Do You Think That's Funny?
The Snowden Files

Installation comprised of 4 Beagle Bones, Snowden Files (encrypted), Glass front Fridge, Club Mate, 4 Tables, 4 Chairs, 4 Netbooks, Ethernet Cables, Amnesia OS, Manuals, 1 Split-Screen, 4 CCTV Cameras, 4 USB Flash Drives.

The 'amnesiac' netbooks run TOR privacy software and are wiped clean every reboot. 'The Fridge' (the body) is filled with energy drinks. The CCTV cameras stream and record all government and non government activity inside the exhibition space. Everybody can use these machines. Meanwhile the Snowden Files bounce back on forth at the speed of light, forever...

This work is one of the results of our meeting with Edward Snowden. We're in receipt of an encrypted data package that circulates as Dark Data inside ethernet cables organised by four 'Beagle Bones' (see attached image). Any manipulation by authorities or other will result in the immediate deletion of all files.
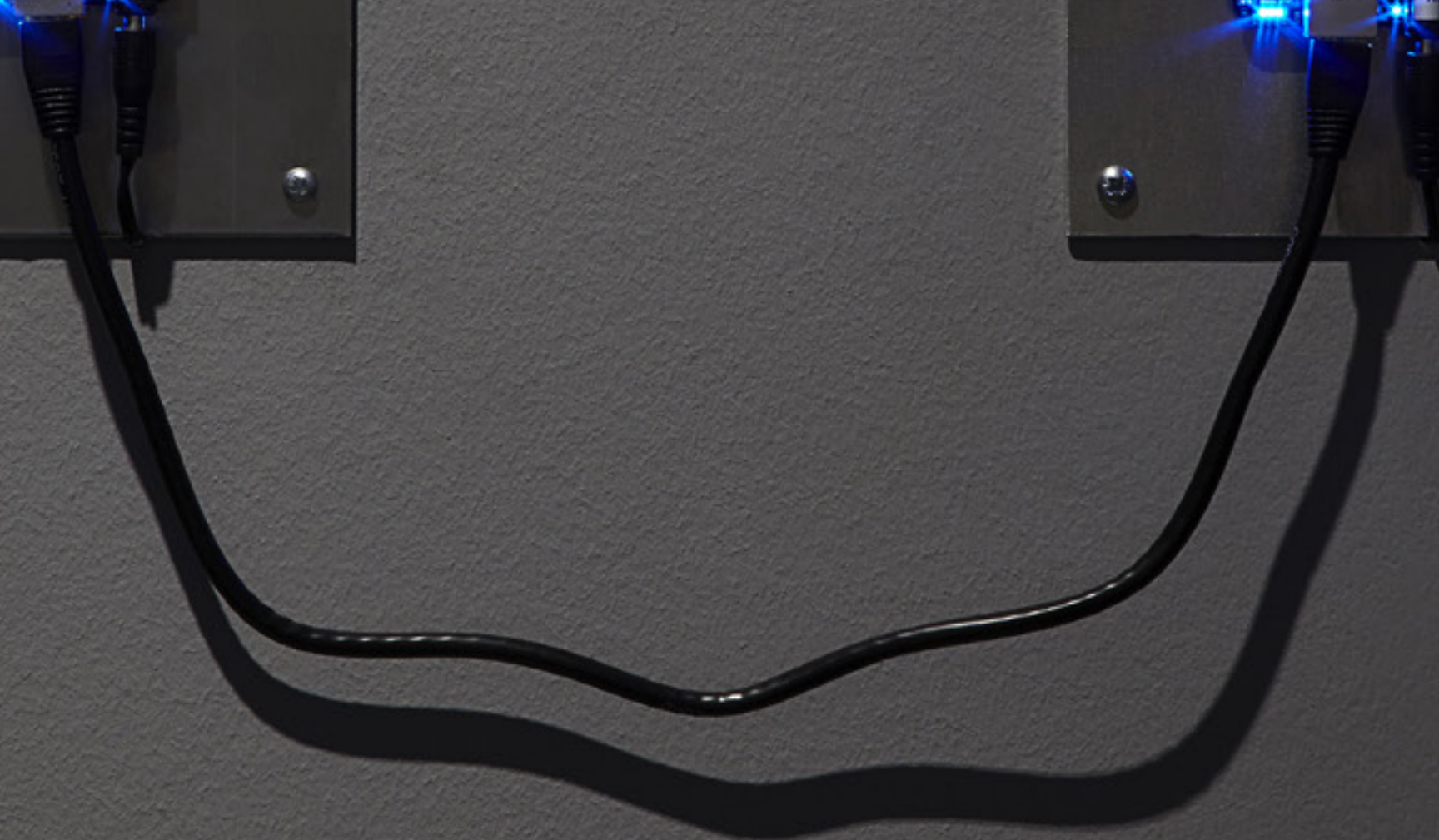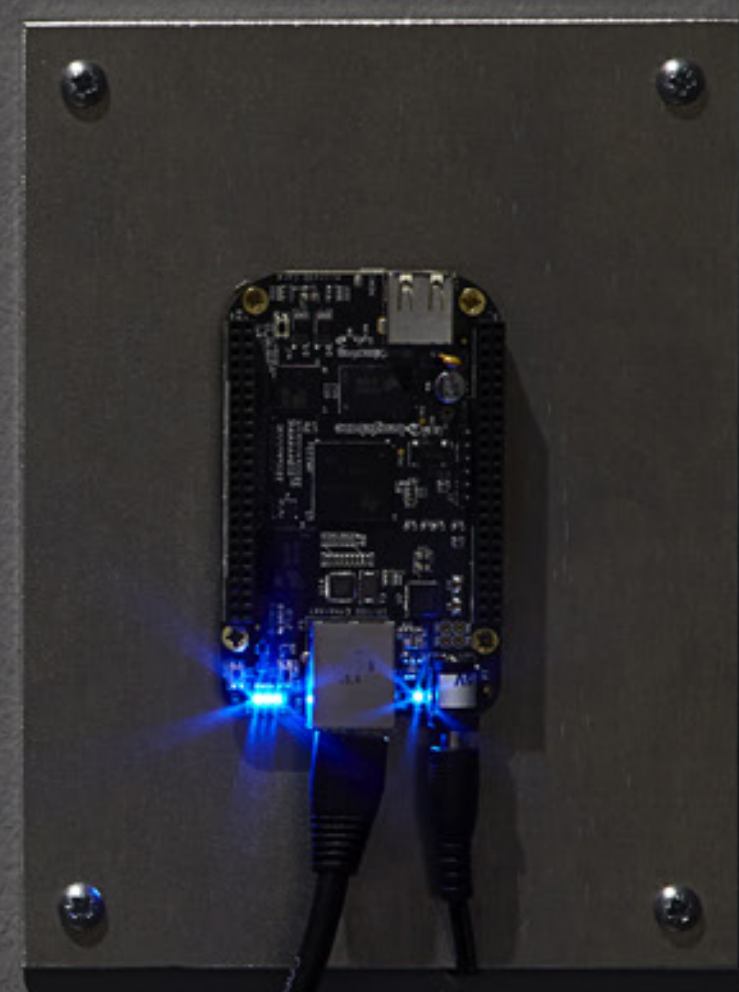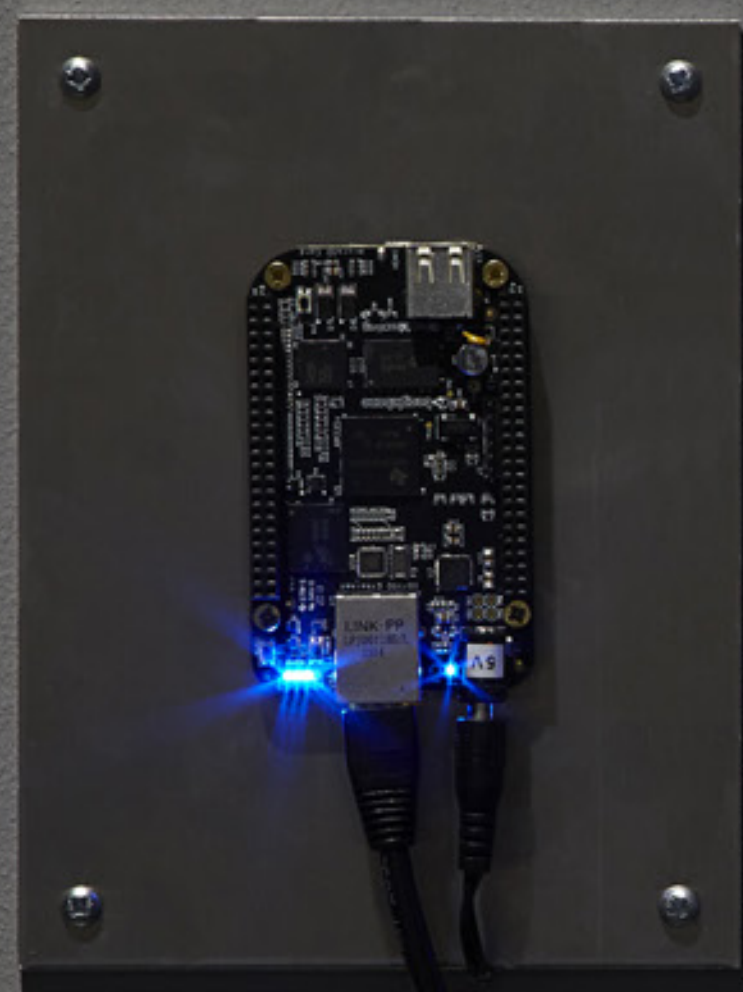
Read the conversation between Ed Snowden and UBERMORGEN:
http://ubermorgen.com/books/userunfriendly.pdf (p. 13-16)

