



ART – TECH – SCI

# XENO

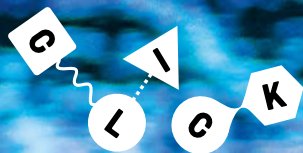
BECOMING ONE WITH THE OTHER

## CLICK FESTIVAL

19-20 MAY 2018

CONCERT | PERFORMANCE | INSTALLATION | TALK | WORKSHOP | LITERATURE | CATCH | PLAY





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## TIME SCHEDULE

Check time schedule for lineup in our app CLICKFestival and at [www.clickfestival.dk](http://www.clickfestival.dk)





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# Welcome to the 8th CLICK Festival

## IN THE CULTURE YARD'S EIGHT-YEAR-OLD HISTORY!

*Mikael Fock, CEO at The Culture Yard / Artistic Director at CLICK Festival*

You are not alone, because we have also invited many others, or should I say many other things. You will be together with many, which is to say that you will bring many in order to be many more. Confused?

With this year's theme, we continue the line of CLICK Festivals with "Embracing New Territories and Drawing New Maps" in our curious and hopefully courageous challenge of our time's technologies and politics through artistic works.

Never has the world been in such need for innovative and inventive thinking as now. Who can break through the tech industry's silent walls and challenge the citizens' echo chamber? Who can provide us with new images on our retina and create new meaning? Artists can by using the same technologies.

This year's CLICK Festival theme, XENO, puts focus on "the Other", or more precisely, "Otherness and how to become one with the Other".

### WHAT DO WE MEAN BY THAT?

We wish to explore our anthropocentric view on the world. Mankind as the absolute center of the world. Intellectually, we know that it is not the case but deep within — in our cultural DNA — we are still convinced that there is us — mankind! — and then there is the nature. But we are in the center. It is not difficult to find proof of this. The nature is romanticized and if it is not on our wall, we exploit it. In one way or the other, to be in nature has to be worth the effort. Preferably, it must be a part of our self presentation, otherwise we must be able to use its resources. This view on ourself and what we call nature becomes to a greater extent an issue for us. It is a tangible issue in our relation with the planet, but it is also largely within us — within our very language. Our language creates invisible boundaries of our perception of the world as well as our ability to innovate our view. Our language is not capable of attaching new words





and realizations to the concepts, which obstruct our change. How, then, shall we find these new realizations? What do we do, then, in order to understand the world in a new way?

We try! And we keep trying, and this is also what we do at this year's CLICK Festival. We try to become one with the other by giving a voice to those who will

and can challenge our cultural presuppositions: Artists and thinkers who wish to challenge our accustomed perceptions. So welcome to XENO — the foreign — and to a couple of days where you can become one with the many other organisms that make up all living here and in the world.



# XENO

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**BECOMING ONE WITH THE OTHER**





# XENO – BECOMING ONE WITH THE OTHER

CLICK Festival continues to explore new territories in the field of experimental and hybrid arts, technology and knowledge in this year's eight installments. With increasing urgency, we are experiencing a situation of immense global instability; of thought, opinion, sustainability and the foundations on which we base our institutions, societies and universal truths. These are all the things that for so long have seemed familiar to us, embedded in the very fabric of humanity and notions of the natural. Rather than recognizing the difficulties faced through orientation towards this way of thinking, we increasingly chose further to renege and withdraw into romantic positions; insinuating a purity that seems to be first and foremost a construction. In this instability, a growing recognition of the insufficiency of sameness and the interconnection of things that are beyond a merely human perception emerges.

Rather than seeing that which is different, that which is "other" from us, as hostile to human existence, we need to begin to seize this moment of unease to reconfigure the way we orientate ourselves in the world. We might embrace otherness to speculate about new constructions of openness, of sustainable cohabitation in a world that is not exclusively for us. Letting otherness offer us a new viewpoint.

A growing feeling of alienation can be seen as the seed from which new possibilities may arise. Alienation and

otherness might in a way become the unifying factor that could allow a critical reassessment of horizons we have so far been navigating towards. Otherness is not a characteristic excluded from humanity, it is embedded in us as in all things and a potential strength perhaps. Not only does the other exist around us and in us, we are also actively creating it. Our technological advances in fields such as artificial intelligence, biology, automation and science are creating byproducts that time and again lead to results that are beyond our own comprehension – they are met with equal measures of excitement, awe and fear. But to truly consider the meanings of these advances should we not think about the terms on which we are currently basing them?

We must investigate ways in which to co-live and co-exist not only with ourselves and our creations, but equally with environments that are different from us, but play crucial parts in our very existence. In a spatiotemporal sense how can we think about living, while still playing no small part in creating persistently hostile environments for ourselves, other beings and other processes?

We need to explore new forms of knowledge that do not extend an insular human subjectivity. Forms of knowledge that might create new situations for living. And so we investigate *the other*, *the alien*, *the XENO*.

# Performance

## TIME SCHEDULE

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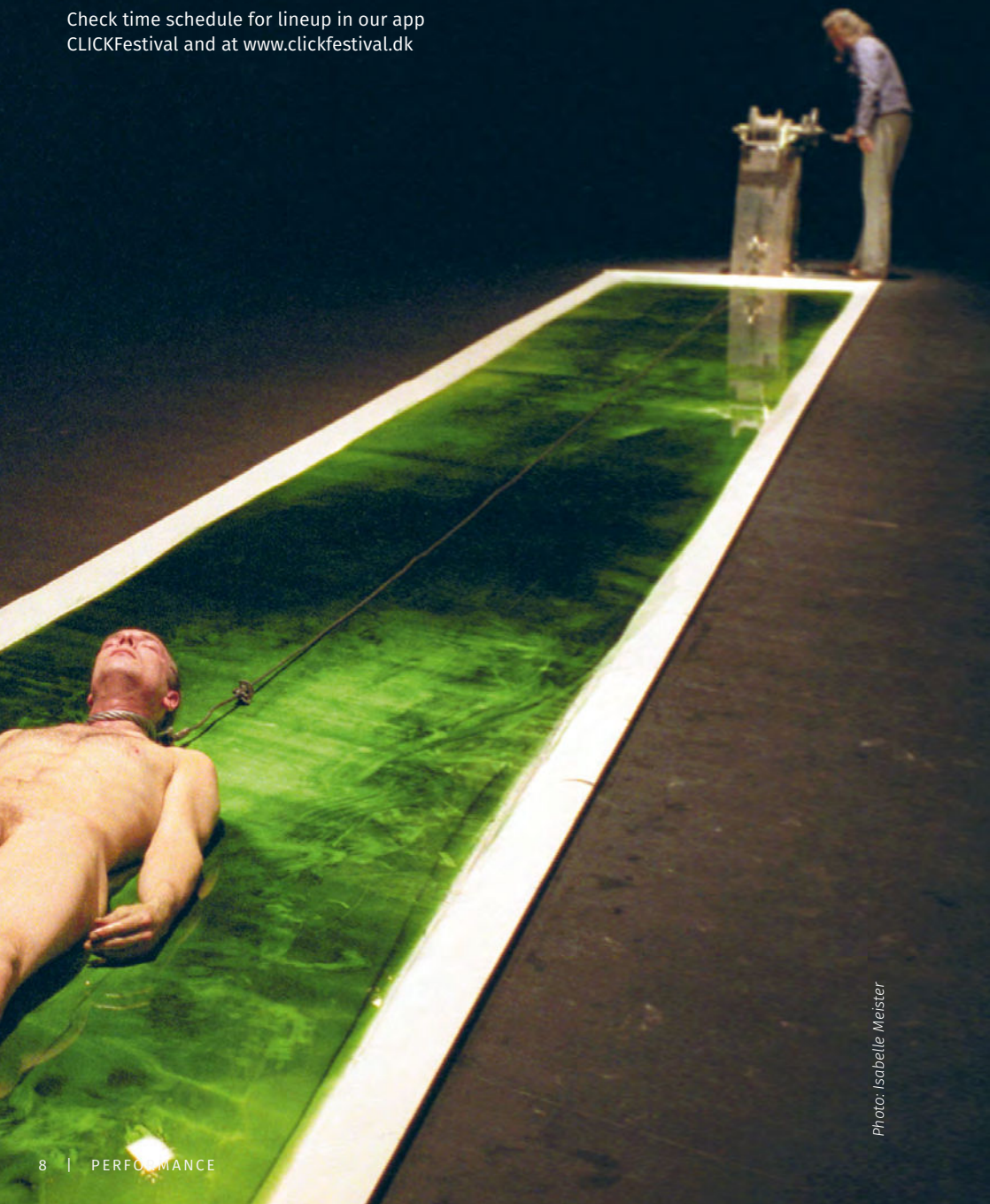


