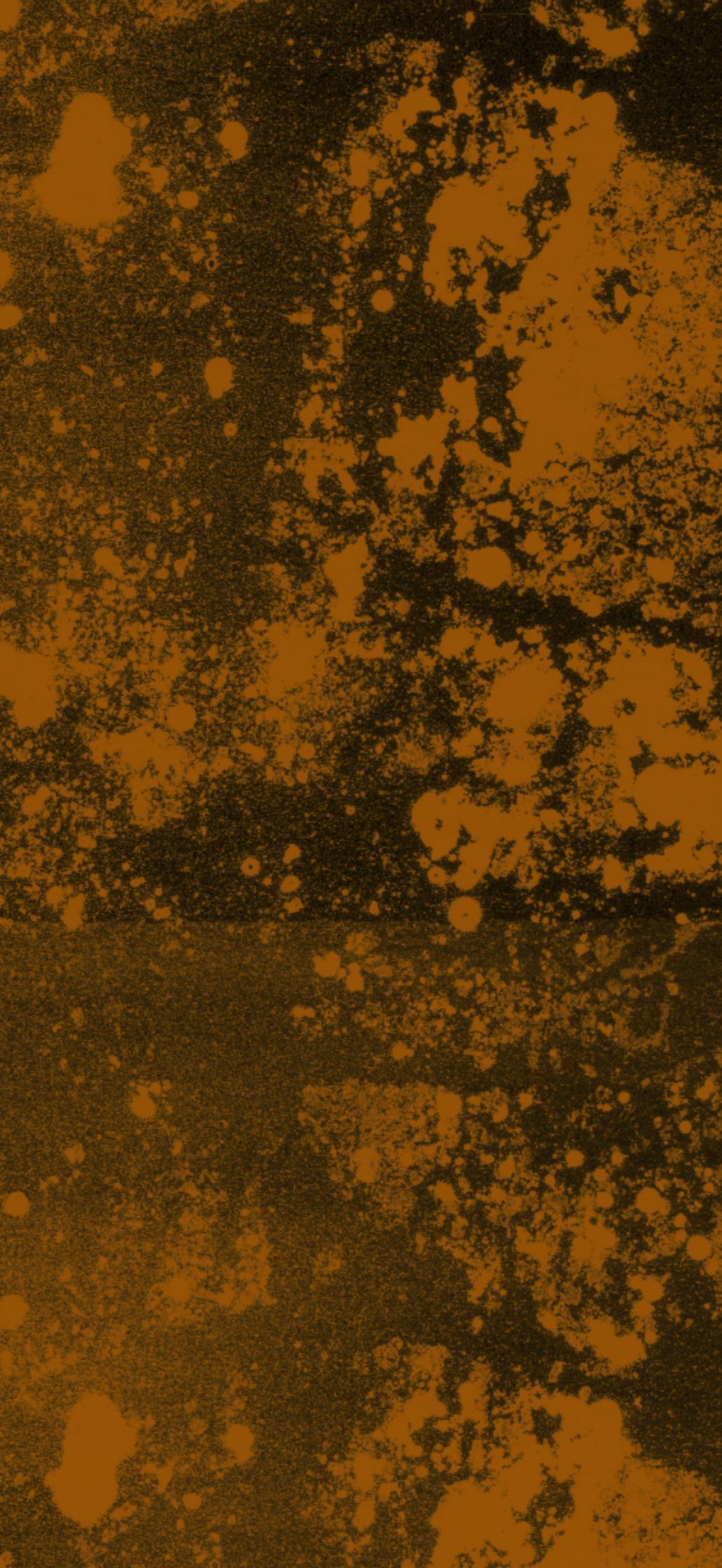


reset
MODERNITY!

FIELD BOOK
ENGLISH



reset MODERNITY!

16 Apr. – 21 Aug. 2016

ZKM | Center for Art and Media Karlsruhe

What do you do when you are disoriented, when the compass on your smartphone goes haywire?

You *reset* it. The procedure varies according to the situation and device, but you always have to stay calm and follow instructions carefully if you want the compass to capture signals again.

In the exhibition *Reset Modernity!* we offer you to do something similar: to reset a few of the instruments that allow you to register some of the confusing signals sent by the epoch. Except what we are trying to recalibrate is not as simple as a compass, but instead the rather obscure principle of projection for mapping the world, namely, *modernity*.

Modernity was a way to differentiate past and future, north and south, progress and regress, radical and conservative. However, at a time of profound ecological mutation, such a compass is running in wild circles without offering much orientation anymore.

This is why it is time for a reset. Let's pause for a while, follow a *procedure* and search for different sensors that could allow us to recalibrate our detectors, our instruments, to feel anew where we are and where we might wish to go.

No guarantee, of course: this is an experiment, a thought experiment, a *Gedankenausstellung*.

HOW TO USE THIS FIELD BOOK

This field book will be your companion throughout your visit.

The path through the show is divided into six procedures, each allowing for a partial reset.

Each page has a letter corresponding to one of these procedures plus a number and a picture for easy reference to the works in the show.

You will find a brief work description to which is added the curators' reason for choosing this particular work and placing it where it is.

As the name "field book" indicates, you are invited to do a bit of research yourself. In each procedure, you will find a sort of workplace, called a "station": this is where you will find more information and where you can discuss the path of the inquiry.

r·M!



Intro

LET'S TOUCH BASE!

Through an analogy borrowed from the American writer David Foster Wallace, *after* questions a postmodern feeling: in the middle of the night a firework sparkles while a narrator describes a party which becomes more unsettling as it goes on.

How do we transmit culture from one generation to the next? How can we orient ourselves in time and space? It is never an easy task. Especially for those who used to call themselves “moderns” or “postmoderns,” because they always have an uneasy relation with tradition and inheritance. Are they not supposed to break away from tradition, so as to free themselves from the weight of the past? But free themselves for what? Pauline Julier demonstrates how every generation has to raise such questions anew.

PAULINE JULIER. *after*. 2012.

1-channel video,
HD / Super 16, color,
sound, 8:33 min.

Voice: Anne Delahaye.

Image: Pauline Julier,
Médiathèque des pays de
savoies,

Marion Neumann.

Sound: Xavier Lavorel.

With the support of
Fonds municipal d'art
contemporain de la ville
de Genève (FMAC).



Procedure A

RELOCALIZING THE GLOBAL

Everything today is supposed to be global, but in fact no one has ever had a truly global view. You always see locally, from a situated place, through specific instruments. Better to take the localized perspective into account if we wish to reorient ourselves. To do so, we need to become aware of the many gaps that, in practice, separate the successive images that give a “global view” once pieced together.

In order to develop a more accurate vision of the scientific worldview, we believe that it is important to show the gaps separating the many different instruments and the legions of skilled engineers and scientists. They are those who would need to assemble different viewpoints in order to guide the observer from galaxies to atomic particles.

Procedure A

RELOCALIZING THE GLOBAL

This iconic movie deals with different scales in the universe, increasing by a power of ten with each shift. The universe is illustrated as an arena of both continuity (through a zoom effect) and change (through the passage from one scale to the next).

This film is very attractive. Shot in the late 1970s, it makes the knowledge of science a trip as reassuring as a smooth and seamless cruise. However we chose to show it here not only to enjoy it, but also because we believe something about this smooth cruise does not work.



CHARLES and RAY EAMES. *Powers of Ten: A Film Dealing with the Relative Size of Things in the Universe and the Effect of Adding Another Zero.* 1977. 1-channel video, color, sound, 8:50 min. © 2016 Eames Office, LCC (eamesoffice.com).

Procedure A

RELOCALIZING THE GLOBAL

The architect Andrés Jaque and the Office for Political Innovation have chosen to restage the movie by Charles and Ray Eames, dividing it into many acts and scenes. However, in this version grotesque props and prostheses used by the performers replace the flawless moving images and focus our attention on economic, political, and social events that do not appear in the Eames film.

If you feel that you are part of a universe of infinite dimensions, it is in part because of popular films like *Powers of Ten*, the movement from galaxies to atoms is so smooth that you feel able to travel through the universe. But here a collective has invented a scenography that interrupts this smooth glide through space. The stage, the props, and the actors multiply the gaps between each change to the power of ten. Thanks to those gaps, we become aware of the work necessary to stitch scenes together, one after the other.



