



Artist Biographies *The Eternal Network*

Ursula Biemann is an artist, writer and video essayist based in Zurich. Her artistic practice is strongly research oriented, involving fieldwork in remote locations where she investigates the political ecologies of forests, oil, and water. Her video installations have been exhibited at the International Art Biennials of Istanbul, Liverpool, São Paulo, Shanghai, Gwangju, Montréal, and in museums worldwide. In 2013, she had a solo exhibition at Neuer Berliner Kunstverein (n.b.k.). Biemann received the 2009 Swiss Grand Award for Art/Prix Meret Oppenheim.

Joachim Blank and Karl Heinz Jeron are regarded as pioneers of net art and post-internet art. Since 1993, they have co-founded internet projects such as Handshake, Clubnetz and Internationale Stadt. As **Blank & Jeron** they deconstruct the utopian promises of the internet with experimental websites, spatial installations, and hybrid settings. **Sakrowski** is a curator who deals with early forms of net art and artistic practices around web 2.0. Since 2016, he has been curator of the panke.gallery in Berlin.

Tega Brain is an Australian artist examining ecology, environmental engineering, and the use of data driven systems. Her work has taken the form of dysfunctional devices, eccentric infrastructures and experimental information systems. Tega is an Assistant Professor of Integrated Digital Media at New York University. She works with the Processing Foundation on the Learning to Teach conference series and the p5js project. She has been awarded fellowships at Data & Society, Eyebeam, and the Australia Council for the Arts.

Johanna Bruckner is an internationally exhibited artist. Recent solo exhibitions and performances include the Kunstraum Niederösterreich, Wien; the CAC Centre d'Art Contemporain Geneve; and the Migros Museum für Gegenwartskunst, Zürich. Group exhibitions include the Haus der Kulturen der Welt, Berlin; the 57th Venice Biennale; and the KW, Institute for Contemporary Art, Berlin. Bruckner is currently an artist-in-residence at the Swiss Institute in Rome.

Guo Cheng is an artist currently based in Shanghai. His practice mainly explores the interrelation between mainstream/emerging technologies and individuals living within nature and social life. His recent exhibitions include Notes from Pallet Town (UCCA Dune, Beidaihe, 2019), Machines Are Not Alone: A Machinic Trilogy (Chronus Art Center, Shanghai, 2018), and Shanghai Beat (Contemporary Art Museum, Kumamoto, 2018). He is the winner of both the Huayu Youth Award's Special Jury Prize (Sanya, China, 2018) and the BADaward (Netherlands, 2017).



Contemporary And (C&) is an art magazine and dynamic space for contemporary art from Africa and its global diaspora. C& publishes weekly features, columns, reviews, and interviews in English and French on contemporaryand.com. C& América Latina (C& AL), published in Portuguese, Spanish, and English, connects Latin America, the Caribbean, and Africa. Read in around 120 countries, C& collaborates with an international network of emerging and established voices from the global art scene. A print issue is published three times per year.

Between 1996–99, Berlin net.radio collective **convex tv.** brought together digital media, pop cultural phenomena, media activism, technology, music, film, and literature. In addition to its radio output, convex tv. took part in numerous exhibitions, festivals, and symposia. Around 50 hours of journalism, audio material, and experimental artistic works are archived on the convex tv. website. Members included Benjamin Beck, Florian Clauß, Martin Conrads, Chris Flor, Micz Flor, Heike Föll, Ulrich Gutmair, Anja Heilmann, Tanja Lay, Silvan Linden, Kito Nedo, Kathrin Röggl, Stefan Schreck, Dana Sohrmann, Vera Tollmann, and Stephanie Wurster.

Louise Drulhe lives and works in Paris. She graduated in 2015 from EnsAD (École nationale supérieure des Arts Décoratifs de Paris). Between 2014 and 2019, she mapped the space of the internet in order to grasp such space's socio-political issues. Her work has been exhibited in various institutions, including the Moscow International Biennale, the Kunsthalle Wien, and the Gaité Lyrique in Paris.

David Garcia is Professor of Digital Arts and Media Activism at Bournemouth University, where he is researching the relationship between art, experimental media, and radical politics. He was formerly Professor of Media Arts at the University of the Arts London and Dean of Chelsea College of Art. In 2016/17, Garcia co-curated How Much of This Is Fiction, a touring exhibition and the first in a series of art and knowledge events responding to today's epistemic crisis and the so-called war on knowledge.

David Gauthier likes to mangle many things, chiefly concepts, objects, languages, and disciplines. He is fond of meaningful lists like: Québec, Montréal, Banff, Montréal, Cambridge, Copenhagen, Amsterdam. He also likes vacuous ones like: bleu, blanc, jaune-orange, gris, gris, gris. He doesn't understand words like "worldwide", but has produced, exhibited, and published serious and non-serious artwork and research in puzzling places in Europe and North America.

