

Tages Woche

What you will see: Vase or gun?

By Naomi Gregoris

Tired from all monitoring fuss? Addie Wagenknecht catapults you in the house of the electronic arts back in the middle of the waking state. From Naomi Gregoris.



A little tip: can die by those things nobody. Also no flowers. (Image: Hanneke Wetzler)

Sometimes a single sentence is enough: "As we look at our screens, They look at us," says Addie Wagenknecht 2014 in an interview with "Art in America" .

It was about an exhibition in a gallery in New York, where the artist and hacker Wagenknecht large PCBs had installed, visualized the data from nearby WiFi networks and absorbed in flashing green lights.

A mechanism so complicated that you had to use it, all his attention to see through it, and was then ready for the big questions. The interview similarly geeky: Wagenknecht in discussion with an experienced Digital technologies journalist, it was about deceptive strategies of Facebook and Co. to Europe and supervision to metadata and social currencies.

But this one sentence remained hanging: We look at our screens and they look back.

What make digital technologies to us? How do they change our culture, our way of thinking, attitudes? Questions floating around so penetrating that one has become tired of. Then stop any of my digital footprints is recorded and stashed in any data silo in an American desert, so what?

The large monitor paranoia is over, you have come to terms with. This is deplorable because it legitimizes the displeasure to deal with these urgent issues. So you have to turn the tables and find ways to ask the questions so that they do not come across as questions.

Not questions about non-issues

As "We look at our screens and they look back." Here is asked: Why look we? What we're looking for? Who looks back exactly? Is it our screen? Can he really look? Is it perhaps something like a little critter? No? But we do not treat him sometimes? And if it is not the screen, then who is? Who is be-

hind it?

And already rattling the idea again.

Another possibility is an exhibition (because who is better at disguise questions as non-issues and sneak in the consciousness than art?), At best, with the producers of such sentences. How this is done successfully, currently showing the house of electronic arts (HeK) with “Liminal Laws” , a solo exhibition by the American artist and hacker Addie Wagenknecht.



Addie Wagenknecht against a drone Action Painting. (Image: Hanneke Wetzler)

The title, a bit bulky with “barely perceptible laws” to translate it all. The trained computer scientist moves in frontier zones, between legality and piracy, between art and action: She gets her sculptures from the 3D printer, their pictures to paint brushes repurposed drones. Controlled by simple flight control commands like “take off” or “country” distribute the small machine color pigments on paper. This looks like this:

“The drone is a symbol of our time, Wagenknecht says in the media guide and told of children in war zones who are haunted in their dreams by the form of this anonymous object. “Drones are a part of our culture - . For a hazardous, visible reality, for others clean anonymity»



And suddenly the cloak off

A thing so that is built for as invisible as possible to cause as much damage. Fair enough, thinks there is and once again threatens to fall into the laziness mode: military sit in command centers and control unmanned machines in the trouble spots of the world. Bad, yes, but with me it has something to do rather little.

So Wagenknecht accesses drastic measures: It responds to the title of the exhibition and makes the laws visible. It frees the thing from its cloak - and presents it in its full size in the middle of the exhibition space.



Bäm! Drone HeK. (Picture: Lukas Zitzer)

We are abruptly this myth confronted with the object quality drone, she stands and suggests itself. A big thing that you - in the knowledge of his terrible function - providing immediate subjektifiziert and attributes: Dangerous she looks eerie. But also supple and elegant. Unpredictable. As Maleficent , the evil fairy from Sleeping Beauty. The associations come at once, and in them is the clout of such works: A mixture of identification and rejection. From there it has to be a matter again what to do with us.

So, just as

The situation is similar with the sculptures from the 3D printer: One can get signatures for weapons on the Internet and at home to print a functioning AR-15 assault rifle , known thing. And somehow quite far away. But what happens when we get put such things in front of your nose?

Here Wagenknecht goes one step further: it does not put the arms out as sculptures, but alienates them so far that are decorative items from the deadly instruments. One sighs delighted and scared at the same time, before so much beauty and horror. So, you think, just as art should act.

A moment which occurs repeatedly in the exhibition. Be it in the video work, where Wagenknecht with default user name and password - has typed in 70,000 surveillance cameras and via livestream shows the film material (in our case a recording of eight newborn puppies on a white table - Admin / 1234 that probably were under medical supervision).

Or at the very end of the exhibition where curator Sabine Himmelsbach runs after laughing a manipulated vacuum cleaner robot, which is Ausgebüxt to another room, "he has made out of the dust now!" When he was a little boy who has run away. We think of Wagenknecht screen set. He could have read: We look at the vacuum cleaner robot and look back through him to us.