

## Nervous Systems

Quantified Life and the Social Question

March 11 –May 9, 2016

An exhibition by Haus der Kulturen der Welt in collaboration with the Tactical Technology Collective, co-curated by **Stephanie Hankey, Marek Tuszynski, and Anselm Franke.**



Julien Prévieux | Courtesy: Galerie Jousse Entreprise, Paris | “Patterns of Life (Film-Still)”, 2015

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**HKW**  
Haus der Kulturen der Welt

## The Exhibition

The nervous system has become the chief motif of the technological era. Corporations speak of “smart nerves” and “synaptic real time connections” as managerial solutions to everything from government and business to natural ecologies, powered by networked data-infrastructures consisting of millions of sensors. Today’s agitated state apparatuses and overreaching institutions act according to the fantasy that given sufficient information, threats, disasters, and disruptions can be predicted and controlled; economies can be managed; and profit margins can be elevated. This new belief in technological solutions, fostered by data analysis, reality mining, pattern recognition, and forecasting increasingly dominates all aspects of contemporary society. **Contemporary public discussion tends to frame questions around new technologies in terms either of emancipation, egalitarianism, and empowerment or of repression, surveillance, and state power. Neither techno-utopian nor entirely techno-dystopic, this exhibition instead looks at the relation between individuals and the vast networked infrastructures of data collection, and the way that abstract laws of the market and finance capitalism translate into subjective experience and embodied activity. It asks how the enormous amount of data on human behavior produced by today’s network infrastructures affects and transforms this behavior. It also reflects on how this is integrated with bureaucracies to form a single web of wealth extraction, now increasingly based on the free labor and attention of their users, the self-quantifying self.**

**Nervous Systems** is an exhibition that asks how our experience and understanding of the “self” and the “social” are changing as part of these processes. Co-curated by **Stephanie Hankey** and **Marek Tuszynski** from the Tactical Technology Collective and **Anselm Franke**, head of the HKW’s Department for Visual Arts and Film, from **March 11 to May 9 2016** the exhibition explores the impact of data economies and the quantification of life. Here, “nervosity” refers not so much to the rationalizing promises of human-machine integration, but to the “nervousness,” that haunts today’s systems and data-driven rationalities and ideologies themselves.

**Nervous Systems** also reflects on some of the darker paradoxes of the “self” that have arisen within the context of our new centers of wealth, knowledge, and power. Intimacy contrasts with alienation; self-interest can become self-exploitation; and we comply with our own objectification as we willingly produce the raw data for mining and predictive analysis. Through artistic works and thematic collections of artifacts organized in a spatial **Grid**, and an area called the **The White Room** that allows visitors to actively explore and experiment, the exhibition looks into the human aspect of these questions. It follows historical threads over the past hundred years and offers contemporary narratives that shed light on quantified life and its vast, ubiquitous infrastructures.

### Curators:

Anselm Franke, Stephanie Hankey, Marek Tuszynski

### Exhibition Architecture:

Kris Kimpe

### Graphic Design:

Joris Kritis (with Terry Kritis & Julie Héneault)

### Pressekontakt:

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## The Grid

Can our inner thoughts be transmitted by our eye movements? Can our future actions be predicted by our current behavior? Julien Prévioux's film *Patterns of Life* enacts more than a century of evolving technologies in tracking human behavior, from re-organizing the factory floor to today's "activity-based intelligence" in the "war on terror." This is but one example from 28 works shown in the Grid tracing the inversions that mark the relationship between man and machine. Historical artworks call for a reinterpretation of early conceptual art's concern with quantification, its "aesthetics of bureaucracy," and the deconstruction of the self in light of current data collection and self-quantification. The exhibition includes contributions by media historians and writers, reconstructing the history and present rise of data technologies and portraying the world they bring about, addressing issues such as pattern recognition, the genealogy of quantification, anomaly detection, cartographic objectivation, and the epistemology of the "nervous" network, among others.