Kyriaki Goni is an Athens-based artist and researcher. Her work encompasses installation, essays, workshops, and talks. With a background in fine and digital arts, as well as cultural and social anthropology, she explores interactions between technology and society, such as privacy and surveillance, control of information, networks and infrastructures, and human-machine relationships. She has presented her work in different museums, galleries, universities, festivals, and publications around the world. In 2019, she was resident to the new science technology society program at London's Delfina Foundation.



Darsha Hewitt's practice is situated across new media and sound and largely grows out of empirical material based on experimentation with obsolete technology. Her studio practice and teaching methods take an adventurous, hands-on/media-archeological approach to art making, where hidden systems within technology are de/re-mystified to trace out structures of economy, power, and control in Western culture. Hewitt's artworks have been presented internationally. Alongside her practice she's worked at several German universities, including the Bauhaus and the Universität der Künste Berlin.

Keiken, Japanese for "experience," is a cross-dimensional collaborative practice based in London and Berlin and founded in 2015 by artists Tanya Cruz, Hana Omori, and Isabel Ramos. Through moving images, new media installation, virtual/augmented reality, and gamified performance they test-drive impending futures. Recent projects include Feel(s) 360 for Image Behaviour at London's ICA and Feel My Metaverse (with long-term collaborator George Jasper Stone) for Jerwood Arts Collaborate!, London. Keiken have shown work at IMPAKT Festival, Utrecht; LUX Moving Image; Space Art + Technology, London; MIRA Festival, Barcelona; and Tate St Ives.

Eric Kluitenberg is a theorist, writer, curator, and educator working at the intersection of culture, politics, media, and technology. He is the chief editor of the Tactical Media Files online documentation platform. He was a research fellow at the Institute of Network Cultures, Amsterdam and teaches cultural and media theory at the ArtScience Interfaculty at The Hague.

Olia Lialina is one of the most prominent figures of 1990s net art. Her early work was significant in its recognition of the internet as a medium for artistic expression. This century, her continuous and close attention to internet architecture, net.language, and vernacular web—in both artistic and publishing projects—has made her an important voice in contemporary art and new media theory. She is cofounder and keeper of the 1Tb of Kb Age Archive and a professor at Merz Akademie in Stuttgart, Germany.

Multidisciplinary artist **Aay Liparoto** uses durational performance as a form of research, in order to examine the power of the banal. Their output is predominantly video, text, and performance, working with accessible technology, personal digital archives, and DIY strategies to reflect on the mechanics of everyday life. In both their solo and collaborative practice they are currently focused on feminist co-authorship to resist the oversimplification of mainstream narratives of historically marginalized voices.

Alessandro Ludovico is a researcher, artist, and, since 1993, chief editor of Neural magazine. He received his PhD in English and Media from Anglia Ruskin University in Cambridge (UK). He is Associate Professor at the Winchester School of Art, University of Southampton and Lecturer at Parsons Paris, The New School. He has published and edited several books and has lectured worldwide. He also served as an advisor for the documenta 12 magazines project. He is one of the authors of the award-winning Hacking Monopolism trilogy of artworks (Google Will Eat Itself, Amazon Noir, Face to Facebook).



Robert Luxemburg, a.k.a. Sebastian Lütgert, is an artist, programmer, and writer. Since the late 1990s, he has been involved in the the net.art and anti-copyright movements. He is creator of rolux.org and textz.com, co-founder of Bootlab and Pirate Cinema Berlin, co-organizer of Dictionary of War and The Oil of the 21st Century, co-initiator of 0xDB.com and Pad.ma, and co-author of pan.do/ra and Open Media Library. He lives and works in Berlin.

Bahar Noorizadeh is a filmmaker, writer, and platform designer. She works on the reformulation of hegemonic time narratives as they collapse in the face of speculation. Her work has appeared in the Tate Modern Artists' Cinema Program, DIS Art, Berlinale Forum Expanded, Geneva Biennale of Moving Images, and Beirut Art Center, among others. Noorizadeh's current research builds on the notion of weird economies to precipitate a cross-disciplinary approach to economic futurism and post-financialization imaginaries. She is pursuing this as a PhD candidate at Goldsmiths, University of London, where she holds a SSHRC Doctoral Fellowship.

Julian Oliver is a critical engineer, artist, and activist based in Berlin. Exhibiting actively since 1996, his projects and lectures have been presented at many museums, international electronic art events, and conferences including Tate Modern, transmediale, Ars Electronica, The Chaos Computer Congress, FILE, and the Japan Media Arts Festival. Oliver's work and collaborations have received several awards. Oliver has often dedicated his studies and knowledge of counter-surveillance, network engineering, information security, and systems administration to the assistance of at-risk groups, with a focus on environmental defense.

The Pervasive Labour Union zine is a project initiated by Lídia Pereira in 2015. It focuses on topics such as labor on corporate social networks, algorithmic governance, user resistance, and alternatives.