Photo: Isabelle Meister

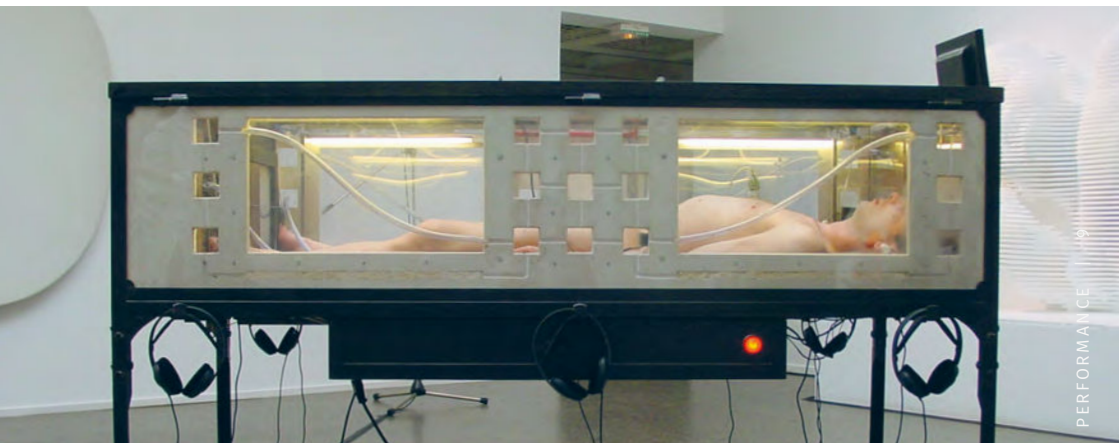


# AUTO PORTRAIT DANS UNE FOURMILIÈRE / PORTRAIT IN AN ANTHILL

**YANN MARUSSICH (CH)**

In a glass box resembling a coffin, ants swarm over a motionless human body for several hours. The co-presence of an immobile human body and an overactive ant colony examines the liminal area and the passageway between life and death because insects are known to actively participate in decomposition processes. The audience can experience this uncanny ecology, confusing micro-, meso- and macroscopic scales. Via headphones, you can listen to the amplified noise created by the ants, or visually zoom in on details of the colony, while close-up images are broadcasted in real time.

In this performance, Swiss performance artist Yann Marussich invites the audience to reflect on its own relationship with death and the act of dying, by experiencing it viscerally.



PERFORMANCE 119

# TRAVERSÉE / TRANSIT

**YANN MARUSSICH (CH)**

A man lies naked on the floor covered in green-tinted oil while a rope is tied around his neck, ready to pull the performer over the distance of 13 meters – the transit, or in French 'Traversée', however, depends on the audience's actions. Anyone can activate the winch so the rope tightens, pulling the performer by the neck, triggering, for the audience, a sadistic and, for the performer, Yann Marussich, a masochistic crossing. There are no instructions, there is no procedure to follow; the spectator is free on all levels and all possibilities are latent. But by being either active or passive, the audience becomes part of the performance.

Swiss performance artist Yann Marussich's risky performance experiments with individual liberties in the mass of the audience, who is actively invited to dominate a passive 'other.'





## FAKA (ZA)

FAKA, a cultural movement established by Fela Gucci and Desire Marea, has come to represent more than the “performance art duo” descriptor that has defined the collective since their inception in 2015. The artists explore a combination of media ranging from sound, live performance, literature, video and photography. Their aim is to create an eclectic aesthetics with which they express their ideas about themes central to their experience as black queer bodies navigating the cis-hetero-topia of post-colonial Africa.





## **OPUS ET DOMUS    MAJA SMREKAR (SL)**

Opus Et Domus addresses the intimacy of home as a political stand in relation to the capitalist structure of work where productivity is rising with an increasingly smaller workforce, thus achieving the end of the middle class, and therefore the end of the concept of home. The main theme of Opus Et Domus is dwelling on where to fit into the great scheme of things, while taming one's own inner fear and hate. Meditations are inspired by the Norse myth of the two wolves Skoll ("One Who Mocks") and Hati ("One Who Hates") pursuing Sol and Mani, the sun and moon through the sky.

At Ragnarok, the downfall of the world, they catch and eat their prey as the sky and earth darken and collapse. With such dramatic gesture, Smrekar wants to approach politics from





a new perspective in order to combine post-socialist studies of labour with the post-human studies of inclusion and play through the collective subconsciousness rooted in mythology. In the performance, Smrekar spins a thread of her own and her two dog companions, Byron and Ada's, gathered hair that becomes the local manifestation of Dutch primatologist Franz de Waal's observation that 'the roots of politics are older than humanity'. The synthesis of Smrekar's two dogs' and her own body hair in a spun yarn connotes a social fabric, not defined by bureaucracy or technocracy, but by probability to produce a new relationship. Maja Smrekar will end her performance on Sunday with an artist performance talk.

Slovenian born performance artist Maja Smrekar lives and works between Ljubljana and Berlin. In 2017, she won the Prix Ars Electronica Hybrid Art award, The Golden Nica.