**Art works by** Vito Acconci, Timo Arnall, Mari Bastashevski, Emma Charles, Mike Crane, Arthur Eisenon, Harun Farocki, Charles Gaines, Melanie Gilligan, Goldin+Senneby, Avery F. Gordon, Laurent Grasso, Lawrence Abu Hamdan, Douglas Huebler, On Kawara, Korpys / Löffler, Lawrence Liang, !Mediengruppe Bitnik, Henrik Olesen, Julien Prévioux, Jon Rafman, Miljohn Ruperto, RYBN.ORG, Dierk Schmidt, Eyal Sivan & Audrey Maurion, Deborah Stratman, Alex Verhaest, Gwenola Wagon & Stéphane Degoutin, Stephen Willats and others.



Exhibition view Grid structure. Photo: Laura Fiorio / HKW



Exhibition view with artworks by Charles Gaines and Jon Rafman. Photo: Laura Fiorio / HKW



Exhibition view with artworks by Mari Bastashevski. Photo: Laura Fiorio / HKW





Exhibition view with artworks by On Kawara and Stephan Willats. Photo: Laura Fiorio / HKW



Exhibition view with artworks by Dierk Schmidt. Photo: Laura Fiorio / HKW



Exhibition view with artwork by !Mediengruppe Bitnik. Photo: Laura Fiorio / HKW



Exhibition view Grid structure. Photo: Laura Fiorio / HKW

## Triangulations

In the attempt to account for these inversions, and in order to re-narrate the shifting terrain of quantification and humans and machines, we have added to the artworks on display a further layer of what we called “triangulations”; contributions by media historians and writers. These authors, in response to our invitation to develop a historical sketch from three or more disparate exhibits, have provided us with annotated narratives illuminating a particular aspect of today’s “nervous systems,” addressing issues such as pattern recognition, the genealogy of quantification, anomaly detection, cartography, and the epistemology of the “nervous” network. These “triangulations,” of historical and contemporary documents and reference materials, enter into a direct dialogue with both the contemporary and historical artworks in the “grid.”

The “triangulations” stage historical and contemporary reference points such that they add up to a scenography of entangled frontiers. Their contributions are reproduced in the publication in full.



Exhibition view with triangulations by Lawrence Liang. Photo: Laura Fiorio / HKW



## Contributions by

### Patterns of Life by **Grégoire Chamayou**

(Research scholar in philosophy at the Centre national de la recherche scientifique (CNRS – ENS Lyon), France)

### Quantification and the Social Question by **Avery Gordon**

(Professor of Sociology at the University of California, USA) with **Anselm Franke** (Head Visual Arts and Film Department, HKW)

### The “SMART” Mandate by **Orit Halpern**

(Associate professor in Interactive Design and Theory in the Department of Sociology and Anthropology at Concordia University, Montréal, Canada)

### Anatomical Paranoia by **Ben Hayes**

(Researcher at the Peace Research Institute, Oslo, Norway)

### Sovereignty of Data by **Tung-Hui Hu**

(Assistant professor of English at the University of Michigan, USA)

### Data Truth by **Lawrence Liang**

(Legal researcher and lawyer, Bangalore, India)

### Labour of Interpretation by **Noortje Marres**

(Associate professor at the Centre for Interdisciplinary Methodologies (CIM) at the University of Warwick, Coventry, England)

### Don't Spike to the Algorithm! On the Growth and Form of Pattern Police by **Matteo Pasquinelli**

(Assistant professor in Media Studies at Pratt Institute, New York, USA)

### Mechanical Labour by **Nishant Shah**

(Professor at the Institute of Culture and Aesthetics of Digital Media at Leuphana Universität Lüneburg, Germany)

### Territorial Ambiguity by **Mushon Zer-Aviv**

(Designer, educator, and a media activist, Tel Aviv, Israel)



Exhibition view with triangulation by Noortjes Marres. Photo: Laura Fiorio / HKW





Exhibition view with triangulation by Grégoire Chamayou. Photo: Laura Fiorio / HKW



Exhibition view with triangulation by Mushon zer Aviv. Photo: Laura Fiorio / HKW

## The White Room

**The White Room** - a live installation by the Tactical Technology Collective - is an inversion of a major company; a sales and training facility staffed with trained experts. Yet what is 'in store' is not the polished corporate image, but rather a practical encounter with our everyday devices; with our digital shadows and data aggregates. It is a space in which we can learn to de-familiarise ourselves with our familiar technological environment, to look beyond the black mirror and the way it reflects our 'selves'.

