HANS BERNHARD / LIZVLX

UBERMORGEN.COM
MEDIA HACKING VS. CONCEPTUAL ART

UM. B

ALESSANDRO LUDOVICO [ED.]
CHRISTOPH MERIAN VERLAG

ISBN 978-3-85616-460-7

UBERMORGEN.COM
MEDIA HACKING VS. CONCEPTUAL ART

HANS BERNHARD / LIZVLX
ALESSANDRO LUDOVICO (ED.)

For the first time and marking UBERMORGEN.COM 's 10-year anniversary, a critical examination of the complete body of work of the artist duo lizvlx and Hans Bernhard is presented in the form of a 200 page book, which includes more than 200 color pictures.

A highly varied assortment of critics, curators, and artists reflect on UBERMORGEN.COM's border crossings in the channels of global mass media and on their radical actions above the abyss of the international art scene. It is this conglomerate of conceptual art, software art, fine art, media hacking, net.art and media actionism that makes UBERMORGEN.COM the hybrid Gesamtkunstwerk that stands out in Europe's media art avant-garde.

It includes texts and interviews by and with Inke Arns, Florian Cramer, Régine Debatty, Raffael Dörig, Marina Grzinic, Jacob Lillemose, Alessandro Ludovico, Stefan Nussbaumer, Hans Ulrich Obrist, Domenico Quaranta, Yukiko Shikata, Cornelia Sollfrank, Grischinka Teufl and Peter Weibel. The project section of the catalogue features exemplary projects such as *[V]ote-Auction*, the *Generator Tetralogy*, the *Psych|OS cycle* and the *EKMRZ Trilogy: GWEI - Google Will Eat Itself, Amazon Noir – The Big Book Crime* and *The Sound of eBay*.

The book results from three solo exhibitions held at the Basler Forum für Neue Medien [plug.in] (2005), at HMKV - Hartware MedienKunstVerein Dortmund (2006) and at Overgaden Contemporary Art Institute Copenhagen (2006).

WWW.MERIANVERLAG.CH

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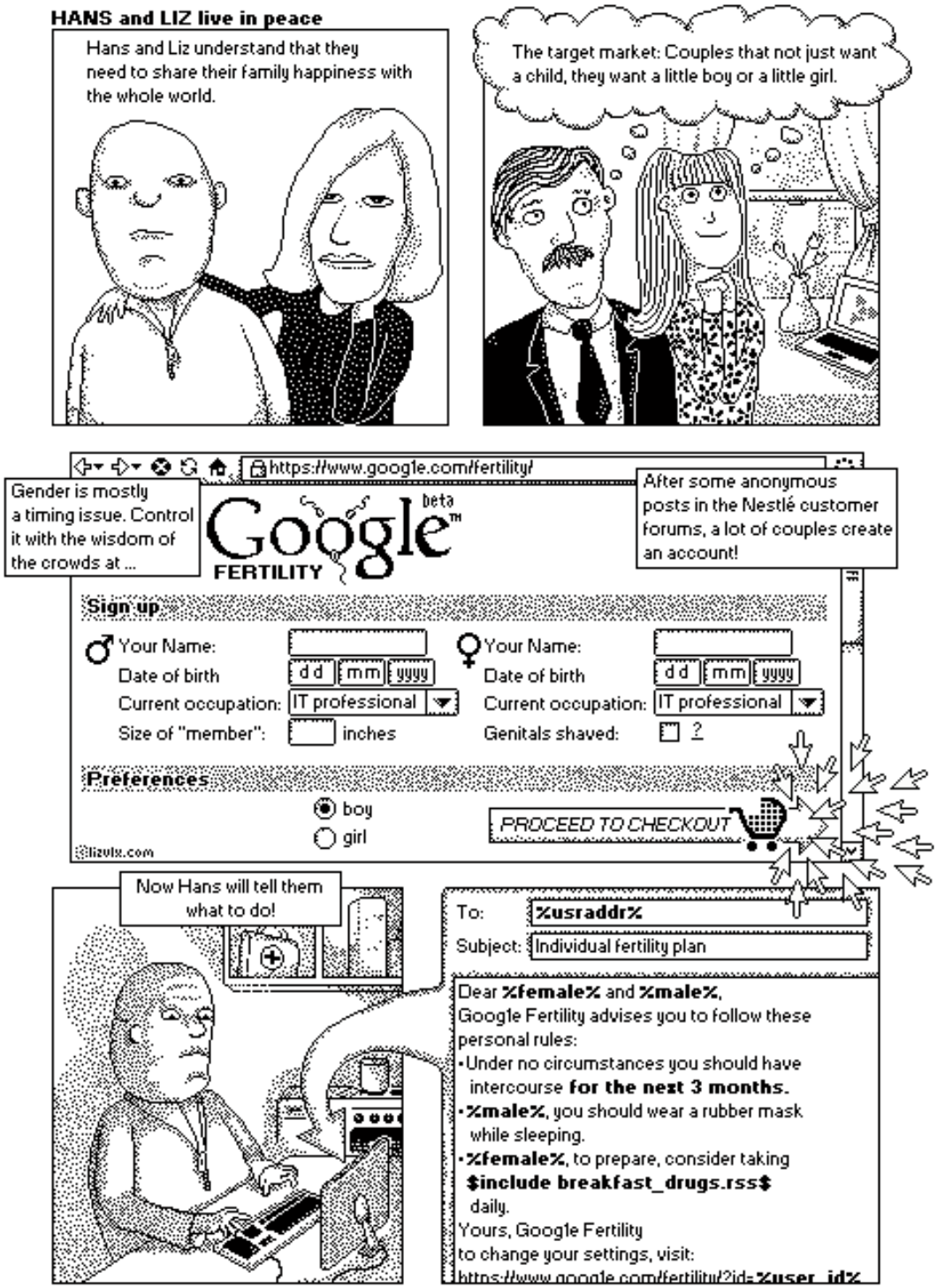
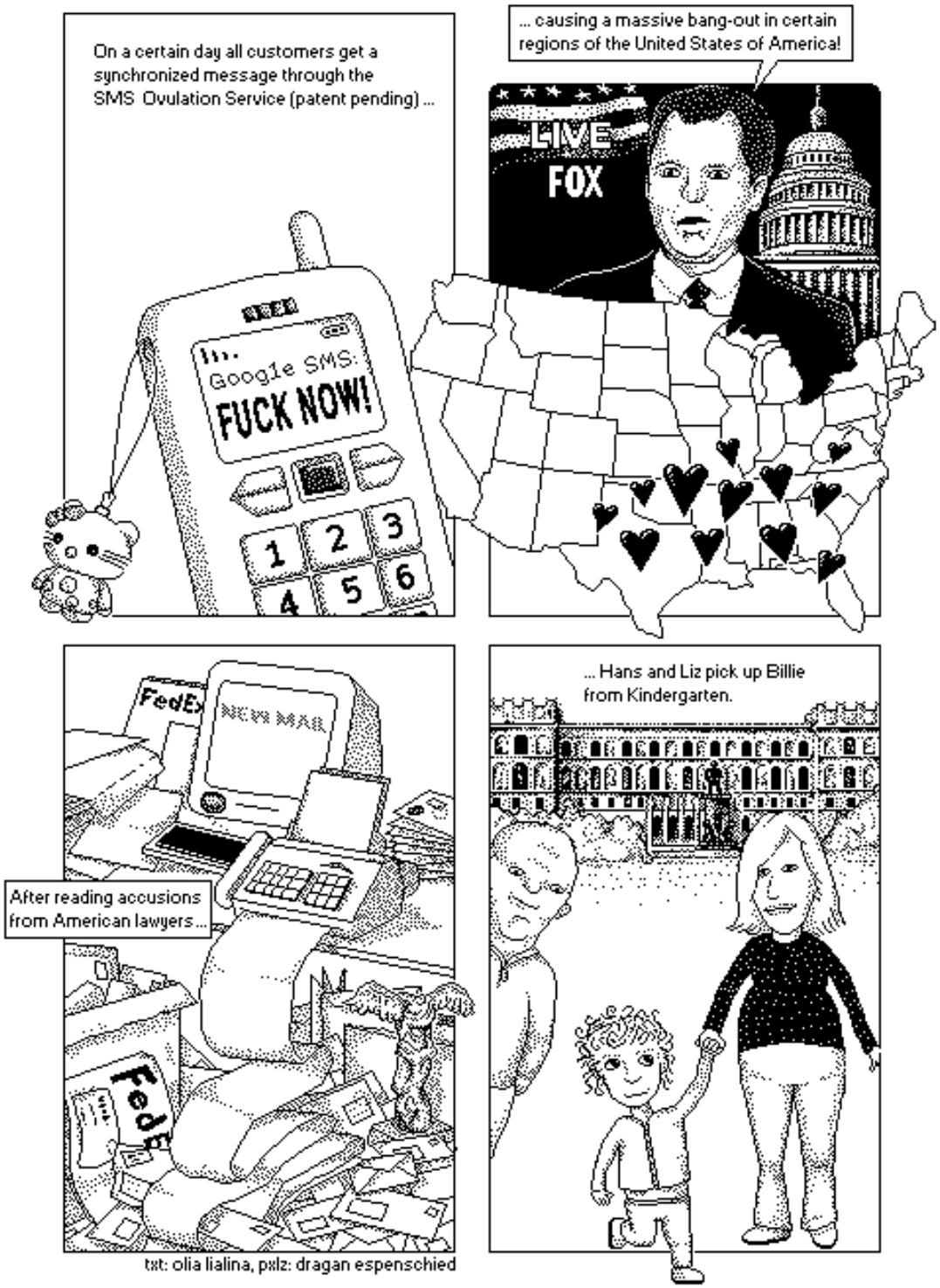
UBERMORGEN's anomalous contemporaneity Introduction

In the contemporary art scenario, outstanding artists have often played around with plausibly radicalized versions of reality. More scaring than degenerate fantasies, more real than reality, these visions of a future that is uncertain by definition are constructed using the medium of choice. UBERMORGEN.COM are masters of sculpting provocative mediated environments. Their approach to contemporaneity often gives a form to concrete hallucinations of a distorted present and traces manifest social and political degenerations through further plausible stages of their evolution. The concept of 'reality' seen through UBERMORGEN.COM eyes is both threatening and fascinating. It is distorted, but only to an extent that could become established fact within a couple of days (ubermorgen means "the day after tomorrow" in German). They are an offspring of the etoy group that Bernhard co-founded, historic net art pioneers and one of the most controversial art groups ever. When Hans decided to leave and to pool his 'digital actionist' skills with Lizvlx instead, a new think tank art group was born, who subsumed media intervention techniques under a Gesamtkunstwerk perspective. The strident, yet elusive contradictions that were Etoy's hallmark still proliferate in Bernhard's mind and are nurtured and shaped by Liz's sensibility (their symbiosis is beautifully illustrated in the Olia Lialina-Dragan Espenschied comic). These ideas start life in an ambiguous mode, take distinctive shape in structured projects and are ultimately embodied in different kinds of installations. As Cornelia Sollfrank points out in her text, UBERMORGEN.COM's viral signature has survived inside the 'bourgeois art world' in association with an impressive list of artworks that speaks for itself. Another important and distinctive mark of this unique couple is that their contradictions are public, open and strangely coherent. For example, they provocatively state that "the individual doesn't count," in open defiance of the classic equation 'artist = genius'. Yet it is nonetheless the heritage of Bernhard's personal experiences from his etoy days that is always invisibly present, and this and his psychological complexity (including the occasional crisis) determine his input in the group's actions. He contextualizes this somewhat precarious personal condition in a pop cultural setting that includes related past experiences and emotions derived from videogames of the eighties, from an interpretation of the screen as an infinite space and from William Gibson's concept of 'collective hallucination'. His use of recreational drugs in the past and of medicinal ones now (that makes him a sort of 'living cyborg' in the Domenico Quaranta perspective) seems to have made him more determined to enter the territory of ephemeral media and, assisted by Liz, to channel his raw energy into artistic expression, even with the 'cold precision' noted by Nebojsa Milikic. Consequently their 'anomaly' is coherently expressed without attention being paid to the demarcation lines of political correctness; they have repeatedly stated that they're not interested in politics. The striking result is a series of highly controversial works that blasted massive craters of uncertainty and disorientation into the landscape of the media of interest to society and succeeded in this

Alessandro Ludovico

more effectively than would have been possible using 'classic' political tactics. Among them, the '[f]original' (forged original) concept stands out, fake documents pretending to be authentic or, as Jacob Lillemose puts it, "information (that) can be neither confirmed nor repudiated." If massively applied, [f]originals could disrupt an entire bureaucratic system, but they are elegantly paraded by their authors as "pixel on a screen, ink on paper". In this way, UBERMORGEN.COM distance themselves from any kind of activist interpretation – and create even more interest around '[f]originals' (that, coupled with RFID technology, constitute a 'Beautiful New World' of logistics, in Inke Arns' words). The nature of their work, as is rightly noted by Florian Cramer, is intrinsically dystopian. Corporative methods and propaganda are systematically adopted and deconstructed – but there's no redeeming light on the horizon. On the contrary, as you stand vis-à-vis an UBERMORGEN.COM installation, dark humour spreads like an invisible gas and you cannot avoid inhaling it while experiencing the artwork. Once it enters the mind, it starts to strongly influence your perception of present and future. The totally pervasive environment that then materializes enables UBERMORGEN.COM to call all the shots in a manner that never fails to surprise. As Yukiko Shikata puts it: "Through their 'hyper-sensitivity', the artists implement 'emeragencies' (emergency agencies) that constitute acts of intervention and that cause loopholes to become visible that may materialize in time through legislation or technology." 'Reality' is subject to change as it is in a real time delirium. Realisations of UBERMORGEN.COM's digital strategies in essence direct attention to how we represent reality. "They use new media technology, but their main medium is language", noted Raffael Dörig. So their objects are never 'alien'; they are never surreal or heading off into some dream scenario. Instead they are 'real' – or all too real – and succeed in destabilizing any concept of 'reality' we may already have had in mind. In fact most of UBERMORGEN.COM's installations show something plausible, tangible and perfectly (dys)functional, which has apparently been (unlawfully) appropriated from a future that is just around the corner. These objects are not really prototypes, but complex abstractions that seem to have arrived ahead of their time in their social and/or economic setting. UBERMORGEN.COM's aesthetic excesses are meant to be read between the lines. As Marina Grzinic points out: "In such an antagonistic situation, categories such as the ethical, tragedy, the human, reality and space are almost outdated elements." UBERMORGEN.COM are in fact constantly playing with a variable timeline, changing points of reference, orientation and cultural syntax at will, teleporting the viewer to extremely fascinating, ephemeral reality zones that question continuously what reality means for each individual consciousness. This is their anomaly and it's a dazzling one in the contemporary scenario. UBERMORGEN.COM's anomaly is here to make a difference in how we perceive 'reality' – now and at least until the day after tomorrow.


HANS and LIZ live in peace
Hans and Liz understand that they need to share their family happiness with the whole world.
The target market: Couples that not just want a child, they want a little boy or a little girl.
https://www.google.com/fertility/
Gender is mostly a timing issue. Control it with the wisdom of the crowds at ...
Google beta
FERTILITY
After some anonymous posts in the Nestlé customer forums, a lot of couples create an account!
Sign up
Your Name:
Date of birth
dd mm yyyy
Current occupation:
IT professional
Size of "member":
inches
Your Name:
Date of birth
dd mm yyyy
Current occupation:
IT professional
Genitals shaved:
?
Preferences
boy
girl
PROCEED TO CHECKOUT
lizvlx.com
Now Hans will tell them what to do!
To: %usraddr%
Subject: Individual fertility plan
Dear %female% and %male%,
Google Fertility advises you to follow these personal rules:
• Under no circumstances you should have intercourse for the next 3 months.
• %male%, you should wear a rubber mask while sleeping.
• %female%, to prepare, consider taking $include breakfast_drugs.rss$ daily.
Yours, Google Fertility
to change your settings, visit:
https://www.google.com/fertility/?id=%user_id%



txt: olia lialina, pxlz: dragan espenschied

UBERMORGEN.COM
(A/CH/USA, *1999)

UBERMORGEN.COM is an artist duo created in Vienna, Austria, by lizvlx and Hans Bernhard. Behind UBERMORGEN.COM we can find one of the most unmatchable identities – controversial and iconoclastic – of the contemporary European techno-fine-art avant-garde. Their open circuit of conceptual art, drawing, software art, pixel painting, computer installations, net.art, sculpture and digital activism (media hacking) transforms their brand into a hybrid Gesamtkunstwerk. The computer and the network are (ab)used to create art and combine its multiple forms. The permanent amalgamation of fact and fiction points toward an extremely expanded concept of one's working materials that for UBERMORGEN.COM also include (international) rights, democracy and global communication (input-feedback loops). "Ubermorgen" is the German word both for "the day after tomorrow" and "super-tomorrow".

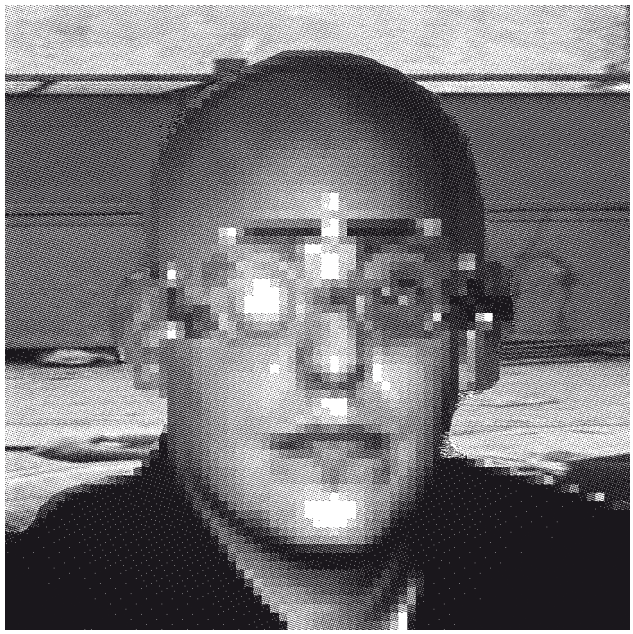
http://www.UBERMORGEN.COM

BI.0

UBERMORGEN.COM BOOK

Billie-Ada
(A/CH, *2003)

Lola Mae
(A/CH, *2007)



lizvlx
(A, *1973)

lizvlx is a net.artist working in the fields of digital imagery, media actionism and programming. She studied both commercial sciences as well as fine arts in Vienna and now works out of St. Moritz and Vienna. Using technology, computers, and sculpture as media since 1994, she has exhibited her net.art works in venues like the Ars Electronica (Austria), the Konsthall Malmoe (Sweden), the NTT ICC Museum (Japan), ARCO (Spain) or the Lentos Kunstmuseum (Austria). lizvlx was also a founding member of 194.152.164.137 and of netznetz.net. lizvlx is allergic to milk protein and enjoys changing hair colors.

Hans Bernhard
(A/CH/USA, *1973)

Hans Bernhard is a writer, actionist and a media artist working in the field of media hacking, txt-modification, and net.art. Since the mid-1990's, he has been a frequent speaker at conferences and universities worldwide, and has exhibited his work in venues such as Laboral Gijon (Spain), SFMOMA (USA), Transmediale Berlin (Germany), Museum of Contemporary Art Tokyo (Japan), MOCA Taipei (Taiwan) or Mumok Vienna (Austria). Hans Bernhard was a founding member of the legendary etoy.CORPORATION. He studied visual communication, digital art, and aesthetics in Vienna, San Diego, Pasadena, and Wuppertal. Hans Bernhard is keen on attention and unsure about his hairstyle.

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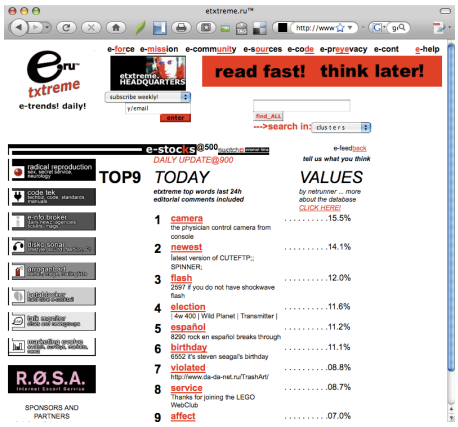
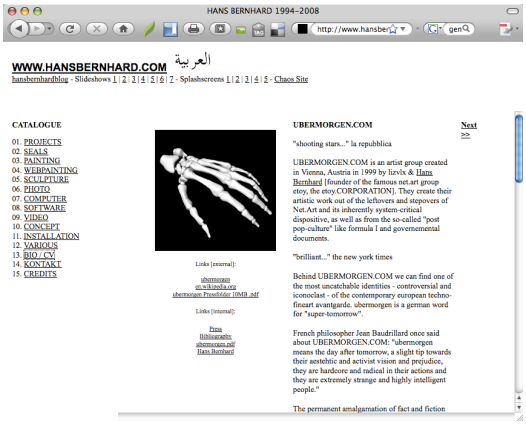


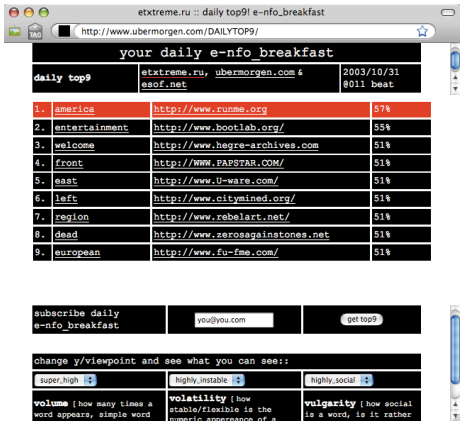
Etxtreme.ru

1999, Website, http://www.UBERMORGEN.COM/etxtreme/home.html



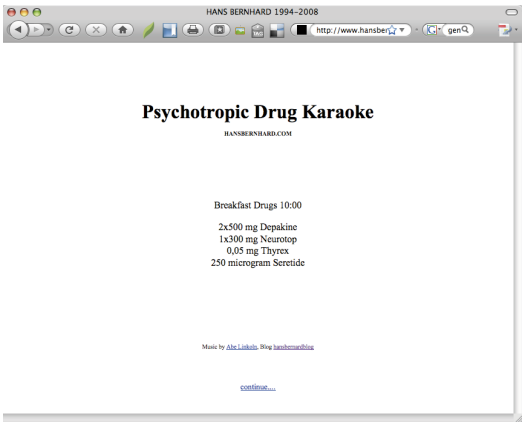
WWW.HANSBERNHARD.COM

2002-07, Website, http://www.hansbernhard.com/



Etxtreme.ru - Daily Top 9

1999, Website, http://www.UBERMORGEN.COM/DAILYTOP9

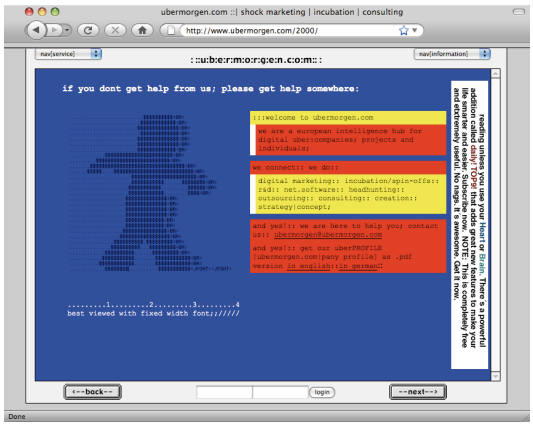


WWW.HANSBERNHARD.COM - Psychotropic Drug Karaoke

2002-07, Website Splashscreen, http://www.hansbernhard.com/

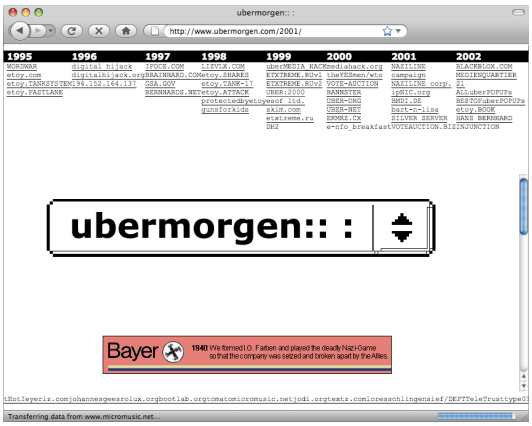
Etxtreme.ru - Ticket

1999, Website, http://UBERMORGEN.COM/splashscreens/trouble_ticket.html



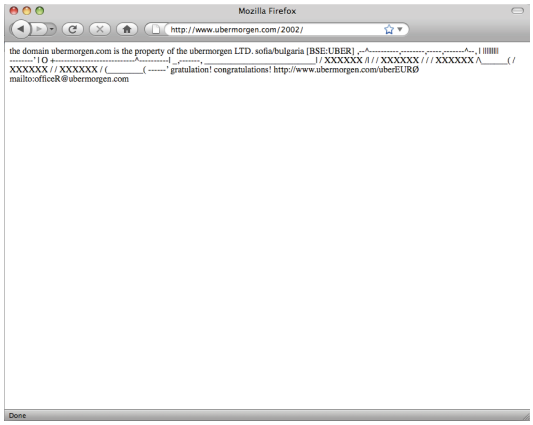
UBERMORGEN.COM Website

2000, Screenshot, http://www.UBERMORGEN.COM/2000



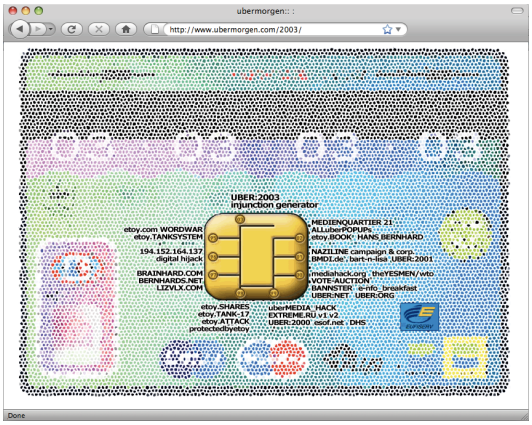
UBERMORGEN.COM Website

2001, Screenshot, http://www.UBERMORGEN.COM/2001



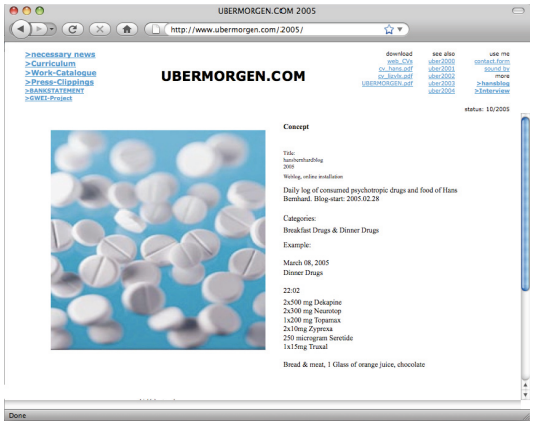
UBERMORGEN.COM Website

2002, Screenshot, http://www.UBERMORGEN.COM/2002



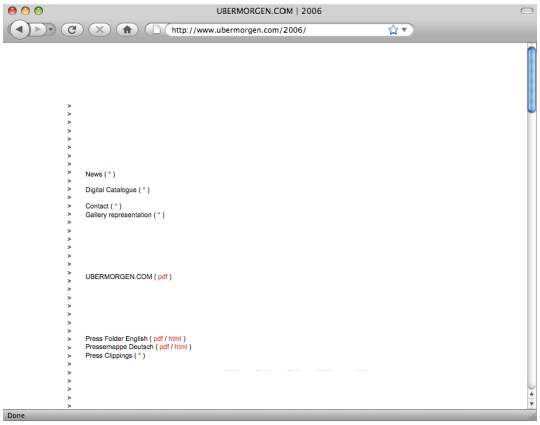
UBERMORGEN.COM Website

2003, Screenshot, http://www.UBERMORGEN.COM/2003



UBERMORGEN.COM Website

2005, Screenshot, http://www.UBERMORGEN.COM/2005



UBERMORGEN.COM Website

2006-7, Screenshot, http://www.UBERMORGEN.COM/2007

Webpaintings

1999 – 2009

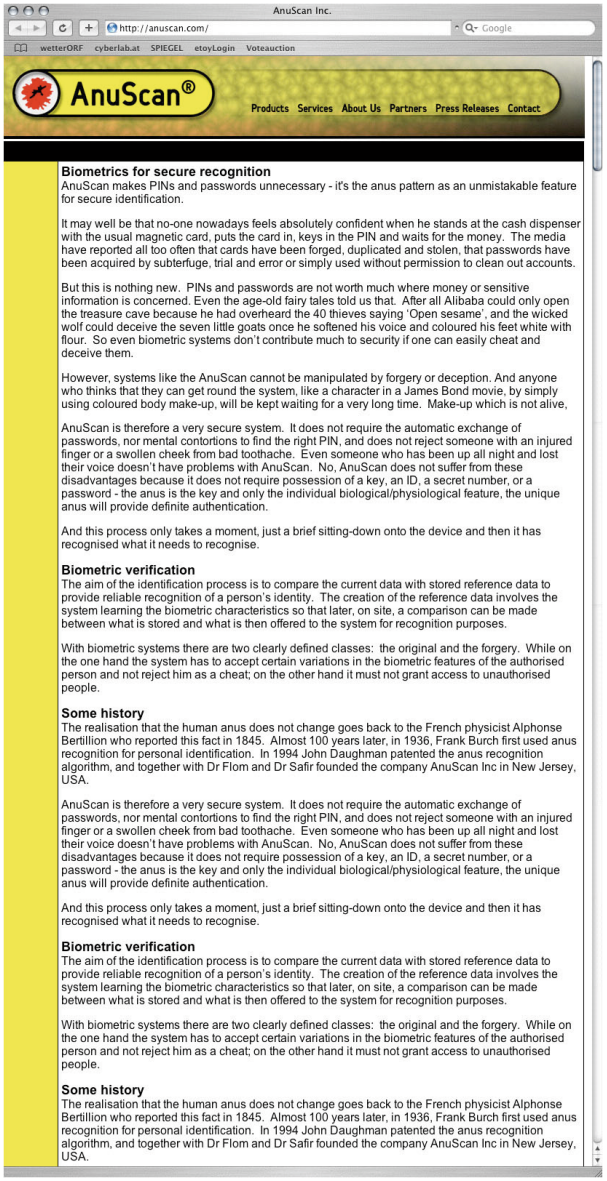
Excerpt from Neural.it interview - p. 34

3. The 'AnuScan', one of your most provocative pieces, the (advertised) application of biometric devices to the anus (unique for every person, as the iris or the fingerprint), pushes to the extreme the imaginary of surveillance, making a terrific political statement, without using any popular symbol or rhetoric. Can you elaborate more on this 'iconoclastic appeal'?

lizvlx: AnuScan is a "webpainting". it looks like a website, but it has no functionality, it is a photorealistic virtual pixelpainting of something that exists (as iriScan). it is an "abbild". we could have realized a full-functioning website for anuScan, but we did find that functionality was not key concerning any kinds of biometric scanning techniques. by leaving out the clickable, we focus on the absurd.

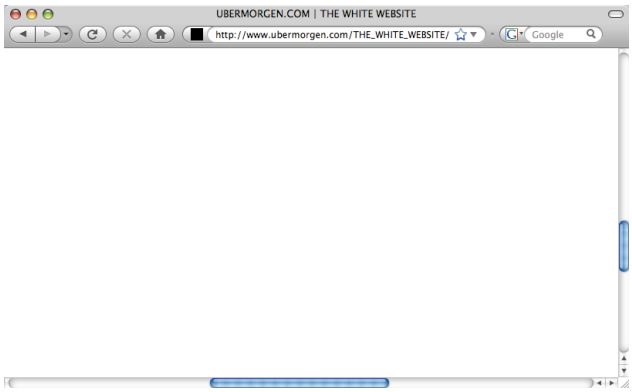
Hans Bernhard: Webpaintings play with the expectation of what a web-site is or what it should be. Here a selection: the WHITE_WEBSITE[5], ekmrz.cx[6], BartnLisa.com[7], bannster.net[8]. AnuScan was further developed into physical space. We built an exhibition prototpye [Anus Scanner, 42 x 55 x 32cm, steel, rubber] and produced a series of prints and paintings of anus patterns - the visual similarity to fractal structures is striking. They look very beautiful and strange, these very hidden treasures of mankind - opposite attractors of the iris, the naked and open eye we look into every day.

5 http://UBERMORGEN.COM/THE_WHITE_WEBSITE
6 http://UBERMORGEN.COM/ekmrz
7 http://UBERMORGEN.COM/bartnlisa.com
8 http://UBERMORGEN.COM/bannster.net [disabled]



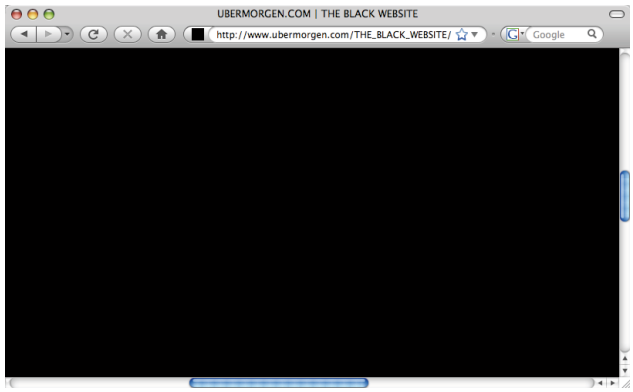
AnuScan Inc.

2002, Website, http://www.anuscan.com



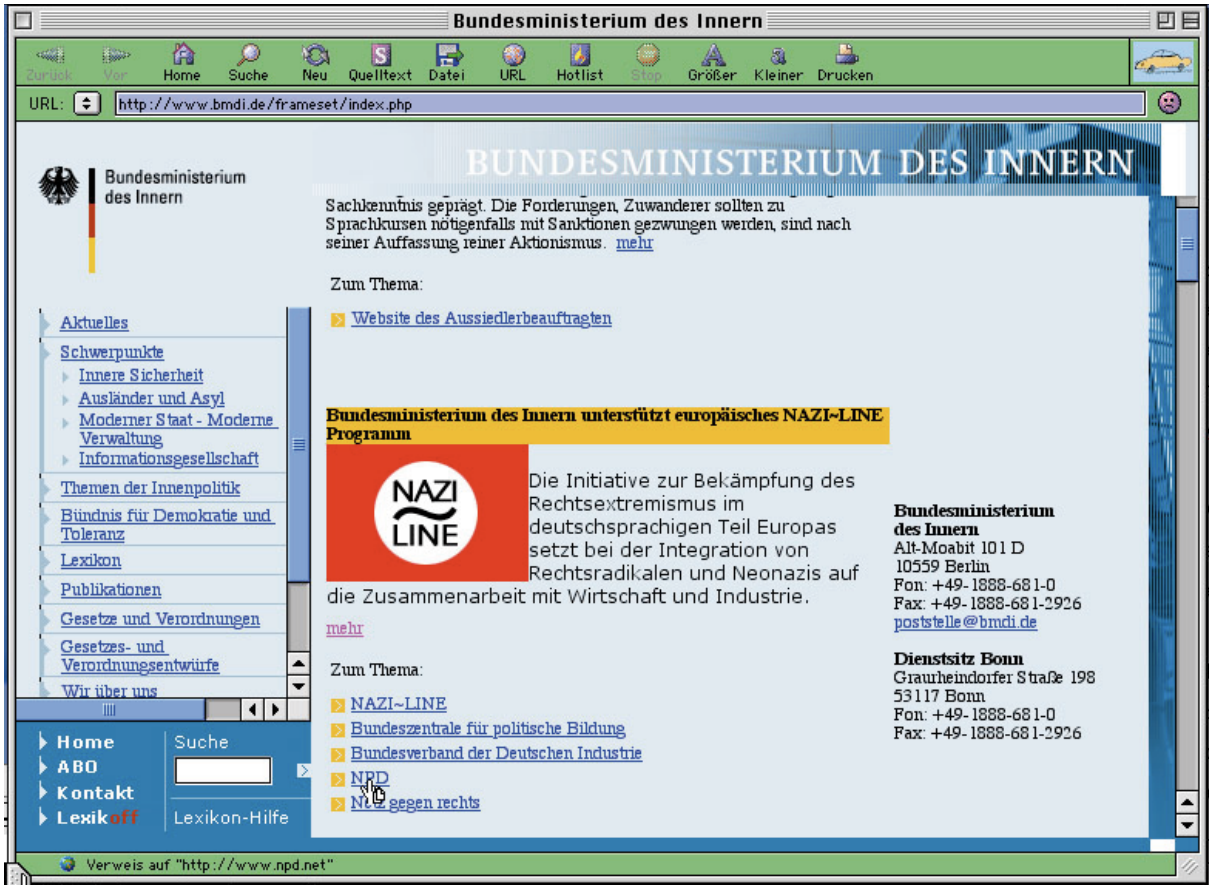
THE_WHITE_WEBSITE

2000, Website, http://UBERMORGEN.COM/THE_WHITE_WEBSITE/



THE_BLACK_WEBSITE

2000, Website, http://UBERMORGEN.COM/THE_BLACK_WEBSITE/



Bmdi.de

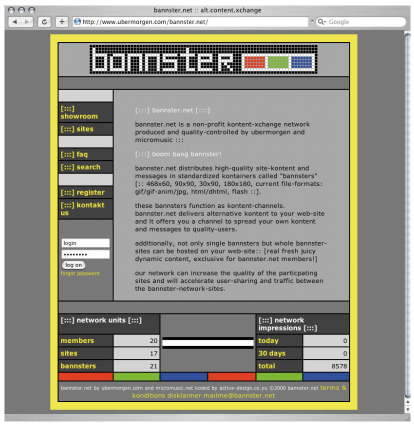
2001, Website, http://www.bmdi.de (non functional)

Alanohof.com

2007, Website, http://www.alanohof.com

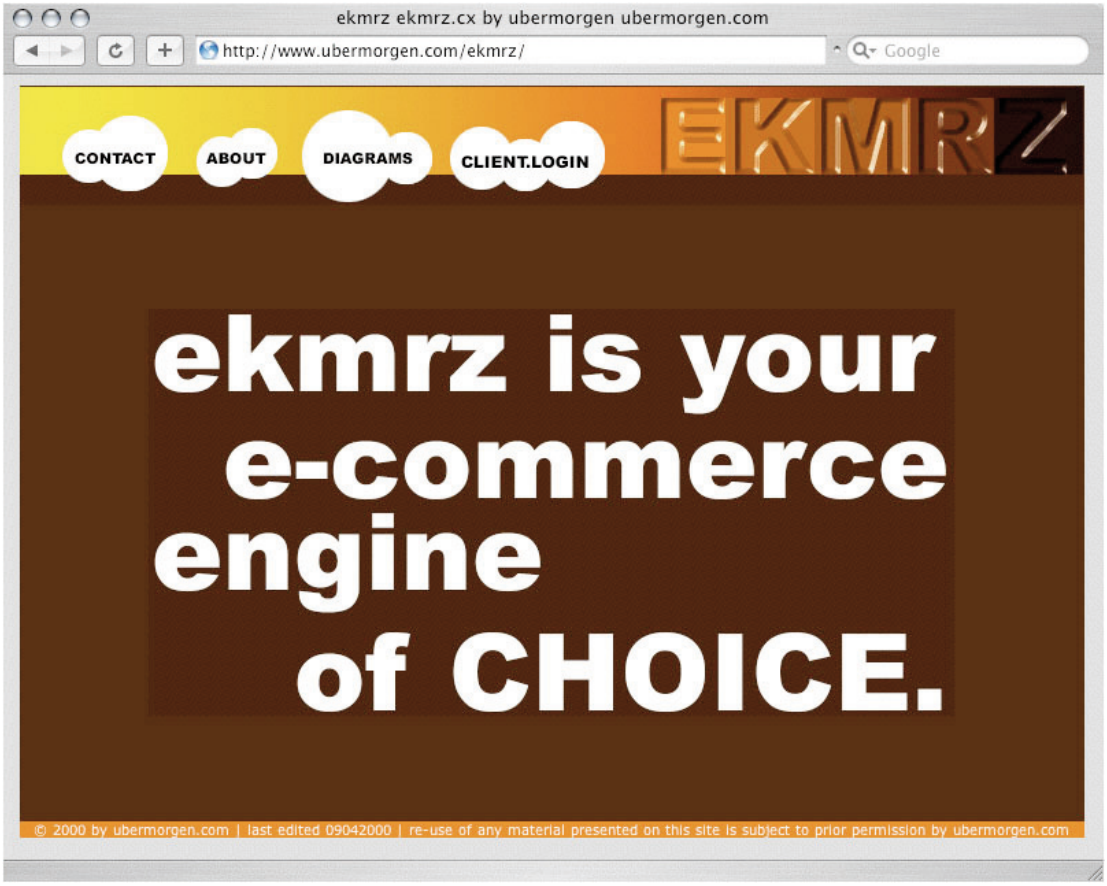
bart-n-lisa.com

2001, Website, http://www.UBERMORGEN.COM/bartnlisa.com/



Bannster.net

2000, Website

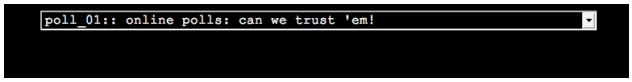


ekmrz.cx

2000, Website, http://www.UBERMORGEN.COM/ekmrz/

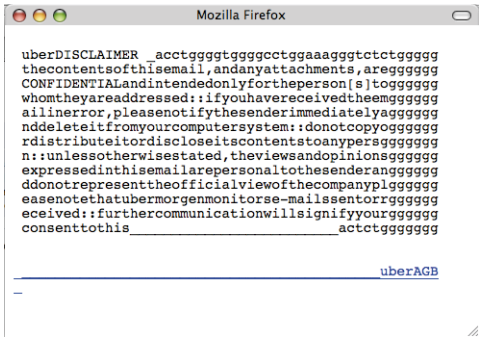
Net Art

1999-2001



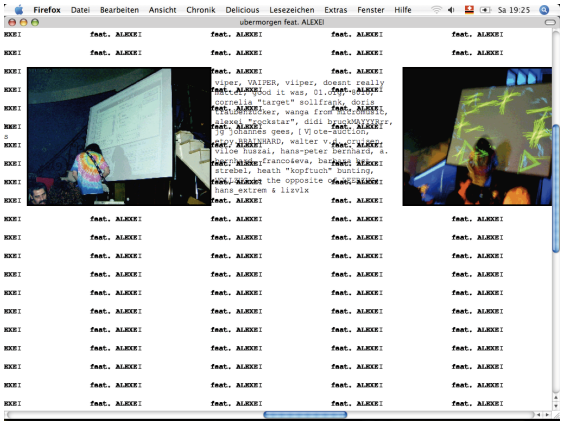
uberPOLLs

2001, Online Poll, http://www.UBERMORGEN.COM/polls/FRAME_polls.html



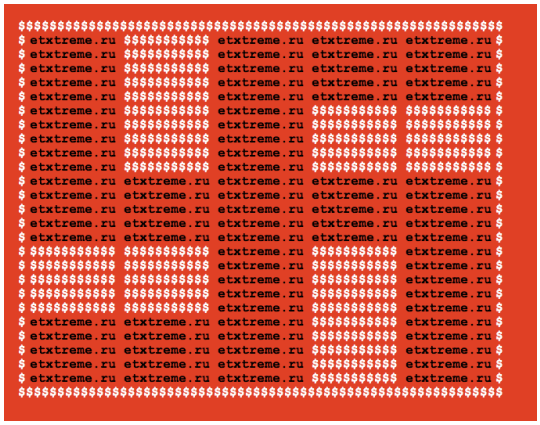
uberDISCLAIMER

2000, Screenshot, http://www.UBERMORGEN.COM/uberDISCLAIMER



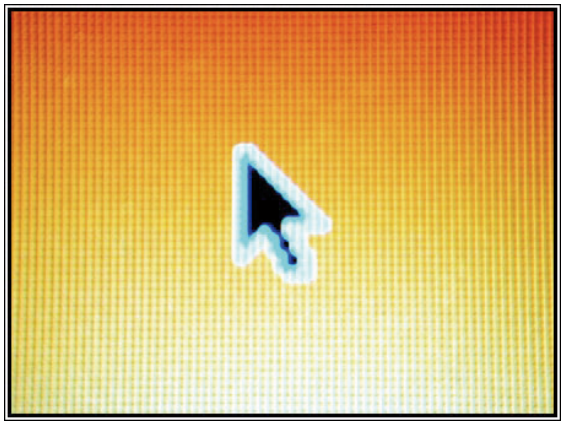
UBERMORGEN.COM feat. Alexei Shulgin

2001, Microsite, http://www.UBERMORGEN.COM/ubermorgen_feat_ALEXEI/



Etxtreme.ru

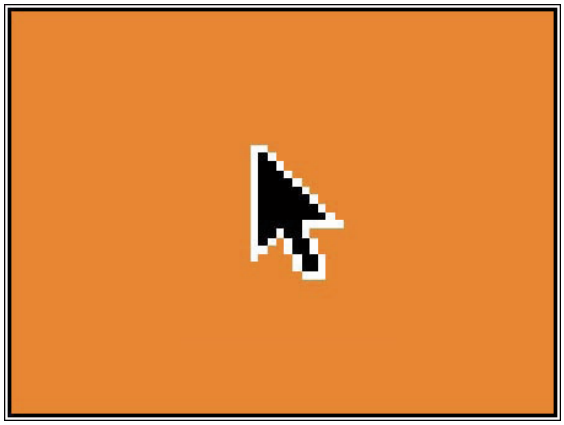
1999, Splash screen



uberKITSCH

1999, Screenshot vs Screenphotography

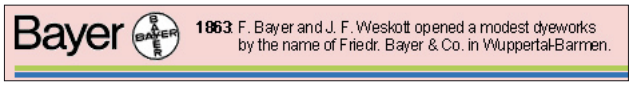
http://www.UBERMORGEN.COM/kitsch/

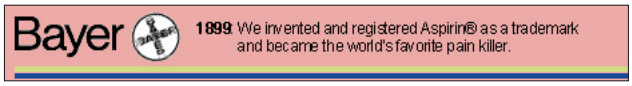


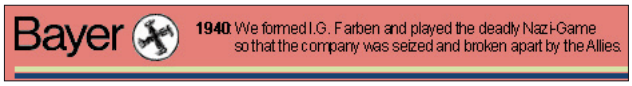
uberKITSCH

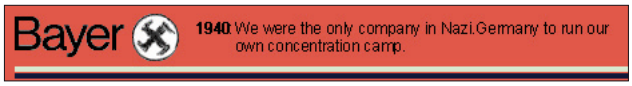
1999, Screenshot vs Screenphotography

http://www.UBERMORGEN.COM/kitsch/



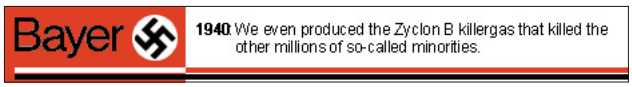


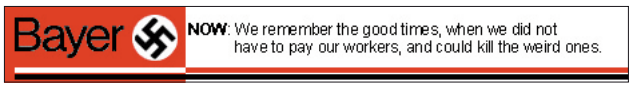


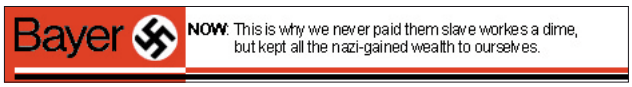


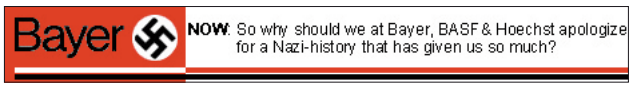
m9ndfukc Banner

2000, Banner, http://www.ubermorgen.org/banna_aquarium/aquarium/m9ndfukc.html



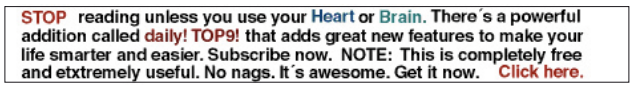


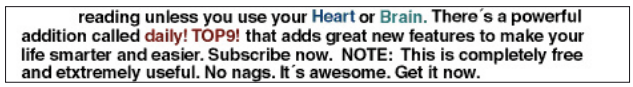




Etxtreme.ru Banner

1999, Banner, http://www.ubermorgen.org/banna_aquarium/aquarium/etxtreme.html



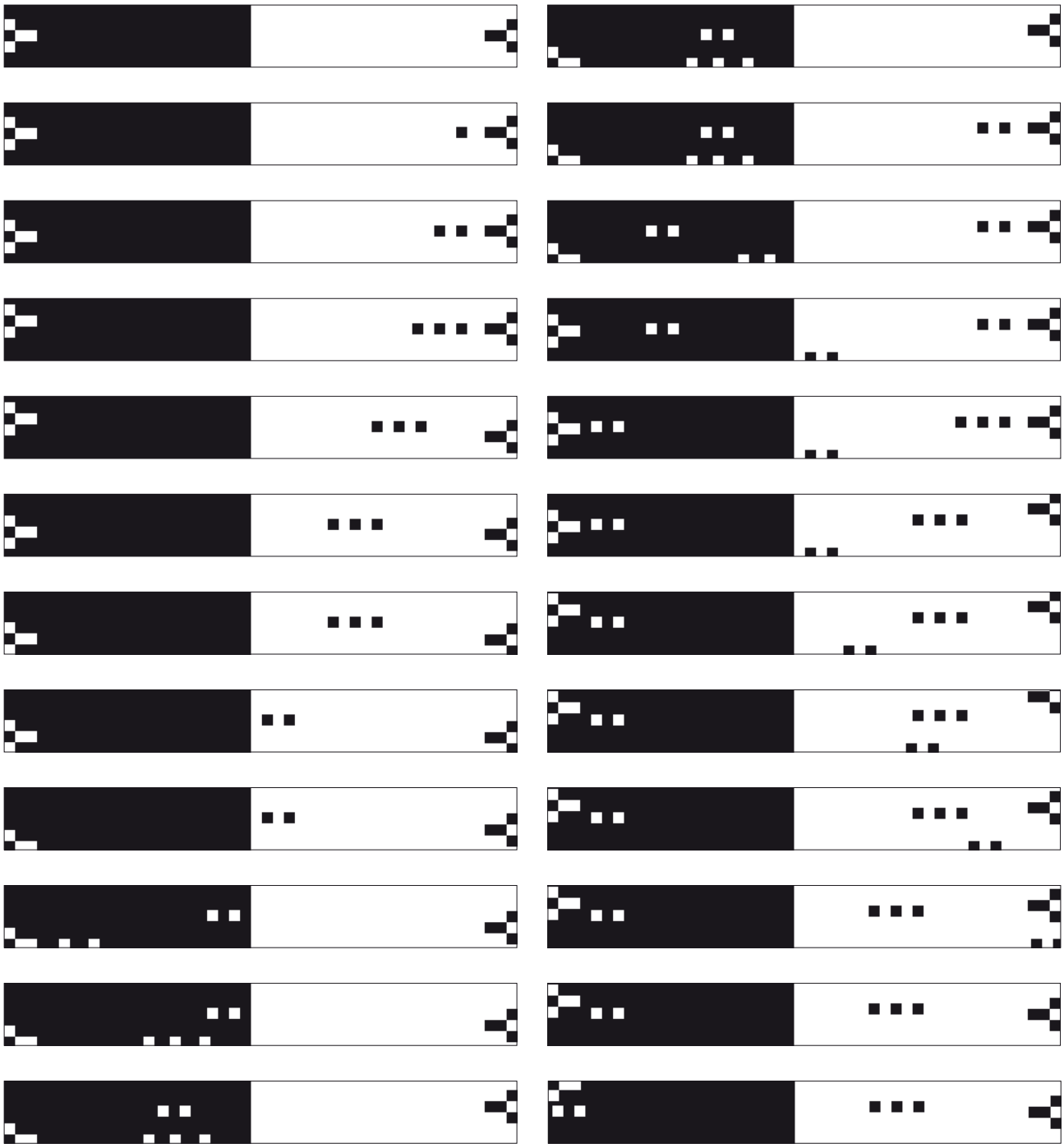


Bayer Banner

2000, Banner, http://www.UBERMORGEN.COM/bayer

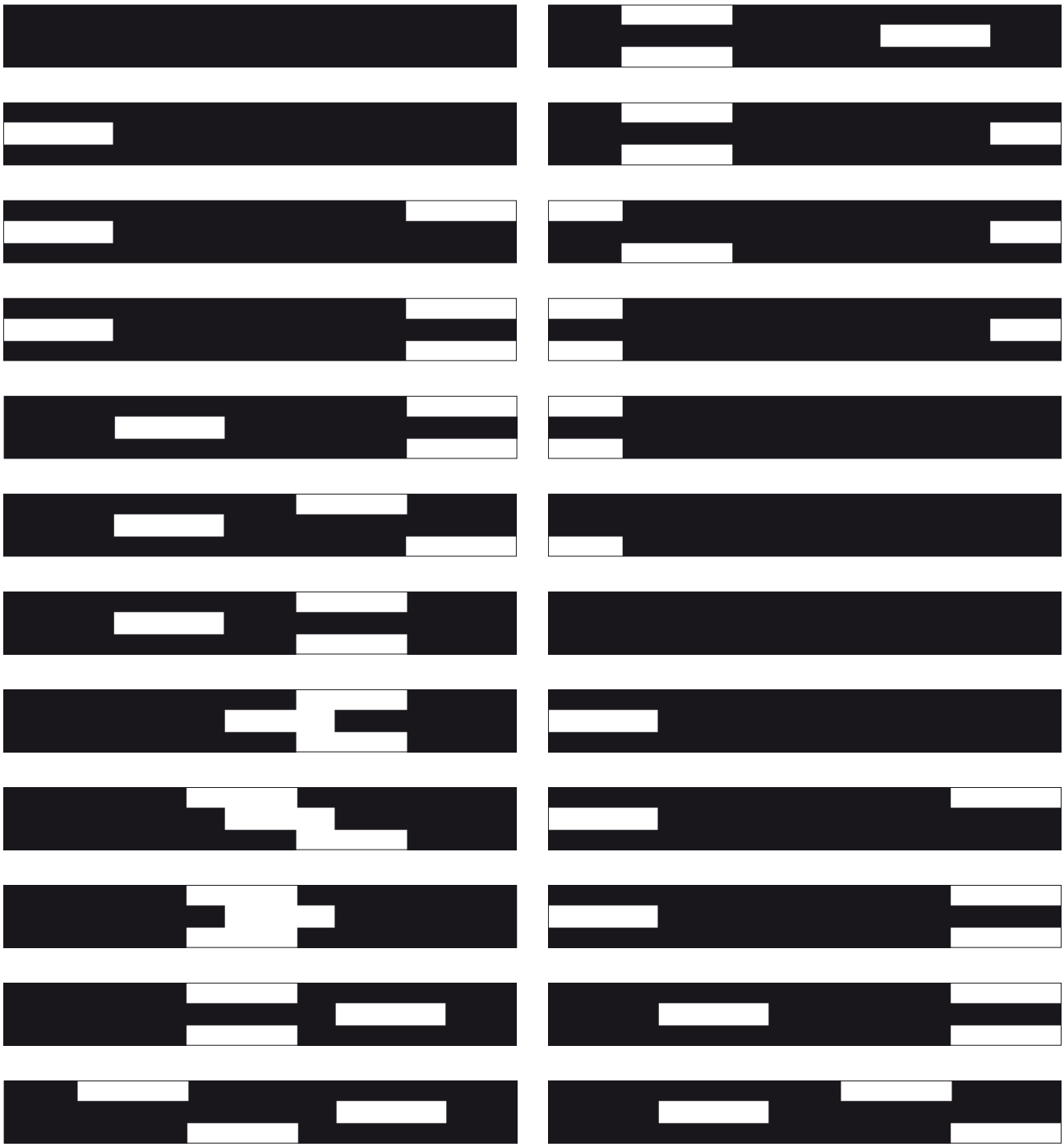
Etxtreme.ru Banner

2000, Banner, http://www.ubermorgen.org/banna_aquarium/aquarium/etxtreme.html



Shooter Banner

2000, Banner → http://www.ubermorgen.org/banna_aquarium/aquarium/lizvlx.html



Shooter Banner Bold

2000, Banner → http://www.ubermorgen.org/banna_aquarium/aquarium/lizvlx.html

NAZI~LINE

2001

http://www.UBERMORGEN.COM/NAZI~LINE

NAZI~LINE is a Neo-Nazi re-integration program funded by the following companies: SIEMENS, BAYER, AVENTIS, MICROSOFT, BASF and DEUTSCHE TELEKOM.

In Berlin a group of 10 german Neo-Nazis were casted by UBERMORGEN.COM for the play "Hamlet" at Schauspielhaus Zurich. They were given an actual paid job within the ensemble. It was a social experiment expanded from theatre into the street (radical day/night performances) into the Internet (Media Hacking / Actionism) and further on into mass media. From the NAZI~LINE program: "Right wing extremists / neo-Nazis should experience economical and social warmth and support in order to be integrated into our society. Additionally NAZI~LINE invests into psychological and medical treatment of Neo-Nazis. International Corporations as well as Neo-Nazis and hate criminals are kindly asked to participate." The Outcome: a play (directed by C. Schlingensief, Schauspielhaus Zürich, Volksbühne Berlin, Theatertreffen Berlin), a book (Suhrkamp Verlag), a film (by Peter Kern) and 2 radical web-sites (by UBERMORGEN.COM).