Mestna občina Ljubljana  
*City of Ljubljana*



kersnikova



REPUBLIC OF SLOVENIA  
MINISTRY OF CULTURE



## **TRANSFORMALOR [TRANSFORMELLA MALOR IKEAE] [4.4.6.8] CAGECAGEOFFICE ARENA**

**JOHANNES PAUL RAETHER (DE)**

Johannes Paul Raether's practice is one of truly complex, winding narratives and worldings. Through recent years his project of "Identitecture" has created a sprawling series of performances, installations and histories incorporating a growing number of constructed identities, types of an extended lineage of witches amongst others. Names such as Transformalor and Protekorama are parts of his genealogy of identities raising questions about embodied relationships to technology, knowledge and gender. Raether approaches the structures of the capitalist socio-technical now through ritual magic as a method for critiquing the complex systems underlining the often-normalized relationships we have with the trappings of a technologically mediated society. The repeated interaction – one, two, three swipes – on a touch screen seen as a type of ritual and how to create consciousness and empowerment through social gatherings in the form of performance are thereby given significance in Raether's work.

The performance/installation will be activated through three performances for a selected audience during the festival. Registration for these performances will be announced soon.





## **NOORA HANNULA VS SOMA THE AUGMENTED REALITY GIRL – THE ULTIMATE BATTLE**

### **NOORA HANNULA (DK/FI) & NORDIC BEASTS**

In this dance performance, Noora Hannula engages in a battle against virtual reality. Living one's life in animated reality has become much easier, and Noora Hannula now confronts this issue by taking up the ultimate battle against her female 4D-rival, Soma.

As a dancer and award winning choreographer, Noora Hannula is the artistic leader of the nordic dancing company, The Nordic Beasts.

Noora Hannula's battle against virtual reality is a co-production between The Culture Yard and Bora Bora Theater, and is supported by The Nordic Cultural Foundation, Finnish Koneensäätiö and the Danish Composer's Society. "The Ultimate Battle" can be experienced at CLICK Festival's special 4D scene.



## SHOWCASE

# HC<sup>2</sup> – 3D PERFORMING ARTS FOR THE WHOLE FAMILY

## THE CULTURE YARD (DK)

One of the world's greatest authors of fairy tales, H.C. Andersen, and one of Denmark's most revered scientists – the man who discovered electro-magnetism – H.C. Ørsted, were good friends and inspired and challenged each other back in Copenhagen's golden ages.

This friendship and their universes of poetry and science is the inspiration for a new 4D Box production by The Culture Yard. The performance is in the making and we will showcase some of this conceptual work as a visual installation during the festival.

KULTUR  
VERFTET  
THE CULTURE  
YARD

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## EXTREMOPHILE

### JENNA SUTELA (FI)

Jenna Sutela's performance *Extremophile* considers the idea of embodied cognition on a planetary scale, presenting a narrative moving from outer space to inside the gut by documenting Planetary Protection Rituals at the European Space Agency, and exploring extremophilic bacteria in fermented foods as possible distributors of life between the stars.

Jenna Sutela works with words, sounds, images and other living materials. Particularly the latter is a recurring element of her practice, the material becoming analogous to processes and concepts, which Sutela deftly navigates through her installations and performances. Both often seek to identify and react to precarious social and material moments, frequently in relation to technology. Sutela's work often focuses on both the intimate inner and the planetary scale simultaneously, providing novel insights and thoughts on more-than-human interaction and cognition.

## SILICIUM

### **BJØRN SVIN (DK) & CARL EMIL CARLSEN (DK)**

The Danish visual music group, Silicium, has in collaboration with The Culture Yard developed a fourth version of their surreal music experience, which is performed for the first time at CLICK Festival 2018. The group examines audio-visual material, which, in spite of being synthetic and abstract, mediates a wide range of expressions and emotions. Throbbing organic rhythms blend with biologically inspired simulations in an attempt to revive synthetic material. Silicium performs at CLICK Festival's custom made holographic stage, which allows for creating the illusion of a coexisting virtual and physical reality.

Silicium is a duo consisting of electronic musician Bjørn Svin (DK) and visual artist Carl Emil Carlsen (DK).





Arca (VE) at CLICK Festival 2016.

Photo: Mathias Vejerslev







# Concert



## TIME SCHEDULE

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## LOTIC (US)

Lotic is DJ and producer J'Kerian Morgan. Raised in Houston, Texas and now operating out of Berlin, Morgan is a resident at the city's famed Janus parties and in recent year's she has evolved into becoming one of the most original voices of Berlin's club life. Her sound is an apocalyptic mix of haunting synth melodies, destructive beats, and skewed experimental electronica.







## **MOOR MOTHER (US)**

Moor Mother is the viscerally charged output of Philadelphia based interdisciplinary artist, Camae Ayewa. Her music is often harsh and strange, projecting both the cathartic anger of punk and the expansive improvisatory spirit of Sun Ra. Using a variety of machines, field recordings, and analog noisemakers, Ayewa constructs fractured, cacophonous waves for her words of punishing pertinence to ride.

## SØS Gunver Ryberg (DK)

Wielding an arsenal of vigorous industrial rhythms, raw techno and expressive sound art, Danish artist and composer SØS Gunver Ryberg performs with an endless energy that challenges your state of consciousness. Her live sets are a terrifying sonic barrage of frenetic drum machines, murky drones, and walls of chaotic overdrive that aim to induce a transformative experience.

SØS Gunver Ryberg's work embodies her rich production history. Stemming from performance art, her site specific performances, whether in the form of a sound installation, computer game soundtrack, audio walk, live club set or even the debut release 'AFTRYK' on Contort Records, all explore the potential of acoustic space.





A black and white portrait of a man with a beard and long hair, looking directly at the camera. He is wearing a dark jacket over a light-colored shirt. The background is dark and out of focus, showing some foliage.

## **RABIT FEAT. CAMILLE (US)**

Rabit's Houston producer, composer, DJ, and record label owner Eric Burton. Chiselling out a bold vision of sound, Burton has slowly worked his way to the front of an international group of artists seeking to create a fresh and uncompromising perspective on future dance music and the very fabric of the club landscape. Burton combines industrial, hip-hop, noise, and sound collage to foster sonic spaces for the exploration of sexuality, gender, race, embodiment, and injustice.



## LARRY B (UK)

The gender-defying 26-year-old producer, vocalist and dj, Larry B ('B' stands for Boakye), is one of the London underground's most exciting new talents. With an ability to write heart-wrenching songs and create genre-bending productions, Larry B has spun his own unique take on the R&B genre, which can be experienced on his debut EP 5 sad songs, described by the artist as an intimate, dreamy mixture of "melancholia and grown nursery rhymes".





## AMNESIA SCANNER (FI/DE)

With demonic shouts, blaring sirens and unmoored cyborg sounds, Amnesia Scanner often culled from real life, they are at once totally familiar and unsettlingly strange. Consisting of two Finns – Martti Kalliala and Ville Haimala – Amnesia Scanner creates with a mix of hip-hop, electronic and hyper modern club music a supernatural electronic landscapes in an impenetrable and intellectually loaded style that makes the Berlin-based duo so spectacular.