Piratbyrån began in 2003 as a mockery of the copyright industry lobby group Antipiratbyrån. It soon became involved in major net politics, partly by launching The Pirate Bay, a BitTorrent search engine. Beyond this, in its daily chat sessions and public stunts, Piratbyrån was an ongoing investigation into the ways in which internet culture was transforming friendship, music, politics, and life. Its art interventions include S23M at Manifesta 7 and The Embassy of Piracy at the Internet Pavilion for the 2009 Venice Biennial.

Luiza Prado de O. Martins is an artist and researcher whose work engages with material and visual culture through the lenses of decolonial and queer theories. She is particularly interested in technologies and practices of birth control and their entanglements with colonial hierarchies of gender, race, ethnicity, class, and nationality. Her current artistic research project, titled A Topography of Excesses, examines the transmission of indigenous and folk knowledges about herbal birth control in Brazil as a decolonizing practice of radical care.



Mindy Seu is a designer and researcher. She holds an M.Des from Harvard's Graduate School of Design and a B.A. in Design Media Arts from University of California, Los Angeles. She has also been a fellow at the Harvard Law School's Berkman Klein Center for the Internet & Society and at the Internet Archive. She has given lectures and workshops at Barbican Center, CalArts, Parsons, Pratt, RISD, Berkeley Art Museum, and A-B-Z-TXT, and other institutions. Seu joined the faculty of California College of the Arts in 2016; and in 2019 the art schools at both Rutgers and Yale.

Ruini Shi (CN) is an animation director based in London. Combining film language and technological aesthetics, she creates narratives that interrogate the compatibility between humanity and emerging technologies. She holds a BA in Interaction and Moving Images from London College of Communication and an MA in Animation from the Royal College of Art. Her short films have been shown internationally at film festivals. Her first film Strings' won the Award of Distinction at Prix Ars Electronica 2019. Ruini is currently a PhD candidate, investigating queer blockchains as an emotional-interactive autonomous region.

Timur Si-Qin's interests in contemporary philosophy, cultural evolution, and the dynamics of cognition take form in branded ecosystems and installations communicating New Peace, a new secular faith in the face of climate change. New Peace is a new protocol for the necessary renegotiation of our conceptual and spiritual relationship with the non-human, thinking beyond the anthropocentric dualisms at the center of Western consciousness. Si-Qin is a New York-based artist of German and Mongolian-Chinese descent who grew up in Berlin, Beijing, and in the American Southwest.

Bengt Sjölen is an independent software and hardware designer, hacker, and artist based in Stockholm and Berlin with roots in the Atari demo scene. He collaborates within several networks, including Weise7, Hackteria, GOSH, and the Critical Engineering Working Group, as well as with independent artists and engineers. His work spans biology, software radio and electromagnetic fields, surveillance, and artificial intelligence. His work has been presented internationally at Arte Mov, Ars Electronica, Synthetic Times Exhibition, NTT ICC Tokyo, Venice Biennale of Architecture, ISEA, Pixelache, World Expo 2010, transmediale, The Glass Room, and others.

George Jasper Stone is a CGI artist and content designer based in London. His work blends digital experiences with physical entities. Recent projects include video design for London Contemporary Orchestra & Rival Consoles at Southbank Centre, Feel(s) 360 for Image Behaviour at ICA, and Feel My Metaverse (alongside Keiken) for Jerwood Art's Collaborate! (all London). Projects with Suzannah Pettigrew include I Feel So Relaxed (IFSR) commissioned by Dazed Beauty (2019) and Safety Glass commissioned by Hervisions and exhibited at LUX Moving Image and Art Night, London (2018, 2019).



Solveig Suess works in documentary, design, and writing. Her practice engages with how circuits of trade, information, and climates are inextricably tied to the politics of capital, power, and control. Suess is co-author of the Geocinema project, whose film *Framing Territories* (2020) looks at vast networks of monitoring the earth amidst growing ecological and political anxieties. She is also one of three members of Hold, a studio designing support systems for political and social practices. Suess was a fellow at Digital Earth, after graduating from the Strelka Institute in Moscow and the Centre for Research Architecture, Goldsmiths in London.

Jelena Viskovic is an artist working with storytelling and world-building. She uses video game engines to build new social research tools, virtual worlds, and social organizational platforms. Her games *Nirgendheim* and *Chimera* use architectural structures, characters, and game mechanics to provide unexpected ways of interacting with opaque technological systems of control. Her collaborative projects have been commissioned by the V&A (UK), Rhizome (US), the New Institute (Netherlands), and Akademie Schloss Solitude (Germany). She is a visiting lecturer at the Royal College of Art (UK) and the AA School of Architecture (UK).

Tobias Williams is an artist and educator based in Toronto, Canada. He has an MFA from York University and currently works as an instructor at OCAD U, Humber College, and the Toronto School of the Arts. His art and research practice uses 3-D animation to explore the intersection between art, society, and technology. Recent projects have focused on topics such as the history of the blockchain, hashtag aesthetics, and the ontology of virtual art spaces.