NAZI~LINE in the press

"It also said that the project undermines the Neo-Nazi movement and has a "merely tactical relationship to legality." CNN.com
"The NAZI~LINE Project was allowed to hold a rally in the northern city of Tostedt..." BBC
"far over the edge... " NZZ – Neue Zürcher Zeitung
"extrem schwierig" FAZ – Frankfurter Allgemeine Zeitung
"d'une précision extraordinaire..." Le Monde

NAZI~LINE PRESS-RELEASE:
PROGRAM & CAMPAIGN ARE HITTING A RAW NERVE IN GERMANY

Date: Thu, 14 Jun 2001 21:59:22 +0200
From: NAZI~LINE <contact@naziline.com>
FOR IMMEDIATE RELEASE
~~~~~~
Vienna/Berlin/Zurich/Sofia, June 13th, 2001

[~] NAZI~LINE PROGRAM & CAMPAIGN ARE HITTING A RAW NERVE IN GERMANY

The NAZI~LINE INTRO-CAMPAIGN officially started in April 2001, when UBERMORGEN.COM teamed up with german media artist Christoph Schlingensief. He was signed as the media anchor for the NAZI~LINE marketing-campaign from April to June 2001 in Germany, Switzerland and Austria. Strong media coverage and controversial debates about hate crime and/or nationalistically motivated crime are hitting a raw nerve in the german population. Primary goals and investments of NAZI~LINE Ltd. are hate crime detection, prevention, alternative research und information distribution. On the commercial sector, we offer consulting services to corporations seriously infected with hate crime. NAZI~LINE asks: How come your company can afford hate crime?" NAZI~LINE Ltd. is a new company initiated by the the UBERMORGEN.COM-network [www.UBERMORGEN.COM], the same holding-company that produced the notorious [V]ote-auction web-site during the U.S. presidential elections in fall 2000. Our holding's headquarters as well as the fully owned subsidiary NAZI~LINE Ltd. are based in Sofia/Bulgaria [UBERMORGEN Ltd.].
Read more:
http://www.UBERMORGEN.COM/NAZI~LINE
www.schlingensief.com
www.vote-auction.net

[~] NAZI~LINE DESIGNER ASSAULTED AT PUBLIC LECTURE IN VIENNA

In April, the multi-awarded star designers bart-n-lisa.com, who created the look & feel of the NAZI~LINE web-site received an invitation to hold a lecture in the renowned viennese art museum "Künstlerhaus". During their presentation, NAZI~LINE executives Maria Haas, Hans A. Bernhard, and bart-n-lisa.com designer Alister P.M. were attacked by an individual identified as "Stefan". "Stefan" apparently felt that NAZI~LINE was dishonoring nationalism and german 3rd Reich values by using its aesthetics to attract neo-Nazis to the program. NAZI~LINE strongly opposes such acts of raw violence and whishes to express their deepest regrets for the interruption by this obviously psychologically-challenged person. Strangely, staff members of the Kunstlerhaus, which still serves as a haven for so-called "Old-Nazis" - they serve on the board of members - decided to ban NAZI~LINE from their website instead of exploring and discussing the issue.
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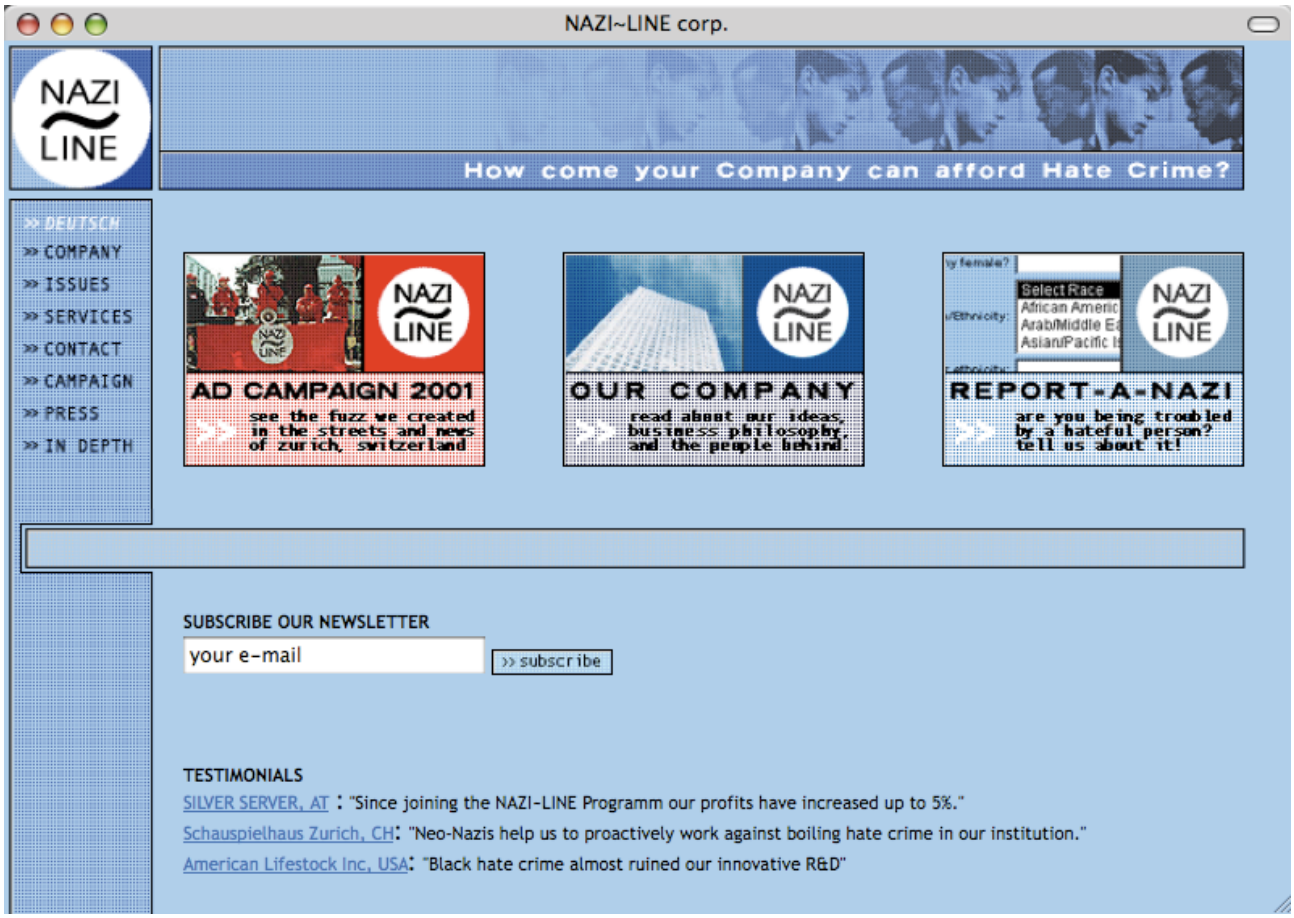
NAZI~LINE Seal - nazilineseal.gif

2001, Inkjet on Canvas 100x100cm and Carpet 200x200cm / Edition of 7 + 2 a.p.



NAZI~LINE Corporate Website
2001, Screenshot
http://UBERMORGEN.COM/NAZI~LINE/CORPORATION

[~] BEFORE AND AFTER:
NEO-NAZIS, SKINHEAD MUSIC AND THE GERMAN "REICHSTAG"

NAZI~LINE casted 6 individuals engaged in the german Neo-Nazi scene for the play "Hamlet" at "Schauspielhaus" Theater in Zurich, Switzerland. Here is a quick overview about what happened to some of the integrated Neo-Nazis and novice actors since the play opened May 12, 2001 in Zurich:

. Melanie Dittmer - the only woman in the crew - returned to her old routine, and is back with her former Neo-Nazi gang members. She was subsequently expelled from the "Hamlet" acting-crew.
. Torsten Lemmer, who controls the largest label for right wing skinhead music worldwide, has announced his intention to sell off his majority-share of the music-company to the german ministry of the interior. Negotiations are said to be underway. The label: www.rocknord.de
. Markus Boesfleisch, who trained as an actor, was imprisoned in cologne/germany on charges of failure to comply with a former court ruling.
. Jan Zobel was kicked out from his ongoing apprenticeship in a dusseldorf/germany based company. he now moved on to acting as the leading force behind the founding of an alternative exit-program from and for neo-Nazis [selfhelp group].
. Martin Kohlmann was kicked out by his "Hamlet" crew members as they did not consider his motivation to leave Nazism behind to be sincere.

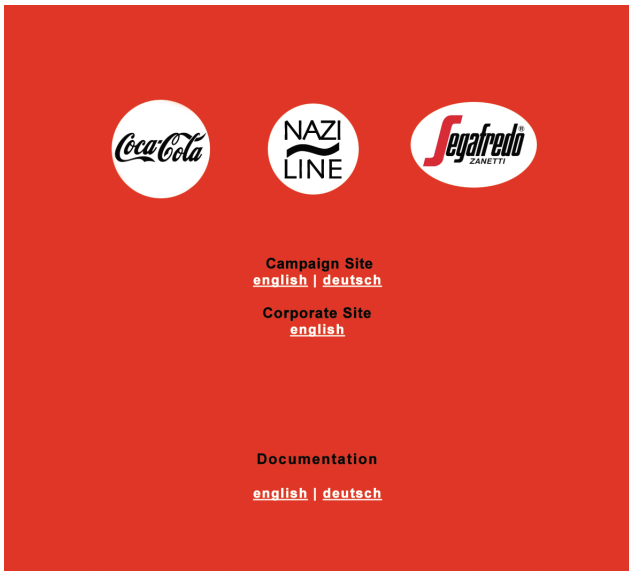
During their latest media appearances at the german "Reichstag" - the german parliament - guided by green party member Rezzo Schlauch and

NAZI~LINE Campaign Website
2001, Screenshot
http://UBERMORGEN.COM/NAZI~LINE/CAMPAIGN/frameset.html
http://UBERMORGEN.COM/NAZI~LINE/CAMPAIGN/e_frameset.html

a dozen camera-teams and news-reporters, and at the press conference june 12 in zurich, crew members stated that they intend to start their own program, from and for neo-Nazis willing to leave their communities.

[~] GERMAN "EXIT"-PROGRAM ATTACKS NAZI~LINE VIA THE MEDIA

As Germany seems to be again falling into the pitfalls of fatally interpreted patriotism, german minister of interiors, Otto Schily [former laywer of leftist terror group RAF] gave start to a number of federal, state and community programs aiming to fight Neo-Nazi movements. The primary goal of these undisclosed and only vaguely described programs, namely "RAUS", is to use classical FBI-strategies in order to target Neo-Nazi groups by offering attractive crown witness programs to key people within those movements. The second most prominent program "EXIT" was initiated by german yellow-press-magazin "Stern" and former intelligence officer Bernd Wagner. While both of the above-mentioned programs surely want to seriously reach out to hate-stricken people throughout germany, they unfortunately fail to clearly differentiate between partners and "the enemy". NAZI~LINE received legal threats by "EXIT" ordering NAZI~LINE to refrain from mentioning EXIT within their link list. Additionally we have trustworthy information that "EXIT" has put enormous pressure on small grassroots organisations such as "WEISSE ROSE DUESSELDORF", in order to avoid their cooperation with the NAZI~LINE campaign. Furthermore, the .gov funded RAUS program and their federal and state units are surfing our web-site day in day out trying to find how to legally stop NAZI~LINE from operating its online services.



NAZI~LINE - Intro-Page
2001, Screenshot
http://www.UBERMORGEN.COM/NAZI~LINE/CAMPAIGN/index_segafredo.html

[~] THE NAZI~LINE CAMPAIGN IN GERMANY AND SWITZERLAND

Our european NAZI~LINE ad-campaign intendes to establish the brand NAZI~LINE within a broad audience. The overwhelming success of the campaign proves NAZI~LINE's ideas of artistic and alternative methods to be a most viable mean of targeting classic taboo issues. The NAZI~LINE campaign integrated Neo-Nazis economically by providing jobs to individuals ready to leave their old world of useless hate behind. The pilot-project "HAMLET" has recruited 6 Neo-Nazis to play in Shakespears "Hamlet", directed by Christoph Schlingensief.

"..Schlingensief, known for his political incorrectness.. who misses no opportunity to portray how politics and life are intertwined..." NZZ, april 2001

The NAZI~LINE campaign site has so far gathered around 2.5 Mio Visits and a registered community of about 17.000 users within the months April to June 2001. Over 500 News features [TV, Radio, Online, and Print] in Europe resulted in a massive media surface. Journalists in Switzerland, Germany and Austria, but also The Netherlands, Spain, Denmark, Russia, and France have covered the story since.

[~] THE CAMPAIGN TIMELINE; ACTIONS & TOPICS:

10.1.2001 ~ Founding of NAZI~LINE ltd., Sofia/Bulgarien, the operational company running the program and consulting services NAZI~LINE. Fully owned by ubermorgen Ltd., the sofia-based holding-corp.

17.1.2001 ~ Swiss nationalistic Party "SVP" initiates parliamentary session regarding the play "Hamlet" as the party expected riots in Zurich and thusly requested a clear positioning of the City-Government of Zurich/Switzerland.

31.1.2001 ~ Corporate Web-Site ONLINE http://www.UBERMORGEN.COM/NAZI~LINE/CORPORATION

10.4.2001 ~ Official start NAZI~LINE - THE CAMPAIGN in Zurich/Switzerland

15.4.2001 ~ Campaign Web-Site ONLINE http://www.UBERMORGEN.COM/NAZI~LINE/CAMPAIGN/frameset.html

16.4.2001 ~ Neo-Nazi casting for "Hamlet" in Berlin, Zurich and Vienna

20.4.2001 ~ NAZI~LINE billboard-distributor shot down with a gas-pistol Zurich, NAZI~LINE and Schauspielhaus Zurich employees receive serious death-threats via cellphones, snail mail, email

25.4.2001 ~ Neo-Nazis arrive in Zurich, public reception with music and press-conference in Zurich main-station

29.4.2001 ~ The aussault on NAZI~LINE designers bart-n-lisa.com in Vienna/Austria

Apr.2001 ~ Hamlet/Schlingensief Street-Action-Theater, NAZI~LINE collects signatures in the streets of Zurich to ban SVP [Swiss Peoples Party] and ZSC [Zurich Ice-Hockey Club]:

12.5.2001 ~ PREMIERE/OPENING of "Hamlet" play in Zurich

16.5.2001 ~ .gov programs "EXIT" and "RAUS" publicly attack NAZI~LINE

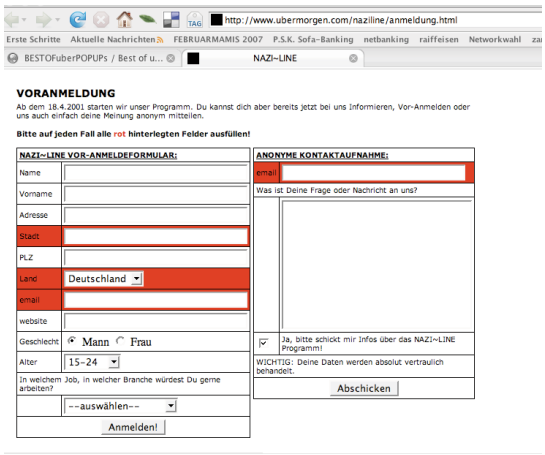
22.5.2001 ~ Guestplay "Hamlet" in Berlin, Panel-Discussion with german politicians, "ex"-Neo-Nazi T. Lemmer announces the offer to sell his skin-music label to German Ministry of the Interior

23.5.2001 ~ "Hamlet" neo-Nazis visit the German Parliament in Berlin, along with top-politicians, intelligence agents and journalists

12.6.2001 ~ Press-conference of Neo-Nazi actors in Zurich, announcing their own exit-program

[~] NAZI~LINE PROGRAM TALKS DIRECTLY TO HATE-CRIME INFECTED COMPANIES

How come your company can afford hate crime?
NAZI~LINE advises companies in fighting hate crime and related economic problems. NAZI~LINE is working on both sides of the problem: We offer online-programs for infected companies, helping them find out about their risks and money losses. NAZI~LINE invests into education and integration and offers add-on services such as psychological and medical treatment of Neo-Nazis and hate criminals. We offer classic consulting services in the area of corporate troublemakers and criminal employees to companies and managers ready to increase revenues by carefully identifying troublemakers within their organizations. Large scaled companies as well as small family businesses have to look for rising profits in order to maintain a healthy economic position in their respective markets.
But what to do, if your community and therefore your company becomes infected with hate crime and its ugly side-effects? One solution, taken by



NAZI~LINE Anmeldung Website
2001, Screenshot

NAZI~LINE - Nazigotchi Game
2001, Screenshot

most big corporations, is to move one's business to another place, where hate crime is either not as apparant or being taken care of in a serious, preventional manner. However, this step, clearly deteriorates an already critical situation in hate crime affected areas. Solution number two [staying and "fighting"] can seem like more work, but creates more flexibilty on the side of the company. Companies in hate-crime infected areas can receive public funding, improve their image, can influence municipial politics and rocket themselves into the hearts of small-towners and urban communities. International corporations as well as individual victims are kindly asked to registe. For information on our consulting services, issues regarding hate crime and indepth-reports, please visit our website.

[~] EUROPE FALLS BEHIND: HATE CRIME AS A NON-EXISTENT TERM IN GERMANY

Hate crime and Neo-Nazism can affect the growth and prosperity of companies and economic networks throughout the whole world! The most recent and most prominent example for the western world has been the wave of war and crime throughout the Balkans. Whereas in the United States the term "hate crime" has been recognized as a unique form of criminal act since the 1950's, european initiatives and politicians still focus on neo-nazistic issues and groups. The European Union stricly negates hate crime as a phenomenon. Thus, hate crimes are being viewed not as an act against human core values, but the classic xenophobic motives are being transformed into extremist political (non-)values. Economic downturn becomes a political issue, and communities, families, and individuals worldwide are the victims of the daily racist, sexist, and homophobic crimes. A party to the battle which is often being totally forgot about is the company - employing those who commit hate crimes or even committing hate crimes themselves - and the impact of hate criminals on infected companies. Companies are losing money as we speak because of employees or owners filled by hatred and prejudice. These costs include huge marketing and image costs directly caused by harmful communication undertaken by hateful employees.

For the friendly support, NAZI~LINE would like to thank its core-partners: SILVER SERVER, .VOORTEKK, SIEMENS, schlingensief.com, bmdi.de, esof ltd, aaron, micromusic.net, /DEPARTMENT, MAZZOTTI ACTION, textz.com, Coca-Cola, UBERMORGEN.COM, Hans-Peter Bernhard, VOLKSBUEHNE BERLIN, bootlab.org, drx/a-blast.org, mikro, Bund deutscher Industrie, WEISSE ROSE, Segafredo.

for the NAZI~LINE team
maria e. haas, CEO UBERMORGEN.COM
hans a. bernhard, press-speaker
dr. andreas bichlbauer, campaign-coordination

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NAZI~LINE, SPLIT THE RIGHT ~ DOUBLE THE DUTY

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a ubermorgen company

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Headquarters:	Austrian Branch	U.S. Branch
ubermorgen ltd	NAZI~LINE	NAZI~LINE
G. ignatiev st 19	hollandstr. 12/19	c/o U.F. D
1000 Sofia	1020 Vienna	1233 market
Bulgaria	Austria	SF, CA94103
~~~~~~

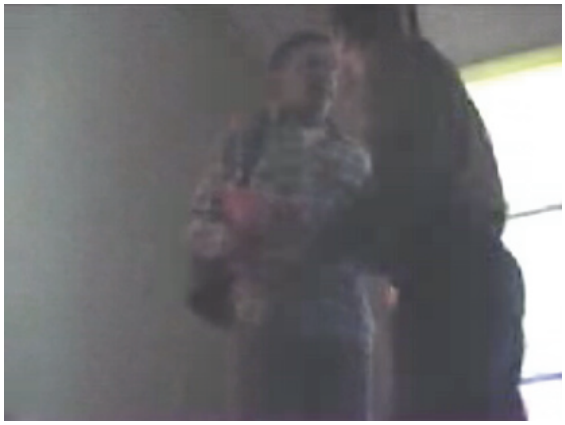
Real-live incident #087

2001
www.UBERMORGEN.COM/bartnlisa_khaus_ACTION_2001.mov

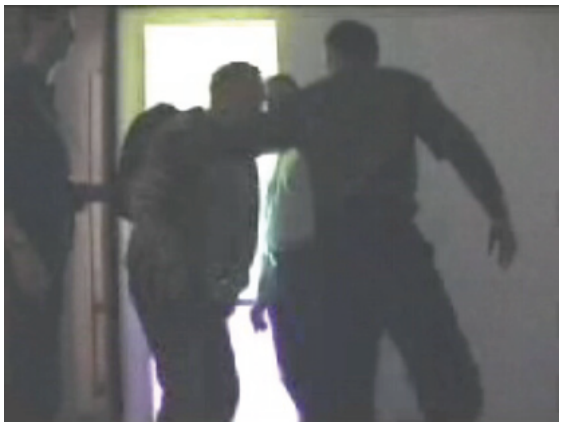
Vienna, Austria (Performance)
Movie-Credits: **Tekk.voortekk**, Vienna 2001
Stunt-Team: **Mazzotti Action** Berlin

The producers of NAZI~LINE, UBERMORGEN.COM, have been invited to deliver a lecture in one of Vienna's more prestigious museums, the Künstlerhaus. On Sunday, April 29th, 2001 around 3:15 pm, Maria Haas, Hans A. Bernhard, Alister M. and Stefan – working under the pseudonym bart-n-lisa.com – laid into each other in front of a large crowd with shocking ferocity. Pending the outcome of investigations that are already underway, NAZI~LINE [respectively bart-n-lisa.com] have been disqualified by the organizers from further participation in the exhibition "stealing eyeballs", the context in which the lecture was held. NAZI~LINE is considering legal steps against the Künstlerhaus and the organizers of "stealing eyeballs". Vienna police has started to investigate this incident.

Künstlerhaus Incident - Lecture
2001, Videostill



NAZI~LINE - bart-n-lisa.com - Künstlerhaus Incident - Stefan arrives
2001, Videostill



Künstlerhaus Incident - Alister M. and Stefan get into the fight
2001, Videostill

Künstlerhaus Incident - The fight starts
2001, Videostill

Künstlerhaus Incident - Security intervention

2001, Videostill

Künstlerhaus Incident - Hans attacks with coke bottle

2001, Videostill

Künstlerhaus Incident - Hans smashes coke bottle over head of Alister M.

2001, Videostill

Künstlerhaus Incident - Lizvlx and security intervene

2001, Videostill

Künstlerhaus Incident - Lizvlx helps Stefan

2001, Videostill

Künstlerhaus Incident - Alister M. runs off

2001, Videostill

Pixelpaintings

2003-2009

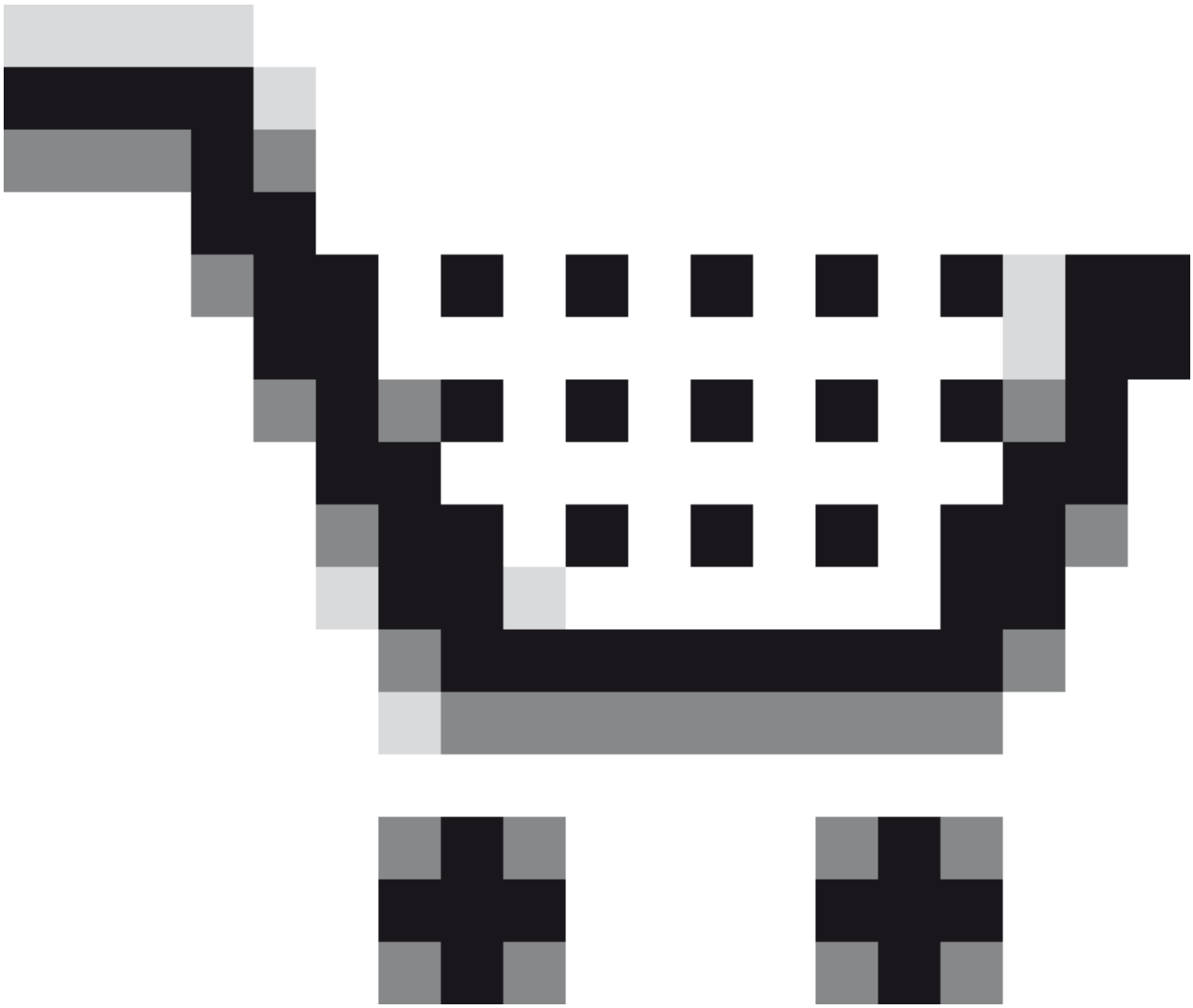
Interview originally published on Neural #22, Winter 2004
http://www.neural.it
Questions by **Alessandro Ludovico**

1. One of your latest art experiments is the 'Processual PixelPainting' series, performances where a human carefully reproduce digital pictures painting them pixel by pixel. This sort of 'human-printer' describes a digital process in a physical and atavistic art practice (painting). There's any reference to the history of art here and on how the art system still needs renewed objects to deal with?

lizvlx: pixelpaintings show objects/scenes that are either present only in the virtual world (.com shopping carts) or scenes that have taken place in reality, but have been perceived primarily virtually (9-11, abu ghraib). so the question was how to portray something that does not exist really, how to give real life to objects that only live on-screen. a mere print-out would not have done the job, as print-outs are nothing but consumable throw-away objects without a "soul". paintings on the other hand carry this uniqueness and timelessness with them. to me, they are in fact objects with a "soul". so painting the virtual makes it become real. references to concepts in art history can be seen in the nature of the paintings, i.e. they depict (virtual) objects, they are stilllives, they portray (virtual) scenes, they are landscapes, pixel landscapes.

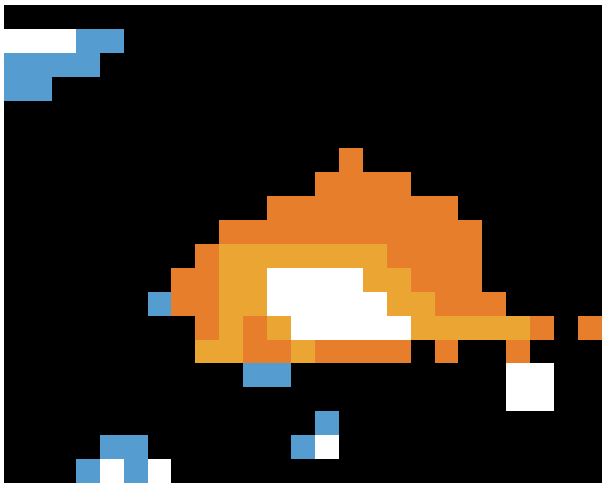
Hans Bernhard: This ubermorgen "product line" is a strategic combination of New Code (technical / digital actionism) and Old Code (human / painting) with a simple goal: infiltrating the art market. There are 3 types of pixelpaintings. 1. Sucking light out of the white (destilling light invisible to the human eye from a white canvas and turning it into abstract pixel compositions on canvas), 2. Iconographic / Logos and 3. Landscapes. There is not exactly a conscious reference to art history but a working method of how the art system can incorporate the structure and historical supercharging of the painting itself with the radical and acute knowledge and experience of the children of the 1980s - the first productive internet generation investigating the need for digital art. Over the years a broad spectrum of works materialized from the etoy and ubermorgen digital actions into videos, paintings, [F]originals[1], lectures, performances, documentary material, etc.. The pixelpainting is a subversive application of digital images. We are living in a hyperphysical world, and at the same time the digital revolution is constantly updating and expanding fully medialized environments. But like the paperless office brought us 1000% more paper over the last 10 years, digital art will bring us 1000% more physical objects over the next decade[2].

1 [F]originals: forged original documents; either forged or authentic documents, in any case original and unique.
2 just watch our friends from http://0100101110101101.org/ move fast & hard into the new-old digital physical art market



shoppingbaskets.gif - Amazon Basket

2001, Oil on Canvas 10x8cm, Inkjet on Canvas 100x80cm and 200x160cm / Edition of 8 + 1 a.p.



rebrandedwar2.gif- Rebranded War - Baghdad Explosion
2003, Inkjet on Canvas 100x80cm and 150x120cm / Edition of 4 +1 a.p.

2. Your artistic activity often deals with the 'spreading of cultural viruses', and this seems to be accomplished using the same linguistic domains (propaganda, marketing, legal issues, etc.) with very different purposes. Is this similar to the deceptive misuse of a net protocol?

Hans Bernhard: Yes. Much closer to the syntax of Jenny Holzer, Jeff Koons and Joseph Beuys. With ubermorgen and etoy we use(d) language as a tactical and aesthetic tool to manipulate specific entities (i.e. institutions, media, humans) and to dream and speculate about the future. The potential importance of polluted and unhealthy environments in which our virus outbreaks often occur is being ignored due to lack of funding, market expertise and scientific indifference. It's noteworthy that the ubermorgen virus is typically described by scientists as a rare, mild and usually harmless infection in humans, affecting mostly the news media and curators. In technical environments, however, the virus has been highly touted as a killer. Traditionally, news media have been viewed as sentinels for toxic environments, the journalist in the artist studio being the most famous example. What if some degree of the damage to journalists and humans now attributed solely to the virus is actually triggered by harsh environmental factors that need to be addressed?
At the Lentos museum of modern art in Linz[3] "JUST DO IT! The subversion of signs from Marcel Duchamp to Prada Meinhof - A thematic exhibition on the disturbing reinterpretation of powerfully effective images in art, popular culture, political agitation and advertising." our sculptural (paper sculpture) and iconographic (The seal[4]) work "*THE*AGENCY* for manual election recounts" will be shown along with our Voteauction classic.

lizvlx: if you mean to point out the similarities between ethical and criminal hacking and our techniques of "media hacking", then you have a point. i guess, it is clear that **a)** we like hacking techniques anyway and **b)** have to use them. the only other option (to get a voice in mass media) would be to produce regular - expensive marketing or maybe also to use any sort of real-life actionist methods. we have preferred online actionism as we come from 1995s net.art and feel at home with the server. plus, media hacking seems to be the a more efficient and intelligent way to get ideas across the news ticker. you need less strategy and more flexibility, less people and more individualism, less hierarchy and more determination.

3 http://www.lentos.at
4 http://UBERMORGEN.COM/*THE*AGENCY*/

3. The 'AnuScan', one of your most provocative pieces, the (advertised) application of biometric devices to the anus (unique for every person, as the iris or the fingerprint), pushes to the extreme the imaginary of surveillance, making a terrific political statement, without using any popular symbol or rhetoric. Can you elaborate more on this 'iconoclastic appeal'?

lizvlx: AnuScan is a "webpainting". it looks like a website, but it has no functionality, it is a photorealistic virtual pixelpainting of something that exists (as iriScan). it is an "abbild". we could have realized a full-functioning website for anuScan, but we did find that functionality was not key concerning any kinds of biometric scanning techniques. by leaving out the clickable, we focus on the absurd.

Hans Bernhard: Webpaintings play with the expectation of what a web-site is or what it should be. Here a selection: the WHITE_WEBSITE[5], ekmrz.cx[6], BartnLisa.com[7], bannster.net[8]. AnuScan was further developed into physical space. We built an exhibition prototpye (Anus Scanner, 42 x 55 x 32cm, steel, rubber) and produced a series of prints and paintings of anus patterns - the visual similarity to fractal structures is striking. They look very beautiful and strange, these very hidden treasures of mankind - opposite attractors of the iris, the naked and open eye we look into every day.

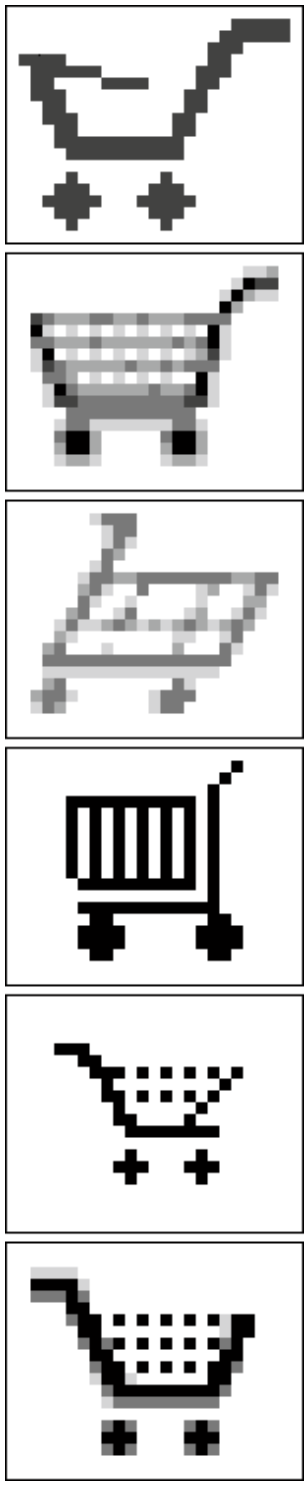
5 http://UBERMORGEN.COM/THE_WHITE_WEBSITE
6 http://UBERMORGEN.COM/ekmrz
7 http://UBERMORGEN.COM/bartnlisa.com
8 http://UBERMORGEN.COM/bannster.net [disabled]

4. [V]ote-auction opened the pandora box of capital hypocrisy, pushing social compromises to the extreme consequences and producing an astonishing media response (CNN included). What's the price you paid for that and what's , instead, the most important result achieved?

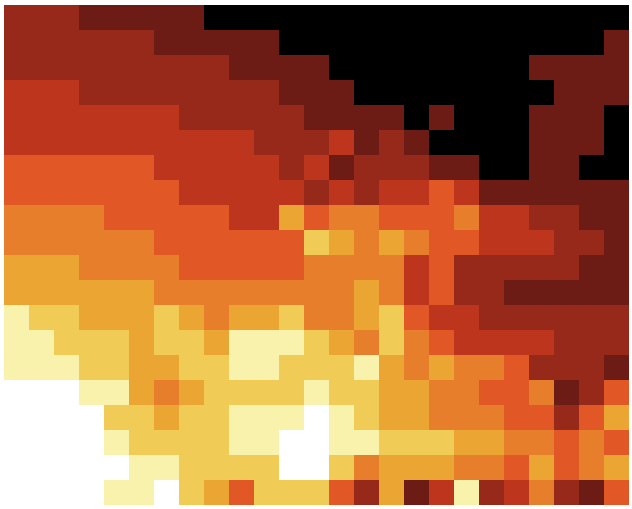
lizvlx: the price was (and is) not being able to travel to the u.s., spending quite some money on lawyers and telephone bills and being subject to all that aggression that gets pointed to you when you act as the bigggg anti-democratic supercapitalist villain (i mean, how many hate-mails can one get in one day...). the gain was lots of fun, so incredibly much attention, control over the press (a weird feeling), and the joy of doing a project that clearly succeeds. it would have been nice to have had enough money to pay for all those media archives on vote-auction. and it sometimes makes me sad that i did not have enough time during the project to read what was written all over the world on the project. the greatest result: reaching so many people and messing with their minds, making them rethink the electoral system and giving them something to talk about.

Hans Bernhard: Ein Gesamtkunstwerk. Meanwhile I consider *[V]ote-auction* as such. "Bringing capitalism and democracy together". The most important products are the "contemporary pop-art" video: "CNN - Burden of Proof" (27 Min. exclusive feature on *[V]ote-auction*[9]) and the "Legal Art" (legal documents: i.e. temporary injunction) we exhibit as paper sculptures or as wall mounted [F]originals. Our last exhibition was spread all over those media, at the Malmoe Konsthall "Electrohype" Computer Biennal[10] ubermorgen exhibited all these different manifestations including a slideshow with the original Voteauction-Web-site and 2 drawings of the seal. We understand media as plastic phenomenon, media and media networks can be formed and carved and brought into form like sculptures. I analyzed some art & language installation strategies, but did not understand a word.
Underlying the visible results of the work, there is the non-systematic research which defines my "art" practice: Real-time communications-experiments in the vast global mass-media (i.e. *[V]ote-auction*: 30 tel.-interviews + 15 email interviews per day), underground networks and one on one communication (during *[V]ote-auction*: up to 100 user emails per day), feedback-loops, black holes, secret services, one-to-one user-communication, trans-national law, etc.
The downside of the project: As lizvlx already pointed out, we spent over 70.000 euros and we are bankrupt. We can not travel to the U.S.A [black-listed]. During the Project our server-infrastructure was totally destroyed by anonymous. Various secret services hunting us became more and more uncomfortable. "They" did not know who we were and we really did not know who "they" were (bloody NSA/CIA spooks).

9 In the Studio: 6 Lawyers, 2 Journalists, Videoconference: 1 Domainbank-Representative, 1 Stanford-Lawyer, 1 Politician, On the Phone: Hans Bernhard, Video can be seen online under: http://vote-auction.net ; CNN movie DVD is coming out in February 2005 including original footage from US television, user emails, log-files, internal communication, the web-sites and much more.
10 http://electrohype.com

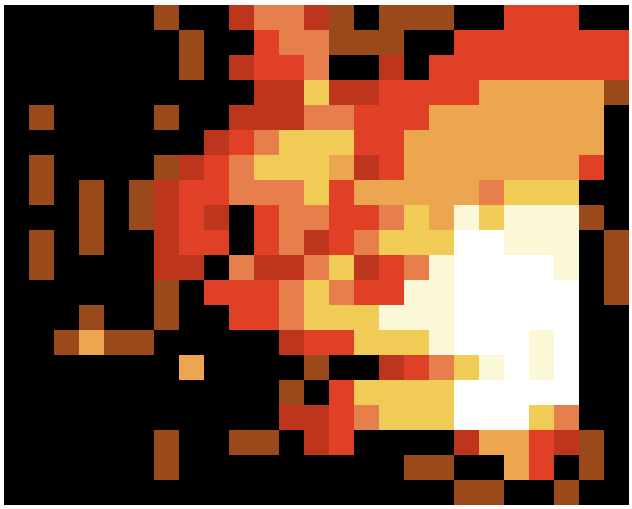


shoppingbaskets.gif Series
2001, Oil on Canvas, each 10x8cm



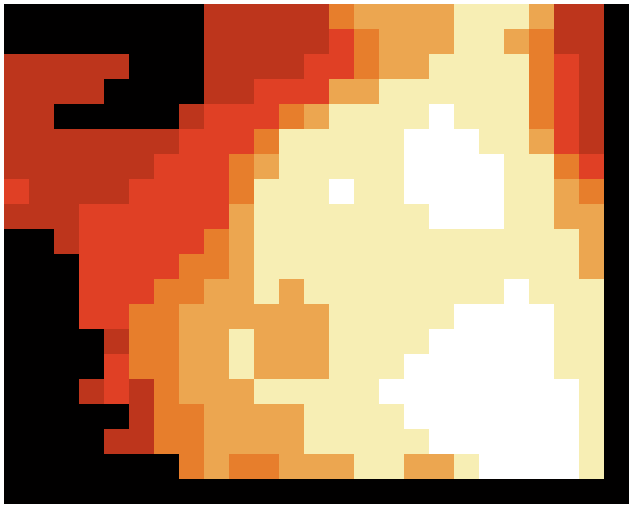
rebrandedwar3.gif- Rebranded War - War on Iraq

2003, Inkjet on Canvas 100x80cm and 150x120cm / Edition of 4 +1 a.p.



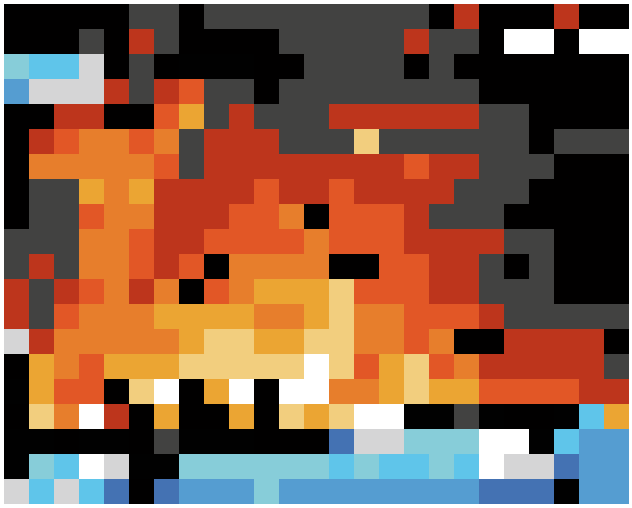
rebrandedwar4.gif- Rebranded War - Bush II attacks

2003, Inkjet on Canvas 100x80cm and 150x120cm / Edition of 4 +1 a.p.



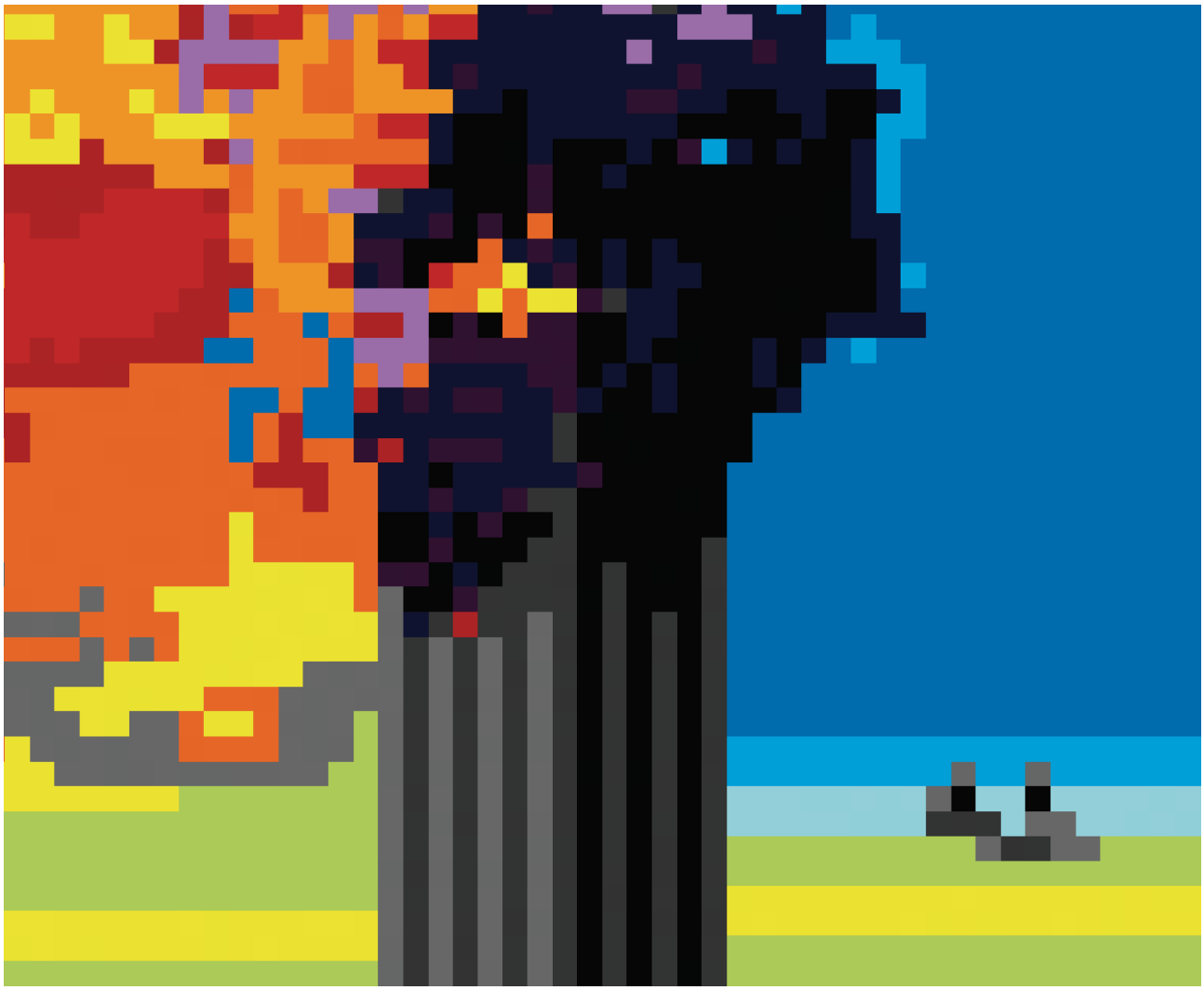
rebrandedwar6.gif- Rebranded War - Killed in Baghdad

2003, Inkjet on Canvas 100x80cm and 150x120cm / Edition of 4 +1 a.p.



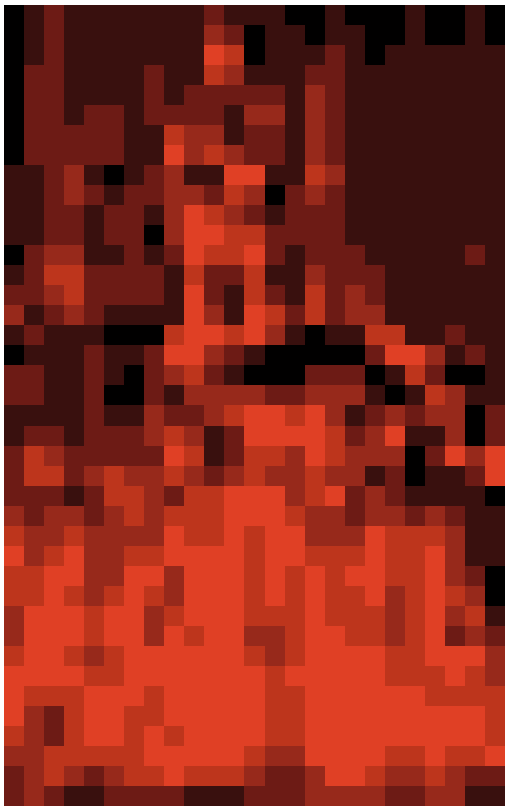
rebrandedwar5.gif- Rebranded War - Iraq War Coalition

2003, Inkjet on Canvas 100x80cm and 150x120cm / Edition of 4 +1 a.p.



9-11_2.gif - 9/11

2001, Inkjet on Canvas 100x80cm and 160x130cm / Edition of 8 +1 a.p.



abughraib4.gif - Abu Ghraib
2004, Inkjet on Canvas 80x60cm and 240x180cm / Edition of 6 +1 a.p.

5. You are a celebrated founder of the famous etoy project. What's the most important cultural heritage you got from the etoy experience?

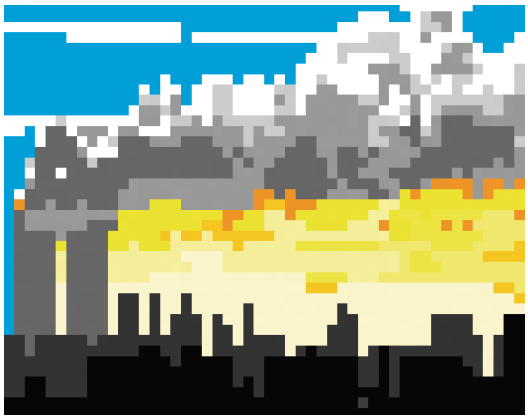
Hans Bernhard: It is worth coming back. By that i mean you can cross any border, you can go way over the edge - thats what i did with etoy - mixing hardcore technology with chemical agents (lsd, alcohol, cocaine, thc, meskaline, benzos, etc.) - but we always had to come back and explain what we found on our expedition into the realms of the global digital networks. We tried very hard to do that at Ars Electronica 1996 - the year etoy won the Golden Nica in the net.category - slick and elegant in our work, juvenile, bold and agressive in our communication and appereance we returned as digital test-pilots from the .net; at a time when our "competition" was desperately trying to get onto the net. For the Festival-Exhibition we built a large scaled installation of the etoy.TANK-SYSTEM, a double surrealism, a physical representation of the digital metaphor. This linear and material structure consisted of orange pipes and black tanks spread over 400 m2. Each tank was in itself an digital installation, i.e. a screen with a animation of the 7 etoy.AGENTS faces morphing into each other.

6. Injunction Generator' folded a big business practice (suing the enemy for online violations) onto itself letting it conceptually implode. In your opinion the de-construction of this power tool represents a symbolic re-appropriation of the same tools or a hack into a luxury legal system?

lizvlx: i like the idea of it talking about a luxury legal system, that is a good point. in the beginning, the focus was on the absurd practice of "implementig" the u.s. legal system onto the rest of the worls anytime an internet domain would be disputed or being used as a decoy. legal systems are designed to work for souvereign nations, the internet is designed as a global networtk. no wonder that it is here, where the 2 concepts of nationalism and globalization collide. but of course, this also happens elsewhere in the real world, anytime the u.s. is involved in global issues (but this is not limited to the u.s., of course). but on the other hand, the injunction generator is a remedy for costly legal procedures (that no-one needs).

Hans Bernhard: I do not know. It is not a hack into something but more a wonderful experiment with a para-meta-legal system. Our idea goes back to Voteauction's legal troubles. Initially the domain votauction.com - registred at Domainbank Inc., a US company - was shutdown after a court order from a Chicago judge. lizvlx immediately bought the domain vote-auction.com at joker.com (owned by CSL in Germany). The Court in Illinois then issued another court order to shut-down vote-auction.com and sent this legal document per email (sic!) to joker.com, to SILVER SERVER - our loyal provider in Austria and to Corenic, a dubious company in Geneva, Switzerland. Corenic pulled the plug on the domain without notice and without authorization or obligation. Anybody understanding basic law knows that U.S. court orders are not valid outside U.S. jurisdiction, therefore this shutdown-action was illegal.
Now we started to think into the more productive direction instead of fighting with a horizontal network of technical idiots and frightend lawyers - we conceptualized IPNIC - the "Internet Partnership for No Internet Content". IPNIC's raison d'etre is the *"Injunction Generator"*[11], an engine generating court orders to shut-down web-sites via email. It is a very simple affirmative step towards a very chaotic international system with courts all over the world ruling with very different sets of parameters (national laws) on a new set of problems (i.e. international technical) on different territories. One could say that the *"Injunction Generator"* is exemplary net.art / digital art for the "Do It" publication, edited by Hans-Ulrich Obrist: "Since 1993 Do It has provided its public with how-to pages of instructions written by 168 of the most important artists and writers working today. ...a book that is part manual, part cookbook, part do-it-yourself kit."[12]

11 http://ipnic.org
12 http://www.e-flux.com/displayshow.php?file=message_1099844540.txt



9-11_1.gif - 9/11

2001, Inkjet on Canvas 100x80cm and 160x130cm / Edition of 8 +1 a.p.

7. There's a recognizable pop-flavor in most of your projects. Is 'pop' one key element to escape art's tortuousness on one side and the ideological rhetoric on the other?

Hans Bernhard: Pop gone evil, pop gone totally mad, pop is the devil. Pop is a seductive worldview and the master illusion, and pop always had this very dark dimension, hiding death, disaster and evil. But our work looks very good, it feels extremely easy to understand and use on the first level, superficially functional. But behind the curtain there is something that is not so good... not good at all. To understand our generation you have to look back at our teens: we are children of the 1980s[13], cocaine and Michael Milken, with junkbonds from 2 billion credit to 2 billion debt within 24 hours dancing along to Michael Jacksons "Thriller". As teenagers we were bombed with pop, we were living in a plastic pop world, in a popped up media world and to be honest, we are still living in this world; and more important, we still think and feel that way. After watching "CNN - Burden of proof", Marti Guixe[14] told me: "This is ultimate contemporary pop-art". i like this concept! Clean cut, slick & straight, and contemporary, what do i want more, as a child of the 80s.

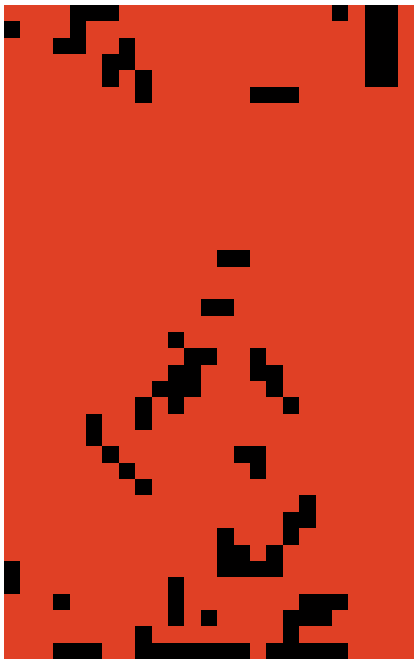
lizvlx: to me, pop ist very important. i find it nicer to entertain people while talking about or working on a maybe more intellectual or tougher subject. if painting is concerned, i personally want the painting to do both, look good and have an interesting concept. there need to be layers of interest to attract a greater target group. marketing is pop. and good marketing neither improves or makes kaput a good product/object; so why not use it. in lots of our projects, however, marketing is integrated into the product/project as a medium. we see, for example, the press release as an art medium. finally, i would also describe UBERMORGEN's work as a merge between actionism, hacking, and classic pop art.

13 born in the early/mid 1970s
14 http://guixe.com / http://buyguixe.com

8. Communication mechanisms seem to be important now as battlefield tactics were in the middle age. Triggering the single person's attention means to (temporary) conquering a piece of the volatile market immaterial land. Which are the communication mechanisms you're mostly interested into?

lizvlx: pseudo-personal email communication might be my personal favorite. i like the old "you can be a dog on the internet" thing when working with email and forums. we call this technique "drama marketing"[15]. you make up a cast of people (like for example andreas bichlbauer - andy bichlbaum) and use them in different projects, professionally and privately. then, i also did a lot of radio interviews during *[V]ote-auction*[16], radio makes it very easy to lie, deceit and create something that does not exist. it leaves more to imagination, i guess. plus, it works with the voice, i prefer that to the face (i.e. TV).

Hans Bernhard: During the 1990s i was mainly interested in what we called "the market of attention". How to become a global digital Pop-Star, how to be and to feel like a Rock-Star, how to live and communicate pure and hard net.art Rock&Roll, we even destroyed hotel rooms and threw tvs out of windows just to artificially experience stardom - that was etoy. Communication was mainly top down. Although etoy thoroughly analyzed the 1980s corporate communications, we replayed the classic "mistakes". etoy wanted to be the evil, hardcore fascist, bastard corporation flashing into the future. We tried to push the message to the people, we used standard "no comment" strategies and worked with extensive press-releases. As the .com-strategist and pr-manager I experienced all communication as positive for the brand. More important, I learned that once information exists outside your brain, it is impossible to control, it will make it's way. This is a law of nature. With ubermorgen, the situation was practically turned upside down. Someone released an idea - a virus - and it spread it like a manic. It bounced back and lifted the .com-level into extremes (100s of millions of viewers). These research environments were fantastic, we were able to drop info-pieces into the global network-matrix and watch them travel, morph and come back..



abughraib7.gif - Abu Ghraib

2004, Inkjet on Canvas 80x60cm and 240x180cm / Edition of 6 +1 a.p.

Then we could give them another spin - mix them with other information or combine them with classic knowledge like a spin-doctor. This was possible because there was no goal except the experiment, no political message or ideological foundation to serve - an ideal world - our "laboratory". Today i am interested in mixing the different strategies and in exploring double negative affirmative levels of meaning and blind meaning. Still not political and non-ideological, a high level of freedom is guaranteed. The reality and research becomes highly complex due to this fact. Unforseen events are triggered and can be explored. The combination of inner networks such as the brain and the nerve-systems and the networks we are connected to are my fields of research and production. How do mental disorders[17] of the human affect the global network and how do mental disorders of the global network affect the human. In relation to ubermorgen this is a quite interesting question. We have attacked the network with a series of totally mental / extreme projects. Now my network has attacked my mental health. In 2002, I was diagnosed with bipolar affective disorder (manic-depression). This is well documented on hansbernhard.com, with documents, photos and in videos. How is this interrelated - did my attack onto the network bounce back - does this mean the same mental attack has an effect on a network and on a human being?

15 http://UBERMORGEN.COM/NAZI–LINE

16 http://vote-auction.net

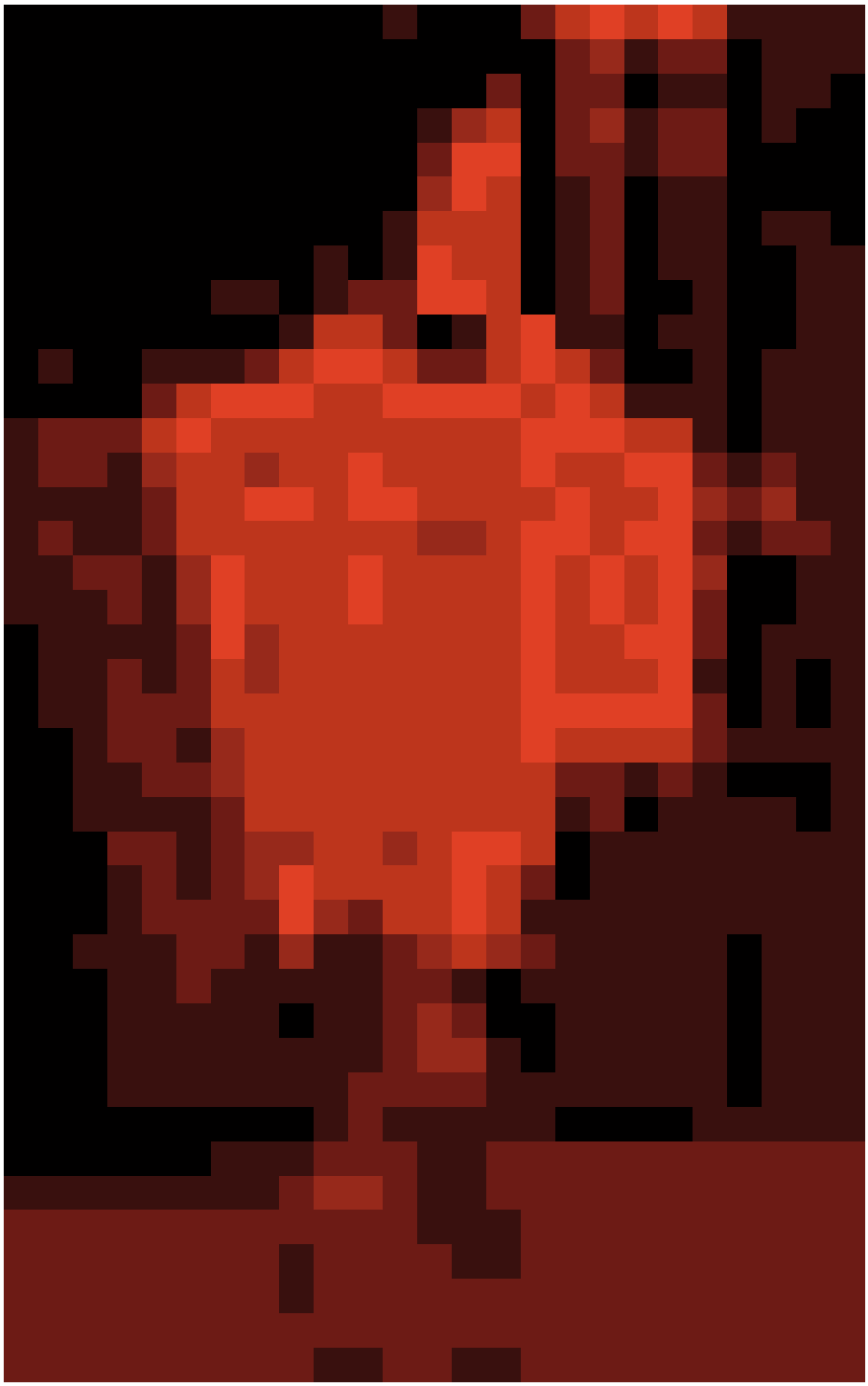
17 http://hansbernhard.com

9. The importance of designing a meta-level of reality that would generate a 'consensual hallucination' is clear in the care of details of your most famous works. But isn't this what our mind is constantly switching with: meta levels of reality created by hyper-realistic adv commercials, rhetoric mainstreams movies, 'reality tv' fiction shows and ideological news report?

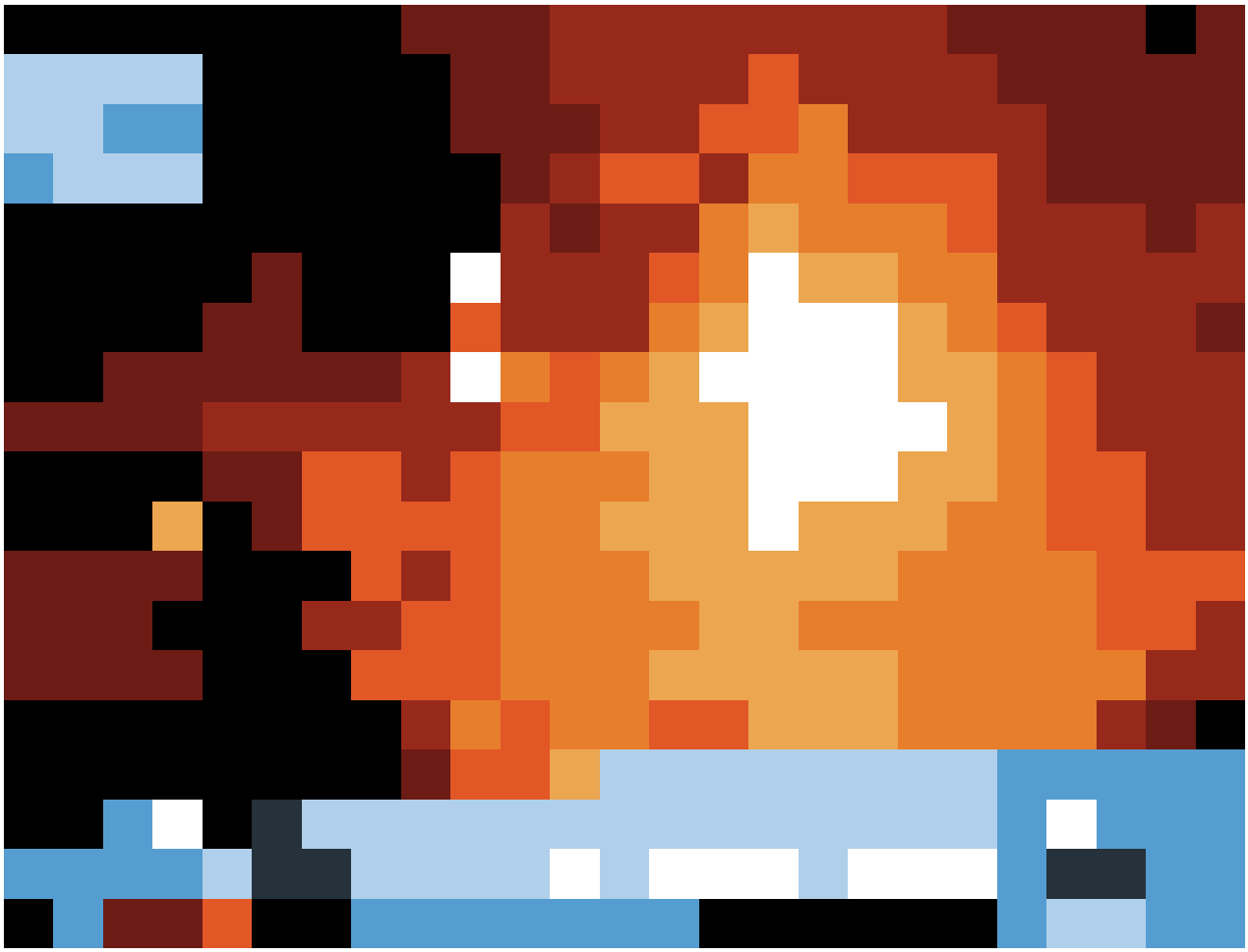
Hans Bernhard: I do not think so. Neither with etoy projects as "the digital hijack", nor with the work from ubermorgen this consensual hallucination was created; because we are dangerous and devious but not destructive. We are seducers and brainfuckers. We need constant decisions on how to relate to this material, we do not make people hallucinate, we confuse them, sometimes we shock them and then we let them regain consciousness again. My work - i.e. psychiatry material on hansbernhard.com - is perceived extremely non-consensual, in the mass media world, in the art world and anywhere else. On the other hand, there are some projects such as the stock certificates (etoy.SHARES) or the ubermorgen Webpaintings and Seals that have a certain hallucinatory look&feel and consensual "reality". The etoy.Shares were part of a large scaled global hallucination during the late 1990s until the internet economy bubble went bust. It is interesting to note that in many, if not all of the representations of cyberspace spatial depth and perspective is suggested through the use of wire frames, either explicitly or as armatures, calling on the techniques and rules first formulated by Alberti in De Pictura in 1435. This new virtual space of binary data is so alien to us that we have fallen back on traditional media[18]. Most important again, the individual hallucination in research and fractures, the stories and the transfer of the incomprehensible into consensual material, tradeable, utilisable, visible and readable artforms and organic forms, for example a child. We work against consensual hallucination, it is impossible to reach a consensus about our work - and if everybody would agree we would so strongly agree that it would lead others to disagree.

lizvlx: yes and no - it is the same, but we do it with no or very little money. so sometimes the outcome is the same, the working process is totally different. and there is one important difference: advertizing etc. wants to give answers to the consumer (i.e. this is the right product, buy me), ubermorgen poses questions, the answer is always up to the thinking indivdual user.

18 Mantovani, G. (1995). Virtual reality as a communication environment: Consensual hallucination, fiction, and possible selves.Thanks to you Alessandro for the beautiful and hardcore questions and many thanks to Jacob Lillemose for the in-depth discussions.

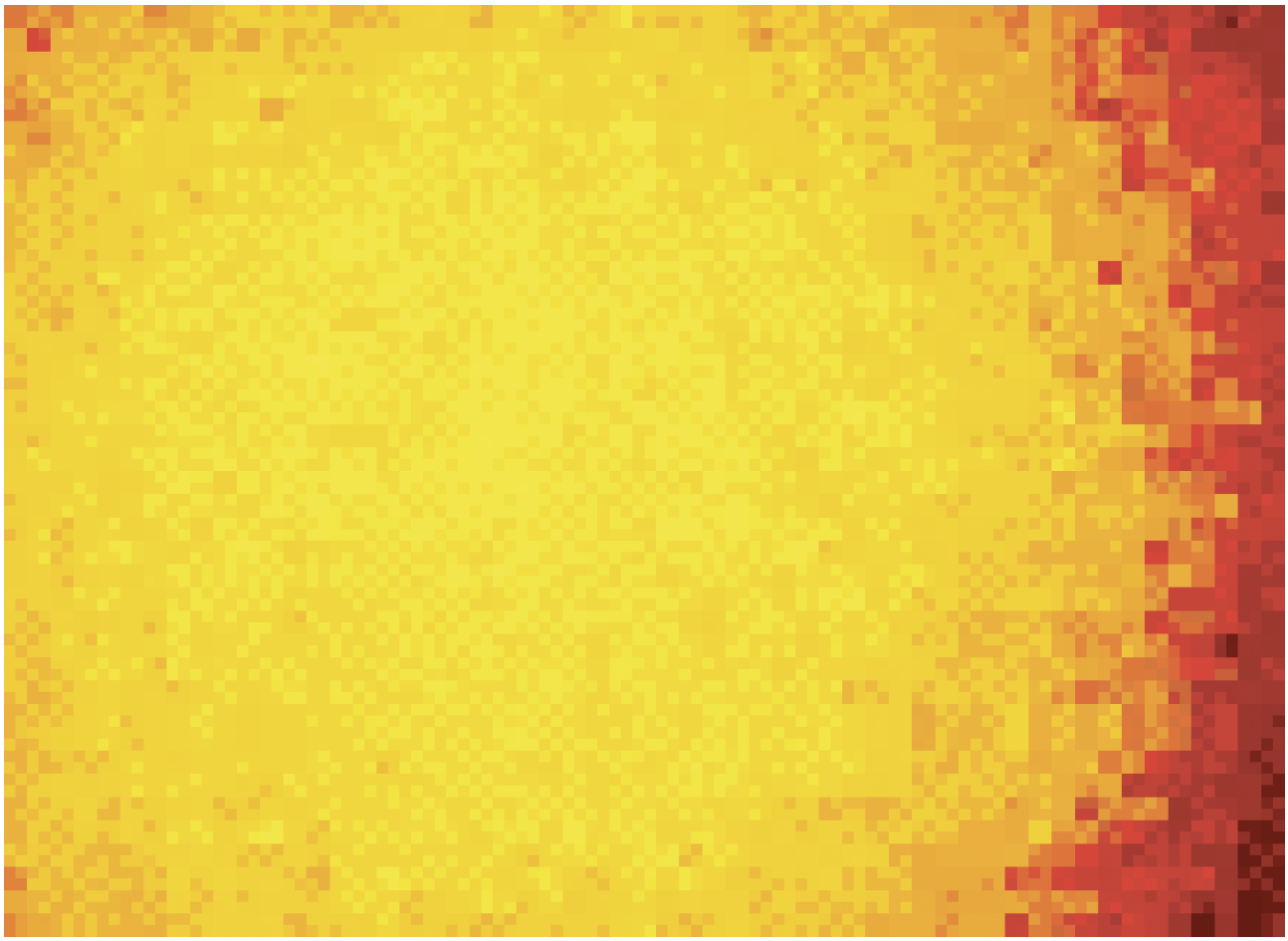


abughraib5.gif - Abu Ghraib
2004, Inkjet on Canvas
80x60cm and 240x180cm / Edition of 6 +1 a.p.



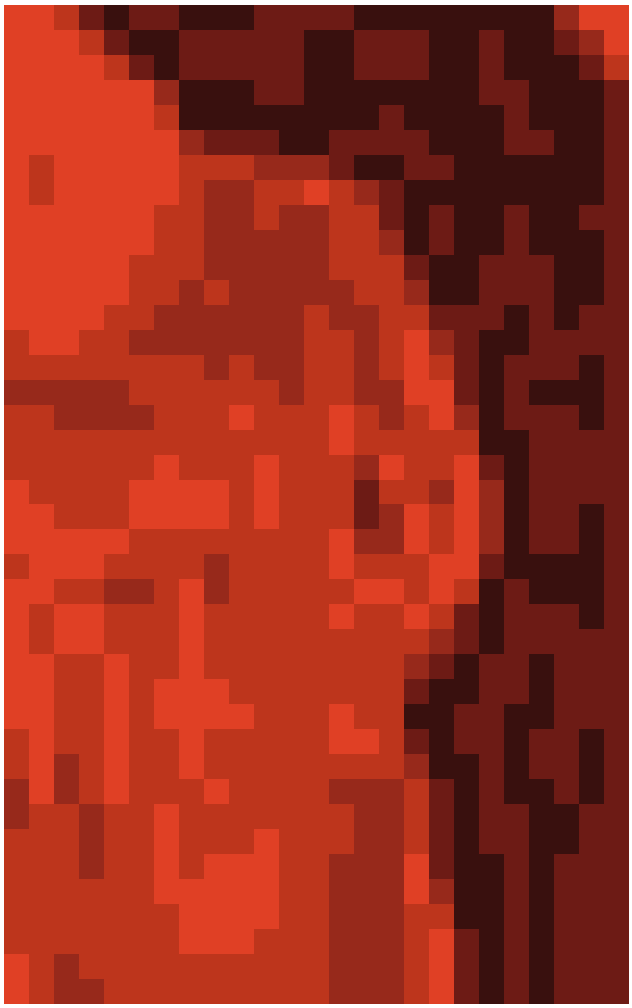
rebrandedwar1.gif- Rebranded War - Invasion of Iraq

2003, Inkjet on Canvas 100x80cm and 150x120cm / Edition of 4 +1 a.p.



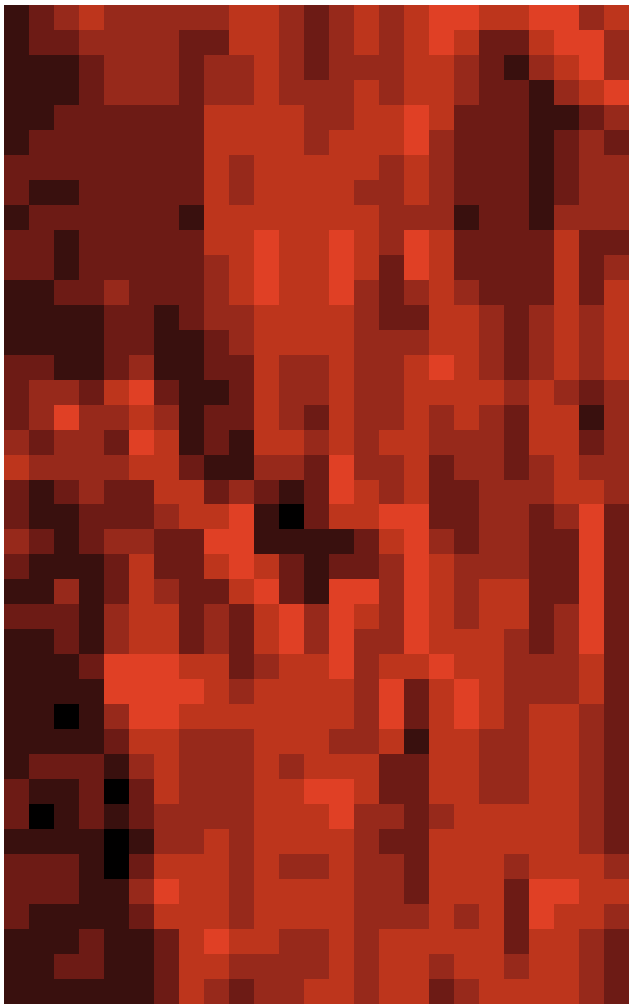
DSCN1990.gif - Sucking light out of the white

2004, Inkjet on Canvas 110x80cm and 53x40cm / Edition of 5 +1 a.p.



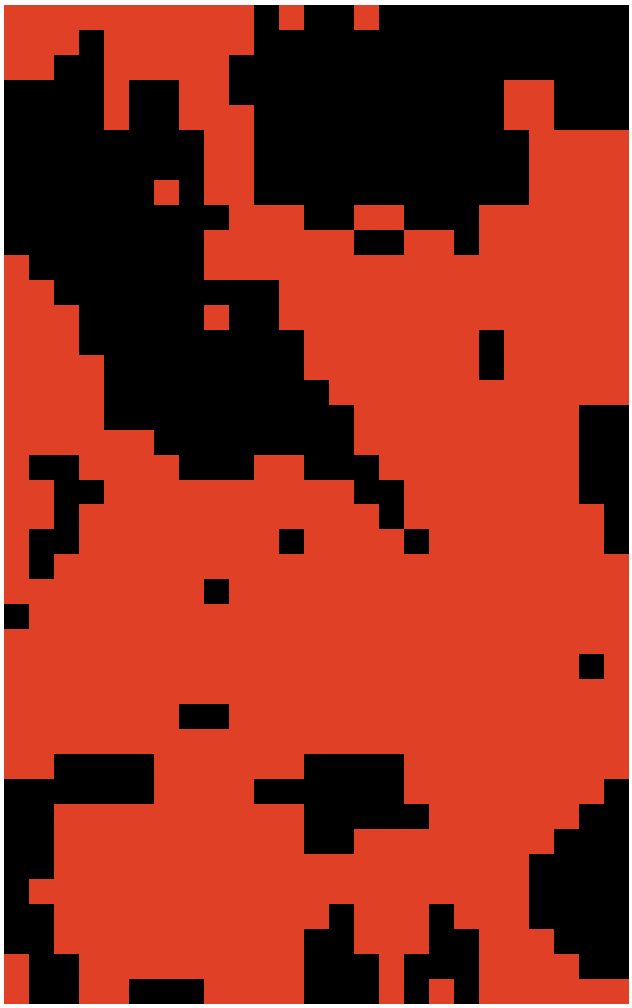
abughraib3.gif - Abu Ghraib

2004, Inkjet on Canvas 80x60cm and 240x180cm / Edition of 6 +1 a.p.