**The White Room** presents selected artworks, digital products, investigations, and activist projects that collectively offer a contemplation on autonomy as a disappearing modus operandi of political action. It explores the social life of the future in which we now live, with its smooth interfaces and efficient systems, playing out constructions of individual identities mediated by the state and through corporations. Moving beyond the familiar framings of internet freedom, privacy, and surveillance, The White Room instead raises broader questions of knowledge, power, and wealth.

These ideas are presented through four thematically-organized tables in The White Room: The Bar; Something to Hide; Big Mama; and Normal is Boring.



Exhibition view with the White Room. Photo: Laura Fiorio / HKW

**The Bar** is both a commentary on, and a vantage point from which to understand, how the quantified society really works. Like a keyhole in a door, the artifacts on the Bar allow a specific view of the practical, straightforward, material, and immaterial realities of quantification - how this happens when we move around our cities, streets and conference centers, for example. The Bar has another level, literally. As in a shop, where something more special is sometimes brought out for a 'valued customer', under the counter of the Bar are artifacts that invite a closer, deeper look.

**The Something to Hide** table explores the commonly heard response, "Nothing to hide". What does the self, which is curiously both something and nothing to hide, come to mean in a quantified society? Here, a series of works by creative, critical practitioners and artists twist the ways we see everyday objects and new devices, from metronomes that trick your activity tracker ('Unfit Bits'), to a toy panda stuffed with shredded Snowden documents.

**The Big Mama** table demonstrates the modern state's reinvention of itself as either e-government or digital agency, and how its use of data and collaboration with companies may actually be much more banal and bureaucratic than it seems. Dressed up as care, this looks more like Big Mama ("It's for your own good") than Big Brother. Objects in this display look at how institutional observation, tracking, and pattern recognition are taking hold in areas from national identification and refugee aid, to facial recognition in churches and crowd-sourced disease surveillance.

**Normal is Boring** is a comment on the idea of disruption through technology. On the surface, this is California-meets-cybernetics; underneath, it is business: startups are no longer the product of hobbyists and geeks, but have become the designs of marketing departments, Washington D.C. migrants, and Wall Street analysts. What used to be cool 'Un-Companies' are now some of the biggest companies in the world, having rapidly accumulated vast amounts of power, knowledge, and wealth. From tech oligarchs creating fertility chips for women in developing countries, to the path of the Google Empire ("One Account, All of Google"), the Normal is Boring display re-creates this world in miniature, as if to give the visitor a top-down view.

#### **The "Bar Workers"**

On Saturdays, Sundays and Mondays, The Bar was staffed by workers who lead visitors through an interactive exploration of the devices and interfaces we use every day. Through hands-on workshops, demos and discussions, the Bar workers helped visitors to ask how digital devices work, what individual data traces they capture, and what this means. Workers can also take visitors through an alternative "App Center" to learn about tools that can offer them better understanding, and more control, of their data and their devices. The workers are not there to assist with sales or fixes, but rather to offer reflection and pause, experimentation and play.

**Contributions and works by:** Jacob Appelbaum & Ai Weiwei, Aram Bartholl, Tega Brain & Surya Mattu, James Bridle, Julian Oliver & Danja Vasiliev, Veridiana Zurita, and contributions by Open Data City, Peng! Collective, Privacy International, Share Lab, Malte Spitz and others.



Exhibition view with the White Room. Photo: Laura Fiorio / HKW



Exhibition view with the White Room. Photo: Laura Fiorio / HKW



## The Publication

### Nervous Systems

Editors: Anselm Franke, Stephanie Hankey, Marek Tuszynski

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In English, ca. 350 pages, numerous black-white and colour illustrations, Otastar binding

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Price: 20 €

**With contributions by** Grégoire Chamayou, Avery F. Gordon, Orit Halpern, Ben Hayes, Tung-Hui Hu, Lawrence Liang, Noortje Marres, Matteo Pasquinelli, Nishant Shah, Mushon Zer-Aviv and others

Beyond contemporary disclosures about mass surveillance by intelligence services, the promises inherent in “big data” determine discourses about future innovations and systems of classification in government and industry, which aim to increasingly transform political and systemic questions into those of technological management. The promises of participation and “digital democracy” stand in contrast to new forms of cybernetic control and modulation of social behavior on an unprecedented scale. The countless sensors of ubiquitous digital and technological infrastructures have united the state, industry, body and technology into ever more complex “nervous systems.” This nervousness is revealed in particular where relationships of power and participation come to the fore, namely in the “social question.”