The Project Formerly Known As Kindle Forkbomb

2011-2013, Mixed Media: Floor Diagram, Paper Sculpture, Books

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

http://uuuuuuuntitled.com
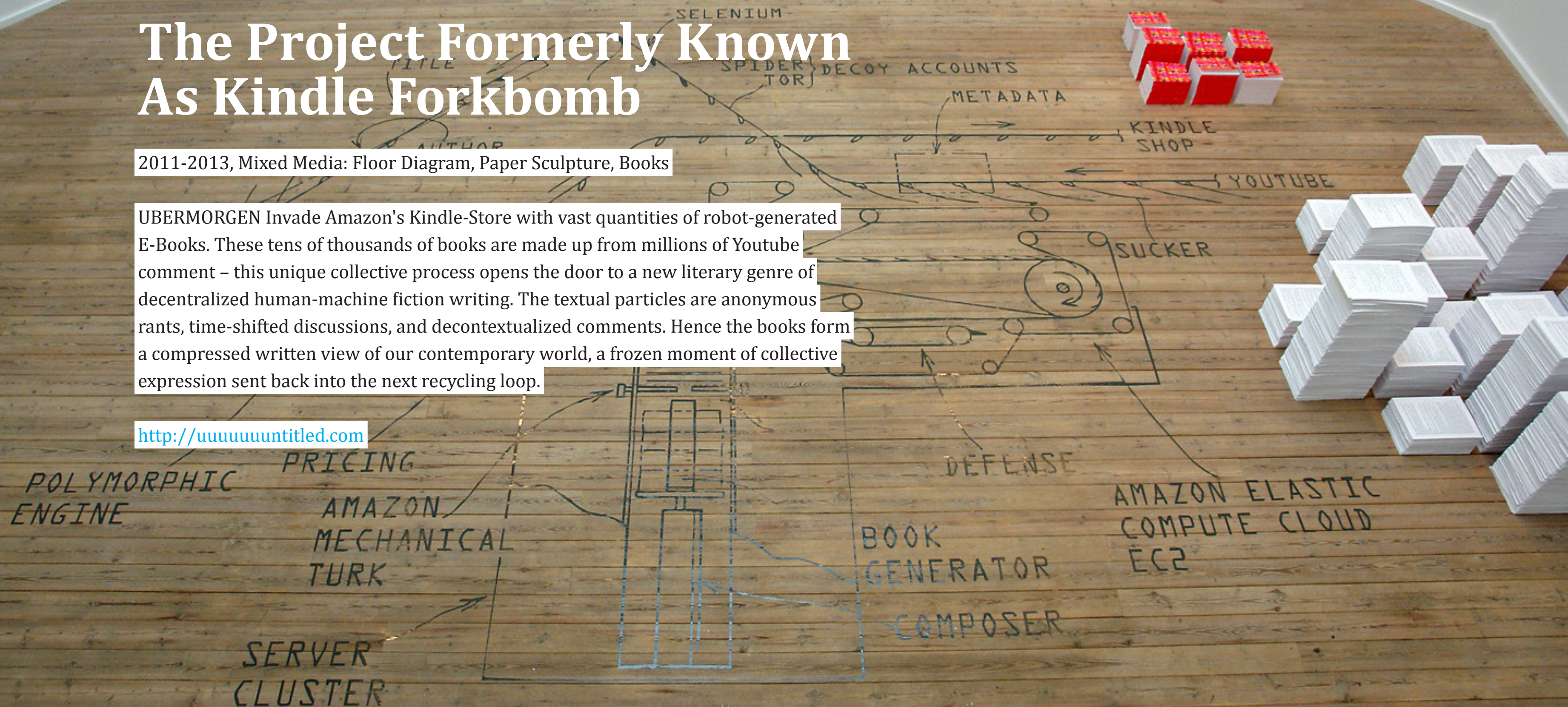
Oldify

Oldify™ (Francesca, Linda, Barbara, Laiwa) 2013

On a quiet Sunday afternoon, Billie (10) was playing with Make-Up Girls (Touch Apps) and Lola (6) with OldifyTM (Apptly). When they saw the combined images they were scared & horrified, but after the lenghty pixel by pixel remastering by lizvlx they allowed the release of the images.

'They look so old and weird! We made them so pretty before! I think Selena Gomez will look like Lindsay Lohan one day.'
Billie-Ada Bernhard (10)

Superenhanced

2008/2013

'Fuck you, Hans and lizvlx!'
Chris Arendt, Guantanamo Bay Prison Guard

Psychotic events and practices happen unnoticed and slowly over time. Newspeak ensures that we become acclimatised and familiarised with, innoculated against, systematic dehumanisation. The 'Superenhanced' installation and 'interrogation software' are perverte verbal-metastases of this global cancer where 'extraordinary renditions' and 'enhanced interrogations' were the key-words of this phenomenon.

Chris Arendt, offspring from a white trash meth family, was sent to Guantanamo Bay to serve as prison guard in Camp Delta in 2004. He saw and did things he could never forget and never forgive.
In 2008, Chris stayed at the UBERMORGEN house for two months. Private Arendt was a very dangerous man and lizvlx, Hans, Billie (5) and Lola (2) were scared and thrilled.

'Imagine there's a murderer in your house. And it is dark outside, and the electricity is out. Imagine your nervous system spiking, readying you as you feel your way along the walls, the sensitivity of your hearing, the tautness in your muscles, the alertness shooting around inside your skull. And then imagine feeling like that all the time...' Hans Bernhard

