internet Governance  
HEXEN 2.0/Tarot/Six of Pentacles - Robert Oppenheimer  
HEXEN 2.0/Tarot/Seven of Pentacles - Whole Earth Catalog  
HEXEN 2.0/Tarot/Eight of Pentacles - Soviet Ternary Computers  
HEXEN 2.0/Tarot/Nine of Pentacles - Computing 1957-1986

HEXEN 2.0/Tarot/Ten of Pentacles - Gerrard Winstanley  
HEXEN 2.0/Tarot/Knave of Pentacles - Technogaianism  
HEXEN 2.0/Tarot/Knight of Pentacles - Kurt Lewin  
HEXEN 2.0/Tarot/Queen of Pentacles - Electronic Surveillance  
HEXEN 2.0/Tarot/King of Pentacles - Economic Cybernetics

## WANDS

HEXEN 2.0/Tarot/Ace of Wands - Richard Stallman  
HEXEN 2.0/Tarot/Two of Wands - CLODO  
HEXEN 2.0/Tarot/Three of Wands -

42

## Grass Roots Internet Communities

HEXEN 2.0/Tarot/Four of Wands - Josiah Warren  
HEXEN 2.0/Tarot/Five of Wands - William Blake  
HEXEN 2.0/Tarot/Six of Wands - Hackers  
HEXEN 2.0/Tarot/Seven of Wands - Alan Turing  
HEXEN 2.0/Tarot/Eight of Wands - William Gibson  
HEXEN 2.0/Tarot/Nine of Wands - LSD  
HEXEN 2.0/Tarot/Ten of Wands - Post WWII Early Computers  
HEXEN 2.0/Tarot/Knave of Wands - John Zerzan  
HEXEN 2.0/Tarot/Knight of Wands - Unabomber Manifesto  
HEXEN 2.0/Tarot/Queen of Wands - Hannah Arendt  
HEXEN 2.0/Tarot/King of Wands - Nikola Tesla

## SWORDS

HEXEN 2.0/Tarot/Ace of Swords - CyberWar  
HEXEN 2.0/Tarot/Two of Swords - H. G. Wells  
HEXEN 2.0/Tarot/Three of Swords - MK ULTRA  
HEXEN 2.0/Tarot/Four of Swords - World Federation for Mental Health

HEXEN 2.0/Tarot/Five of Swords - Google

HEXEN 2.0/Tarot/Six of Swords – Martin Heidegger  
HEXEN 2.0/Tarot/Seven of Swords - Cybernetic Séance  
HEXEN 2.0/Tarot/Eight of Swords - US CyberCommand  
HEXEN 2.0/Tarot/Nine of Swords - The Tavistock Institute of  
Human Relations  
HEXEN 2.0/Tarot/Ten of Swords - DARWARS  
HEXEN 2.0/Tarot/Knave of Swords - Interplanetary Internet  
HEXEN 2.0/Tarot/Knight of Swords - IBM  
HEXEN 2.0/Tarot/Queen of Swords - Drones  
HEXEN 2.0/Tarot/King of Swords - 8-Circuit Model of  
Consciousness

HEXEN 2.0/ Macy Conferences Attendees - 30 works Titles in  
alphabetical order  
Medium: Archival giclée prints on Hahnemuhle

Bamboo paper Dimensions: 21x29.7cm

Date: 2009-11

HEXEN 2.0/Macy Conferences Attendees/Harold A. Abramson  
(Psychiatrist)

HEXEN 2.0/Macy Conferences Attendees/Ross Ashby  
(Psychiatrist)

43

HEXEN 2.0/Macy Conferences Attendees/Gregory Bateson  
(Anthropologist)

HEXEN 2.0/Macy Conferences Attendees/Alex Bavelas (Social  
Psychologist)

HEXEN 2.0/Macy Conferences Attendees/Julian Bigelow  
(Computer Engineer)

HEXEN 2.0/Macy Conferences Attendees/Gerhardt von Bonin  
(Neuroanatomist)

HEXEN 2.0/Macy Conferences Attendees/Henry Brosin  
(Psychiatrist)

HEXEN 2.0/Macy Conferences Attendees/Heinz von Foerster  
(Electrical Engineer)

HEXEN 2.0/Macy Conferences Attendees/Lawrence K. Frank  
(Social Scientist)

HEXEN 2.0/Macy Conferences Attendees/Frank Fremont-Smith  
(Medical Director of the Macy Foundation)

HEXEN 2.0/Macy Conferences (Neurophysiologist)

HEXEN 2.0/Macy Conferences (Psychologist)

HEXEN 2.0/Macy Conferences (Ecologist)

HEXEN 2.0/Macy Conferences (Psychologist)

HEXEN 2.0/Macy Conferences (Psychiatrist)

HEXEN 2.0/Macy Conferences (Sociologist)

HEXEN 2.0/Macy Conferences (Psychologist)

HEXEN 2.0/Macy Conferences (Neurophysiologist)

HEXEN 2.0/Macy Conferences (Psychologist)

HEXEN 2.0/Macy Conferences (Neuropsychiatrist)

HEXEN 2.0/Macy Conferences (Anthropologist)

HEXEN 2.0/Macy Conferences (Mathematician)