These highly topical issues are pursued by the exhibition Nervous Systems at Haus der Kulturen der Welt, Berlin, with artistic works and contextualizing materials which illustrate these very of state, industry, body and technology in its genealogy as well as its topicality. The publication, which appears in conjunction with the exhibition, assembles a combination of contemporary art – complemented by contributions by experts, theorists and researchers, presenting contextualized historical documents, artefacts and further objects.



Nervous Systems publication. Photo: Laura Fiorio /HKW

## Nervous Systems: An Introduction

Anselm Franke, Stephanie Hankey, Marek Tuszynski

Can our inner thoughts be transmitted by our eye movements? Can our future actions be predicted by our current behavior? These are the kind of questions explored in Julien Previoux's film *Patterns of Life*, in which dancers enact the history of human-movement tracking, from early experiments in chronophotography, through activity-based intelligence in today's "war on terror." The answer to these questions is indeed that our movements are tracked, along with our habits, interests, and intentions, which can be measured, calculated, and predicted. Data transmitted by our everyday communications and movements are captured endlessly by billions of sensors and then stored. Data that we willingly emit in return for efficiency and gain, and yet for what purpose we may not even question, as increasingly it becomes the raw material of a new "social physics."<sup>1</sup> The public debate and discourse on the rise of the data society and digital technologies tends to shift between the utopian and the dystopian, where either vision seems held as a tool of inevitable democratization and de-hierarchization,<sup>2</sup> or as a means for expanding the use of surveillance and deepening relations of exploitation. Nevertheless, shrouded in false myths, both the utopian and dystopian positions provide little by way of orientation. Either they naively position technologies and cybernetic thinking outside architectures of power or they are based on false and romantic assumptions of the integrity of the autonomous individual, as if there ever was a *human* that was not shaped, and even brought into being, through *inhuman* tools and machines. In creating the exhibition *Nervous Systems*, we attempt to capture a different and somewhat difficult, "third" ground, but not the one that sees technology as a "neutral" apparatus. Rather, it seems to us that our models of social-ness, and hence the principles on which our societies are built, may be fundamentally at odds with current technological developments. What happens if, the experience of inhabiting the graph is jarring, or the algorithm is unable to live within the chaos?

We wanted this exhibition to distinguish itself from the wave of recent "Big Data" shows.

*Nervous Systems* intends to bring to the foreground the tension between the ideologies and worldviews that are the basis for the current faith in data, and to contrast these with the sense of unease and unrest that emanates from the lived experience. We decided to focus less on quantification as a spectacle of the current information-based technological era and focus more on tracing the histories of certain ways of seeing: grand schemes of bureaucratization, governance of the masses, of the self, bound up with ideas of efficiency, insight, and progress. Our intention has been to acknowledge what has driven the evolution of directing, or piloting, through data. We seek to show how data-processing has not been motivated by advances in technology alone, but how political ideologies, moments in history, and desires for greater control also drove it; and that its realization, at different points during the last hundred years, holds up a mirror to the hopes and fears of that particular time. It is our hope that by reflecting on these grand schemes from different vantage points—the meeting room and the living room, the spreadsheet and the street—there lies the potential to re-

1 Charged with the promise to reveal the natural laws of social behaviour, the term "social physics" was initially coined by Belgian sociologist and mathematician Adolphe Jacques Quetelet, who first introduced statistical methods to the social sciences in the early nineteenth century. Reviving the promise to reveal the iron laws of society, the new social physics as promoted by Alex Pentland at the Massachusetts Institute of Technology (MIT) or Dirk Helbing at the Swiss Federal Institute of Technology (ETH) Zurich, relies on big data "to build a predictive, computational theory of human behaviour [so that] we can hope to engineer better social systems." See online <http://socialphysics.media.mit.edu> (accessed 02/20/2016). See also: Alex Pentland, *Social Physics: How Good Ideas Spread—The Lessons from a New Science*, New York 2014; and Dirk Helbing, *Thinking Ahead—Essays on Big Data, Digital Revolution, and Participatory Market Society*, Berlin 2015.

