

# ABOUT ARTISTS

**Jacob Appelbaum** is an independent computer security researcher and hacker, and core member of the Tor Project. He represented WikiLeaks at the 2010 Hope conference, and, as a confidant of the former NSA contractor Edward Snowden, was among those who gained access to documents for public release during the 2013 global surveillance disclosure.

**Zach Blas** is an artist and writer whose work engages technology, queer-ness, and politics. Currently, he is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. Blas has exhibited and lectured internationally, most recently at Whitechapel Gallery, London; Institute of Contemporary Arts, London; e-flux, New York; the Institute of Modern Art, Brisbane; Museo Universitario Arte Contemporáneo, Mexico City; Transmediale, Berlin; and the 2014 Dakar Biennial. He has two forthcoming books: *Escaping the Face*, an artist monograph to be published by Rhizome and Sternberg Press in 2016, and *Informatic Opacity: The Art of Defacement in Biometric Times*, a theoretical study of biometric facial recognition and refusals of recognition. Blas' work has been written about and featured in *Artforum*, *frieze*, *Art Papers*, *Mousse Magazine*, *The Atlantic*, *Al Jazeera America*, *Wired*, and *Art Review*, in which Hito Steyerl selected him as a 2014 FutureGreat. His current art project *Contra-Internet* is supported by a 2016 Creative Capital grant in Emerging Fields.

<http://zachblas.info/>

**James Bridle** is a British artist and writer based in Athens, Greece. His artworks have been commissioned by galleries and institutions and exhibited worldwide and on the internet. His writing on literature, culture, and networks has appeared in magazines and newspapers including *Wired*, *Domus*, *Cabinet*, *The Atlantic*, *The New Statesman*, *The Guardian*, *The Observer*, and many others, in print and online. He lectures regularly at conferences, universities, and other events. His formulation of the New Aesthetic research project has spurred debate and creative work across multiple disciplines.

<http://shorttermmemoryloss.com/>

<http://booktwo.org>

Since 2008 **Émilie Brout & Maxime Marion** (FR) have been developing an approach based on appropriation. Using collections of documents (vernacular photography, cinematographic excerpts, dynamic maps...) that they create or find online, they question the relation we have with images. Exploring the concept of common, they examine in a sensitive way the modalities of production, the means of dissemination, and the history of data inside networks. Their work has been exhibited internationally at the Seongnam Arts Center (South Korea), Art Brussels (Belgium), Loop Fair (Spain), Centre pour l'Image Contemporaine in Geneva and Solo Project in Basel (Switzerland), Telecom Italia Future Centre in Venezia (Italy), and Palais de Tokyo (France), among many others. They have also been awarded with the Arte Laguna Prize 2014 and the Contemporary Talent Prize 2011 of the François Schneider Foundation.

<http://www.eb-mm.net/>

**Simon Denny** was born in Auckland in 1982 and is based in Berlin. His work has explored technological obsolescence, the rhetoric of Silicon Valley and tech start-ups, and technology's role in shaping global culture and constructions of national identity. Combining sculptures, graphics, and moving images, Denny's complex and layered installations translate often problematic governance technologies into visual form. As a result, his work challenges several themes which are rooted in modern society's globalized cultures of technology, consumerism, organization, and the dissemination of information. Denny's solo exhibitions include MoMA PS1, New York (2015); Portikus, Frankfurt (2014); MuMOK, Vienna (2013); Kunstverein Munich, Munich (2013); and Aspen Art Museum, Aspen (2012). Denny gained critical acclaim with his double installation at the 56th Venice Biennale 2015 in representation of New Zealand.

**Simona Levi** is a theater director, multidisciplinary artist, and activist, involved in European social movements dealing with free circulation of knowledge, culture and information, internet defense, and the fight against corruption and has actively taken part in movements for the right to housing and the use of public spaces. In the last few years she has focused on the topics of free culture, digital democracy, and the strategic use of digital tools for organization, communication and collective action, and democratic renovation. Simona Levi organized platforms to uncover corruption and political responsibility in economic injustices in Spain and Europe. An active participant in the popular #15M movement in Barcelona, she is co-author or editor of several books, among them *Technopolitics, Internet and R-evolutions* (2012), devoted to the role of digital networks in the new Spanish political movements, and *Free digital culture. Basic notions to defend what belongs to everyone* (2012), both published in Spanish by Icaria.

<https://xnet-x.net/en/>

**Jill Magid** is a North American artist whose performance-based practices are meant to initiate intimate relationships with a number of organizations and structures of authority. She explores the emotional, philosophical, and legal tensions between the individual and "protective" institutions, such as intelligence agencies or the police. To work alongside or within large organizations, Magid makes use of institutional quirks, systemic loopholes that allow her to make contact with people "on the inside." Her work tends to be characterized by the dynamics of seduction, the resulting narratives often taking the form of a love story.

Magid's work has been exhibited at several museums and galleries all over the world, including Tate Modern, London; Whitney Museum of American Art, New York; Berkeley Museum of Art, California; Tate Liverpool; the Stedelijk Museum Bureau, Amsterdam; Yvon Lambert, Paris and New York; Gagolian Gallery, New York; and the Security and Intelligence Agency of the Netherlands. Some of her works have been included in the collections of the Whitney Museum of American Art, Fundación Jumex, and the Walker Art Center, among others.