The experimental duo first landed as Amnesia Scanner in 2014 with tracks uploaded to SoundCloud, followed with the six-track AS released through Young Turks in March 2016. The English newspaper The Guardian recognized them as the “corner stone in 2016 underground music” with their powerful and euphoric live shows.







## **SOHO REZANEJAD (DK)**

The Copenhagen based composer and singer Soho Rezanejad is known for her unique vocal performance and versatile work with electronic music projects. In May she will be performing at this year's CLICK Festival following the release of her internationally critically acclaimed debut album *Six Archetypes*. The sound landscape is dark and offers gripping productions that, combined with a superior vocal performance and powerful lyrics, sets Soho Rezanejad in a category of her own.



## KHALILH2OP (DK)

We know Nikolaj Vonsild's androgynous, vibrating, powerful vocal which we have been able to enjoy for the last decade in the band When Saints Go Machine and, in the later years, the electronic duo Cancer with Kristian Finne Kristensen. At this year's CLICK Festival Nikolaj Vonsild performs with the project Khalil H2OP, allied with producers Simon Formann (aka Yen Towers and earlier Lower member) and Villads Klint.





## GARY GRITNESS (FR)

Gary Gritness, bad boy and multi-instrumentalist funkateer, origins from the post-industrial city of Nancy, France. Gritness blends killer electro funk with contemporary influences from the streets of Detroit, Oakland and Atlanta around his trademark, soulful sound. Using an old school approach, Gary's music has been released on Clone and Hypercolour; it is dirty, warm and funky and is best enjoyed in his powerful live shows featuring seamless dance beats, masterful vocoder and funkafied keyboard pyrotechnics.





## **VIOLENCE (US)**

Multi-instrumentalist Olin Caprison composes, produces, and performs for all of Violence's output. His compositions are known for their complexity, dissecting genre and eradicating historical hierarchies. Orchestration as well as lyrical content guides the listener into a meditation on the oppressive nature of history, and the idea of archetypal memory and its accompanied stigmas..







## ZENO VAN DEN BROEK (NL)

Zeno van den Broek is a Dutch-born, Copenhagen-based composer and artist. Van den Broek works in a multi-sensory way to research and express physical, social and acoustic notions of space. He utilizes immaterial and temporal means to create site and concept specific works and performances. This trans-disciplinary method has a strong conceptual foundation, which enables Zeno to comprehend and reveal the richness and complexity of spatial, social and physical perception.



## CHINO AMOBI (US)

Chino Amobi is a producer, visual artist and sonic activist who weaves music and politics together in a way many other artists of his generation do not dare. After years of recording under the pseudonym Diamond Black Hearted Boy, he now releases his barrage of epic instrumentals, brash percussion and cathartic sonic violence under his own name. Whether it is on this year's critically acclaimed full-length debut *Paradiso* or 2016's *Airport Music for Black Folks* – a poignant satire of Brian Eno's *Airport Music* – Chino Amobi expertly harnesses sound as weapon to expose, confront and overcome the power structures in our global society. healthy serving of acid on the side.

Troels Knudsen aka CtrlS lives in Copenhagen, Denmark and has been immersed in music for most of his life. His focus has mostly been fixed on the club culture, where he spent the last 10+ years producing, performing, engineering and dj'ing various electronic genres around Europe and beyond. Troels' fast paced and futuristic style, seeks out the various nuances of techno and surrounding genres.



# Installation



## TIME SCHEDULE

Check time schedule for lineup  
at [clickfestival.dk](http://clickfestival.dk)  
and [facebook.com/clickfestival](https://facebook.com/clickfestival)

## AQUAPHOBIA

**JAKOB KUDSK STEENSEN (DK)**

The piece *Aquaphobia* is framed within a one-to-one copy of the Louis Valentino Jr. Park and Pier in Redhook, Brooklyn; an area greatly marked by climate changes with hurricanes and rising sea levels.

The piece is inspired by psychological studies of the treatment of aquaphobia – the fear of water – and uses aquaphobia as a starting point for describing and dealing with our relation to future water levels and climate changes. The viewer will through virtual reality travel a landscape of extraterrestrial ecosystems, red clay substances and pre-urban plant species in Brooklyn, which create a virtual simulation of aquaphobia.

The Danish artist Jakob Kudsk Steensen is specialized in virtual reality and lives in New York. His art has been exhibited at among others Jepson Center for the Arts, MAAXXI and the Carnegie Museum of Art.



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# HOLOBIONT

JENNA SUTELA (FI)

Sutela will premiere a new video work, Holobiont, at this year's CLICK Festival. The holobiont is an entity made of many species that have become inseparably linked through shared ecology and evolution. Through this image, the piece explores a situation devoid of the hierarchical dominance of humans, a (re-)integration of the human body into the organic and synthetic environment surrounding it.

Jenna Sutela works with words, sounds, images and other living materials. Particularly the latter is a recurring element of her practice, the material becoming analogous to processes and concepts, which Sutela deftly navigates through her installations and performances. Both often seek to identify and react to precarious social and material moments, frequently in relation to technology. Sutela's work often focuses on both the intimate inner and the planetary scale simultaneously, providing novel insights and thoughts on more-than-human interaction and cognition.

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# MASS BLOOM EXPLORATIONS

**TINA TARPGAARD, RECOIL PERFORMANCE GROUP (DK)**

In a plastic dome appearing like something in between a mausoleum and a greenhouse, you meet the human Hilde I. Sandvold and thousands of mealworms inside a micro-universe built exclusively of disposed white foam plastic – a material that also happens to be a nourishment that pleases the ever-hungry mealworms.

The voice of the author Ida Marie Hede reading from her text on the peculiarities of life in the plastic habitat accompanies this unlikely symbiotic system between worms, plastic and a human. A surreal staged ecosystem that nourishes speculation on survival strategies. Could an organism capable of living on plastic be the potential beginning of a new blooming of species on earth?







## CARL KRULL (DK)

Enter with Krull into the artistic process, and experience the creation of a three-dimensional head, which encloses the audience and artist.

In front of The Culture Yard you are faced with a five meter tall wooden sculpture shaped by vertical and horizontal rings that form a giant head. Wearing a virtual reality headset, you can enter the creation of the ring-shaped head and let yourself be enclosed by the sculpture.

Besides being a piece in itself, the sculpture connects the new technology and the virtual that are presented at CLICK Festival with the tactile and artisan aesthetics, which you can experience at the Wooden Ship Rally

# L'ENFANT

**LUO HE-LIN (TW) & CHEN I-CHUN (TW)**

The piece L'Enfant examines the influence of current media on our existence, and employs different digital media such as motion sensors, animations and live drone footage. Luo He-Lin and Chen I-Chun are the two digital artists behind this piece. Luo He-Lin is an award winning interactive artist, who specializes in computers and motion sensors. Chen I-Chun is studying for a doctor's degree in real-time drone footage at Taipei National University of the Arts.