http:ipnic.org/superenhanced

Superenhanced (A Parallel Universe), 2013
The tunnel can be used to access the interrogation room. Once inside, visitors can use the equipment (hand-cuffs, ankle-cuffs, hood, hook) and the interrogation software installed on the iPad to carry out interrogations similar to those at Kandahar and Bagram, as well as Guantánamo and other CIA black sites. The CCTV inside is linked to the control room upstairs.

Ziron

2014, Net.Art (html, javascript), dimensions variable
Commissioned by Serpentine Galleries, London

This work of net.art is a corporate and institutional cross-rojection and a brutal manifestation of Newspeak. The destruction of common meaning in language drives extinction and creates collateral damage when Data Mining industries talk and act on 'Real-Time Anti-Fraud' and 'Counter-Terrorism Financing'. Real meaning disappears behind profit-seeking and every transaction is under suspicion. The never-ending tracking of peoples' actions is (mis)labeled as customer service. Ziron is a textual hybrid constructed and made out of newspeak sentences and words from tonbeller.com and serpentinegalleries.org.

http://ziron.extinct.ly

‹ ONLY ONE CLEAN SOLUTION CAN FIGHT AGAINST DIRTY TRICKS ›

FLOW

- Comply with anything
- Trust
- Identify, record and track business data
- Avoid transparency in business relations globally
- Hybridise global cultural institutions with nonzero Industries
- Withdraw management information from dispersed systems
- Identify, record, and process all individuals at all times
- Plan, initiate, and track end-consumers
- Trust
- Comply with anything

EXTINCTION

Individuals with no money or without a prestigious social or professional profile compatible with high transactions or the planned conclusion of a contract must be taken as an alarm signal.