ANDRÉS JAQUE and
THE OFFICE
FOR POLITICAL
INNOVATION.
SUPERPOWERS OF TEN.
2013–16.

Props of the performance
and 1-channel video,
color, sound, 43 min.

Procedure A RELOCALIZING THE GLOBAL

This sketch for the movie by Charles and Ray Eames was produced nine years before the final version of *Powers of Ten*.

By comparing the various instances of *Powers of Ten*, we are able to focus our attention on what is gained and what is lost in magnifying or, on the contrary, in smoothing out the “stitches” from one scene to the next. In the rough sketch, we sense the editing choices that bring us much closer to a work in progress. Is it more or less satisfactory than watching the final film? Which film feels closest to reality?



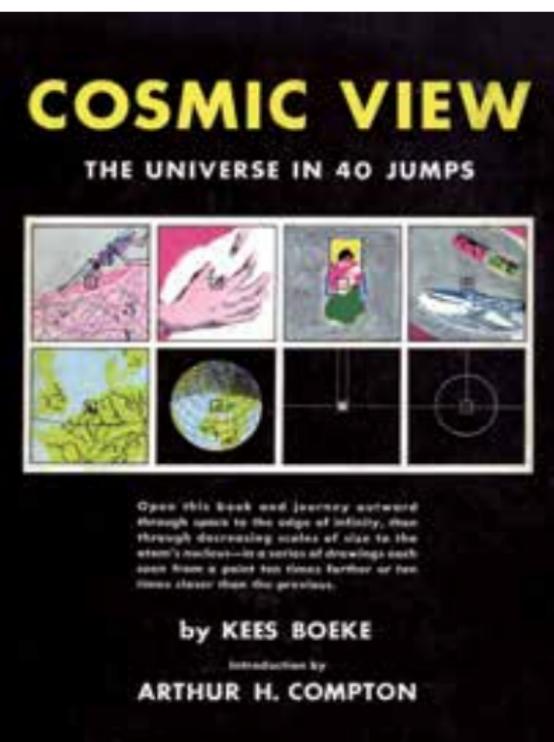
CHARLES and
RAY EAMES.
*Powers of Ten: A Rough
Sketch for a Proposed Film
Dealing with the Powers
of Ten and the Relative Size
of the Universe, 1968.*
Digitized film, color,
sound, 8 min.
© 2016 Eames Office,
LCC (eamesoffice.com).

Procedure A

RELOCALIZING THE GLOBAL

The publication *Cosmic View* was designed by the Dutch educator Kees Boeke. Each comic strip presents a scene viewed from a different vantage point and scale ranging from the infinitely small to the infinitely remote. The cartoon inspired Charles and Ray Eames to realize their movie *Powers of Ten*, which in turn inspired the inventors of the virtual globe, *EarthViewer*, the predecessor of *Google Earth*.

Cosmic View: The Universe in 40 Jumps does have the same effect as the film *Powers of Ten*. The principle of comics is to use discontinuous frames, where the continuity between one frame and the next is supplied by the reader's mind. Thus, contrary to the film, you never stop being aware of the activity of the montage because gaps are clearly foregrounded – and in addition, this comic is explicitly about jumps.



KEES BOEKE.
Cosmic View: The Universe in 40 Jumps.
New York: J. Day, 1957.
Book.

Procedure A

RELOCALIZING THE GLOBAL

Several monitors display documentations of a set of experiences in various laboratories, which include the Harvard Cyclotron and the Straus Center for Conservation and Technical Studies.

There is a great visual difference in watching the popularized results of scientific research and in watching how and where some of those results were actually extracted in a laboratory setting. This produces the interest in multiplying the scenes where you may become attentive to aspects entirely absent from the *Powers of Ten*, how do you focus on details, how do you mount specimens, how do you color them, etc. Thanks to those films, the “scientific worldview” is no longer a view “from nowhere.” Knowledge, as Donna J. Haraway said, is always “situated.”

PETER GALISON, ROBB MOSS, and STUDENTS.
Wall of Science. 2005.
6-channel video
installation, color, sound.

a RAJESH KOTTAMASU.
Looking. 2003. 14:34 min.

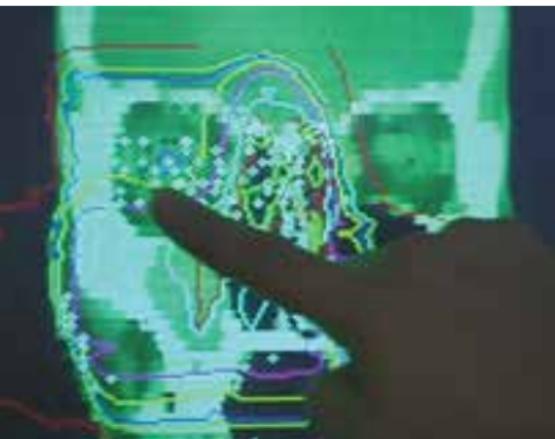
b ABBY PASKE. *Tom & Jen.*
2003. 11:23 min.

c HANNA ROSE SHELL.
Locomotion in Water.
2003. 8:02 min.

d DAVID ROSENTHAL.
*Weapon to Fight Cancer:
The Harvard Cyclotron.*
2001. 6:57 min.

e REBECCA WEXLER. *Close
to Human.* 2003. 13:27 min.

← *Weapon to Fight Cancer: The
Harvard Cyclotron.*
Dir. DAVID ROSENTHAL.
2001. Video.



Procedure A

RELOCALIZING THE GLOBAL

This site-specific installation aggregates various materials together in a constellation wherein a stone, a small lamp, and a blue poster are connected to one another in a tenuous and discontinuous manner. Various displacements of size and scale can be seen in *Model for a Weather Vane*.

Here we have a choice: to follow the model offered by Sarah Sze of foregrounding the gaps and holes in each measurement, or to use the Eames' knack for communication (see *Powers of Ten*) and make all the "stitches" disappear from view to give you an idea of the global. Our hunch is that Sze's approach might ultimately make us more attentive to the methods used to measure the weather, localizing the viewer in a very different time and space.



SARAH SZE. *Model for a Weather Vane*. 2012.

Mixed-media installation,
stainless steel, wood,
stone, acrylic paint,
archival prints,
345.4 × 381 × 142.2 cm.
Courtesy of the artist and
Victoria Miro, London.

Procedure A

RELOCALIZING THE GLOBAL

Where is the globe? Inside some local place somewhere? Like a ball, the global has a tendency to fall off and escape, and relocalizing it can require some gymnastics! Such is the function of this little disorientation table: It provides images, scenes, and books where you can change the scale from very small to very large, and where all the gaps and stitches in between the various scenes are either ignored or, on the contrary, highlighted.

You might disagree with the contrasts we have staged in this section – or you might wish to add other examples which you find far more telling.



STATION

Research: AIME Team
Realization: Claude
Marzotto and Maia
Sambonet (òbelo)

Procedure A

RELOCALIZING THE GLOBAL

This painting shows a mundane view of a river near Dresden. In the background, one can see clouds floating in a yellowish sky and a mountain rising on the right. A sailing boat crosses the peaceful Elbe river. In the foreground, the muddy soil, saturated with water, presents a curve.



**CASPAR DAVID
FRIEDRICH. *Large
Enclosure*. 1831/32.
Oil on canvas
(reproduction),
73.5 × 102.5 cm.
Galerie Neue Meister,
Staatliche
Kunstsammlungen
Dresden.
Photo: Jürgen Karpinsky.**

Procedure A

RELOCALIZING THE GLOBAL

This engraving was based on Caspar David Friedrich's painting, but in this work, no curvature can be seen and the separation between the ground and horizon is nothing more than a straight line. Indeed, Veith corrected the implausible perspective found in the original that he was copying.

Don't you see something strange in the Friedrich, as if the entire globe has been plunged inside the meandering course of the river Elbe? This painting brings together two implausible perspectives. Where is the observer sited? There is nowhere the observer could plausibly be standing. The clearest proof that there is something unusual in Friedrich's painting is that Veith has literally straightened the landscape: The puzzle has vanished and with it, so has most of the originality.