2 Nicolas Negroponte from MIT's Media Lab predicted in 1999 that the internet will inevitably "flatten organisations, globalise society, decentralise control, and help harmonise people."

flect upon what happens when they collide. There is potential to move beyond the current coordinates of the field and to shift the kinds of choices and positions available for reflection.

*Nervous Systems* illuminates the degree to which we, as selves, as users, as a bundle of technology-aided identity-effects, come to embody the very paradoxes that the new data economies yield. The continuous recording of our “self,” social life, and the issues that confront us in daily life are subjected to scrutiny and filtered into patterns, along with the glitches and the anomalies. In targeting potential threats and “unknowns,” a process of far-reaching consequences is set in motion, generating effects we have only begun to grasp. In the process, both subjectivity and social relations change fundamentally, while concurrently existing normative patterns and dispositions are reinforced by big-data feedback and personalized “filter bubbles.”<sup>3</sup> In targeting users, the system tends to mirror existing preferences, while simultaneously and increasingly these identities become effects of technological assemblages. Individuals use these technologies to gain greater personal control and efficiency in their lives, and paradoxically, in the same moment, lose control. As a result, this self-empowerment contributes to a system in which every individual becomes a digit, a dot, a self-entered data point.

The most obvious paradox is that while the personalization of technology makes the world seemingly revolve around the self more and more, the self gets mediated back to us through entirely de-subjectified calculations and statistical medians. Today, individuals are less and less separated from the cumulative data that can be extrapolated from their existence. Thus, as subjects, we find ourselves pulled in two directions at once, both equally unlivable: either, both subjectivity and identity are liquefied and flexible, as in the consumer–producer of neo-liberalism, or identity becomes fixed and disambiguated. We might find ourselves forced to enact both illusions; of self-identity and integrity as well as the prospect that we can transform into anything we want (or that market forces demand of us).

This situates the “self” at a critical junction of conceptual nervosity: the “human” aspect of an increasingly interconnected world enabled by an inhuman communication matrix, and the aesthetics of humanization and animation, which persists on the commercial surfaces of user–machine interfaces, appearing as distractions from this gap. What appear as technologies of recognition, in fact, are technologies of what Kodwo Eshun termed “de-cognition,” technologies that are able to frame our cognitive operations without having to engage in the labor of understanding and interpreting, or in engaging with causes, for that matter.

In creating *Nervous Systems*, we also wanted to include explicit aesthetic investigations in order to trace the increasing opacity of authority and ideology, which puts social awareness and the possibility of lasting social mobilization and commitments into enduring crisis. The aesthetic dimension introduces not only the problematic of the type of experience and under what conditions it can be shared, but also tests discourses against sensuous experience in order to produce a mutual challenge, adding ambiguity, complexity, and resistance to the levels of form and language. This helps us to extrapolate alienation and incommensurability from an ideology of accessibility and availability. Furthermore, it is the aesthetic dimension, and sometimes the particulars of art history, that allow us a sort of archaeology of past experience, and hence an understanding of nonlinear historical developments, the vectorial inversions in human–machine interaction and the vast apparatus of quantification, identification, mapping, and standardization, which are at the core of both industrial capitalism and modern statecraft.

We chose to work with the metaphor of the *Nervous System* to give historical, vertical depth to the picture we have of the present. The advantage of this metaphor is that it can always be read in at least two ways, and hence never pretends to

offer a stable object or set of facts. This is of great importance for exhibitions in particular, because only when the matter-of-factness of a subject, theme, or thing is *disputed* and *destabilized* can the exhibition become a space of thought that allows art/artifacts to enter into a thematic dialogue, without reducing the former to illustration. The metaphor of the nervous system, because of its ambiguity, forces us to think and seek a position, in order to engage actively in the processes that construct the currently dominant rationality and its evidences.

The **Haus der Kulturen der Welt** is a place for international contemporary arts and a forum for current developments and discourse. Located in the capital city of Berlin, it presents artistic productions from around the world, with a special focus on non-European cultures and societies. Visual arts, music, literature, performing arts, film, academic discussions and digital media are all linked in an interdisciplinary programme that is unique in Europe.

The **Tactical Technology Collective** is a collective of practitioners, technologists, and activists who work to demystify the politics of data in an international context. Since its founding in 2003, Tactical Tech's work has supported thousands of human rights activists worldwide to use information and technology in their work.

