transmediale/

Digital Art Residency 2022 in collaboration with Pro Helvetia
Residents Announcement

We are pleased to announce that **fantastic little splash (Lera Malchenko & Oleksandr Hants)**, **Marc Lee**, **Mark Cinkevich and Anna Engelhardt**, and **Simone C Niquille** have been selected for transmediale 2022 Residency programme in collaboration with Pro Helvetia.

In *see also* fantastic little splash explore how the effects of the mass circulation of imagery and the techno-ecological conditions of the war in Ukraine have created a fragile yet necessary form of collectivity. In *CAON – control and optimise nature* Marc Lee explores alternative cartographic scales to challenge techno-solutionist approaches to climate collapse and species depletion. In *Nonscalar Transmission,* Mark Cinkevich and Anna Engelhardt examine how the non-scalability of electricity offers insight into the energy colonial politics of Russia. Finally, in *duckrabbit* Simone C Niquille interrogates the technical and socio-political implications of the shifts in vision technology through the trials and tribulations of CGI production.

The residents were chosen by jury members Lukáš Likavčan, Svitlana Matviyenko, Tobias Brenk, and Nora O Murchú. The new residency programme explores how scale impacts technological conditions. Each residency will take over two months with the first month online and the second at transmediale studio.

schweizer kulturstiftung prohelvetia

The Digital Art Residency is a cooperation between transmediale and Pro Helvetia.

KULTURSTIFTUNG DES BUNDES

Die Beauftragte der Bundesregierung für Kultur und Medien

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Senatsverwaltung für Kultur und Europa BERLIN

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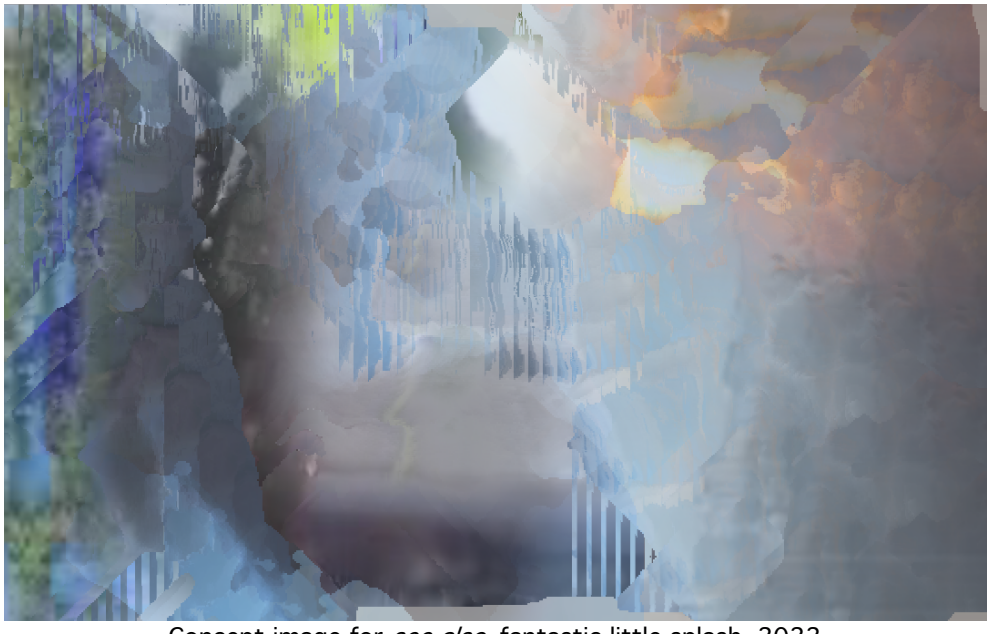
see also
fantastic little splash (Lera Malchenko & Oleksandr Hants)