HEXEN 2.0/Macy Conferences (Philosopher)

HEXEN 2.0/Macy Conferences (Mathematician and Logician)

Attendees/Ralph W. Gerard Attendees/Molly Harrower

Attendees/George Evelyn Hutchinson Attendees/Heinrich Klüver

Attendees/Lawrence S. Kubie Attendees/Paul F. Lazarsfeld

Attendees/Kurt Lewin Attendees/Rafael Lorente De No

Attendees/Donald G. Marquis Attendees/Warren S. McCulloch

Attendees/Margaret Mead Attendees/John von Neumann

Attendees/Filmer S. C. Northrop Attendees/Walter Pitts

HEXEN 2.0/Macy Conferences Attendees/Arturo Rosenblueth  
(Physiologist)

HEXEN 2.0/Macy Conferences Attendees/Leonard J. Savage  
(Mathematician and Statistician)

HEXEN 2.0/Macy Conferences Attendees/Theodore Schneirla  
(Comparative Psychologist)

HEXEN 2.0/Macy Conferences Attendees/Claude E. Shannon  
(Mathematician and Electronic Engineer)

HEXEN 2.0/Macy Conferences Attendees/Hans Lukas Teuber  
(Psychologist)

HEXEN 2.0/Macy Conferences Attendees/Norbert Wiener  
(Mathematician)

HEXEN 2.0/Cybernetic Séance

Medium: Video DVD

Duration: 15:00 minutes looped Date: 2011

UBERMORGEN

The Project Formerly Known As Kindle Forkbomb, 2011 - 2013  
Mixed Media: Floor diagram, paper sculpture, books.

Dimensions variable.

Commissioned by Kunsthall Aarhus, supported by Statens  
Kunstråds Billedkunstudvalg, DIVA, Arnolfini, Aarhus University,  
The Swiss Arts

Council Pro Helvetia, and BM:UKK Austria.



UBERMORGEN invade Amazon's Kindle-Store with vast quantities of robot-generated E-Books. These tens of thousands of books are made up from millions of Youtube comments - this unique collective process opens the door to a new literary genre of decentralized human-machine fiction writing. The textual particles are anonymous rants, time-shifted discussions and decontextualized comments. Hence the books form a compressed written view of our contemporary world, a frozen moment of collective expression sent back into the next recycling loop. [www.uuuuuuuntitled.com](http://www.uuuuuuuntitled.com)

YoHa (Graham Harwood, Matsuko Yokokoji) with Matthew Fuller

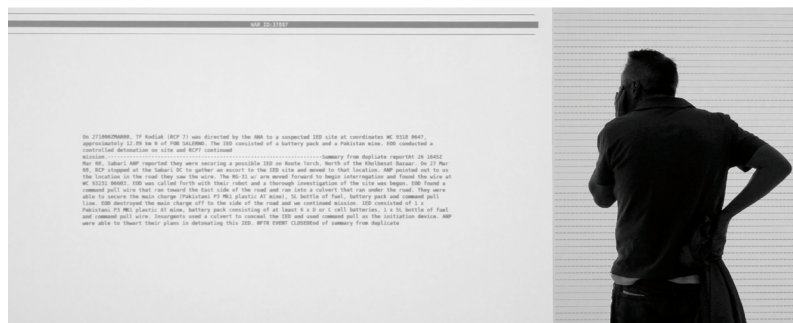
Endless War, 2013

Media: 3-channel video installation.

Dimensions: 108 MB, or over 91000 reports.

Endless War is a walk-through the WikiLeaks Afghan War Diaries by NGRAM analyses.

NATO forces invaded Afghanistan on October 7th 2001. At that point a system for reporting every interaction between NATO entities and



46

those and local people started up. On 25th July 2010, WikiLeaks

released a document set called the Afghan War Diary, over 91,000 (15,000 withheld) reports covering the war in Afghanistan from 2004 to 2010. The reports, written by soldiers and intelligence officers, are mainly short descriptions of military actions but they also include intelligence information, reports of meetings with political figures, communications between pieces of equipment, and other details.

This document was used by a group of newspapers to generate articles, many of which gave new insight into the prosecution of this war. The full data set however is rarely seen, and access to it is blocked in many territories around the globe. As a full document it is 108MB of text, it gives unique insight into the futile nature

of the war in Afghanistan but also the ontology of contemporary war as it is carried out on the ground. Just as an algorithm is an “Effective procedure”, a series of logical steps required to complete a task, the Afghan War Diary shows war as it is computed, reduced to an endless permutation of jargon, acronyms, procedures recorded, cross-referenced and seen as a sequence or pattern of events.

Endless War is not a video installation but a real-time processing of this data seen from a series of different analytical points of view. (These are: From the point of view of each individual entry; in terms of phrase matching between entries; and searches for the frequency of occurrence of terms.) As the war is fought it produces entries in databases that are in turn analyzed by software looking for repeated patterns of events, spatial information, kinds of actors, timings and other factors. Endless War shows how the

way war is thought relates to the way it is fought. Both are seen as, potentially endless, computational processes. The algorithmic imaginary of contemporary power meshes with the drawn out failure of imperial adventure.