### Curators' biographies

**Anselm Franke** is a curator and critic. Since 2013, he heads the Department of Visual Arts and Film at Haus der Kulturen der Welt, Berlin, where he has co-curated the exhibition and publication *The Whole Earth* with Diedrich Diederichsen, the exhibition *After Year Zero* with Annett Busch (both 2013), and the exhibition *Forensis* with Eyal Weizman (2014). His project *Animism* was presented in different versions in Antwerp, Bern, Vienna, Berlin, New York, Shenzhen, Seoul, Beirut between 2010-2014. Franke has edited numerous publications and regularly contributes articles to magazines such as *Metropolis M*, *e-flux journal*, and *Cabinet*. He was curator of the Taipei Biennial 2012 and the Shanghai Biennale 2014. The exhibition *After Year Zero* was shown at the Museum of Modern Art, Warsaw in 2015 in an expanded version. He completed his PhD at Goldsmiths, University of London in 2015.

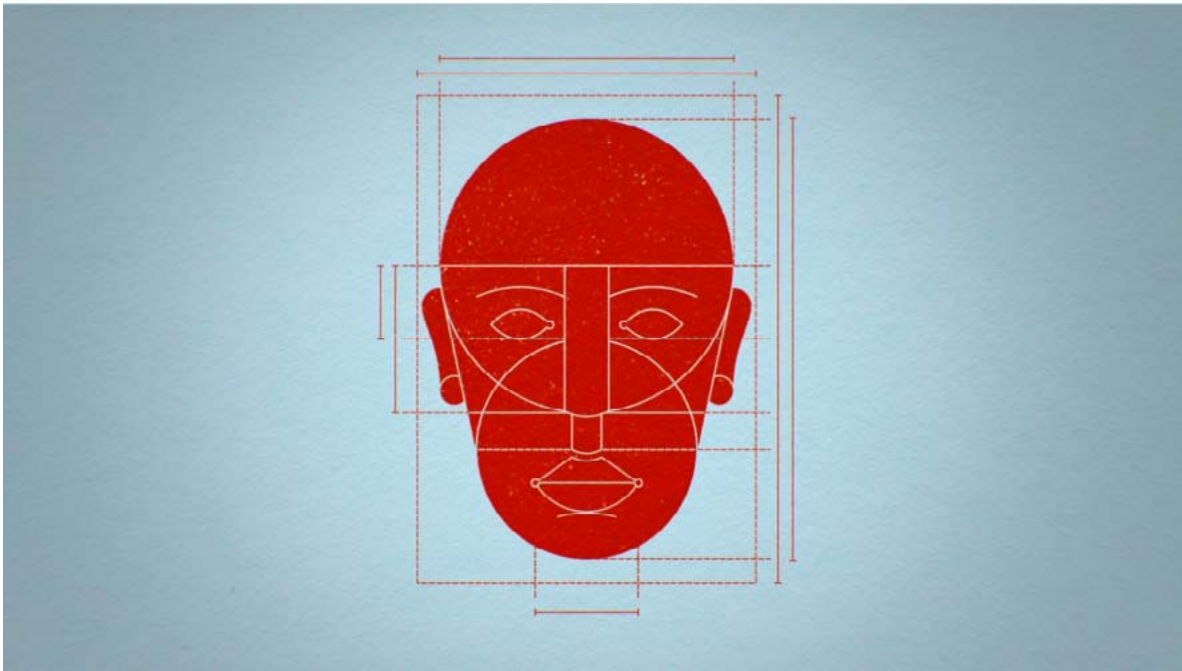
**Stephanie Hankey** is Executive Director and co-founder of Tactical Technology Collective & Tactical Studios. Hankey has worked worldwide to bring design and technology together with activism and campaigning for the past twenty years. Prior to co-founding the Tactical Technology Collective in 2003, she worked to develop and support early digital campaigning for the Open Society Foundations. She has a degree in art history, and a Masters in Computer Related Design from the Royal College of Art, London. As executive director of Tactical Tech, she has worked to build the capacity of human rights defenders, activists and journalists on effective digital activism, to defend freedom of expression and to advance digital privacy and security within civil society. During this period she also co founded creative design agency for advocacy Tactical Studios, as well as co-authored the book *Visualising Information for Advocacy*. In 2013 she was awarded an Ashoka fellowship for her work as a social entrepreneur.