During their residency, fantastic little splash (Lera Malchenko and Oleksandr Hants) will develop *see also*, an installation and video essay that explores how war-related technologies such as alarm maps, siren signals, and mass media transform those affected into a collective body. Calling to attention how this techno-ecological multiplicity emerges from the scaling and synchronisation effects of technology, fantastic little splash raise questions about what it means when collectivity is forced yet necessary.
Examining a collection of found footage of operational images from the war in Ukraine, staged shots of people assuredly patting themselves and videos taken from social media platforms, fantastic little splash compile footage of people patting themselves – a behaviour they noticed in many of the Ukrainian media circulated online – and ask how this gesture might be a way to remember unity within a fragile collectivity.

fantastic little splash is a Ukraine-based collective comprising journalist / artist Lera Malchenko and artist / director Oleksandr Hants. Combining art practice and media studies, fantastic little splash is interested in utopias and dystopia, the collective imagination and its incarnations, projections, delusions and uncertainties.



Concept image for *see also*, fantastic little splash, 2022

CAON – control and optimise nature
Marc Lee

During his residency Marc Lee will develop *CAON – control and optimise nature*, a game that questions the limitations of techno-solutionist approaches to species depletion and climate collapse, such as genetic engineering, synthetic biology and artificial intelligence. GAN created hybrid creatures based on their real-life counterparts populate a simulated landscape where AI and synthetic biology work together to control and optimise habitats and species. Acting as a testing ground to investigate existing techno-solutionist assumptions, the game challenges the understanding of nature as a computable system, and investigates alternative cartographic scales that might transform and construct new representations of the environment.

Marc Lee is a Swiss artist investigating the effects of the Internet's emergence and the later development of social networks in terms of their creative, cultural, social, ecological, and political impact. Lee creates network-based immersive and interactive installations, exploring how information technologies influence our understanding of the world.

CAON – control and optimise nature, Mac Lee, 2022

Nonscalar Transmission
Mark Cinkevich and Anna Engelhardt

In *Nonscalar Transmission*, Mark Cinkevich and Anna Engelhardt expose Russia's colonial energy extraction within energy infrastructures. Taking as case studies the nuclear power plant in Astravets, Belarus, the transmission lines around the Russian military base in Khmeimim, Syria, and the energy storage of a mobile Russian military unit in Ukraine, the duo analyse Russia's dismantlement of sovereignty on an infrastructural level, while at the same time highlighting the fragility of these electric provisions.
Cinkevich and Engelhardt frame their studies through the non-scalable nature of electricity, which unlike oil and gas, cannot be scaled freely, efficiently stored or transferred over large distances, as a way to visualise the boundaries of colonial power delineated by infrastructures for the generation, transmission, and storage of electricity.

Mark Cinkevich is a Belarus-born postcolonial researcher and artist based in Warsaw. Cinkevich's scholarly focus is on tracking emergent trends in the post-Soviet infrastructural and social landscape, with particular attention to exploring the concepts of nuclear colonialism, infrastructural colonialism, extractivism, and monstrosity.
Anna Engelhardt is a Russian research-based media artist and writer whose practice examines infrastructures of post-Soviet cyberspace through a decolonial lens, with the overarching aim of dismantling Russian imperialism. Engelhardt is based in London.

Electrical substation as an elemental power.
Credit: Anna Engelhardt and Mark Cinkevich. 2022

duckrabbit.tv
Simone C Niquille

Computation is the New Optics - a catchphrase coined by the computational photography research community to signify an ongoing shift in vision technology takes centre stage in Simone C Niquille's *duckrabbit.tv*. In this computer animated TV show, Niquille interrogates the technical and socio-political implications of these "New Optics''. The show's main character - duckrabbit - is modelled after an illustration by Joseph Jastrow from 1892, brought to fame by its use in philosopher Ludwig Wittgenstein's Philosophical Investigations.
Revived for the modern age of computational vision, the curious and confused queer character narrates the show to question the network of actors participating in the New Optics, and the trials and tribulations of CGI production.

Simone C Niquille is a Swiss designer and researcher based in Amsterdam NL. Her practice Technoflesh investigates the representation of identity and the digitisation of biomass in the networked space of appearance. Currently she is investigating the architectural and bodily consequences of computer vision, and researching the politics of synthetic training datasets.