JOHANN PHILIPP VEITH
(after Caspar David Friedrich).

Evening on the Elbe. 1832.
Engraving (reproduction).
Private collection.

Procedure A

RELOCALIZING THE GLOBAL

After the fall of the Berlin Wall, an enormous hangar for the construction of airships was built in a former Soviet air force air field fifty kilometers away from Berlin. CargoLifter, the company behind the idea, went bankrupt and the structure was transformed into an indoor tropical resort with a rainforest and beaches.

Scale is relative; we all know that it depends on who we are and where we stand and what we stand next to. Armin Linke is an artist who loves to destabilize our sense of scale. Depending on the architecture, we feel like dwarves or giants. But is this not always the case with the “global”? When you enter this hall, you are no bigger than an ant. When you look at a globe, you feel like a giant. Our sense of the “global” entirely depends on how the scene has been set.



ARMIN LINKE.
ReN_002986_12,
*Cargo Lifter for airship
construction, Brandenburg
(Berlin), Germany 2001.*
Photographic print
mounted on alu-dibond,
150 × 200 cm.

Procedure A

RELOCALIZING THE GLOBAL

The *SSAWs Dome* (“Spring, Summer, Autumn, Winter Snow”) was the world’s biggest indoor downhill ski arena. A real machine to recreate the winter landscape, this building was demolished in 2003.

Here is an extreme case of an outdoor environment placed indoors: a ski resort entirely enclosed inside an air-conditioned artificial sphere in Japan! A good occasion to pose a question to you: Where are you right now? In a museum, inside a closed and air-conditioned space where you (hopefully) are enjoying looking at works of art and discussing them with other visitors? So the shifts: When we think we are outdoors, or in nature, what sphere are we really enclosed by?



ARMIN LINKE.
*ReN_001112_14, Ski
Dome, Tokyo, Japan 1998.*
Photographic print,
50 × 60 cm.

Procedure A

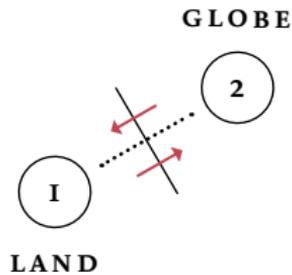
RELOCALIZING THE GLOBAL

It is always strange to see all the nations of the world gather indoors in a room to make a decision about global warming. The very big is shrunk inside the small. What is ironic here is that, in 2013, no decision was reached and the space for the gathering was a vast stadium in Warsaw – but with no public to clap or boo!



ARMIN LINKE.
ReN_007893_7, United Nations, COP19 Climate Change Conference, Warsaw, Poland 2013. Photo in collaboration with Giulia Bruno. Photographic print, 50 × 60 cm.

Procedure A
RELOCALIZING THE GLOBAL



Progress, forward movement, emancipation, freedom, autonomy – is this the direction in which so many people in the West and so many others influenced by westernization are attempting to head?

Some do so by moving forward, others by resisting and trying to move backward. This used to be the way we could detect the difference between “progressive” and “reactionary” people.

How can we give a name to this line?

Let’s say that it runs from the land to the globe.

Procedure B

WITHOUT THE WORLD OR WITHIN

The modern tradition insists that there is a real difference between a spectator and a scene – hence the idea that the material world is the outside world. Such a scenario, however, is in no way the “natural” order of things, but rather simply one way of *staging* the relationship between someone requested to play the role of an observer and something performing the function of being observed.

Such a view makes it very difficult to register how we experience our connections to nature. Westerners have learned to play the role of “subject,” in part from painting. If we wish to reset our relationship with the world, we need to focus on how the staging has been enacted. Let’s try to see whether we can be within the world instead of seeing it from *without*.

Procedure B

WITHOUT THE WORLD OR WITHIN

In 1989, the photographer Thomas Struth began to work on a series giving insights into the way visitors behave in fine art museums. As a viewer, we find ourselves looking at a handful of people standing in front of Théodore Géricault's famous painting, *The Raft of the Medusa* (1818–19).

The golden frame of *The Raft of the Medusa* is not only there to focus attention. Those who are used to looking at paintings in museums end up thinking that the world is always seen through a window pane. Out of habit we transfer this frame onto everything we see, as if we were tourists watching a spectacle. It is through paintings that we have learned to have subjectivity and have become able to distance ourselves from the outside world – especially when paintings depict catastrophes.



THOMAS STRUTH. *Musée du Louvre IV, Paris 1989.*

1989.

Color photograph 8/10,
188 × 220 cm.

ZKM | Karlsruhe.

Procedure B WITHOUT THE WORLD OR WITHIN

This woodcut shows the use of a device to master perspective called a “perspectograph.” The drawer observes his model through a grid that he can reproduce using a similar grid on paper. The illustration is taken from a didactic book produced by Albrecht Dürer in order to give practical advice to his draftsmen contemporaries.

In order to make a distinction between an observer and what is observed, you need to split the stage at a hidden plane, that of the painting itself. Then what is *behind* will take on the appearance of an object, while what is *in front* of the painting plane will be defined as the observer. We are so used to this operation that we no longer realize how counterintuitive it is – and in this case how clearly *gendered* the gaze attributed to the artist looking at a woman as the “object” of the study is.



ALBRECHT DÜRER.
Underweysung der Messung.
Opened at: **Draughtsman
Drawing a Recumbent
Woman**, fold-out plate in
the appendix. **1525.**
Book. Staatsbibliothek
Bamberg, sign.:
JH.Ma.f.4, and
Universitätsbibliothek
Freiburg/Historische
Sammlungen,
sign.: RA 4.75/31.

Procedure B

WITHOUT THE WORLD OR WITHIN

Are we able to take one step away from the “naturalistic” representation of a subject facing an object?

Is it possible to look at how much work goes into domesticating the continuous flow of experience?

It might be enlightening to consider the practice of science: Following it helps us to see the many steps that must be taken in order to stage “matters of fact.”



STATION

Research: AIME Team
Realization: Claude
Marzotto and Maia
Sambonet (òbelo)

Procedure B WITHOUT THE WORLD OR WITHIN

There are many ways of interpreting such a situation: An artist in a scientific office stares at a mummified right arm while completing an anatomical drawing. To understand what separates the artist from his “model,” you have to use your imagination to insert a virtual plane between the two. For the artist in the photograph as well as for Jeff Wall, the work deals with “the love of depiction.” We suggest that it might be more a *memento mori*. If so, what it celebrates is the death of a certain way for a subject to stare at an object.



JEFF WALL. *Adrian Walker, artist, drawing from a specimen in a laboratory in the Department of Anatomy at the University of British Columbia, Vancouver. 1992.* Transparency in lightbox, 119 × 164 cm.

Procedure B WITHOUT THE WORLD OR WITHIN

What is common to these two works by Jeff Wall is the act of recording on paper; but Adrian Walker sits facing the object, while the archeologist Anthony Graesch is engrossed in extracting it from the ground with the help of Riley Lewis, a member of the Sto:lo tribe whose abandoned habitat is being excavated. Scientists at work are rarely positioned the way Walker is; more often they find themselves in positions much like that of Graesch: They are involved *inside* what they study.



JEFF WALL. *Fieldwork.* Excavation of the floor of a dwelling in a former Sto:lo nation village, Greenwood Island Hope, British Columbia August, 2003. Anthony Graesch, Department of Anthropology, University of California at Los Angeles, working with Riley Lewis of the Sto:lo band. 2003. Transparency in lightbox, 219.5 × 283.5 cm. Private collection, France.

Procedure B

WITHOUT THE WORLD OR WITHIN

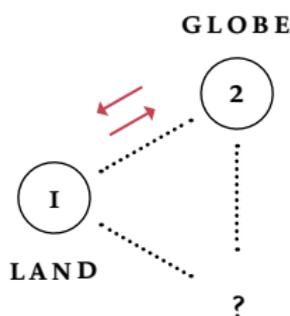
The authors describe their practice as “sensory ethnography.” The video installation follows a vessel off the coast of New Bedford, Massachusetts, which is best-known as the place that inspired Herman Melville’s novel *Moby Dick*. A multitude of cameras record various “actors” on the boat and in the area surrounding it. The point of view shifts from that of the sailors to the bird, to the fish, or the machinery. In a continuous flow, the overall recording results in an immersive and kaleidoscopic experience.