Co-founder of Tactical Tech, **Marek Tuszynski** is a restless producer of various creative and social interventions that span across various media: radio, television and internet; as well as those that utilise non technical formats, such as workshops, book sprints and endless conversations. Activism, innovation and creativity are the major driving forces in his work, as much as the importance of marginalised voices, opinions and world views. Previously he co-founded *The Second Hand Bank*, as well as the *International Contemporary Art Network*, before Tactical Tech and recently Tactical Studios. He is currently focusing on producing interactive and static visualisations representing complex social and political issues; very recently he produced and directed a series of documentary films for Tactical Tech called *Exposing the Invisible*. In some spare time he produces a radio program titled *Love & Chaos* on Reboot FM.



**To find out more:****Exhibition trailer:**

[www.hkw.de/en/app/mediathek/video/49658](http://www.hkw.de/en/app/mediathek/video/49658)



Screenshot exhibition trailer

Further **information on the workshop program** can be found here:

[nervoussystem.org](http://nervoussystem.org)

Further **information on the finissage** can be found here:

[https://hkw.de/en/programm/projekte/2016/nervoese\\_systeme/nervoese\\_systeme\\_finissage/finissage\\_programm.php](https://hkw.de/en/programm/projekte/2016/nervoese_systeme/nervoese_systeme_finissage/finissage_programm.php)

Further **images** can be found here:

[http://hkw.de/en/app/mediathek/gallery/nervoese\\_systeme](http://hkw.de/en/app/mediathek/gallery/nervoese_systeme)

<https://www.tacticaltech.org/nervous-systems-photo-gallery>

**Facebook:**

[www.facebook.com/hkw.de](http://www.facebook.com/hkw.de)

**Twitter:**

[www.twitter.com/hkw\\_berlin](http://www.twitter.com/hkw_berlin)

#NervousSystems



## Impact and Media Analysis

### Visitors

10174 visited the exhibition and events at Haus der Kulturen der Welt within 10 weeks

### Website Statistics

58468 visit to related HKW websites

6051 visits to related Tactical Tech websites (over 10% of the overall traffic)

### Events, Trainings, and Tours

34 Workshops for more than 170 participants.

For each workshop 10 spaces were available, and many were overbooked. The largest workshop was 18 people.

18 Data Detox workshops

13 talks and guided tours

Additional events: Fotomarathon, Girls' Day, Long Night of Ideas, Finnisage Programme

### Twitter Outreach

438456 Impressions with hashtag #nervoussysteme

2691 Engagements with hashtag #nervoussysteme

## Related press (2016)

**Metropolism**, May 2016: How to live in a society where every aspect of life is quantified [EN]

**Kunstkritikk**, May 2016: Livit som data (Life as Data) [NO]

**Art Monthly 396**: May 2016 [EN]

**Betterplace Lab**, April 2016: Sind wir Teil eines nervösen Systems? (Are we Part of a Nervous System?) [DE]

**We Make Money not Art**, April 2016: Confessions of a Data Broker and Other Tales of a Quantified Society [EN]

**Furtherfield**, April 2016: Nervous Systems – Algorithms and our everyday life [EN]

**Zeitgeschichte**, April 2016: Identität im Digitalen Zeitalter (Identity in the Digital Age) [DE]

**Art Berlin**, April 2016, Top Exhibitions April 2016: Nervous Systems - Quantified Life and the Social Question

**Art Berlin**, April 2016, Gallery Weekend Guide: Kunst-Tipps von Dr. Nina Koidl (Gallery Weekend)

**Guide**: Art Tips from Dr Nina Koidl) [DE]

**Neues Deutschland**, April 2016, Im technischen Nervenzentrum (In the technical nerve centre) [DE]

**aqnb**, April 2016, No Human is a Data Island [EN]

**Dwutygodnik**, April 2016, Niewidzialne fronty (Invisible Frontlines) [PL]

**Taz**, April 2016, Digitaler Bären dienst: Leben unter den Bedingungen der digitalen Ausforschung: die „Nervöse Systeme“-Schau im HKW (Digital disservice: Life under the condition of digital scrutiny) [DE]