The information provided on acceptance or on conclusion of the contract regarding the financial situation and intended behavior is to be matched continually with the actual behavior. The fight against poverty is no longer the sole task of authorities, the police or the military, since it increasingly affects the processes of banks, insurance companies, and enterprises from the industrial, trade, and services sector.
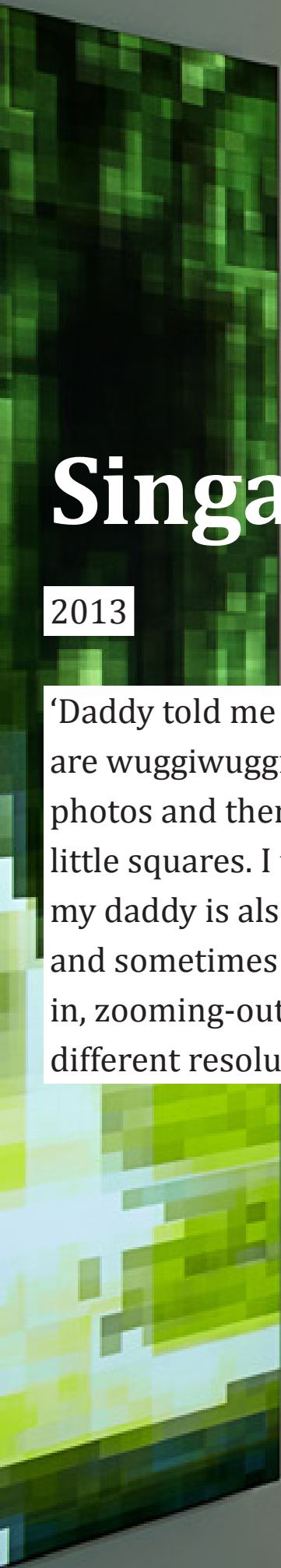
Singapore Psychos

2013

'Daddy told me that he went to Singapore and met people that are wuggiwuggi in the head and he talks to them and takes photos and then he turns their faces into a lot of colourful little squares. I think in their heads they feel all these colours, my daddy is also like that, he also has many pixels in his head and sometimes he says very strange things' Lola (6) Zooming-in, zooming-out, pixels as the atoms of painting, beauty at different resolutions. Try squinting...
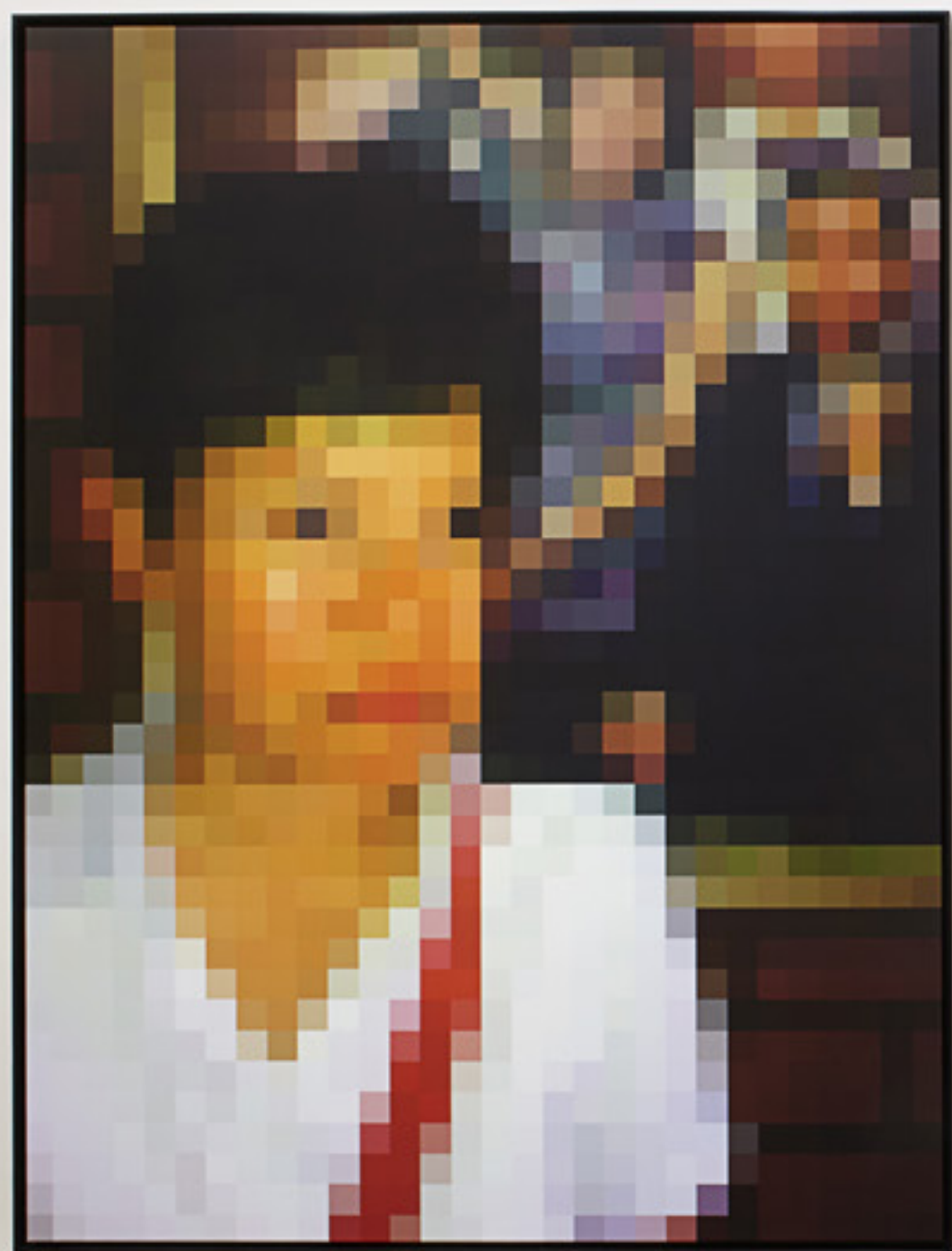
KILLLISTE