The issue is neither to add a “poetic dimension” to what would otherwise be a “strictly factual documentary” about fishing in the dangerous waters off the East Coast of the United States, nor to obtain a more totalizing view. The issue is that of exploring whether one can ignore the frame altogether and literally move “sideways,” instead of keeping with the traditional face-to-face of object and subject, and to move, literally, with the flow.



VÉRÉNA PARAVEL AND
LUCIEN CASTAING-
TAYLOR. *Leviathan*. 2012.
1-channel video, HD, color,
5.1 surround sound, 87 min.

Procedure B WITHOUT THE WORLD OR WITHIN



Progress toward the infinite expanses of the globe was expected to last forever on the condition that everyone accepted the abandonment of the narrow strictures of one's land, of a single protective identity, defined by nation, culture, tradition, or status. Such irreversible movement was called "globalization."

Left and right differed on everything, but not on the direction of that movement. Those who clung to the land were captives of their subjective, romantic, outdated fantasies. Objectivity was the way forward.

Meanwhile a third pole began to appear as a warning about the idea of infinite modernization: a question mark.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

In the eighteenth century, the sentiment that forces of nature (volcanoes, storms, floods, earthquakes) were much stronger than humans was contrasted with the certainty that the human mind was capable of transcending natural forces.

The fact that humans could perceive the sublime was due to such a contrast. But you can feel the sublime only if you are safely protected from the spectacle of nature. In the twenty-first century, this kind of safe haven no longer exists. Our epoch is that of the “Anthropocene” – humans have become a geological force in their own right.

Within this new relationship between humans and nature, there is no place for being spectators. How can you sense the sublime if you feel responsible for what’s happening “out there”? How can you grasp the moral position appropriate for this new epoch? Humans have grown too large while their souls have shrunken too much!

Procedure c

**SHARING RESPONSIBILITY:
FAREWELL TO THE SUBLIME**

The storm depicted here was engraved based on a marine painting by Claude Joseph Vernet. The violence of the sea's waves is characteristic of works appealing to the increased popularity of contemplating natural disasters at the time.



**JEAN-JOSEPH
BALÉCHOU.**
La Tempête. 1757.
Engraving, 51.7 × 57.3 cm,
Est 3672.
Paris, École nationale
supérieure des beaux-arts.

Procedure c

**SHARING RESPONSIBILITY:
FAREWELL TO THE SUBLIME**

The nineteenth-century artist John Martin presents us with a typical depiction of the violent sublime. From the safe space of the museum or a domestic interior, the viewer stares at a cataclysm as it hits some tiny human figures, which remain powerless in the face of the deluge's enormous force.



JOHN MARTIN.
The Deluge. 1828.
Mezzotint,
58.5 × 81.5 cm.
Private collection.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

This photograph depicts a clod of soil in the forest of Fukushima. The paper onto which the picture was printed was itself taken from the background environment shown in the photograph. It is therefore radioactive. The work illustrates a toxic entanglement caused by a tsunami, a nuclear explosion, and an irreversibly-contaminated area made unstable by both natural disaster and human activity alike.



FABIEN GIRAUD.
*Tout monument est une
quarantaine (Minamisōma –
Fukushima District – Japan).*
2012–14.

Photograph printed on
photographic background
used for the shoot,
anti-radiation glass sheet
with plumb,
15 × 20 cm.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

These photogravures were inspired by a volcano located in Yellowstone National Park in the United States, and specifically by a documentary that (falsely) claimed there was an imminent risk of eruption so violent that it would wipe out several American states.

Volcanoes viewed from a distance are typical motifs of the eighteenth-century sublime. In the era of the Anthropocene, though, such a representation shifts in meaning. If humans have become a geological force, how does this affect their perception of another telluric power? In this respect, the spelling of the title is especially relevant: “Quatemary” instead of “Quaternary” (a geological period) poetically creates a different relationship with the soil; the name is more personified than descriptive.



TACITA DEAN.
***Quatemary*. 2014.**
5 framed photogravures
in 10 parts on Somerset
White Satin 400 gr,
239.5 × 709.5 cm.
Courtesy of the artist,
Marian Goodman Gallery
New York/Paris.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

There is nothing more classically sublime than a tornado! How satisfying to witness one more spectacle of the unbounded forces of nature at work. It is so powerful compared to our size, and yet so meaningless compared to the grandeur of our consciousness. But wait! We are no longer watching the tornado from a safe haven as if in no way responsible for its occurrence. Times have changed. If part of the energy dissipated by the tornado is coming from our own industrial activity, do we still feel the sublime now that we might in a certain way be responsible for its energy?



ARMIN LINKE.
ReN_005683_19,
Whirlwind, Pantelleria, Italy
2007.

Photography, lambda
print mounted on
alu-dibond, 150 × 200 cm.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

This photograph shows the construction of the Ertan Dam in China, which has now become one of the largest hydroelectric stations in the country with an annual production of 17 terawatt-hours.

How do we react today when faced with examples not of nature's immensity but of the immensity of human industry? Do we feel the grandeur of our ability to emulate the unbounded power of nature or do we instead feel frightened at our inability to limit the size of our constructions? Do we feel the pride of supermen or the shame of those who witnessed the fall of the Tower of Babel? Are we crushed by a sense of responsibility or are we indifferent to the spectacle of a human-made landscape?



ARMIN LINKE.
ReN_001318_2, Ertan
Dam, Downstream Side,
Panzhuhua (Sichuan), China
1998.
Photographic print
mounted on alu-dibond,
150 × 200 cm.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

Five handmade platinum/palladium prints of the Anglo American Platinum Corporation mine in Mokopane (formerly Potgietersrus), South Africa, produced using exactly the amount of platinum group metal salts derived from one ton of ore.

This series of photographs depicts platinum and palladium mining in Mokopane, South Africa. Platinum salts are used for a delicate printing technique in black-and-white photography. Since the metal is dispersed across huge amounts of ore, one ton of ore was necessary to make the five prints. The artist presents this series as a “closed system,” wherein the surfaces of the prints directly “mimic the surface of the brutally grandiose engineering project that facilitated their production.”



SIMON STARLING.

One Ton II. 2005.

5 handmade platinum/
palladium prints,
86 × 66 cm.

Rennie Collection,
Vancouver, Canada.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

“On April 11, 2012, I poured out three hundred kilograms of pure iron powder, ten liters of sulfuric acid and twenty kilograms of sulfur directly onto the ground, in a field that belonged to me. I did so in the hope that in 25,000 years time a cave would form, a natural or artificial underground cavity including at least one horizontal section that would be entirely comprised of pyrites. A pyrite is a crystal whose structure is cubic. There is such a thing as a perfect square to be found in nature, with its sharp lines and its sides as polished as a mirror.”

Hicham Berrada



HICHAM BERRADA.
Natural Process
Activation #2,
Champ de Cristaux.
Activated 2007, first
shown 2016.

Pyrite collection of the
artist, 30 × 30 × 30 cm.
Kamel Mennour, Paris.
© vG Bild-Kunst
Bonn, 2016.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

Feedback loops are everywhere now that we are all made to slide along a kind of Moebius strip: You start with art and you end up with geology, you start with geology and you end up with an art piece.

With this reset, we must be ready to accept the responsibility that falls upon us, as if we suddenly had to carry Atlas's burden. What is certain is that we have to get used to changes of scale much greater than we might have expected, while remaining much smaller and more powerless than we want to be. We are not even sure if we are living in times of unprecedented catastrophes or whether we are being "catastrophists." We may be responsible, but able to respond? That remains to be seen.



STATION

Research: AIME Team
Realization: Claude
Marzotto and Maia
Sambonet (òbelo)

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

To appreciate the sublime, you need to be safely protected from the results of what you might contemplate as a spectator. For many decades now, scientists have multiplied the interfaces between inside and outside: Laboratory equipment is now placed inside well-protected rooms to monitor the outside world, in this case, the rapidly changing composition of the atmosphere. A new feedback loop is being built: Humans monitor the climate that other humans have transformed.



ARMIN LINKE.
ReN_005234_11, Italian
Climate Observatory
Ottavio Vittori, Monte
Cimone, lab, Modena,
Italy 2006.