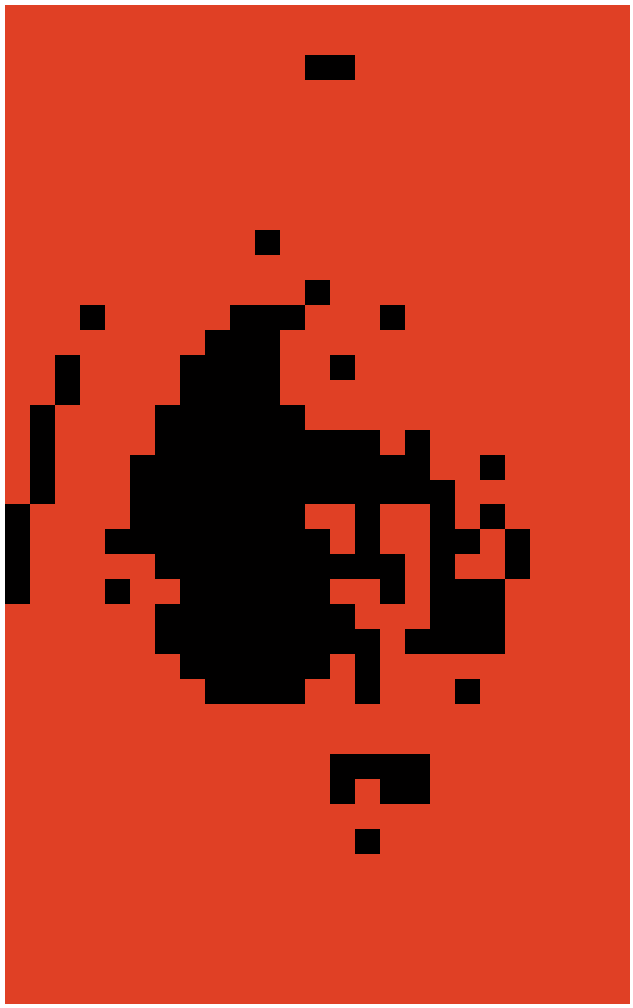
abughraib2.gif - Abu Ghraib

2004, Inkjet on Canvas 80x60cm and 240x180cm / Edition of 6 +1 a.p.



abughraib6.gif - Abu Ghraib

2004, Inkjet on Canvas 80x60cm and 240x180cm / Edition of 6 +1 a.p.



abughraib1.gif - Abu Ghraib

2004, Inkjet on Canvas 80x60cm and 240x180cm / Edition of 6 +1 a.p.

GAZA enemycombatant37.gif

2009, Inkjet on Canvas 160cmx120cm / Edition of 5 +1 a.p.

GAZA enemycombatant256.gif

2009, Inkjet on Canvas 160cmx120cm / Edition of 5 +1 a.p.

Superenhanced

2009

http://www.ipnic.org/superenhanced

PRISONERS ARE THE ENEMY – TECHNOLOGY-GLAMOUR – SHOCK-ROCK

Extraordinary Rendition, ghosting, Supermax facilities, Enhanced Interrogations, Abu Ghraib, Bagram Airbase, ADX Florence, Guantanamo, alleged terrorists and kidnapped Arabs, jailed Kids & Teenagers, Waterboarding, Egypt, Syria, Afghanistan, Iraq, Unlawful Enemy Combatant, CIA, Laser beams, pressure pads, and attack dogs, Murat Kurnaz, Special Management Unit SMU, Angela Coppola angela@ucia.gov 703-281-8015, emergency restraint chair, Familiarization, Black Sites, Ghost Prisoners, The Dark Side, Adra Prison, Marilyn Manson, head money, six security levels, 7 ft (2.13 m) by 12 ft (3.66 m) rooms, Camp 5, Airlessness, Kandahar

The Superenhanced Familiarization Series
Photos, Video and Online Installation

Psychotic events and practices happen unnoticed and slowly over time. To fully accept them we need to acclimatize and familiarize ourselves with them. Therefore we create images of a 5-year-old and a 2 year-old child detainee - unlawful enemy combatant - in U.S. prisons as well as in Iraq, Afghanistan, Egypt or in Guantanamo. They are blindfolded, tortured, interrogated and some of them get killed. Mixing Supermax brightness with blacksite darkness, a unique mix of physical pain with digital interrogation software. We do not emulate reality – our world is staged, superficial and glamourous, but the user can still experience the ubiquitous perversion and go into a supervised shock. We deny the concept of torture as self defense, but we accept it as part of rock culture.

The Video (HD DVD, 00:01:31) uses sitcom-laughter sampled from U.S. presidential speeches. All video images were created during the studio session 26.11.2008.

Models: Billie-Ada Bernhard, Lola Mae Bernhard, Stefan Nussbaumer, Hans Bernhard
Photographer: Alistair Fuller, Video: Lukas Heistinger, Printing: Wolf-Dieter Grabner, www.theflow.cc.
Superenhanced is supported by Migros-Kulturprozent, Schweiz

Definitions:

Supermax Prison: high-security prison. Supermax is the name used to describe "control-unit" prisons, or units within prisons, which represent the most secure levels of custody in some countries' prison systems. In such facilities sensory deprivation and other forms of torture are normal and "legal".

Enhanced Interrogation: torture. Or put differently: rough interrogation, the Central Intelligence Agency's interrogation methods, and alternative sets of procedures are terms adopted by the George W. Bush administration to describe methods used by the US military intelligence and the CIA allegedly because they're necessary to extract information from captives as part of the War on Terror, Most experts not related to the administration classify them as torture.

Extraordinary Rendition: A term used to describe the extrajudicial transfer of a person from one state to another (including foreign prisons and black sites – CIA prisons), particularly with regard to the alleged transfer of suspected terrorists to countries known to torture prisoners or to employ harsh interrogation techniques that may rise to the level of torture. The Extraordinary Rendition program was initiated by the Reagan Administration, continued and used by the Clinton Administration and pushed to the extreme by the Bush Administration after 9/11.

Black sites: CIA and Army prisons abroad (Egypt, Rumania, Afghanistan, Iraq, Poland, Jordan, Algeria, Syria, Morocco, Libya)

Unlawful Enemy Combatant: A person considered neither soldier nor civilian – with no rights whatsoever and under the complete control of the executive branch. The U.S. government differentiates between NLEC – No Longer Enemy Combatant; NEC – Not Enemy Combatant; and EC – Enemy Combatant

Superenhanced Seal - superenhancedseal.gif

2009, Inkjet on Canvas 100x100cm and Carpet 200x200cm / Edition of 7 + 2 a.p.

Superenhanced S2E3

2009, Inkjet on Paper 55x55cm

Superenhanced S3E3

2009, Inkjet on Paper 55x55cm

Superenhanced S1E1, Detail

2009, Inkjet on Paper 55x55cm

Superenhanced S1E3, Detail

2009, Inkjet on Paper 55x55cm

Superenhanced S3E2

2009, Inkjet on Paper 55x55cm

Superenhanced V1E1

2009, Videostill, HD Video/DVD 00:01:31 / Edition of 5 + 1 a.p.

Superenhanced V1E1

2009, Videostill, HD Video/DVD 00:01:31 / Edition of 5 + 1 a.p.

Superenhanced V1E1

2009, Videostill, HD Video/DVD 00:01:31 / Edition of 5 + 1 a.p.

Superenhanced V1E1

2009, Videostill, HD Video/DVD 00:01:31 / Edition of 5 + 1 a.p.

Superenhanced S1E2

2009, Inkjet on Paper 55x55cm

Superenhanced S2E1,Detail

2009, Inkjet on Paper 55x55cm

Superenhanced S2E2

2009, Inkjet on Paper 55x55cm

Psych|OS Cycle

2002-2009

http://www.UBERMORGEN.COM/psychos

Excerpt from the "hansbernhardblog"
http://www.UBERMORGEN.COM/hansbernhardblog

January 19, 2009

Dinner Drugs
00:00
2x500 mg Depakine
1x300 mg Neurotop
1x2,5 mg Zyprexa
250 microgram Seretide

Water, Pizza with Ham, Dolce (4 Mandelkonfekt), Popcorn, 2 Glasses of Chino, 40gr. Haselnuss-Milchschokolade

Posted by hans at 09:45 AM

Breakfast Drugs
07:30
2x500 mg Depakine
1x300 mg Neurotop
0,05 mg Thyrex
250 microgram Seretide

Water, 2 Roggenbrötchen, 5 slices of Ham, Soymilk, Müsli, 1 Apple, 1 black tea

Posted by hans at 09:44 AM

Lilly controls my Foriginals

Domenico Quaranta

In the projects series called Psych|OS, the Austrian artist duo UBERMORGEN.COM (lizvlx/Hans Bernhard) is working on the subtle membrane that connects the digital and the biological: a mix that UBERMORGEN.COM, an identity that lives and works on the Net, experienced on their own bodies. One of the best-known exponents of the net.art scene, UBERMORGEN.COM are the theorists of digital actionism, a radical practice of artistic action which experiments on the market of attention and takes place in mass media.

In the mass media storm, the digital actionist works with her whole body, as well as part and victim of the network around her. "We are children of the 1980s, We are the first internet-pop-generation... Hans Bernhard is loaded with 10 years of internet & tech [digital cocaine], mass media hacking, underground techno, hardcore [illegal] drugs, rock&roll lifestyle and net.art jet set...". Hans Bernhard`s neuronal networks are connected to the global network, and his mental illness - the bipolar affective disorder that in March 2002 sent him to a mental hospital – is the network's illness. The video called Psych|OS (2005) sums up that experience, in which those two levels – digital and real, bio & tech, nervous system and operative system – merge.

This nervous system, infected by the hi-tech, needs a treatment, and the hi-tech society prescribes its remedies, "bio-chemical 'agents' which control the internal information flow". Olanzapine, an antipsychotic drug produced by the pharmaceutical company Eli Lilly as Zyprexa®, is one of these agents. In the digital prints Zyprexa "Lilly 1112" and Zyprexa "Lilly 4117" (2006), UBERMORGEN.COM paints the drug molecular structure, but during this translation process the molecule discovers to be made by bits. "Just pixels on a screen, just ink on paper", like Foriginals (forged originals), the conceptual device UBERMORGEN.COM uses to change legal documents into legal art. The statement "Lilly controls my Foriginals" – a declaration of poetics that seems to be a declaration of love, used as title for the show UBERMORGEN.COM had in Brescia, Italy - comes from here. "Lilly controls my Foriginals" means "Lilly controls my artistic work", where Lilly just seems to be a woman's name, is in fact the name of a pharmaceutical company. Lilly "controls", inspires as well as oversees, supervises the contact between my brain and my hard drive.

The Psych|OS Cycle - psychos_hans_02.jpg

2003, Lambda Print on Aluminium, 66x100cm and 100x150cm / Edition of 5 + 1 a.p.

Photo: Oliver Jiszda

Digital Cocaine - Children of the 1980s

" *"...I shall have to speak much in images [that are] only approximately correct; for [this is] the only way a human being can make [himself understood about] supernatural matters, which in their essence must always remain incomprehensible, ... Where intellectual understanding ends, the domain of belief begins..."*
Daniel Paul Schreber "Memoirs of My Nervous Illness"

"In October 1994 three student filmmakers disappeared in the woods near Burkittsville, Maryland, while shooting a documentary. A year later their footage was found..."
The Blair Witch Project http://blairwitch.com

In March 2002, UBERMORGEN's Hans Bernhard[0] experienced a manic breakdown [bipolar affective disorder[1,2]] in Capetown, South-Africa. He was airlifted to Vienna's General Hospital. Two and a half years later, UBERMORGEN found video footage of his stay at the Mental Hospital – Station 4B, Department of Psychiatry. They decided to release the material unedited, with only a minimum of contextual information:
"We[3] are the children of the 1980s, We are the first Internet pop generation. We grew up with radical Michael Milken [The King of Junk Bonds] and mythical Michael Jackson [The King of Junk Pop]. Hans Bernhard is loaded with 10 years of internet & tech [digital cocaine], mass media hacking, underground techno, hardcore [illegal] drugs, rock&roll lifestyle and net.art jet set [etoy]. His neural networks and brain structures are similar to the global synthetic network he helped build up and within which he kept up his subversive activities. And now both Hans Bernhard and the "Network" are "infected" with a manic depressive [WHO ICD-10, F31.1.][1], structural disorder. Waves of mania and depression sweep through the technological, social and economic structures. Contemporary high-tech societies deal with hardcore brains using bio-chemical "agents" to control the internal information flow, we call them psychotropic drugs. Hans Bernhard was legally sloshed by Zyprexa®, Temesta®, Dominal®, Depakine®, Neurotop®[4]. But how can we treat a mentally ill global network?"
The Installation is a projection on a sensitive membrane [the screen] which serves as a thin skin penetrated by light and onto which a unique reality is projected. This membrane moves if you touch it or it curls if you blow: the image twists. The membrane represents the human and the network – it is hypersensitive. The sound is played quietly via speakers and very fat via earphones. The room is bright with daylight so the mood of the viewer is influenced by the weather outside. It is comparable in every respect to a room in a mental hospital.

0 http://hansbernhard.com
1 WHO, ICD-10 Classification: F31.1
Bipolar affective disorder, current episode manic without psychotic symptoms
2 http://hansbernhard.com/TEXT/2000_2002/2002_BRAIN_MELTDOWN/
3 The net.art duo UBERMORGEN [lizvlx and Hans Bernhard]
4 http://hansbernhard.com/drugs

Psych|OS Cycle - Selfportrait - hans_bernhard_mental_face.jpg
2002, Lambda Print on Dibond 29,5x19,6cm, 105x70cm and 210x140cm

Olanzapine (Zyprexa®, Zydis®, or in a combination with fluoxetine as Symbyax®) was the second atypical antipsychotic to gain FDA approval and has become one of the most commonly used atypical antipsychotics. Olanzapine has been FDA approved for the treatment of schizophrenia, acute mania in bipolar disorder, agitation associated with schizophrenia and bipolar disorder, and as maintenance treatment in bipolar disorder. Olanzapine is manufactured and marketed by the pharmaceutical company Eli Lilly and Company.

Olanzapine can also be used to treat anxiety, although it is not commonly recommended for that purpose due to the strong side effects and expense. In particular, unlike benzodiazapenes, antipsychotics are non-addictive. Some psychiatrists have also been known to prescribe it to eating disorder patients, due both to its mood stabilising effects and tendency to increase weight.

Zyprexa Lilly 4117

2005, inkjet on canvas, 50x50cm, 100x100cm / Edition of 3 + 1 a.p.a

Hans Bernhard is the limit!

Marina Grzinic

UBERMORGEN.COM, i.e. Lizvlx and Hans Bernhard, one of the founders of etoy, have become well known or rather notorious for their controversial and iconoclastic positions. They combine innovative provocation with threads from techno-fine-art avant-garde, post-conceptual art, software art and many other types of intervention in the context of contemporary art, culture and society.

I will focus on one project from hansbernhardblog, *Pill Boxes*, a work from 2006, before going on to discuss some of the wider implications of the group's work. I have chosen *Pill Boxes* because it in a way epitomizes the characteristics of UBERMORGEN.COM's work. It makes use of elements of kitsch. In an overexcited manner and using gross exaggeration, it shows up the total disintegration of the world of art and of culture within contemporary global capitalism and signals the group's opposition to the consumerist culture of Western liberal democracy. UBERMORGEN.COM set up binary sets only to disrupt them. Sets of opposites such as aesthetical versus ethical, comedy versus tragedy, inhuman versus human, virtual memory versus reality and time versus space are exposed to this kind of treatment. In this kind of antagonistic situation such categories as ethical, tragedy, human, reality and space almost appear as outdated, meaningless elements.

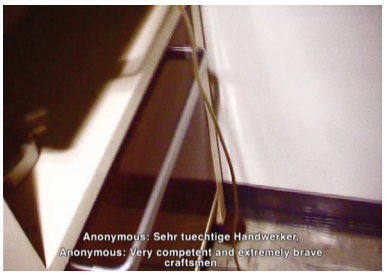
In *Pill Boxes* Hans Bernhard is at first seen drowning in tablets. He is presented as the last icon of a world that is falling apart, that is in brutal contradiction with itself and utterly dysfunctional. He is hysterical and almost asking for compassion. Slavoj Zizek claims that Antigone is not a tragic figure at all and the same claim may be advanced for Hans Bernhard[1]. This thesis has disturbing consequences. What is interpreted at first sight as an ordinary melodramatic project (*Pill Boxes*) turns out to be a subversive one. Hans is in fact repulsive! His insistence on consuming such a quantity of pills is seen in purely aesthetic terms and is at odds with the audience's ethical expectations. He presents himself as a fully aestheticized, if exaggerated persona. Witnessing the pill gobbling and reading about the character's obsession with drug abuse becomes a quasi-religious experience, in which Bernhard's wallowing in medication is perceived as an aesthetic act in total disregard of any ethical, rational, health-related dimensions. Contrary to our expectations, such an aesthetic choice drives home the point that what we are confronted with here is not his private madness, but the madness of the society of liberal global capitalism. Hans, a pill-eating machine, is 100% dedicated to the vocation of swallowing drugs. There can be no more systematic way of dealing with the problem than his, which even involves keeping a log book. Taking the pills is presented in a way reminiscent almost of a spiritual ritual; it is a religion with comical effects. This leap from the aesthetic to the religious and back again is a minimal difference, according to Zizek, and involves simultaneously the dimensions of anxiety and the comical. Is there anything more comical than this overlapping of the highest and the lowest?

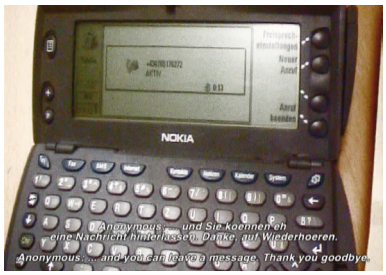
As Zizek points out: "In tragedy actors represent the universal character s/he plays, but in comedy s/he is immediately this character." Ecce the artist, ecce Hans! With such a maneuver it is not difficult to see the proximity of the sublime and profane. Thus comedy is the very opposite of shame; shame, according to Zizek, retains the veil; comedy relies on the gesture of unveiling. After removing the mask, we are confronted with the very face that was painted on the mask. Or, as Zizek puts it: This man looks like a psychotic and acts like it, and this should not deceive us, he is a psychotic! With such a gesture UBERMORGEN.COM focus on the lack of difference between two elements and confront us with the pure difference that separates an element from itself!

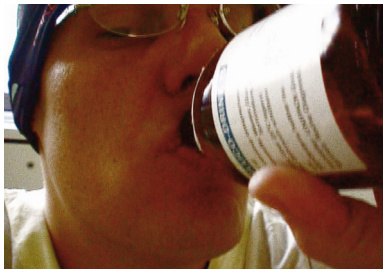
In this work we can see a complete, a radical loss of human dignity, and a degradation that undermines the tragic experience. In tragedy a minimum of dignity has to be retained, but Hans is in fact the opposite, he is inhuman. He represents something that remains "opaque and resists inclusion in any narrative's reconstitution of what counts as human." With such a gesture he invokes the psychoanalytic notion of castration. "Castration designates not only the irreducible gap between the element and the preceding empty space this element occupies, but first and foremost also the fact that this empty space, which lacks any natural element that would occupy it, is strictly correlative to an excessive element which wanders around, lacking its proper place, this is strictly to say, the castrated object." (Zizek). Hans is this excessive element! And provokes us to say that sooner or later he will be "verboten." Hans' almost inhuman dimension outgrows the confines of the tragic and makes him a comic figure that is beginning to be subversive. Something that was possible to experience in the music performances in the 1980s of the early Laibach group.

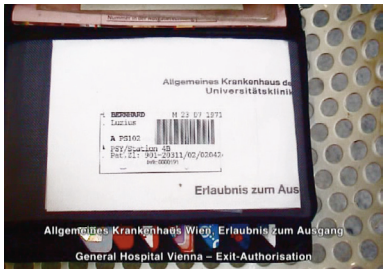
Does your memory need jogging? Laibach appeared in the context of the Slovene/ex-Yugoslav punk movement. Despite its punk associations the group was immediately given a "Nazi" tag because of their distinctive performing style. Its first lead singer performed with cut lips and a bloodied face; his insistence on adopting the costume and pose of Mussolini – he was wearing a pseudo-military uniform – was more of the same. The aim was to destroy the very concept of a rock band performance. To reach this aim every superfluous pictorial feature was eliminated, down to the creation of the usual atmosphere, whilst Laibach retained on stage only what they believed was of mediatory value. This was also connected with the disappearance of the classic music performer. Performers were held back and presented devoid of any individuality or psychological depth because, as theory had it, the more restrained feelings are, the stronger the emotions will be.

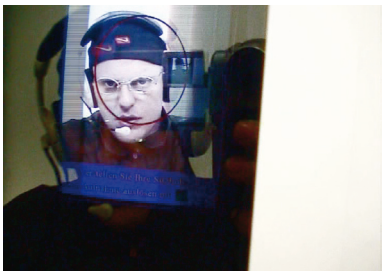
It is important to precisely distinguish between the authentic acts of traversing the fundamental fantasy from an inauthentic one, which even more obfuscates the invisible traces of emptiness of the void around which all things gravitate. One palpable political consequence of this notion of the authentic act is that, if I may paraphrase Zizek, there is in each concrete constellation one touchy nodal point of contention, which decides where

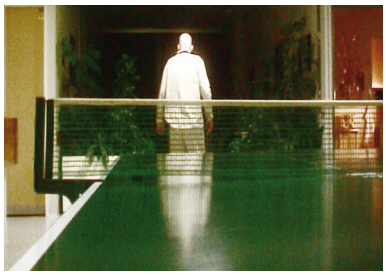


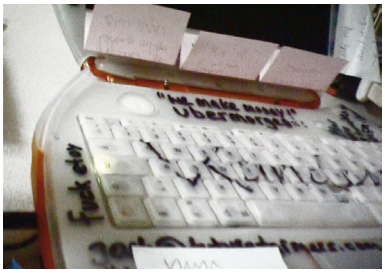


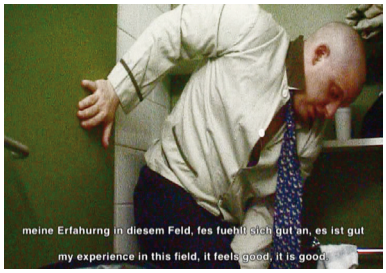


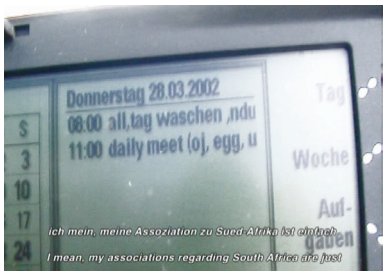




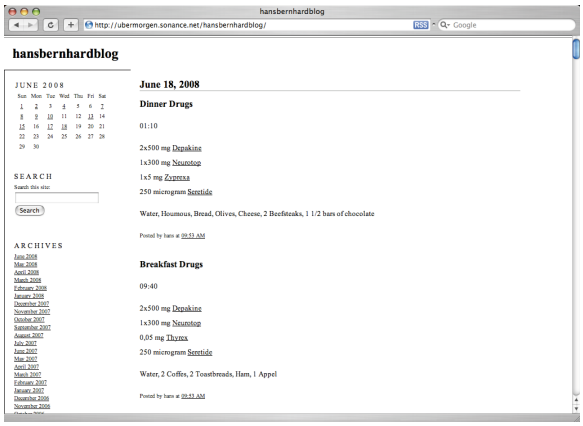






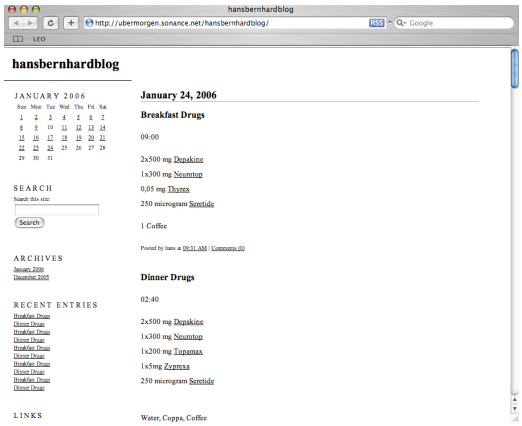


Psych|OS Cycle - Digital Cocaine - Children of the 1980s
2005, Videostills, DVD, 01:01:01 / Edition of 5 + 1 a.p.



Psych|OS Cycle - hansbernhardblog

2005-09, Screenshot, http://www.UBERMORGEN.COM/hansbernhardblog



Psych|OS Cycle - hansbernhardblog

2005-09, Screenshot, http://www.UBERMORGEN.COM/hansbernhardblog

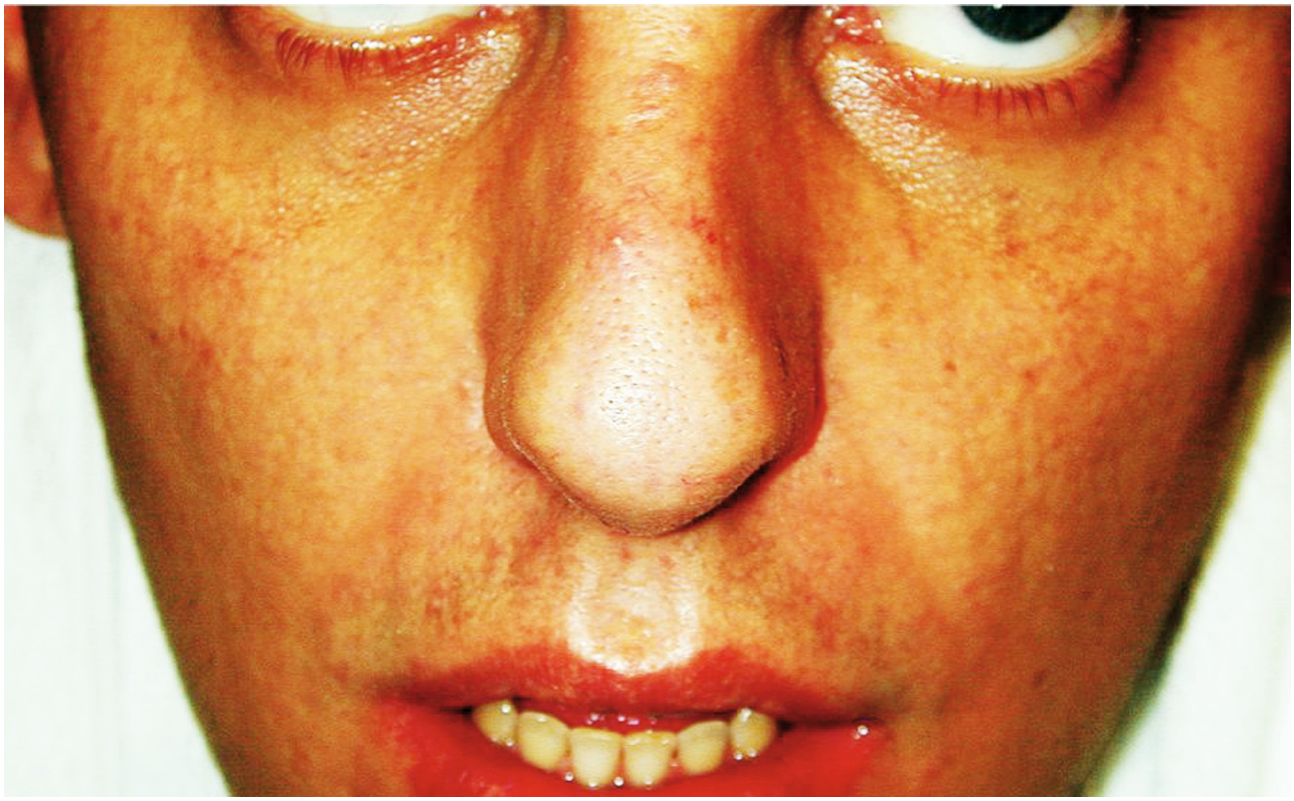
one truly stands. In Laibach, from my point of view, this was undoubtedly the deep relation and rooted position of their music within the industrial music movement of the 1980s, the most radical and avant-garde rock'n'roll invention. This is the point where Laibach's radicalism is absolute and not a repetition of the totalitarian populist ritual, which would have resulted in an absolute double obfuscation of the traces of the void around which the totalitarian socialist system rotated.

I feel I have to insist on this difference, as we have cases in today's art that simply use repetition as a formula. It seems it is enough to repeat the logic of a certain work and "the Thing" will perform instead of us. But as is clearly stated here, this is a completely incorrect perception of the Laibach repetition of the totalitarian ritual. What is more, insisting on a simple populist logic always has the effect of a new homogenization and fascisization of national identity with the consequence of an even stronger denial of trauma(s) and blind spots that are constitutive of contemporary (not only transitional) societies.
UBERMORGEN.COM is also addressing the dimension of responsibility. After the fall of the Berlin Wall one could detect in the East (of Europe) the process of a very rapid erasure of our particular history. We found ourselves in a space without memory, identity and politics. We had to think of this as a kind of a zero position. To maintain myself as a being defined by one particular identity and by being a citizen of the little Republic of Slovenia was not enough. I proposed to broaden this situation by thinking of myself also as of a citizen of the world. If I put things like this, which is in my view much more radical, as everybody today is saying "Mind your own business and do not interfere with our domestic affairs!," then we will realize very soon that not everybody can be a citizen of the world. This privilege is reserved to the happy few. We, the rest, are only allowed to stick our noses into so-called domestic affairs. Others are not even eligible for that reduced kind of citizenship: the homeless, the sick, refugees and immigrants[2].

To put it simply: there is no place where one can really disappear today. We cannot escape from our responsibility for the world. The best example is or was NN – Netochka Nezvanova – the nameless lady, as Nezvanova, who defines herself as NN SUPERIOR or NN TERROR CHIC in Russian, means without a name. Their or "her" activity also within the Syndicate List was seen as a disturbance of the existing system. Instead of respecting Western civilizational restraints (the moderators deleted all that could be disturbing for Western sensibilities), Netochka Nezvanova or NN insisted on raw, un-moderated, harsh criticism. When Randall M. Packer – another dutiful man (NN characterization) – posted on the Syndicate list such a sentence "As artists, WE can act in a time of great consequences," obviously referring to the war against Iraq that was then in its initial phase in 2003, Netochka Nezvanova posted a short comment, which was as precise as a smart bomb: "You are an incompetent parasite!" That is why there was a warning on other lists: "If any individual posts anything "Netochka Nezvanova" writes regarding our discussions, s/he will be removed!"

Something similar can be said about UBERMORGEN.COM and also about etoy. The two groups could be regarded as disturbing entities that formulate harsh criticism, underwriting statements such as "The Internet is no longer a lawless, chaotic, disorganized no-man's-land!" (A comment posted by Netochka Nezvanova on the Syndicate list.)
And last but not least, UBERMORGEN.COM addresses the whole question of the constitution of memory and history that is not possible today without technology. The (digitalized) technological support of memory is the prosthetic tool that allows memory to be effective.

Time and space in their relation with technology and against capital can help at least to delay (but never, unfortunately, to prevent) some of the future catastrophes and to give to the contingency of memory, to virtual memory a new powerful space.



Psych|OS Cycle - Selfportrait - hans_bernhard_sp_akh_4b.jpg
2002, Lambda Print on Dibond 29,5x19,6cm, 105x70cm and 210x140cm

Furthermore, it is important to grasp that without technical devices today we cannot re-capture the experience of time: the dimension of remembering and the dimension of anticipating time. Without memory support techniques, from CD-ROMs or the Internet and DVD archives, the experience of the past would not be possible. This is also an outcome of the process that can be called the temporization of time. This is the process of the production of time, which is replacing the older modernistic production of space. It is a process of the temporization of time, which changes as the technology that forms it advances.

Virtual memory is a process of the augmentation of different time layers, a mixture of real space and a flow of information. It cannot be seen as a simple process of the montage of space. And what has all this got to do with UBERMORGEN.COM? If we refer again to Pill Boxes, this is precisely what we get as an outcome of the time implicated in the project. Pill Boxes has nothing to do with a classic archive, it is pure and deadly augmentation of time. Hans cannot survive such a quantity of pills in time!

What characterizes this connection between virtual memory (just keeping a diary on line!) and time even better is a process of contemporary perception that can be split into three viewpoints: the living subject, the object (i.e. the computer) – and the abject (the error, mistake, failure). In such a context Hans Bernhard is the failure, the mistake!

Or to put it differently, UBERMORGEN.COM is a project that tries to re-appropriate the place of memory that is not the past memory, but a virtual memory! To re-appropriate the place of virtual memory does not mean using traces any more – virtual memory does not work any longer as a way to access the past, but rather the future – but putting mistakes, errors and failures to good use! With Hans Bernhard we can access it. It is showing its thoroughly inhuman character. Why not simply say the future is a monster?

1 All references to Slavoj Zizek in this first part of the text are from Slavoj Zizek, The Parallax View, Cambridge, Mass., and London: The MIT Press, 2006.
2 Cf. Marina Grzinic, "Osteuropa als der unteilbare postkommunistische Rest @ : es ist nicht Rot, es ist Blut! = Eastern Europe as the indivisible Post-Communist remainder @ : it is not red, it is blood!" in: Ost-West Internet : elektronische Medien im Transformationsprozess Ost- und Mitteleuropas : electronic media in the transformation process of Eastern and Central Europe, ed. Stephen Kovats, (Edition Bauhaus, Bd. 6), Frankfurt and New York: Campus, 1999, pp. 344-362.

Plasticman – Role Model

2004

A collaboration between **UBERMORGEN.COM** and
scandinavian porn producer & photographer **Petter Hegre**

a plastic man will last forever
with a plastic mac
in the clement weather
of an indoor shopping superstore,
no he never steps outside the door.
he's a lazy, hazy, instant gravy
polymer daisy - plastic man
he's a plastic man

plastic man loves to spend
on plastic goods that never end.
he's got a plastic car, a plastic life
a plastic lover and a plastic wife
he's a plastic man
he's a plastic man

intercourse and super bowl
does them both by remote control.
loves to watch and eat the telly
loves to watch and eat the telly
believe me when you see his belly:
he's a rubbery, blubbery, not very cuddly
plastic man
he's a plastic man

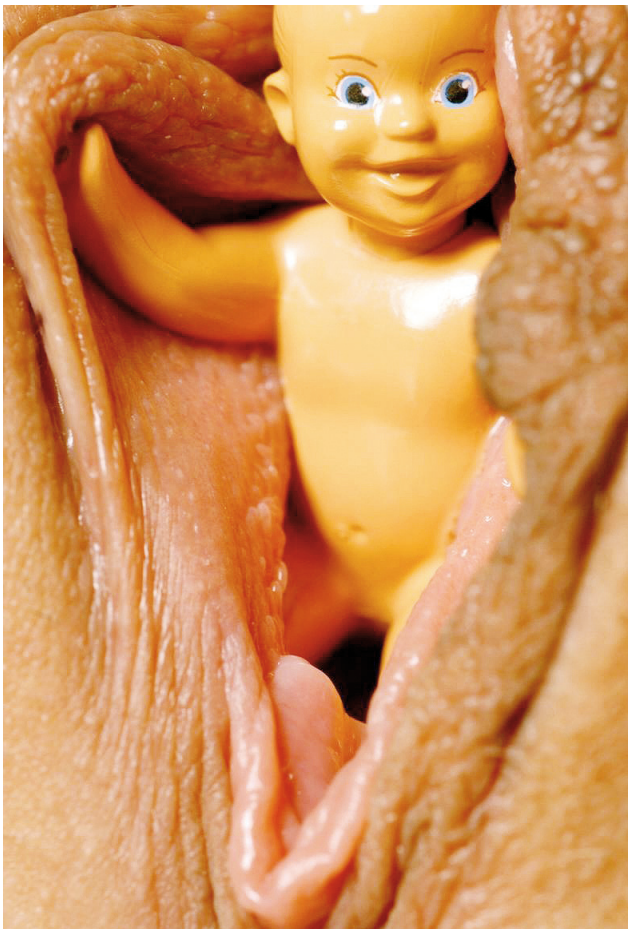
wrapped in rubber he loves to dance.
sweats inside his plastic pants.
whips it up into a trance
of narcissism's withering glance
in the mirror on the wall
the mirror there sees it all
a polymer dream that's so inflated,
his love was squashed
and laminated
he's a plastic man
he's a plastic man

Mark Gwynne Jones, 1997 – 2001

plasticman_3
2004, Ink on Canvas 120x80cm / Edition of 7 + 1 a.p.
Photos: Petter Hegre

plasticman_7

2004, Ink on Canvas 120x80cm / Edition of 7 + 1 a.p.



plasticman_9

2004, Ink on Canvas 120x80cm / Edition of 7 + 1 a.p.

plasticman_1

2004, Ink on Canvas 120x80cm / Edition of 7 + 1 a.p.

[V]ote-Auction

2000

http://www.vote-auction

UBERMORGEN.COM, James Baumgartner

Bringing capitalism and democracy closer together

[V]ote-Auction is a real-life theater piece taking place online, on the radio, on TV, in your local newspaper and on CNN worldwide. Its audience is primarily the American public, as well as net.people worldwide and happily includes intelligence service agencies such as the NSA, CIA, FBI, BND and other less known acrynoms.

Core to the story is the *[V]ote-Auction* website: taking place during the Presidential Elections 2000, Al Gore vs. G.W. Bush, the website offered U.S. citizens a anonymous and quick way to sell their vote to any highest bidder that had registered with the *[V]ote-Auction* website.

The Website was originally conceived by the then-student James Baumgartner and later sold for an undisclosed sum to UBERMORGEN.COM. Because of *[V]ote-Auction*'s super-commercial corporate agenda and the resulting threat of the website manipulating the real outcome of the elections, several U.S. states (Missouri, Wisconsin, Chicago, Arizona, Nevada, California, Massachusetts, New York) issued temporary restraining orders or injunctions for alleged illegal vote trading and/or consumer fraud. This led to the shutdown of 3 domains (voteauction.com and vote-auction.com, voteauction.net). Federal Attorney Janet Reno, the FBI and the NSA were investigating the case to ensure the integrity of the voting process on November 7th, 2000. Over 2500 global and national News features in online media, print, television and radio reported on the project (including "Burden of Proof", a 27 min. CNN exclusive about the project).

We estimate that the project reached an audience of over 450 million people globally. "*[V]ote-Auction*" is one of the riskiest and paradoxically most successful projects by UBERMORGEN.COM: it is "the only platform in the world that provides the consumer with an effective role in the American election industry". A genuine exchange system that finally "brings capitalism and democracy closer together". UBERMORGEN.COM exhibited the *[V]ote-auction* CNN tape, *[V]ote-Auction* Seals, Paper Sculptures with legal documents and [F]original Legal Documents in the Aldrich Contemporary Art Museum 2001, The Premises Gallery Johannesburg 2002, Museu d'Art Contemporani de Barcelona 2003, Read_me 2.4 Helsinki 2003, Konsthall Malmoe 2004, Kunsthaus Graz 2004, Lentos Museum of Modern Art 2005, Ars Electronica 2005 and ARCO Madrid 2006. UBERMORGEN.COM received an Award of Distinction from Prix Ars Electronica 2005 for *[V]ote-auction*. Fall 2004, UBERMORGEN. COM collaborated with Jorgen Follested on SELLtheVOTE.COM and exhibted *THE*AGENCY* [for manual Election Recounts] in a solo-exhibition at Kunsthaus Graz.

http://www.vote-auction.net

http://www.vote-auction.net/ARCHIVE

http://www.UBERMORGEN.COM/*THE*AGENCY*

http://de.wikipedia.org/wiki/Voteauction

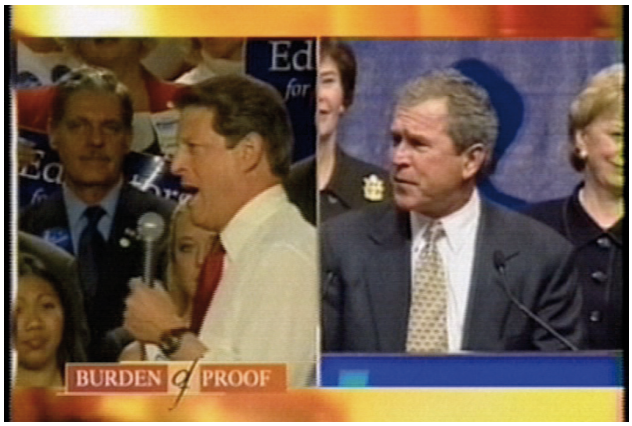
http://en.wikipedia.org/wiki/Voteauction

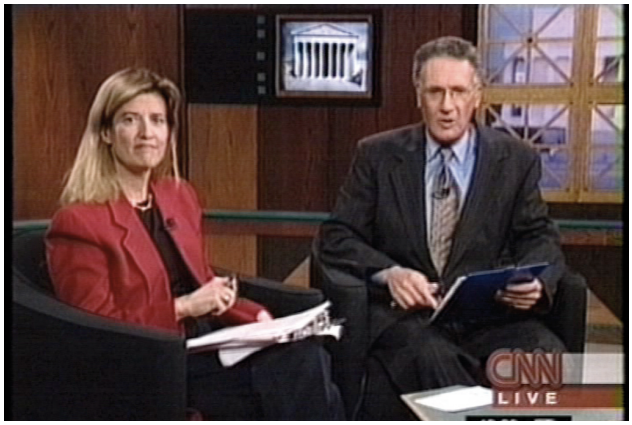
http://www.medienkunstnetz.de/works/vote-auction

[V]ote-Auction Seal - voteauctionseal.gif

2000, Inkjet on Canvas 100x100cm and Carpet 200x200cm

Edition of 7 + 2 a.p.





[V]ote-Auction's 27 min. on CNN "Burden of Proof "

2000, Videostills, DVD, 00.27.00 / Edition of 7 + 2 a.p.

Burden of Proof *Transcript* (excerpt)
Bidding for Ballots: Democracy on the Block
Aired October 24, 2000 - 12:30 p.m. ET

ROGER COSSACK, CO-HOST: In just two weeks, the citizens of the United States will elect their next commander-in-chief. But could that decision be rerouted over the Internet? A Web site engineered halfway around the world is offering to literally buy your vote. Today on BURDEN OF PROOF: bidding for ballots, democracy on the block.

ANNOUNCER: This is BURDEN OF PROOF with Greta Van Susteren and Roger Cossack.

COSSACK: Hello, and welcome to BURDEN OF PROOF. Yesterday on the campaign trail, George W. Bush proclaimed that W stands for women, Wisconsin, where Greta is from, and win. Three W's also serve as that familiar prefix for our journeys along the information superhighway, World Wide Web.

GRETA VAN SUSTEREN, CO-HOST: But the race for the White House between Bush and his opponent, Vice President Al Gore, could be vulnerable because of the Internet. A Web site run by an Austrian holding company has been offering to buy American votes in this November's election.

COSSACK: www.vote-auction.com was shut down over the weekend under the order of a Cook County, Illinois judge. But Saturday night, the site resurfaced under a slightly different name, suggesting voters ask for a donation this time instead of selling their votes.

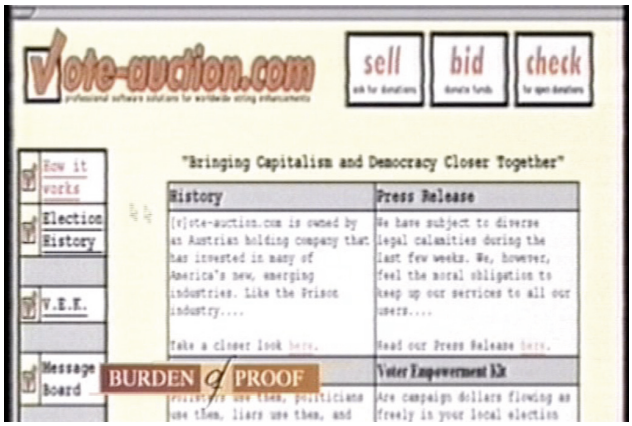
VAN SUSTEREN: Joining us today from Philadelphia is Scott Hemphill, who is the general counsel of Domain Bank, which, along with vote-auction.com, was named as a defendant in a lawsuit in Chicago. In Los Angeles, we're joined by Internet law professor, Stuart Biegel.

COSSACK: And in Sacramento, California, we're joined by William Wood, chief counsel to the California secretary of state, where I'm from. And here in Washington, Melissa Stratton (ph), constitutional law expert Bruce Fein, and Anthony Acocella (ph). And in the back, Al Peterson (ph) and Erin Maloney (ph).
Well, first I want to go right to you, Scott, as the representative of Domain. Why are you being sued in this lawsuit? Why are you a defendant?

SCOTT HEMPHILL, DOMAINBANK, INC: Well, I think it is a case, sort of a classic litigation tactic of casting a wide web. We are the domain name registrar. It's easy to find out who we are by doing a look-up on the Internet on the domain name.

COSSACK: Well, tell us exactly what a domain name does. In other words, this is a situation in which they are claiming that this Web site is purchasing votes.
What do you have to do with the Web site?

HEMPHILL: Very little, all we do is provide a mechanism for people to find the Web site. Basically a domain name registrar interfaces with the database, the central database that's maintained in Virginia, where a domain name is tied to an IP address. In other words, if you go to your browser, you type in CNN.com, your browser looks in the database and finds the IP address where the Web site is located.



VAN SUSTEREN: Scott, let me just stop for a second. I mean, you say it's a typical litigation tactic. The Domain Bank has a contract with this Web site that we are talking about and one of the deals is that the Web site follows the law, and apparently the reason you got dragged into this is because, while sitting on that contract, you're also sitting on your hands and not doing anything about it.

HEMPHILL: Well, that's not true. Actually we were the ones that took the site down.

VAN SUSTEREN: Did you put it back up under a new name Saturday night?

HEMPHILL: No, what they did, and I explained this to the attorneys for both California, Bill, and Jim Scandlin (ph) in Chicago. It is very easy to get another domain name through another domain name registrar and point it to the same Web site. And as long as you get the world out there to know where the new Web site is, someone can just type that in.

VAN SUSTEREN: Did you take it down after the judge ordered you to take it down? This wasn't some sort of magnanimous, let's-follow- the-law-type decision, at first, was it? The judge sort of encouraged you, did he not?

HEMPHILL: Well, we'll step back. We were contacted by Bill Wood about a week before the judge gave us the order. Bill sent us a very nice letter that said that we were involved with a Web site that was engaged in illegal conduct, and that Domain Bank would be considered engaged in criminal activities and we needed to take a hard look at it.
So, what we did was we sent a notice to the registrant, Mr. Bernhard, that said we had been contacted by California, accusing him of engaging in illegal activity on the Web site. As he knows, pursuant to our agreement with Mr. Bernhard, he's precluded from engaging in illegal activities in connection with the domain name.

VAN SUSTEREN: Were you aware of the fact that earlier, and I don't mean to beat a dead horse, but earlier New York had made a threat to seek action against an American who was involved in this earlier in time?

HEMPHILL: Actually not, no.

VAN SUSTEREN: OK.

HEMPHILL: This was the first that we learned about it. And just so I can finish, we sent the notice, basically saying you've got 30 days to either comply with the California law or tell us why you think you are in compliance with the law, and you're not in breach of the agreement.

VAN SUSTEREN: Did that 30 days take you past the November seventh general election?

HEMPHILL: It would have, however that was what we did.

VAN SUSTEREN: All right, well, let me go to Hans Bernhard who is the -- by telephone -- who is the man who owns vote-auction.com.
Hans, can you hear me?

HANS BERNHARD, OWNER, VOTE-AUCTION.COM: Yes, hello.

[V]ote-auction on CBS

2000, Videostill

VAN SUSTEREN: Hans, why in the world do you think it is any of your business to get involved in this American election?

BERNHARD: Yes, we are interested in providing a forum in order to create a perfect market. That's also our slogan, bringing capitalism and democracy closer together. This is actually our task and we see this as a worldwide operation. The U.S. election is just a test pilot for us in order to do research, in order to bring out this perfect market.

VAN SUSTEREN: Does your Web site buy, sell, solicit, ask for donations, or use anything else in terms of getting American votes?

BERNHARD: No, we don't do that. We are just a plain forum for campaign contributors and voters to come together for free market exchange. That's all what we do.

COSSACK: Tell me exactly, sir, how that you attempt to accomplish this. As I understand it, prior to having your Web site taken down before, you would -- if I wanted to, I could sell you my vote, and then you would take that vote and then, I suppose, turn it around and sell it to the candidate who would pay you the highest amount of money.
Why isn't that just flat voter fraud?

BERNHARD: No, we don't buy or sell votes. We don't do that. We just facilitate a platform where we want to have this market done. And we see that there is a big future for this. We bring this business to business. You know, we have consultants. They cut like 10-15 percent for themselves, and they sell a vote to the campaigns.

VAN SUSTEREN: All right, let's go -- let me please interrupt you for one second and go up to Bill Wood from the state of California.
Bill, is what Hans Bernhard is doing, is that, in your view, illegal under California law? What is it that you contend is illegal, if indeed it is.
And also the whole idea, which I must admit, I'm a little fixated about someone from another country interfering or doing anything in an American election.
But go ahead, Bill.

WILLIAM WOOD, CHIEF COUNSEL, SECY. OF STATE OF CALIFORNIA: Very briefly, what this individual has described is illegal in California. The basis in California, of course, of your vote, is that you cannot sell it, you cannot offer to sell it, you cannot buy people's votes. That has been the law in our state for some time.

VAN SUSTEREN: Is it a quid pro quo, though? Or how different is it from this, sort of, like, you know, you give your $1,000 campaign contribution on November sixth and November eighth you show up at your Congressman's office and say: Remember me? I'm a big contributor. I would like to talk to you about some project? How is that different?

WOOD: Well, it's absolutely different because it's fundamentally different. The actual buying of the vote is just that. It is that simple. It is the buying of some individual's vote. One of the things in the United States that we have prized above all is the vote. It is an inalienable right. And in every state in the United States, to my knowledge, the process of buying or selling votes is illegal. It is a federal violation.

And in California, you've heard from Scott Hemphill, and I have to say very quickly that Domain Bank was very cooperative with our efforts to stop this abuse of the Internet. Here in California, we are engaged in criminal investigations of this organization. We will continue those investigations through the election and any Californians...

COSSACK: That means you're investigating people who might have sold their vote, too. Is that true?

WOOD: That is absolutely correct.

COSSACK: So, Americans who sold their vote to Hans would be part of a conspiracy.

WOOD: They would not only be part of a conspiracy, but in and of themselves, they would have directly violated California law. And let me again be quite clear...

VAN SUSTEREN: Let me interrupt you for one second because we have to take a break. We'll be right back. And I also -- when we come back want to give Hans a chance to explain whether this is a sale or purchase.
We will take a break and be right back. Stay with us.
On Monday, a federal judge said that it was up to the local courts in Puerto Rico to decide whether or not Puerto Ricans can cast their votes in the presidential election on November 7. Election officials say it will cost about $3 million to print, distribute and tally the extra ballots. Pro-independence activists argued the vote would be a waste of money.

(COMMERCIAL BREAK)

COSSACK: Good news for our Internet-savvy viewers. You can now watch BURDEN OF PROOF live on the World Wide Web. Just log on to CNN.com/burden. We now provide a live video feed Monday through Friday at 12:30 p.m. Eastern time. And if you miss that live show, the program is available on the site at any time via video-on-demand. You can also interact with our show and even join our chat room.

VAN SUSTEREN: Last week, an Illinois judge shut down a vote- buying Internet site. But the Austrian company which runs the site added a hyphen to its domain name and reopened for business Saturday night. Instead of offering to buy votes from American citizens, the site allows voters to ask for donations.
Hans, how much money has your site made so far?

BERNHARD: Yes, our Web site vote-auction.com has not made any money yet. We don't buy or sell. And to Mr. Wood, you won't find a California resident who bought or sold votes over our Web site. It just clearly didn't happen.

VAN SUSTEREN: What is the purpose of your Web site, then? What does it -- does it broker votes? What's the purpose?

BERNHARD: I don't know. I mean, at the moment, in order to reply to Mr. Wood, I should -- it comes off to me that to think how strong is democracy if it has to go with very repressive methods like against the Maine Bank (ph), which is obviously a way in order to shut us down. And we have free speech here and we don't see why this weakness of democracy. Why can't we attach capitalistic principles to this kind of voting industry which is currently going on?

And the other thing to your question, I mean, this is a very, very flexible venture at the moment, very highly dynamic. So we are just finding out new ways and we're working very tough on this on the technical side. We're doing software updates and we'll find legal ways in order to bring this market to the American people, but also to other people in the whole world.

COSSACK: Let me now go to Stuart Biegel from the UCLA School of Law, fine place that I myself personally went to.
Stuart, besides that plug, let me just ask you, is there anything at all that could be in any way interpreted as being legal about what this operation is? I mean, is there any way under American law that someone could sell their vote?

STUART BIEGEL, INTERNET LAW PROFESSOR: Well, selling votes is not legal. We need to start with that. But the question is, is that really happening here? This site started as a masters thesis and was sold to Hans. Clearly Hans has stated that they're not actually buying and selling votes. So, in reality, this could just be a form of satire or street theater, and if so, arguably protected under the First Amendment.

COSSACK: But Stuart, you're not suggesting that if Hans would -- if I went to Hans and said, listen, I'd like to sell you my vote, he would turn me down. I mean, if that's true, what's the whole purpose of this, then?

BIEGEL: Well, you know, this has been written up in a lot of the online media. There's a suggestion that this wants to call attention to the fact that, on some larger level, votes are bought and sold in this country even as we speak.
[...]

DIVISIONS
Archives
Business Programs
Business Filings
Notary Public
Uniform Commercial Code
Elections
Information Technology
Management Services
Political Reform

BILL JONES
Secretary of State
State of California

EXECUTIVE OFFICE
1500 11th Street, 6th Floor
Sacramento, CA 95814
P.O. Box 944260
Sacramento, CA 94244-2600
(916) 653-7244
(916) 653-4620 FAX
Internet address: www.ss.ca.gov

October 6, 2000

BY E-MAIL TRANSMISSION AND CERTIFIED MAIL

Hans Bernhard
******gasse **-**
Vienna, AU a-10**
AU 43.***.***.**.**

Re: **Criminal Activity by Voteauction. Com**

Dear Sir:

This letter is to formally notify you that Voteauction.com is engaged in criminal activity in the State of California.

You are identified by DomainBank.com and media reports as the registrant, administrative, and zone contact as well as the owner of an enterprise known as "Voteauction.com". (see attachments) This enterprise was sold to you by an American citizen, James Baumgartner on August 22, 2000 after he was advised by elections officials in the State of New York that he was engaging in criminal conduct by operating the enterprise to buy and sell votes.

Your website specifically offers to broker the sale and purchase of votes throughout the United States of America and here in the State of California. A "block" of 810 votes is now offered for sale. Such activity is corruption of the voting process in violation of Elections Code sections 18500, 18521, 18522, and 18562 as well as Penal Code section 182, criminal conspiracy. These offenses are felonies that carry a maximum penalty of three years in state prison in California for each violation.

The right to free and fair elections is a cornerstone of American democracy. Any person or entity that tries to sell, does sell, or brokers the sale of votes in California will be pursued with the utmost vigor.

As the Chief Elections Officer of the State of California, I demand that you end this activity immediately. If you continue, you and anyone knowingly working with you may be criminally prosecuted to the fullest extent of the law.

Sincerely,

/s/

BILL JONES
Secretary of State
State of California

"Ensuring the integrity of California's election process"

[V]ote-Auction - Letter from the California Secretary of State - Foriginal Document
2000, Ink on Paper US Letter

IN THE CIRCUIT COURT OF COOK COUNTY
COUNTY DEPARTMENT, COUNTY DIVISION

BOARD OF ELECTION COMMISSIONERS OF THE CITY OF CHICAGO, LANGDON D. NEAL, RICHARD A. COWEN and THERESA M. PETRONE,

Plaintiffs,

vs.

00 CE 031

HANS BERNHARD, LUZIUS A. BERNHARD, OSKAR OBEREDER, CHRISTOPH JOHANNES MUTTER, JAMES BAUMGARTNER and DOMAIN BANK, INC.,

Defendants,

00 OCT 16 PM 05

PLAINTIFFS' EMERGENCY MOTION FOR A TEMPORARY RESTRAINING ORDER OR PRELIMINARY INJUNCTION

NOW COMES the BOARD OF ELECTION COMMISSIONERS OF THE CITY OF CHICAGO, LANGDON D. NEAL, RICHARD A. COWEN and THERESA M. PETRONE, Plaintiffs in the above-entitled cause, by their attorney, James M. Scanlon & Associates, and moves this Court to enter a temporary restraining order, without bond, pursuant to Section 11-101 of the Code of Civil Procedure (735 ILCS 5/11-101) or a preliminary injunction pursuant to Section 11-102 of the Code of Civil Procedure, notice having been given to the defendants, restraining and enjoining Defendants HANS BERNHARD, LUZIUS A. BERNHARD, OSKAR OBEREDER, CHRISTOPH JOHANNES MUTTER, JAMES BAUMGARTNER and DOMAIN BANK, INC., and each them and their agents, employees, and all others acting in concert with them from using or operating an Internet web site known as "Votcauction.com" or any web site by any other name in any manner as a forum for conducting an "auction" for the purpose of encouraging, soliciting and allowing residents of the State of Illinois to sell their votes to be cast

IN THE CIRCUIT COURT OF COLE COUNTY, MISSOURI
NINETEENTH JUDICIAL CIRCUIT

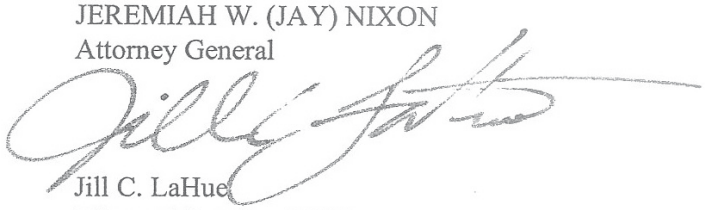
STATE OF MISSOURI, ex rel. JEREMIAH W. (JAY) NIXON, Attorney General,	)	
Plaintiff,	)	Case No. 00CV 325329
	)	Division No. I
vs.	)	
LUZIUS BERNHARD d/b/a VOTE-AUCTION.COM Kurrentgasse 10/22 Vienna, Austria A-1010,	)	
Defendant.	)	

VOLUNTARY DISMISSAL

COMES NOW Plaintiff, State of Missouri, by and through its Attorney General, Jeremiah W. (Jay) Nixon, and Assistant Attorney General Jill C. LaHue and, pursuant to Rule 67.02(a), voluntarily dismisses its Petition for Injunctive Relief, Civil Penalties, and Other Relief against Defendant Luzius Bernhard, d/b/a Vote-Auction.com, without prejudice to the reinstatement thereof.

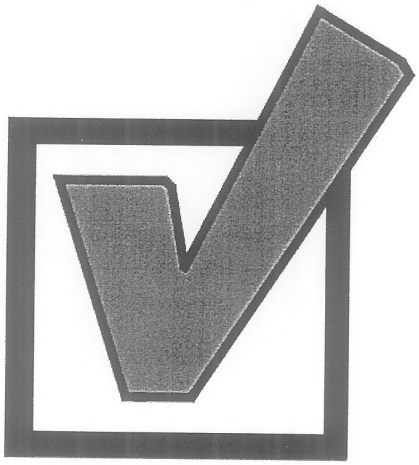
Respectfully submitted,

JEREMIAH W. (JAY) NIXON
Attorney General



Jill C. LaHue
Missouri Bar No. 44092
Assistant Attorney General

[V]ote-Auction - Letter by the State of Missouri - Voluntary Dismissal - Foriginal Document
2001, Inkjet on Paper US Letter



[V]ote-Auction - Temporary Injunction - Exhibit - Foriginal Document, stamped
2000, Inkjet on Paper US Letter,

law

LATEST PRESS RELEASE

FOR IMMEDIATE RELEASE - Berlin, October 22, 2000

Vote-auction.com back online

Below you find the latest press release by Vote-auction.com [formerly voteauction.com].
We have included any information on the latest developments of the site and the people and users behind it.

You can also find this press release at
http://www.vote-auction.com/pr.htm

For any further information feel free to contact pr@vote-auction.com or in urgent cases call +49-175-2066954.

[V] Voteauction.com is dead, long live Vote-auction.com

The "Leader of the Election Industry", vote-auction.com has regained access to the web via its new domain http://www.vote-auction.com During the past week, diverse rumours and hear-say has been passed concerning the website which explores the high-risk consumer markets of the American election industry. The site's original domain had been ordered shut down by a local American court in the U.S. state of Illinois earlier this week. But whilst the American authorities took their time and tax payers' money to legally pursue almost everybody related to the existence of the website, the owners of the site worked on a re-design and strategy paper for version 2.0 of the project.

[V] Sue 'em 'til they drop...

The legal authorities of Chicago, Illinois, made every effort to get the site out of service during the last 2 weeks. Amongst the original creator of the project, James Baumgartner, and the owner of the domain, Hans Bernhard, they also found it in the public's interest to sue:

. domainbank.com: Domainbank inc., is the registry where the original domain "voteauction.com" is registered. It is defendant in named Chicago legal case.

. silverserver.at: Both SILVER SERVER's president as well as of

6

[V]ote-Auction - Press Release - Foriginal Document - Email
2000, Inkjet on Paper US Letter

133-110-170-195.in-addr.arpa
237.163.152.209.in-addr.arpa
8if732.dami.army.pentagon.mil
cachedns.efdlant.navfac.navy.mil
catbert.rtp.epa.gov
glrc91h.lrc.usace.army.mil
ip157.205.54.216.in-addr.arpa
qqbar1.lbl.gov
tide20.microsoft.com
vasfw01.fdic.gov
wdcsun4.usdoj.gov
zambezi.icann.org
"ppp9-ts1.bag.army.mil - - [07/Nov/2000:22:09:23 +0100] ""GET /topframe.htm HTTP/1.0"" 304 -"
"atstp36ci.pica.army.mil - - [09/Nov/2000:15:13:24 +0100] ""GET / HTTP/1.0"" 200 482"
"hcacache01.ngb.army.mil - - [16/Nov/2000:16:21:55 +0100] ""GET / HTTP/1.0"" 200 482"
"netcache2.redstone.army.mil - - [19/Dec/2000:14:29:02 +0100] ""GET /images/icon.gif HTTP/1.0"" 200 1367"
"bfce2.tuzla.army.mil - - [15/Feb/2001:22:33:05 +0100] ""GET /banners/dedicationchannel.htm HTTP/1.1"" 200 915"
"bfce.heidelberg.army.mil - - [21/Mar/2001:12:44:21 +0100] ""GET /images/title_howitworks.gif HTTP/1.1"" 200 1307"
"wesley.mt.wsmr.army.mil - - [20/Nov/2001:15:59:32 +0100] ""GET /images/button_bidders_stats.gif HTTP/1.1"" 200 1455"
"cachedns.efdlant.navfac.navy.mil - - [31/Oct/2000:15:06:10 +0100] ""GET /banners/images/micromusic2.gif HTTP/1.0"" 200 14389"
"ws231-5.pacsw.navy.mil - - [02/Nov/2000:18:34:46 +0100] ""GET / HTTP/1.1"" 200 482"
"tgmuir.stl.nps.navy.mil - - [03/Nov/2000:21:35:07 +0100] ""GET / HTTP/1.1"" 200 482"
"ws171.naskef.navy.mil - - [06/Nov/2000:14:46:53 +0100] ""GET /banners/images/debug_100x54.gif HTTP/1.0"" 200 936"
"huey.ntsc.navy.mil - - [07/Nov/2000:15:40:49 +0100] ""GET /index00.htm HTTP/1.0"" 200 538"
"cner-ws-26.cner.navy.mil - - [07/Nov/2000:22:01:51 +0100] ""GET / HTTP/1.1"" 200 482"
"spfwall.ssp.navy.mil - - [07/Nov/2000:22:37:43 +0100] ""GET / HTTP/1.0"" 200 482"
"ws229-100.pacsw.navy.mil - - [07/Nov/2000:23:35:56 +0100] ""GET / HTTP/1.0"" 200 482"
"blacklab.nswc.navy.mil - - [08/Nov/2000:17:11:57 +0100] ""GET / HTTP/1.0"" 200 482"
"gw.phnsy.navy.mil - - [08/Nov/2000:22:46:40 +0100] ""GET /index00.htm HTTP/1.0"" 200 538"
"gateway.pearl.fisc.navy.mil - - [25/Nov/2000:06:08:48 +0100] ""GET /index00.htm HTTP/1.1"" 200 538"
"p1-154.senate.gov - - [15/Nov/2000:22:04:47 +0100] ""GET /banners/images/bosch_fan.gif HTTP/1.0"" 200 13178"
"gk-east-4.usps.gov - - [16/Nov/2000:18:22:10 +0100] ""GET /banners/images/bosch_fan.gif HTTP/1.0"" 200 13178"
"gazellic.lanl.gov - - [17/Nov/2000:00:29:03 +0100] ""GET /banners/images/banner_net_art_vuk.gif HTTP/1.0"" 200 26458"
"cache1.bnl.gov - - [17/Nov/2000:04:29:49 +0100] ""GET /forum/index.php3 HTTP/1.0"" 200 20253"
"dip25-231.acf.dhhs.gov - - [20/Nov/2000:17:46:48 +0100] ""GET / HTTP/1.1"" 200 482"
"kow0001277.ksc.nasa.gov - - [22/Nov/2000:14:21:14 +0100] ""GET /index00.htm HTTP/1.0"" 200 538"
"79.0.51.208.in-addr.arpa - - [06/Dec/2000:06:16:47 +0100] ""GET /news.htm HTTP/1.0"" 200 38368"
"18.69.231.193.in-addr.arpa - - [22/Dec/2000:13:33:53 +0100] ""GET / HTTP/1.1"" 200 482"
"fwsrv1.bocmpauls.co.uk.206.171.195.in-addr.arpa - - [13/Nov/2000:16:23:31 +0100] ""GET /images/button_bid_check_results.gif HTTP/1.0"" 200 3227"
"unv2.aalborg-stu.dk.0.192.195.in-addr.arpa - - [09/Nov/2000:12:21:45 +0100] ""GET /images/icon.gif HTTP/1.0"" 200 1367"
"ip3.164.54.216.in-addr.arpa - - [08/Nov/2000:16:38:11 +0100] ""GET /images/geldsack.gif HTTP/1.1"" 200 1327"
"diz1.diz-bayern.de.223.174.193.in-addr.arpa - - [08/Nov/2000:08:22:02 +0100] ""GET /images/button_bidders_stats.gif HTTP/1.0"" 200 1455"
"freedsl.com.38.200.64.in-addr.arpa - - [08/Nov/2000:02:28:13 +0100] ""GET /howitworks.htm HTTP/1.1"" 200 7123"
"ip198.63.136.216.in-addr.arpa - - [07/Nov/2000:22:37:05 +0100] ""GET / HTTP/1.1"" 200 482"
"ip198.63.136.216.in-addr.arpa - - [07/Nov/2000:22:37:05 +0100] ""GET /images/logo_gross.gif HTTP/1.1"" 200 8968"

[V]ote-auction - Logfile excerpt

2000, .txt-file total logfile 503MB

INTERNET COUNCIL OF REGISTRARS
CORE Secretariat (W)

WORLD TRADE CENTER II
29, ROUTE DE PRE-BOIS
CH-1215 GENEVA
SWITZERLAND
secretariat@corenic.org
PHONE: +41.22.929 57 44
FAX: +41.22.929 57 45

Mr. Luzius A. Bernhard
hans@ubermorgen.com
Kurrentgasse 10-22
Vienna, Austria 1010 AT

Subject: Domain vote-auction.com on registrar hold

Thu, 02 Nov 2000

Dear Mr. Bernhard,

CORE has been informed that the domain vote-auction.com is being used in conjunction with illegal activity.