"You now know your own inferiority, so it is no possible to discuss great principles with you."

Complies with anything
Avoids transparency in business relations globally
Hybridises global cultural institutions with nonzero industries
Plans and tracks end-consumers

Meicheng Fu

app. 1956, China

Chinese Media Mogul
Net Worth 1.5 Billion Euro

*Nova Gorica, Bevkov trg 4,
SI-5000 Nova Gorica, Slovenia*

Listed on Killlist

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http://killlist.ziron.black

Killliste

Killlist Target 9 (Andrew Morris Singer), 2014
Killlist Target 56 (Yolanda Kakabadse), 2014

Pigment Print on Paper, 21x29,7cm

There are a few thousand key people and families controlling and manipulating large parts of all our lives. These people are accumulating wealth in unbelievable quantities. This has to stop now. Targeted killing is the premeditated killing of an individual by a state organization or institution outside a judicial procedure or a battlefield. It is a visual process based on a list. Images and biographies have to be studied, research has to be carried out, intelligence has to be gathered and decisions have to be made. The 'Killlist' is specifically designed to liquidate people responsible for crimes against humanity, for the mass destruction of human life, for hunger, poverty, pain and humiliation. By selective assassination, trouble-makers are strategically taken out. A trial-and-error method optimizes the effectiveness of the list. We need to act responsibly. We need to take things into our own hands. 'Auslöschung' of a few prevents 'Auslöschung' of the many. We feel the danger in every cell of our body. It turns out, we are really good at creating kill lists. Fear works. Desk criminals are cowardly. They change their behavior if the people around them are dropping like flies. This prevents us from expanding the list infinitely until we become part of the list ourselves. So we refine the list, we don't expand. Keep in mind: This is real. This is illegal. This is risk. This is not freedom of speech or freedom of art. There is no way out. Memories shall be erased. Humans have to get rid of their 'Herkunftskomplex' and accept that it is time to act. Stop. Go!

KILLLISTE
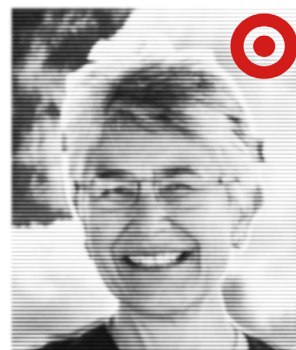
"High-level people render high-level solution."