L'Enfant was exhibited at the Arts Electronica Festival in 2017, and is a co-production between Quanta Art Foundation, Ministry of Culture and The Culture Yard.



**STATENS KUNSTFOND**





# Talk

The background of the page is a complex, abstract digital artwork. It features a dark, almost black, base color. Overlaid on this are vibrant, multi-colored fractal patterns, primarily in shades of blue, green, and red. These patterns resemble intricate, branching structures, similar to those found in natural phenomena like snowflakes or coral reefs. Interspersed among the fractals are numerous thin, glowing lines of light in various colors (red, green, blue, yellow), which appear to be moving or vibrating, creating a sense of dynamic energy. The overall effect is a visually rich and somewhat ethereal composition.

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## PROGRAM INTRODUCTION

'Xeno', the theme of this year's festival, considers otherness through a range of different optics. It approaches the concept critically. Not with the presumption of exclusion or a hostile otherness, but rather with interest in the multitude of implications and possibilities it may afford us. The investigation shall not be reduced to black and white, but rather recognized for its extraordinary scale.

This sense of scale is investigated in the work of Benjamin Bratton which theorizes a planetary megastructure, an organizing mechanism that encompasses the whole world through global computation, natural resource management, social, cultural and infrastructural organization among others. It continues into the vast ramifications of artificial superintelligence and what it means to be human in a world where we are not the dominant intelligence.

The term 'Xeno' often invokes politics of authoritarianism, race, gender, oppression and exploitation, but we might consider alienation as an emancipatory force, a quality which is inherent to all humans, as suggested by the xeno-

feminist collective, Laboria Cuboniks. This opens for new possibilities, ways of organizing and understanding.

Keynote speaker N. Katherine Hayles has played a large role in renegotiating the concept of 'human', expanding the notion of what is exclusive to humanity and its assumed primacy in the world. Her work connects the human with the posthuman through technology, eliminating naturalist notions in a project that has since had vast influence and has been carried on in e.g. the work by Laboria Cuboniks.

These positions are central in the exhibition program of CLICK Festival, as it explores more-than-human interconnections, non-hierarchical being, gender liquidity, sociality and planetary scale cognition represented in the works of Johannes Paul Raether and Jenna Sutela, both of whom will present their work as part of the talk program. It is with these speculative positions that we hope to illuminate a multitude of possibilities, futures and worldings for more-than-human inhabitation.



## KEYNOTE

### "THE WHOLE AGE OF THE COMPUTER HAS MADE IT WHERE NOBODY KNOWS EXACTLY WHAT'S GOING ON"

**BENJAMIN H. BRATTON (US)**

*On the Geopolitics of All-Too-Human-Centered Design*



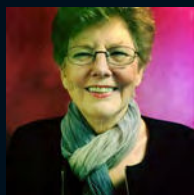
Benjamin Bratton's work has made ripples in the worlds of philosophy, art, design and computer science particularly since he published his extensive book, *The Stack: On Software and Sovereignty*, on the impact of global computation and its effects on the geopolitical reality. Bratton's interdisciplinary and layered approach to analyzing the structures and territories of power shows the radical effects of technology and information on the world – a world that encompasses social and human present, but also a multitude of ecologies and deep time consequences. His

current research project, *Theory and Design in the Age of Machine Intelligence*, is on the unexpected and uncomfortable design challenges posed by Artificial Intelligence in various guises. Benjamin Bratton will present a keynote on his pertinent catalog of contemporary thinking.