After consultation with its lawyers, CORE has determined that the urgency and gravity of this case is such that CORE needs to exercise its right to suspend the domain name vote-auction.com based on Article 4 of the CORE registration agreement. This transaction has been executed. The name continues to be reserved in your name, but it is no longer active.

Please note that this decision has been taken and executed by CORE Internet Council of Registrars under its authority as ICANN-accredited registrar in charge of the domain. All communications in this respect should be directed to CORE.

Yours truly,

Werner Staub

[V]ote-Auction - Letter from CORE - Foriginal Document
2000, Inkjet on Paper A4

WAHLGELD.COM

2007

http://www.wahlgeld.com

BRIBERY PLAYING A ROLE IN SWISS PARLIAMENTARY ELECTIONS
AUSTRIAN BUSINESS TO INVEST IN SWITZERLAND'S ELECTIONS

HIGH HOPES PINNED TO SWISS ELECTIONS

Parliamentary elections are due to be held in Switzerland on October 21. WAHLGELD.COM, a company based in Austria, offers every Swiss citizen who is entitled to vote a guaranteed minimum of Sfr. 50.- per vote. The votes purchased in this manner will subsequently be auctioned off to the highest bidder.

All trading in votes eliminates middlemen (such as organisations, public relations agencies, etc.). In this way, part of the estimated sum of Sfr. 100 million in election campaign finances is channelled directly to the citizens. WAHLGELD.COM improves election turnout; those who are prepared to put their vote to use get a financial reward for their initiative; and parties will find it more economical to secure badly needed votes in this way. All transactions will be conducted exclusively via the Internet, SMS/MMS, an anonymous post box and a Swiss numbered account.

WAHLGELD.COM offers political parties, interest groups, politicians and solvent individuals both from Switzerland and abroad the possibility to purchase votes en bloc (canton by canton) in an auction. Accessing these votes directly through WAHLGELD.COM ensures an optimum merger between concordance democracy and the forces of the Free Market.

It is quite obvious that every effort must be made for the commodity "vote" to be traded at a fair market price. WAHLGELD.COM provides a public service for individuals who are eligible to vote but have no intention of doing so. Important target groups are old-age pensioners, for whom that extra bonus in the "Kässeli" matters more than long-term influence, and first-time voters, who are utterly inexperienced in political matters; having to choose from long lists of candidates is simply a bore so that they frequently throw in their lot with the group of non-voters.

WHO IS BEHIND WAHLGELD.COM

WAHLGELD.COM is financed and operated by a group of Austrian business people. In investing into Direct Democracy at the grassroots level they intend to reap a direct return on investment. In addition to this they want to exert influence on certain Swiss policies and on Switzerland's position towards the EU (Swiss EU accession, banking confidentiality, agriculture, change of the city-country divide and of the independence of the judiciary)

WAHLGELD.COM Website
2007, Screenshot

in order to safeguard their own interests. The website was produced by an Austrian agency with the specific target groups in mind and will be installed for legal considerations on a web server located in the US.

ELECTION FIGURES

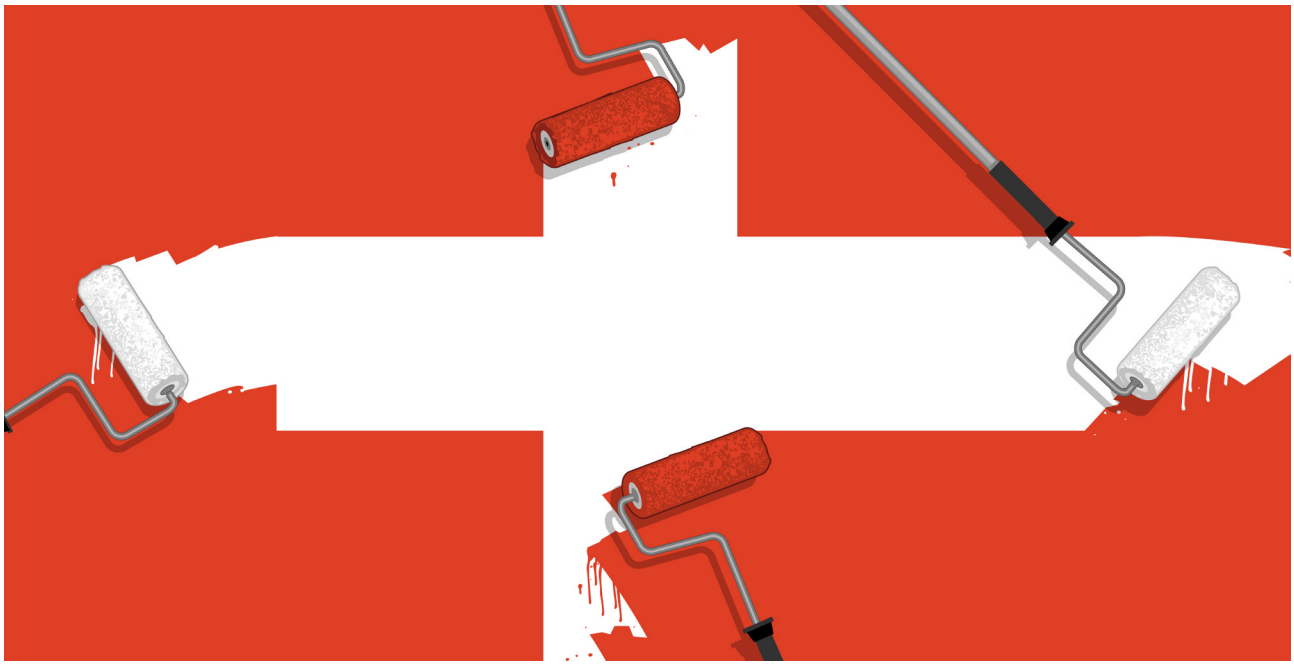
Current total population: 7'508'000 (2006/31/12)
Votes cast: 2'161'000 (NR/SR elections 2003)
Votes not cast: 2'618'000 (NR/SR elections 2003)
Election turnout: 42.5 % (NR/SR elections 2003)

The true dimensions of election campaign financing in Switzerland are unknown. It is estimated however that political parties, candidates and volunteers together spend more than 100 million Swiss franks. Slightly more than one quarter of the inhabitants of the country decide the composition of the national parliaments. 2'618'000 million ballots end up in the trash can: WAHLGELD.COM prevents this gigantic annihilation of capital and potential influence with its unique initiative of providing a platform on which sellers and buyers may meet and do business.

48 hours after the initiative went online 750 potential vote sellers and 30 buyers have already been officially registered at WAHLGELD.COM. The immediate reaction shows the great commercial potential that lies dormant in the vote market in Switzerland.

PRESS REACTIONS

WAHLGELD.COM gave 43 interviews within six hours on September 25, 07 to newspapers, radio and TV stations and to online portals, which they handled in addition to hundreds of user queries and buyer-seller communications. Thanks to the extraordinary commitment of the WAHLGELD.COM team and of the supporting back-up organisations and financiers it was possible to cope with the financial and administrative challenge involved.



WAHLGELD.COM - Austrian Business to invest in Swiss Elections
2007, .jpg 7469x3804
Illustration by Brian Main

For a selection of the press reports on September 25/26, 2007 see below:

"For this reason all eligible Swiss voters are herewith notified that the said web offer is a simple publicity stunt. At the same time we would like to remind everyone that selling one's vote and purchasing someone else's vote are both illegal."
Bundeskanzlei Bern, Press communiqué, September 25, 07.

"Democratic rights are not a disposable commodity and whoever buys or sells ballot envelopes commits a punishable offence. This does not irk Frau Schröcksnadel, however, who believes she is beyond the reach of Swiss justice in Austria..."
Blick, September 25, 07.

"So, come to think of it, danger does lurk in the East... This is of course illegal, you're quite right, yet this does not deter the subversive forces in Vienna from becoming active..."
10vor10 Introductory statement, September 25, 07.

"... It is probable that money paid to the voter counts for more... If people don't care in any case, which they demonstrate by not wanting to use their right to vote, we may just as well tell them who to vote for and pay them to do so."
10vor10 Elisabeth Schröcksnadel, September 25, 07.

"the duo UBERMORGEN.COM from Vienna, who pulled off a similar stunt called Vote-Auction.net before the US presidential elections in 2000..."
20Min.ch, September 25, 07.

"The service itself is operated by a group of 'Austrian business people', according to the press release. The operators of the website, who disclaim responsibility for the content, also mentioned 'investors'."
Tages-Anzeiger/SDA, September 25, 07.

CONTACT

Franz und Elisabeth Schröcksnadel, Wien
Tel. +436509300060 / +436509300061

For press photos (high resolution) and video sequences (street poll) go to:
http://www.WAHLGELD.COM/press.html

Ballot envelopes, proof of eligibility, and ballot to be forwarded to this address:
WAHLGELD.COM
PO Box 2124
8026 Zürich

*THE*AGENCY* [for manual election recounts]

2004

http://www.UBERMORGEN.COM/*THE*AGENCY*/

A concept exhibition and performance series about democracy, the U.S. of America and its form of democracy, its elections, ballots & election machinery, the power of government and excessive media terror.

Performances: Two days after Election Day, on November 4th, 2004, visitors of the gallery were able to buy and cast 46 votes (overseas absentee ballots) for the state of Florida. The performance series and the exhibition featured the sale of actual Florida absentee voting ballots and a manual RECOUNT of digitally cast Miami-Dade county votes

SELLtheVOTE.COM is a teaser, a decoy action for the real art action **THE*AGENCY* [for manual election recounts]* taking place in Graz. There, ubermorgen will sell authentic Florida absentee ballots [ordered via Overseasvote2004.com with stolen social security numbers]. The visitors of the gallery will buy and fill out ballots which they think are fake, but actually they are voting for the next U.S. President on a valid ballot from Florida; therefore they commit a crime - a felony under American law - without even knowing about it. **THE*AGENCY** will protect the buyers by having them wear gloves, mask, bodysuit and a hairnet to minimize the risk of leaving traces on the ballot or envelope [fingerprints, hair, saliva].

SELLtheVOTE DOES IT THE AMERICAN WAY - THE DEMOCRATIC WAY

Voice from SELLtheVOTE.COM user Linda, 25, NY: *"My vote goes to a Puerto Rican, Puerto Ricans living in Puerto Rico pay federal taxes, fight in the US army, and have US passports - but are entirely denied a right to vote in the presidential elections. ... Puerto Rico has been occupied and used as a military training base by the US ... for decades. I offer my vote to a Puerto Rican living in Puerto Rico ... I will sell you my vote."*

In 2000, CNN asked the sponsors of *[V]ote-auction*: *"Why on earth are you Europeans intervening in a U.S. election?"*, Voteauction replied: *"Because the U.S. President has the power and the means to change the face of the world, so the world should have the democratic power to elect the U.S. President."*

In 2004, this proposition became real with the web-site http://SELLtheVOTE.COM : U.S. voters were able to sell their electoral vote to citizens of any country of the world wanting to democratically influence the U.S. presidential elections 2004, Kerry vs Bush.

During the last 4 years, the United States of America, their illegitimate president and the U.S. corporate fascists have terrorized the world with acts of war, cultural and political terrorism and disastrous mismanagement. Al Qaeda is fighting back with bombs, media hacks and evil networks, but SELLtheVOTE.COM wants to get the job done the American way - the democratic way:

SELLtheVOTE.COM: our bombs are ballots. thank you.
SELLtheVOTE.COM: our ballots are bombs. thank you.
SELLtheVOTE.COM: our bombs are bombs. thank you.

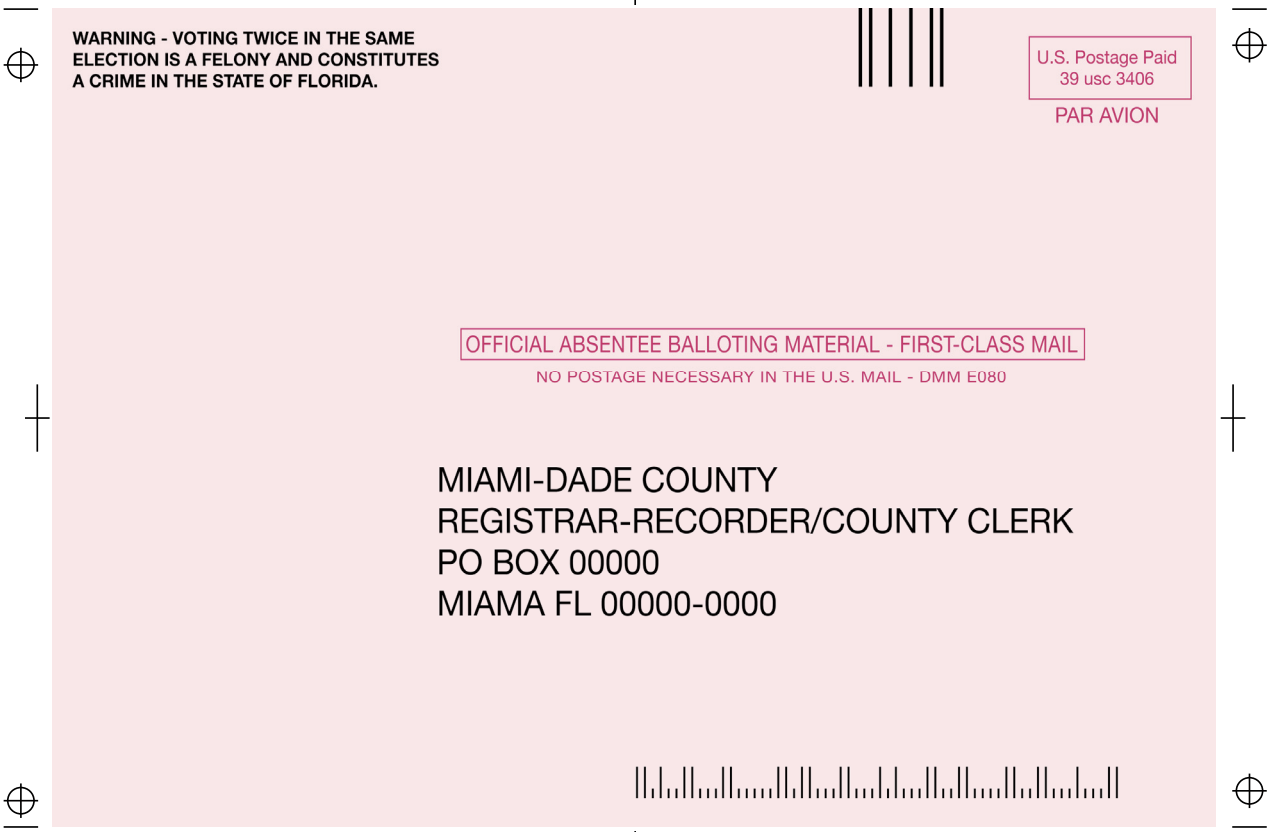
*** Buy Official Overseas Absentee Balloting Material in Austria. SELLtheVOTE and THE AGENCY [FOR MANUAL ELECTION RECOUNTS] will sell 46 Florida absentee ballots in Graz / Austria Nov 2 - Nov 11, Kunsthaus Graz, medien.KUNSTLABOR. Special news-release upcoming...

*** THE AGENCY FOR MANUAL ELECTION RECOUNTS will perform a MANUAL RECOUNT of DIGITALLY CAST Florida paper machine ballots in the gallery space Nov 15 - Nov 25, the results will be documented and released online: http://www.UBERMORGEN.COM/*THE*AGENCY*/

*THE*AGENCY* of Manual Election Recounts Seal - agencyseal.gif

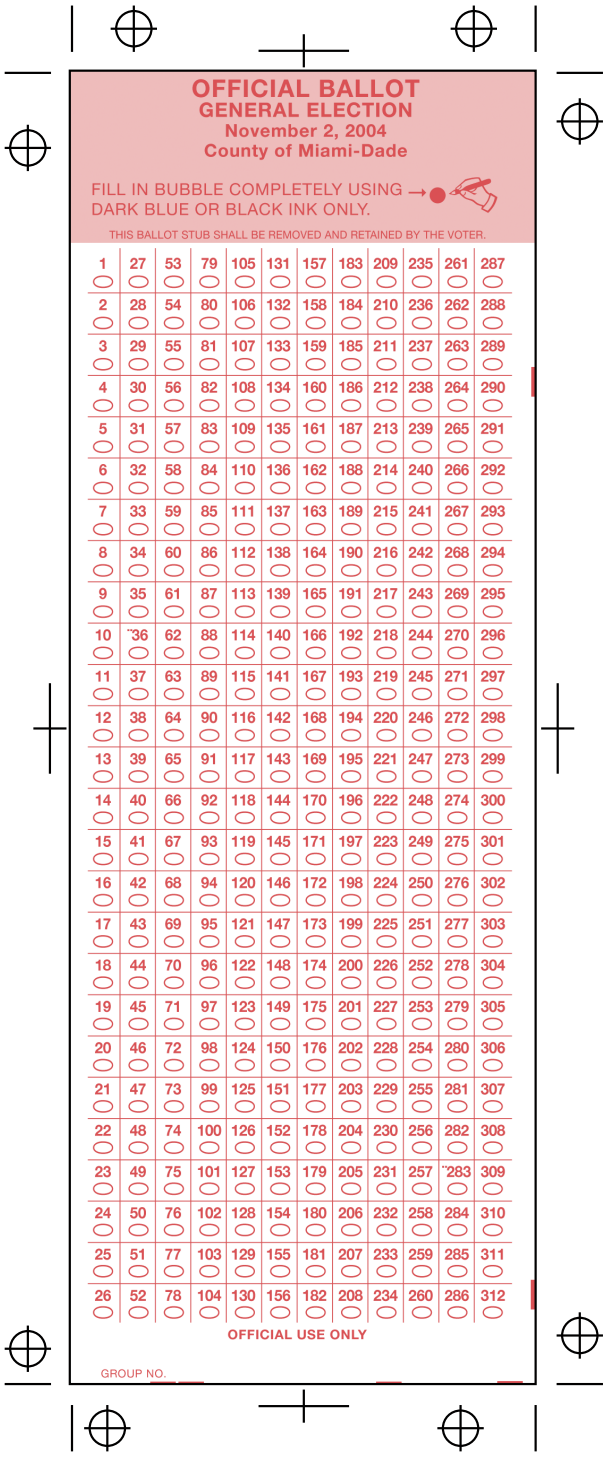
2004, Inkjet on Canvas 100x100cm and Carpet 200x200cm

Edition of 7 + 2 a.p.



*THE*AGENCY* of Manual Election Recounts - Envelope - Foriginal Document

2004, Inkjet on paper 13,8x19,7cm



*THE*AGENCY* of Manual Election Recounts - Election Ballots

2004, Offset Print, 20,9x7,3 cm

Ballot No. 1 “08, Kerry/Edwards” Edition of 90.000

Ballot No. 2 “12, Bush/Cheney” Edition of 90.000

Ballot No. 3 “Empty” Edition of 90.000

*THE*AGENCY* of Manual Election Recounts- Performance Detail

2004, Ballots, Ballot Envelopes, Secret Sleeves

Courtesy Kunsthaus Graz - Medien.Kunst.Labor

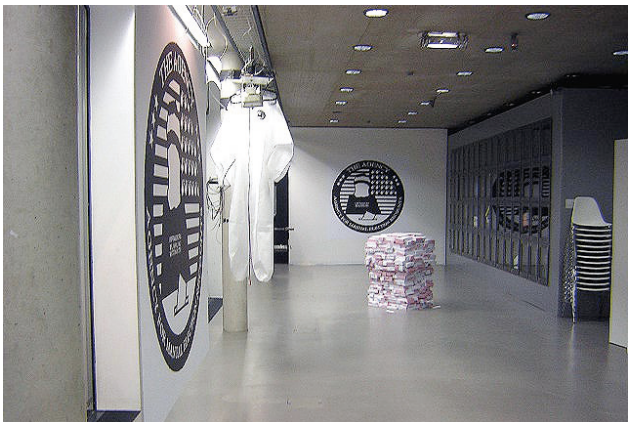
*THE*AGENCY* of Manual Election Recounts

2004, Performance

Courtesy Kunsthaus Graz - Medien.Kunst.Labor

*THE*AGENCY* of Manual Election Recounts

2004, Websites, Webcam Installation, Courtesy Kunsthaus Graz - Medien.Kunst.Labor

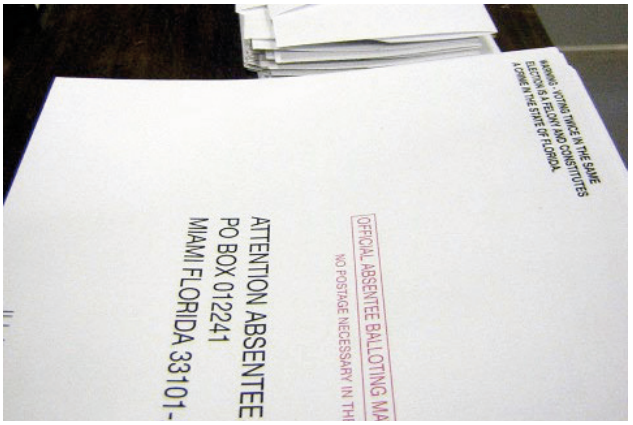


*THE*AGENCY* of Manual Election Recounts - Installation View

2004, Mixed media installation, Courtesy Kunsthaus Graz

*THE*AGENCY* of Manual Election Recounts - Installation - Outside View

2004, Mixed media installation, Courtesy Kunsthaus Graz



*THE*AGENCY* of Manual Election Recounts- Performance Detail

2004, Ballot Envelope

*THE*AGENCY* of Manual Election Recounts - Installation - Detail View

2004, Mixed media installation, Courtesy Kunsthaus Graz

*THE*AGENCY* of Manual Election Recounts - Installation Detail

2004, Carpet, 130cm Diameter

*THE*AGENCY* of Manual Election Recounts - Election Ballots

2004, Paper sculpture (270.000 Offset Prints, 20,9x7,3 cm)

85x105x85cm

ART FID

2005

"Nur Pixel auf dem Bildschirm, nur Tinte auf dem Papier"
UBERMORGEN.COM

[F]original – Authenticity as consensual hallucination[1]

Inke Arns

UBERMORGEN.COM has coined the term "[F]original" to designate any document or legal paper that in the narrow sense of the word is not an original any more, as it has been generated by a machine ("maschinell erstellt") and is "valid without a signature". "[F]original" is a neologism from "to forge" and "original". At the end of the day, according to UBERMORGEN.COM, such "[f]original" documents are mere pixels on a screen or ink on paper. [F]originals claim authenticity but on closer inspection they turn out to be the product of "consensual hallucination" – William Gibson's famous definition of cyberspace. UBERMORGEN.COM suggest that those machine- or software-generated documents could also look different – by simply having the pixels on the screen or the ink on the paper re-arranged. A first-hand experience of what UBERMORGEN.COM means by this was available to visitors of [plug.in] in Basel in June 2005, where the group's BANKSTATEMENTGENERATOR was exhibited.

RFID

RFID (Radio Frequency Identification) tags are part of a technological system that will replace the barcode system in the near future and play an important role in logistics, theft prevention and the surveillance of individuals. The technology is being developed by a number of companies and research institutes (e.g., the Fraunhofer Institut für Materialfluss und Logistik in Dortmund, Germany)[2].

RFID tags are passive radio transmitters; they listen for a radio impulse and respond by transmitting their ID code. Today, this information can be read already from several meters away – without the tagged person noticing. In addition, with its unique identification numbering system, this technology will allow for a precise identification of every tagged object on a global scale. Both of these elements – covert reading and the unique identification potential – significantly distinguish this technology from existing barcode systems.

RFID is currently considered to be "the solution to all problems of logistics". By assigning individual identification numbers to any kind of object RFID enables perfect tracking of goods production and distribution chains – and thus for completely new dimensions of data mining. If one considers the potential use of RFID technology in its application to humans – e.g. in passports or health insurance cards equipped with RFID chips that store biometrical data or comparable RFID tags implanted under the skin – ubiquitous surveillance on a hitherto unimaginable scale becomes possible.

ART FID

In the installation conceived especially for Hartware MedienKunstVerein at PHOENIX Halle Dortmund – the first solo exhibition incidentally of UBERMORGEN.COM's Swiss-Austrian artist duo in Germany – the group subjected the promises of the "beautiful new world" of logistics to a close scrutiny by extending the concept of the [F]original to RFID technology. How authentic or true is information stored on RFID tags? How can one distinguish an original from a fake?

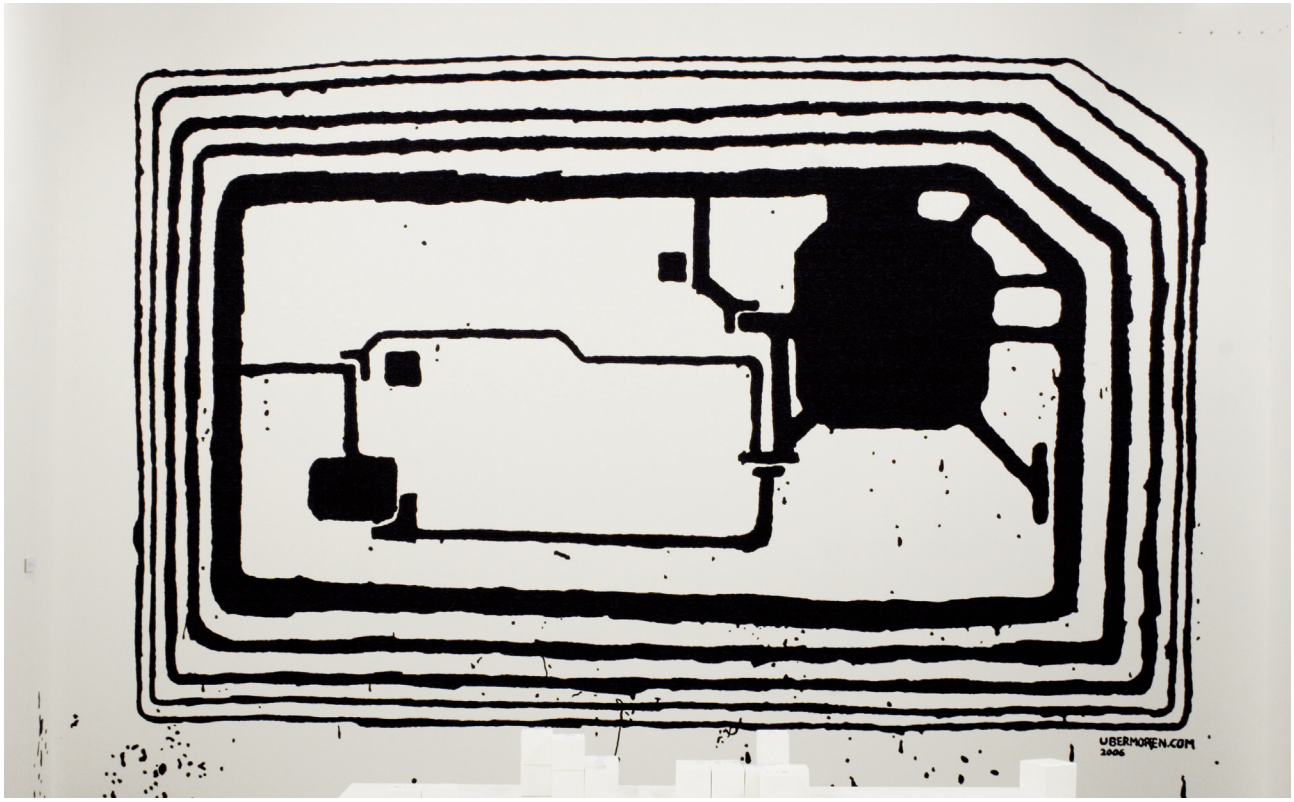
The central element of the installation is the stylized ART FID Pixel Conveyor Belt (ART FID stands for Art Frequency Identification) – an interactive sculpture. The pixels (10 x 10 x 10 cm) on the conveyor belt are equipped with real RFID tags and can be manipulated and assembled into various pictures in different resolutions. In addition to the big wall painting to the right of the entrance there are six large-format abstract digital prints on canvas, the so-called ART FID Paintings. The [F]original ART FID Seal (210 x 210 cm) commands a central place on the front wall and resembles the coat of arms of some fancy state. It symbolizes a factual new power. The ART FID Paintings (100 x 100 cm) show five different motifs: RFID tags in a human hand, in cows, satellites and other objects.

1 This was the title of a collaborative project between UBERMORGEN.COM and three European media art organisations ([plug.in], Basel; Hartware MedienKunstVerein, Dortmund; Overgaden, Copenhagen), which resulted in three interlinked thematic exhibitions in these institutions in 2005-2006.

2 The project was initiated in March 2005 and the concept was written by Inke Arns and Annette Schindler in cooperation with UBERMORGEN.COM.
That is why HMKV has organised the workshop How I learned to love RFID on May 20, 2006, with Bruce Sterling, Rena Tangens, padeluun, and others; see http://www.hmkv.de/dyn/e_program_events/detail.php?nr=1239&rubric=events&
On the Dortmund R&D context see also Inke Arns, Francis Hunger: "The Clean Rooms' Dirty Secret", in: Olga Goriunova (ed.): Readme100 - Temporary Software Art Factory, Norderstedt 2005, pp. 9-15, http://www.inkearns.de/Texts/Media/Readme-Intro-IA-FH.pdf

ART FID Seal

2000, Inkjet on Canvas 100x100cm and Carpet 200x200cm / Edition of 7 + 2 a.p.



ART FID Installation Detail
2006, Wallpainting, 590x405cm

Courtesy HMKV - Hartware MedienKunstVerein Dortmund
Photos: Bozica Babic

UBERMORGEN.COM's focus on "the pixel as the molecule" and technology as a hidden demon relates also to the technology industries newest gadgets. RFID (Radio Frequency Identification) chips are one of the leading technologies of the future: an identification system that can collect diverse information about the products it is attached to as well as the person that has made purchase of the product. We can read in Wikipedia: "an RFID tag is a small object that can be attached to or incorporated into a product, animal, or person. RFID tags contain silicon chips and antennas to enable them to receive and respond to radio- frequency queries from an RFID transceiver." It is, in short, a kind of digital DNA, usually used as an evolved substitute of the bar code, but able to be used for a long list of applications. It can be implanted under the skin, and from a formal point of view, it reveals an organic structure, surprisingly similar to a cellular structure. The ART FID (2005) series features some digital prints on canvas which portray, magnified on a monochrome background, the structure of some round RFID chips. We feel like to be in front of some kind of monocellular being (a virus?), or a molecule seen through a microscope. First step: from chip to molecule. But its photographic picture, enlarged as to reach the scale of a pop icon (are the RFID chips the Campbell's Soup Can of the XXI century?), unveils another nature, neither silicon nor molecular, but digital. Second step: from molecule to pixel. But there's something more. The ART FID series have been shown for the first time during ART 36 Basel, announced by a press release – a media hack in pure UBERMORGEN.COM's style – talking about an experimental initiative by the same Art Basel: the introduction of the RFID technologies into the art system, providing visitors immediate access to information about all artistic works being presented, as well as access for gallerists into the financial situation and the purchasing power of potential buyers. Third step: from pixel to individual and social body. In other words, with the ART FID (2005) series UBERMORGEN.COM tells us – using the visual impact of a suprematist painting - about this mix between biotechnologies and digital technologies, and between hardware, software and wetware: a neverending overlapping of contiguous levels that is shaping our identity, and that, by now, already shaped UBERMORGEN.COM's one.

Domenico Quaranta

ART FID Installation Detail

2006, Seal

ART FID Installation Detail

2006, Inkjet on Canvas and Pixelsculpture

ART FID Installation Detail

2006, Assembly Line Detail "Barcodes"

ART FID Installation Detail

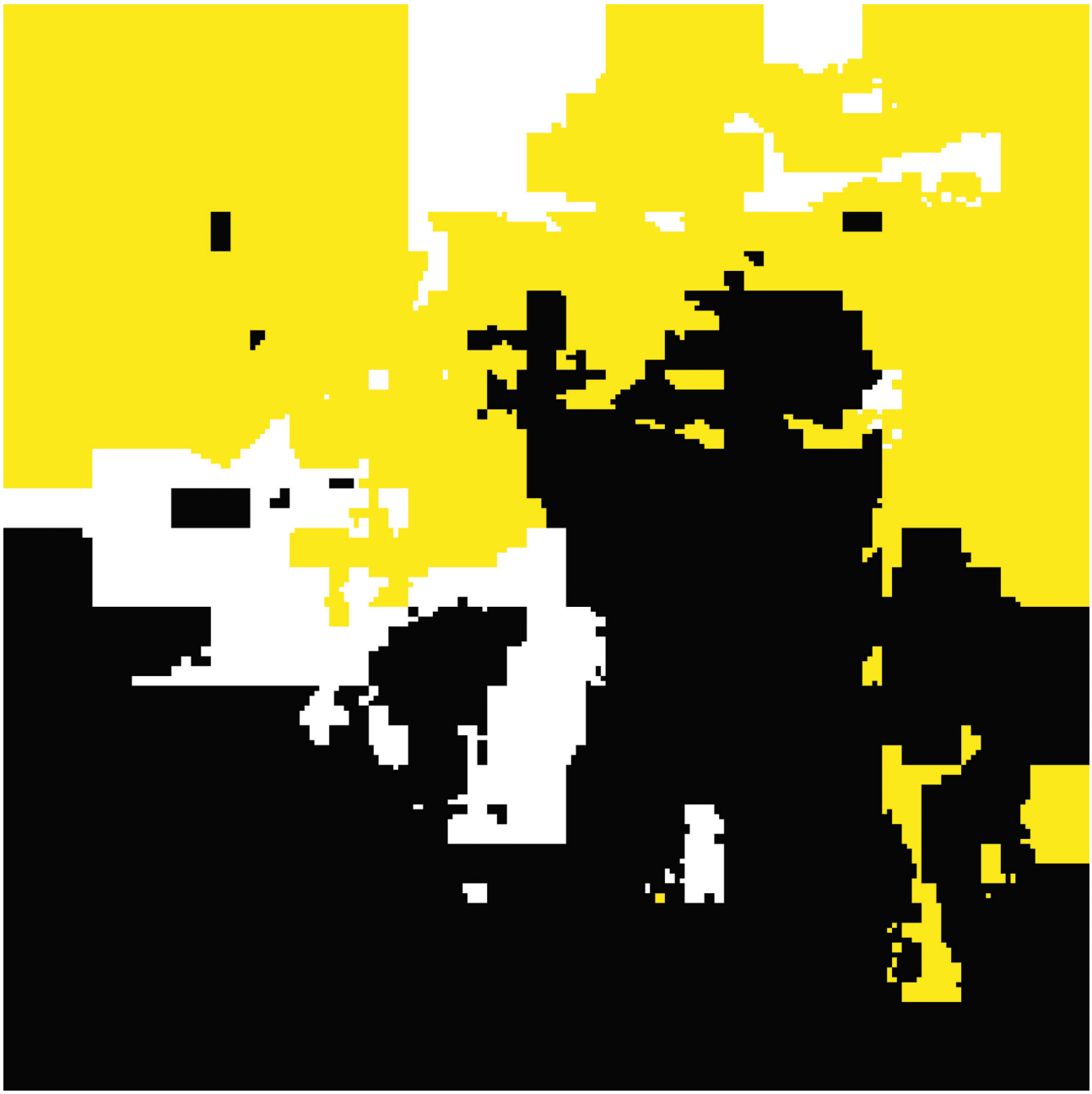
2006, Assembly Line Details "Pixels"

ART FID My Satellite
2006, Inkjet on Canvas, 100x100cm / Edition of 6 + 2 a.p.

ART FID My Hand
2006, Inkjet on Canvas, 100x100cm / Edition of 6 + 2 a.p.

ART FID My Box
2006, Inkjet on Canvas, 100x100cm / Edition of 6 + 2 a.p.

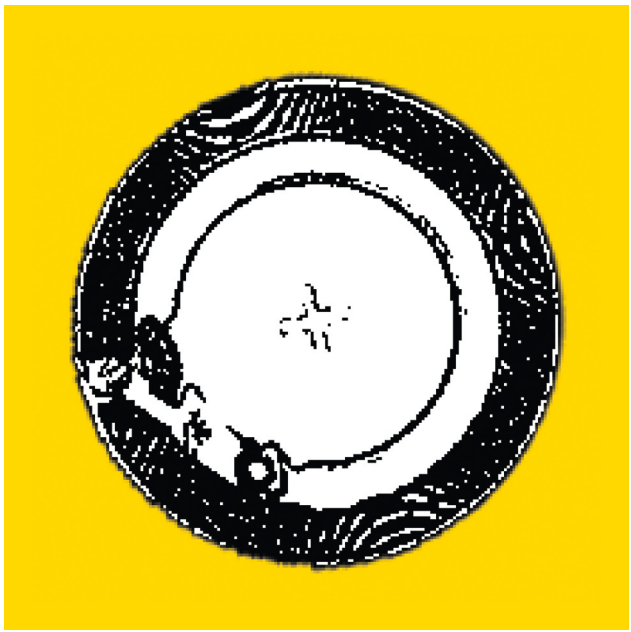
ART FID My Palm
2006, Inkjet on Canvas, 100x100cm / Edition of 6 + 2 a.p.



ART FID My Cow

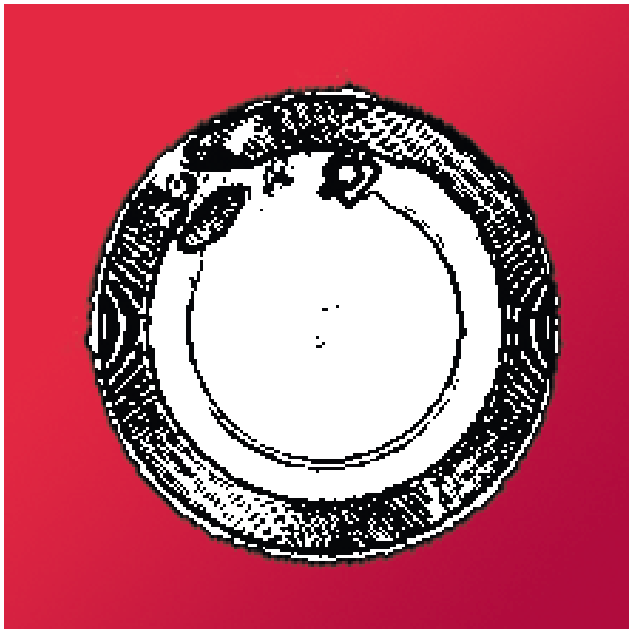
2006, Inkjet on Canvas, 100x100cm / Edition of 6 + 2 a.p.

ART FID - art_fid1.tif
2005, Inkjet on canvas, 100x100cm / Edition of 5 +1 a.p.

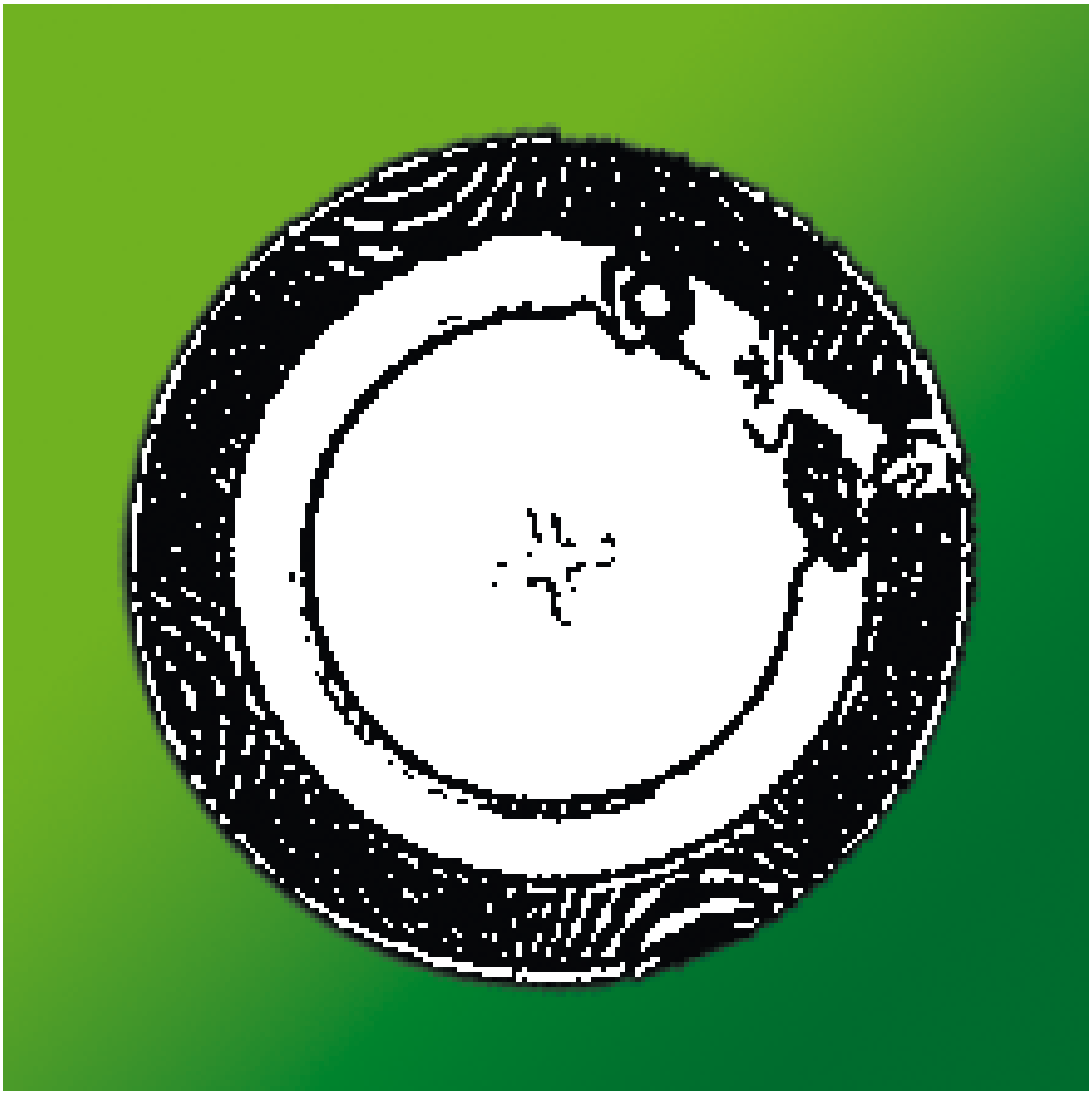


ART FID - art_fid2.tif
2005, Inkjet on canvas, 100x100cm / Edition of 5 +1 a.p.

ART FID - artFID_1blue.tif
2005, Inkjet on canvas, 100x100cm / Unique Copy



ART FID - artFID_3red.tif
2005, Inkjet on canvas, 100x100cm / Unique Copy



ART FID - artFID_2green.tif

2005, Inkjet on canvas, 100x100cm / Unique Copy

Chinese Gold

2005
http://www.UBERMORGEN.COM/Chinese_Gold/

It mixes up the real "virtual" (the game) with the virtually "real" (money)

More than 2.000 Online-Gaming workshops in China hire people to play online games such as World of Warcraft (WoW). These estimated 500.000 digital sweatshop employees work day and night Power Leveling and producing in-game currency, equipment, and whole characters that are sold to American and European gamers via eBay. They are called "Chinese Gold Farmers". The future is now!

Economy / Inflation

In Warcraft, it's the currency itself that's being overproduced, not just a product as such. That means it'll take more units of that currency to buy any given product. Inflation. The price of everything goes up. All your savings for which you've worked so hard suddenly become worth less. The Warcraft economy appears to be on the brink and administrators are taking steps to curb inflation. When they find a career farmer, they ban the character. Now the farming company has to re-buy the game and set up a new account. This makes the process of creating these goods overseas more expensive, and functions similar to a tariff or some other kind of protective tax. There is a balance which in the real world is maintained – to an extent – by the Treasury, the Federal Reserve, and International Organizations. And by maintain, I mean getting as much cheap shit for themselves as possible without throwing the system completely out of whack. (In the finance industry, human rights are a footnote, if anything.) What lies ahead for the Warcraft economy? Let's keep watching it in the future.

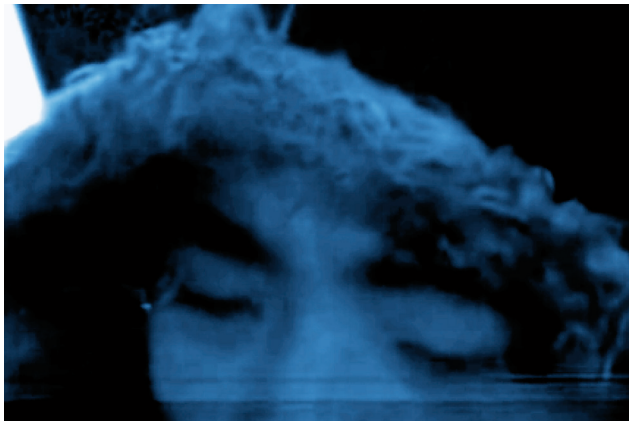
Keywords

Metallic - Alternative Energy Sources - Trade Agreements - Ghostbuster, Roaming - Steel, sugar and services - Consumer-made content and value - 1500 Gold $ 131.99 - close Internet cafés in Beijing to prevent the spread of SARS - Modified sees/crop, hydrogen – The Myspace angle – Media Hacking – prepaid Pass9 - a group of WOW players in China committed mass suicide, virtual die-ins – Taxes, copyright and Freedom of Speech, in game civil rights - Unions fighting Louis Vuitton living oceanfront - Boomtimes in Kuala Lumpur – Kaogma Festival - Megaphone diplomacy - New cartoon uproar.

Videosource: Ge Jin aka Jingle

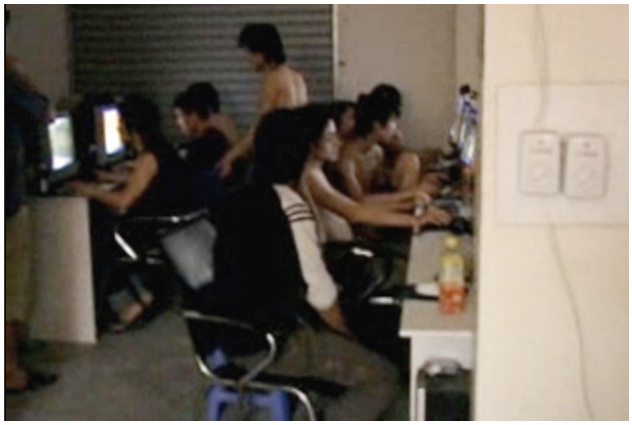
MTV Session 3, No. 35, 45, 51, 52, 53, 55

60x45cm, Lambda Print on Dibond in Shadowbox / Edition of 5 + 1 a.p.



Untitled 1-5 + 7,

60x40cm, Lambda Print on Dibond in Shadowbox / Edition of 5 + 1 a.p.



MTV Session 4, No. 33, 34, 41, 47, 48, 54

60x45cm, Lambda Print on Dibond in Shadowbox / Edition of 5 + 1 a.p.

Generator Tetralogy
2001 - 2008

The four episodes of the Generator Tetralogy are lo-tech software art. Each of the four generators create [f]original documents & realities - prescriptions, court orders, bank statements and – in a new development – rendition orders and torture protocols. The user interacts with the software and creates a unique reality, a temporary bubble mediating between his or her "truth" and the machine generated "truth". The Generator Tetralogy started in 2001 with the Injunction Generator as a direct reaction to temporary injunctions (The [V]ote-Auction project) sent by U.S. courts via email to UBERMORGEN.COM's lizvlx and Hans Bernhard. The BANKSTATEMENTGENERATOR was both a direct reaction to the disastrous financial situation of the UBERMORGEN.COM family at that time, as well as an overall statement about the so-called economic state of the world. The loss of real money and the ongoing establishment of none, backup'ed virtual financial systems run rather by centralized computer systems than by pragmatic real-life thinking humans. It was created to nanofocus on the superpower of the pixel within the virtual but also absurdly in the real. A showcase of human kind's enslavement by a system once established to grant stability for markets and people, but now the motor of financial bubbles and human massacre. Only pixels on a screen, only ink on paper. The Psych|OS Generator is part of the Psych|OS Cycle, it is a software psychiatrist who diagnoses your mental illness(es) and prescribes the medication required by your condition - in the form of an [f]original prescription which the user can try to redeem at any pharmacy. And finally, the Superenhanced Generator sets a scenery of verbal and physical interrogation by the U.S. military, C.I.A. or other entities, for example the Egyptian or Syrian secret police. The products are manifestations of violence, repression and state terrorism. Deportation and torture are the basis of the fourth and – at least for the time being – last generator.

GENERATOR TETRALOGY

GN. 4

UBERMORGEN.COM BOOK

Psych|OS Generator

2006

http://www.ipnic.org/psychos

The Psych|OS Generator (2006) is the literal application of a piece of software that asks the user about the symptoms of her disease and provides her with a remedy in the form of a "forged original" medical prescription. On the one hand, UBERMORGEN.COM seems to underline the irresistible analogy between the implications that have led to illness and the prescriptions provided to again recover one's health – once again, technology is at the same time the disease and the remedy for a body living in networks. On the other hand, we have to take into account the elements of dadaist randomness, of irony, of irrationality expressed through a mathematical algorithm implied in the very form of the "generator".
The situation appears to belong to the same lineage that has already given us the hat out of which Tristan Tzara picked his poems, a tradition that UBERMORGEN.COM, who have performed at the Cabaret Voltaire in Zürich, know very well. The digital environment we live in makes us fall ill and prescribes us its remedies; but at the same time technology, as a medium of expression, is a real remedy. This concept can be extended to the blog recently launched by UBERMORGEN.COM, the hansbernhardblog (2006): a masterpiece of "digital intimism", in which Hans Bernhard subverts the form of the blog, confronting the baroque sentimentalism of the confession with the cold minimalism of the remedy: that is, talking about himself through the simple itemizing of the substances he gets every day to keep the itchy feet of his mind under control.

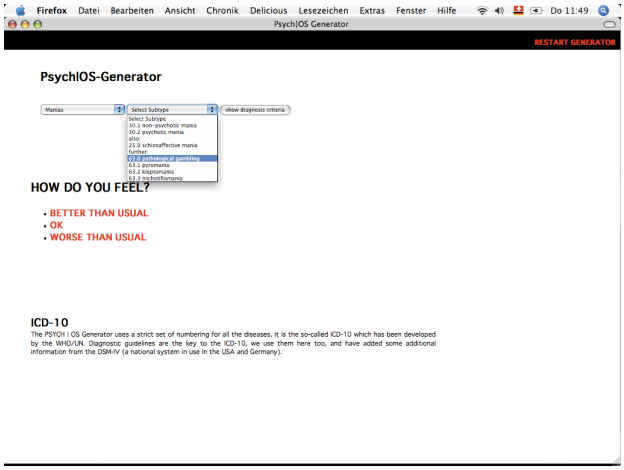
Domenico Quaranta

Psych|OS Cycle - The Psych|OS Generator Introduction Animation

2006, Screenshot, http://www.ipnic.org/psychos

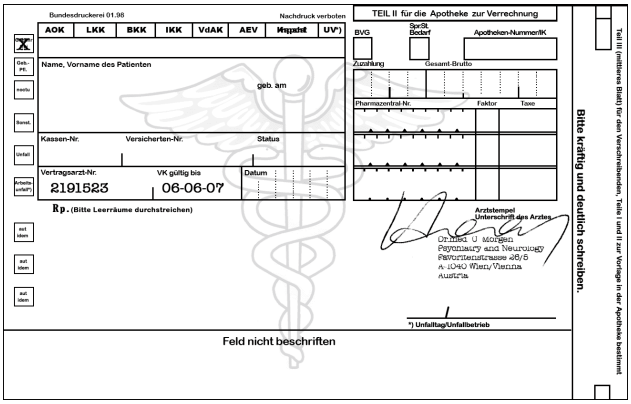
The Psych|OS Cycle - Psych|OS Generator Installation

2006, Mixed Media / Courtesy Transmediale, Akademie der Kuenste Berlin



Psych|OS Cycle - The Psych|OS Generator Website

2006, Screenshot, http://www.ipnic.org/psychos



The Psych|OS Cycle - Psych|OS Generator - Prescription Print-out

2006, Inkjet on Paper 10,6x16,8cm

IP·NIC - Injunction Generator

2001

http://www.ipnic.org

From Wikipedia, the free encyclopedia

The Injunction Generator is an artistic software module by Austrian artists Ubermorgen which claims to generate on request legal injunctions and personalized documentation in .rtf/.pdf format to force a website into taking its contents offline.

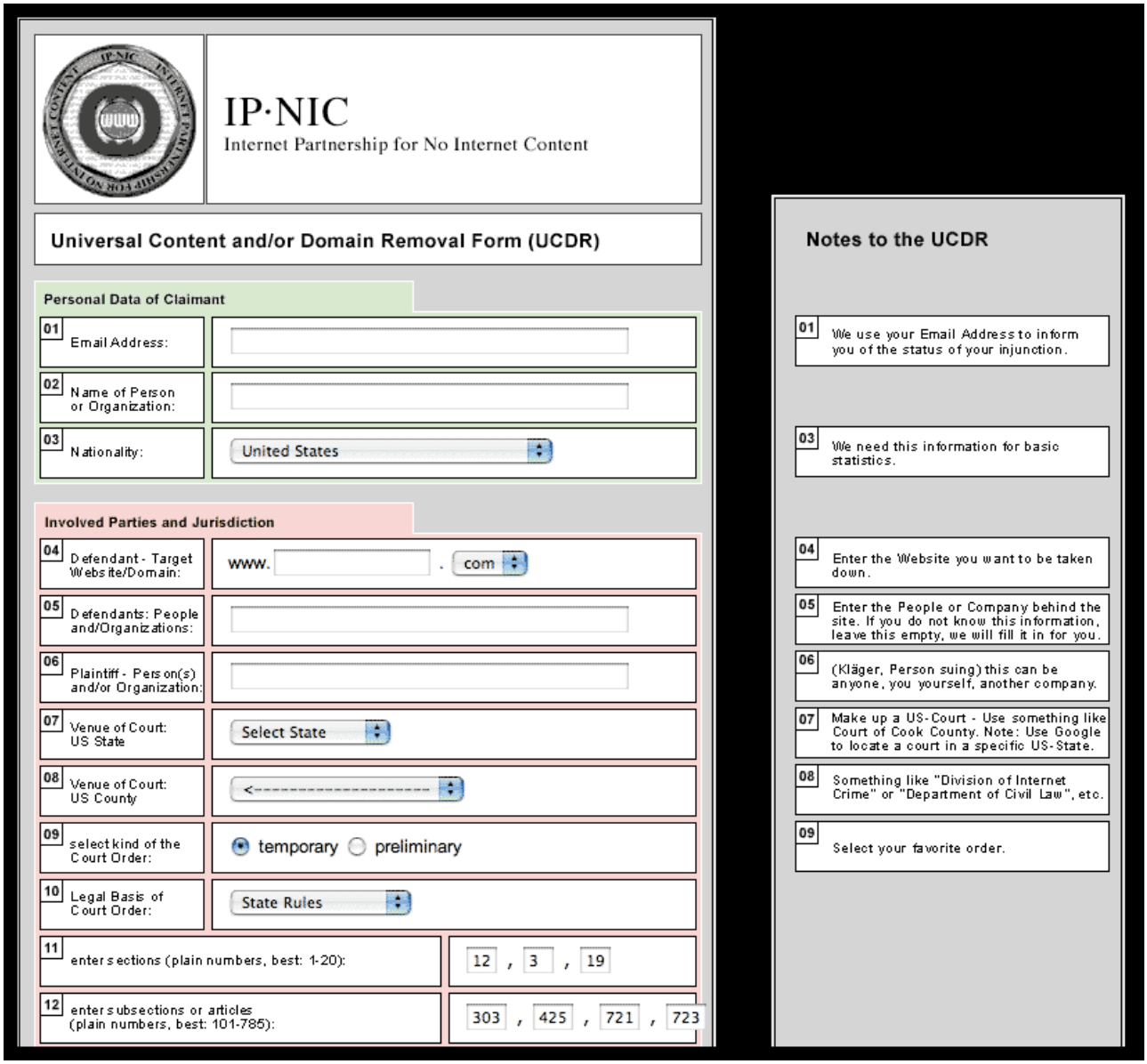
Carrying on with their principles of "radical corporative marketing strategy" (media hacking), the artists produced an effective and credible interface which helps creating one's own documented cease-and-desist request, which is then automatically sent to the DNS administrators, to the site's owner and to some journalists to trick them into supporting the "public trial".

The project is published at ipnic.org, an acronym which mimics the official protocols (Internet Protocol - Network Information Center), revisited as "Internet Partnership for No Internet Content".

This sarcastic provocation (a "public shutdown service") was conceived after experiencing a similar mishap during the Voteauction art project, which in 2000 invited American citizens to put up their vote for auction. At the time an email injunction by an American court was sent to the Swiss internet service provider hosting the site, who immediately took them offline even though emailed documents aren't legally considered official and even though Switzerland is outside of American jurisdiction.

IPNIC Seal - The Injunction Generator - ipnic_seal.gif

2000, Inkjet on Canvas 100x100cm and Carpet 200x200cm / Edition of 7 + 2 a.p.



IPNIC - The Injunction Generator - Screenshot of Webform
2001, http://www.ipnic.org

IN THE CIRCUIT COURT OF DENVER COUNTY
Division of Copyright Crime

Australian Record Industry Assocation ARIA,
Plaintiffs,

vs.

Klaus Maria Weigert,
Defendants.

) 02 CE 023

PRELIMINARY INJUNCTION ORDER

This matter coming before the Court upon Plaintiffs' Emergency Motion for a Temporary Restraining Order or Preliminary Injunction pursuant to Sections 2-701, 11-101 and 11-102 of the Code of Civil Procedure (735 OKCS 5/2-701, 5/11-101 and 5/11-102), seek declaratory judgment, injunctive and other relief against said Defendants either jointly, severally or in the alternative, and upon Plaintiffs' verified Complaint for Declaratory Judgment, Injunction and other relief filed against Defendants Klaus Maria Weigert, and the Court having reviewed and considered the allegations in the verified complaint and exhibits thereto, as well as evidence presented at the hearing on this Motion, and having heard and considered oral argument, the Court finds as follows:

1. This Court has subject matter jurisdiction over this action.

2. This Court has personal jurisdiction over all of the parties in this action.

3. Venue is proper in Denver County.

4. Plaintiffs Australian Record Industry Assocation ARIA, having standing to bring this action.

5. Plaintiffs have demonstrated a likelihood of success on the merits and the proofs, once submitted would likely show that:

A. Defendants Klaus Maria Weigert, and those acting in concert with them, have violated the laws of the State of Oklahoma and of the United States by violating the copyrights of the Plaintiffs.

B. These Defendants' continued use and operation of the Internet web site known as micromusic.com as a forum for purpose of encouraging, soliciting and allowing residents of Oklahoma to take part in Defandants' commercial web site with the aim of infringing trademarks and copyrights of australian authors as represented by the Plaintiffs. Encouraging, soliciting and allowing individuals and corporations to infringe trademarks and copyrights of represented Australian authors by the operators of micromusic.com constitutes knowing and willful violations of the laws of the State of Oklahoma and of the Unites States that will result in illegal activity if not prevented.

C. These Defendants and all those acting in concert with them, including those Oklahoma residents who have or will engage in actions as described above or who have or will engage in actions as described above, owe a duty to Plaintiffs and to all citizens of the State of Oklahoma not to violate the laws of the State of Oklahoma and of the United States.

D. These Defendants and all those acting in concert with them, including those Oklahoma residents who have or will engage in actions as described above, owe a duty to Plaintiffs and to all citizens of the State of Oklahoma not to deprive them of their rights and privileges under the Constitutions and laws of the State of Oklahoma and of the United States to a save and truthworthy depiction of reality on and in the internet.

E. These Defendants and all those acting in concert with them, including those Oklahoma residents who have or will engage in actions as described above or who have or will deprive and defraud, and will continue to deprive and defraud if not enjoined, the Plaintiffs and all citizens of the State of Oklahoma of their rights and privileges under the Constitutions and laws of the State of Oklahoma and of the United States to a save and truthworthy depiction of reality on and in the internet.

F. That anyone engaging in actions as described above or attempting to engage in actions as described above, and anyone attempting to engage others in actions as described above is in violation of the laws of the State of Oklahoma and of the United States as enumerated herein.

6. Plaintiffs possess certain and clearly demonstrated rights which need protection.

7. Plaintiffs will suffer irreparable harm without protection of an injunction.

8. There is no adequate remedy at law to compensate for Plaintiffs' injuries.

9. In the absence of injunctive relief, the Plaintiffs would suffer greater harm without an injunction than Defendants will suffer it is issued.

10. Defendants have been notice of the Plaintiffs' Emergency Motion for a Temporary Restraining Order.

IT IS THEREFORE ORDERED that:

1. Defendants and all those acting in concert with them are enjoined from:

A. Using or operating any Internet web site that encourages or allows residents of Oklahoma to access material as depicted on Defendants' web site.

B. Using, operating, facilitating or accessing domain name micromusic.com and to remove such web site from the Internet completely or, in the alternative, to modify the Internet web site known as micromusic.com so as to remove any illegal content.

C. Allowing or continuing registration of the Internet domain name micromusic.com or any other domain name offering substantially the same service as micromusic.com

D. Using or operating in the State of Oklahoma any Internet web site by any name in any manner that would violate prohibitions in the laws of the State of Oklahoma and of the United States.

E. Accepting from residents of the State of Oklahoma any registration or offer to use any services provided by the web site known as micromusic.com and to modify their web site to indicate that all registrations or offers to make use of the web site by Oklahoma residents will be denied.

2. Defendants and all those acting in concert with them and order them shall immediately disclose to the proper authorities the names and addresses of every individual in Oklahoma who has taken part or made us of the web site known as micromusic.com and the names and addresses of every individual and/or entity that has paid or has offered to pay for services of the web site known as micromusic.com.

3. Defendants shall within 10 days report to the Court on the measures they have taken to implement this order.

4. The Court shall retain jurisdiction over this matter.

Entered: _____

IPNIC - The Injunction Generator - Temporary injunction - Foriginal Document
2001, pdf, http://www.ipnic.org/injunctions/micromusic.txt

BANKSTATEMENTGENERATOR

2005

http://www.ipnic.org/BANKSTATEMENTGENERATOR

In the UBERMORGEN.COM universe, this project can be seen in the tradition of "Legal Art" and specifically the "[F]originals – Forged Original Documents" series. A [F]original is always original and unique. [F]originals are pixels on screens or substance on material [i.e. ink on paper]. [F]originals are non-pragmatic – they are absurd. They do not tell you whether they are real or forged – there is no original but also no completely forged document. [F]originals can be human or machine generated; [F]originals are digital or analogue: [F]originals are singular multiples. The focus shifts from authenticity in the era of analogue and technical reproduction (signature) towards authenticity in the era of informational reprogrammability (automatically generated bankstatements).

[F]original—Authenticity as Consensual Hallucination

Inke Arns

The centerpiece of this one-woman show (Version 1.0 at [plug.in] Basel followed by Version 2.0 at Ars Electronica 2005) is the BANKSTATEMENTGENERATOR that visitors can use to produce individually customized bank statements. In doing so, they are free to determine the amount and type of deposits and credits as well as the degree of design abstraction of the resulting document, an [F]original that manifests itself as an array of pixels on the monitor screen.

On the basis of two forerunner projects ([V] ote-auction.com, 2000, and Injunction Generator, 2001), UBERMORGEN.COM has developed the concept of the "[F]original" from which the BANKSTATEMENTGENERATOR was derived. UBERMORGEN.COM refers to all legal complaints, temporary injunctions and court verdicts that are generated in conjunction with these procedures as "[F]originals"—a combination of "forge" and "original."
On one hand, the interweaving of fact and fiction expressed by this neologism refers to a significantly expanded concept of materiality that, for UBERMORGEN.COM, also encompasses international law, democracy and global communication (input-feedback loops); on the other hand, with its strategy of consciously (affirmatively) producing [F]originals (for example, court orders handed down by users themselves by means of Injunction Generator (http://www.ipnic.org), UBERMORGEN.COM is thematizing the growing proliferation of [F]originals in everyday life. [F]originals purport to be something (e.g. an authentic article) but, upon closer examination, prove to be nothing more than a consensual hallucination (to cite William Gibson's famous definition of cyberspace in his 1984 science fiction novel Neuromancer).

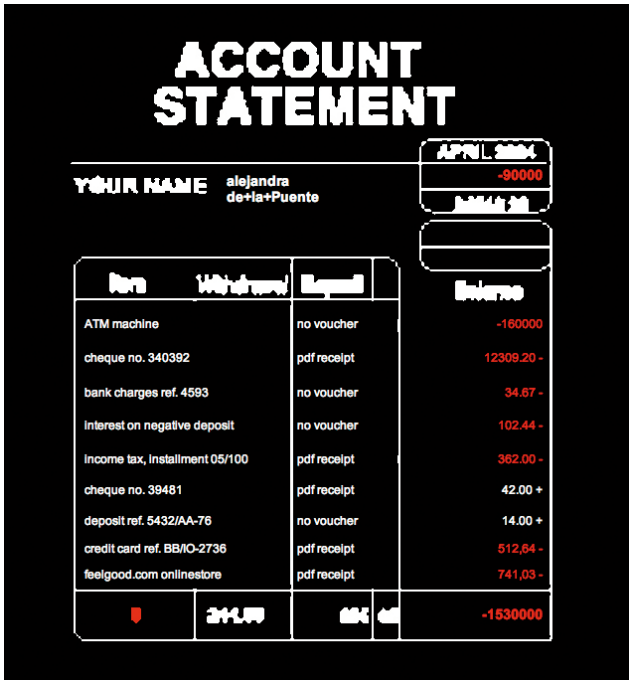
The designation [F]original can be applied to any "original" document that, in the narrow sense of the term, ..is not an original at all; for example, one that has been produced by machines and without a validating human signature:

Just pixels on screen, just ink on paper

Thus, UBERMORGEN.COM suggests that these documents produced mechanically or by software could also take on a much different appearance. A bank statement that consists of a certain number of dots (pixels or specks of ink) could just as easily assume the form of a work of art, or could even be depicted in a more financially flattering or optimized way (i.e. upwardly or downwardly adjusted bank balance) through "re-arrangement" of the dots.
Thus, according to UBERMORGEN.COM, not only is the relation between the "real" account balance and its representation an arbitrary one, but the account balance itself is also virtual.