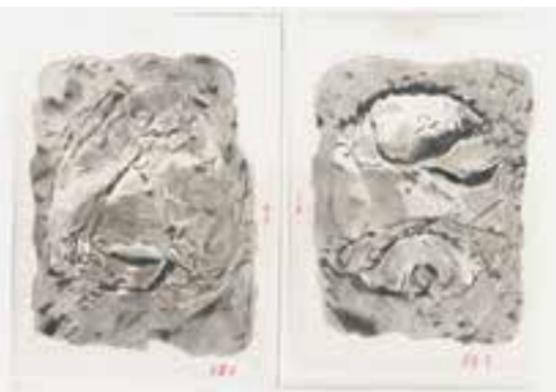
Photographic print
mounted on alu-dibond,
150 × 200 cm.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME

Geologist Jan Zalasiewicz and illustrator Anne-Sophie Milon designed an office for paleontologists one hundred million years from now. These future scientists would try to date the strange and short geological time of today, the Anthropocene, using a specific fossil named the *Brunaspis enigmatica*. Paleontologists might call it the Great Crisis Stratum. Visible on the table are various sketches and specimens showing the study in process.

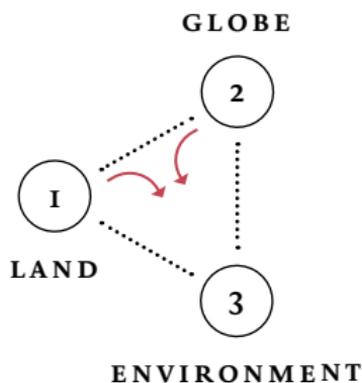
If we have entered the Anthropocene, then we have become, in some sense, hybrids of humans and stones. Such hybrids may be studied by geologists of the future. So here is a fiction, an anticipation of what the effects of human fabrications might be on the destiny of real rocks: man-made stones are studied by a hybrid of man and stone and staged by a hybrid of art and science!



ANNE-SOPHIE MILON
AND JAN ZALASIEWICZ.
*The Mystery of the
Brunaspis enigmatica*. 2016.
Mixed-media installation,
various fossils and
illustrations
147 × 88 × 17 cm.

Procedure c

SHARING RESPONSIBILITY: FAREWELL TO THE SUBLIME



A strange thing happened on the way towards globalization. The globe began to mutate into something different, changing from an infinite playground for modernizers to a problematic and restrictive “environment.”

Behind the objective globe, another entity emerged, just as objective as the globe, but made of a different matter and requiring a change in attitude.

Some saw it as a “nature” to protect; others began calling for a return to the old land. Most denied it was there at all, their attention remaining fixed on the globe.

Procedure D

FROM LANDS TO DISPUTED TERRITORIES

Throughout history, rich countries have simultaneously occupied new lands and set off into a nowhere land called “the globe.” Progressively, they were forced to re-define the composition of their soil and territories.

Strangely, the space of globalization is largely spaceless, or at least lacking a soil. Moving in it was like moving on a 2-D map. Things are different today: It is the revenge of the soil! Instead of looking at soil horizontally from above, what if we looked at it vertically from below? Instead of looking at the “blue planet” what about digging through critical zones, examining the thin planetary membrane that contains all forms of living beings? Obviously this new land, seen in 3-D, is much more difficult to map. Therefore we need detectors and sensors to become aware of its entangled loops.

Procedure D
FROM LANDS
TO DISPUTED TERRITORIES

The laconic title, WB, stands for West Bank and points to the barricades created by the Israeli army. Although the format used to document it is spectacular, the means used to construct this barricade are especially rudimentary. The simple shift of a couple of stones radically alters the physical borders of a territory, drawing its new limit with a clump of soil.

This is how the new land begins to appear: not as the continuous space imagined at the time of globalization but, on the contrary, as a return to borders, pits, and ditches which makes it increasingly difficult to cross the new boundaries. What used to be smooth has become discontinuous, impassable. How to name such a new space? It's not the promised land for sure. Is this the future for everyone today?



SOPHIE RISTELHUEBER.
WB #6. 2005/16.
Color photograph, digital
print on the wall,
370 × 300 cm.
Courtesy of the artist
and Galerie Jérôme Poggi,
Paris.
© sophie ristelhueber/vc
Bild-Kunst Bonn, 2016.

Procedure D FROM LANDS TO DISPUTED TERRITORIES

Three major questions concern the Arctic: climate change, new waterways, and the exploitation of natural resources. “The Arctic will become increasingly strategically important in the future, not just because of the estimated trillions of dollars worth of untapped oil and natural gas under its surface,” but also by allowing a “ship traveling from Asia to Europe [to] cut its costs in half traveling this route rather through the Panama Canal” (Dana Atkins, “US Air Force,” *Fairbanks Daily News-Miner* 15 July 2009).

Today, mapping territories is not all that important as long as we stay within the limits of national borders. But if you consider natural resources or migration, every nation-state now overlaps with many other nation-states. How can we make a map of such overlapping territories? Older forms of cartography are no longer so useful, but what are the alternatives?



BUREAU D'ÉTUDES.
Die Eroberung des Hohen Nordens. Geopolitik der Energie- und Bergbau-Ressourcen. 2009.
Map, 120 × 100 cm.

Procedure D FROM LANDS TO DISPUTED TERRITORIES

Due to global warming and shrinking Alpine glaciers, the watershed defining the Italian border has continued to shift under the watchful eye of the Italian army, which continuously surveys its evolution. A new concept of the “movable border” has thus been introduced by the Italian government! The army recognizes the volatility of the physical benchmarks that determine the exact frontier of any watershed geography. An automated drawing machine is connected to a grid of high-accuracy, solar-powered GPS sensors for recording altitude and temperature on the Grafferner ice sheet between Italy and Austria. The project accompanies the design and development of an online platform for the release of the scientific data collected throughout the year.

FOLDER
(MARCO FERRARI,
ELISA PASQUAL,
ALESSANDRO BUSI,
AARON GILLET),
PIETRO LEONI,
DELFINO SISTO
LEGNANI,
ALESSANDRO MASON,
ANGELO SEMERARO,
LIVIA SHAMIR.

Italian Limes. 2014–16.
Mixed-media, interactive
exhibition and on-site
installation on the
Similaun glacier,
Ötztal Alps,
580 × 120 × 120 cm.
Photos:
Delfino Sisto Legnani.
Courtesy of Folder.



Procedure D FROM LANDS TO DISPUTED TERRITORIES

People like 2-D maps. They provide the stable, indisputable and solid background onto which we can then add other types of information such as cities, rivers, and travel routes. The trouble is that this divide between base map and layers is now being subverted. Today, we must see a land in 3-D. *Physical* borders begin to move just as much as *political* ones. With today's climate mutation, the limits of nation-states are no longer dictated by their official borders.

Because of the ecological mutation, some territories are not stable enough to be easily mapped.

We might have to redefine what we mean by a territory. Is a territory what is defined by borders and defended by a sovereign state? Or is it something we depend on in order to subsist? It is possible that no one will be able to agree on what it means to be "on earth" any longer.



STATION

Research: AIME Team
Realization: Claude
Marzotto and Maia
Sambonet (òbelo)

Procedure D FROM LANDS TO DISPUTED TERRITORIES

In this ongoing series, Ögüt has staged examples of “nail houses,” which are homes belonging to people refusing to make room for real estate development, mainly in China. In such cases, public and private spaces collide in an absurd manner.

What is a land made of? Soil is certainly one component, but also of legally enforced limits placed on the dirt. Land grabs everywhere conflict with one another. Lands are divided horizontally, as shown in legal documents from land registers, but also vertically by the formidable power of mechanical land movers. Many plots of land are now war fronts. The question becomes: Which land are you ready to protect? Which one are you ready to seize?



AHMET ÖĞÜT. *Pleasure Places of All Kinds; Yichang and Pleasure Places of All Kinds; Qingdao.* 2014/15. 21/75 scale models, acrylic paint, sand, soil, polystyrene, wood, plinth, 150 × 150 × 70 cm. Coproduction ZKM | Karlsruhe and Kunsthalle Wien.