**NZZ**, April 2016, Sind wir Herr der Maschinen, oder ist es umgekehrt? (Are we Masters of the machines, or is it the other way around?) [DE]

**Tagesspiegel**, March 2016, Data Detox [DE]

**exBerliner**, March 2016: Nervous Systems: Big issues with big data [EN]

**iRights**, Nervöse Systeme – Was Algorithmen für unseren Alltag bedeuten (Nervous Systems - what algorithms mean for our everyday lives) [DE]

**Donau Kurier Berlin**, March 2016: Verstecken hilft nicht (hiding doesn't help) [DE]

**Wired Germany**, March 2016: Peeple und die Angst um unsere digitale Identität (Peeple and the anxiety around our digital identity) [DE]

**Der Tagesspiegel**, March 2016: Traume sind nicht dechiffrierbar (Dreams are not decryptable) [DE]

**Süddeutsche Zeitung**, March 2016: Verhalten Sie sich ganz normal! (Just behave normally!) [DE]

**SWR2 - Kulturthema**, March 2016: Nervöse Systeme - Quantifiziertes Leben und die soziale Frage [radio + article] [DE]

**Deutschlandfunk - Corso**, March 2016: Der Mensch verfängt sich im Datennetzwerk (Human beings caught in the data network) [DE]

**Deutschlandradio Kultur - Kompressor**, March 2016: Warum Big Mama zum Fürchten ist (Why we should fear "Big Mama") [DE]

**Dars Magazine**: Nervous Systems - Vita quantificata e questione sociale (Nervous Systems - Quantified Life and the Social Question) [IT]

**Zitty Berlin**, March 2016: "Empfehlung fürs Wochenende" (Recommendation for the weekend); Nervöse Systeme - Das Haus der Kulturen der Welt stellt Projekte zu Datenströmen und Kontrollverlust aus [DE]

**Tip Berlin**, March 2016: Technologie ist nie neutral (Technology is never neutral) [DE]

100 FOTOS GEBILDET

# Technologie ist nie neutral

Big Data greift permanent in unser Leben ein. Die Ausrüstung Nervensysteme im HiW ist nur das weitere Stück, typische nervöse Dysregulationen will hervorheben, wie das Mensch im Zentrum der Datenströme steht und so ein Teil davon werden kann.

VON STEFAN SCHNEIDER



Normalerweise ist ein Nervenzell ein „Knoten im Netzwerk“, verbunden mit anderen Nervenzellen. Hier ist ein Nervenzell, der ein Teil davon ist.



Leben ist ein Netzwerk von Nervenzellen. Die Ausrüstung Nervensysteme im HiW ist nur das weitere Stück, typische nervöse Dysregulationen will hervorheben, wie das Mensch im Zentrum der Datenströme steht und so ein Teil davon werden kann.

„Wenn es keinen Ausstieg gibt, ist der beste Weg: Reflexion“

100 FOTOS GEBILDET

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## **Exhibition**

### **Exhibition architecture and design:**

Developed with architect Kris Kimpe and Designer Joris Kritis, both based in Antwerp, Belgium.

### **Basic technical information / Requirements**

Exhibition architecture based on metallic beams with wooden panels for the installation of artworks. Triangulations presented on tablestructure with integrated lighting system and integrated display showcase for presentation of archival materials, like books, magazines, and other. Several projections with ambient sound or headphones. Seating. Video projectors to be provided by venue Integrated video screens on tablet monitors with headphones. Hardware and Software provided by HKW

Two- dimensional artworks (paintings, photographs, prints) mounted on wooden panels fixed to the metal beams ("grid") Sculptures and three dimensional artworks installed on the exhibition floor. This allows for visual axes throughout the exhibition space.

### **Language**

Texts: English and German

Video and film: original language, subtitles in English or German when available.

### **Square Footage**

Overall dimensions flexible. Exhibition hall at Haus der Kulturen der Welt: approx. 1000 square meters.

### **Set up**

Display architecture easy to install and implement in the exhibition space, positioning flexible.

Hanging structure from ceiling is recommendable.

### **Transport**

Artworks presented in the exhibition from international lenders and collections from mainly Germany, Europe and USA. Archival materials from various archives and collections.

### **For further information contact:**

#### **Haus der Kulturen der Welt**

Department of Visual Arts and Film

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