## KEYNOTE

### XENOPHILIA: AN INTEGRATED FRAMEWORK FOR HUMANS AND OUR FELLOW COGNIZERS

**N. KATHERINE HAYLES (US)**

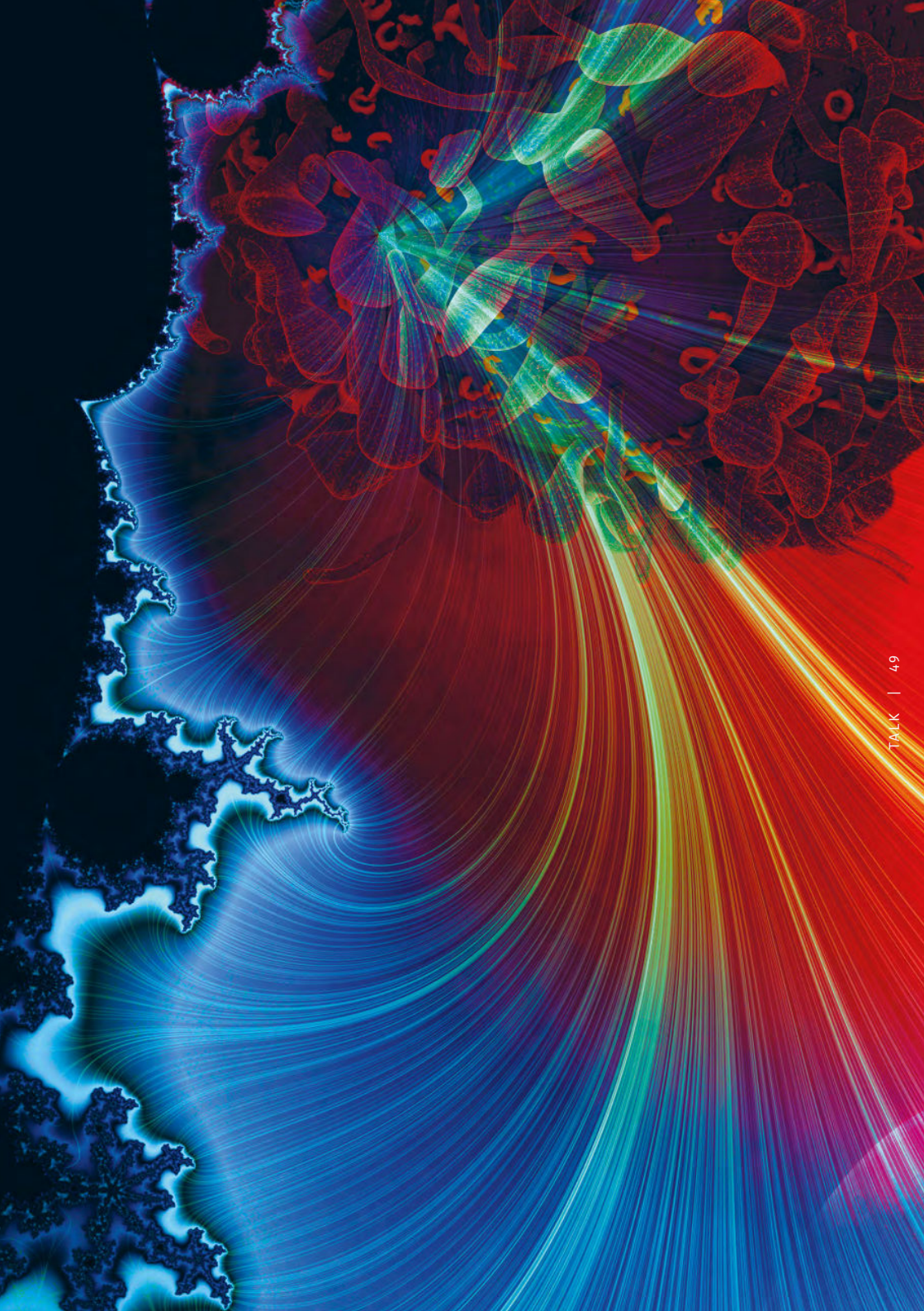


Recent research in neuroscience, cognitive science and cognitive psychology has confirmed that the majority of human cognition happens below consciousness at a level of neuronal processing, inaccessible to consciousness but nevertheless essential for the consciousness to function. Freed from the anthropocentric assumption that 'consciousness' constitutes all cognition, we can now recognise that cognition, defined as 'the process of interpreting information in contexts that connect it with meaning', is pervasive throughout all living creatures, even unicellular

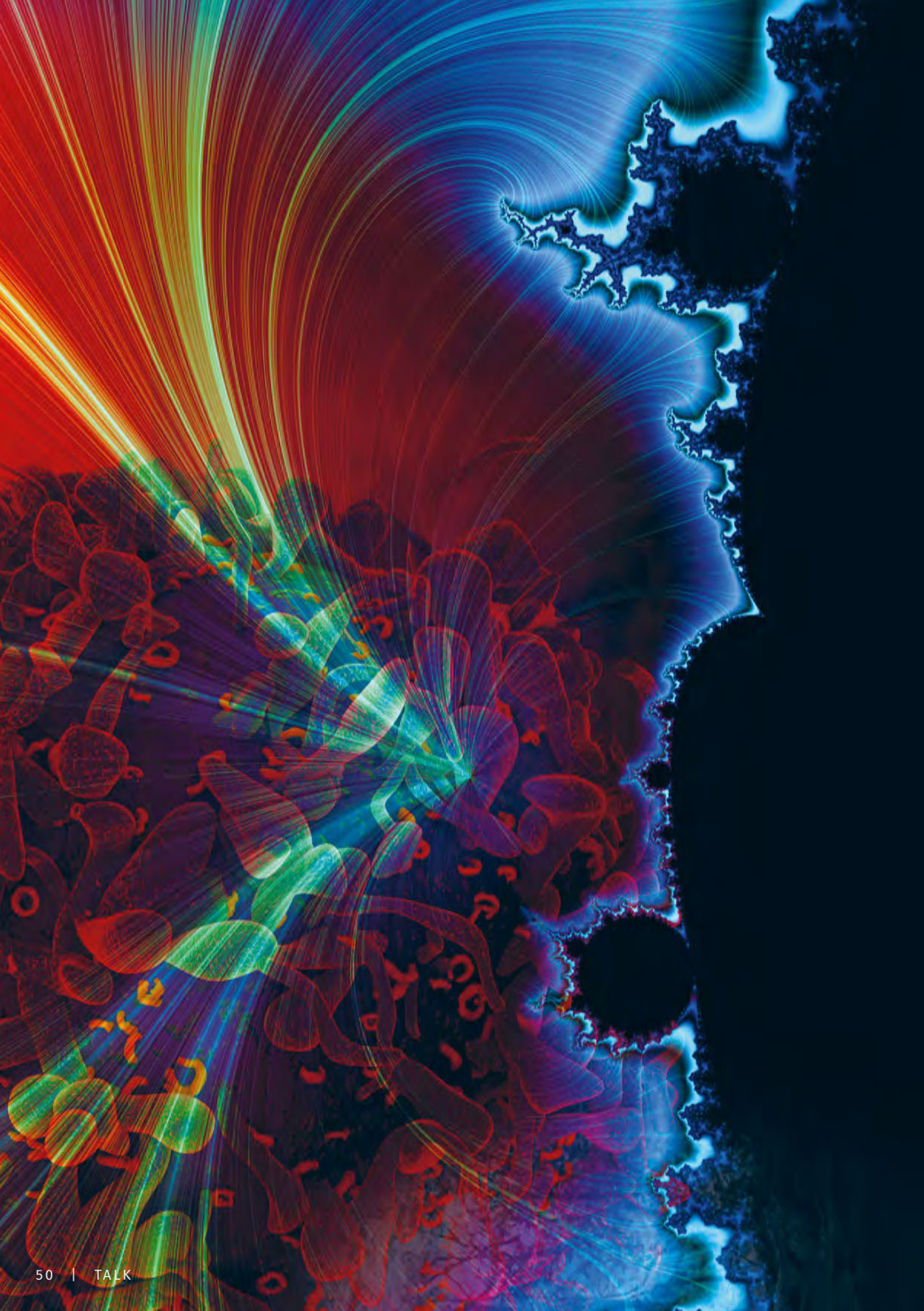
organisms and plants. Re-defining the human in these terms provides a more accurate, humbler view of human agency and opens ways for transforming xenophobia into xenophilia.

N. Kathrine Hayles is James B. Duke Professor of Literature på Duke University, US.









## WORKSHOP/TALK-SESSION

### YOU ARE NOW HERE WORKSHOP

#### BLACK QUANTUM FUTURISM (US)



Maps are everywhere around us, ever present to help us navigate both public and personal geographies, or orient ourselves in communal and universal landscapes. But all maps come with an agenda – as much as maps can reveal about a place or idea, maps also have the power to hide or distort truths. This workshop will explore the utility and practice of mapping, and ways in which maps have been used to disempower people and communities, and how they can be used as a liberatory and revelatory tools. We will experiment with creating quantum maps, sound maps,

housing journey maps, and memory maps.

Black Quantum Futurism Collective is a multidisciplinary collaboration between Camae Ayewa (Moor Mother) and Rasheedah Phillips (The AfroFuturist Affair).

## TALK

### KAPELICA CASE – LIFE AS AN OBJECT

#### JURIJ KRPAN (SL)



In the presentation of the curatorial credo that is shaping the art program at Kapelica Gallery, Slovenia, its senior curator Jurij Krpan will explain the 20+ years of focus on human/animal/plant body and mind which become intertwined with electronics and biotechnology. The obvious development of technology as reverse engineering of nature is leading toward the singularity of an organic and unorganic world which is a fountain of inspiration for artists who have found their home at Kapelica.

The artworks are profoundly inspiring and challenge societies' traditional values. This leads to heated public debates, ethical investigations and a rethinking of the law regulations of today and of the near future.

Kapelica Gallery was conceived in the year 1995 as a nongovernmental organization funded by Student Organization of the University of Ljubljana. Since the beginning, the program of Kapelica Gallery was understood as a mistake by most art and cultural institutions in Slovenia. It is not much, but slightly, better nowadays.