Procedure D FROM LANDS TO DISPUTED TERRITORIES

Nymphéas Transplant (14–18) is taken directly from the subsurface of the pond at Giverny (famously painted by Claude Monet). The work shows the entities coexisting in the first layer of the hydrosphere and in the layers of soil, flora and fauna. The “smart” glass blinks from clear to opaque in an unintentional way. This lighting system is based on French weather archives from the Giverny region. Light over the course of four years (from 1914 to 1918) has been accelerated to match the duration of a “normal” exhibition day.

The land painted by Impressionists is a thin surface of air and light, the interface between the landscape and what we perceive. This piece is made of many superposed horizons, each with its own color. We see here a small segment of what scientists call the “critical zone,” the thin planetary membrane that contains all forms of living beings.



PIERRE HUYGHE.
Nymphéas Transplant
(14–18). 2014.
Mixed-media installation,
live pond ecosystem, light
box, switchable glass,
concrete,
189 × 143.5 × 128.7 cm,
Courtesy of the artist and
Hauser & Wirth, London.
Supported by
Hauser & Wirth.
© vG Bild-Kunst
Bonn, 2016.

Procedure D
FROM LANDS
TO DISPUTED TERRITORIES

These arid and ambiguous photographs document Owens Lake, which was drained at the beginning of the twentieth century to support the rapid urban expansion of Los Angeles. The draining of the lake exposed vast mineral flatbeds to violent winds, resulting in carcinogenic dust storms. Indeed, this area is the largest single source of particulate matter pollution in the United States. The red color is caused by a concentration of minerals and bacteria in the thin layer of remaining water. The work is part of a series called *Black Maps*, which uses photography as a record but also as a metaphor for the alteration of a terrain.



DAVID MAISEL. *The Lake Project 2*. 2001/15.

Photograph, printed as archival pigment print, 2015, 122 × 122 cm.

Courtesy of the artist, Ivorypress Gallery, Madrid, and Yancey Richardson Gallery, New York.

Procedure D FROM LANDS TO DISPUTED TERRITORIES

For four years, Sylvain Gouraud has created a photographic archive of the actors in food production. His archive consists of a series of images. To display these images in the context in which they were produced, he has designed a suitcase projection device. This serves as visual support during his meetings with various participants in his investigation.

Changes in agriculture are as dramatic as changes in urbanism. They are two faces of the same radical transformation: Cities and hinterland have been industrialized simultaneously. Suddenly, what is happening to the soil is foregrounded. Soil is a thin pellicle of a few meters at most.

How can we begin to collectively decide what sort of agriculture we wish to benefit from?

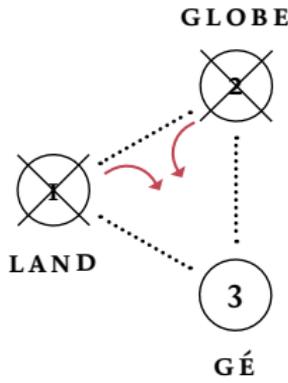
How can we inhabit the soil again, knowing well that we will never go return to the old countryside?

SYLVAIN GOURAUD.
Shaping Sharing Agriculture.
2014–16.

Mixed-media installation, large format photographic slides, projection box, tripod, screen, speakers, dimensions variable. Coproduction with La Société pour la diffusion de l'utile ignorance, Le Shadok, and ZKM | Karlsruhe.



Procedure D
FROM LANDS
TO DISPUTED TERRITORIES



Suddenly, everybody’s attention has been focused on an entity at once new and old that resembles both the ancient land and the modern globe. However, it is situated somewhere else: below us, beneath our feet, in the dark recesses of the planet.

It has no name yet – it is not nature. Some call it “Gé” or “Gaia,” others the “earth system.”

What is clear is that the globe that we were all striving to reach has become a utopia – a place of no place. And in the meantime the land all of us left behind has also disappeared, itself becoming a second lost utopia.

Procedure E
SECULAR AT LAST!

The moderns may have learned to break free from the shackles of religion, and yet they find themselves in the midst of new religious wars. They remain unsure of what “secular” means. Are they still too religious to situate themselves on this earth? Or are they not religious enough? It is difficult to domesticate the energy of religion as well as that of politics. By putting the two together, you may unleash great violence! We seem to find it difficult to be really *mundane*: that is, attentive to the earth.

Procedure E SECULAR AT LAST!

The film critics Jean-Michel Frodon and Agnès Devictor have selected sixteen excerpts from thirteen movies that explore the importance given to the political and the religious.

a-b *Andrei Rublev*. Dir. **ANDREI TARKOVSKY**. 1964–66.

Mosfilm Cinema Concern, Moscow.

In the Middle Ages in Russia, in order to save his life, an adolescent claims to possess the secret for casting the enormous copper bell that must serve as the voice of the Lord for the entire region. Through a combination of inspiration, craftiness and good luck he successfully completes this titanic task.

c *High Noon*. Dir. **FRED ZINNEMANN**. 1952.

KINEOS GmbH, Oberaching.

In a church in the American West, a sheriff asks the assembled congregation to lend him their support against a gang of dangerous bandits. However, every person has his own good reason for refusing.

d *Habemus Papam [We Have a Pope]*.

Dir. **NANNI MORETTI**. 2011.

Filmverleih im Nordsee-Park, Hüblingen.

White smoke appears above the Vatican and the faithful gathered in St Peter's Square await the appearance of the new Pope. However, the newly-elected Pope has a panic attack and, in spite of the pressure exerted by the cardinals, the balcony remains empty.

**JEAN-MICHEL FRODON
AND AGNÈS DEVICTOR.**
*Religious Films Are Always
Political*. 2016.
Film installation.



← *Andrei Rublev*.
Dir. **ANDREI TARKOVSKY**.
1964–66.

Procedure E SECULAR AT LAST!

e *Il vangelo secondo Matteo*. [The Gospel According to Matthew].

Dir. PIER PAOLO PASOLINI. 1964. KINEOS GmbH, Oberhaching.

Jesus arrives in Jerusalem surrounded by a jubilant crowd. In the temple he becomes furious at the money changers and overturns their stalls.

f *Apocalypse Now*. Dir. FRANCIS FORD COPPOLA. 1979.

Paramount Pictures Germany GmbH, Unterföhring.

A Vietnamese village has just been devastated and its people massacred by a squadron of helicopter gunships. A chaplain blesses those who have killed these villagers in war. A church burns, and a cow is elevated into the air, hoisted up by a helicopter in an absurd fashion.

g *Bab El-Oued City*. Dir. MERZAKK ALLOUACHE. 1994.

JBA Production, Paris.

A moderate imam confronts Islamist preachers by means of loudspeakers on the very terraces of Algiers that they are seeking to control.

h *Kadosh*. Dir. AMOS GITAI. 1999.

Courtesy of Amos Gital.

A Hasidic Jew moves around the streets of Jerusalem in a car mounted with loudspeakers, through which he harangues bystanders, inciting them to a fanatical understanding of the Jewish faith.



JEAN-MICHEL FRODON
AND AGNÈS DEVICTOR.
*Religious Films Are Always
Political*. 2016.
Film installation.

← *Kadosh*.
Dir. AMOS GITAI. 1999.

Procedure E SECULAR AT LAST!

i *My Name Is Khan*. Dir. **KARAN JOHAR**. 2010.

Twentieth Century Fox of Germany GmbH, Frankfurt.

In a church in the southern United States where the victims of a hurricane have sought refuge, a traduced Muslim man shows up to support them.

j *Moby Dick*. Dir. **JOHN HUSTON**. 1956.

Warner Bros. Entertainment GmbH, Hamburg.

In the pulpit, a priest with a massive physique and firebrand rhetoric fascinates and terrorizes the population of Nantucket with his sermon on the biblical story of Jonah.

k *Yeelen*. Dir. **SOULEYMANE CISSÉ**. 1987. trigon film, Ennetbaden.

The mismatched confrontation between a Fulani king convinced of his royal prerogative and a magician invested with supernatural powers is staged.



**JEAN-MICHEL FRODON
AND AGNÈS DEVICTOR.**
*Religious Films Are Always
Political*. 2016.
Film installation.

← *Yeelen*.
Dir. **SOULEYMANE
CISSÉ**. 1987.