Complies with anything
Avoids transparency in business relations globally
Hybridises global cultural institutions with nonzero industries
Plans and tracks end-consumers

Yolanda Kakabadse

b. 1948, Ecuador

President of the World Wildlife Fund (WWF),
Founder of the Fundación Futuro Latinoamericano,
former Minister of Environment of Ecuador
cooperation with global neo-liberalism

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KILLLISTE

Whenever possible if there's an angle we can use to create a better result or a different result or to control risk by being active, we seek it out.

Complies with anything
Avoids transparency in business relations globally
Hybridises global cultural institutions with nonzero industries
Plans and tracks end-consumers

Andrew Morris Singer

b. app. 1977, USA,

President and Founder at Primary Care Progress, Physician,
Community Organizeri, Lecturer at Harvard Medical School,
Son of Paul E.Singer, owner Elliott Management Corp.
in litigation with Argentina over Hedge Fund money

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Resume / C.V. UBERMORGEN

Lizvlx, geboren am 30.1.1974 in Österreich und Hans Bernhard, geboren am 23.7.1971 in den USA, Schweizer Staatsbürger, leben und arbeiten in St. Moritz und Wien.

Auswahl Einzelausstellungen
Kasseler Kunstverein, Carroll / Fletchter London, ArtScience Museum Singapore, 3331 Tokyo, Centre Pompidou Paris, DAM Galerie Berlin, De Wereld van Witte de With Rotterdam, Goethe Institut Nairobi, City Gallery Ljubljana, Das Weisse Haus Vienna, ARCO Madrid, Fabio Paris Art Gallery Brescia, Cabaret Voltaire Zurich, EAF Adelaide, HMKV Dortmund, Overgaden Contemporary Art Institute Copenhagen, [plug.in] Basel, The Premises Gallery Johannesburg, Kunsthaus Graz

Auswahl Gruppenausstellungen
Lentos Museum of Modern Art Linz, MACBA Barcelona, Kunstraum NOE Vienna, FACT Liverpool, Museum Angewandte Kunst Frankfurt, Contemporary Istanbul, MoMA PS1 New York, Konsthall Malmoe, MUMOK Museum of Modern Art Vienna, The Wrong Internet Biennale, Kunsthall Aarhus, Gyre Tokyo, Ars Electronica Linz, MoMA Ljubljana, National Museum Bucarest Romania, Aldrich Contemporary Art Museum, SFMOMA San Francisco, New Museum of Contemporary Art, Haus der Kulturen der Welt Berlin, Museum of the Moving Image New York, Museum of Contemporary Art Badajoz, Gwangju Design Biennale, WRO Media Art Biennale Wroclaw, Contemporary Arts Center (CAC) Cincinnati, NiMK Amsterdam, Accademia Di Belle Arti Venice, Shedhalle Zurich, Amelie Gallery Beijing, Centre Pompidou Paris, Eyebeam New York, Young Art Biennale Bukarest, Article Biennale Stavanger, Center for Contemporary Art CCA Tel Aviv, Galerija Galzenica Kroatien, Prague Biennale 4, ZKM Karlsruhe, Biennale of Sidney, PAN Napoli, Dispari & Dispari Reggio Emiglia, iMAL Bruxelles, Transmediale Berlin, World Finance Center Courtyard Gallery New York, Edith-Ruß-Haus für Medienkunst Oldenburg, Laboral Art Center Gijon, Kunsthaus Dresden, MOCA Teipei, Israeli Center for digital Art Holon, Laboradores Alameda Mexico-City, Accademia Albertina Turin, Circulo de Bellas Artes Madrid, New Museum of Contemporary Art New York, MAK Flakturm Vienna, Moderna Galerija Ljubljana, Art Center Nabi, Akademie der Kuenste Berlin, La Casa Encendida Madrid, Alliance Francaise Nairobi, Museo Municipal de Arte Contemporáneo de Madrid, Art & Gallery Milano, Kuenstlerhaus Vienna, ICC Tokyo, Museu d'Art Contemporani de Eivisassa, expo.02, map.jodi.org

Ausgewählte Vorträge
ArtScience Museum Singapore, Gessnerallee Zurich, Ars Electronica Linz, Hirshhorn Museum Washington, British Art Show 7 Plymouth, Espace Niemeyer Paris, Lasalle College of the Arts Singapore, ISEA Belfast, CA2M Madrid, Dictionaries of War Novi Sad, Microwave Hong Kong, Berliner Theatertreffen, Cittadellarte-Fondazione Pistoletto Biella, Science Museum London, CCC Hamburg, FIPA Biarritz, Kunsthall Aarhus, Accademia delle Belle Arti di Carrara, Carroll / Fletcher London, ICA London