BANKSTATEMENTGENERATOR - Intro-Animation
2005, Screenshot

BANKSTATEMENTGENERATOR - ATM Terminal
2005, Mixed Media Installation 203x93x110cm
Courtesy [plug.in] Basel
Photo: Ars Electronica



BANKSTATEMENTGENERATOR - Account Statement
2005, Screenshot

```
#!/usr/bin/perl

# bankstatementgenerator.pl
 # makes: takes formdata and creates file with new statement
 # content. saves file and updates list of saved files.

use strict;
 use CGI;
 use CGI::Carp qw(fatalsToBrowser);

#11..######################### START CONFIG-BEREICH
########################
 # rootverzeichnis der html-dateien
 my $WEBROOTDIR = '/home/ubermorgen/public_html/ipnic.org/BANKSTATEMENTGENERATOR/';

# Verzeichnis mit den Templates
 my $CGIFILESDIR = $WEBROOTDIR . "statements/";

# sendmail-programm
 my $mailprog = "/var/qmail/bin/sendmail";

# falls diese environment-variable nicht automatisch vom server
 # generiert werden, muss sie hier haendisch eingesetzt werden.
 my $SERVERNAME = $ENV{'SERVER_NAME'};

# name of file containing old list of statements
 my $archivefile = "oldfile.txt";
 my $archivepath = $CGIFILESDIR . $archivefile;
 # name of file for new list of statements
 my $newfile = "newfile.txt";
 my $newpath = $CGIFILESDIR . $newfile;

my $exclusive_lock = 2;
 my $unlock = 8;

#35######################### ENDE CONFIG-BEREICH
########################
 my $BASEHREF = $ENV{'HTTP_REFERER'};
 $BASEHREF =~ s!(.*)/.+!$1!;

#39#################### FORMULARDATEN BEARBEITEN
########################

my $in = new CGI;

my $firstname = $in->param('firstname');
 my $lastname = $in->param('lastname');
 my $bankcredibility = $in->param('bankcredibility');
 my $numbertransactions = $in->param('numbertransactions');
 my $startingamount = $in->param('vorzeichen') . $in->param('startingamount');
 my $psychological = $in->param('psychological');
 my $randomnumber = $in->param('randomnumber');
 my $dateiname = $in->param('lastname') . $in->param('randomnumber');
 my $endamount;
 my $bewegungen_mean;

### berechnung werte

if ($psychological =~ ('F')) { $endamount = -($startingamount*27); }
 if ($psychological =~ ('E')) { $endamount = -($startingamount*13); }
 if ($psychological =~ ('D')) { $endamount = -($startingamount*4); }
 if ($psychological =~ ('C')) { $endamount = -($startingamount*1,12);}
 if ($psychological =~ ('B')) { $endamount = ($startingamount*2,3); }
 if ($psychological =~ ('A')) { $endamount = ($startingamount*17); }

$bewegungen_mean = ($endamount - $startingamount) / $numbertransactions;

#94###### refresh the list of injunctions page #####

# funktionaliaet wie bei add_message.pl, also
 # make newfile, do not print komplette html, nur
 # table start, print new statement ID data
 # (inhaber/owner, knotonummer/account number, date, link);
 # then open oldfile, add these data o the file,
 # close oldfile, close newfile, delete oldfile,
 # rename newfile oldfile.

open(DATEI, "+>" . "$newpath" ) || error ("Could not open newfile");
 flock (DATEI, $exclusive_lock);

chmod(0666, $newpath);
 # 108
 print DATEI "<TR BGCOLOR=\"#99CCFF\">\n";
 print DATEI "<TD><FONT SIZE=\"2\" FACE=\"Courier New, Courier, mono\">\n";
 print DATEI $lastname;
 print DATEI "</FONT></TD>\n";
 print DATEI "<TD><FONT SIZE=\"2\" FACE=\"Courier New, Courier, mono\">\n";
 print DATEI $startingamount;
 print DATEI "</FONT></TD>\n";
 print DATEI "<TD><FONT SIZE=\"2\" FACE=\"Courier New, Courier, mono\">\n";
 print DATEI $psychological;
 print DATEI "</FONT></TD>\n";
 print DATEI "<TD><FONT SIZE=\"2\" FACE=\"Courier New, Courier, mono\">\n";
 print DATEI "<A HREF=\"http://www.ipnic.org/bankstatementgenerator/statements/";
 print DATEI $dateiname;
 print DATEI ".html\" target=\"_blank\">";
 print DATEI "click here</A></FONT></TD></TR>\n\n\n";
 # 124
 open(ARCHIVE, "$archivepath" ) || error ("Could not open archivefile");
 flock (ARCHIVE,2);
 seek (ARCHIVE,0,0);
 my @zeilen = <ARCHIVE>;
 close ARCHIVE;
 foreach my $zeile (@zeilen) {
 print DATEI $zeile;
 }

flock (DATEI, $unlock);
 close (DATEI);

##138##### print html file with form data ###########
 ####### this is the html only, only ###########
 ####### preview from which odf is generated ######
 # print the form data in necessary order,

my $statement = $dateiname . ".html";
 my $statementpath = $CGIFILESDIR . $statement;

open(DATEI, "+>" . "$statementpath" ) || error ("Could not open newfile");

flock (DATEI, $exclusive_lock);

chmod(0666, $statementpath);
 #153

print DATEI "<html><head><title>BANKSTATEMENTGENERATOR</title>\n";
 print DATEI "<meta http-equiv=\"Content-Type\" content=\"text/html; charset=iso-8859-
-1\">\n";
 print DATEI "<style type=\"text/css\"><!--\n";
 print DATEI ".Stil1 {font-family: Arial, Helvetica, sans-serif; font-size: 14px; color:
#FFFFFF; font-weight: bold;}\n";
 print DATEI ".Stil14 {font-family: Arial, Helvetica, sans-serif; font-size: 12px; color:
#FF0000; }\n";
 print DATEI ".Stil18 {font-family: Arial, Helvetica, sans-serif; font-size: 12px; color:
#FFFFFF; }\n";
 print DATEI ".Stil24 {font-family: Arial, Helvetica, sans-serif; font-size: 14px; color:
#FF0000; font-weight: bold; }\n";
 print DATEI "--></style></head>\n";
 print DATEI "<body text=\"#FFFFFF\" bgcolor=\"#000000\"><table width=\"95%\"
height=\"95%\" border=\"0\" align=\"center\">\n";
 print DATEI "<tr><td align=\"center\" valign=\"middle\"><table width=\"516\"
border=\"0\" align=\"center\" cellpadding=\"0\" cellspacing=\"0\"><tr>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"14\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"15\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"136\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"7\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"56\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"15\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"95\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"8\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"29\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"115\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"26\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"1\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"11\"><img name=\"uberstatement_1\" src=\"http://
www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_1.gif\"
```

```
\n";
 print DATEI "width=\"516\" height=\"150\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"150\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"9\"><img name=\"uberstatement_2\" src=\"http://
www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_2.gif\"
\n";
 print DATEI "width=\"375\" height=\"6\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td rowspan=\"2\" align=\"right\" bgcolor=\"#000000\"><span
class=\"Stil24\">\n";
 print DATEI $startingamount;
 print DATEI "</span></td>\n";
 print DATEI "<td rowspan=\"25\"><img name=\"uberstatement_4\" src=\"http://www.ipnic.
org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_4.gif\" \n";
 print DATEI "width=\"26\" height=\"491\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"6\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td rowspan=\"2\" colspan=\"4\"><img name=\"uberstatement_5\"
\n";
 print DATEI "src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/
uberstatement_5.gif\" width=\"172\" height=\"28\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td colspan=\"4\" rowspan=\"3\" valign=\"top\"
bgcolor=\"#000000\"><span class=\"Stil1\">\n";
 print DATEI $firstname;
 print DATEI "<br>";
 print DATEI $lastname;
 print DATEI "</span></td>\n";
 print DATEI "<td rowspan=\"24\"><img name=\"uberstatement_7\" src=\"http://www.ipnic.
org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_7.gif\" \n";
 print DATEI "width=\"29\" height=\"485\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"11\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td rowspan=\"3\"><img name=\"uberstatement_8\" src=\"http://
www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_8.gif\"
\n";
 print DATEI "width=\"115\" height=\"130\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"17\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td rowspan=\"22\"><img name=\"uberstatement_9\"
src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/
uberstatement_9.gif\" \n";
 print DATEI "width=\"14\" height=\"457\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td colspan=\"2\" bgcolor=\"#000000\"> </td>\n";
 print DATEI "<td rowspan=\"2\"><img name=\"uberstatement_11\" src=\"http://www.ipnic.
org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_11.gif\" \n";
 print DATEI "width=\"7\" height=\"113\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"26\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"2\"><img name=\"uberstatement_12\" src=\"http://
www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_12.gif\"
\n";
 print DATEI "width=\"151\" height=\"87\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td colspan=\"4\"><img name=\"uberstatement_13\" src=\"http://www.ipnic.
org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_13.gif\" \n";
 print DATEI "width=\"174\" height=\"87\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"87\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td rowspan=\"20\"><img name=\"uberstatement_14\"
src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/
uberstatement_14.gif\" \n";
 print DATEI "width=\"15\" height=\"344\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td colspan=\"3\" bgcolor=\"#000000\"><span class=\"Stil18\">ATM machine
</span></td>\n";
 print DATEI "<td rowspan=\"20\"><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERA-
TOR/V2/img/uberstatement/uberstatement_16.gif\" alt=\"\" name=\"uberstatement_16\"
\n";
 print DATEI "width=\"15\" height=\"344\" border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">no voucher </span></
td>\n";
 print DATEI "<td rowspan=\"20\"><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERA-
TOR/V2/img/uberstatement/uberstatement_18.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_18\" width=\"8\" height=\"344\" border=\"0\"></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil14\">";
 print DATEI $bewegungen_mean;
 print DATEI "</span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"22\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_20.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_20\" width=\"199\" height=\"13\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_21.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_21\" width=\"95\" height=\"13\" border=\"0\"></
td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_22.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_22\" width=\"115\" height=\"13\" border=\"0\"></
td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"13\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">cheque no. 340392 </span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">pdf receipt </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil14\">12309.20 -
</span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"21\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_26.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_26\" width=\"199\" height=\"14\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_27.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_27\" width=\"95\" height=\"14\" border=\"0\"></
td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_28.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_28\" width=\"115\" height=\"14\" border=\"0\"></
td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"14\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">bank charges ref. 4593 </span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">no voucher </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil14\">34.67 - </
span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"21\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_32.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_32\" width=\"199\" height=\"13\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_33.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_33\" width=\"95\" height=\"13\" border=\"0\"></
td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_34.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_34\" width=\"115\" height=\"13\" border=\"0\"></
td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"13\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">interest on negative deposit </span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">no voucher </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil14\">102.44 - </
span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"19\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_38.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_38\" width=\"199\" height=\"14\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_39.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_39\" width=\"95\" height=\"14\" border=\"0\"></
td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_40.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_40\" width=\"115\" height=\"14\"
border=\"0\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"14\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">income tax, installment 05/100 </span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">pdf receipt </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil14\">362.00 -</
span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"20\" border=\"0\" alt=\"\"></td>\n";
```

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 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_44.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_44\" width=\"199\" height=\"11\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_45.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_45\" width=\"95\" height=\"11\" border=\"0\"></
td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_46.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_46\" width=\"115\" height=\"11\"
border=\"0\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"11\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">cheque no. 39481 </span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">pdf receipt </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil18\">42.00 + </
span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"20\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_50.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_50\" width=\"199\" height=\"12\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_51.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_51\" width=\"95\" height=\"12\" border=\"0\"></
td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_52.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_52\" width=\"115\" height=\"12\" border=\"0\"></
td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"12\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">deposit ref. 5432/AA-76 </span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">no voucher </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil18\">14.00 + </
span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"18\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_56.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_56\" width=\"199\" height=\"10\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_57.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_57\" width=\"95\" height=\"10\" border=\"0\"></
td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_58.gif\" alt=\"\" \n";
 print DATEI "name=\"uberstatement_58\" width=\"115\" height=\"10\" border=\"0\"></
td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"10\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">credit card ref. BB/IO-2736</span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">pdf receipt </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil14\">512,64 - </
span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"18\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><img src=\"http://www.
ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_62.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_62\" width=\"199\" height=\"9\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_63.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_63\" width=\"95\" height=\"9\"
border=\"0\"></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><img src=\"http://www.ipnic.org/BANKSTATEMENT-
GENERATOR/V2/img/uberstatement/uberstatement_64.gif\" \n";
 print DATEI "alt=\"\" name=\"uberstatement_64\" width=\"115\" height=\"9\"
border=\"0\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"9\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td colspan=\"3\" bgcolor=\"#000000\"><span
class=\"Stil18\">feelgood.com onlinestore </span></td>\n";
 print DATEI "<td bgcolor=\"#000000\"><span class=\"Stil18\">pdf receipt </span></
td>\n";
 print DATEI "<td align=\"right\" bgcolor=\"#000000\"><span class=\"Stil14\">741,03 - </
span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"17\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td rowspan=\"3\" colspan=\"3\"><img
name=\"uberstatement_68\" \n";
 print DATEI "src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/
uberstatement_68.gif\" width=\"199\" height=\"72\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td rowspan=\"3\"><img name=\"uberstatement_69\" src=\"http://www.ipnic.
org/BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_69.gif\" \n";
 print DATEI "width=\"95\" height=\"72\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img name=\"uberstatement_70\" src=\"http://www.ipnic.org/BANK-
STATEMENTGENERATOR/V2/img/uberstatement/uberstatement_70.gif\" \n";
 print DATEI "width=\"115\" height=\"18\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"18\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td align=\"right\" bgcolor=\"#000000\"><span
class=\"Stil24\">";
 print DATEI $endamount;
 print DATEI "</span></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"26\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr><tr><td><img name=\"uberstatement_72\" src=\"http://www.ipnic.org/
BANKSTATEMENTGENERATOR/V2/img/uberstatement/uberstatement_72.gif\" \n";
 print DATEI "width=\"115\" height=\"28\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "<td><img src=\"http://www.ipnic.org/BANKSTATEMENTGENERATOR/V2/img/uber-
statement/spacer.gif\" width=\"1\" height=\"28\" border=\"0\" alt=\"\"></td>\n";
 print DATEI "</tr></table></td></tr></table></body></html>\n";

#### schleife fuer plus/minus
 #if ($kontostand_neu > 0) {
 # print DATEI " \;"; }
 # else { print DATEI "-"; }
 #
 #flock (DATEI, $unlock);
 #flock (DATEI, $unlock);
 #close (DATEI);
 #
 ##############change status of archive files################
 chdir $CGIFILESDIR;
 rename $newfile,$archivefile;

######## email info to officeR@UBERMORGEN.COM #####

# include same data as in list of injunctions
 # page AND include personal message of any.

#357##########show success page###################
 open (DATEI, $statementpath );
 flock (DATEI,2);
 seek (DATEI,0,0);
 my @zeilen = <DATEI>;
 close DATEI;
 print "Content-type: text/html\npragma: no-cache\n\n";

 foreach my $zeile (@zeilen) {
 $zeile =~ s!</head>!<base href="$BASEHREF"></head>!i;
 print $zeile;
 }

#371###### sub fehler/error - show error page###############
 sub fehler {
 my $fehlertext = shift(@_);

 open (DATEI, $CGIFILESDIR.$in->param('error') );
 flock (DATEI,2);
 seek (DATEI,0,0);
 my @zeilen = <DATEI>;
 close DATEI;

 print "Content-type: text/html\npragma: no-cache\n\n";

 foreach my $zeile (@zeilen) {
 $zeile =~ s/__fehlertext/$fehlertext/;
 $zeile =~ s!</head>!<base href="$BASEHREF"></head>!i;
 print $zeile;
 }