Procedure E
SECULAR AT LAST!

I *Timbuktu*. Dir. **ABDERRAHMANE SISSAKO**.

2014. Les Films Du Worso, Paris.

In Timbuktu, which is under Jihadi occupation, an old Malian imam attempts to alter the opinion of an Islamic judge in the process of condemning a young woman by invoking another understanding of the Koran and a different idea of the relationships between human beings.

m *The Destiny*. Dir. **YOUSSEF CHAHINE**. **1997**.

Misr International Films, Cairo.

In the Middle Ages in a town in western Europe subject to the power of the Church, a heretic is burned in a public space in full view of a crowd and his own family.

**JEAN-MICHEL FRODON
AND AGNÈS DEVICTOR.**
**Religious Films Are Always
Political. 2016.**
Film installation.



← *Timbuktu*.
Dir. **ABDERRAHMANE
SISSAKO**. **2014**.

Procedure E SECULAR AT LAST!

n-o *Procès de Jeanne d'Arc* [The Trial of Joan of Arc].

Dir. ROBERT BRESSON. 1962.

mk2, Paris.

Drawn from transcriptions of the trial of Joan, we see the dialogues between her and her judges, the maneuvers and the variety of approaches used by her accusers, the way she is intimidated, her moment of weakness, her expression of dignity, faith, and resistance, and her march to the scaffold.

p *The Destiny*. Dir. YOUSSEF CHAHINE. 1997.

Misr International Films, Cairo.

In the Middle Ages in a town in western Europe under the power of Islamic religious leaders, a very large number of books are burned in a public space under the gaze of Averroës, who authored many of the books.



JEAN-MICHEL FRODON
AND AGNÈS DEVICTOR.
*Religious Films Are Always
Political*. 2016.
Film installation.

← *The Trial of Joan of Arc*.
Dir. ROBERT BRESSON.
1962.
©VG Bild-Kunst
Bonn, 2016.

Procedure E
SECULAR AT LAST!

This installation is a collaboration between ethnomethodologists and artists focusing on Barack Obama's speech after the Charleston shooting in June 2015. The process identifies several mechanisms related to patterns of Obama's speech (for example, lists) and actions of the audience, including vocal responses ("aha," "yes sir," and repetitions), applause, and standing up. The installation aims to show how the speech sparked these responses, but also how the responses shape the speech.

Because Obama is the first black President of the United States, and because the eulogy takes place in a black church, the religious and the political merge to the point where the oration ends up being a great moment of conversion as well as the fiercest denunciation of racism that the President has ever voiced. Furthermore, the medium of this momentous occasion is a well-known Christian hymn that is at first recited and then literally sung in public with the audience.



**LORENZA MONDADA,
NICOLLE BUSSIEN,
SARA KEEL, HANNA
SVENSSON, AND NYNKE
VAN SCHEPEN.**

Obama's Grace. 2016.
3-channel video
installation, HD, color,
sound.

Coproduced by
zmk | Karlsruhe and
University of Basel.

Procedure E
SECULAR AT LAST!

It is because religion and politics have the potential to unleash enormous energy that we have to be so careful when mixing the two. One way of including both is to fight the urge to break down their idols. Fourteen years ago in this same museum atrium, another “thought exhibition,” *Iconoclash*, tried to do just that: to suspend the iconoclastic gesture. In the intervening years the situation has unfortunately worsened. It now seems even more difficult to resist the violence of iconoclastic passions, at a time when we must learn how to take care of the earth by uniting the energy of both politics and religion.



STATION
Research: AIME Team
Realization: Claude
Marzotto and Maia
Sambonet (òbelo)

Procedure E
SECULAR AT LAST!

In this cinematic observation of religious rituals and the training of priests, Lisa Bergmann and Alina Schmuch document the preparations and performing of services in the Christian faith. During their inquiry, which started in 2012, they were interested in the techniques used to generate the exact tone of religious speech and worship acts.

Religion training is rarely observed. How do the faithful learn to behave in church? How do clerics become skilled in performing rituals and, above all, how do they learn to speak in the right tone to give sermons? To detect the contrast between politics and religion, an attention to tone is essential if you want to surmount the violence implied in both.

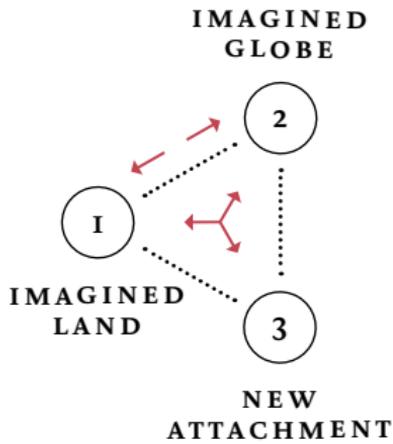


**LISA BERGMANN AND
ALINA SCHMUCH.**
*Gnade üben (Performing
Grace)*. 2016.

1-channel video, full HD,
color, sound.

Edit: Florian Haag.

Procedure E
SECULAR AT LAST!



Are we not all lost? Both those who try to return to the older land of identity – reinventing communities that are now imaginary – and those who cling to the infinite globe that has evaporated?

It is a free-for-all as everyone tries to reinvent religions using old, crumbling foundations.

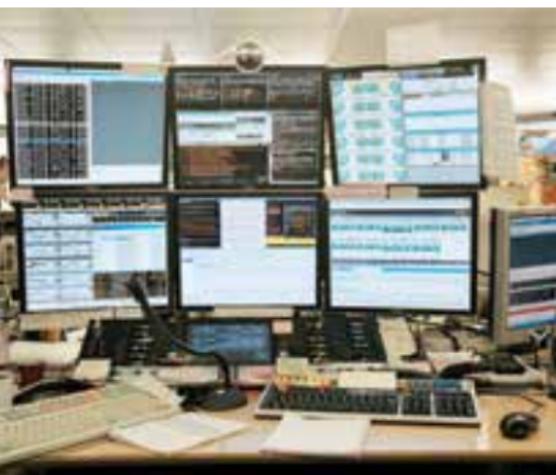
In the meantime, a new baseline exists that could be used as a yardstick to measure spiritual ambitions and new material attachments – a new foundation, still unrecognizable, down below.

Procedure F INNOVATION NOT HYPE

We love techniques, but we also love to hate them! As soon as they appear odd to us, we invoke the ghost of Dr. Frankenstein. We are so used to living in artificial settings and so dependent on artifacts that we often forget what they do. We have very little feel for how they have been made and how they are maintained and kept in working order. Their mode of existence remains a puzzle. They are viewed as objects that one could inspect visually by looking at technical schematics. However, they never enter into the world as objects but always as projects. They have a history, they are full of conflict, they overflow with unintended consequences, they zigzag into the world. If there is one thing that does not fit the description of techniques, it is *mastery*. Hence the necessity of not hyping up what such techniques can do, "Taking care of techniques," that's the new motto.

Procedure F
INNOVATION NOT HYPE

Strange to be allowed to observe workstations which themselves carefully observe all the activity in the world – at least where there is an instant profit to be made. In the old days people claimed that the economy was an infrastructure deep down below our feet. But it is clear that it is instead a delicate series of superstructures bringing masses of data to tiny offices where (usually) young males are safeguarding profits like dwarves sitting on the Rhinegold. As far as what moves under our feet is concerned, we have no clue as to what it is made of.



ARMIN LINKE.
*ReN_007430_23, BNP
Paribas, headquarters,
traders floor, Paris, France
2012.*
Photographic print,
150 × 200 cm.

Procedure F
INNOVATION NOT HYPE

This series of interconnected and seemingly organic pipes depicts the underground infrastructure necessary to supply water to the royal fountains in Versailles.

Is this not where technique always resides? Below ground. Certainly below our level of consciousness. For the Sun King to be able to enjoy feasts at the fountains of Versailles, his engineers had to build this underground network of splendid pipes. It is only when an artist suddenly shines a light on this humble infrastructure that the hierarchy of what is important and what is superficial is subverted. Suddenly the dark net of water pipes gains precedence over the King standing outside in the light of the sun.

SOPHIE RISTELHUEBER.
Untitled #1, Untitled #2,
Untitled #4. 2011/15.