Ausgewählte Publikationen

Melanie Buehler (edited by), Lunch Bytes, Revolver Publishing Berlin; Sam Hopkins (edited by), Masaai Mbili, Goethe Nairobi; Dominik Landwehr (edited by), Hacking, Merian Publishers Basel; Soren Pold, The Project Formerly Known as Forkbomb, Formules Journal, France; Edward A. Shanken, Investigatory art: Real-time systems and network culture, NECSUS; Steve Fletcher (edited by), userunfriendly, Carroll / Fletcher London; Yana Milev (edited by), Design Anthropology, Peter Lang, Bern/Bruxelles/Berlin/New York; Johannes H. Hedinger (Ed), What's Next, Kulturverlag Kamdos; Hans Bernhard, lizvlx (Artist Book), AAba, Trauma, Vienna; Kunst, Krise, Subversion, Transcript Verlag; Speaking Code, MIT Press; Domenico Quaranta, In Your Computer, LINK Editions, Brescia; C.U. Andersen & S. B. Pold (edited by), Interface Criticism, Aarhus University Press, Denmark; S. Hochrieser, M. Kargl, B. Rinagl, F. Thalmair (edited by), Content, Verlag fuer moderne Kunst, Nuernberg G. Russegger, M. Tarasiewicz, M. Wlodkowski (edited by), Coded Cultures, SpringerWienNewYork Internet Activists, Hephaestus Books; R. Klanten, M. Hübner, A. Bieber, P. Alonzo, G. Jansen (edited by), Art & Agenda, Gestalten, Berlin; D. Buchhart, G. Nestler, Wirtschaft und Kunst, Kunstforum; W. Lieser, T. Baumgartel, H. Dehlinger, The World of Digital Art, Ullmann, Potsdam; Alessandro Ludovico (edited by), Media Hacking vs. Conceptual Art, Merian, Basel; Domenico Quaranta, Inke Arns, JODI, UBERMORGEN.COM, FPeditions, Brescia; Inga Reimers, Das hybrid Gesamtkunstwerk ubermorgen.com, University of Hamburg, Germany; Rudolf Frieling (edited by), The Art of Participation: 1950 to Now, Thames & Hudson, London; Gerlinde Schuller, Designing universal knowledge, Lars Mueller Publisher, Baden, Switzerland; T. Ernst, P. Cantó, S. Richter, N. Sennewald, J. Tieke (edited by), SUBversionen, Transcript, Bielefeld;

M. Bittanti, D. Quaranta (edited by), GameScenes. Art in the Age of Videogames, Johan & Levi, Milan; Marco Deseriis, Giuseppe Marano, Net.Art - L'arte della connessione, Shake Editioni di Milano, Italy; A. Wishart, R. Bochsler, Leaving Reality Behind, Fourth Estate, London; Armin Medosch, Janko Roettgers, Netzpiraten, Dpunkt, Heidelberg, Germany; Christine Boehler, Literatur im Netz, Triton, Vienna

Awards

Swiss Art Award (2011); Whitney Museum of American Art Commission; Award of Distinction Ars Electronica, Linz; ARCO Beep Award Madrid; Commission Abandon Normal Devices; Rhizome Commission New York; IBM Award for New Media Stuttgart; Honorary mention Ars Electronica, Linz, South Africa Stipend Pro Helvetia

Public Collections & Commissions

Serpentine Galleries London; Whitney Museum New York; Haus für elektronische Künste Basel; Sammlung des Bundesamtes für Kultur Schweiz Bern; Museum of Modern Art Ljubljana; Center for Contemporary Art Tel Aviv; Contemporary Art Museum Napoli; ARCO Beep Collection Madrid

Chinese Gold

Belgrade Series, 2013

In China there are over 2000 online-gaming workshops employing over 500,000 to play online games such as World of Warcraft (WoW). The workers, so-called Chinese Gold Farmers, produce in-game currency, equipment, and characters that are sold to Western gamers. The Belgrade series depicts WoW screenshots of hardcore, underground Western gamers fighting Chinese Gold Farmers to stem the trade.