<http://www.jillmagid.net/>

**!Mediengruppe Bitnik** (Carmen Weisskopf and Domagoj Smoljo) live and work in Zurich/London. They are contemporary artists working on and with the Internet. Their practice expands from the digital to affect physical spaces, often intentionally applying loss of control to challenge established structures and mechanisms. !Mediengruppe Bitniks works formulate fundamental questions concerning contemporary issues. Their works have been shown internationally, including the Shanghai Minsheng 21st Century Museum, Kunsthaus Zürich, NiMk Amsterdam, Space Gallery London, Cabaret Voltaire Zurich, Beton7 Athens, Museum Folkwang Essen, Contemporary Art Center Vilnius, Beijing "Get It Louder" Contemporary Art Biennial, La Gaité Lyrique Paris, Gallery EDEN 343 São Paulo and the Roaming Biennale Teheran. They have received the Swiss Art Award, Migros New Media Jubilee Award and an Honorary Mention Prix Ars Electronica.

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

**Metahaven** Metahaven (NL) is a strategic design studio operating at the intersection of communication, aesthetics, and politics. Founded by Vinca Kruk and Daniel van der Velden, Metahaven ingeniously creates odd assemblages into a variety of art forms ranging from installation work to apparel. Their work, both commissioned and self-directed, approaches branding and identity in such a way as to depict contemporary forms of power, in an age where power is especially designed to exclude as many people as possible from its operating system, its code. Their riotous mixture of satirical, conceptualist expressions and folk internet imagery is paired with their interest in collective political and design objects. The dissolution of the societal middle ground institutions and the welfare state has triggered the demise of the politically and socially meaningful role of the designer. "It is with the internet as an amplifier that this perspective can be suddenly liberating," says Metahaven. The traditional designer's demise seems now to have sparked a whole new type of research and creation that digs much deeper below the surface of images.

<http://metahaven.net/>

After theatre and radio studies at the University of Ljubljana, **Marko Peljhan** founded Projekt Atol, an organization working with visual arts and communications technologies, in 1992. In 1995 he co-founded LJUDMILA (Ljubljana Digital Media Lab), now one of Europe's most significant cultural and tactical media labs. Peljhan's Makrolab, launched in 1997 at Documenta X (Kassel, Germany), provoked artistic and scientific reflection on sustainable technologies and energies. Radio is key to Peljhan's research: he founded and coordinates the Insular Technologies Initiative, which proposed an autonomous high frequency radio network long before wireless internet. Radio underpins performative works such as Solar (1997), Signal-Sever (1999 - 2006) and SPEKTR (2007). Peljhan is Associate Professor of Interdisciplinary Studies, Media Arts and Technology Program, California Nanosystems Institute, University of California, Santa Barbara, USA; he is also a licensed radio operator and trained pilot.

<http://www.projekt-atol.si/>

<http://www.ladomir.net/>

<http://arcticperspective.org/>

**Laura Poitras** ((US/DE) is a filmmaker, journalist, and artist. CITIZEN-FOUR, the third installment of her post-9/11 Trilogy, won an Academy Award for Best Documentary, along with awards from the British Film Academy, Independent Spirit Awards, Director's Guild of America, Cinema Eye Honors, and others. Part one of the trilogy, MY COUNTRY, MY COUNTRY, about the U.S. occupation of Iraq, was nominated for an Academy Award. Part two, THE OATH, focused on Guantanamo and the war on terror, and was nominated for two Emmy Awards. In 2006 the U.S. government placed her on a secret watch list, and, through 2012, she was detained and interrogated at the U.S. border each time she traveled internationally. To protect her footage from being seized at the U.S. border, she relocated to Berlin in 2012.

In 2016 she will have her first solo museum exhibition at the Whitney Museum of American Art, where she will create a new work of immersive installations that build on the themes she has been exploring in her filmmaking.

<http://www.praxisfilms.org/>

**Evan Roth** Evan Roth is an American artist based in Paris whose practice visualizes and archives culture through unintended uses of technologies. Creating prints, sculptures, videos, and websites, his work explores the relationship between misuse and empowerment and the effect that philosophies from hacker communities can have when applied to digital and non-digital systems. His work is in the public collections of the Museum of Modern Art, New York, and the Israel Museum, and has been exhibited at the Centre Pompidou, the Kunsthalle Wien and the Tate. He co-founded the arts organizations Graffiti Research Lab and the Free Art & Technology Lab (F.A.T.). Awards in recognition of his work include the Golden Nica from Prix Ars Electronica, Rhizome/The New Museum commissions and the Smithsonian's Cooper-Hewitt National Design Award.

<http://www.evan-roth.com/>

**Ai Weiwei** is an artist and activist whose work encompasses sculpture, installation, photography, film, architecture, curation, and social criticism. His art has been featured in major solo exhibitions at venues including the Mori Art Museum, Tate Modern, and the New Museum. He was the recipient of the Václav Havel Prize for Creative Dissent from the Human Rights Foundation in 2012. <http://www.aiweiwei.com/>