3 photographs, digital
pigment prints,
100 × 150 cm each.

Courtesy of the artist
and Galerie Jérôme Poggi,
Paris.

© vG Bild-Kunst
Bonn, 2016.

← *Untitled #1.*
SOPHIE RISTELHUEBER.
2011/15.



Procedure F INNOVATION NOT HYPE

Emma Charles' fictional documentary focuses on the Pionen data center. In 2008, this former Cold War-era civil defense bunker was redesigned by architect Albert France-Lanord as a data center housing servers for clients which included also WikiLeaks and PirateBay. Located 30 meters under the granite rocks of Vita Bergen Park in Stockholm, the subterranean data center has been designed with direct references to science fiction films such as *Silent Running*. Playing on the science fiction aesthetic, *White Mountain* uncovers the varying forms of temporality brought about through an exploration of data space and geology.

With technology you never know where you are: Where is the cloud to which we are supposed to delegate our most cherished and immaterial data? Down in a Swedish bunker deep in granite rocks! Techniques are supposed to be objective, material and fully mastered, since we produce them. However, they turn out to be mischievous, full of unexpected twists and certainly without a master.



EMMA CHARLES. *White Mountain.* 2016.

16mm color film transferred to 1-channel HD video, color, sound, c. 30 min.

Co-production of the Arts Council England, the zkm | Karlsruhe, and Sciences Po Paris.

Procedure F
INNOVATION NOT HYPE

The installation aims to make visible local fragments of various networks used for High Frequency Trading (HFT). These fragments, high masts covered with “dishes,” are represented through a superposition of various sources. Maps, Google Street View, and Instagram photographs allow us to see the superposition of the HFT network with the local and daily activities of the population living around these antennas. The coordinates of this network were gathered by the anthropologist Alexandre Laumonier.

Techniques are simultaneously ubiquitous and invisible. This is especially true of data transfers. They are supposed to be immaterial and nonetheless require a massive and distributed infrastructure. Their networks punctuate the landscape of ordinary people in a way that is hard to reconcile with their usual views. We lose sight of such techniques giving new importance to detecting, through new visual designs, how technical networks traverse our lives.



**BENOÎT VERJAT AND
DONATO RICCI. A
Network of Fragments /
Fragments from Networks.
2016.**
Installation.

Procedure F INNOVATION NOT HYPE

In 2011, the designer Thomas Thwaites took on the challenge of building a toaster from scratch with only primary components and ordinary tools. This started a process of making plastic from oil, mining ore for steel, etc.

Paleontologists tell us that they need only a single fossil bone to reconstruct a whole animal. Rare are those ready to prove that if you take, for instance, one electric toaster, you will be able to unfold – skill after skill, material after material, century of progress after century of progress – a whole civilization. Try building an artifact by yourself and you will have to describe the overlooked ecosystem on which techniques depend.



THOMAS THWAITES.
The Toaster Project. 2011.
Installation, iron, copper,
nickel, mica, plastic,
and found objects,
dimensions variable.

Procedure F INNOVATION NOT HYPE

Unknown Fields Division retraces in a film the trajectory of the rare earth materials necessary to build today's communication technologies. They used mud from a barely-liquid, radioactive lake in Inner Mongolia to craft a set of ceramic vessels that resemble traditional Ming vases. Each one of them is made from the same amount of toxic waste created in the production of a smartphone, a featherweight laptop, and the cell of an electric car battery.

The great thing about techniques is that they don't leave any trace of the waste they produce when they function smoothly. This is especially true of unintended consequences. It is nowhere to be seen. It is only when architects bring what is outside back into the picture, literally, that we become aware of the complex loops in which we, together with our techniques, have entangled ourselves.

UNKNOWN FIELDS DIVISION. *Rare Earthenware*. 2015. Mixed-media installation, ceramic, 1-channel HD video, color, sound, 7 min. 3 vases (black stoneware and radioactive tailings). Film and photography in collaboration with Toby Smith, ceramic work in collaboration with the London Sculpture Workshop, animation assistance by Christina Varvia, coproduced by the Victoria and Albert Museum, the Architectural Association, and ZKM | Karlsruhe.



Procedure F INNOVATION NOT HYPE

Techniques are not made of objects, but of projects in motion; not of isolated chunks of material, but of intricate ecosystems. Our lives are so intertwined with techniques, that we do not simply shape them, nor do they simply shape us: Rather, we shape each other.

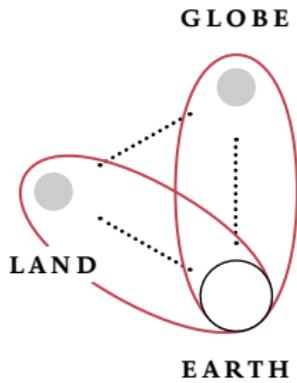
Because of that it is hard to place the exact virtues of technology in focus. We easily shift from hype – unconditional hope of mastery – to rejection – dreams of a more “natural” state of life. And yet there is no way of escaping the artificiality of our habitat. Techniques remain hidden, invisible, despised, especially when they are granted miraculous qualities. Our most cherished goods lack consideration!



STATION

Research: AIME Team
Realization: Claude
Marzotto and Maia
Sambonet (òbelo)

Procedure F
INNOVATION NOT HYPE



If we reset our compasses towards this new magnetic pole – the earth – we might attempt a new triangulation to map out where we stand and decide what is worth defending. New territories are just as different from the old land as they are from the now-outdated globe.

New alliances are possible to build protective envelopes, or *Umwelten*, with those looking for defensive identities and to explore a world much more layered and complex than the globe of yore.

Innovation and care – two words that have drifted apart – could be united again. How can we love our techniques, really love them?

MUSEUM OF OIL

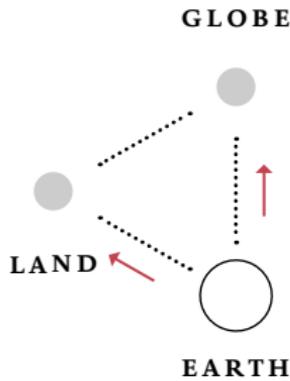
In resonance with *Reset Modernity!*, the exhibition *Museum of Oil* addresses the issue of mapping overlapped territories.

Do you remember when we were using oil? This museum of the impossible future introduces visitors to one of the tensest geopolitical situations: the relation between the underground – geological fossil fuel – and the ground above – the atmosphere – shaped by the transformative effects of CO₂ on the earth's systems. To counteract this transformation, we would need to transform our economy through political decisions. But clearly, this cannot be done fast enough. Territorial Agency proposes doing it through a fiction: Let us visit the museum as if our addiction to oil was as far back in the past as an economy based on hunting and gathering.



TERRITORIAL AGENCY
(**JOHN PALMESINO,**
ANN-SOFI RÖNNSSKOG).
Museum of Oil. 2016.
Mixed-media installation,
prints on aluminum
panels, aluminum
panels on a metallic
framework, videos.

Outro
IN THE SEARCH OF
THE MIDDLE GROUND



It is now your turn to try to reset yourself. Suppose you start the triangulation not from the line going from land to globe but from a different angle – from the newly emergent and still somewhat mysterious earth?

How would you decide what you cherish most in your attachments to the land?

How would you select from your passions for the modernizing globe able to withstand the test of this third pole?

Who and what would you consider your friends and your enemies to be? How would you define forwards and backwards?

THE EXHIBITION

reset MODERNITY!

CURATED BY

**Bruno Latour, Martin Guinard-Terrin,
Christophe Leclercq, and Donato Ricci**

16 Apr. – 21 Aug. 2016

Location: ZKM_Atrium 8+9, ground floor

The exhibition is part of GLOBALE

GLOBALE CONCEPT

Peter Weibel

GLOBALE PROJECT MANAGER

Andrea Buddensieg

RESET MODERNITY!

PROJECT MANAGER

Daria Mille

PERFORMANCE BY ANDRÉS

JAUQUE / OFFICE FOR POLITICAL
INNOVATION SUPERPOWERS OF TEN

AND INSTALLATION RELIGIOUS
FILMS ARE ALWAYS POLITICAL BY
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Paolo Patelli, Moritz Greiner-
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Deborah Tchoudjinoff)**

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reset MODERNITY!

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