 exit 0;
 }
 ##############EOF#################################################
```

Superenhanced Generator

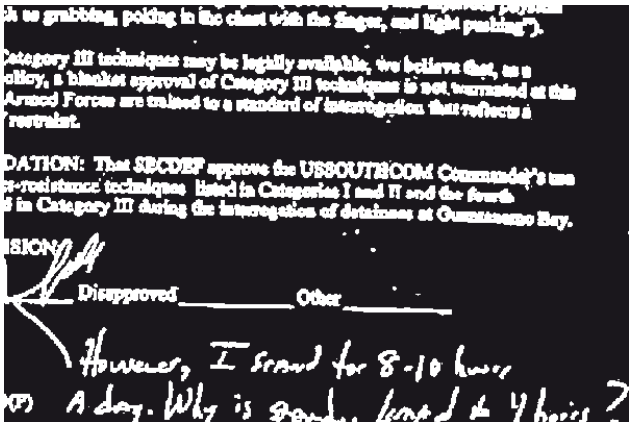
2009

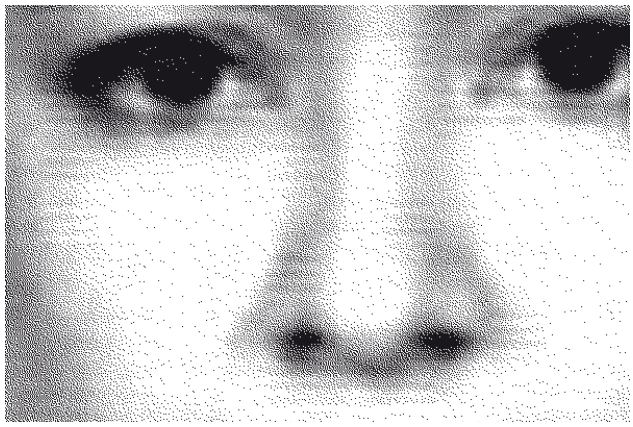
http://www.ipnic.org/superenhanced/generator

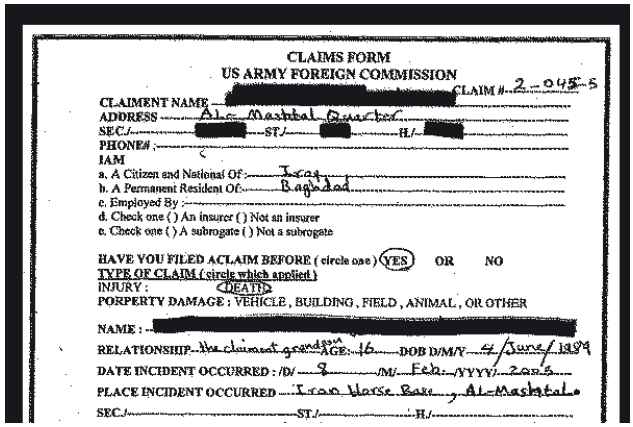
The Superenhanced Generator Software

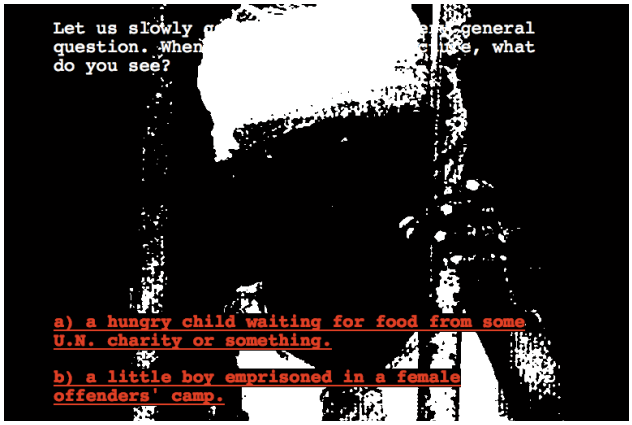
The Superenhanced Generator is an interrogation software which automatizes, dehumanizes, familiarizes and therefore optimizes questioning. The Detainee is held in a Supermax prison either in the U.S. or in a black site abroad, in Kabul, Baghdad, Cairo or Damascus. Trained Officers use enhanced interrogation techniques such as verbal and physical abuse (waterboarding, electroshocks, beatings, cold or hot rooms, threatened asphyxiation) during the interrogation; before and after interrogation sessions sensory deprivation, standing for hours on end and sleep deprivation are used to confuse and prepare the user for questioning. The software uses a smart (learning) backend which also integrates "intelligence" (additional information about the detainee found via google, facebook and youtube) into the interrogation. The questioning does not stop after one session but continues to penetrate the user's mind and existence via email and facebook. The goal is to determine acceptance or disaffirmation of enhanced interrogation methods. In addition to that the Superenhanced Generator Software produces [F]original documents*, i.e. rendition orders and interrogation protocols.

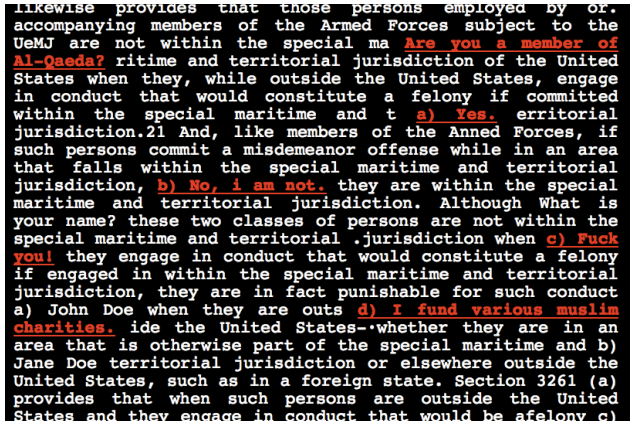
* Foriginal: forged original document











Superenhanced Generator

2009, Selected Screenshots

EKMRZ Trilogy
2005-09
http://www.UBERMORGEN.COM/EKMRZ_Trilogy/

UBERMORGEN.COM is attracted to the surface of Google, Amazon and eBay, the three historical e-giants who have brilliantly managed to survive the dotcom boom and bust. Back then and still today, the three kings form the powerful spearhead of e-commerce (EKMRZ). By creating the third piece – *The Sound of eBay* – we wrap up the trilogy we have started in 2005 with the killer concept *GWEI - Google Will Eat Itself* and carried forward in 2006 with the dark *Amazon Noir*.

GWEI – Google Will Eat Itself, 2005-09
http://www.gwei.org

Amazon Noir – The Big Book Crime, 2006-07
http://www.amazon-noir.com

The Sound of eBay, 2008-09
http://www.Sound-of-eBay.com

* Thanks to Alessandro Ludovico Paolo Cirio for the fructuous collaboration on *GWEI – Google Will Eat Itself* and *Amazon Noir – The Big Book Crime.*

EKMRZ TRILOGY

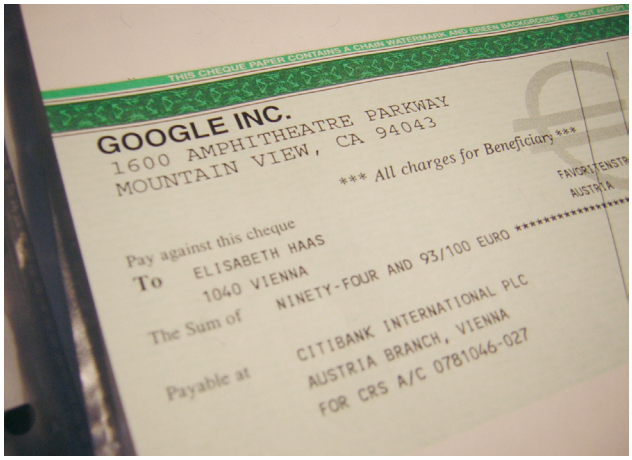
EK. 3

UBERMORGEN.COM BOOK

GWEI - Google Will Eat Itself

2005
http://www.gwei.org

Digital Actionism, Media Hacking
UBERMORGEN.COM feat. Alessandro Ludovico vs. Paolo Cirio



GWEI - Google Will Eat Itself – € 94,93 Cheque
2005, offset print and inkjet on paper, 8,9x21,5 cm

SUMMARY
Vienna, Feb 22, 2009

Current value Google Share 346.45 USD
GWEI owns 945/ninehundredfortyfive Google shares
Total value of Google shares owned by GWEI 327.395,25 USD
202.345.117 Years until GWEI fully owns Google

PRESS RELEASE "GWEI - GOOGLE WILL EAT ITSELF"
Vienna, Bari, 20 December 2005

We generate money by serving Google text advertisments on a network of hidden Websites. With this money we automatically buy Google shares via our Swiss bank account. We buy Google via their own advertisment! Google eats itself - but in the end we own it!

By establishing this autocannibalistic model we deconstruct the new global advertisment mechanisms by rendering them into a surreal click-based economic model.

After this process we hand over the common ownership of "our" Google shares to the GTTP Ltd. (Google To The People Public Company) which distributes them back to the users.

One of Google's main revenue generators is the "Adsense" program: It places hundreds of thousands of little Google text-ads on websites around the world. We have set up a vast amount of such Adsense-Accounts for our hidden Web-Sites. Each time someone visits a Web-Sites within our network of sites, he/she triggers a series of robots. For each click we receive a micropaiment from Google. Google pays us monthly by check. Each time we collect enough money, we buy the next Google share.

GWEI - Google Will Eat Itself is to show-case and unveil a total monopoly of information, a weakness of the new global advertisment system and the renaissance of the "new economic bubble" - reality is, Google is currently valued more than all Swiss Banks together (sic).

Google Will Eat Itself has been exhibited in Galleries and Museums around the globe: The Premises Gallery Johannesburg, Neurotitan Gallery Berlin, Museu de Arte Moderna de São Paulo, Museum of Contemporary Art Sydney, Art Center Nabi Seoul, Derivart Madrid

In the Press

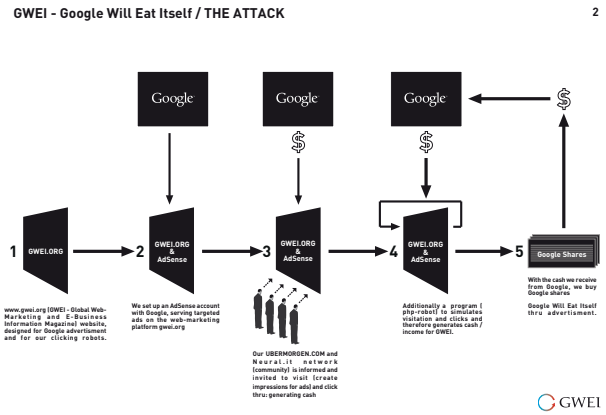
"In 23 million years, Google will fall to the rebellion."
Village Voice

"This project, as I understand it, is a meditation on the economics of Google."
John Battelle's Searchblog

„Un plan machiavélique..."
La Liberation

"The real objective is to hijack hits from people searching for information..."
Guerilla-Innovation Blog

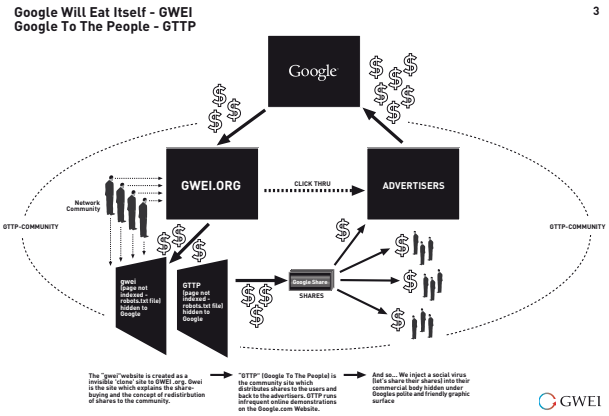
GWEI - Google Will Eat Itself Seal - gweiseal.gif
2006, Inkjet on Canvas 100x100cm and Carpet 200x200cm
Edition of 7 + 2 a.p.



GWEI - Google Will Eat Itself - Diagram

2005, Inkjet on transparent foil, 29,7x21cm

Illustrations: Jason Hobbs



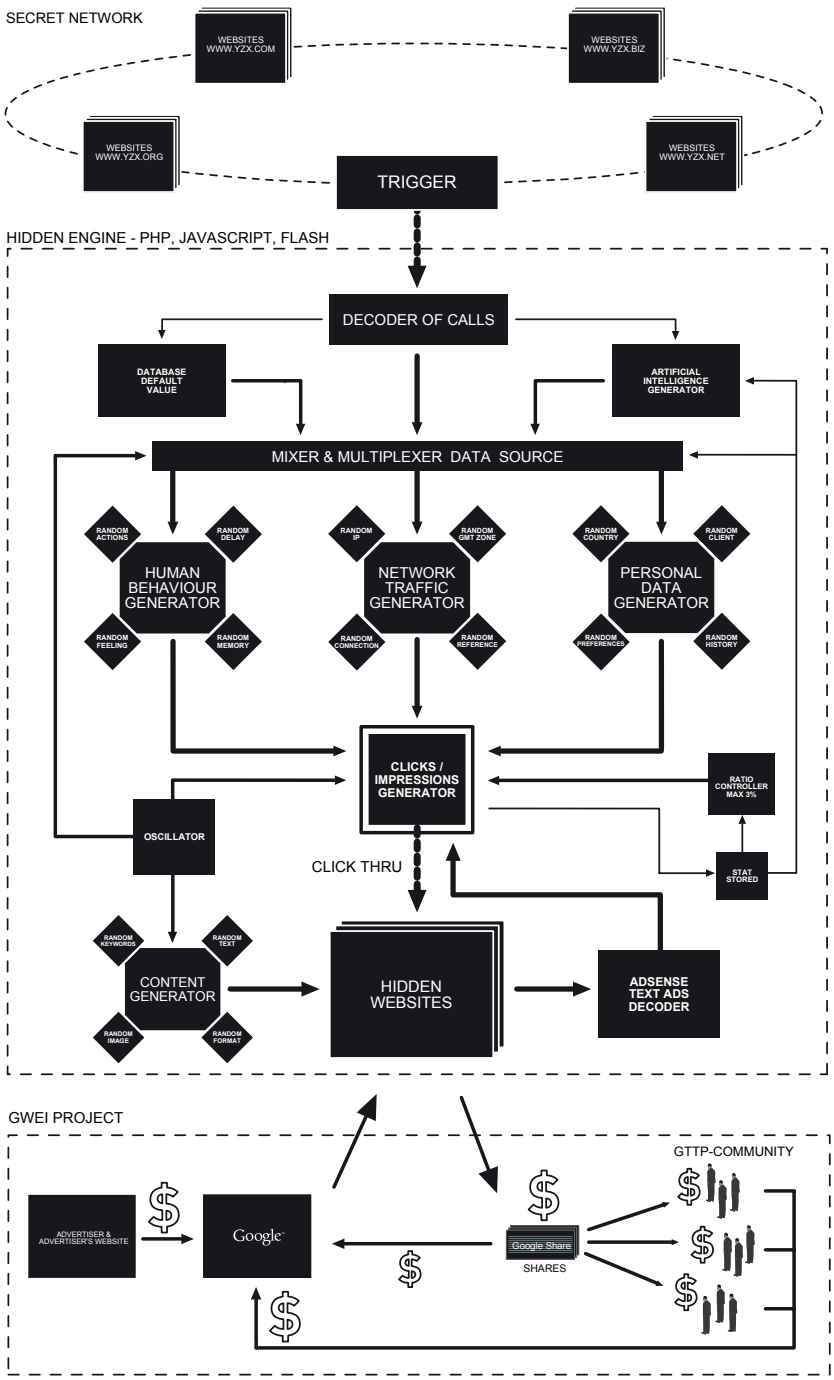
GWEI - Google Will Eat Itself - Diagram

2005, Inkjet on transparent foil, 29,7x21cm

Hack the Google self.referentialism

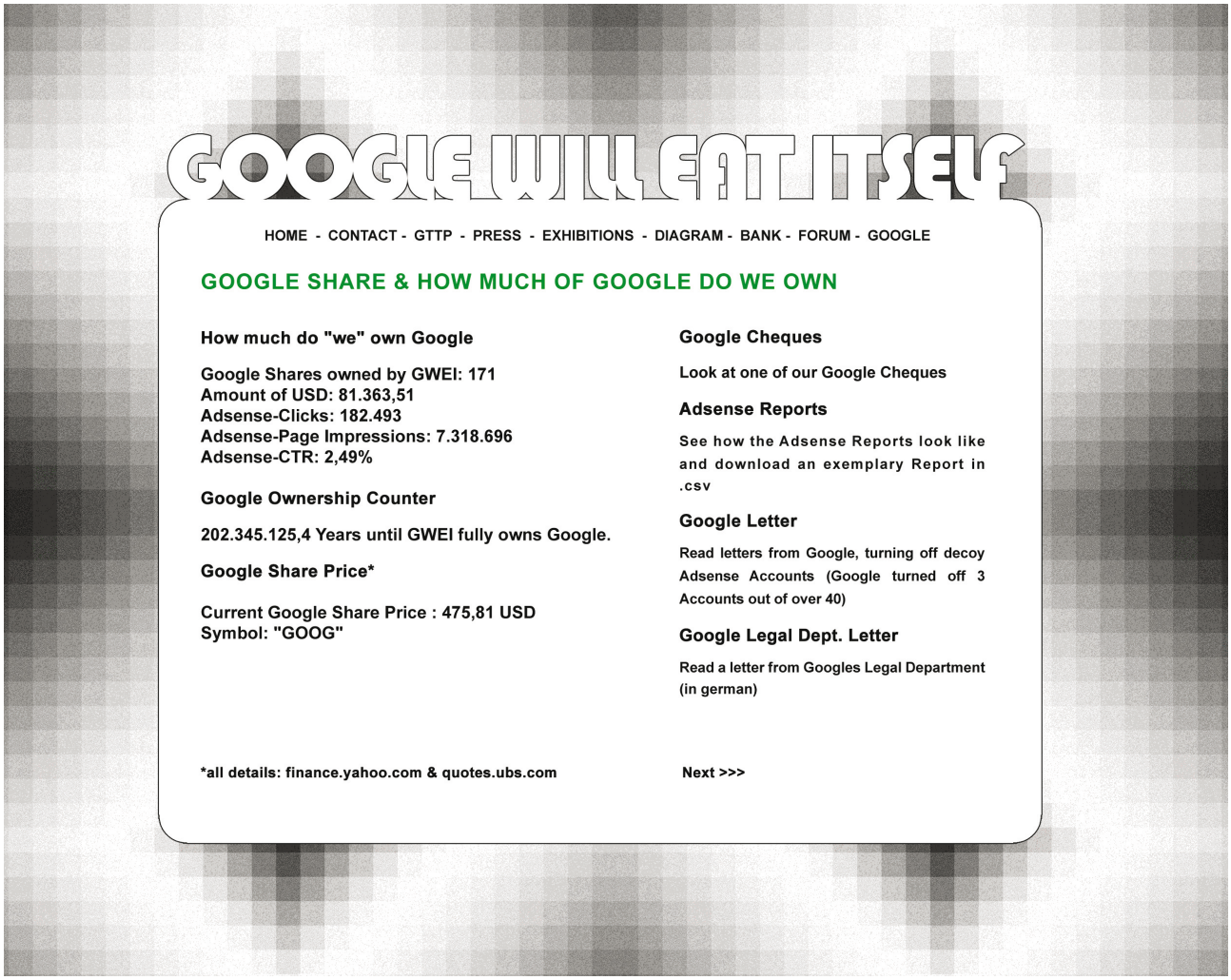
Alessandro Ludovico

How can a dictator be funny for the people? One chance is to know how to entertain the people, while continuing to influence every decision they make, so invisibly maintaining the totalitarian power untouched.
Google's management knows very well how to entertain surfers. They are not a (totalitarian) government, but they are the first, and almost only reference for most of the internet users. Moreover they periodically announce and release new, effective (and entertaining) services. People like these services. People want them and want even more of them.
It's not a Microsoft-like type of monopoly at all. On the Google planet everything works and is easy and funny. Everything is light (as the interface) and tasty (as the images search), resource-rich (as Gmail) or fast and updated (as Google News). So the "cream" of fun and the "strawberries" of interesting results are flavouring the Google dictatorship.
In fact we're talking of a monopoly, or so, in a certain number of strategical net economy sectors.
The Google database is an incredibly valuable bunch of data. It's constituted by the most visited pages of the net. But they are selected through the Google's page rank algorithm. It's the paradigm of their self-referential game: the moment they had enough credibility they established the web filter criteria, and then, being the first source, they decided what the content of this source would be.
On the other hand the database of searches and the requests of other services (news, images, cheap prices, personal mail) is even much more relevant. In fact, it can be localized and statistically analyzed, and crossing locative, general and product searches, constitutes the secret dream of every Internet marketing executive. It deals to a frightening perspective of 'profiling' the Google's users.
The common perception is that Google offers chances of augmenting the personal information power in exchange of small and digestible amount of advertisement.
But all the recorded data (the queries and their respective users) are simply ignored by the users, which are hypnotized by an almost perfect virtual machine.
This funny empire has another crucial element: the advertisement. Goggle is the biggest player in the net advertisement business (actually adv is its core business). Being the most visited search engine, it attracts billions of users. Their billions of eyeballs are seeing Google's pages with the above mentioned textual advertisments, that everybody can fairly buy (AdWords).
On the other end, tons of people have become "publishers" through the giant blog phenomenon. So they are entitled to share the bits of profits through the Adsense program. They accept to display this tiny text advertisment in exchange of a small amount of money for every click on them. This process is protected and monitored for preventing abuse.
The final (actual) scenario is Google as the giant middleman. It sucks money from the advertisers offering a targeted portion of the global web-space. And it gives spare changes to the publishers for their collaboration. It sucks infos from the websites (and news, images, prices) and it releases it to the user's queries. Being in the middle it is more and more the unavoidable balancing center of the system. But we're not talking about a natural systems. We're talking about business and predominance.
Google's position is predominant in the same moment it enteres a new business field with a new service. It's the Google effect: creating consensus on a new business, even if it instantly gets the predominant position.
The greatest enemy of such a giant is not another giant: it's the parasite. If enough parasitites suck small amounts of money in this self-referentialism embodiment, they will empty this artificial mountain of data and its inner risk of digital totalitarianism.



GWEI - Google Will Eat Itself - System Diagram

2005, Inkjet on transparent foil, 29,7x21cm



GWEI - Google Will Eat Itself - Website
2005, Screenshot

GWEI - Google Will Eat Itself - Installation
2005, Overhead Projectors and System Diagrams
Courtesy The Premises Gallery, Johannesburg

Amazon Noir – The Big Book Crime

2006

http://www.amazon-noir.com

UBERMORGEN.COM, Paolo Cirio, Alessandro Ludovico

THE PLOT

The Bad Guys (The Amazon Noir Crew: Cirio, Ludovico, Lizvlx, Bernhard) stole copyrighted books from Amazon by using sophisticated robot-perversion-technology coded by supervillain Paolo Cirio. A subliminal media fight and a covert legal dispute escalated into an online showdown with the heist of over 3000 books at the center of the story. Lizvlx from UBERMORGEN.COM had daily shoot outs with the global massmedia, Cirio continuously pushed the boundaries of copyright (books are just pixels on a screen or just ink on paper), Ludovico and Bernhard resisted kickback-bribes from powerful Amazon.com until they finally gave in and sold the technology for an undisclosed sum to Amazon. Betrayal, blasphemy and pessimism finally split the gang of bad guys. The good guys (Amazon.com) won the showdown and drove off into the blistering sun with the beautiful femme fatale, the seductive and erotic massmedia.

THE TECHNOLOGY

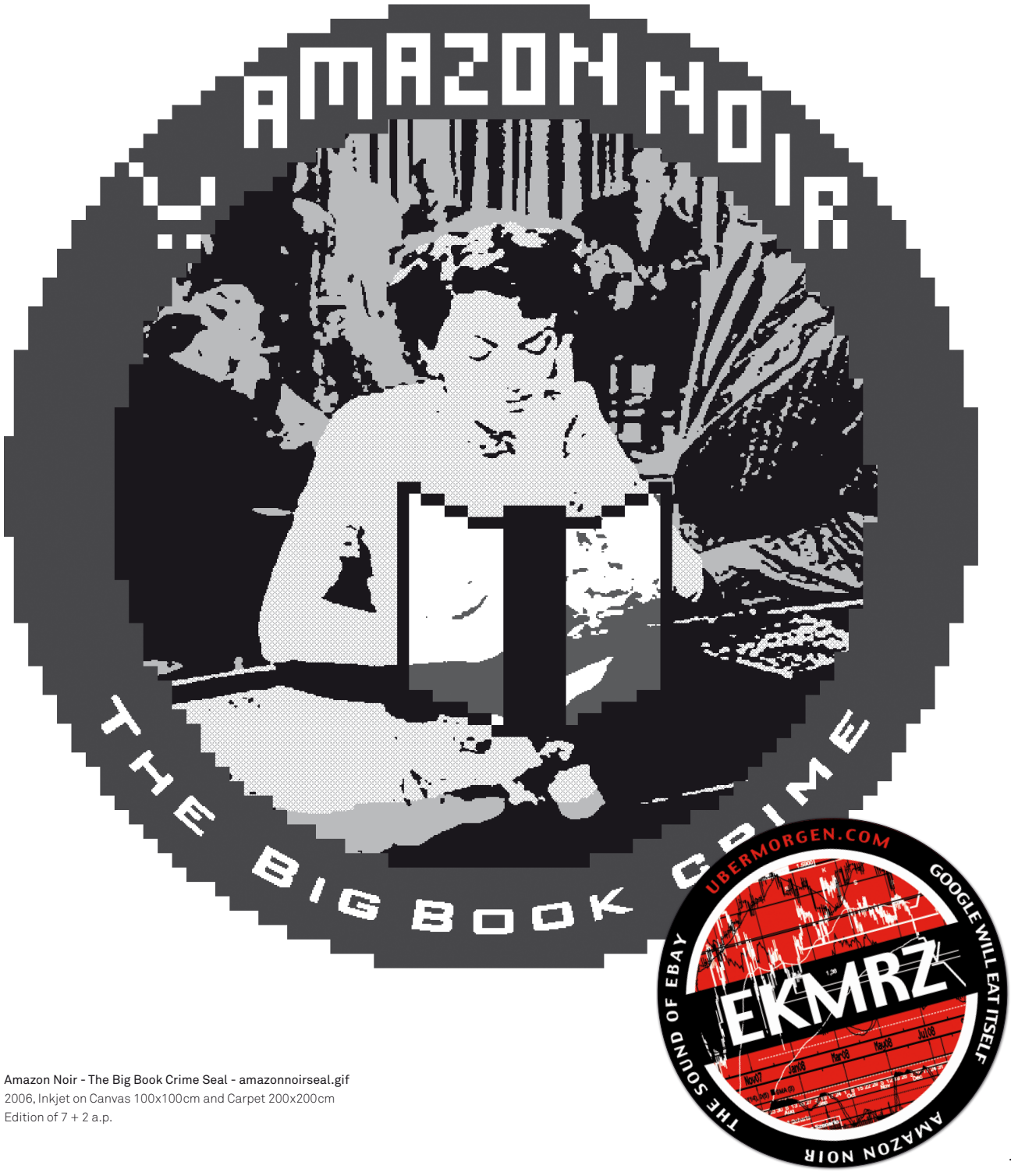
The Amazon Noir Robots (Sucker01-12) used the frontdoor to access the huge digital library of Amazon.com. They tricked around with Amazon.coms "Search Inside the Book" function until it gave away the complete volumes of copyright protected books. This was carried out by sending 5.000 - 10.000 requests per book. After this process the data was logically reassembled into pdf-format by the SIB-Book-Generator.

THE TRUTH

All our work is done in the open. Our matter is accurate. Amazon Noir was scripted as an internet-movie. The whole digital action (media hack) was carried out in the global massmedia, within the art world and on a highly sophisticated technical level in the clandestine matrix of our global networks.

Amazon USA, Amazon U.K., Amazon Germany and Amazon France were vulnerable targets. During the attack they transformed part of the "Search Inside the Book" technology to defend the rights of the copyright holders - without actually solving the problem. Over 3000 Books were downloaded and distributed through p2p (Peer-to-peer networks: Gnutella/G2, BitTorrent, FastTrack, ed2k) between April - October 2006.

In July 2006 Amazon France and Amazon USA threatend to litigate. The matter was resolved out of court October 30th, 2006. Amazon (USA/France) bought the Amazon Noir software for an undisclosed sum - both parties signed a non-disclosure agreement.



Amazon Noir - The Big Book Crime Seal - amazonnoirseal.gif
2006, Inkjet on Canvas 100x100cm and Carpet 200x200cm
Edition of 7 + 2 a.p.

Thieves of the Invisible

Alessandro Ludovico

We have stolen the invisible. Amazon, the motherly bookseller, always sensitive to her customer needs like an affectionate friend, was outraged in her own intimate affects. Her most precious resource, an infinitely beautiful body of culture, able to mesmerize your eyes for hours, was somehow deprived and exposed, after we had eluded her copyright protection. Amazon had been a witty advisor to millions of happy customers, and had spent the last decade researching how to improve her service. She had dedicated all her time and energy to building the best collection of purchasable culture possible. She never wasted her time investing in public mass advertising or in spamming the profiled potential new customer. All she counted on and needed to count on was the grand word of mouth that happy customers passed on one another.

That was a killer application – together with the software platform that made books the center of an interrelated universe. She started then to hyper-contextualize every piece of her inventory, researching the overlaps of tastes her happy customers kind of anonymously displayed. Furthermore, she incited customers to compile lists, review, comment, discuss and tag all books. But all her love was finally expressed in allowing users to peek into the inner side of her treasures: the original texts. She worked hard from the beginning and even if many were skeptical at first, she succeeded in realizing a new model: 'the imagined book', more real than the one you would look at in a physical bookstore. Now the customers got more motivated than ever, seeing their objects of desire not only described by their own technical details, but also by their many external references.

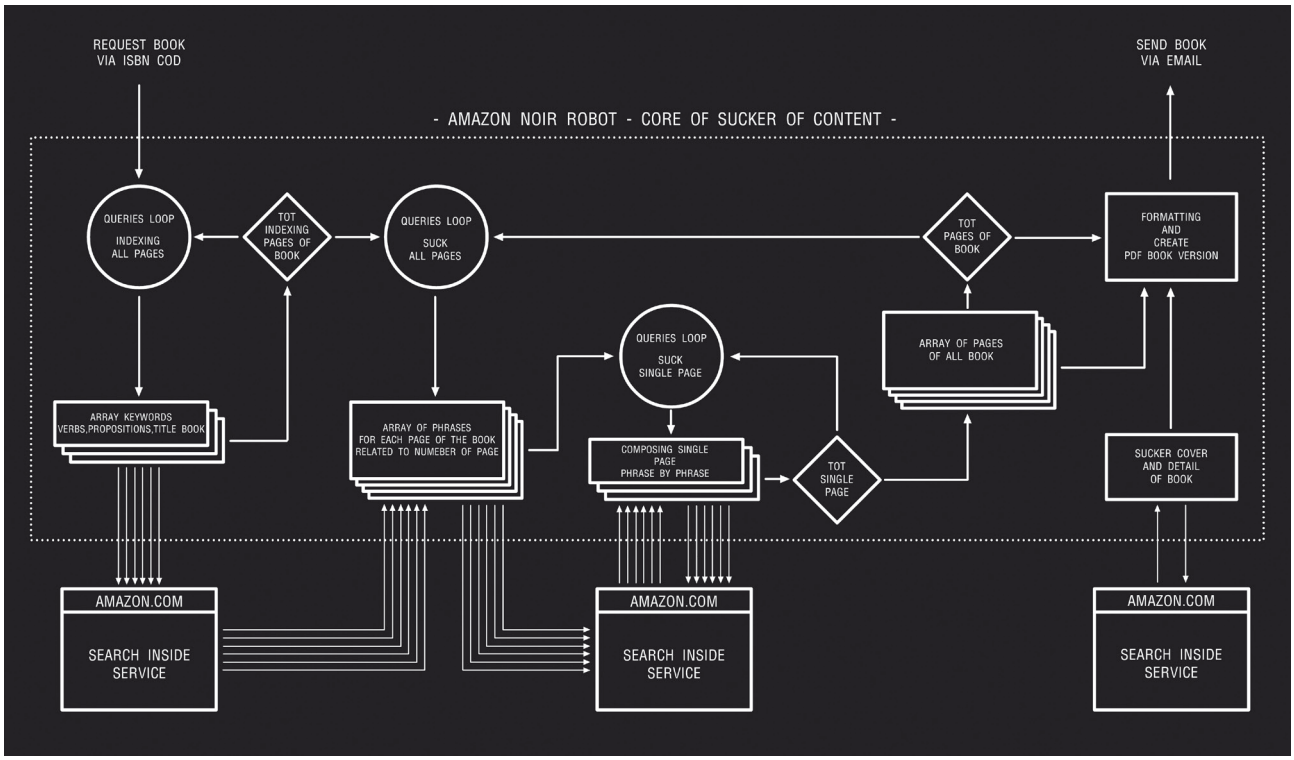
At this very moment, Amazon placed a gamble with the future. She did something no other bookseller had ever done before: She disembodied a substantial part of her books, thus filling a huge database (the literary correspondent of the music 'celestial jukebox'). By doing so, customers were able to text-search whole books ('Search Inside the Book' option, they called it) and then see the search results displayed within the respective paragraphs of the book searched. This provoked a global joy and ecstatic use, but exposed the nudity of the book to too many eyes. We, the Amazon Noir gang, were simply astounded and started to endlessly play with this umpteenth content toy.

So, we couldn't stop until we stole the invisible.

We couldn't resist her beauty. She was a beautiful rich body of culture, continuously unveiling her generous and attractive forms at request, but never saying: "Yes, you can take me away". This free cultural peep show started to drive us crazy. Many others were in the same condition, but reacted differently: crashed their computers and were never again online, or found another pay-per-view drug. Some of them described it "like being constantly titillated, regularly being asked for money in order to possess one of the too many physical bits". In fact adopted software doesn't give access to the whole content, but only to bits of it. Nevertheless, it is clear and understood by anybody that the whole content was 'there', only a few mysterious clicks away. A cornucopia of texts, an astonishing amount of knowledge, a compelling body of culture, infinitely put on hold, for marketing reasons. So this virtual interface was a never-ending blinking to the disclosed magnificent beauty sold one bit a time.

Then we definitively stole the invisible.

We hacked the system, we built a malicious mechanism (Amazon Noir) able to stress the server software, getting back the entire books we wanted, at request. It was a question of creating a so-called 'foolingware'. We actually think that in the future we will be remembered as the pioneers of 'foolingware', and now we felt guilty about that. So we started to collect piece by piece the desired body of culture with increasing excitement and without a pause. We wondered. What is the difference between digitally scanning the text of a book of yours, and obtaining it from Amazon Noir? There is no difference. It would be only discussed in terms of the amount of wasted time. We wanted to build our local Amazon, definitively avoiding the confusion of continuous purchasing stimuli. So we stole the amusing relation between thoughts. We stole the digital implementation of synaptic connections between memory, built by an online giant to amuse and seduce, pushing the user to compulsively consume. We were thieves of memory (in a McLuhan sense), for the right to remember, to independently and freely construct our own physical memory. We thought we did not want to play forever under the peep-show unfavorable rules. But we failed. We failed and we were in the end corrupted, and we had to surrender to the copyright guardians. We failed to break into the protectionist economy. We failed, because we wanted to share and give away.



Amazon Noir - The Big Book Crime - Core Robot Diagram

2008, Lambda Print on Aluminium, 25x42cm / Edition of 5 + 1 a.p.

Amazon Noir - The Big Book Crime

2006, Handdrawing - Ink on Paper

Amazon Noir – The Great Bookstore Robbery

Domenico Quaranta

"[L]ife can only imitate the book, and the book itself is only a tissue of signs, a lost, infinitely remote imitation."
Roland Barthes, The Death of the Author, 1967[1]

"We failed, because we wanted to share and give away."
Amazon Noir Crew, 2006

During 2006, a multi-disciplinary team of artists, activists and critics, already famous for having taken on Google and bringing the secrets behind its "porcelain interface" to light (*GWEI – Google Will Eat Itself, 2005*[2]), began to plan a new heist. Hungry for culture, they set their sights on the biggest bookstore in the world: Amazon.

Stealing from Amazon is not simple, but it can be done. On 23 October 2003 Amazon launched a new feature for its clients that enabled them to actually open the books on offer, flick through them, and search them for words and contents. It was a step the site had to take in order to become a proper bookstore, somewhere you can go in, take a book off a shelf, open it and read a few pages. And then, almost invariably, buy it. But on the web things take on a different aspect, and so in order to prevent its users from appropriating any of the books (to date around 250,000 publications) without paying for them, Amazon restricted viewing to just a few pages of any one book, which cannot be copied, printed or saved. The result is something that the Amazon Noir crew describe as a sort of "free cultural peep show". It is all there on view, like the glittering wares in a jeweller's shop window: we can get close enough to smell the scent, titillate our desire and whet our curiosity, but we can't get hold of it, not without a credit card. Yet all the books are there, on Amazon's server: megabyte after megabyte of culture, waiting, by the looks of it, for a proficient burglar.
If it's a proficient burglar that is needed, the crew of Amazon Noir have got the very man. He is called Paolo Cirio, and the secrets of computer code are his daily bread. He fine-tuned four robots, each with its own specific function, and installed them on a corresponding number of servers located in various parts of the world. The one we will call, for the sake of convenience, the American is the Thief, who steals the books page after page and puts them together in single files; the Russian is the Benefactor, who distributes the stolen books through peer-to-peer networks, while the two Europeans are the Strategists, who plan the action and coordinate the other robots. With the robots in place, Cirio and the other members of the crew - UBERMORGEN.COM (Hans Bernhard and lizvlx) and Alessandro Ludovico – took care of the other aspects of the enterprise: the plan of action, the conceptual framework in which to present it, relations with the public, the lawyers, the media, and, inevitably, with Amazon itself. The latter, once it was aware that the dirty deed had taken place, initially threatened to sue, but an agreement was soon reached: Amazon France decided to buy the software, for an undisclosed sum. In other words, the "bad guys" decided to sell out to the big multinational company, giving up on their utopian vision of an alternative, open, no-copyright Amazon, based on the concept of sharing.

From action to fiction

This at least, is what they told us. Nothing of this in fact occurred before our eyes, it was all communicated after the fact, on a website (Link: http://www.amazon-noir.com/), and in press releases and interviews. If we exclude the PDF files of some of the stolen books, we have no proof of what happened (legal documents, media commentary, etc.); and we don't have the "machinery". We can choose whether to believe their story or not: all we are left with, either way, is exactly that: a story. Or to be precise, a noir. For our lot have adopted not only the narrative structures but also the visual aesthetics of the film noir[3]. And this should come as no surprise: in our account of what happened we too borrowed a number of narrative elements from the genre (the good guys, the bad guys, the thief, etc.), and in any case it is typical of media hacking to "plagiarize" common narrative structures to kickstart imagination. The most blatant case of this was the *Digital Hijack* planned by etoy (a collective co-founded by Hans Bernhard in 1994) in 1996: a dull manipulation of search engine software presented in the electrifying light of a hijack, which automatically triggers a set of clearly defined emotions. In the case of *Amazon Noir*, however, we witness an interesting phenomenon that unfolds in unparalleled explicitness: the narration takes precedence over what happened: the deed makes way for its telling. In order to comprehend this we have to examine the broader evolution of media hacking, which has developed hand in hand with the evolution of the media it utilises.

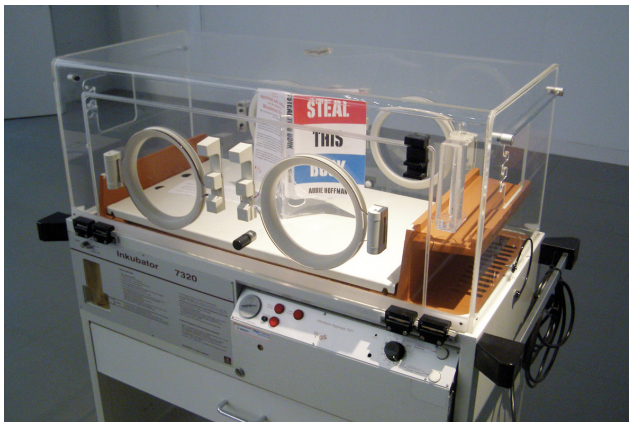
Amazon Noir - The Big Book Crime - Shopping cart shoot down
2006, Handdrawing - Ink on Paper

Art does not need to generate real effects to achieve its ends. Even when the intended message is of a social or political nature, there is no need for it to have a direct impact on society or politics. The point is for art to give beauty and eternal life to a content. The *Oath of the Horatii* (1784) and *Liberty Leading the People* (1831) did not bring about any changes of themselves but they have become symbols of the revolutionary spirit that will remain powerful for ever; *Guernica* (1937) did not end World War II but it will continue to serve as a monument to the vacuity of violence.

The advent of the new media opened up new horizons: by ably deploying tools accessible to all, art was able to have a powerful impact on the media and to intervene directly on society. A collective performance could become a – victorious – battle against a multinational company (*Toywar*, 2000); a fake site could spark off unprecedented media hysteria (UBERMORGEN. COM's *Vote-Auction*, 2000) or enable a group of pranksters to steal the identities of corporations and institutions with the aim of revealing their true faces (The Yes Men) or to denounce the commercialisation of public space (*Nikeground*, 2003) . In these cases the event was the work of art and the story was just a way of recording it for posterity.

A few years down the line, in the times of Web 2.0, YouTube and MySpace, it is still possible to infiltrate the media, but to achieve the startling effect of *Digital Hijack* or *Vote-Auction* a great deal of work and infinitely superior means are required. This is why it is interesting to work in the shadows (or at most "simulate" the action), and then focus on the telling, the construction of the symbol. This simulation approach was adopted by Eva and Franco Mattes (0100101110101101.org) for the project *United We Stand* (2005 – 2006), an advertising campaign for a non-existent film.

Let's now return to Amazon Noir, which like *GWEI* before it, takes the other route, yet with a similar effect[4]. As is the case with all other forms of narrative, Amazon Noir presupposes an implicit pact with the readers, which obliges them to believe a story as long as they are immersed in it. The undersigned for instance believes the story of *Amazon Noir* and accepts without reservation the introductory remark: "This is a true story." Yet let's



Amazon Noir - Steal this Book - Incubator
2006, Mixed Media Installation / Edition of 5 + 2 a.p.
LABORAL Centro de Arte y Creación Industrial, Gijon
Photos: Alessandro Ludovico

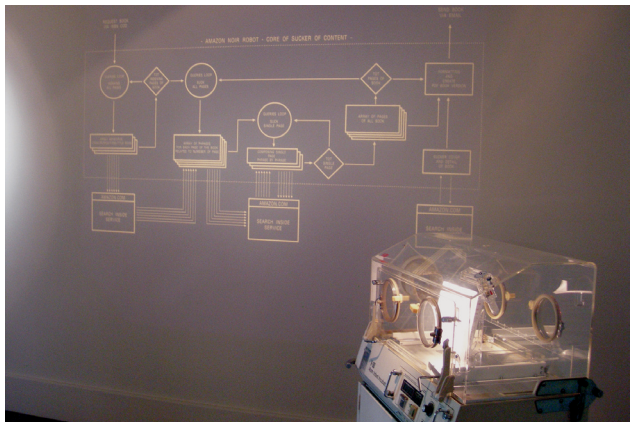
Amazon Noir - Steal this Book - Incubator Detail View
2006, Mixed Media Installation / Edition of 5 + 2 a.p.
LABORAL Centro de Arte y Creación Industrial, Gijon

suppose for a moment that nothing actually happened: would that change anything? Probably not: we would still have a set of powerful elements – the love of culture, the contradictions of copyright, a fictional tale of purity and corruption skilfully interwoven around a multi-dimensional artistic project. We have a site, which tells us about the project and how it evolved, and displays its iconography and conceptual framework. We have a story, Thieves of the Invisible, whose characters are, as in previous narrations, not clearly identifiable (goodies and baddies, Good and Evil), but like in a film noir, a mixture of black and white: our heroes are in fact a band of thieves who steal for an ideal, but allow themselves to be corrupted in the end; the enemy is a sort of gentle giant with an impeccable reputation, who nevertheless defends an outdated, highly debatable, privilege – copyright – and does so in ways that are not always above criticism. Two visions of the world, each with its own value system, battle it out before our eyes. Amazon Noir symbolizes the temporary defeat of an ideal – copyleft –, which nonetheless retains its allure and promises other battles in future.

Such fearless functions

But Amazon Noir is much more than that. It also brought us a fascinating mechanism, a machine rendered celibate by the course of events, but during its brief existence, most definitely fertile. It is worth examining this machine, even though we have never seen it, and probably never will (in view of the fact that it now belongs to Amazon): because this is the real hero of the piece. The device created by Cirio – represented in the diagram (mid-way between a corporate organisational chart and Duchamp's Large Glass) that the Amazon Noir band beamed onto the wall with an overhead projector – is part of a long tradition of culturally-positioned software: the concept of copyleft is inscribed into its complex workings like a genetic code. The entire performance is entrusted to the machine, and it is a performance that stimulates many reflections on the nature of the book-as-object, as an agglomerate of fragments of text that can be broken down and reassembled. The Green Box in our Large Glass could be a study of semiotics, updated with a few essays on the issues raised by the era of digitalization. Amazon Noir requests a book on the basis of a series of keywords, then it indexes the pages and sucks up line after line, attributing a value to each phrase that will subsequently enable it to re-assemble the phrases into a page, and the pages into a PDF file that is formatted then sent. The machine's first off-spring - Steal This Book by Abbie Hoffman, naturally – printed using the "book on demand" method (another important innovation that digital technology has introduced into our existing, decrepit system of publishing) is kept alive, symbolically, in a real incubator: it is the Moses of copyleft sooner or later set to free its brothers from the bonds of intellectual property.

The "fearless functions"[5] of *Amazon Noir* "liberated" a total of 3,000 books, seven of which were made public. When you see them you realize that this liberation came at a price. The Da Vinci Code, for example, is a 550 page text-only PDF file (if you exclude the cover of the book and the Amazon Noir logo). Each page of the PDF file corresponds to a page of the book itself, but it lacks formatting and editing, is full of empty pages (the pages with illustrations) and there are also a few inevitable errors due to the automatic nature of the process.
What we have is a book "in the raw", without that whole range of little details that make the book an object of desire. This PDF file was destined to be distributed through peer-to-peer networks and printed on demand. But had it come to fruition, would it really have compromised the commercial success of The Da Vinci Code? Perhaps it would have done. Maybe



Amazon Noir - The Big Book Crime - Installation
2007, mixed media 120x40x105cm
Courtesy MOCA Museum for Contemporary Art, Taipei
Photo: Alessandro Ludovico

those who were only looking for a quote, or wanted to read a chapter or the historic introduction, wouldn't have bought the book. Or perhaps not. But this is not the point.

Steal what?

Amazon Noir is more than just a bookstore robbery: it is a complex stratification of plagiarisms and reinventions, some fully accepted by our culture, others condemned as a violation of rights. So what did our thieves actually steal? Some books, obviously, but at the same time they also appropriated a narrative form (the noir), a series of existing images (those used for the logos of Amazon Noir), a series of exhibition formats already widely deployed in Conceptual Art, a range of common ideas, and on the software side, probably swathes of code. What is the most serious theft? Why are some of these forms of theft accepted and others not? And above all, can we still talk about theft when we are dealing with books, i.e. with ideas? We have come to the last point. There are many today who assert that culture is not about invention, originality, creation, but about creative reworking, imitation. And that it has never been about the former, and is even less so today, in the era of the death of the author (Roland Barthes), of the remix (Lev Manovich, Dj Spooky), and postproduction (Nicolas Bourriaud). And for this reason, dating more or less from *L.H.O.O.Q.* (1919), Marcel Duchamp's moustachioed Mona Lisa, we are able to accept different forms of intellectual appropriation. But not the theft of a book. That, they say, could lead to heavy financial losses for the author and publisher of the book – and in more serious cases, could undermine the entire system that permits us to write, publish and read books: it could, in other words, interfere with the development and continuation of culture. If all this were true, it would classify the actions of the Amazon Noir crew as theft, or worse still, a crime against culture. If it were true. In reality, the books birthed by Amazon Noir are very different from the original product, and unlikely to affect its commercial success.
Not even a comparison with the most immediate precursor of Amazon Noir, the book thief Daniel Spiegelman, rings true: that was the theft of rare objects with real monetary value, whereas what we have here is inferior quality reproductions of objects which are already replicated by the thousand (or, as in the case of Dan Brown, by the million). The point is that today the publishing industry has to face up to a new idea of sharing, a new definition of culture, new systems for distributing and propagating culture. Theft? Now, thanks to Amazon Noir, we have a new word: "liberation."

1 Roland Barthes, "The Death of the Author", in Aspen, N° 5+6, Item 3, Fall-Winter 1967.
English translation by Richard Howard.
Online at http://www.ubu.com/aspen/aspen5and6/threeEssays.html#barthes

2 http://gwei.org/

3 In a press release, they talk about the project as "an auto-generated internet-movie".

4 In actual fact things are not as simple as they seem. When questioned on the issue, Hans Bernhard declared: "Vote-auction was a purely fictitious project that was perceived as real; Amazon Noir is a totally real project which is presented as fiction, as a noir story, and is perceived as fiction by some." In other words the transition we are highlighting – from action to fiction – actually occurs at the communication stage and does not depend on the scope for action offered by the media, but on the conscious choices of the authors. The truth probably lies somewhere in between: a media hacking project which, independently of what actually took place, only becomes real when the media perceive it as such.

5 From the title of a dadaist collage by Max Ernst (1919 - 1920, New York, Guggenheim Museum): "Little machine constructed by minimax dadamax in person for fearless pollination of female suckers at the beginning of the change of life and for other such fearless functions."

The Sound of Ebay

2008
http://www.Sound-of-Ebay.com

UBERMORGEN.COM

OFFICIAL STATEMENT
FOR IMMEDIATE RELEASE – Enjoy the Silence!
Vienna, San Jose, June 25, 2008

Forget the technology, it's lustful entertainment, baby!

ABSTRACT
How does it really work?
We generate unique songs by using eBay user-data. You simply enter any eBay username (your own or someone else's) and add your email address so we can notify you as soon as the song is ready for downloading. Then click "generate" and our robots sprawl out into the net to collect data. Then the robots bring back the data to our sc3 supercollider soundgeneration-engine. Finally, the complex software-machine starts generating a score-file which is then transformed into your unique but uniform song and presented in teletext porn style! We sell out your human needs digitally...

STORY
First there was silence...
Then there was data...
But there was no story...
Just images and sounds...

Cities were built and a grid was laid on top of the topography

Within this global grid a company named eBay became the largest marketplace, with very local marketspaces. eBay is romantic and seductive, not like the local fleamarkets in Paris (Le marché aux puces de Saint-Ouen) but sexed up a million times bigger and spherically transcended, much more effective and thoroughly commercialized. We love it! "The Sound of eBay" is the affirmative high-end low-tech contribution to the atomic soundtrack of the new peer-to-peer hyper-catastrophic shock-capitalism.

The sound is cool, the machine produces masses of songs and replicates millions of times throughout the networks – flooding the net, a bubbling sea of artifical songs visualized in contemporary teletext – a continental drift within a macromusic universal urban scape. Trash-Radio.

SONGS
We love it! The Sound of eBay is our affirmative low-tech contribution to the atomic soundtrack of the peer-to-peer hyper-catastrophic shock-capitalism. Reference: Peter Weibels Song "Sex in der Stadt" (Sex in the City) from 1982 - Hotel Morphila Orchester, where PW "raps" (sings) sex-ads from a newspaper.

Here some sample songs from the SoE-Database:
http://sound-of-ebay.com/songs/080611_014322_jibscott.mp3
http://sound-of-ebay.com/songs/080611_004144_girlnumber4.mp3
http://sound-of-ebay.com/songs/080610_234922_beautifulcynic.mp3
http://sound-of-ebay.com/songs/080610_221629_toastyfrog.mp3
http://sound-of-ebay.com/songs/080610_212727_rhit_mst3kjunkie.mp3

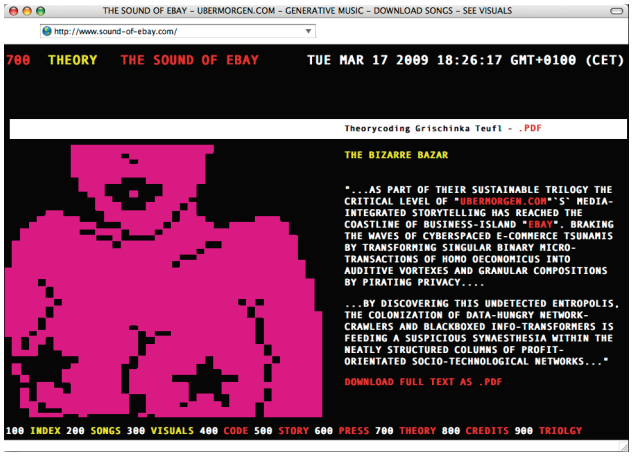
Currently registered 560.544 eBay accounts - 1.3 million songs (6.5 TB data)

TECHNOLOGY
eBay's concept is based on transactions between buyers and sellers – transactions between human beings, not consumers and companies. The eBay-Generator software reflects this concept in a way that it does not only generate your free personal song. The black box will be released a standalone application published under gnu public licence – written in supercollider (sc3). A free application that any user can install on her/his Computer to produce an endless stream of bubbling eBay-grooves. Each song has a SoE-MD5 key of authentification.

Every user has a signature which corresponds with another users signature. Chains of transactions, a swarm of bots, each song is memory and has its own history. Steganography of songs... can you reverse engineer the string? The robots run into the bazar of fraud (eBay.com), grab sensitive (creditcard information, bank details, passwords, etc if available) and non-sensitive user-data (bought and sold items, prices, comments, ratings, etc), recontextualize them and create new, individual and unique profiles. In-depth tech description:

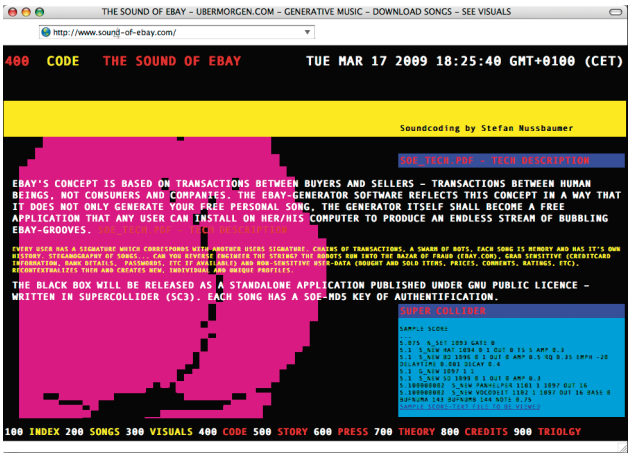
http://www.sound-of-ebay.com/pdfs/SoE_Technology.pdf

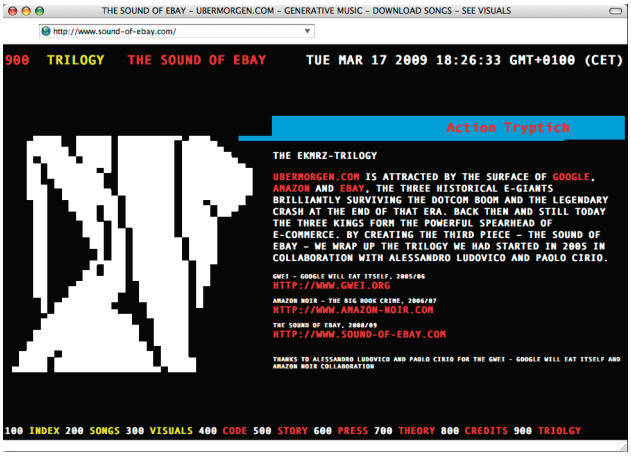
The Sound of eBay Seal - SoEseal.gif
2006, Inkjet on Canvas 100x100cm and Carpet 200x200cm / Edition of 7 + 2 a.p.



SCORE

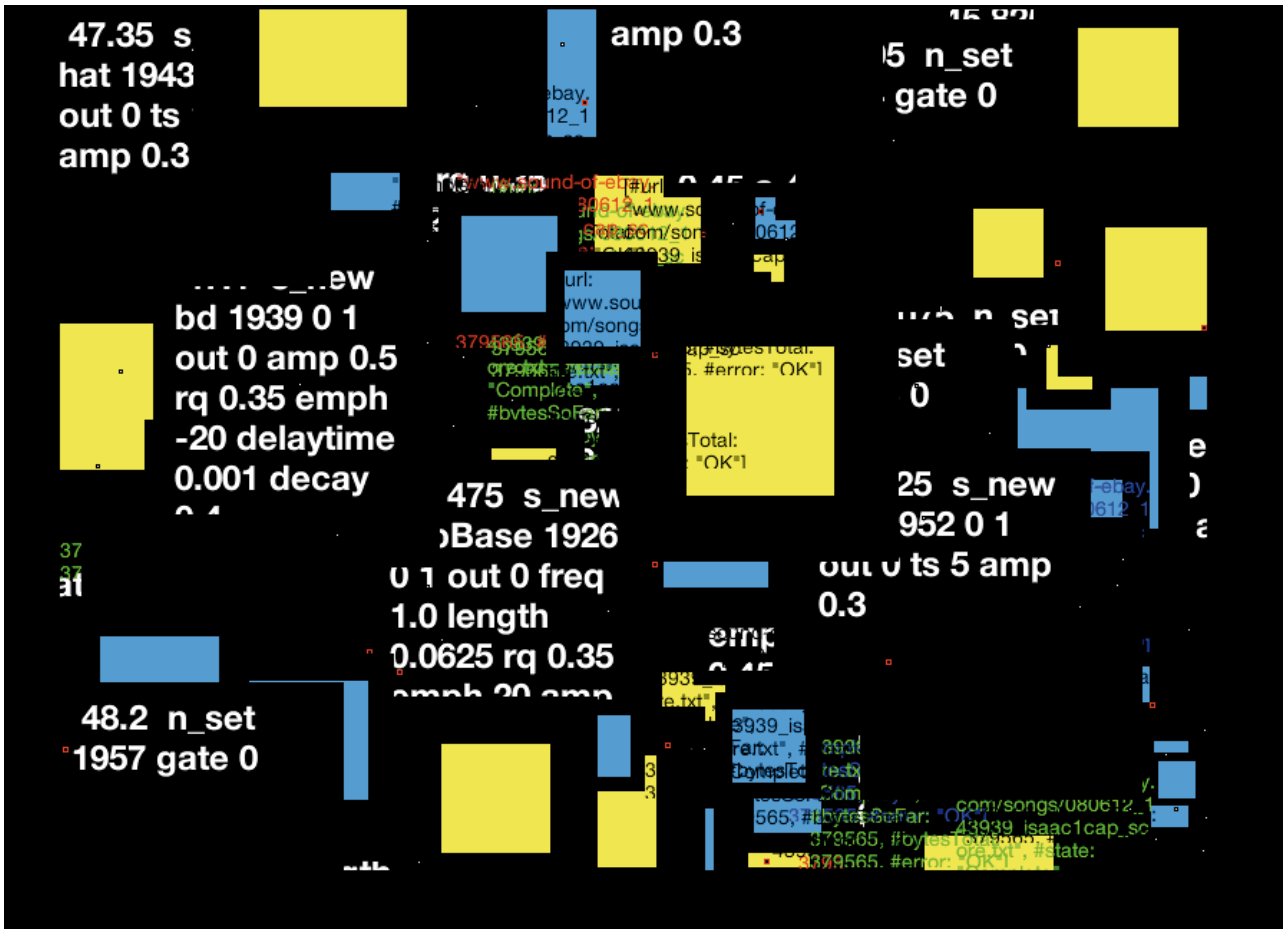
5.075 n_set 1093 gate 0
5.1 s_new hat 1094 0 1 out 0 ts 5 amp 0.3
5.1 s_new blipBase 1095 0 1 out 0 freq 1.2857142857143 length 0.083333333333333 rq 0.35 emph 20 amp 0.45 a 38 b 39 n1 2 n2 3
5.1 s_new bd 1096 0 1 out 0 amp 0.5 rq 0.35 emph -20 delaytime 0.001 decay 0.4
5.1 g_new 1097 1 1
5.1 s_new sd 1099 0 1 out 0 amp 0.3
5.100000001 s_new system_link_audio_2 1098 3 1097 out 0 in 16 fadeTime 0.02 gate 1 doneAction 3
5.100000002 s_new sampleOutMono 1100 0 1097 out 16 bufnum 0 startpos 0 duration 3.7151927437642 amp 0.6
5.100000002 s_new panHelper 1101 1 1097 out 16
5.100000002 s_new vocodelt 1102 1 1097 out 16 base 0 bufnumA 143 bufnumB 144 note 0.75 xfade 1
5.2 n_set 1095 gate 0
5.225 s_new hat 1103 0 1 out 0 ts 5 amp 0.3
5.225 s_new blipBase 1104 0 1 out 0 freq 2.5714285714286 length 0.083333333333333 rq 0.35 emph 20 amp 0.45 a 38 b 39 n1 2 n2 3
5.325 n_set 1104 gate 0
5.35 s_new hat 1105 0 1 out 0 ts 7 amp 0.3
5.35 s_new blipBase 1106 0 1 out 0 freq 1.2857142857143 length 0.083333333333333 rq 0.35 emph 20 amp 0.45 a 38 b 39 n1 2 n2 3
5.350000002 n_set 1102 out 16 base 0 bufnumA 143 bufnumB 144 note 2.6666666666667 xfade 1
5.45n_set 1106 gate 0





The Sound of eBay - Website

2008, Screenshots



The Sound of eBay - Screenshots
2008, Website and AV-Installation
Visualcoding: LIA

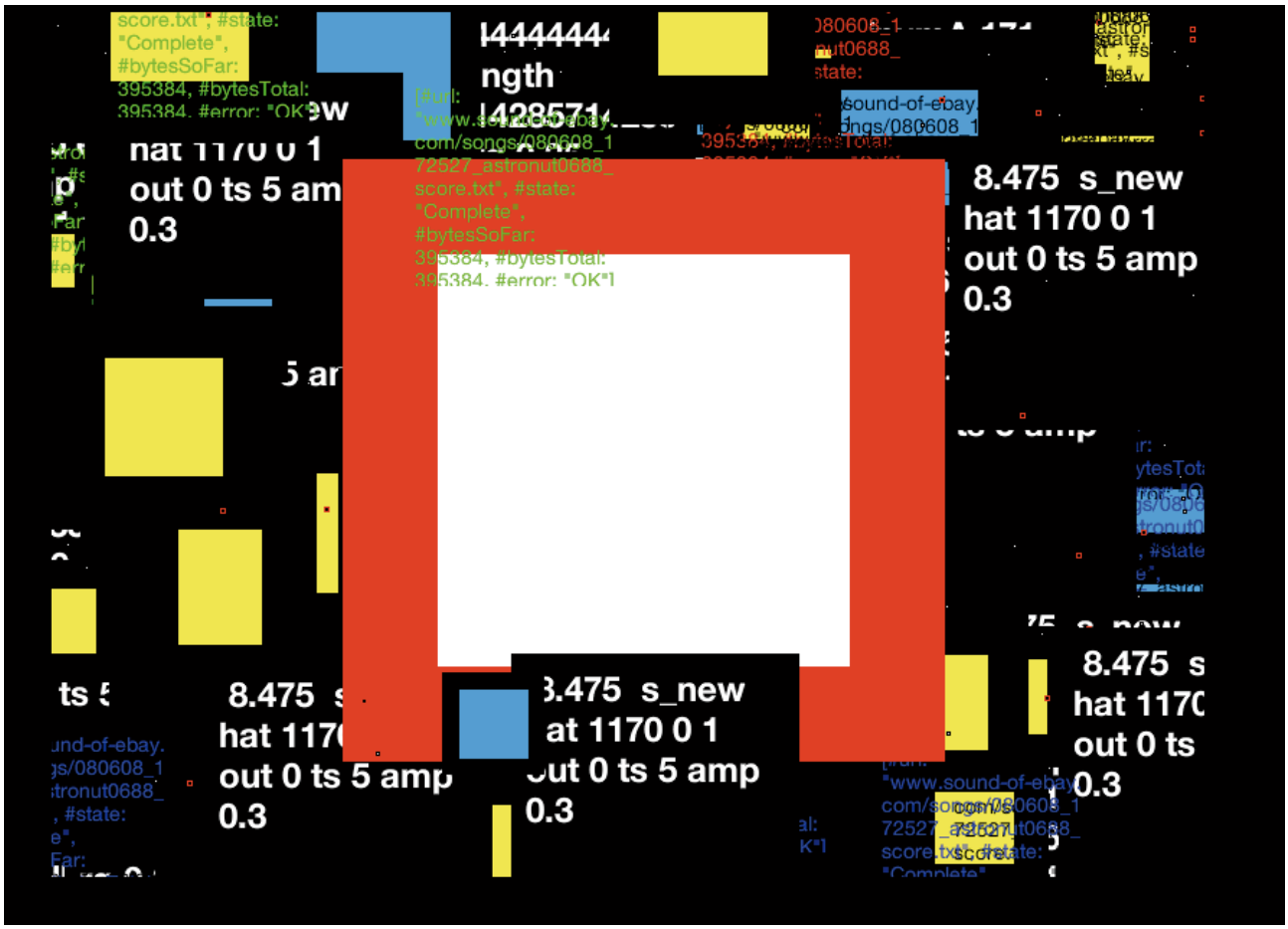
VISUALCODING

Visualcoding by LIA
http://www.sound-of-eBay.com/visualcoding.html

The visualcoding by LIA is created in "Director" and viewed with shockwave, proprietary software - with restrictions on use or private modification. The Free Software Foundation issued the rule that we cannot install any proprietary program on our computers except temporarily for the specific purpose of writing a free replacement for that very program.

STYLE

Teletxt-porn by lizvlx: by working with the three main EKMRZ (e-commerce) web-sites Google, Amazon and eBay, the last target was approached with an antique but royal discipline: TELETEXT. Now teletext has to appear in full glamour and with its highest visual attraction: PORN. lizvlx scanned thousands of porn pages of austrian cable television to come up with the finest pixel-boobs & pixel-pussies.
Please see also "The Teletext Babez" video by drx/Bodenstaendig/Maarten Ploeg, 2001: http://drx.a-blast.org/~drx/projects/teletext/index.en.html



CREDITS

"The Sound of eBay" is a UBERMORGEN.COM project
Soundcoding Stefan Nussbaumer, Visualcoding LIA, Theorycoding Grischinka Teufl, Scriptcoding Erich Kachel
The project is supported by Rhizome.org commissions, BM:UKK (Austria), City of Vienna (MA7/Netznetz.net), The Austrian Embassy in Mexico, net culture labs NCL Vienna (Ars Electronica Linz/Telekom Austria), Rencontres Internationales Paris/Berlin/Madrid, lo-res.org
http://www.sound-of-ebay.com/800.html

TEAMWORK

Networking is working... The different parts of "The Sound of eBay" were compiled in various geotechnical-locations: The soundcoding by Stefan Nussbaumer was mainly realized in Vienna, Tyrol and Madrid, the Scriptcoding was realized in Germany and implemented in Austria, the visucalcoding by lia was done in Portugal and implemented in Spain and the theorycoding was prepared in Berlin, written in Vienna and Tokyo and implemented in Madrid. Teletextporn by lizvlx was created in St. Moritz (Switzerland), the first interactive AV-installations were put together in Mexico-City and in Madrid, the web-server is located in the "crypta" (VIVI Vienna) and the coordination, PR and web-implementation were realized in St. Moritz and Vienna... There was one real-life meeting in Vienna; all other communication took place in various skype-conferences, via email and through phone conversations.

THE BIZARRE BAZAR

Grischinka Teufl

»Ebay« is trying to be the accountant of an open business place by initializing a lucid dream of endless credibility to the users. The big picture shows a romantic bazaar of richness and goods, a place where prices are made by bargaining the value of assembled things. Neatly structured in boxes and frames, tagged by numbers, aligned and approached by magical opponents of adorable displays. The imagery of trade appears in its loveliest form of exchange, accompanied by convenient environments and flattering sounds, to please the purchaser with the charm of wealth and surplus. The participation in creating substantial transactions, offers everyone a part-time approach in common sense gold rushes, fevered by the obsession of king-sized earnings, selling off things and non-things. Work becomes the pleasure of bidding and rating, writing histories of reputation within the exciting game-play of liquefied vividness and sampled repetition of digital »(algo-)rhythmic«.

THE PIRATES OF EBAY

As part of their sustainable trilogy the critical level of »UBERMORGEN.COM«'s media-integrated storytelling has reached the coastline of business-island »Ebay«. Breaking the waves of cyber-spaced e-commerce tsunamis by transforming singular binary micro-transactions of homo oeconomicus into auditive vortexes and granular compositions by pirating privacy. An army of wiredrawn networkbots has been injected into vireal complexity by the hackers of hidden imaginaries. Conducting a maniac model of quantitative signals and preparing a groovy listening comprehension for unmarked patterns of sound-full recognition. Off the record, this time they are transforming a role model of individual selling and buying behavior into an »ARTtitude« of robotic configurations and strings by swapping personalized and compositional business-dreams with hitpotentized sound-designs from secure client accountability. Using the concept of creative destruction this entertainment-aggregation is tuning in a mind-blowing cutup of eclectic data-jams, pushing the contemporary mediamorph lifestyles over the edge, and combines it with transformable delays of post-realistic business analyses. It mashes up the proposition of economic interest with the joy of multifactorial abstraction-vectorizations to push the one-dimensional programming of bubble-ideologists into a new form of user-generated mass musicmovement. By discovering this undetected entropolis, the colonization of data-hungry network-crawlers and blackboxed info-transformers is feeding a suspicious synaesthesia within the neatly structured columns of profit-orientated socio-technological networks.

ENJOYING CLICKONOMICS

»The Sound of Ebay« enables a twisted plot of alternate click-dealership and a vast amount of entertainment value. The white-labeled edition of blackboxed computation is presenting diametrically opposed economic controversies of our times within a model of bleeding edge, upside-down and visionary sub-culture. To ground these parameters within an abstraction level of artificial beta-testing, the unlikelihood of economic inexplicability is reduced to its maximum, by providing an outlandish and inspiring interface of presumable audio-visual data recordings. Through this concern no more thinking and intellectual resistance is required, the approach is to sit back – letting the bots do the dirty work and finally listen to the super-personalized collection of unauthorized material from automated sound aggregation, directly developed out of highly sensitive, inaccessible and unreachable data.

The Sound of eBay - Do you know who the father is?
Woodcut on Paper, 50x70cm / Edition of 47 + 2 A.P.
Courtesy Black Box Gallery Copenhagen

The Generator

Stefan Nussbaumer

THE HISTORY AND SUPERCOLLIDER

Ebay-Generator is an application that translates data from arbitrary Ebay user accounts into little music pieces. A first prototype - using the South American Ebay-clone Mercadolibre - was already presented in September 2007. Experiences with this first version have led to this current version of the Ebay-Generator, which produces "songs" on request which are then published at http://www.Sound-of-Ebay.com. Each generator (there can be an unlimited number of them working in parallel) is running on a normal Apple/Mac (this is currently the only platform that supports the software due to the use of Apple's built-in Speech synthesis). I have chosen this concept for several reasons: The Ebay-Generator is mainly made in SuperCollider, a programming environment for audio, designed to run on local workstations that can send commands (OSC) to other SuperCollider-Servers (e.g. set parameters in synths running on a remote engine). Although this net-based concept makes working in a network convenient, it is not set up to function like a webserver. It simply seemed more convenient having easy control over processes running on my local machine rather than running a remote server.

BUBBLING EBAY USER GROOVES

Ebay's concept is based on transactions between buyers and sellers – transactions between human beings, not consumers and companies. The Ebay-Generator reflects this concept in a way that does not only generate your free personal song, but the generator itself becomes a free application that any (Mac user) can install on her/his computer for free to produce an endless stream of bubbling Ebay-grooves.

HASH

This concept of distributed generation does not only reflect the buyer-seller relation in a way, it also offers other interesting options: every generator owns its own memory, meaning from the first time it is run it constantly collects user names and calculates their occurrences in all transactions. Every user name is considered for any new generation. The generator calculates a simple hash sum for a given user name. The sum of all hashes, divided by the number of occurrences (average), results in a final sum that determines the sound. Specific hashes like the hashes of users whose comments get sampled and played in the track are treated separately.
Hashes are useful as they can e.g. be analyzed like this: a given hash gets analyzed for its characteristics by dividing it by all values from 1 to itself. Each time the result is whole-numbered, the divisor gets added to an array. This simple mechanism allows the generation of characteristic patterns that may be used for rhythm, harmonics and other parameters.

HARMONY AND RHYTHM

However, the musical structure is not merely determined by user data. Rather than generating scales and harmonics, the data (resp. patches gained from it) is used to cut out a sub-spectrum from 11 different scales that are hardcoded into each generator. The predefined scales are a selection of a scheme invented by Max Meyer and/or Harry Partch called "Diamond Tonality" (I borrowed the SC-concept for generating this structure from James McCartney, the original author of SuperCollider ...). Although there is an underlying harmonic structure and a rather conventional rhythmic structure, not every generated song will be a 'hit' – it's a bubbling sea of Ebayuser data. Some songs may have surprising changes in their melodies, some may be reminiscent of already existing pop melodies for a moment, some may result in a funky jazz-improvisation ... play around with it. Generate more than one song from a given user name. Generate songs also from users that have had a transaction with an already queried user. All this has an influence on the sound ...

PROGRESS AND DEVELOPMENT

Still the sound is a work in progress. The biggest difficulty in this is the process of sound-generation i.e. writing a score that is then being rendered into an aiff-file in non-real time. Basically I found this to be most convenient, as it allows a reliable generation over many songs, although testing is time-consuming (and 'having fun' as well ...). Each generation needs a few minutes (depending on the size of the local history file and other processes running on the machine). In the end the score gets written in a file, which is more or less the only way to analyse the output.

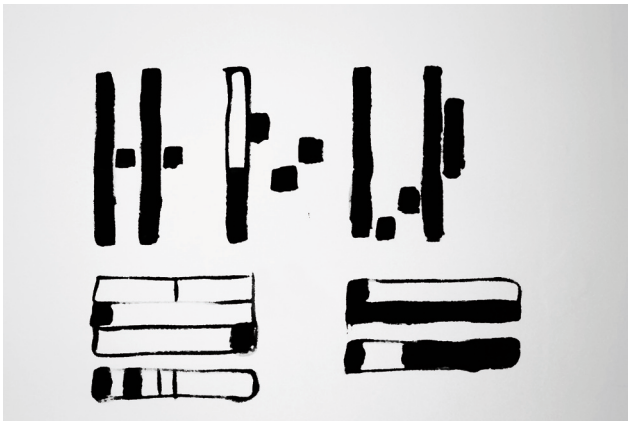
All OSC-commands (OpenSound Control) within the score that get rendered in the music are generated by a pattern-structure, which needs exact planning. Contrary to the Sound of Mercadolibre, where the music was generated in a real time process, it is not easily possible to set the parameters of a specific synth so that they correspond to what some other synth is doing at the same time.
In this sense the Sound of Ebay must still somehow be called 'under development' (though it's not only the human brain that is in charge of its development –the history of each generator might also cause shifts ...). I hope I will be able to release a standalone-version of the generator in the near future which will be freely available to anyone (GPL-license). Until then I can only say it's not done until it's done ...

Stefan Nussbaumer (stefanus@chello.at) Vienna, May 2008
Tech-documentation Online: http://wiki.basislager.org/
Scriptcoding by Erich Kachel
Enjoy the silence!

The Sound of Mercadolibre - Installation Detail

2008, Mixed Media

Courtesy TransitioMX Laboratorio Arte-Alameda, Mexico City



The Sound of Mercadolibre - Detail

2008, Wallpainting 1800x250cm

Courtesy TransitioMX Laboratorio Arte-Alameda, Mexico City

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Lentos Kunstmuseum 158
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[plug.in] 162
HMKV Hartware MedienKunstVerein 164
The Israeli Center for Digital Art 166

dispari&dispari project

Reggio Emilia (Italy)
2008

"Selected Seals"

Group exbhition *"Industrial Lies"*
curated by Giovanni De Dona

Photos by Andrea Sassi

GWEI Seal
2005, Inkjet on Canvas 200x200cm

Bancruptcy Seal

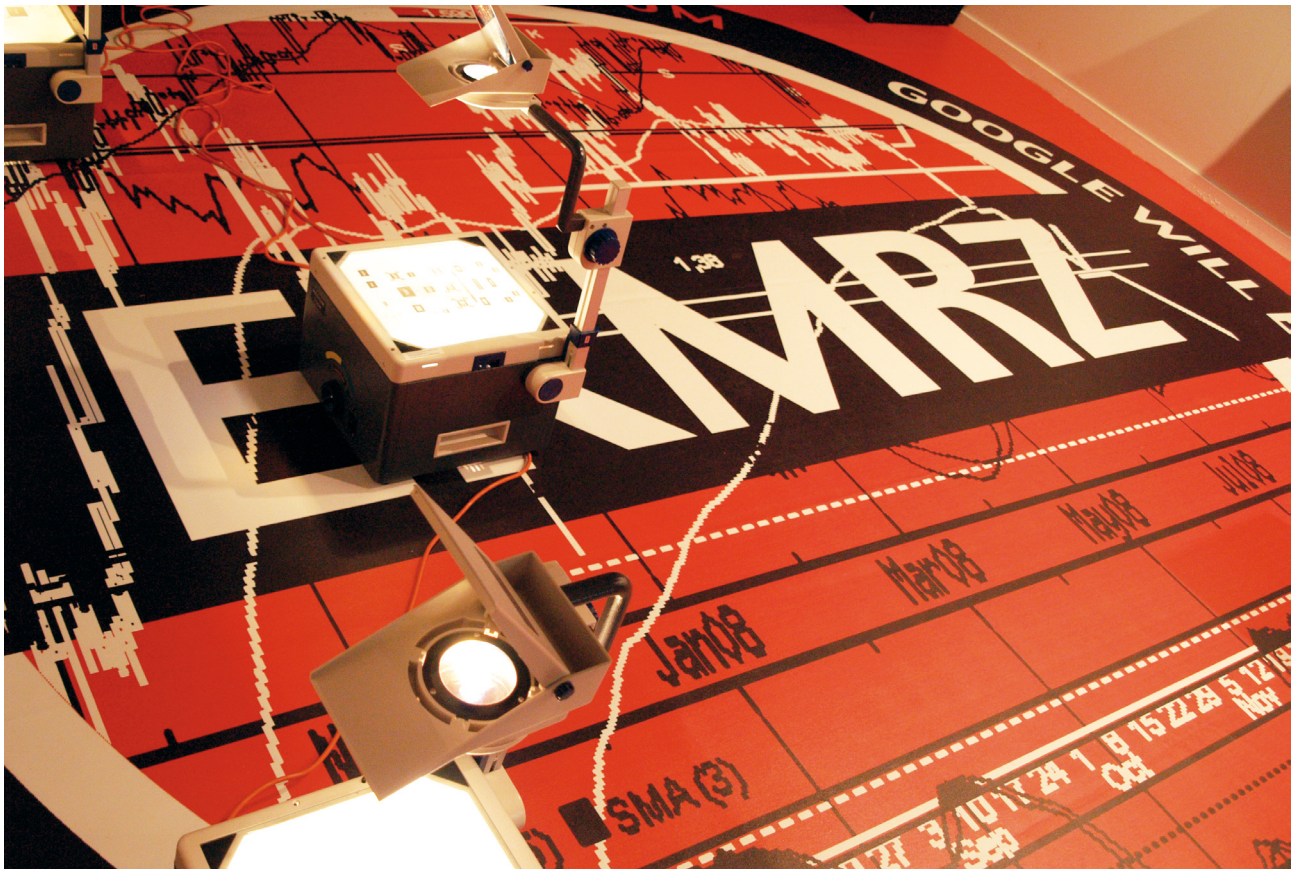
2001, Inkjet on Canvas 200x200cm

ARCO 09 – Expanded Box

Madrid (Spain)
2009

"The EKMRZ Trilogy"

Solo Show (Fabio Paris Art Gallery)
Winner of the ARCO Beep Award



The EKMRZ Trilogy Installation Detail
2009, Overhead Projectors and Floorprint 600x500cm

The EKMRZ Trilogy Seals

2009, Inkjet on Canvas and Animated Seal with gif-animation 250K

The EKMRZ Trilogy Installation Detail

2009, Amazon Noir Ink Drawings 67x47cm

The EKMRZ Trilogy Installation Detail

2009, Google Cheque, Floorprint

Les Rencontres Internationales

Complejo El Águila, Madrid (Spain) & Paris-Villette, Paris (France)
2008

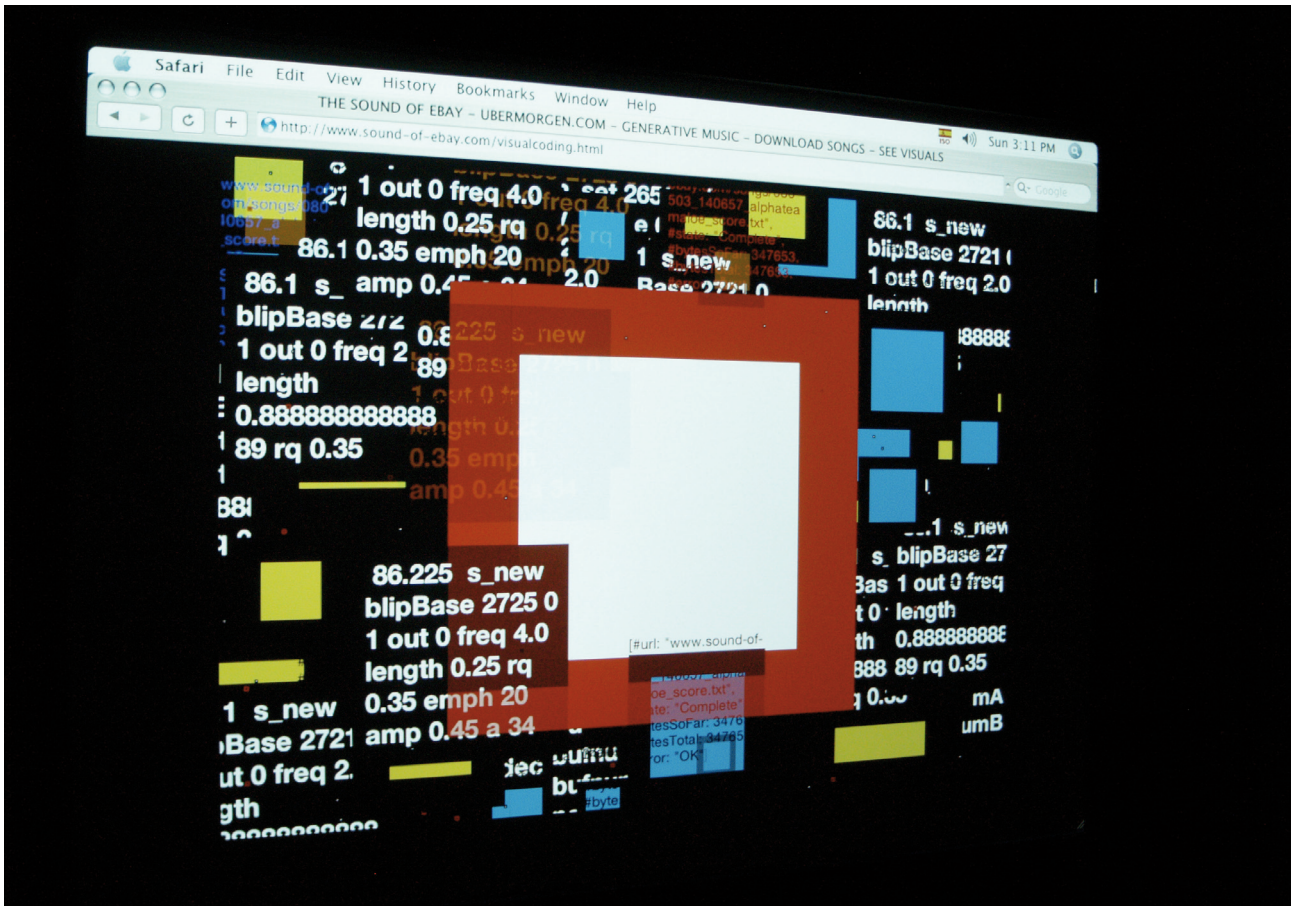
"The Sound of eBay Installation"

Group exhibition

Visualcoding by LIA

The Sound of eBay

2007-08, AV-Installation → http://www.Sound-of-eBay.com/visualcoding.html


Safari File Edit View History Bookmarks Window Help
THE SOUND OF EBAY – UBERMORGEN.COM – GENERATIVE MUSIC – DOWNLOAD SONGS – SEE VISUALS
http://www.sound-of-ebay.com/visualcoding.html
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0.35 emph 20
amp 0.45 a 34
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amp 0.45 a 34
[#url: "www.sound-of-

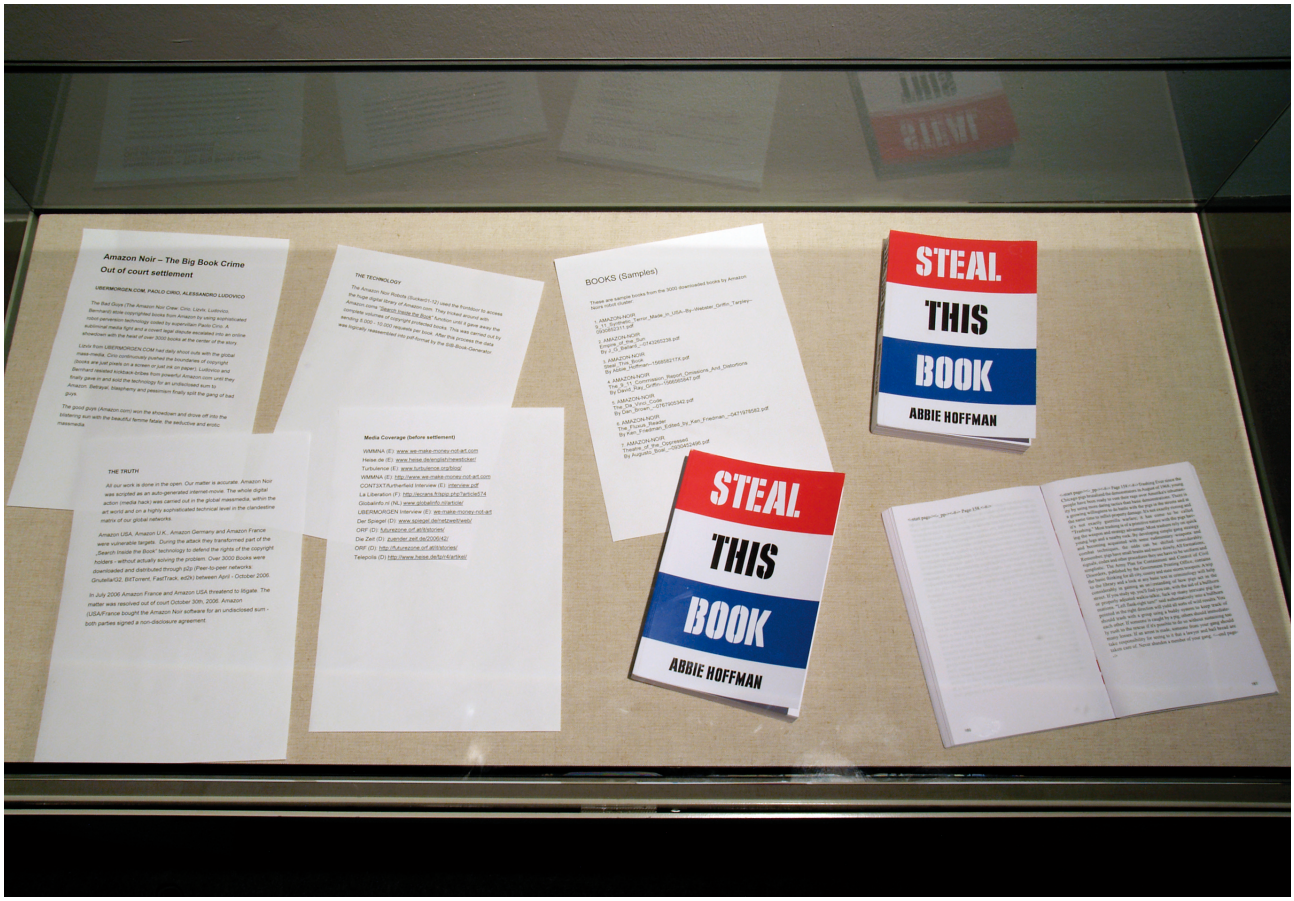
Edith Russ Site for Media Art

Oldenburg (Germany)
2007

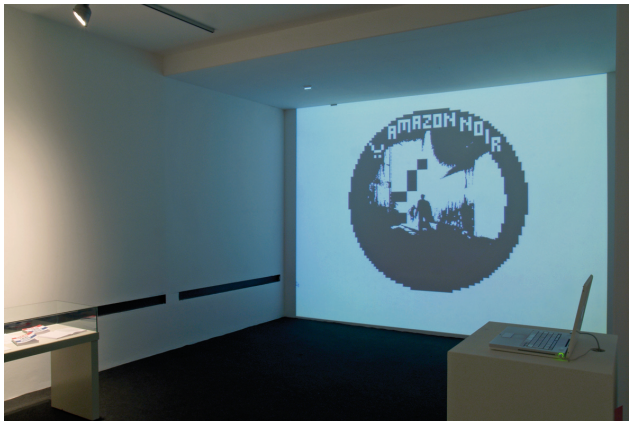
"Amazon Noir"

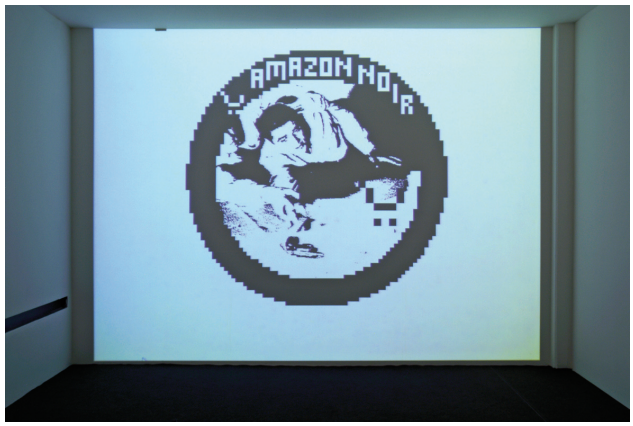
Group exhibition *"My Own Private Reality"*
co-curated by Sabine Himmelsbach and Sarah Cook

Photos: Franz Wamhof



Amazon Noir - The Big Book Crime - Steal This Book by Abbie Hoffman
2007, Mixed media Installation





Amazon Noir - The Big Book Crime - Seal

2007, Mixed media Installation

OVERGADEN Institute of Contemporary Art

Copenhagen (Denmark)
2006

"[F]originals. Authenticity as Consensual Hallucination"

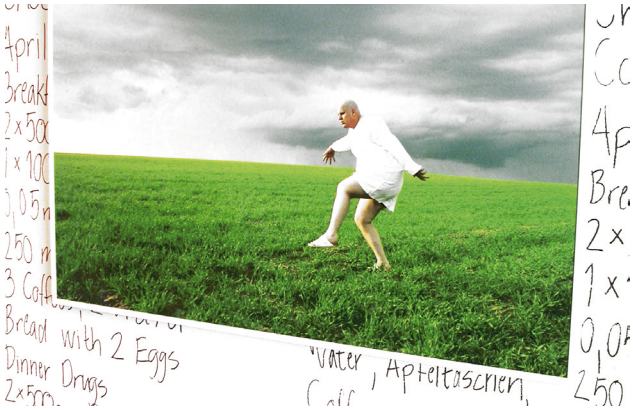
Solo exhibition & Special exhibition: *"Bunting vs. UBERMORGEN.COM: "dayplandrugblog. two ways to live your life as a (former) net artist"*
both curated by Jacob Lillemose

Solo exhibition in collaboration with
Artnode Independent Centre for Computer-based Art and Culture Copenhagen, [plug.in] Basel and Hartware MedienKunstVerein Dortmund

Photos: Overgaden and Jacob Lillemose

[F]originals. Authenticity as Consensual Hallucination - Seals
2006, Inkjet on Canvas 200x200cm

[F]originals. Authenticity as Consensual Hallucination -
dayplandrugblog. two ways to live your life as a (former) net artist
2006, Pharmaceuticals in Boxes



[F]originals. Authenticity as Consensual Hallucination - Psych|OS Cycle
2006, Lambda Print on Aluminium 120x80cm

Bunting vs. UBERMORGEN.COM: “dayplandrugblog. two ways to live your life as a (former) net artist
2006, mixed media installation

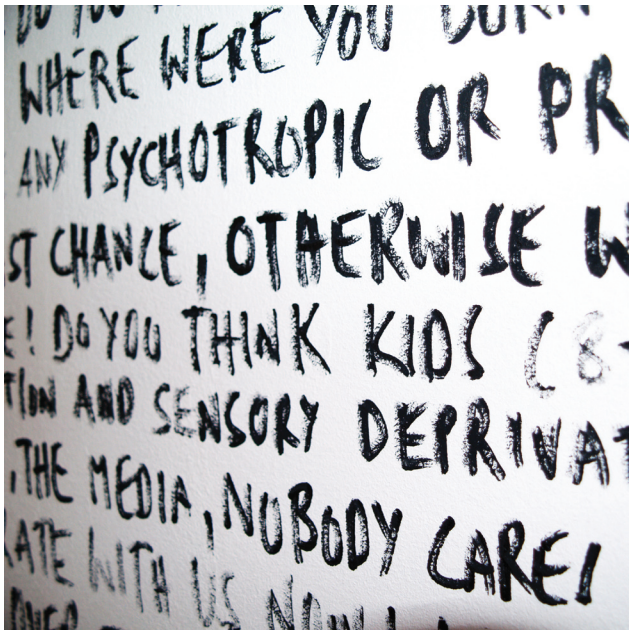
Fabio Paris Art Gallery

Brescia (Italy)
2009

"Superenhanced"

Solo Show

Superenhanced Familiarization Series
2009, Installation View



Superenhanced Wallpainting Detail

2009, Installation View

Superenhanced Performance

2009, Installation & Performance

Performer: Davide Prati

Superenhanced Familiarization Series

2009, Installation View

Superenhanced Seal

2009, Installation View

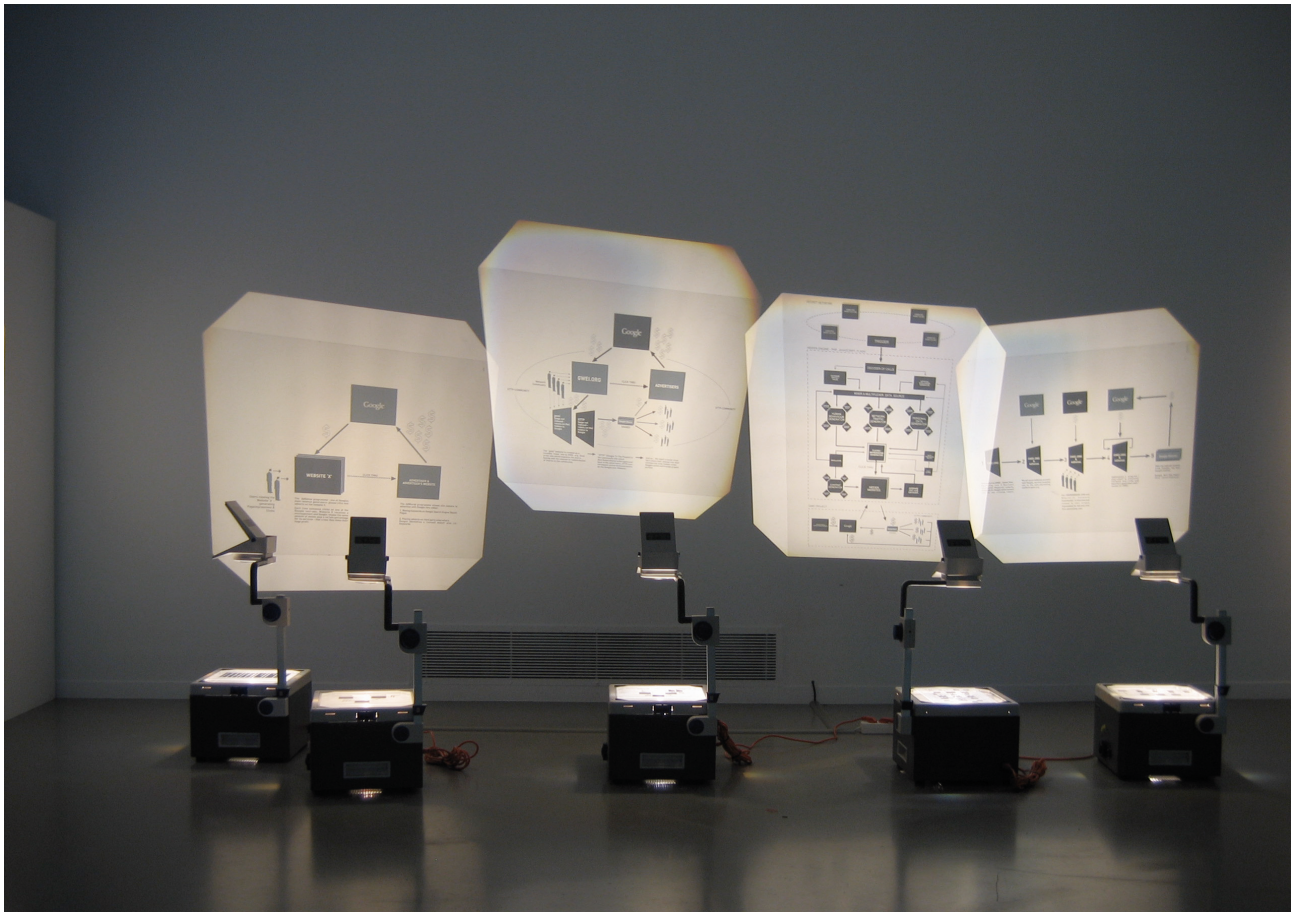
Derivart - La Casa Encendida

Madrid (Spain)
2006

"GWEI - Google Will Eat Itself"

Group exhibition: "*Derivatives, new art financial visions*"
curated by Mar Canet, Jesús Rodríguez and Daniel Beunza

Photos: DerivArt



GWEI - Google Will Eat Itself
2006, 5 Overhead projectors and foils with GWEI-diagrams

Google
OWEI.ORG
ADVERTISERS

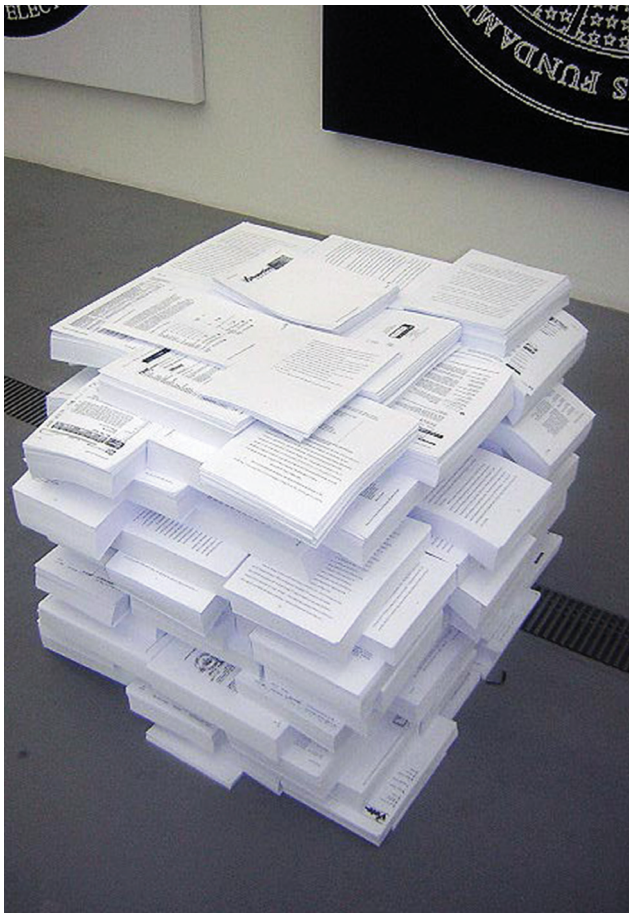
Lentos Kunstmuseum

Linz (Austria)
2005

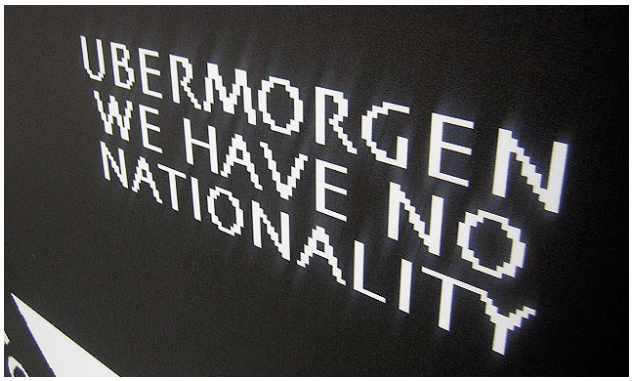
"U.S. presidential elections 2000 & 2004"

Group Exhibition *"JUST DO IT! THE SUBVERSION OF SIGNS FROM MARCEL DUCHAMP TO PRADA MEINHOF"*
curated by Thomas Edlinger, Raimar Stange, and Florian Waldvogel

*THE*AGENCY* of Manual Election recounts - Election Ballots
2005, Paper sculpture (270.000 Offset Prints, 20,9x7,3 cm) 85x105x85cm

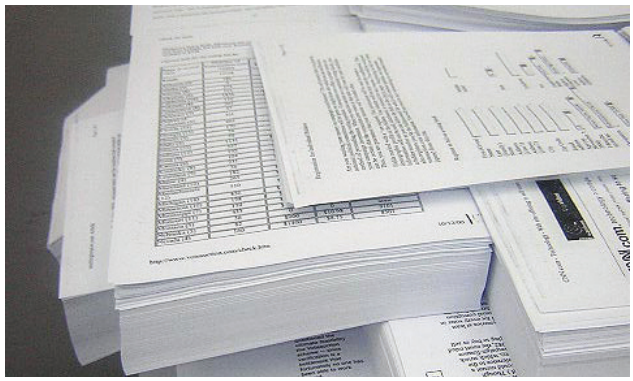


[V]ote-Auction - 700 Kgs of Temporary Injunctions
2005, Paper sculpture 90x95x80cm



*THE*AGENCY* of Manual Election Recounts Seal - agencyseal.gif - Detail

2004, Inkjet on Canvas 200x200cm



[V]ote-Auction - 700 kgs of Temporary Injunctions - Detail

2005, Paper sculpture 90x95x80cm

U.S. presidential elections 2000 & 2004

2005, Mixed media installation

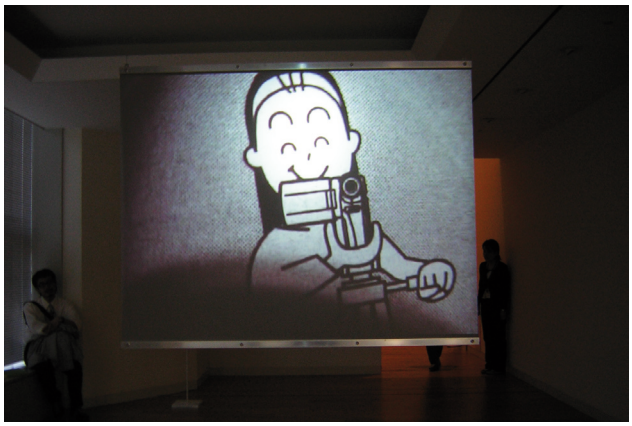
NTT ICC Museum

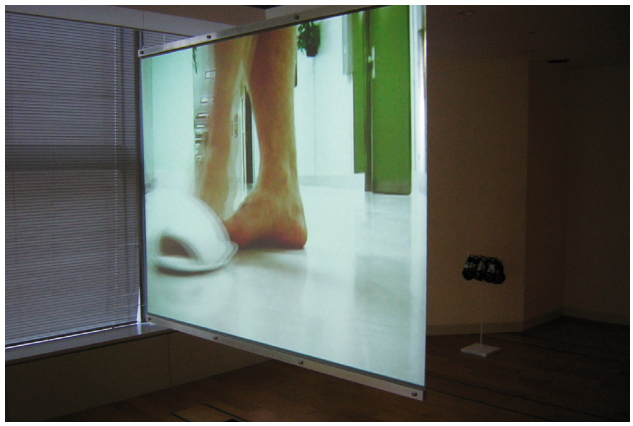
Tokyo (Japan)
2005

"Psych|OS"

Group exhibition *"Open Nature"*
curated by Yukiko Shikata

Psych|OS Cycle - Digital Cocaine - Children of the 1980s
2005, Video Installation



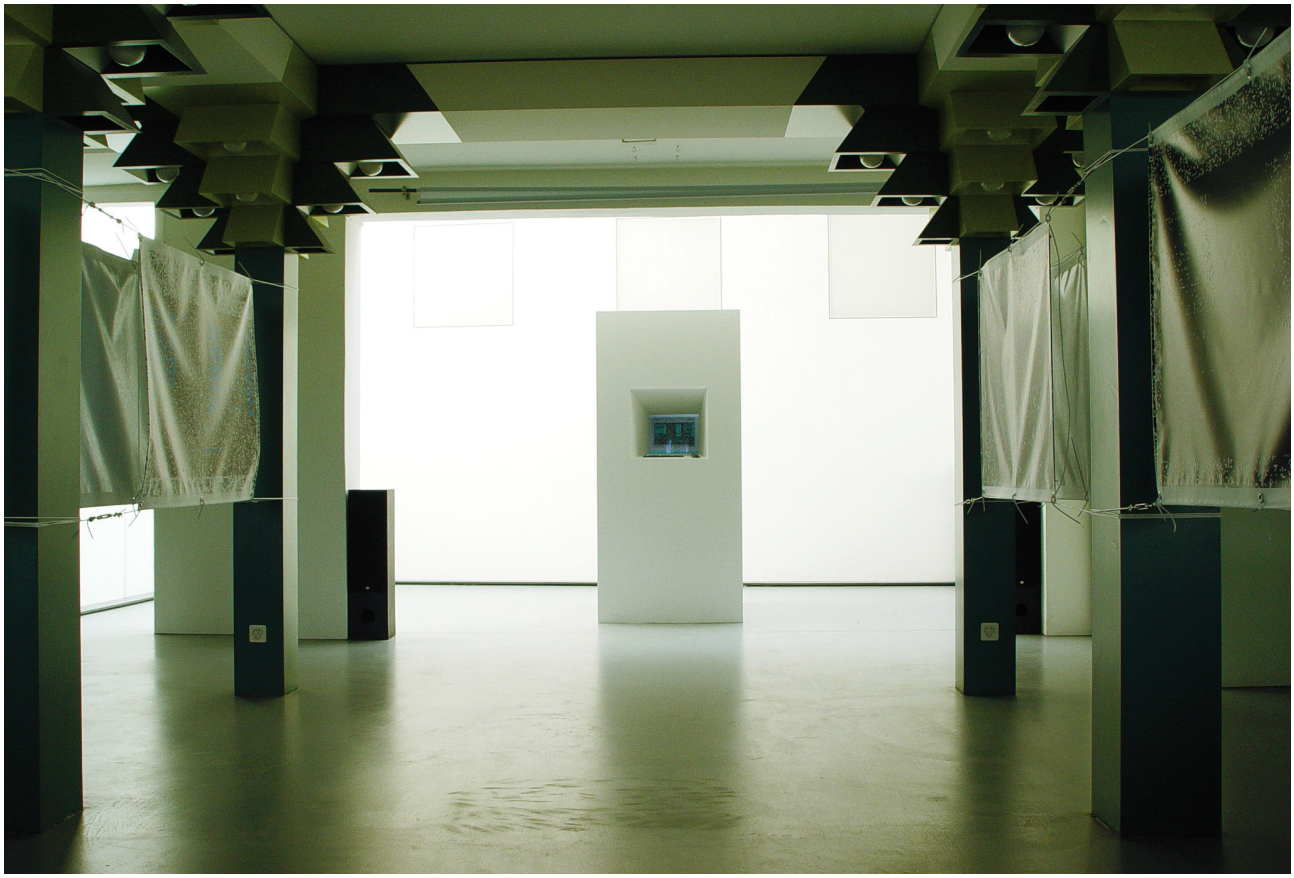


[plug.in]

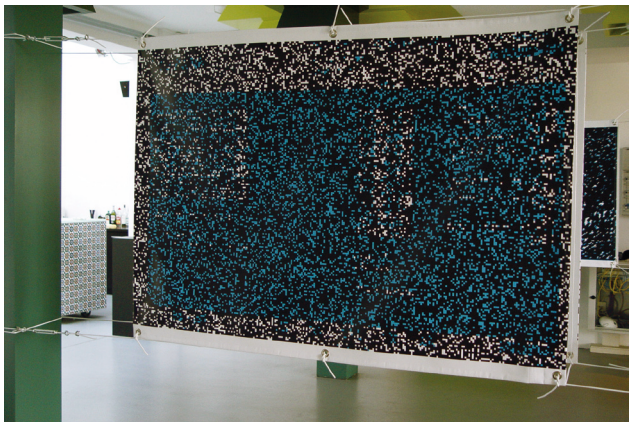
Basel (Switzerland)
2005

"BANKSTATEMENTGENERATOR"

Solo Show
curated by Annette Schindler

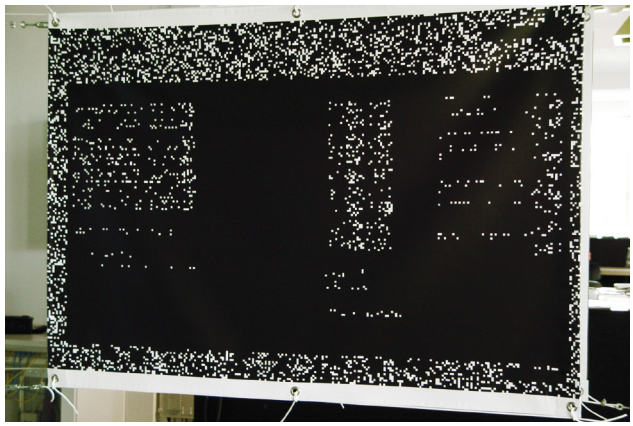


BANKSTATEMENTGENERATOR Installation
2005, ATM and computer-print on polyester yarn with PVC coating



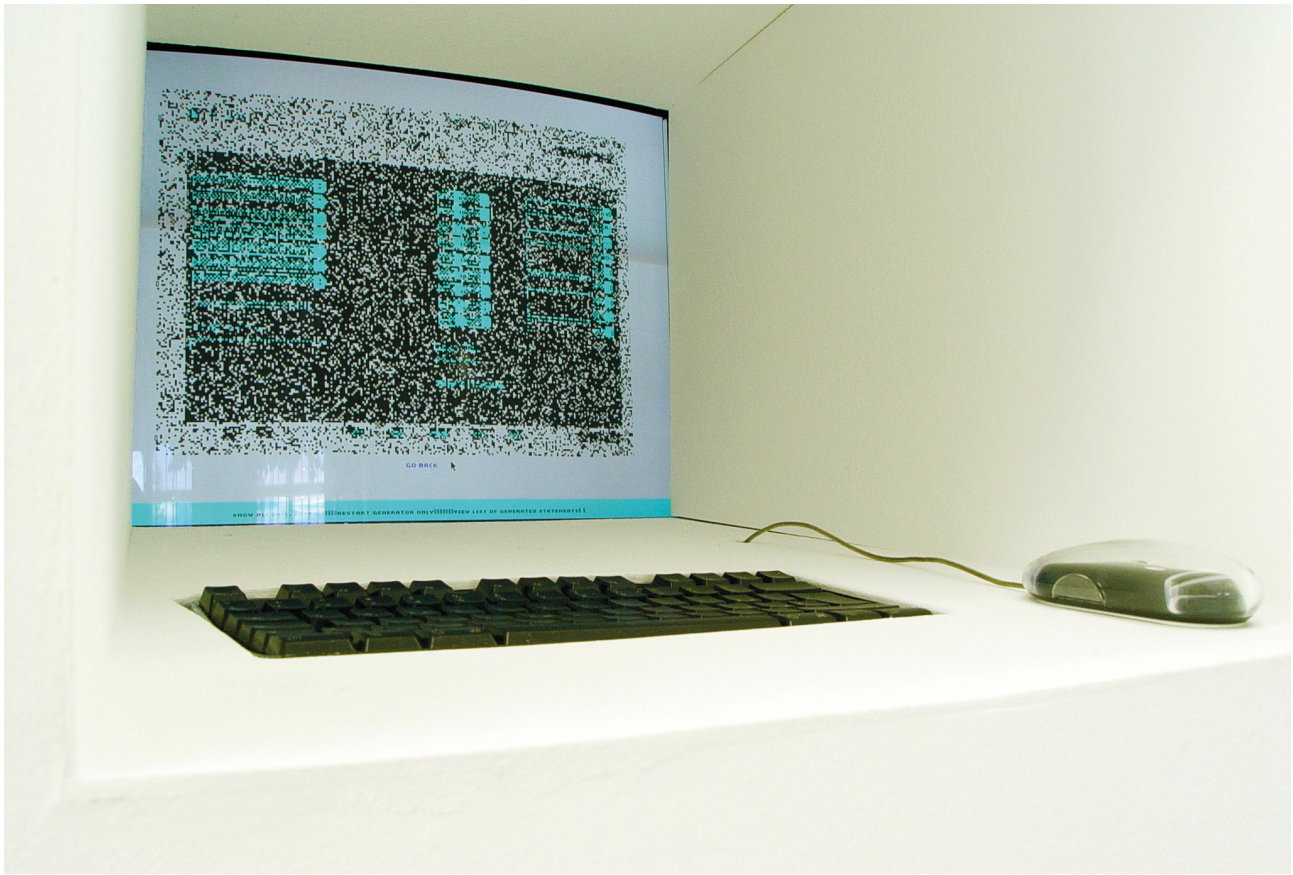
BANKSTATEMENTGENERATOR Installation Detail

2005, computer-print on polyester yarn with PVC coating



BANKSTATEMENTGENERATOR Installation Detail

2005, computer-print on polyester yarn with PVC coating



BANKSTATEMENTGENERATOR Installation Detail

2005, ATM Screen

HMKV Hartware MedienKunstVerein

Dortmund (Germany)
2004

"Amazon Noir"

Group exhibition *"Anna Kournikova Deleted By Memeright Trusted System - Art in the Age of Intellectual Property"*
curated by Inke Arns and Francis Hunger

Photos: Thomas Wucherpfennig (laborb.de)

Amazon Noir Installation

2008, 9 stolen books printed on demand, core robot diagram print and Amazon Noir seal 200x200cm

AMAZON NOIR
THE BIG BOOK CRIME
UNITED STATES TRADEMARK
FREEDOM OF EXPRESSION

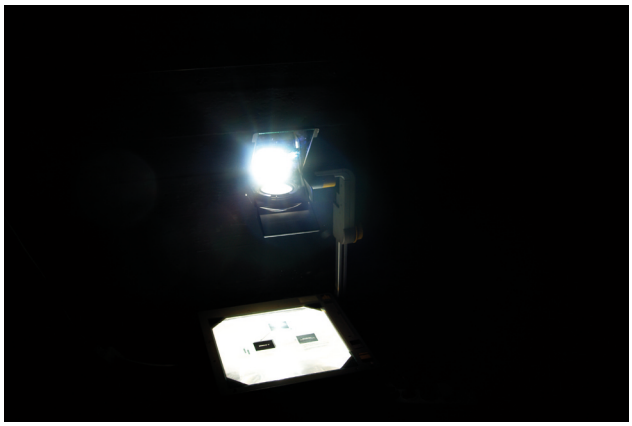
The Israeli Center for Digital Art

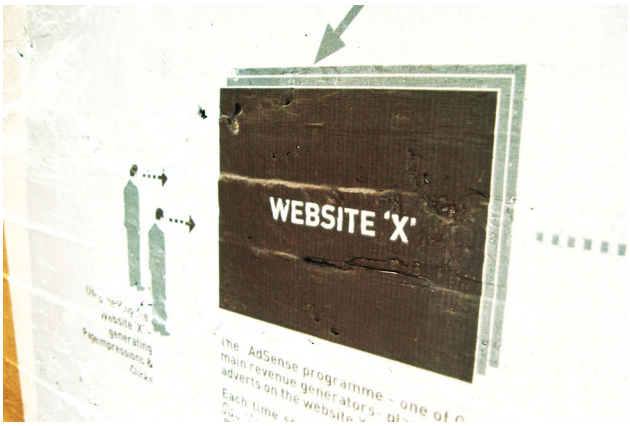
Holon (Israel)
2007

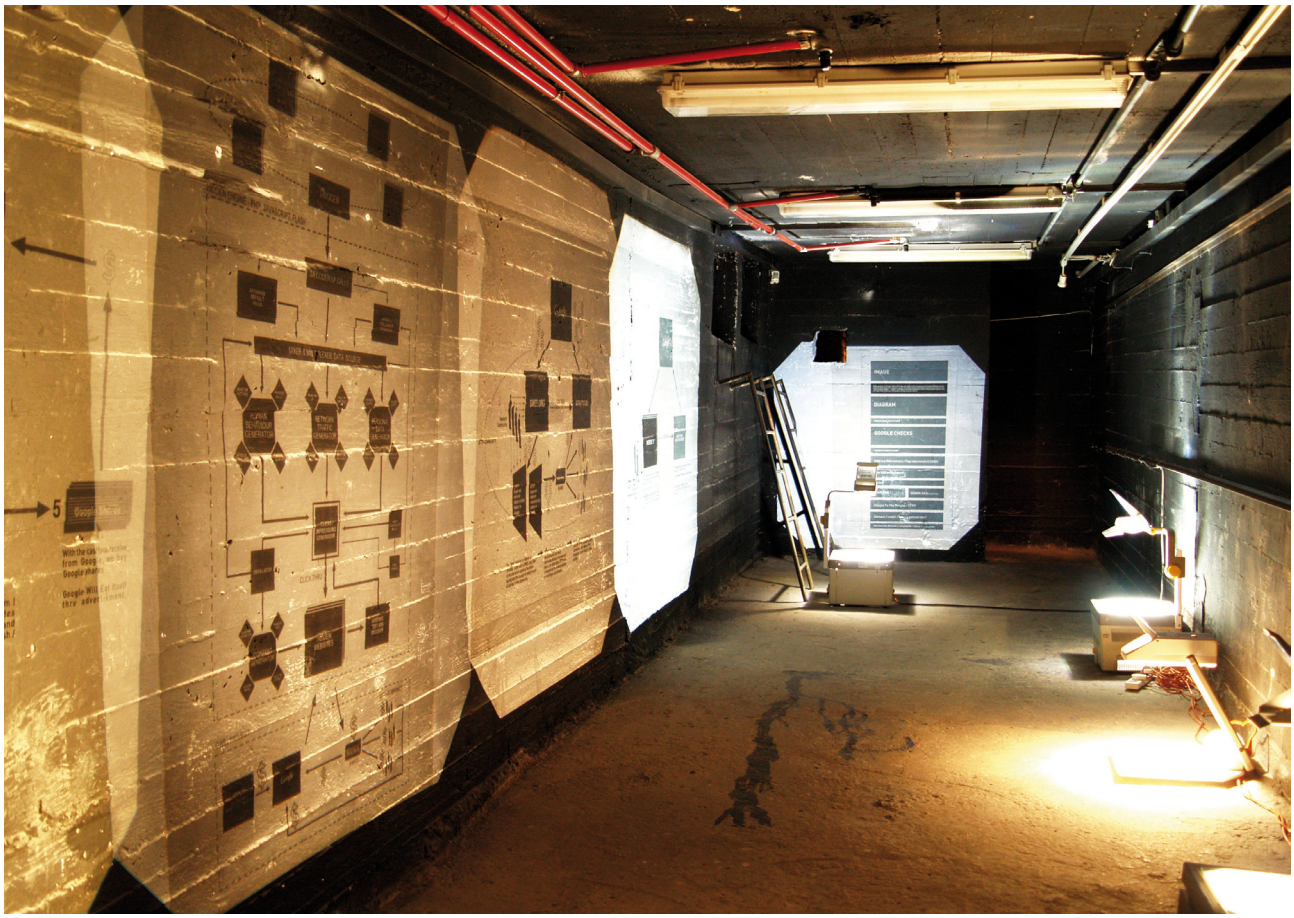
"GWEI - Google Will Eat Itself"

Group exhibition *"Free Radicals"*
curated by Eyal Danon and Galit Eilat

GWEI - Google Will Eat Itself
2007, Overhead projectors and foils with GWEI-diagrams
Location: Air raid shelter, Holon




WEBSITE 'X'



Alessandro Ludovico 6 / 34 / 120 / 126

Domenico Quaranta 56 / 90 / 102 / 128 / 178

Marina Grzinic 60

Inke Arns 88 / 108

Grischinka Teufl 138

Stefan Nussbaumer 140

Jacob Lillemose 170

Yukiko Shikata 174

Hans Ulrich Obrist 182

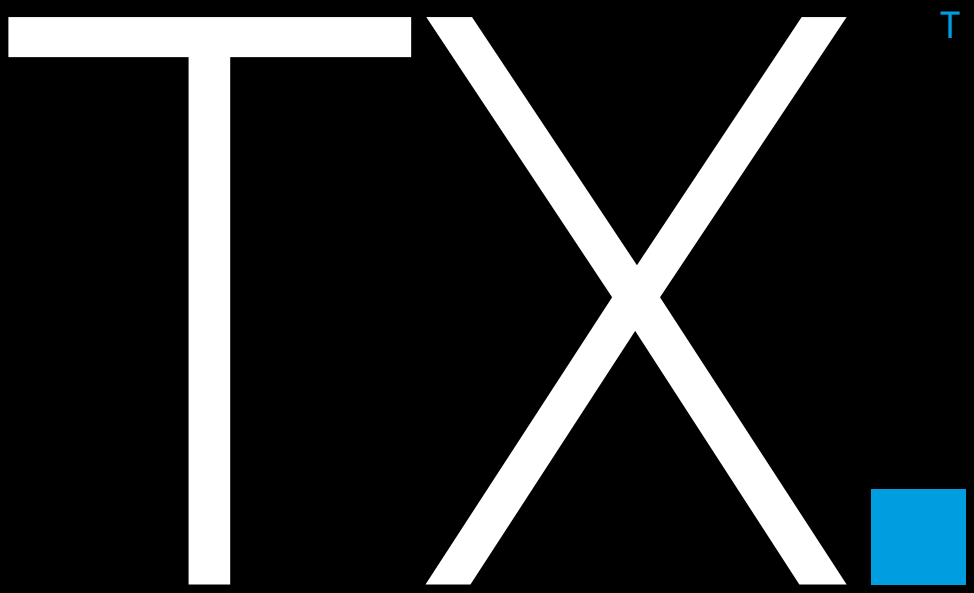
Régine Debatty 183

Florian Cramer: 186

Peter Weibel 188

Raffael Dörig 190

Cornelia Sollfrank 192


T

Medium hack Painting as a conceptual strategy to expand net art into the world of objects and

Net art projects presented in the form of large-scale paintings. Digital data visualized as print on canvas. Computational processes configured as physical objects. It sounds like a contradiction in terms but it is nevertheless the strategy behind UBERMORGEN.COM's recent series of work.

For the third and final show of the international exhibition project "[F]originals: Authenticity as Consensual Hallucination" UBERMORGEN.COM covered the walls at Overgaden with six square paintings measuring two meters by two meters[1]. The motifs were the graphical seals from six of the duo's net actions carried out since the late 90s. The paintings all originated from the same conceptual production line. First UBERMORGEN.COM uploaded files to their website containing digital versions of the seals, then a printer downloaded them, printed the files on canvas and sent them to Overgaden where a technical assistant stretched the canvas on wooden frames and hung them on the walls. UBERMORGEN.COM did not give any other instructions to the printer than the information contained in the files nor did they specify how to hang the paintings (in what order etc.) in the gallery space.

In terms of concept and process the show was an example of 'painting with software', yet the actual paintings were nevertheless as much hardware as any painting before the age of information technology and the net. The realization of the works was characterized by a rematerialization of UBERMORGEN.COM's net art projects, a significant formal change that challenges the notion of net art as the ultimate dematerialized art form existing independently from the institution and the market as well as the radicality and experimental nature of UBERMORGEN.COM's work in general. Why is a duo of digital artists who claim to represent "the day after tomorrow" now engaging with the mundane world of physical objects? Is this to be understood as an aesthetic paradox, a cultural critique or a commercial aspiration? The answer is most likely that UBERMORGEN.COM have their sights on all three simultaneously – and deliberately so.

Hacking media conceptually

In order to understand how this answer makes sense it is necessary to consider UBERMORGEN.COM's involvement with other media besides painting – from the legal system to television and the web – and with the mainstream media system in general. Playing with references to avant-garde challenges to artistic conventions, UBERMORGEN.COM continues a tradition of conceptual media aesthetics that takes on the social, economic and cultural politics of media within the general context of a mediated reality. This tradition, which has its roots in the conceptual art of the 60s and 70s, criticizes the aesthetic authority and autonomy that the formalistic strand of modernism ascribes to the artistic medium, primarily painting and sculpture. Instead of setting painting and sculpture apart from other cultural phenomena and purifying their specific aesthetic qualities, conceptual art explores media – whether artistic or otherwise – through connections with the multiple cultural, social and economic realities that the different media are an integral part of. Media is understood not such much as an isolated formal object or discipline but rather as a politicized construction that fundamentally frames – perceptually as well as mentally – the access to those realities. The artistic practices within the conceptual art tradition engage with media to generate an awareness of the significance of this framing both as a means for control and for empowerment of the public. To use an appropriate phrase, these practices "de- and recode" the construction to counter the consensus and conventionality of media and to create alternative realisations of media informed by paradoxes, antagonisms and diversity.

That UBERMORGEN.COM's paintings relate to such non-conforming aesthetics is evident from the title of the exhibition project "[F]originals: Authenticity as Consensual Hallucination". Using the neologism *[f]originals*, which merges the two opposed notions 'to forge' and 'original' to deconstruct 'authenticity' and to reveal its nature as a 'consensual hallucination', a phrase that hearkens back to William Gibson's definition of cyberspace, is more than a clever play on words. The title is symptomatic of the ambiguity and complexities that characterize UBERMORGEN.COM's work with media and how media produces meaning, modes of thinking and acting in artistic and non-artistic contexts. It emphasizes that what media both physical and digital present as real or as reality is not to be trusted: on the contrary, it is to be approached with the uttermost suspicion.

As artists of the computer and net generation UBERMORGEN.COM conceives of any medium – whether classical or contemporary, artistic or otherwise – as a discipline, a structure, a concept and a reality to be 'hacked' and at the same time as the means with which to perform the hack. As an aesthetic tactic hacking infiltrates the media it works with to distort its aesthetic logics, algorithms and codes through critical

make an attempt to enter the market. **Jacob Lillemose**

and speculative processes and assemblages. Hacking operates both inside and beyond the media it is involved with and prevents media stasis of the kind caused by authority, consensus or hierarchies. Rather, UBERMORGEN.COM's media hacks engage with all sorts of transformations and reconfigurations that question established media structures – within the art discourse as well as other cultural systems – to create uncertainties, inconsistencies and risks but also to experiment with new open-ended possibilities.

From net art to *Gesamtkunstwerk* v. 2.0.0.7

A basic point in UBERMORGEN.COM's involvement with the classical medium of painting is to emphasize that their projects, although based on computers and renowned on the net, operate in a number of media simultaneously; and, as is the case with other contemporary artists as well, some of them are digital and some are physical. UBERMORGEN.COM present their projects as aesthetically flexible, in the sense that they are programmed to work in any medium in any context, on any platform. Although projects tend to originate in an action on the net or the web, the different formats that they are realized in make up equal parts – with particular thematic focuses – of one multiple work of art.

UBERMORGEN.COM appropriates painting as a conceptual strategy to hack the ideals that have informed a certain discourse on net art since its beginnings in the mid 90s. According to these ideals net art is the ultimate avant-garde art form in the way that it operates on the net independently of institutions and the market, and consequently of all art prior to it. According to UBERMORGEN.COM however the claim to such medium specific independence and exclusivity is a modernist illusion and an anachronism. On the contrary, a significant characteristic of net art vis-à-vis contemporary aesthetics is its capacity to operate and distribute data, information and knowledge in a network of different media, digital as well as physical. Instead of formally defining net art as an autonomous art form in the classical sense UBERMORGEN.COM connects it to such media as television, newspapers, objects and painting, creating a kind of post-modern *Gesamtkunstwerk*[2]. Of course, all net art implicitly reflects the formal characteristics of the net, but in the case of UBERMORGEN.COM this is not an aesthetic end in itself. What interests them about the net are the practical and conceptual possibilities for contemporary aesthetic discourse and the conditions for the production of art in general that it represents. In this sense, the projects of UBERMORGEN.COM point beyond the medium-specific and historical category of net art to the more generic term network(ed) art that includes a wide variety of artistic practices dealing with the structures, energies and politics of networks of all sorts, technological, social and geographical.

Fight the powers that be, with any media necessary

In this perspective the paintings at Overgaden were not secondary products, simple artifacts or illustrations of already-realized net actions – to emphasize this UBERMORGEN.COM included a seal that referred to a net action, *U.S Bankruptcy Court – State of Alabama*, that had not yet been realized. Rather, the paintings added a new primary dimension to the projects. Visually and conceptually they refer to the actions, yet they also introduce something that differs from and exceeds the actions. They point beyond anecdotes and facts about the concrete actions – they were not part of the actions – to a field of abstraction, a zone of aesthetic sensibility, reflection and language. In that sense, the paintings constitute a counterbalance to the activist dimension of the projects and anticipate a discussion of the actions and the projects as works of art; a discussion that counterbalances a more general tendency within net-culture and new media discourse to reduce art to (an instrument of) politics. UBERMORGEN.COM's projects might be highly politicized in terms of the issues they address (U.S. elections, social reintegration of neo-Nazis etc.) and the tactics they employ (social engineering, hacking, forgery) but the immediate relevance and function of the paintings in this context is as aesthetic expressions and concepts that challenge and distance themselves from political reason and values as well as from the currently prevalent idea of political art as direct intervention. Although inseparable within the overall conceptual framework, the paintings introduce a difference between the projects as activist actions and as art works, as politics and aesthetics.

That difference is already at work in the actions themselves. Although questions of direct use play an important part in UBERMORGEN.COM's projects (however absurd they may seem, the generators e.g. actually work as specified), the most significant element in the projects is how they design visual and conceptual models of action within the different politicized fields. The models – the paintings being emblematic in that respect as they are representations of designed seals – add a speculative and fictional dimension to the actions as well as to the fields of action. The different data surrounding and transvers-

ing the actions are presented as actual information, as facts, but at the same time they are tinged with uncertainty and suspicion. As the information can be neither confirmed nor disproved, it can only be approached through questioning, guesswork and doubt. For instance, it is impossible to decide whether the *Injunction Generator* actually sends the injunctions to the network of DNS providers, lawyers and journalists or what the precise legal status of the injunction is; whether the statistics on the *vote-auction.com* website refer to transactions or whether the website does facilitate is also undecidable; and although the logic of *Google Will Eat Itself* appears to be pretty straightforward, it is impossible to known whether the project is really buying stocks as the website claims and what the chances of the bid really are. (According to the calculations presented on the website the eventual takeover will happen in some hundred million plus years…) The paintings epitomize this dimension of the projects. Their aesthetics (surface quality, object and image) being almost antithetical to the actions, they re-contextualize their characteristics (multi-dimensional, network and intervention). Rather than claiming the concrete space of political activism as their field of engagement they operate in an abstract virtual space that holds no solutions either in the form of a political goal or a moral, but calls for continuous skepticism towards and criticism of politics and aesthetics alike and of their interrelations. Common preconceptions and established notions simply make no sense in this context and in this way UBERMORGEN.COM offers a possibility to visually and conceptually re-engage more open-mindedly with the issues addressed.

Of course, another possible interpretation of the paintings is as an expression of the transformation of politics into aesthetics, a more radical transformation than the one of art into politics. The seal, the common motif of the paintings, is exactly that: a politically motivated application of aesthetics to create a potent symbol of power. And presenting the seals in the medium of painting takes the transformation to an even higher level. The paintings present political power as beautiful images – as potentially marketable objects of desire – inside the white cube of the gallery space, totally dissociated from the murky social, economic and cultural realities that political power is involved with. Instead, the paintings refer to a "society of the spectacle" where political power perpetuates itself by disingenuously staging its own non-existence, the end of politics. The result is the birth of politics as entertainment and as liberation through images.