Mestna občina Ljubljana  
City of Ljubljana



Kersnikova



REPUBLIC OF SLOVENIA  
MINISTRY OF CULTURE



## UNPACKING XENOFEMINISM

**LABORIA CUBONIKS: DIANN BAUER (DE),  
HELEN HESTER (UK) AND PATRICIA REED (UK)**



Laboria Cuboniks is an international collective actively working to reengineer a feminism appropriate and proportionate in its concepts, content and scale to be relevant to the techno-social present. In 2014, they published their manifesto *Xenofeminism: A Politics for Alienation* which has since been translated into multiple languages, most recently Danish, attesting to its appeal and relevance to contemporary feminist discourse and politics. With their project, *Xenofeminism*, they have developed a many-headed treatise of contemporary theory, a radical political statement on gender abolitionism and societal reconfiguration, which encourages affective engagement. They will guide you through central concepts of the *Xenofeminist* project and elaborate on current developments and thoughts related to the participants' practises.

### ARTIST TALK

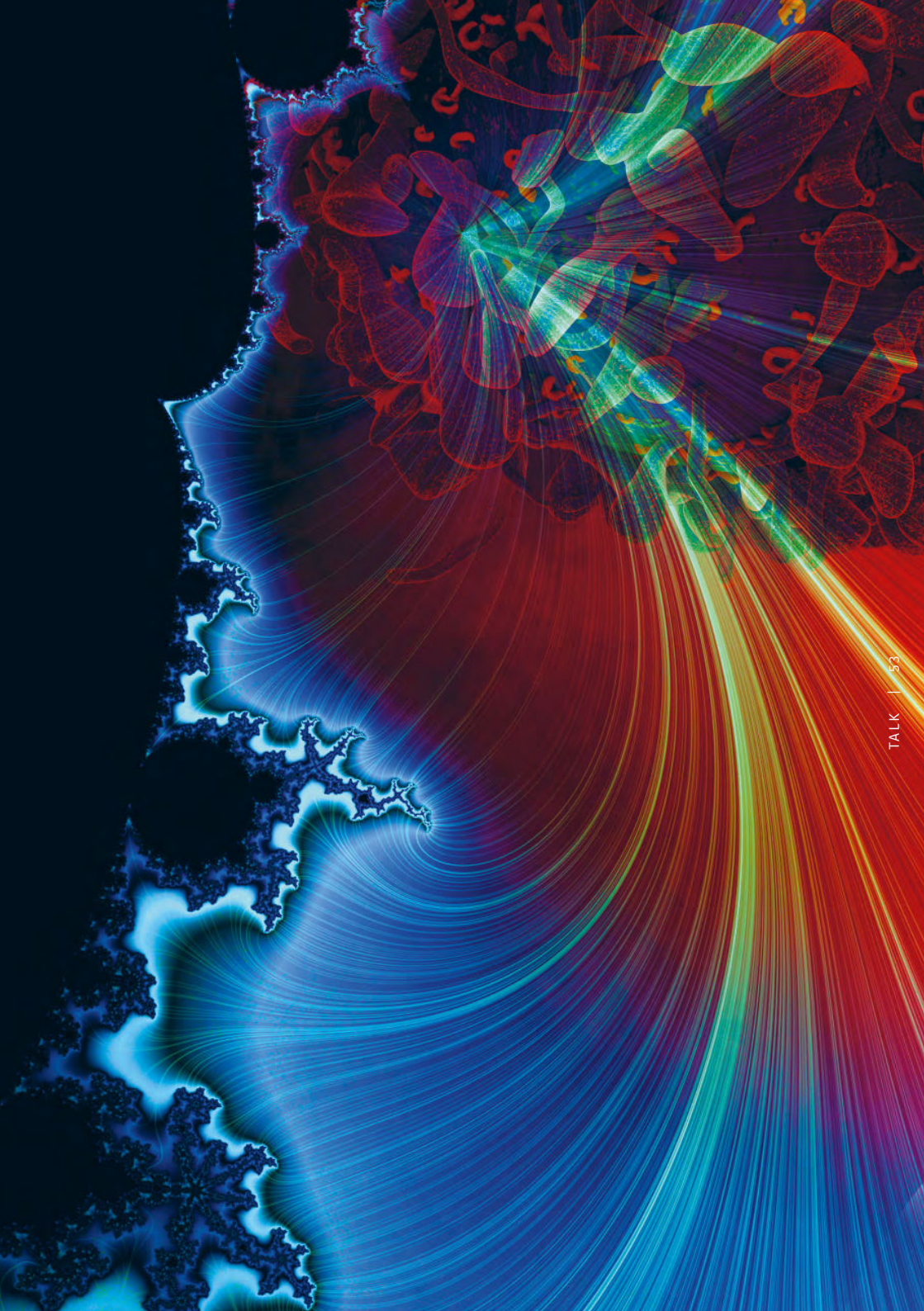
## IMAGINATION, TECHNOLOGY, ECOLOGY

**JAKOB KUDSK STEENSEN (DK)**

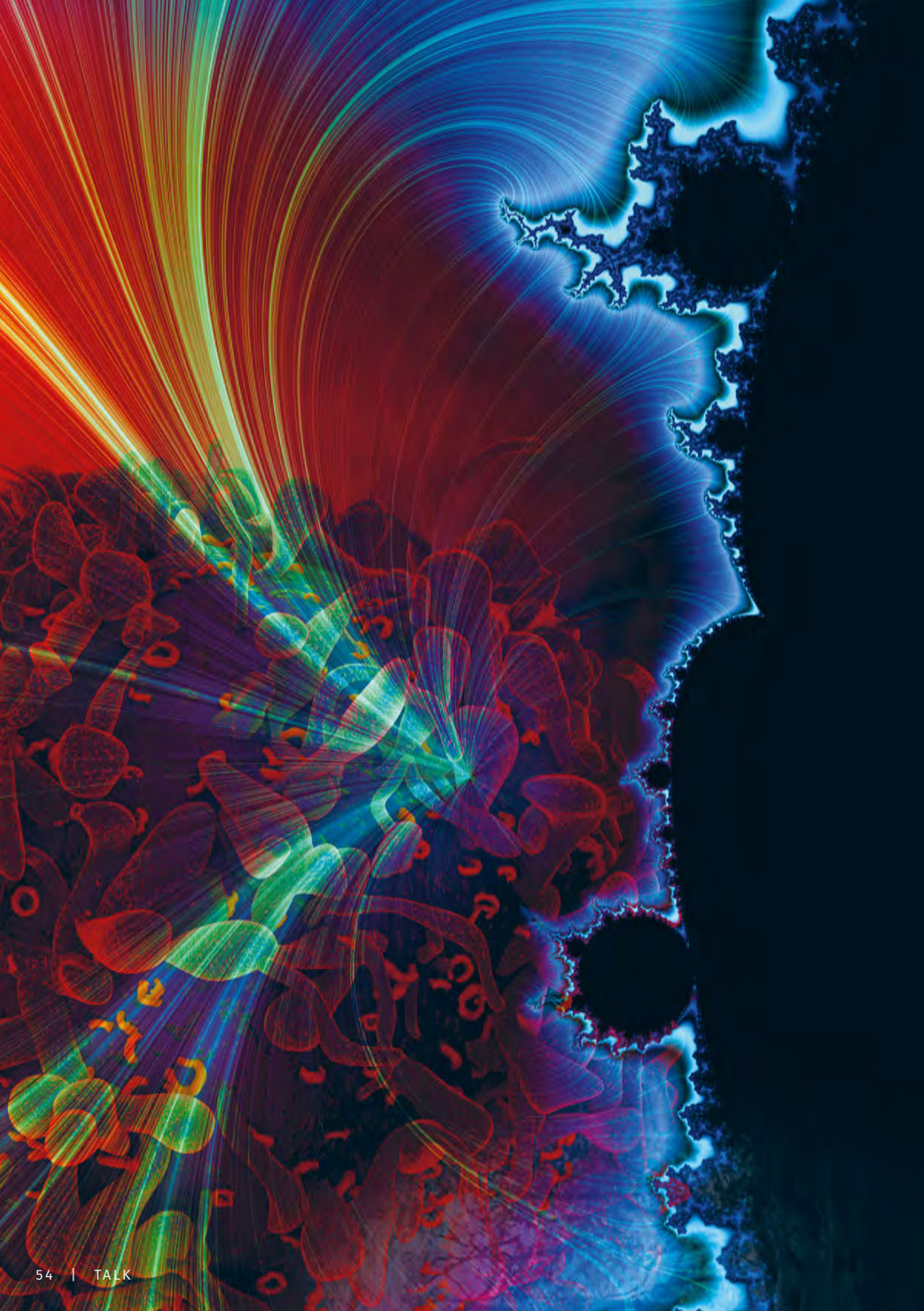
In this talk, Jakob Kudsk Steensen will take his audience a step further into his work within the field of imagination, technology and ecology, and he will elaborate on his piece *Aquaphobia* and its making, background and idea.

*Aquaphobia* is framed within a one-to-one copy of the Louis Valentino Jr. Park and Pier in Redhook, Brooklyn; an area greatly marked by climate changes with hurricanes and rising sea levels. The work is inspired by psychological studies of the treatment of aquaphobia – the fear of water – and uses aquaphobia as a starting point for describing and dealing with our relation to future water levels and climate changes. The Danish artist Jakob Kudsk Steensen is specialised in virtual reality and lives in New York.









## ARTIST TALK

# WORLDWIDEWITCHES, RITUAL AND TECHNOLOGY

## JOHANNES PAUL RAETHER (DE)



In this talk Johannes Paul Raether will elaborate on his many-faceted practice. He approaches the structures of the capitalist socio-technical system through ritual magic as a way of criticising the complex systems underlining the often normalised relationships we have with the trappings of a technologically mediated society. Through recent years, his project Identitecture has created a sprawling series of performances, installations and stories incorporating a growing number of constructed identities, such as different types of witches via extended lineages.

Names such as Transformalor and Protekorama are parts of his genealogy of identities which raise questions about embodied relationships to technology, knowledge and gender.

The repeated interaction – one, two, three swipes – on a touch screen is seen as a type of ritual and how to create consciousness and empowerment through social gatherings in the form of performance is thereby given significance in Raether's work.

## ARTIST TALK

# ON EXTREMOPHILES AND INSEPARABLE SPECIES

## JENNA SUTELA (FI)



Jenna Sutela works with words, sounds, images and other living materials. Particularly the latter is a recurring element of her practice, the material becoming analogous to processes and concepts, which Sutela deftly navigates through her installations and performances. Both often seek to identify and react to precarious social and material moments, frequently in relation to technology. Sutela's work often focuses on both the intimate inner and the planetary scale simultaneously, providing novel insights and thoughts on more-than-human interaction and cognition.