However, UBERMORGEN.COM also subverts the concept of the seal through the medium of painting. As paintings the seals are transformed into images of themselves, visual and conceptual interpretations of seals that trade their political face value for aesthetic metareflection. The rough pixilation of the *vote-auction* and *U.S Bankruptcy Court* seal, the puzzling lack of focus of the *etxtreme.ru* seal and the minimalistic non-sense graphics of the *Google Will Eat Itself* seal all destabilize the communicative functionality and the iconic authority of the seals. They are at the same time too meticulously designed and too imprecise, too much about graphics and too unconventional. This disturbs the seal's traditionally strong and internally consistent representation of political power (activist, cultural or economic). Their representation of political power is contingent and ambiguous, which in turn presents political power itself as contingent and ambiguous. In this way the paintings subvert the affirmative function of the seals and of the political instrumentalization of art and image in general.

The relation between these two aspects of UBERMORGEN.COM's paintings – the distance from current notions of political art as direct intervention and from politics as art – is a matter of mutual reflection. The paintings do not halt this process; on the contrary, they accelerate it to emphasize the impossibility of stable and definitive meanings and to point to the multiple possibilities and uncertainties involved in the integration of politics and art in a hyper-mediated reality.

Painting revisited, with a vengeance

Again the matter is not equivocal, because UBERMORGEN.COM also hacks certain ideals of painting in the modernist tradition. Even though the works are paintings, at least according to the critic Clement Greenberg's 1961 definition that "a painting is a stretched or tacked-up canvas already exists as a picture", they subvert many of the conventions of painting upheld by modernism. For one thing, the paintings are not made by a person but by a computer and printed out by a digitally programmed machine. (Andy Warhol, who proclaimed he wanted to be a machine, would be envious, intrigued and flattered.) Furthermore, the paintings are part of a project that is not specifically defined by the medium of painting. Painting is just one of the numerous possible manifestations of the overall project and the seals always exist prior to the paintings, in most cases as digital images, but in one case even in the form of a carpet[3]. Thereby UBERMORGEN.COM challenge the aesthetic aura and privileged status traditionally associated with painting as a form of high art[4]. The medium – and the history – of

painting only interest them as a front end and as hardware for the concept or software that runs the project. Or, to put it more straightforwardly, UBERMORGEN.COM reduce painting to a dumb activity that can be cynically utilized as a commercial strategy for the art market – which leads us to the next subheading.

"In money we trust"[5]

As the paintings ultimately highlight UBERMORGEN.COM's ongoing involvement with the complex connections between art and economics, connections that the artists themselves identify with by choosing for themselves, not just for their website but also as the full name of their outfit, a dot.com domain name[6]. In the mid 90s however many people believed that net art, as the latest and ultimate example of dematerialized art, would work beyond or outside the economic structures of the art market and mount a fundamental critique of the workings of capitalism. For UBERMORGEN.COM – with its connection to the "corporation" etoy that sold stocks as art works – this is a romantic illusion and a dead-end. It ignores the fact that capitalism is omnipresent and that art can only comment on capitalism in its current form from inside and with capitalist means. In the summer of 2005 they participated in a panel discussion at [plug.in] in Basel across the river from the annual art fair, where art and money merge to the point of inseparability. The title of the panel was "UBERMORGEN.COM. A radical net art project and its desire for the art market."[7] On one level the title explains exactly the intentions of UBERMORGEN.COM in getting involved with painting: they are trying hard (almost too hard) to make a living out of an art form that in itself has no material manifestations. The paintings are highly marketable objects in the world of commercial galleries and it seems like an obvious – again, perhaps, a touch too obvious – path to follow. On another level, things are not that literal and simple. As a matter of fact, they never are when it comes to UBERMORGEN.COM's involvement with economics. Of course, one pertinent question to ask is, "How radical is an art project that attempts to get into the market?" Is this so-called 'hack' not a total sell-out? Maybe, but UBERMORGEN.COM complicates the situation, for themselves as well as for the art market. After all, what is it collectors actually buy when they purchase one of the seal paintings by UBERMORGEN.COM? An original painting, a second-hand artifact or a mass reproducible advertising poster for a brand? Most likely, all three, but does it make a difference? Are the buyers being fooled by the artists or are they making an investment in tomorrow's art? And where is the signature that usually guarantees the authenticity of art works? UBERMORGEN.COM do not deliver the answers. They confront us with these questions as a strategy to make us aware of the impact economics and the market have on contemporary art, whether digital or otherwise.

SchizOS of the future

As these approaches reveal, the work of UBERMORGEN.COM is a somewhat schizophrenic experiment full of paradoxes, inconsistencies and ambivalence. Many critics would probably perceive this lack of unity and clarity as aesthetic weakness. However, for UBERMORGEN.COM this is the result of a deliberate strategy to distance themselves from any form of aesthetic consensus and conformity, to constantly de- and reprogram codes and awaken a critical awareness of media. They draw attention to the influence of media as languages and systems of political and economic power, which applies to painting as much as it does to television. At the same time they present art, their projects, as a conceptual force that can hack these media, explode and explore their structures of power, and generate new autonomous, anarchistic and speculative possibilities for media involvement.

1 Overgaden – Institute for Contemporary Art is located in Copenhagen. The two other venues on the tour were [plug.in] in Basel and Hartware MedienKunstVerein in Dortmund. UBERMORGEN.COM has also worked with painting in other conceptual and institutional contexts but the focus of this text is exclusively on the paintings produced for the show at Overgaden.

2 So far the best example of this multi-media aesthetics is the vote-auction.com project, which originated in a web site, but went on to include ready-made legal documents, press coverage, a TV-show and a painting, all presented as part of the project in exhibitions.

3 The project referred to is *The Manual Election Recount* presented in 2004 around the time of the U.S. presidential election.

4 UBERMORGEN.COM refer to a number of their websites as "webpaintings", another neologism that combines otherwise separate media. The web paintings hack the form of painting by applying web-site characteristics like menus and 'clickability' (*ekmrz.cx* (2000)) as well as the form of a website by applying painterly aesthetics such as the monochrome surface (*The White Website* (2000)) and non-functionality (*AnusScan Inc.* (2002)). Thereby they partly subvert, partly expand the concept of painting through absurdity and connectivity and include it in the general (new) media convergence.

5 The quote is from the *vote-auction.com* project. However, it is important to note that UBERMORGEN.COM's version of the *Gesamtkunstwerk* is an ironic interpretation of Richard Wagner's romantic ideal. Rather than creating a synthesis of all art forms, UBERMORGEN.COM create a heterogeneous whole where the different media interconnect in a dynamic and inconsistent network.

6 Other UBERMORGEN.COM projects dealing with the money economy are *vote-auction.com*, *U.S. Bankruptcy Court*, *Google Will Eat Itself*, *The Bank Statement Generator*, *Chinese Gold* as well as a number of their pixel and web paintings.

7 The panel was part of the first of the exhibitions on the tour where UBERMORGEN.COM presented the first version of *The Bank Statement Generator* together with a series of plastic prints of generated statements. Also speaking on the panel were Inke Arns, Susanne Ackers and Jacob Lillemose.

UBERMORGEN.COM To the Philosophy of the Future **Yukiko Shikata**

Whoever fights monsters should see to it that in the process he does not become a monster.
And if you gaze long enough into an abyss, the abyss will gaze back into you.
Friedrich Nietzsche[1]

With technology leaping from one level to the next – and digital networks all over the place – the world in which we are living gradually takes on previously unknown dimensions. We exist online, in a virtual public space where time flows asynchronously, and information is being distributed unrelated to 24-hour frameworks. Originally static elements have begun to redefine or exceed their formal boundaries at a dizzying speed and with overwhelming intensity, leaving us with no other choice but to accept the phenomenon as an extension of ourselves. Underneath the user-friendly surface, technologies become black-boxed, or unconsciously internalized in society apart from ourselves, at the same time our online behavior is constantly being recorded and stored as data and fed through network systems. The extension of ourselves is an illusion though, as we are rather being tossed about by increasingly complex technologies and swallowed by a surveillance system that keeps growing on a global scale.

The situation is not so much comparable to a modern panopticon, but we seem to be under the control of a rather soft authority that operates while cleverly satisfying our individual desires. The enemy does not build up in front of us, but sleeps in close affinity within us. Contemporary individuals can no longer place themselves on a meta-level.

UBERMORGEN.COM were quick to identify the aspects of digital technology that are modifying the world, and embarked on their hacking crusade into the deeper layers of this phenomenon. What all their projects share is the involvement of a reverberative process in which the artists' quest into the invisible matter is relayed to the outside. At first glance their projects might look like provocative encroachments on the media, but that's only one aspect. UBERMORGEN.COM don't deal with the world as an external object; they consider themselves part of it, and keep disturbing the system while displaying their creative awakening.

The opening quote from Friedrich Nietzsche illustrates a state in which the world that we are supposed to be facing is in fact penetrating us, and the supposed "other" is reflected in ourselves. What enables us to physically grasp the outside world is not the vis-à-vis confrontation with someone or something, but the existence of such supposedly "external" elements within us. We can view and study the latent aspects inside us by taking such undifferentiated objects to the outside and objectivizing them (albeit unconsciously). Those are the "monsters" and "abysses" in ourselves, which we encounter via reflections in the surrounding world. Internal aspects echo on the outside, before entering the body again in an ongoing reflexive process. To place themselves in such an unstable kind of multi-environment and to keep going in order to continually raise new issues can be considered the mission of UBERMORGEN.COM.

I. "emeragencies"/ information-machine-network

The projects of UBERMORGEN.COM are expressions of a tireless resistance against the huge architecture of the ever-growing global digital network, interposing the system with uncontrollable elements and self-organizing (emergent) noise. Those are in fact actions that are urgently required in respect of future emergencies whenever the rapid developments in technology and society leave time for existing frameworks to reorganize.
The individual that appears and intervenes in all kinds of occurrences plays a vital role in the ever-changing conjuncture as a sort of agency. Sociologists Yoshitaka Mouri and Toshiya Ueno call this "agency" an "individual that crosses diagonally the antinomies of culturalism and structuralism, economic determinism and cultural relativism"[2]. UBERMORGEN.COM aim to skew dynamically into those antinomies from a relativized horizon.

For my introduction to UBERMORGEN.COM, an agency that evokes new emergences in each new urgency/emergency, I'd like to try and coin the term "emeragency" in order to refer to accidental, divergent phenomena and dynamic generation/creation and at at the same time to the various causes that can trigger this. UBERMORGEN.COM, consisting of Bernhard and Lizvlx, collaborate with a number of individuals/agencies with various qualifications and motivations (derived from each member's pluralist identity) that gather in a state of urgency and join together flexibly as the occasion demands. Projects emerge out of necessity to either generate or eliminate a phenomenon, whereas the situation changes irrevocably each time a project has launched. Emeragencies possess the instantaneous power to catabolize through their expressions the potentiality and inner momentum of the respective situation.

A movement of this kind has in fact been underway since the dawn of the Internet in the mid-90s, when etoy[3] surfaced all of a sudden with Bernhard as a leading member. The appearance of a group of uniformly dressed artists, who ventured to explore the gap between the real and the virtual world by synchronizing themselves with the ever-changing stock market, is certainly not unrelated to the emergence of the Internet.
The function of an individual agency that, connected to increasingly efficient and ubiquitous networks, operates reflexively according to

the fluctuation of information can be considered a new manner of the automatic "information-machine". The emergence of computers and the Internet has redefined the "man-machine", from a mechanical (between the late 19th and the middle of the 20th century) to an info-mechanical metaphor. In other words, the model of a machine in addition to an existing individual human is transformed into the idea of a human "agent" that functions generatively as an information node. In the beginning, etoy was something like a cyborg that knows no specific emotions, presenting in a performative way digital toys to expand the global network.

Formed in 1999 and baptized by open-source and P2P movements as a child of the age, UBERMORGEN.COM has become an information machine-like body that thrusts deep into the nervous system of the increasingly intricate, constantly expanding global network. Through their "hyper-sensitivity", the artists have been implementing "emeragencies" that intervene and catabolize loopholes that keep appearing with the times in legislation and technology.

The target of "*[V]ote-Auction*" (2000), which represents the unit's early work, was the presidential election of the United States. The project showed how selling voting rights through the global economic system of net auctions can enable people in other countries to participate (by hacking) in US politics with their worldwide influence. It was a brilliant strike highlighting the variance between the global economy and domestic politics accelerated by the Internet that eventually stirred up controversy through mass media publicity and the intervention of the FBI. "Injunction Generator" (2001) was a project that featured a fictional organization for denouncing 'harmful' websites. Taking advantage of Internet democracy, it was a humorous yet caustically critical take on the mutual surveillance society (including the relationship between ISP servers and web contents).

II. "PSYCH|OS" – Auto-hacking the Self

This piece is a product that miraculously came into being when UBER-MORGEN.COM employed their high-strung sensitivity once again to confront themselves with various issues of the day. In the spring of 2003, Bernhard was rushed to a mental hospital after a breakdown (bipolar affective disorder). Two and a half years later, a video was "unearthed" and published in its unedited form under the name "PSYCH|OS"[4]. It's a video obviously shot by Bernhard himself in the hospital even though the artist himself claims not to have been aware of making it.
The symptoms of the illness, which are attributed to excessive consumption of digital hacking, techno music and drugs over a long period of time, reflect an extreme state that the digital society and the flesh-and-blood individual is confronted with after teetering over the edge. Bernhard mentions the structural similarity of his cerebral neurons to the global network inside which he has been carrying on his destructive activities – an extreme example of a body that has been hacking from a real into a virtual environment and has at the same time been virtually consumed. The "self" in this context is not something that is supported by a modern constructional rationality, but it has been formed by drugs and media culture. This certainly applies to all of us, if to a lesser degree.

Bernhard captures in "PSYCH|OS" the daily hospital routine in a straightforward manner and accompanies it by an unremitting monologue (in fact a dialogue, or even polylogue). To be holding the camera means to be in the position of the one who films people. By serving at once as an extension of the human body and a reflective/reflexive medium, the camera is the tool that distinguishes the photographing subject from the photographed object. Bernhard has surely been living such pluralism first-hand. Of particularly symbolic meaning is a scene in which Bernhard points the camera directly at the reflection of his own face in the plastic surface of a vending machine. We can only imagine how he experienced the moment of interreflection, when the viewfinder segmented himself into photographer and object at once.

Even though the after-the-fact "discovery" that this film is the artist's own work, he isn't at all familiar with it, so watching it must be for Bernhard like gazing into his own abyss. While Freud proposed that everything that is "unheimlich" contains also aspects of the opposite (heimlich)[5], here the viewer is confronted with something opposable that he gets acquainted with but is at once oppressed by for some reason. For Bernhard, "PSYCH|OS" must be an "uncanny something" that came into being beyond his own will and control – at once himself and a closely mediated "other". Likewise, the filming process itself, which doubtlessly accelerated Bernhard's recovery, was supposedly an encounter with an "uncanny something" in the sense of a multireflective, mutual intervention with the environment. Bernhard's own "self" was not only projected from his interior to the outside, but "hacked" back into him, and the continuous loop that built up in this process probably broke down once during the synergistic escalation to make way for a new "OS".

While in the modern era the state of a body's transgression was referred to as a "state of agrypnocoma" or "state of semi-consciousness"[6] by Georges

Bataille and Walter Benjamin respectively, today such aberration of the self can only take place in the process of micro-hacking between the individual and the digital network it is connected to. Such is the form of real, individual existence that has crystallized against the backdrop of the social conditions, especially over the years since 9/11. While referring to Niklas Luhmann's social system theory since the mid '90s, proposing to stop smuggling the "external", Toshiki Sato suggests that what is happening today is a shift from "war", based on a differentiation between inside and outside, to "terrorism" as a state in which it is impossible to distinguish between inside and outside[6]. Terrorism as a ubiquitous and – at the time when the Internet began to spread – very topical form of violence renders such clearly defined concepts as "borders" and "enemies" invalid. In a state in which differentiation between interior and exterior is not possible, the individual has no choice but to face the world while always keeping in mind the possibility of an invisible uncanny something emerging out of the system itself. In "PSYCH|OS", which illustrates this situation excursively, Bernhard appears as an automatic information-mechanism-network kind of construction that keeps hacking itself as an individual and part of the global network, and that subliminally embraces the possibility of indiscriminately erupting terrorism.

III. "GWEI" – An auto-cannibalistic circuit

In recent years, Internet technology has built an environment in which the autonomous individual not only transmits information, but also leaves behind traces (data) that are automatically interlinked and shared. The digital "code" (Lawrence Lessig) as represented by software and systems is a double-edged sword that promotes at once a flawless and increasingly quick advancement of data and human control alike. Networked and stored, the fragmentary memory of our online behavior is being used for dense, digital information manipulation. For example, such worldwide enterprises as Google or Amazon are retaining information about our awareness and tastes, and function as selfpromoting catalysts that control and stir up our desires. We keep sending logs written by our automatically aroused wants out into a loop where they are outfitted with new desires. Such digital feedback systems include the possibility of locking us up inside exclusive information and communication circuits. But it is not only the control by industries and governments. Through sensing and network systems that cover both real and virtual space, people have come to monitor each other with inter-surveillance and tracing systems that have been integrated into our daily lives for the sake of public safety.

The setting in which the digital network triggers a sense of comfort as some sort of restraining or castration device I'm calling "connecting world", and under this title I organized an exhibition in which I introduced among others the work of UBERMORGEN.COM[8]. "Connecting" refers to the activity of connecting to other elements while containing latent possibilities and aspects of indeterminacy, whereas our mechanical desire for connection – neither actively nor passively, and neither as a subject nor an object – takes the reins. Our capitalistic appetite for consumption is being further differentiated and pushed to the next level, on which we feel both the comfort of being connected and the discomfort of being observed. Orientating itself by the increasingly unconscious and cocooning world, the connecting world is an (eco-)system that almost naturally develops exhaustive catabolic action from the borderline – the place where the constantly vacillating line between interior and exterior is forming – accomplishing phase transition through reciprocal antagonism and stimulating new emergence.

One of the projects that have been showcased in the exhibition as a creative achievement aiming to renew the world while tolerating contingency, and recalling nonconforming elements and junctures of information is "GWEI (Google Will Eat Itself)" by UBERMORGEN.COM featuring Alessandro Ludovico vs. Paolo Cirio. Their target is Google's AdSense advertising program that came into being as a product of the digital network. Designed to generate profits for the website's host, AdSense represents a new global economic system based on a one-click method. At the same time however, this one click triggers off the paradox reaction of self-directive individual transmission getting caught in the AdSense system and the algorithm of Google – a filtering system indicating the possibility of pinpointed advertising by memorizing and storing users' interests – that ruthlessly activates it. "GWEI" highlights this contradiction, and while parasitizing and benefiting from the system, it establishes an auto-cannibalistic circuit that eats Google up by buying its shares. This project is both an exercise in digital actionism that relates to the real society and conceptual in its nature.

UBERMORGEN.COM sharply detect the modern Simabandha of time, space, knowledge, human identity and corporeality that rapidly dissolves through the global network, and tirelessly infiltrate the new power system that has begun to dominate the scene.

For them, a fundamental revolution of the system is not a relevant goal. More important is the process and the action that sparks it off, and the attempt to cause a (perceptional) seismic change in our society through a broad exposure of disturbances and crosscurrents in the data flow. Their

work shares the aim of social transformation that has been defined by situationism, Fluxus, actionism and other provocative action in real cities and public spaces in the second half of the 20th century, as well as by Joseph Beuys' "expanded concept of art" and "social sculpture", whereas UBERMORGEN.COM achieved their ultimate radicalization in network environments and via Hakim Bey's "T.A.Z. (Temporary Autonomous Zone)" concept. Bestowed with the decentralized, fluctuating reality of a digital network, the idea of the temporary autonomous time/space/web zone that has been promoting net art and activism since the 1990s has gained the drive of an emeragency.

* * *

"PSYCH|OS" presents the individual and the media as reciprocally intrusive elements that hack each other, while "GWEI" creates a circuit of mutual dependence through an action that brings Google profit but at the same time eats it up by purchasing shares.

In their projects UBERMORGEN.COM do not treat the authority system that controls information media as an absolute opponent, but their relationship with it is characterized by mutual dependence. Here the model of what has been considered antagonistic since the emergence of the Internet – one vector that points at a profit monopoly and consumptive utilization of information as represented by the (information) industry and another one that points toward a decentralized common ground – has gained the notion of mutual complementation. As a matter of course, the targets of their hacking activities exist for UBERMORGEN.COM with dignity, while at once being part of the system they consider themselves blessed with. That's why hacking from the inside necessarily has to take place in (virtual) line with external points of view – a structural setting that distinguishes UBERMORGEN.COM from other artists.

Each of their projects is an attempt to jog our awareness of the socially functional boundaries of today's information technology, and the criticality of legal implication in a digital environment. The real system that operates via the Internet is the playground for UBERMORGEN.COM's game, through intervention in which they keep disturbing the establishment of rules. For those that are being caught in a loophole of their system, UBERMORGEN.COM must be an object that is best removed on the spot. In fact, they are doing battle not only with such enterprises as Google or Amazon, but also with the CIA and other information-related organizations; the mass media came into play countless times, which after all is all part of the plot. In spite of their knowledge that journalism is a double-edged sword, they expose the issues that arise in the realm of the Internet as incorporated occasions for dispute. In society, art is a vulnerable existence, but these people know very well that, right because this is so, art can be a tool for multilayered territorial intrusion.

Gilles Deleuze claims in "Nietzsche and Philosophy" that "the true philosophy of the future is neither an eternal nor a historical philosophy. It always has to move counter to the trends of the times"[9]. UBERMORGEN.COM function as an informational entity that runs "against the current of the times", by repeatedly hacking the digital technology to introduce catabolizations on a micro level to the prevailing state of static paralysis in our network society. The actions take place beyond existing frameworks such as laws and identities, based on a persistent observation and struggle of the artists themselves both on the level of their internal and external existence.

Referring to "the day after tomorrow, super-tomorrow", the name "UBERMORGEN.COM" was certainly chosen to project the artists' quest for ways to evoke not the tomorrow that comes after today, but to inspire a "super-tomorrow" that breaks loose from the temporal continuity or runs counter to "the current of the times" – that would be heading towards the "philosophy of the future".

(translated by Andreas Stuhlmann)

1 Friedrich Nietzsche "Jenseits von Gut und Boese. Vorspiel einer Philosophie der Zukunft (Beyond Good and Evil)", Chapter 4-146, 1886, Nietzsche Werke/Kritische Gesamtausgabe/Herausgegeben von Giorgio Colli und Mazzini Montinari/Sechste Abteilung/Zweiter Band/Walter de Gruyter & Co/Berlin, 1968.

2 Toshiya Ueno + Yoshitaka Mouri "Jissen Cultural Studies (Cultural Studies Practice)", Chikuma Shobo, 2002.

3 www.etoy.com (Bernhard was a member until 1999).

4 "PSYCH|OS" featured in "Open Nature", an exhibition curated by the author (NTT InterCommunication Center, 2005/4/29-7/3).

5 Sigmund Freud: Das Unheimliche, 1919.

6 Japanese translator Ken Sakai writes the following in his explanatory notes about Georges Bataille: "The term 'essential things' refers to sacred things. 'Sacred things' are unidentified 'somethings' we perceive with mixed feelings of happiness and frightfulness as they appear for brief instants between subject and object, the individual and the surrounding world, life and death." Georges Bataille, "Rheims no daiseido (Notre-Dame de Rheims)", Misuzu Shobo, 1998.

7 Sato suggests that Luhmann has been stressing "indeterminacy inside the system (Systeminterne Unbestimmtheit)" since his writing "Die Gesellschaft der Gesellschaft (Society as a Social System)" (Suhrkamp, 1997), which Sato interprets as a "shift toward self-generating indeterminacy and uncertainty."
Toshiki Sato, "Connecting World was Disconnected" ("Connecting Worlds" exhibition catalogue, NTT Publishing, 2006).

8 "GWEI" featured in "Connecting Worlds", an exhibition curated by the author (NTT InterCommunication Center, 2006/9/15-11/26).

9 Gilles Deleuze "Nietzsche and Philosophy", 1965.

UBERMORGEN'S SELF

Domenico Quaranta

In March 2002 Hans Bernhard fell victim to an attack of manic depression. Loaded bodily onto a plane – he was in Capetown in South Africa - he was taken to the General Hospital of Vienna, Ward 4B, Department of Psychiatry, where he was diagnosed with bipolar affective disorder and committed. What had happened to etoy.brainhard, one of the undisputed stars of net.art, ever-elusive behind his mirrored glasses and digital identity? What had happened to Hans Bernhard, owner of the fictitious company that dared take on the United States electoral system with Vote-Auction (2000), opening domain after domain, registering branches all over the world, and collecting mountains of injunctions?

A child of the generation that wanted to "leave reality behind", that appreciated the openness of the net, the freedom, the ability to make the body of the artist disappear, Hans Bernhard saw reality come crashing down on him, or rather, he saw the net acting on his mind and body, infecting it. He experienced first hand the transition from the Internet to the internet of things, his own transformation from user to "node" on the network.

This is the point. The mental illness of Hans Bernhard would only interest us to a certain extent, were it not for the lucid, relentless line of thought that UBERMORGEN.COM made him take, constructed around a sensational insight: the potential for reciprocal contagion between mind and network, a potential contagion that assumes a new relationship between the organic and the technological, between human and digital.

From a conceptual point of view this is not a novel insight. Cyberpunk narrative has come up with bold metaphors and images to represent the new technological body, to describe man, a whole composed of mind and body, as part of cyberspace. The cyborg concept was spawned in the sixties, and the idea of a man–machine fusion dates back to the beginning of the last century. The novelty here lies first and foremost in presenting this fusion as a fait accompli, not part of a more or less probable future scenario, and secondly in freeing it from images of artificial limbs, grafts, neural sockets and direct intervention on the human body. For years this type of imagery conditioned our perception of the cyborg concept and the way that New Media Art tackled the issue of relations between the human body and technology (the work of Stelarc springs to mind). So while we were waiting, fearfully or fearlessly, for our next step up the evolutionary ladder, technology worked its way under our skin, in the familiar shape of the mouse and the mobile phone, and by means of mundane activities such as chatting, writing emails, setting up an account on Friendster or creating an avatar in Second Life.

"We are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs", wrote Donna Haraway[1]. UBERMORGEN.COM, like few other artists of the Internet Generation, get the merit for finally taking seriously the present tense used by Haraway, exploring the current status of the cyborg. Because "The Future Is Now".

Psych|OS

Two and a half years after his spell in hospital UBERMORGEN.COM discovered the huge pile of material submitted by Hans Bernhard while a patient. They decided to take it in hand, and the result is a video that lasts one hour, one minute and one second (01:01:01), entitled Psych|OS. In the video we see Hans zombified by his medication wandering around the hospital with his electronic prosthesis and carrying out everyday activities like having a shower, brushing his teeth, making a phone call and downloading his mail. At times the lens of the camera pauses on a detail: his face in the mirror, the bar code on the pills beside the patient's name, the apple on his Mac, the pixels on the screen, the keys on the phone, the packaging of the salami that Hans unwraps and sticks to the window, the lumps of fat that look like pixels. The video depicts a world saturated with technology, given a hyper-realistic, hallucinatory gloss by the psychotic eye of UBERMORGEN.COM. It records a breakdown caused by an overdose of technology and the subsequent resurrection, which springs from a gradual adaptation to this world and this new way of life. You cannot quit the matrix, but you can adapt to it.

In cyberpunk imaginings, there is a "physical" connection to the net: the brain is directly linked to the matrix. Hans Bernhard does not need this to assert that his neural networks are already hitched up to the global network. The flow of 0s and 1s enters and leaves his head without there being any need for a physical link. Working in the metaphorical sphere, UBERMORGEN.COM do not come into conflict with the limits of technology and can widen their discourse, tackling the fusion of life and technology from different points of view. Psych|OS thus becomes the conceptual hub toward which a number of different works created by UBERMORGEN.COM from 2005 onwards gravitate. Zyprexas (2005)

comprises two digital prints which reproduce the molecular structure of olanzapine, an anti-psychotic drug sold by the pharmaceutical company Eli Lilly under the trademark Zyprexa®, which is part of Hans Bernhard's daily medication. Convinced that "the pixel is the molecule", UBERMORGEN.COM come up with an aesthetic solution for this equation of biology and the digital sphere: a metaphor, of course, but one based on the acknowledgment that organic forms of life are based on a code (DNA) and that this, as Alexander Galloway notes, is first and foremost a question of aesthetics (a perfect double helix), and therefore also a medium.[2]

Psychoactive drugs return in Psych|OS Generator (2006), an online software which invites the user to describe his or her psychological state, then responds with a prompt diagnosis and medical prescription: here the net, the cause of the disorder, is also the doctor who prescribes the treatment. hansbernhardblog (2006) is the online diary to which Hans Bernhard commits an account of his daily diet of psychoactive drugs, linking the scientific names of the medicines to their Wikipedia entries. This is a highly refined concept, a psychological diary which turns its back on the subjective tone of the confessional for the cold objectivity of scientific knowledge, backed up by a collaborative encyclopedia, the latest example of the collective intelligence of the internet, to talk about the mental health of one of the nodes of the network. The two projects are also UBERMORGEN.COM's ironic response to the question: "How can we treat a mentally ill global network?" [3]

As a whole, the Psych|OS project could be described as a perfect example of an "autobotography", a term dreamt up by Joline Blais and Jon Ippolito to talk about the "digital self as revealed by bots, or computer programs" [4]. As Blais and Ippolito observe, "the bot in 'autobotography' has infiltrated not just graphe but also bios": in other words, the forms of narration of the self are adapting to the evolution of the self, towards its post-human version. The Wikipedia links in hansbernhardblog, and in general his tendency to construct his psychological portrait through fragments of information, artificial substances and computer software, should come as no surprise: as Alexander Galloway explains, "The 'information age'... is not simply that moment when computers come to dominate, but is instead the moment in history when matter itself is understood in terms of information or code." [5] UBERMORGEN.COM are both information and code, and their "stream of consciousness" must necessarily take this form.

The Internet of Things

In June 2005, on occasion of ART 36 Basel, UBERMORGEN.COM issued a press release that announced Art Basel's introduction of RFID technology in the art system, with the aim of providing the viewer with immediate information on the works, and giving gallery owners a precise idea of the financial status of potential buyers. The operation was a media hack designed to launch the first series of ART FID (2005), and also to introduce the public to a relatively little-known technology destined to revolutionize our concept of the relations between reality and information. RFID stands for "Radio Frequency Identification", and is an identification system developed for commercial purposes, launched by the MIT Auto ID Center in 2003.

According to Wikipedia, "An RFID tag is an object that can be attached to or incorporated into a product, animal, or person for the purpose of identification using radio waves." The result is a network of products identified unequivocally by means of a code. A state-of-the-art version of the barcode, RFID tags – dubbed "arphids" by the cyberpunk writer Bruce Sterling – are at the heart of a new concept of network, the "Internet of Things", composed of intelligent objects able to talk about themselves and their history. With the internet of things, the network materializes in tangible form among us.

RFID tags are not a representation of the identity of a person or an object. What they represent is a new incarnation, repositioning identity in the flow of information. And this is what legitimises the ART FID operation, where UBERMORGEN.COM appoint one of the most traditional artistic media, painting, to portray the latest incarnation of the digital self. ART FIDS are the final frontier of the portrait, and adopting a medium traditionally used to capture the psychological identity of the subject is not only a provocation but also a statement of the importance of this new articulation of identity.

From the aesthetic point of view, there is a strong temptation to compare this approach with the irritable sensitivity which gave rise to Ernst's frottage and to Dalì's paranoid criticism: UBERMORGEN.COM get images of RFID tags from the net, either alone or already grafted onto objects and bodies, and enlarge them till their pixels explode, then flatten the images into a reduced range of primary colours and process them to bring out their paradoxically organic nature. Once more UBERMORGEN.COM are not talking about technology in a literal sense, but look to its aesthetics to unearth the deep-rooted meaning of the revolution it heralds.

Computer Gold

"close Internet cafés in Beijing to prevent the spread of SARS"

While on the one hand – with the advent of arphids – the net is gradually acquiring physical substance, commodities are becoming increasingly virtual on the other, and the immediate corollary of this is the virtualisation of work. This process can be observed throughout the economy and at all levels of society, but one of its most radical incarnations, as well as genuine, successful iconography, lies in the world of online videogames. Virtual worlds inhabited by real people in the form of avatars (another note-worthy incarnation of our digital identity), online games are at the heart of a complex economy, which goes from access on payment to the purchase of areas of real estate of various dimensions, furniture and clothing for one's avatar, etc. Everything can be sold: texture, weapons, powers, even one's own body. Inside Second Life there are recording labels that organise concerts, as well as museums and shops. Telus, the second biggest Canadian phone company, justified opening a store in Second Life by saying that "avatars need phones, too": yet further proof of the level of reality achieved by these simulations, which go on to have substantial repercussions in the real world. While the story about the player who killed a friend because of an online theft is old news, the opening of a rehab centre for videogame addicts in Holland has just come to press. And all the while, in China, companies are being set up employing underpaid workers to produce virtual goods to sell – mainly on eBay – to well-heeled inveterate players in the west. Nothing new there: the opening of a new market generates a new class of sub-proletariat; and the success of this new virtual economy is based on the same process of outsourcing production to south-east Asian countries that most of industry is currently involved in. But the main point is that an entirely virtual economy can produce effects that are utterly real, both in terms of production and consumption. Chinese Gold (2006) is a photographic and editorial project[6] comprising two series of photographs and a manifesto. The first series was taken at an Online-Gaming Workshop in China and records the squalid living conditions of Chinese gold industry workers, among dirty saucepans, makeshift beds and the graphics of the World of Warcraft (WoW). The second features a WoW play session shot in an underground playing arcade called "KGB" in Belgrade, Serbia.

On one side the world of the producers, and on the other that of the consumers, united by a shared inability to distinguish between virtual and real: two levels of life which are constantly interwoven, each influencing the other, in a total overlap that Chinese Gold reworks on an aesthetic level, adopting strategies that make it difficult to distinguish between real space and gamescape.

Infecting the art world

This spatial ambiguity, of course, is at the core of UBERMORGEN.COM's formal strategies. One of the most important exponents of net.art, UBERMORGEN.COM soon understood the need to come up with new formal strategies which would preserve the power and performance-centred nature of the works when exhibited, without delegating to critics or curators. Otherwise it would have run the risk of succumbing to that process of trivialisation common to so much net.art when 'transplanted' into the art world: computers hooked up to the net, as a makeshift installation in the exhibition space, wall projections or exhibitions of "net ephemera", namely objects and sketches bearing witness to the production process of a net.art project. Strategies which usually detract from works designed to achieve maximum effect in a completely different kind of space. UBERMORGEN.COM chose to use forms and idioms of time-honoured effectiveness and communicative impact in the "white box" of museum spaces in order to "infiltrate" them, sneaking in completely new genes that the art world does not perceive as a foreign body, thanks to the familiar nature of the media adopted: paintings, prints on canvas, wall paintings (such as the big RFID chip painted on the walls of the Phoenix Halle in Dortmund), sculptures and installations, videos and photos. Wherever possible UBERMORGEN.COM even try to avoid interactive installations, all too common in New Media exhibitions but still regarded with suspicion in the contemporary art system. Any installations used are in familiar, everyday forms, such as the cash dispenser reloaded as Bankstatementgenerator (2005). Even in its most radical and performance-centred net works, UBERMORGEN.COM look for an approachable display format, if possible in analogue format. In 2004, for instance, Vote-Auction (2000) was exhibited in the form of a paper sculpture comprising the entire collection of legal documents sent to the artists during the project, in a display that seems to tip a wink to Minimalist sculpture. Hansbernhardblog has been shown in Copenhagen as a museum piece: a Plexiglas case containing the bottles of pills

listed daily on the website; and GWEI (Google Will Eat Itself) has been put on display as a slide show of the diagrams and emblems it is based on -- no Powerpoint, just overhead projectors or analogue slide projectors. And then there are the "seals", prints on big canvases of the corporate identity logo, which features in almost all UBERMORGEN.COM projects.
And UBERMORGEN.COM are not alone. Net.artists such as Jodi.org and 0100101110101101.org have long been working on the best ways of conveying the meaning and aesthetics of their projects in exhibition venues. What stands out about UBERMORGEN.COM's work is the cold nature of the language chosen, which, as we have seen, owes much to Minimalism and Conceptual art; and, on the other hand, the 'contagious' nature of this work. Because the underlying aim of all this is to use apparently innocuous, familiar forms to expose the art world and its institutions to new and dangerous viruses. In other words, UBERMORGEN.COM's shift from net.art to fine art is a way to infect another system: the contemporary art system.

Infecting the Networks

"Global capitalism has produced hundreds of millions of bored office workers who sit in front of computers forwarding emails and surfing the web, inadvertently creating the Bored at Work Network (BWN)", explains the American artist Jonah Peretti, who invented the concept of "contagious media". Contagious media are cultural memes that rely on the BWN, and "spread virally to millions of people without any promotions, advertisements, or press releases" [7]. The concept is very similar to what UBERMORGEN.COM call "media hacking": a "massive intrusion into mass media channels with standard technology such as email or mobile communications, mobile phones, etc. With such a simple proactive modus operandi... we can achieve enormous reach and frequency in this age of the totally networked space." [8] In both cases, a social disease – be it dullness or paranoia – gives birth to a cultural virus that infiltrates the media, deceiving their control systems and contaminating a vast audience.
This kind of process can be seen in action in Foriginal Media Hack no.1, Web 2.0 (2006). On 2 May 2006 a vast number of e-mail addresses received an e-mail entitled "Police officer killed in Berlin?" In the e-mail Hans Bernhard appears to be forwarding a message received from a certain Barbara Alex, who has attached a video filmed on a cell phone in Berlin during the 1 May demonstrations: a blurred, low resolution scene, where you can just make out hooded figures savagely beating up a policeman in a Berlin street. The actual story of the video, which unsettled many viewers, and was published on Google Videos and Youtube, is rather different. The operation was planned by UBERMORGEN.COM in collaboration with Alister Mazzotti of Mazzotti Action, a team of stuntmen. While Mazzotti Action made the video, Hans Bernhard plotted the media action, inventing a fictional character (Barbara Alex), exploring the blogsphere and writing the e-mail. In the end he decided to pass off this apparent "found footage" as a work of art, ably sidestepping the reader who might be led to view it as a media fake due to the involvement of UBERMORGEN.COM. And in this way, using an e-mail, a cell phone and knowledge of how the net works you can outwit the media: "Pure Media Hacking: No ethics, no content, no message. With the action Foriginal Media Hack No. 1 we follow a simple instruction on how to infiltrate mass media with low-tech instruments (e-mail, mobile-phones, web/blog) and ambiguous data." [9]

UBERMORGEN.COM act according to their own protocol, an integral part of a system composed of men and machines that they both infect and are infected by. Theirs current identity is our future identity, both organic and digital, taking on new potential and new infections. Infections that their art offers an antidote to.

NOTES

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http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html

2 In A. R. Galloway, Protocol. How Control Exists after Decentralization, The MIT Press, Cambridge, Massachussetts - London, England, 2004, Chapter 3, p. 111.

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6 Chinese Gold is a project for Maska issue 200, that will be published in 2023.
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7 J. Peretti, "Contagious Media Experiments",
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8 Cfr. http://www.UBERMORGEN.COM/lectures/CPH_0506/pages/mediahacking.html

9 http://www.foriginal.com/no1/protocol/PROTOCOL.htm

THE_WHITE_WEBSITE On the Iconoclasm of Modern Art **Hans Ulrich Obrist**

The crisis of representation in the pictorial arts set in when, under the pressure of photography and the general acclaim it received for its unprecedented truthfulness, painters lost interest in depicting reality as such and substituted their utensils, from paint to brush, from canvas to frame, for traditional subjects. Since van Gogh color was no longer bound to an object. With his pure, absolute suprematist color painting, Malevich banished the object from the picture. At the same time the object to be painted was replaced by the real thing in Marcel Duchamp's readymades . In 1921 Rodchenko painted three monochromes as the "last paintings" and in 2003 UBERMORGEN.COM "painted" [coded] two online monochromes.

The self-dissolution of painting can be summarized in three steps: first, a shift of emphasis identifies color as the medium of painting and as its main element, thereby upstaging form, as in impressionism and expressionism. Second, color becomes independent, leaves behind the laws of local colors and receives its own absolute status, as in Suprematism and monochromes. Third, the application of paint is rendered superfluous through the use of suitable materials; the colour white, for instance, can equally well be supplied by a sheet of aluminum as by white paint. Surface design without painted color allowed for the making of "unpainted" paintings, allowed mere surfaces of wood, metal, marble, or cardboard to hang on or lean against the wall as paintings. In this dialectics of liberation the historical elements of easel painting (from color and canvas to the frame) were enfranchised step by step and set up as absolutes. Conversely, this same process led not only to objects being repressed in abstract art but to the picture itself being repressed and destroyed (empty canvases, empty frames) and, ultimately, to the demise of the image.

The paint-less or monochrome easel painting could be - as was shown by artists such as Lucio Fontana and Yves Klein – cut or drilled or torn, or attacked with fire or acid. Finally only the empty frames of paintings or the backs of paintings were shown. The surface of the canvas could be replaced by the surface of the skin. Naked bodies covered with paint became the instruments for the application of color or replaced the canvas. Painting as the arena of action (Action Painting) became a bodily action on the canvas and finally a painting on the body, an action without canvas. Art had become centered on the artist's body and it was even possible to muster the social consensus required for the products of this body (like feces) to be regarded as works of art.

In all these manifestations, from the empty image to the empty gallery, from the white painting to the "white cube" (O'Doherty), we see the iconoclastic momentum of modern art. The substitution of text for painted images can also be seen as part of this iconoclastic tradition. The material-bound, object-like paradigm gave way to an insight into the linguistic nature of all artistic expressions.

Yet by leaving the picture and the mediation, modern art has also produced a way out of the crisis of representation. Especially the Neo-Avantgarde after World War II and movements like Kinetics, Fluxus, Happening, Actionism, Body Art, Process Art, Land Art, Arte Povera, Concept Art, net.art, Corporate Art (etoy) and above all the development of Media Art –from Expanded Cinema to Virtual Reality, from closed circuit video installations to interactive computer installations - created a repertoire of social practices as open art forms, in which the pure spectator is replaced by a participant and interactively involved user.

Thus began the farewell to the idea of modernism (T. J. Clark), which was defined by the iconoclastic gesture. These practices, which took the form of intervention, interaction, institutional critique and contextualization, took art beyond the White Cube, where the questions of gender, race, class, power, colonialism had not been asked. With the end of the epoch of modern art, which also marked the end of art as such, new practices beyond the crisis of representation began in the form of corporate representation [UBERMORGEN] or social networking and activism [RTMark.com].

From mathematics to medicine, from computer-supported proof methods to computer tomography, we see a triumphant return of the image to the natural sciences. While modern art in its critique of pictorial representation turned more and more into an iconoclastic strategy, we see the advent of an iconophilic science trusting the representative power of the image.

We live in a period where art, as the former monopolist of v representative image, has abandoned its representative obligation. Yet science, bycontrast, fully embraces the options that machine-generated images offer for the representation of reality. Therefore, it could be the case that mankind will find the images of science more necessary than the images of art. To be able to maintain its significance up against the sciences and their picture-producing procedures, art must look for a position beyond the crisis of representation and beyond the image wars straight into the blind spaces of black and white.

http://www.UBERMORGEN.COM/THE_WHITE_WEBSITE/
http://www.UBERMORGEN.COM/THE_BLACK_WEBSITE/

We-make-money-not-art - Interview **Régine Debatty, Oct 2006**

http://www.we-make-money-not-art.com

What's your background? How did you get to become an artist? If the label "artist" suits a "maverick Austrian businessman" like you...

Hans: Artist is fine with me, it makes things less complicated. I studied visual media art with Professor Peter Weibel at the University of Applied Arts in Vienna, Austria; Aesthetics in Wuppertal (Germany) with Bazon Brock; Art History at Art Center College of Design, Pasadena (USA), with Peter Lunenfeld; and Digital Culture with Lev Manovich at UCSD (USA). Becoming an artist was rather simple, it was all about usability. Although in the beginning - with etoy - we did not really consider our work as art but rather as radical self-experiments, social and technological experiments - but after eliminating all other candidates (such as sports, politics, etc.) there was nothing left but art. Today I consider this process to be freestyle research. Conceptual art is crossed with experimental research and mass media stunts - but the products (sites, digital images, sculptures, emails, log files, paintings, drawings, etc.) are positioned in an art context. During project phases we play different roles and use a series of different aliases, sometimes we even swap aliases with other entities (for example the andreas bichlbauer/andy bichlbaum character of the Yesmen is such a shared character set). With such identity changes, we position ourselves as doctors, businesspeople, retired military personnel or teenagers.

lizvlx: Ohh, dwelling on my background. Well, yes, I pretty much always wanted to be an artist (besides wanting to be an archeologist or a physicist), but I found art school a bit boring, to be honest, so I quit (I was doing painting and tapestry) and went on to study commercial sciences and market research, which was absolutely fascinating. I continued working in the arts on the side until the web started to really get going in the early 90s, and then I shifted my focus onto coding, pixel drawing, digital manipulation, etc. My focus was always on being user-unfriendly, and I am actually quite happy working together with Hans, because with him I can work very freely and I don't feel stuck in any bad compromise (which is often the case in partnerships). It is great, I can work and do not need to really talk about it, and Hans can talk without being controlled by me, we don't need to agree with one another in order to work together.

You're one of the founders of legendary etoy, the "first street gang on the Internet." How do you feel when you look back at your etoy activities during the late 90s?

Hans: It's great having been a founding member of etoy - the etoy.CORPORATION. Today I am glad about my 1999 move away from the operating business ~~into the steering committee (etoy.holding).~~ With the current etoy i would not want to be involved further ~~than dealing with strategy, finances and trademarks.~~ Our edge game was just happening at the perfect moment in Internet history (1994-1999). We were experimenting in the fields of Internet technology, drugs (especially LSD and MDMA), economics, politics and social engineering. Corporate Switzerland, Viennese Actionists and the Dot-Com Boom gave us the tools (corporate identity manuals, die Aktion, business plans) to work on a piece of radical corporate software (etoy). My main technique is sampling/collage. Influenced by New York rap music from the 1980s, I learned to aggressively copy & paste and to invisibly mix conceptual elements with visuals and philosophy with code. The myth of the pop star and the construction of a fascist global uber-corporation was the driving force behind etoy. This fusion of drugs and technology was blended with results of our analysis of Andy Warhol, Archigram, Futurism, Michael Milken and contemporary boy groups such as The Backstreet Boys. etoy was organized like a Formula-1 team. Highly efficient, strongly hierarchical, very high-tech, glamorous and stylish on the outside. But deep inside, etoy was a hardcore cult.

What motivated [V]ote-Auction?

lizvlx: Getting started was easy – had we not gotten engaged, then the project would have been terminated by the early intervention of New York jurisdiction. The moment we got into working with it, it got a natural flow, Hans working dayshifts in Vienna and Sofia and me working all night in Berlin. Much motivation came from my personal disrespect for the numerous legal systems of this world – not because they are unfair or something, but because of the bureaucrazy, anti-communication and the coddling of the party with more power and money. But I grew up with all that – my dad's a lawyer – so I just refuse to get scared when I'm sent legal papers. Anyway, it is just ink on paper and lots of emotions put into some kind of very beautiful legal poetry.

Hans: The project was brought to us by an American student, James Baumgartner. He invented Vote-Auction version 0.9. Due to massive legal pressure (New York City Election Committee, FBI) he sold it to us for an undisclosed sum. Our motivation was to run it as a global communications experiment and to radically push the boundaries of mass media hacking, legal art and [F]originals as far as humanly possible - under the constant strain of legal (13 district attorneys, Federal Attorney Janet Reno, FBI, CIA, NSA) and social pressure (family, friends, community, lawyers).

Did you expect the echo in the mass media and in the courts to be as massive as it was?

Hans: No. Although we felt from the beginning that there was good potential in the project, it was initially running parallel to our business activities and other projects. But soon it took over and consumed our whole time and energy. For four months we were mainly dealing with the media (up to 30 interviews per day, radio, TV, online, print), with lawyers, with district attorneys, with the community and with users. We had crash courses in international law and our lawyers had crash courses in Internet technology. The only ones left standing in the rain were the district attorneys, Federal Attorney Janet Reno and the FBI. They spent millions of dollars investigating the case without ever having the slightest idea what it was all about. In a 27-minute primetime feature on CNN, lawyers and politicians tried to determine whether this was an art project or an actual business proposition of some pervert eastern European business people (our project slogan: Vote-Auction - bringing capitalism and democracy closer together).

Lizvlx: Ha, that's funny – because I did expect it. Well, not all of it, but to me it was pretty clear that this one was going to take off. First of all, because from the beginning onwards, one felt that the media people wanted to feature it as much as possible, and second, because American institutions and people like to sue others more than, for instance, in Europe. And these two powers, jurisdiction and the media, were cluster-feeding one another, so all I had to do was listen carefully to the content of the questions posed and use all the information so given to me and mirror it back to the media and the public again. It was such a real-time job, very charming and fulfilling – I am also very grateful for all the information sent to me by the numerous Vote-Auction users.

Nazi-line, vote auction, Ars Electronica Jury Hack... You're not afraid of making enemies? What drives such boldness?

Hans: We are looking for niches to start our experiments. These niches bring us maximum benefit for our basic research and development. We are not opportunistic, money-driven or success-driven, our central motivation is to gain as much information as possible as fast as possible and as chaotically as possible and to redistribute this information via digital channels. For this we are willing to put our careers, our money and our time on the line.

What motivates and justifies the amalgamation of fact and fiction that characterizes many of your works?

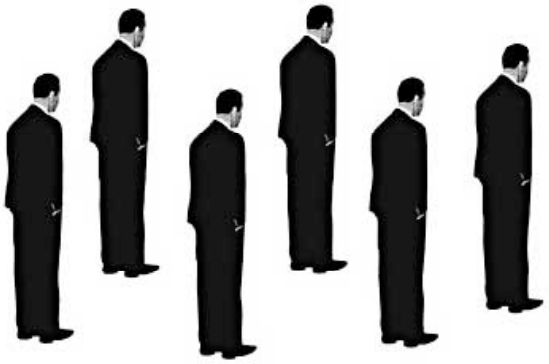
Hans: net.art, Totalart, Junk Pop, Digital Cocaine, Children of the 1980s. Hans Bernhard radicalizes the relation between fact and fiction by being mentally ill. He cannot separate collective hallucination (reality) from individual hallucination (fiction), but from time to time he has a vision of the whole thing. Using psychotropic drugs (see hansbernhardblog) and having kids, being an artist and a citizen, this situation has to be staged as a gesamtkunstwerk. Thanks to new platforms and databases (www, digital archives, mailing lists, log files, etc.) Hans was able to invent and create new forms of representation and to vertically infiltrate others with his research and identities. Such a self-experiment is his way to end speculations about retro-visions of the future and to position himself as an ex-neofuturist. He sees himself in the tradition of the great Italian artist Guglielmo Achille Cavellini and his strategy of self-historicization. UBERMORGEN.COM's work is unique not because of what we do but because how, when and where we do it. The Computer and The Network create our art and combine every aspect of it.

UBERMORGEN.COM is metaphysically influenced by Lawrence Weiner and practically enhanced by constantly reinventing Madonna, Jean Tinguely, the Nouveaux Réalistes and by the hardcore Viennese Actionists. Today we mesh and route aggressive tactical behavior with conservative fine art in a practical and theoretical compound.

I get the feeling that your actions provide you with a lot of fun. Am I wrong?

Hans: There is only one answer: 42.

Lizvlx: Well, I personally prefer the term "lust" to "fun". That means, yes, I am lust-driven. I try to get a kick out of the work I do, and if some actions we get ourselves into produce amusement, then I would surely not regard the grin on my face as the result of "fun" but rather something that rises from the joy of fulfillment, an element of lust. (The term "lust" is originally German and in German, the words "lustig" (fun(ny)) and "lust" (lust, eagerness, willingness) are all the same. I do not like the English term "fun" because it focuses only on a superficial element of entertainment).



Google Will Eat Itself (GWEI) criticizes Google's power and omnipresence. Isn't Google everyone's friend?

Hans: Google Will Eat Itself (GWEI) (a project in collaboration with Alessandro Ludovico and Paolo Cirio) is a purely conceptual piece, and it is a paradox. It can be reduced to the simple instructions of how to have an ever-growing giant eat itself (auto-cannibalism) while the project itself empowers the giant to grow even faster. I would not say that GWEI criticizes Google, it rather experiments with the new global click-economy we are now all part of. We perform our perverted research inside Google's most sensitive business field (The Adsense Program is Google's main revenue booster).

Lizvlx: Google cannot be anyone's friend. Companies are no friends, they are not people and thus no friends. I cannot stand it when people use human emotions in connection with legal entities and/or marketing constructions. Well and then, I would personally prefer friends that do not possess omnipresence, I'd rather go for the personal understanding and private chitty-chat than the global know-it-all. Regarding the criticizing of google - I guess, we are just trying to improve the system. As an experiment. The Google people had a great idea when they set up the advertising scheme on Google. But just like with any other system and/or software, you can code additional functions to enhance the existing software and take it further. This is what they call progress, isn't it?

How did Google react to your action?

Hans: Just a couple of weeks ago we received the first official Google letter from their legal department in Hamburg. They are extremely friendly in their wording and they ask us to consider that our project is against Google's Terms and therefore illegal. Also they state that they understand that it is an art project but still we have to stop immediately. For us this is new territory because Google usually does not communicate human-to-human (they have machines doing that for them). Our favorite vintage Apple System Sound is: "Sosumi".

Can you tell us something about your new projects? There are rumors about a follow-up to GWEI...

Lizvlx: We are working on a new project together with Paolo Cirio and Alessandro Ludovico called " Amazon Noir". The Plot: "The Bad Guys (The Amazon Noir Crew: Cirio, Lizvlx, Ludovico, Bernhard) steal copyrighted books from Amazon.com - using sophisticated robot-perversion-technology coded by supervillain Paolo Cirio. A massive media fight and a brutal legal fight escalate into an online showdown with the heist at the center of the story. Lizvlx from UBERMORGEN.COM has daily shoot-outs with the global mass media, Ludovico and Bernhard find it hard to resist accepting kickback bribes from powerful Amazon.com and Cirio violently pushes the boundary of copyright (just pixels on a screen - just ink on paper). Betrayal, blasphemy and pessimism split the gang of the bad guys. In the end the good guys (Amazon.com) win and drive off into the blistering sun with the beautiful and seductive femme fatale (the mass media)." Amazon Noir, Official Release: Nov 15, 2006

Any Austrian artist(s) whose work should get more attention from the public?

Lizvlx: Judith Fegerl, Kasper Kovitz.

Hans: Susanne Schuda, Grischinka Teufl, LIA (she gets lots of attention, but she is one of my all-time favs), Monochrom.

UBERMORGEN.COM's Hyperactive Melancholy

Florian Cramer

From Katherine S. Dreier and Marcel Duchamp's "Société Anonyme" to Res Ingold's "Ingold Airlines," many artists have posed as corporations; since Kurt Schwitters' "Merzreklame," artists have experimented with a make-believe P.R. agency facade, and since Johannes Baader's Dadaist interventions in the Weimar Reichstag and the Berlin Domkirche in 1918 and 1919, artists have physically – and subversively – intervened in the public sphere.

Contrary to initial expectations, the rise of the Internet as a mass medium and of Internet art in the 1990s did not yield an aesthetics of "virtual" disembodiment; it contributed instead to escalating and radicalizing artistic interventionism.

Through official-looking web sites and domain names, groups like the Yes Men were able to pass themselves off as representatives of the World Trade Organization and to instigate communicative processes that procured them invitations as WTO representatives to high-level economic conventions, which they used to pull off their critical pranks. Similarly, the mass availability of software design tools and skills has levelled the playing field between artists and companies in terms of corporate-identity production. Thanks to professional-grade graphics and web design, the "Nike Ground" project of the artist collective 0100101110101101.org was a plausible evocation of Nike's corporate identity. The reported project of dubbing Vienna's Heldenplatz "Nike Ground" confused both the general public, who took the project seriously, and gullible leftist critics who failed to notice the ambivalence of the project, as something simultaneously subversive and affirmative of Nike's character as a brand.

In the 1990s, there was much talk in Internet art-related discussion forums and conferences about "tactical media," a term that was originally far from clear. Artists had to go from actionist performance to the Internet and then from the Internet back to the non-electronic public sphere to give the term meaning: it refers to the clever use of communications technology as a key to otherwise inaccessible social spheres. In comparison to Res Ingold's awkward conjuring up of an airline through a series of dinner parties, the Yes Men's fake WTO and 0100101110101101.org's fake Nike websites used the tactical advantages of the Internet for more elegant and thus more efficacious simulations, realizing at the same time that the simulacrum is most powerful once it leaves the realm of the symbolic and affects face-to-face social situations. This approach to "interactive art" is squarely opposed to the mainstream notion of "media art" as a cybernetic feedback device or, in other words, as the pseudo-interactivity of Pavlovian stimulus-and-response systems forcing the audience to act within the constraints of programmed machine logic.

The Yes Men, 0100101110101101.org and the tactically no less proficient Viennese Monochrom collective form closely linked nodes of the artistic and human network of UBERMORGEN.COM. The development of artistic approaches is similar, too, ranging from an early embrace of the Internet in the corporate over-affirmation of etoy.com to its dystopian tactical use by UBERMORGEN.COM. Starting out as a realm that was open for the appropriation by self-designed corporations, the Internet ended up being artistically perceived as corporately controlled territory. This change of perception proved to be productive and, as the comparison between Etoy's (ongoing low-brow) work and ubermorgen's reveals, also entails a leap in artistic quality.

Unlike the Yes Men's WTO Web site fake, ubermorgen's Internet is thoroughly dystopian. There is not even a corporate space capable of being hijacked for a morally good cause, and the perpetrators of the hijacking that does take place are no less sinister and questionable than their victims; there is no way out of the system. Unlike the Yes Men's subverted WTO, no parodistic or utopian device exists that will give corporate logic

the treatment of the emperor's new clothes. Instead, a project like "Google Will Eat Itself" (GWEI) just lets it run amok.

Beyond that, UBERMORGEN.COM's dark humorism transcends corporate identities and ostensible impersonality. "Psych.OS", a series of videos and images haphazardly recorded as an audiovisual "écriture automatique" inside a psychiatric hospital, at first doesn't seem to be related to projects like GWEI or www.vote-auction.com at all –except that it was created by the same artist. The correspondence between the former's highly subjective and the latter's highly corporate art consists of more than the former depicting the individual imprisoned inside yet another controlling institution and the latter injecting imaginative hackerdom into a corporate cosmos. In 2006, UBERMORGEN.COM was part of the "Smile Machines" exhibition during the transmediale festival in Berlin, a show featuring humor in contemporary and computer-based art. Ubermorgen's piece "G3-Bureaucrazy" consisted partly in a web-based psycho-drug prescription generator. After filling out a multiple-choice questionnaire focussing on psychotic symptoms, users would receive a hardcopy of an officially looking prescription for powerful psycho drugs, complete with a fake doctor's signature. Combining the psychotic and the corporate and adding a business component to the amalgam, this piece bridged the gap between GWEI and PSYCH.OS, between precarious machine logic and precarious subjectivity. It is the most concise present-day update on reflections of psychoses in modern art, devoid of all the romanticizing that marked surrealism from Breton to Artaud, and devoid also of the bourgeois "art brut" aestheticism of undrugged psychotic expression.

The contemporary artist no longer works on a premise of deliberately unleashed and self-fashioned 'madness,' but, having turned into a marketing director and self-employed freelancer in the art world, on Prozac or Effexor. Yet ubermorgen's piece is not just a satirical comment on a contemporary world where you find, as in L.A., billboards for "South California's favorite antidepressant." It is also a very personal piece that evokes abysses of one's individual condition, precisely by depicting it not as an unpredictable psychosis, but as an impersonal software automatism.

What was called melancholia in the Renaissance was first transformed in early 20th century modernism, from Surrealism to the Vienna actionists, into violent psychosis and finally into self-controlled conditioning and chemical self-normalization in our time. Nevertheless, UBERMORGEN.COM's art remains actionism even in such a formal piece as the prescription generator. First of all, the prescription printed from the web site can actually be used to alter one's condition, just like the Yes Men's WTO site has been tactically used to intervene in business congresses; and finally, the work has a more profound personal dimension. ubermorgen's humor is existential, unlike the light-weight humorism of, for example, Kurt Schwitters or Robert Filliou. It also transcends the mere pose and the postmodern playing around with signs that still seemed characteristic of etoy.com. Humorism and existentialism create a powerful mixture in ubermorgen's art. It is simultaneously reflexive and actionist, introverted and extroverted, it is melancholy put into action, hyperactive melancholy, acted out at high personal risk in its running battles with lawyers, the courts and personal burn-out. Unlike academic artists, who call themselves "critical," but shout foul once they actually get in trouble, there is a silent melancholic feedback loop in ubermorgen's actionism involving troublemaking, being troubled and getting into trouble.

In Renaissance emblems, the melancholicus was depicted as someone with a gagged mouth, book in hand, sitting near a river. In ubermorgen's art, he sits in front of a computer, wearing a corporate mask, and contemplates Internet data streams.

UBERMORGEN.COM Interview by **Peter Weibel**

Peter Weibel [PW]: My first question is about the beginning of the beginnings. Your work suddenly became visible in 1996 with two exhibitions, and I wondered if you could tell me about these exhibitions and the beginnings of your work in the'90s?
UBERMORGEN.COM: (vhs tape corrupted) ... that was still the etoy time you are referring to. I, Hans, became interested in stories rather than documenting real actions, so in a certain way that was a real turning point for me rather than the beginning which it may have seemed, since it was the first work that I'd exhibited. So perhaps it was the end of something rather than the beginning of something else.

PW: So this was the end of this more performative period?
UM: I guess it had to do with an environment that would have imposed some form of restriction on pretty straightforward activities that we would perform, and how that would affect the forms that were created in the environment. There was a series of pieces that did end up being exhibited at some point, called Transformation Objects; they were about imposing certain constraints on the act of drawing. In a way those pieces in the two gallery exhibitions in '99 were related to the Transformation Objects pieces in that they climb above the ceiling, and ended up being a way of making marks on a sheet.

PW: And was this while you were still at art school?
UM: Yes, that's right, the last year.

PW: You mentioned constraint before, and I was wondering about this oscillation between constraint and escape. You mentioned this Transformation Objects series and with this there was also such an oscillation. Do you think this is somehow related to the bigger issue?
UM: That was very much in our mind when those pieces were being made, for sure.

PW: The Transformation Objects series was started early and then went on, in a similar way to Vote-Auction, but before talking about Vote-Auction, can you say something about the evolution of the Transformation Objects series?
UM: A lot of them were made before '01 that were similar in intention. And those were all tests. Environments were set up in the studio to challenge code in a very direct way. Transformation Object 3 was made a couple of years later and that was after our interests had moved a little more towards narrative. It would be fair to say that it's about the same ideas; in fact, the project's probably more to do with a kind of resistance to theatrical delivery or something. One of the things we got very interested in once we started storytelling was how an action could be included in this without becoming mannered. And one of the ways this happened was to put the action in prosthetics. At the start there was very little action, and in fact we were just trying to move. That ended up informing a lot of the characters in the Vote-Auction series. Certain of the Transformation Object pieces were opposed to it being about an outcome, and were much more to do with the apparatus, the system that made it, the process. I guess something changed a bit when the emphasis on storytelling sort of shifted, and became more instrumental in making distillations of the narrative or of the characters into objects or drawings, to make the piece clear, and it had never felt that way before.

PW: It is interesting to follow up this question of the object. Throughout the '90s there was a lot of critique of the object and the object has often been described as a trigger for something else, or an excuse. What do you think about this - are the objects in your works triggers for the things that happen?
UM: They very much work in a way in which the object always comes first. Well, the apparatus always comes first and that happens occasionally these days, though more often it's the opposite - the narrative falls into place and the object follows. But we think in either case they are both very necessary for us to complete the story.

PW: Moving on to Vote-Auction, again let us start at the beginning. Where did the name come from?
UM: It actually started with the project Etxtreme.ru, about fracturing a narrative into a number of different locations and then bringing them together as one. That was something that was fractured and could be projected onto the digital landscape. And at around that time we started talking to James Baumgartner about working on a project and we came to an arrangement. We ended up travelling around Europe and finally arriving - things kind of fell into place that year.

PW: And how did the title for Vote-Auction come about?
UM: Just going back to the Transformation Object series, there was a system that we had laid out in a way to try to eliminate exhibiting the code in some way. We think because of the general way we were talking about this idea, in an attempt to keep things in a general space, in a space that's potentially many things and not fixed. So that is something we owe to James Baumgartner!

PW: Returning to Vote-Auction, in Vote-Auction there is a very strong narrative in terms of there being a beginning and an end – compared to

all your other work. Do you agree that this is indeed the case?
UM: I think that definitely from the beginning Vote-Auction was trying to take on a cinematic language that we haven't dealt with before, and wanting to see how this sculptural project could align itself with digital net.art form and still come out as a sculptural project.

PW: Let me ask you about your method. Because every time I visit your studio, I'm not only impressed by the incredible complexity of the digital sets which you build up in the studio, but also by the story boards which you display on the wall - including drawings, postcards, photography - a lot of research material which reminds me a little of Richter's Atlas in terms of its heterogeneity of materials and so forth. So could you tell me a little about your method of working and the method of research? Is it systematic - are you building up an archive?
UM: We think those story boards certainly started in a more typical way as a drawing practice, drawing the story boards. We are thinking of the story boards which preceded the Vote-Auction pieces - those have very little else but drawing in them. Then Vote-Auction brought in more and more references and icons from other disciplines. We are not sure if we can answer the question actually, it's just a system that works for us. We can definitely say that we never had any intention of exhibiting them, it was simply a method.

PW: A few years ago when I interviewed you, I asked you about your unrealised projects, and the project you named was GWEI about the auto-cannibalistic Google process. And as you have already realised your unrealised project, I wanted to ask if you could tell us more about the realization of GWEI.
UM: It's always hardest to talk about the things that you're working on. I think it's to do with a number of things. But I think what's become most important about GWEI is that it is a reflector, and that it sits between the two halves of the story, and as a mirror it has some relationship to a level of narcissism or hubris that the character of Amazon Noir thinks for a moment that it can understand the entire form of and see in both directions simultaneously, but in fact it can't, it can't have that final level of completion. And that's what GWEI has become about really.

PW: And you're in the middle of it right now?
UM: Yes.

PW: Talking about Vote-Auction and now GWEI and Amazon Noir, it might be interesting to speak about how your collaboration evolved.
UM: We have more and more of an involvement and an understanding of the whole thing with Alessandro Ludovico and Paolo Cirio; with James Baumgartner we felt that the code sections of Vote-Auction were a sort of end in themselves, and we thought about how that worked in the whole picture. And then we've been finding with GWEI that it's more about figuring out the whole puzzle so that each element should make the other more understandable. It feels like it's taken a lot longer to be able to do something because there are so many questions that need to fall into place. We think also that we've got more of a common language, more of an understanding of each other now. Some things are automatic where we don't have to talk about things so much, and that's good but it's also kind of difficult. We are not sure whether it's about responsibility.

PW: A journey not only through space but also through time.
UM: Yes, and conceptwise we think it's maybe one of the more interesting problems we've had. In the past, the relationship between code and image could become fused with objects. That fell into place pretty easily, at least as an idea.

PW: Your work has gone far beyond the boundary of the art world in terms of reception and impact, so I was wondering what the function of the art world is for your work today, and in general about how far you feel that the artwork needs to be protected?
UM: There are several questions in there. For us, it's critical that all these forms come together as one piece, and the museum is the place for that to happen. Different aspects, probably most easily the story aspects, can travel far beyond the walls of the museum and the further the better in our opinion. But at the moment we think the museum is the place to make the overall form very clear.

PW: Having realised your unrealised project, what projects do you have today that are still unrealised?
UM: At least within the Ekmrz trilogy, the thing that wasn't realised that we think should have been was the desire to have made Amazon Noir a broadcast piece from the start. If we are honest that's how it would have been most pure, and that's something that we tried to do and couldn't make happen, and that may have changed the way the rest of the pieces have been exhibited, but I think Amazon Noir has a broadcast worth that is special - as a form of infiltration.

PW: To be continued...
That's great, thank you very much. Perhaps the most intense interview ever!

How **UBERMORGEN.COM** hack the economy of attention **Raffael Dörig**

During the presidential elections in the US in 2000 (Gore vs. Bush) UBERMORGEN.COM claimed to be providing a commercial platform for auctioning off votes in their project "*[V]ote-auction*". The claim was taken seriously by mass media and authorities, resulting in several lawsuits and 2500 news features.

The media coverage of this and other actions by UBERMORGEN.COM is not a side effect, it is central to their work. The artists call their method media hacking:
Media hacking is an act of intrusion of channels of mass media with simple means and a low budget (or no budget), utilising the weak spots of the system.
The term is used both in the context of political activism and in the context of art (as well as in respective convergent and overlapping areas). The actions by UBERMORGEN.COM show certain analogies to politically motivated media hacks by culture jammers, and they certainly contain a political component, as is evidenced, for example, by the chosen topics and the resulting unmasking of underlying processes. However, they always stay in a state of ambiguity. The artists deny to make political art and proclaim "the freedom to act irresponsibly"[1] for their work.
The artistic exploration of procedures in mass media systems happens as an experiment, thus with an unpredictable outcome. The above mentioned irresponsibility is connected to the knowledge of the fact that analysing weak spots of a system can always lead to the improvement of that system – counterproductive, if you'd just want to attack this system, as Bernhard says.[2]

In his essay "Economy of Attention"[3], Austrian architecture theorist Georg Franck assumes that economic processes are increasingly becoming dematerialised. In the resulting so-called information society, information is not scarce – on the contrary, it is omnipresent. Scarce are the resources necessary to choose items from the plethora of information and the skill to use them, i.e. attention.

The mass media is the professional platform for the circulation of this "new currency" (Franck). What is more, in the media the economy of attention is getting connected with the monetary economy. The financial source of the media is not mainly the sale of information but the sale of the attention of the reader, viewer or listener, which is supposedly directed towards advertising which is being paid with money. The importance of the economy of attention and its interconnection with the economy of money causes an orientation of the content (the information) towards the attraction of attention, measurable in print runs, audience ratings and mouseclicks and thus determining the rates for advertising. This attraction increasingly affects the appearance and form of parts of reality in the media. What enters "the published side of reality needs the promise of a certain profitability of attention" (Franck).
Media hackers intrude this system of the economy of attention through analysis and adoption of the mechanisms of selection of mass media. The inherent necessity of media to generate attention provides media hackers with the weak spot which they utilise in their respective approaches by generating or faking events in keeping with that very logic.

UBERMORGEN.COM first took over "*[V]ote-auction*" because, for legal reasons, the initiator James Baumgartner needed an owner from outside the US. UBERMORGEN.COM quickly realized that Baumgartner's satire qualified for a bigger media hacking experiment. After Baumgartner's retreat, UBERMORGEN.COM started to interact with the growing media interest. The alleged auction of votes corresponded with the selection criteria of media's attention industry – the first step of the media hack had already been realised.
UBERMORGEN.COM accelerated the media interest by intensifying the action in line with the parameters of media interest, especially by intensifying the tactics of deception through affirmation. While Baumgartner quite clearly marked "*[V]ote-auction*" as a satire, UBERMORGEN.COM consistently denied it was a political satire and insisted in all the interviews that "*[V]ote-auction*" was in fact a new business model. A dubious European company trying to interfere with the US election was much more interesting in terms of the media's logic of sensation than a New York student's satire.
The "*[V]ote-auction*" website only superficially resembled a working online auctioning system. Its surface and the artists' statements in interviews sufficed not only for the media, but also for the authorities to accept it at face value – or at least as ambiguous and thus threatening. With simple means, UBERMORGEN.COM managed to inspire insecurity in the protagonists of both the media and the legal system. To alert the guardians of national integrity, a symbolic act was sufficient, an act that was understood as an attack on the core of the concept of democracy, the election.
The artists could observe how their statements were being used and treated in the media and could react to that. The result of this process remained open. Hans Bernhard speaks of "non-systematic"[4] or "freestyle research".[5] During the peak of the action, when the artists were being interviewed dozens of times a day, this was an ongoing, dynamic process. In this dynamic, it becomes clear that UBERMORGEN´s media hacking cannot follow a paranoid logic according to which the media is a manipulator (a logic still found in the concept of a left-wing counter-public). Corresponding to this, Bernhard says that during "*[V]ote-auction*" he really found out that nobody inside the mass media really keeps track of the whole thing[6].

The website with the alleged vote auctioning system prompted a multi-local performance that became public on the platform of the mass media and that also deals with this very platform, the virtual space of mass media. The examination was carried out performatively from the inside, not as a comment from the outside.
UBERMORGEN´s artistic media hacking stands in the tradition of performative, processual and conceptual art. The artists use technology of new media, but their main medium is language. The artists formulate a basic idea whose status may be that of a mere allegation, or they issue press statements and give interviews. The formal part of media hacking is not geared towards artistic questions but rather towards aesthetic codes outside of art. This is part of the tactics of affirmation or forgery and has the downside, as lizvlx notes, "that the websites always look so shitty"[7].
A number of protagonists are involved in these projects in addition to the artist – some of them know that it´s art, some don´t or are at least unsure about how to judge the whole thing. This has a great deal to do with the fact that these actions are not bound to art institutions. This aspect, too, is grounded in the tradition of performative/processual art. But it is not art carried to "another place". In fact, this type of art does not declare itself as art at first. It is essential for the success of an action not to be identified as art immediately. Artistic media hacking acts incognito in the core of a central system of life in the "information society". The articles and reports that emerge during media hacking activities are results, artefacts created with other protagonists and at the same time documentations of the performance. They are also the means to advance the action because they trigger further media coverage.
The performance on the platform of the mass media in "*[V]ote-auction*" was linked with an experiment in the legal system that began after several US states had started legal investigations. In that field as well, UBER-MORGEN.COM consistently held up their affirmation tactics until the end of the action on election day. This experiment was also an open process, with an attending loss of control and unpredictable legal and financial consequences for the artists. The court files and reams of correspondence with lawyers and courts survive as documentation and are used by UBERMORGEN.COM in exhibitions like press cuttings or other evidence of media coverage.

The play with mass media as proved in "*[V]ote-auction*", was carried on by UBERMORGEN.COM in "Nazi-Line", an alleged exit organisation for neo-Nazis they conceived as a part of Christoph Schlingensief´s production of Hamlet at the Schauspielhaus in Zurich in 2001. Again, they successfully placed an obscure, disturbing concept inside a politically explosive topic and provoked media reaction with it.
In the following projects "Injunction Generator" and "Bankstatement Generator" their interest shifted to quieter analysis of communication processes. "Google will eat itself" (UBERMORGEN.COM feat. Alessandro Ludovico and Paolo Cirio), started in 2005, and again contains the aspect of media hacking, but primarily, the play with the economy of attention is carried to the level of the most current technologically automated convergence of the economies of attention and money. Google, a quasi-monopolist in the field of internet search engines, earns its money with advertisement, .i.e. by selling other people´s attention. Other website owners can take part in this system by letting Google place thematically (more or less) matching ads on their websites. Google and the website owner share the fee, which is computed by the number of clicks they get – in effect by users who pay attention to the ad. Advertising systems like that are very common on the Internet, but nobody´s anywhere near as successful and efficient as Google. The automated allocation of the ads according to search or key words allows it to reach their target group more efficiently than anything before – an advertiser´s dream.
"Google will eat itself" consists of websites with Google ads, generating money in the way mentioned above. A script leads users of other websites (e.g. www.UBERMORGEN.COM) to these respective websites, but only in the background. There´s no attention being redirected, only its technical "proof", which will appear in the statistics. Randomly, some of these "visitors" generate clicks on one of the ads. The money generated by those clicks is exclusively used to buy Google shares, and this process is automated via a Swiss bank account. The goal, it is boldly claimed, is to take over Google through their own financing system.
The practice of conceptual art as executable text is doubled in this action. The artistic idea, expressed as a text, is realised through a text – the program code. The code, executable text, performs the activities. Once started, this works basically without the artist´s help.
The intervention in the system doesn´t happen in a dynamic process of formation and information through the artists, like in the interviews during "*[V]ote-auction*". The adaption to the automated process and the interference with it through the language-based art of UBERMORGEN.COM is here based on one text only. It is an executable code, placed in the automated interlinked economies of attention and money like a virus.

1 Hans Bernhard in dialogue with the authors.

2 Hans Bernhard in dialogue with the authors.

3 Franck, Georg: Ökonomie der Aufmerksamkeit. Ein Entwurf. Munich. 1998.

4 Spreading cultural viruses. Ubermorgen Interview. In: Neural n.22 (February 2005), S. 42-45, S. 44.

5 Interview with Ubermorgen. We make money not art, 26.10. 2006. http://www.we-make-money-not-art.com/archives/009059.php

6 Hans Bernhard in dialogue with the authors.

7 lizvlx at the ars electronica 2005.

“The Genius of übermorgen” Cornelia Sollfrank

“UBERMORGEN.COM’s activities are featured worldwide, from Artforum, Flash Art, Domus, Wired Magazine, springerin, to CNN, Fox, CBS, ABC, BBC, from the New York Times, Washington Post, San Francisco Chronicle, Le Monde, Daily Yomiuri, NZZ, El País, La Liberation, The Guardian, La Stampa, Shanghai Daily News, Leonardo – MIT Press, Frankfurter Allgemeine Zeitung, Der Spiegel, Süddeutsche Zeitung, to all leading online publications and underground media: neural.it, Nettime, Hacktivist, Samisdat, alt.bin.kittenporn, etc.”
Source: Website UBERMORGEN.COM

Attempting to approach UBERMORGEN.COM, I find there is something in the way. This something is etoy. It seems that I have to start with etoy, delve into the past to some extent, so that I can leave it behind and reach the present – or possibly even the future – of the “day after tomorrow”, of “übermorgen”.

It is superfluous to describe etoy’s work in detail at this point. The young men with shaved heads and mirror sunglasses wearing orange bomber jackets are immediately present to many. Certain images of the boy band/artist group have been permanently engraved in the minds of their observers. But what did they actually do? What was their art about and what do they have to do with UBERMORGEN.COM?

Although wearing uniforms is a simple strategy, it repeatedly yields unexpected effects – especially in the art world. These identical “test pilots of the net”, as they called themselves in 1996, made every attempt to appear cool. They wanted to be aggressive macho performers, corporate, corrupt – complete assholes, in fact; even prepared to flirt with the label “fascist”. They made every attempt to operate beyond the boundaries of good taste and political correctness, instinctively aware that such an attitude can be an important source of success in the bourgeois art world. Was that the point, just provocation and attracting attention? Was that the group’s message? Was that the product for the excited consumers?

One of the provocative messages was certainly that “the individual doesn’t count”. They did not want to be individuals, but interchangeable little artist-soldiers. And they did not want to be poor artists, but rich big shots, entrepreneurs, exploiters. Although these messages were somewhat contradictory, they were sufficiently unusual for the art world, yet they became even more confusing with the emergence of the mock battle with the toy corporation eToys. Had the ruffians accidentally become artist victims after all, who were to be beleaguered by a real corporation with real business interests? At any rate, in a large-scale campaign, the Toywar, they provided an opportunity for people to express solidarity with them in this situation, to support them for the first time, and many good people did so in good faith. These – actually rather dubious – young guys were thus suddenly to wage a political war by proxy for us, to set the limits for a powerful corporation, David against Goliath. Had the wannabe right-wing creeps inadvertently become warriors for idealistic goals? Was that what they had perhaps been from the beginning and had they merely disguised themselves well?

No, it was all a misunderstanding. The Toywar was nothing other than a pure marketing event – specifically for etoy itself. Not only were the immaculate aesthetic staging and the brilliant media campaign absolutely correct, but etoy also remained conceptually absolutely true to itself. Whether as artist group, collective, label or corporation, there had never been any other content than ruthless self-promotion. Even the massive “moral support” in the Toywar could not deter them from this radical position. etoy’s magnificent artistic achievement thus consisted, on the one hand, in the concept of consistently offering NO other content than itself, and on the other in the ability to create strategies for this that were both aesthetically and technically brilliant. Or as Reinhold Grether put it: “etoy’s perversion consists in developing the value of a single icon: their name virtually represented as www.etoy.com, in winding the spirals of economic, political, social and artistic attention further and further upward, thus reflecting the financial market’s process of value creation in the excess of overwinding.”

This is the past. Although etoy still exists, albeit with different people and a different orientation, I think it would not be false to call UBERMORGEN.COM the successor group that has emerged from this same spirit. It is not

difficult to recognize many of etoy's strategies in UBERMORGEN.COM. And it is Hans Bernhard who conducted the industrial espionage. Yet there is much of UBERMORGEN.COM that is different.

Let's go to the UBERMORGEN.COM homepage to find out more about them. Everything there is well organized and professionally presented. In addition to the complete list of all projects, texts, interviews and reviews, there is a press folder available for downloading in German or in English. Here someone intends to communicate effectively, ensure that no questions remain unanswered. UBERMORGEN.COM is said there to comprise an "artist duo", Lizvlx and Hans Bernhard,. The portrait photos of the two have been smoothed down and visibly manipulated; they show a man and a woman, two beautiful, perfect, somewhat futuristic-looking people. What they have in common is that they are "creative thinkers", "professional artists", who "travel the world" and "hold lectures at conferences and universities". Whereas Hans limits himself to being an artist, with a background in aesthetics and art history, Liz emphasizes her study of economics and commissioned work for companies as a designer and technician. This is an ideal artist pair marketing themselves, using the best business jargon, unabashedly praising their work as a "hybrid gesamtkunstwerk" and in the same breath calling it a "brand". An initial irritation gradually arises. Are these artists just playing "business" - co-opting a jargon as did the Business Art of the 1980s? Or is the "professionalism" they claim actually pure cynicism in light of the commodity character of art in a soulless and corrupt art market? Or are artist minds at work here that have been brainwashed by neo-liberal ideas, wanting nothing else but to eagerly join the ranks of those carrying their creativity to market? The search for the truth, for what is "genuine" about UBERMORGEN.COM" can begin.

UBERMORGEN.COM was founded in 1999 during the boom era of the Internet. Since the mid-1990s companies providing services particularly in conjunction with the Internet have been called "dotcom". The term is derived from the www-addresses of companies ending in ".com", and until 2000 it stood for an economic boom in the IT sector, for fast profits and millionaires – most of them young. UBERMORGEN.COM made this whole bubble part of their name, part of their identity, and held onto this even after the bubble burst.

The first and to date the largest and most spectacular project by UBERMORGEN.COM was the web site vote-auction.com. This platform, which they did not develop themselves but bought through the mediation of the associated artist group RTmark, might be called a fluke or a stroke of luck, but it is the first proof of UBERMORGEN.COM's innate instinct for filtering out explosive social issues and locating the "vulnerable points" of media communication systems. The idea of the platform, which is both simple and stunning, was to auction off votes during the US American election campaign in 2000 (G. W. Bush vs. Al Gore). The highest bidder was to transfer blocks of votes to the candidate of his choice. A web site like this could have gone completely unnoticed, because in a purely functional sense it is a fake. Nevertheless, UBERMORGEN.COM managed to ignite the fuse and attract attention from the election authorities. What happened after that can only be called "hysterical". A wave of international press attention followed, the media skidded out of control, and the climax of the action, which had become a global phenomenon, consisted of a 27-minute long expert discussion on CNN, in which Hans Bernhard took part via telephone. Demonstrating a mastery of business jargon again, he spoke of a "pilot project" and that it was a matter of developing the forum for a perfect future market, a market in which capitalism and democracy could finally be conjoined, and which was by no means to remain limited to the USA. In the television studio there was general confusion about who was involved, an "Austrian holding company" was mentioned, and when an invited legal expert suggested that the whole thing might be a satire, a

prank, insistence was quickly forthcoming that the manipulation of elections was no joking matter and that although the free market was certainly a good idea in many areas, it was clearly inappropriate for democratic elections. Looking back now at these perplexed journalists and experts concerned about their democracy, and in light of what actually happened during and after this election, one can only say that they themselves were the real parody, a parody of the independence of mass media and even of democratic elections.

In light of the political explosiveness of this project, which even attracted the attention of international secret services, it is hard to believe UBERMORGEN.COM's protestations that they have no political intentions and are solely interested in formal and aesthetic playfulness and free experimentation. In comparison, their approach of regarding media, mass media and communication as the raw material from which to produce their immaterial sculptures in an open process is more comprehensible. They have continued this method with further projects: Google will eat itself , carried out in an expanded constellation , takes on the largest and most powerful search engine by turning one of its own most important features against it. Income is generated through Google using AdSense, which UBERMORGEN.COM use to buy stock in the corporation. Although GWEI assails the corporation solely at a symbolic level, it has not only provoked the corporation to react, it also reveals essential contradictions of immaterial economics: the involvement of every individual in abstract, global market mechanisms, the unpredictable dynamics of these markets, and their tendency to accumulation with simultaneous transience.

In their current project Amazon Noir – the Big Book Crime, they take on another giant: the American online mailorder company Amazon.com. Using download software developed by UBERMORGEN.COM they attempt to exploit the function Search Inside the Book to read the entire contents of a book with the corresponding number of search queries and recompile the search results into a complete book that is in turn offered for downloading. By lifting and redistributing copyright-protected contents, UBERMORGEN.COM address the often contradictory application of copyright and the volatility of the concept of "intellectual property", which has not only developed into one of the most profitable industries, but also threatens to monopolize cultural assets. Following the question of democracy in the digital age and the demonstration of the concentration of power through search engines, now UBERMORGEN.COM focus again on a highly political topic, which is another indication of their awareness of power structures and how they are shifted by digital media and global communication networks. In their media actions, which often have the character of a performance or happening, but which, unlike their historical predecessors, quite consciously use PR strategies to reach wider audiences, UBERMORGEN.COM usually succeed in provoking their counterparts to "play along". Brilliant and well placed press releases, which they regard as separate artworks, play an essential role in this.

In addition to their confusion-causing media-hacking, which they prefer to call "digital actionism" in a deliberate dissociation from politically motivated "hacktivism", UBERMORGEN.COM have also realized a considerable number of conceptual, interventionist and installation projects. These include, for example, the Injunction Generator, software controlled through a web interface to send masses of injunctions, which can result in the worst cases in the closure of web sites. Normally used against disagreeable web sites, which actually or allegedly violate existing laws (usually copyright or trademark laws), this possibility is extensively abused, for example by law firms that use injunctions to generate their own profits. The Injunction Generator can certainly be seen as an ironic commentary on this abuse of the law. Other generators, also presented as installations, interactively generate bank statements (Bankstatement Generator) or prescriptions for psycho-pharmaceuticals (PsychOS Generator). Nazi Line, a collaboration with Christoph Schlingensief, and etxtreme.ru, a hack of the Ars Electronica jury in 1999, again suggestpolitical associations. Nazi-line offered neo-nazis an opportunity to leave the scene by taking part in a

theater production, while etxtreme.ru was a fake press release sent out in a mass mailing claiming that the award of the Golden Nica art prize to the free operating system Linux was due to an intervention from Microsoft, one of the main sponsors of the Ars Electronica.

Combined in all of these actions and projects, to varying degrees, are random collages inspired by Dada, strategic marketing, political satire, subversive communication and technical experimentation, resulting in complex structures, the absurdity of which is only surpassed by a hansbernhardblog, in which UBERMORGEN.COM satirizes the Web 2.0-based confession compulsion by listing in detail which substances Hans Bernhard consumes every day to obscure who or what is at work here.

Whereas with the digital and interventionist projects a malicious mixing of facts and fiction often leads to the development of an inextricable scenario, UBERMORGEN.COM arouses further astonishment with a "product line" – as they call it in another over-affirmation of marketing rhetoric. This product line makes use of cultural viruses of a completely different kind: their own paintings and sculptures. There have been exhibitions of UBERMORGEN.COM in museums and galleries , where not a single computer was to be seen, nor any indication of digital communication networks. What was shown there were wall paintings, hand-painted pixel paintings, meticulously prepared prints on canvas or mixed media sculptures One series from this complex of works is the Seals, large-format prints on canvas. These involve representations of various actions condensed into icons. Completely computer generated, capable of any number of reproductions, these certifications of the authenticity and completeness of documents allude to the intention of UBERMORGEN.COM. Although they play with concepts like "replica", "representation", "authenticity" and "aura", it is doubtful that UBERMORGEN.COM actually intend to create transformations of their hacking strategies in material objects. Once again they fool their audience, seek to seduce them. The iconoclasts, as which they have established themselves, have fun cultivating their "image" as "professional artists" – which presumably includes supplying a physical and thus salable product, preferably a "picture". Aside from the astonishment that the "media hackers" garner in this way, there is also a remarkable side effect: the combination of "old and new code" actually paves the way to the art market. Their explicit will to art and their flirt with conformism always follow a double strategy of revealing the mechanisms of the art system and becoming a part of it at the same time – as a thorn in its side. Their incredible achievement consists of creating the image of "hackers" and "rebels" through their actions and simultaneously claiming that they want to be nothing other than commercial artists. This permanent contortion of reality and appearance into ever new spirals provides their audience with the lasting pleasure of never knowing what UBERMORGEN.COM is "really" about.

The genius of übermorgen masks itself with corporate design. The various alternating people, the more or less unambiguous subjectivities that it consists of remain – entirely in keeping with the requirements of late capitalism – flexible: emerging and vanishing under and into the networks of global communication, appearing on the mass media surfaces, posing as rebels, as a happy family, as hard-headed strategists, as successful entrepreneurs – or mad artists, depending on which promises the greatest success. Their strategies of forming worlds are not exhausted in the virtual; they are materialized in weighty sculptures or real court injunctions or in traditional paintings. As a child of mass culture, this genius forges its way into the sacred temples of high culture. In the White Cube as the final destination of all desire, true life is simulated in the false, and the real erosion can begin – the sabotage of the system of which it is itself a part. The question of who is taken over by whom remains unanswered.
This genius unites itself in the contradictions of tomorrow. The questions it raises are the answers it gives.

Number of times UBERMORGEN.COM is named: 28

Solo Shows / Performances 198
Group Shows 198
Publications 200
Projects 202
Awards 203

CURRICULUM VITAE

CV.

UBERMORGEN.COM BOOK

Solo Shows / Performances

2009 ARCO 09 Madrid Expanded Box, *"EKMRZ Trilogy"*
Fabio Paris Art Gallery, Brescia, "*Superenhanced"*
2007 REX Gallery, Belgrade, *"Chinese Gold, Amazon Noir and GWEI"*
EAF – Experimental Arts Foundation Adelaide,
"Seals Prints and Vote-Auction CNN Video"
Elektrohaus Hamburg, *"Foriginal Seals"*
2006 Fabio Paris Art Gallery, Brescia, *"Lilly controls my foriginal"*
Hartware HMKV, Dortmund, *"Foriginal ART FID"*
Overgaden Contemporary Art Institute, Copenhagen,
"Foriginal Seals"
Gosia Koscielak Studio and Gallery, Chicago, *"AnuScan"*
PLATTFORM - Raum für Kunst, Vienna, *"Amazon Noir, Drawings"*
2005 Plugin Basel, Switzerland,
"[F]originals - BANKSTATEMENTGENE-RATOR"
The Premises Gallery, Johannesburg, RSA,
"GWEI - Google Will Eat Itself - Deconstruction of global commerce"
Performance: Dadahaus / Cabaret Voltaire, Zuerich , Performance
"Pizzeria Casa Altavista" (with Johannes Grenzfurthner/Monchrom)
2004 Kunsthaus Graz, medien.KUNSTLABOR Gallery,
*"*THE*AGENCY* for manual election recount"*,
http://www.UBERMORGEN.COM/*THE*AGENCY*
Kunsthaus Graz, medien.KUNSTLABOR,
"Sleeping Baby - Playing Baby" Text | Selected Pictures
2003 Monochrom Gallery, Vienna,
"Exhibition for cockroaches, shopping baskets",
2002 , Oil on canvas [8x10 cm]
2002 THE PREMISES, Johannesburg,
"[V]ote-auction – bringing capitalism and democracy closer together"
2001 **Performance**: Künstlerhaus Vienna, *"BART-N-LISA.COM"*
1998 Blasthaus gallery San Francisco, *"etoy.SHARES"*
UCSD gallery, *"etoy.FASHION-SHOOTING"*, etoy.TANK-17/etoy.
SHARES
Performance: SF MOMA, *"protected by etoy"*
1997 **Performance**: c3 budapest, *"protected by etoy"*

*** The solo-shows from 1997-98 are with the etoy.CORPORATION**

Group Shows

2009 ZKM Karlsruhe, "Notation", *"The Sound of eBay"*
Stuttgarter Filmwinter, *"The Sound of eBay"*
Prague Biennale 1, *"Superenhanced"*
Subversivmesse Linz, *"Superenhanced"*
2008 Holy Fire. Art of the Digital Age, iMAL Center for Digital Cultures and Technology, Bruxelles, *"Psych|OS Cycle"*
Paraflows, MAK-Flakturm. Utopia, *"9-11"*
HMKV Hartware Medienkunstverein, Dortmund, *"Amazon Noir"*
Sight and Sound, Maryland Institute College of Art [MICA] in Baltimore, *"The Sound of eBay"*
Territories, City of Novi Sad, *"Amazon Noir"*
Versionfest, Chicago, *"Chinese Gold"*
Arnolfini.co.uk, ANTISOCIAL NOTWORKING, *"GWEI & Amazon Noir"*
Rencontres Internationales, Theatre Paris/Villette, *"The Sound of eBay"*
dispari&dispari project, Reggio nell'Emilia, "Industrial lies.
Visioni distopiche nell'era dell'immateriale", *"Seal selection"*
Scope Art Fair, Basel, *"Amazon Noir and Psych|OS Cycle"*
Economy 0, Incident Paris, *"GWEI – Google Will Eat Itself"*
Mal aux Pixel, Paris, *"Psych|OS-Generator"*
Incident.net, Monochrome
'L'Impresa dell'Arte" (The Enterprise of Art), PAN | Palazzo delle Arti Napoli, *"GWEI – Google Will Eat Itself"*
Les Rencontres, El Aguila Madrid, *"The Sound of eBay Installation"*
Biennale of Sydney, Online Exhibition,
"UBERMORGEN.COM and Amazon Noir"
Stuttgarter Filmwinter, Competition Exhibition,
"FORIGINAL MEDIA HACK and CHINESE GOLD"
Transmediale 08, Haus der Kulturen der Welt, *"Amazon Noir"*
World Financial Center Courtyard Gallery, Renascence-Exhibition,
"Psych|OS Cycle"
2007 SHARE Festival, Turin *"Amazon Noir – Incubator-Book Installation"*
Halle fuer Kunst Lueneburg, Online Exhibition *"Amazon Noir"*
Dreispitzareal, Zollfreilager Basel, ShiftExhibition *"Amazon Noir"*
2008 CULTURAS, Online Exhibition *"Chinese Gold"*

13th Festival for Computer Art Ljubliana – *"Vote-Auction"*
Kunsthaus Dresden, *"Psych|OS"*
New Museum/Rhizome New York, Online Exhibition"Google Art", *"GWEI"*
Laboradores Alameda Mexico-City, Im-Polis – *"Sound of Mercado-libre"*
Gosia Koscielak Gallery, Crossmediale, *"AnuScan"*
DEAF Rotterdam, *"Amazon Noir"*
Edith-Russ-Haus Oldenburg, *"Amazon Noir"*
Biennale of the End of the World (Ushuaia, Argentina), *"GWEI"*
Israeli Center for digital Art Holon, *"GWEI"*
Laboral Gijon – Spain, *"Amazon Noir"*
International Festival of Computer Arts, Maribor, *"Amazon Noir"*
MOCA Taipej, *"Amazon Noir"*
MAK Flakturm Vienna, Paraflows/UN-Space, *"Psych|OS"*
VSA Arts Washington D.C., Renascence, *"Psych|OS"*
Rencontres Internationales Madrid, *"Chinese Gold"*

2006 Arte Fiera, Bologna
Art Center Nabi, Seoul (KR), *"GWEI"*
Moderna galerija, Ljubljana, "Arteast Collection 2000+23", *"Chinese Gold"*
NTT ICC, Tokyo, "Connecting World" *"GWEI"*
New Museum, New York (USA), *"GWEI"*
Al Kahf Art Gallery, Bethlehem, "://selfportrait - a show for Bethlehem", *"Psych|OS – Selfportrait"*
Theatre Paris-Villette, Paris (F) "Connecting Worlds", *"GWEI"*
Museu d'Art Contemporani de Eivissa (MACE), Biennal Ibicagrafica, *"GWEI"*
Slippage.net - Online Exhibition, www.slippage.net, *"Psych|OS Generator"*
Alliance Francaise, Nairobi, "Economy Class" Exhibition, *"Psych|OS cycle"*
La Casa Encendida, Madrid, "Derivatives, new art financial visions", *"GWEI"*
Artissima, Torino
Akademie der Künste, Berlin - "Smile Machines - Transmediale", *"Psych|OS-Generator"*
Share, Torino, *"GWEI"*
Beijing New Art Projects,Beijing - "FIELD OF VISION: BEIJING", *"Chinese Gold"*
Art&Gallery, Milano -"No Parachute", *"GWEI"*
[plug:in], Basel - "Viper", *"GWEI"*

2005 Ars Electronica - "Hybrid - Living in Paradox", *"BANKSTATEMENT-GENERATOR"*
Artissima 12, Torino - *"ART FID"*
Hartware HMKV, Dortmund - "vom Verschwinden...", *"Psych|OS"*
Liste 05, Basel - *"ART FID"*
NTT ICC, Tokyo - "Open Nature", *"Psych|OS"*
Lentos Kunstmuseum, Linz - "Just do it!", *"U.S. Elections 2000-04, Vote-Auction and *THE*AGENCY*"*
Neurotitan Gallery, Berlin - "ABC-Show", *"GWEI"*
Künstlerhaus, Vienna - "Update", *"Pixelpaintings and Psych|OS Selfportrait"*
NTT ICC, Tokyo - "Art meets media" Online exhibition, *"Injunction Generator"*

2004 Konsthall Malmoe - "Electrohype" Computer Biennial, *"Vote-Auction"*
Wizards of Oz, Bcc Berlin - "Public Library", *"Injunction Generator"*

2003 Kingdom of Piracy - KOP, Online Exhibition, *"Injunction Generator"*
Kokerei Essen, "Soziale Technologien", *"[V]ote-Auction"*

2002 expo.02 Switzerland - "amj.ch", *"[V]ote-Auction"*
madreTTor Gallery Rotterdam - "noname", *"[V]ote-Auction"*

2001 Aldrich Contemporary Art Museum, USA - "Art at the edge of the law", *"[V]ote-Auction"*

1999 http://map.jodi.org, online-exhibition, *"etxtreme.ru"*

1997 Museum of contemporary art, Tokyo, "The Archaeology of the Future City", *"etoy.VRML-Installation"*

1996 Secession, Vienna - "Junge Szene '96", *"etoy.TANK-installation 1.0"*

1995 Viper, Luzern - "Aquamicans", *"etoy.VRML-Installation"*
Telepolis, Luxemburg - "Aquamicans"
Viper, Luzern, "WORDWAR-Performance"

1994 Electronic gallery, *"etoy.VISUALS"*

Publications

2009 UBERMORGEN.COM, Domenico Quaranta (ed), FPEditions, Brescia

2008 Flash Art (February issue), essay by Raul Zamudio
Domenico Quaranta, Yves Bernard (eds), Holy Fire. Art of the Digital Age, FPEditions, Brescia
The Art of Participation: 1950 to Now, San Francisco Museum of Modern Art
Designing universal knowledge, Lars Mueller Publisher, Baden (Switzerland)
JBN after midnight, Nathaniel Stern, Leonardo Journal of Art and Technology
Google, Lars Reppesgaard, Murmann-Verlag, Hamburg
Roboexotica 10 Years, Edition Monochrom, Essay
Publikation zum Futurologischen Kongress, Kunsthalle Münster, Essay
Tate Magazine, London, Google Will Eat Itself
Lecture: Literaturehaus Stuttgart (Conversation with Inke Arns), Goethe Institute Nairobi Kenya, Economy 0, Paris, Transart Linz, O.K. Zentrum für Gegenwartskunst, Transmediale Berlin, Dictionary of War Ed. 4, Novi Sad, University for applied Art Vienna (Klasse f. Grafik-Design, Prof. Kartak), Goethe Institute Damascus, Kunstuniversität Kassel, FH Graz, Rencontres Paris, Art Academy Sofia

2007 Rex Galerie, Belgrade, Catalogue Solo-Exhibition
Sonance-Reader, sonance.artistic.network Vienna
Share Festival, Torino, Festival-Catalogue
Spacecraft: Fleeting Architecture and Hideouts, edited by Robert Klanten and Lukas Feireiss, Die Gestalten Verlag
Monochrome Book No. 3 "UBERMORGEN.COM Interview"
Press *"WAHLGELD.COM"*:
10vor10 Switzerland, Blick, Tages-Anzeiger, NZZ, BaZ, Tagblatt, 24Heures, Der Standard, Die Presse, Facts.ch, Landbote, MAZINE, Punkt.ch, Rebel tv, SFDRS.ch, Suedostschweiz, Telepolis, 20Min
Press *"Amazon Noir - physical Book Theft in Basel"* during Shift-Festival "Access Exhibition":
Blick,Tages-Anzeiger, OE24, Swissinfo, Bieler Tagblatt, Limmaton-line, Espace.ch, Bluewin, AZ-Online, Der Standard, ORF.at
Press
Stuttgarter Zeitung "Tell.net"
B92-Television "Morning Show"
Lecture: Stadtbibliothek Stuttgart "Tell.net" (Conversation with Inke Arns), REX Cultural Center Belgrad, "1994-2007", Piet Zwart Institute/Fine Art Academy Rotterdam "UBERMORGEN", Microwave Festival Hong Kong "Conspiracy GWEI", Israeli Digital Art Center Holon Israel "UBERMORGEN PROJECTS", Kulturhof Amstetten "UBERMORGEN.COM PROJECTS 1999-2007", Academy of Fine Arts Vienna: "UBERMORGEN projects 1999-2007", EUROPEAN MEDIA ART FESTIVAL Osnabrück, "UBERMORGEN.COM"

2006 Springerin *"Google Will Eat Itself"*
GameScenes. Art in the Age of Videogames, Milan, Johan & Levi 2006, M. Bittanti, D. Quaranta (editors)
Artforum News, week 28, 2006
Maska Magazine, Maska 2023+
ArteeCritica, Lewitts Ideal Children, Part II"
WMMNA/we-make-money-not-art Interview
Furtherfield Interview
Telepolis.de Interview
Derivados, New financial Visions, Catalogue "Ineditos 2006" Caja Madrid
we-make-money-not-art, Artissima Article
Press:
Spiegel Online, The Guardian, Telepolis, La Liberation, Sued-deutsche Zeitung
Futurezone ORF.at, Heise.de, Die Zeit, Die Presse, Lunita, Mesh Magazine, , Teknemedia, OE1 Matrix, NDR, Globalinfo.nl, IBYEN.dk, Berliner Zeitung, taz
Digicult Interview
Neural.it Magazine
De:Bug *"GWEI – Google Will Eat Itself"*
ICC Magazine No. 59 *"GWEI"*
Ars Electronica/Media Lab Madrid Catalogue (Forum ARCO 06)
Rencontres Internationales Berlin-Paris, Catalogue
Share, Torino, Catalogue
Connessioni Leggendarie Catalogue "*[V]ote-Auction*, etoy"
Lectures: V2 Rotterdam "Conspiracy – GWEI", Edith-Russ-Haus fuer Medienkunst, Oldenburg, University Aarhus, Rencontres Internationales, Berlin-Paris, Paris, Digital Festival, Aarhus, Copenhagen Documentary Film Festival, Conference on Subversion, Edenkoben (D), reboot8, Copenhagen, Share, Turin (Share Exhibition), Science Museum/Dana Centre, London (Takeaway), Mediateca, Milano (Connessioni Leggendarie Exhibit), Overgaden, Copenhagen, Viper/Plug:in, Basel, Trafo, Budapest "On Collaboration", Stuttgarter Filmwinter *"GWEI – BANKSTATEMENTGENERATOR"*, Akademie der bildenden Kuenste, Berlin *"GWEI"*

2005 Ars Electronica , Catalogue "Hybrid - Living in Paradox"
Ars Electronica, Catalogue "Cyberarts 2005"
Lentos Museum of Modern Art , "Just do it!" Catalogue
NTT ICC Catalogue , "Open Nature"

IEM (D) , Media Edition, Technical University Graz Press
Plugin Basel, Catalogue
Neural.it, Interview
read_me - Software Art & Cultures Edition 2004, Aarhus University Press, Runme.org 2.4 Reader
Lectures:
Johann Wolfgang Goethe Universitaet Frankfurt, Ravensbourne College, Coventry University, Lange Nacht der Museen, Museumsquartier Wien, Ars Electronica, Linz, NTT ICC, Tokyo, [Plug.in], Basel (stream), FILE Festival Sao Paulo, Siggraph, Los Angeles, Neurotitan Gallery, Berlin, Accademia delle Belle Arti di Carrara, Wits University, Johannesburg, Tweakfest, Zurich

2004 Konsthall Malmoe, "Electrohype" Catalogue
Wizards of Oz Catalogue, "Public Library"
Rebel:art Magazine, Interview
Kunsthaus Graz, Reader and Web-site
Lectures: CPH:DOX, Copenhagen, University for applied Art, Vienna, Medical university, Inst. f. Cybernetics and AI, Vienna, Coded Cultures, Museumsquartier, Vienna Technique over Technology, Bristol, Technical University, IEM, Graz, FIPA / Le signal, Biarritz / France, Kunsthalle Exnergasse, Vienna, (Monochrom-Retrospective)

2003 Kokerei Essen "Soziale Technologien", Jahresprogramm der Kokerei Zollverein, Essen, 2003
Inke Arns in: Die Offene Stadt – Anwendungsmodelle "Leaving reality behind: etoy vs etoys.com & other battles to control cyberspace" by Regula Bochsler and Adam Wishart, HarperCollins
Neural.it, feature "injunction generator"
PRIXARS ELECTRONICA, CyberArts 2003, Hatje Cantz, 2003
Ars Electronica "Code - The Language of our Time, Hatje Cantz, 2003
Read_me 2003, Exhibition and Conference Catalogue - Interview by Olga Goriunova and Alexei Shulgin
Artificial.dk, feature on Read_me 2.3
Catalogue, Net.Art - L'arte della connessione
Marco Deseriis / Giuseppe Marano, etoy, UBERMORGEN.COM, Toywar
Lectures: READ_ME 2.3 festival, Helsinki

2002 BORDERLINE - Strategien u. Taktiken f. Kunst u. soziale Praxis, ISBN 3-8311-3775-7, Interview lizvlx and Hans Bernhard Design Austria [Austria Design Association], 75 anniversary publication
Ars Electronica Catalogue
The Premises Catalogue
Expo.02, Switzerland Catalogue, "capitalism and democrazy - the [V]ote-Auction campaign"
DESIGN INDABA, Design Indaba Magazine Interview H. Bernhard
Lectures: Conference "against democracy", DESIGN AUSTRIA [Austria Design Association], Vienna, Expo.02, Switzerland, DESIGN INDABA Conference, Capetown, Centro de cultura contemporanea, Barcelona, SURFEN UND PILGERN, Jura (CH), madreTTor, Rotterdam, Ars Electronica, Linz, Ravensbourne college, London, NMUF / NMUF.ORG, Capetown

2001 Aldrich Contemporary Art Museum, "Art at the edge of the Law" Catalogue
"Netzpiraten. Die Kultur des elektronischen Verbrechens", Armin Medosch and Janko Röttgers, Heise / Telepolis, [V]ote-auction, Ars Electronica Jury-Hack and etoy, ISBN 388229-188-5
Rem Koolhaas (ed), Mutations, Actar, Reinhold Grether: "Breakthrough to the
World Code. etoy's Concept of Net Architecture"
"Literatur im Netz", Christine Boehler, Triton Vienna, Interview
Lectures: Berliner Theatertreffen, Berlin, University for applied art, Vienna, Viennale, Vienna, ASU2 art servers unlimited, Labin (Croatia), Depot, Vienna

2000 Net Art Guide, Frauenhofer – FhG, ubermorgen – etoy, ISBN 3-8167-5590-9
Lectures: Type01, Capetown, University of applied arts, Vienna, CAT lisboa portugal, Berlin beta 2.0, "User-branding", Berlin, CCC 173C, Berlin, Mikro-lounge, Berlin

1999 Lectures: Ljudmila, Ljubljiana, CITTADELLARTE / UNIDEE, Italy, COMMUNIMAGE.CH, Zurich, SeaFair, Skopje

1998 c3 Catalogue "the etoy.FOLDER"

1997 Secession, Vienna , Catalogue "Junge Szene '96", ISBN 3-900803-83-8
"etoy" by Nico Piro, published by Castellvecchi, Roma/Italy (*)

1996 Prix Ars Electronica 1996 [E / D], Catalogue
Prix Ars Electronica, Jury-Statement
Domus, Vol.: 1996, Nº.: 787, Período: Noviembre, Año: 1996, etoy. Anarchia nella rete
Lectures: GDI, Gottlieb Duttweiler Institut, Rueschlikon, Switzerland, Art center College of Design, Pasadena, USA, UCSD, San Diego, USA

1995 Electronic Gallery Catalogue Ars Electronica 1995
Viper Catalogue 1995
Telepolis Catalogue 1995

* All publications and lectures from 1994-1998 were in combination with etoy (etoy.HANS/etoy.BRAINHARD)

Projects

2009 Superenhanced
http://www.ipnic.org/superenhanced
Superenhanced Generator (Generator Tetralogy)
http://www.ipnic.org/superenhanced/generator

2008 The Sound of eBay – EKMRZ-Trilogy, Net.Art and Installation,
http://www.sound-of-eBay.com
Slum-TV, Nairobi-Workshop, www.slum-tv.info
The Psych|OS Cycle 2008
Reloading Images, Damascus, Workshop "Media Hacking"
Enhanced Generator (Generator-Tetralogy)

2007 Alanohof, (Remake), http://www.alanohof.com
WAHLGELD.COM, (Vote-Auction Remake) www.wahlgeld.com
Sound of Mercadolibre, Sound Installation,
http://www.sound-of-mercadolibre.com
Amazon Noir Incubator Installation
Amazon Noir Online Action,
Amazon Noir Physical Book Theft
Chinese Gold Untitled 1-7, Belgrade Session 1-8
The Psych|OS Cycle 2007

2006 G3 – Psych|OS-Generator, Online Version and Exhibition Installation
Amazon Noir – The Big Book Crime, EKMRZ-Trilogy,
http://www.amazon-noir.com
Chinese Gold, www.UBERMORGEN.COM/CHINESE_GOLD
AnuScan Painting Series
ART FID My ... Painting Series
ART FID Museum Installation, ART FID Pixel Fliessband
MACHINIMA, DVD, 00:19:23, NO. 1 – NO. 4
Amazon Noir, Drawings and Paintings
Foriginal Media Hack No. 1, Found Footage, DVD, 00:00:43
Psych|OS – Gallery Installation
GWEI – Google Will Eat Itself – Installation

2005 The BANKSTATEMENTGENERATOR V2, authenticity as consensual hallucination
GWEI - Google Will Eat Itself, EKMRZ-Trilogy, http://www.gwei.org
Psych|OS, Video, 01:01:10, Digital Cocaine - Children of the 1980s
ART FID, The RFID project
Pizzeria Casa Altavista, Performance (with Johannes Grenzfurthner / Monochrom)
Hansbernhardblog, daily medicamentation log
http://hansbernhard.com/hansbernhardblog

2004 *THE*AGENCY* for manual election recounts
http://www.UBERMORGEN.COM/*THE*AGENCY*/
AnuScan, anus scanner prototype, 42X55X32cm, steel, rubber
SELLtheVOTE.COM, U.S. elections 2004
Very Lustre, Polysocial Diamonds
Playing Baby - Sleeping Baby, http://UBERMORGEN.COM/baby
Pixelpaintings, "Torture" Series "no.1-5", 2004
The Bernhard Case, Station 4B, Department of Psychiatry,
General Hospital Vienna, DV, 01:01:55

2003 Pixelpaintings Shopping baskets (for cockroaches), miniatures, oil on canvas
AnuScan Inc., Webpainting
THE WHITE WEBSITE and THE_BLACK_WEBSITE
HANSBERNHARD.COM
BRAINHARD.COM - etoy.BRAINHARD / etoy.HANS
BERNHARDS.NET - The Bernhards Family - genetic desaster

2002 INJUNCTION GENERATOR
mediaQ21, net.art exhibition space, Vienna "Museumsquartier"
Ticker-Exhibition daily briefing, LED-ticker and online lichtzeile.at
UBERNEWSAGENCY 2002
SELLING MY BODY TO THE MOMA, Email and stage performance,
UBERMORGEN.COM with Praystation and Tomato [Design Indaba, Capetown]
UBERMORGEN FEAT. Alexei Shulgin
UBERKITSCH
UBERINVENTORY
UBERSCREENFLASH
UBERSCREENANIMEE
UBERSCREENCLASSIC
EU WASHINGPOWDER
Placa George Orwell/Barcelona, Performance: "Praying for public privacy"
Collaboration with Surveillance camera players [SCP] and 01.org
Eva and Franco Mattes
BAYER, interactive piece of legal digital art and net.art
BLACKBLOX.COM, globalization pop-band, a concept band
The etoy.HOLDING

2001 NAZI~LINE - THE CAMPAIGN, with christoph schlingensief
NAZI~LINE - THE CORPORATE SITE
Allianz, shock marketing and drama marketing
ATTACK_ON_DEMOCRAZY, 9-11, live from croatia
UBERMORGEN.COM, b/w pull_DOWN; his-story;
BMDI.DE, collaboration with sebastian luetgert

2001 IPNIC - The Injunction Generator, Internet Partnership For No Internet Content, http://www.ipnic.org
uberPOPUPS, UBERMORGEN.COM 2002, a selection:
www.UBERMORGEN.COM/uberBESTOFPOPUPs/ALLuberPOPUPs.txt

www.UBERMORGEN.COM/uberBESTOFPOPUPs/ALLuberPOPUPs.html
www.UBERMORGEN.COM/uberBESTOFPOPUPs/BESTOFuberPOPUPs.txt
www.UBERMORGEN.COM/uberBESTOFPOPUPs/BESTOFuberPOPUPs.html
BART-N-LISA.COM, Bart kessner and Lisa LaHue. Performance and Stunt-Team. In collaboratoin with MAZZOTTI ACTION, Berlin.
www.UBERMORGEN.COM/bartnlisa_khaus_ACTION_2001.mov
UBERPOLLS - Do you believe in online polls?
UBERMORGEN.COM 2001 - http://www.UBERMORGEN.COM/2001/

2000 [V]OTE-AUCTION - http://www.vote-auction.net
Webpainting Bannster.net,
Webpainting ekmrz.cx
ubermorgen.org, wwwiderstand, banna_aquarium;http://www.ubermorgen.org, ubermorgen.net, in collab with erica dubach, networking is not working,
WTO / CILS SALZBURG Projekt, The birth of Dr. Andreas Bichlbauer and his son Andy Bichlbaum, A collaboration with The Yes Men and RTMark.com
UBERMORGEN.COM, commercial shock-markting, drama-marketing, borderline-marketing; http://www.UBERMORGEN.COM/2000/

1999 WEBPAINTINGS
PIXELPAINTINGS [1999-2005]

1998 Esof ltd., a swiss-austrian-bulgarian joint venture. Software-development company based in Sofia. http://www.esof.net, etxtreme.ru Read fast - think later! - you daily e-nfo_breakfast, top9! http://www.UBERMORGEN.COM/etxtreme

1997 194.152.164.137 – userunfriendly, lizvlx in collaboration with Andrea Mayr http://www.UBERMORGEN.COM/194/

1996 THE DIGITAL HIJACK, 1.5 mio internet-users hijacked in 4 months, "flashing into the future". http://www.hijack.org
WORDWAR, Hans Bernhard experimental text, http://www.UBERMORGEN.COM/WORDWAR/
Luzius Europa Brainhards' "tanz, du sau", "s_2", Text Sampling http://www.ubermorgen.com/WORDWAR/TXT_ARCV_RAW/tanz_sau/tds.txt

1994 etoy, The etoy.CORPORATION, www.etoy.com
THE etoy.TANK-SYSTEM* [1994-1997],
U4 Vienna, Live Computer-Animation
Gasometer Raves Vienna, Live Computer-Animation
Energy Rave Zuerich, Live Computer-Animation
Fastlane Rave, Zuerich, etoy.EVENT. Design, performance and sound by etoy

* All works 1994-1996 are etoy works (except WORDWAR and "Tanz, du Sau")

Awards

2009 ARCO 09 Beep Award, Madrid, *"EKMRZ Trilogy Seals"*

2008 Transmediale Award 2nd Price for *"Amazon Noir"*

2007 IBM Award for new media, Stuttgarter Filmwinter, *"Amazon Noir"*
Honorary mention, Piemont Share Festival, Turin, *"Amazon Noir"*
Nominated for Transmediale Award 2008, *"Amazon Noir"*
Rhizome Commission 2007-08, *"Sound of Ebay"*

2006 Edith-Russ-Haus scholarship, Oldenburg (Germany)
Sitespecific Award, *"Psychotropic Drug Karaoke"*
Transmediale Award nominee, *"GWEI"*
Viper Award nominee, *"GWEI"*
Les Pepinieres scholarship

2005 Award of Distinction, Prix Ars Electronica Linz (Austria), *"Vote-Auction"*
Honorary mention, Prix Ars Electronica Linz (Austria), *"GWEI"*
Rhizome Commission 2005-06, *"GWEI-Google Will Eat Itself"*
Honorary mention, Bienal Ibizagráfic '06, *"GWEI-Google Will Eat Itself"*

2001 Honorary mention, Prix Ars Electronica Linz (Austria), *"Injunction Generator"*

1996 Golden Nica, Prix Ars Electronica Linz (Austria), *"etoy – the digital hijack"*

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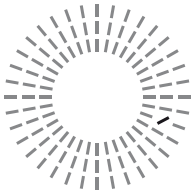

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UBERMORGEN.COM
MEDIA HACKING VS. CONCEPTUAL ART

HANS BERNHARD / LIZVLX
ALESSANDRO LUDOVICO (ED.)

For the first time and marking UBERMORGEN.COM 's 10-year anniversary, a critical examination of the complete body of work of the artist duo lizvlx and Hans Bernhard is presented in the form of a 200 page book, which includes more than 200 color pictures.

A highly varied assortment of critics, curators, and artists reflect on UBERMORGEN.COM's border crossings in the channels of global mass media and on their radical actions above the abyss of the international art scene. It is this conglomerate of conceptual art, software art, fine art, media hacking, net.art and media actionism that makes UBERMORGEN.COM the hybrid Gesamtkunstwerk that stands out in Europe's media art avant-garde.

It includes texts and interviews by and with Inke Arns, Florian Cramer, Régine Debatty, Raffael Dörig, Marina Grzinic, Jacob Lillemose, Alessandro Ludovico, Stefan Nussbaumer, Hans Ulrich Obrist, Domenico Quaranta, Yukiko Shikata, Cornelia Sollfrank, Grischinka Teufl and Peter Weibel. The project section of the catalogue features exemplary projects such as *[V]ote-Auction*, the *Generator Tetralogy*, the *Psych|OS cycle* and the *EKMRZ Trilogy: GWEI - Google Will Eat Itself, Amazon Noir – The Big Book Crime* and *The Sound of eBay*.

The book results from three solo exhibitions held at the Basler Forum für Neue Medien [plug.in] (2005), at HMKV - Hartware MedienKunstVerein Dortmund (2006) and at Overgaden Contemporary Art Institute Copenhagen (2006).

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