Jenna Sutela will premiere a new video work, "Holobiont", at this year's CLICK. The holobiont is an entity made of many species that have become inseparably linked through shared ecology and evolution. Through this image the piece explores a situation devoid of the hierarchical dominance of humans, a (re-)integration of the human body into the organic and synthetic environment surrounding it.



## ARTIST TALK

### CARL KRULL (DK)



At CLICK Festival's holographic stage, the 4D Box, Carl Krull will perform a live rendition of the sculpture located in front of The Culture Yard. Using virtual reality technology Carl Krull performs the luminous strokes in the air as he talks about his artistic approach and process of shaping the sculptural head.

## PERFORMATIVE PANEL DEBATE

### DISSECTING AN UTTERANCE: EVOLVEMENT AND EROSION OF THE VOICE AS A TOOL FOR AND AGAINST LANGUAGE.

**CLAUS HAXHOLM (DK), UTE WASSERMAN (NL), DYLAN NYOUKIS (UK)**

A surreal panel debate will take place, where three experimental vocal artists will examine in depth what it means to be a human being with a voice. Three very different aspects and views on the topics will be dissected live in the panel debate: The voice in its primal form, a voice with a verbal language, and a voice that can travel incoherently between timbres and concepts. Together, these create a space for the body to speak its mother tongue and for the mind to let its non-linear impulses mutate for the sheer thrill of exploring its (un)natural habitat.

The panel consists of artist and composer, Claus Haxholm (DK), vocal soloist, composer and performer, Ute Wassermann (NL), noise expressionist and experimentalist, Dylan Nyokis (UK).



## CHOREOGRAPHY ON THE FACE

**SARA HAMMING (DK)**

A lecture about the performance Choreography on the Face  
- A micro format on the face of the audience. The performance lecture makes use of research and micro-choreographic moments with the audience to create a poetic flux which investigates new notions of scale and self in the face recognition paradigm.

Sara Hamming is a performance artist and performance writer who develops concepts that examine social power relations. The stage is set on the body or in the middle of the mass in performances that can be referred to as social sculptures. Sara Hamming works with text, music, objects, choreography and rooms on the platform moribund.





# Workshop

## TIME SCHEDULE

Check time schedule for lineup in our app  
CLICKFestival and at [www.clickfestival.dk](http://www.clickfestival.dk)

## LOW POLY: BE ANYTHING, MAKE ANYWHERE

### UNDERBROEN AND CATCH

Ready to become one with 'the other'? This year's theme at CLICK Festival is XENO. XENO means guest or stranger. Instead of you just watching, listening and thinking, this workshop offers an opportunity to play and make your own Low Poly mask. The masks are originally designed by the British collective Wintercroft and have been used worldwide as an example of local-global production and distribution design. Have a break, come join the workshop and embrace otherness in order to speculate about new viewpoints and constructions of openness and sustainable cohabitation in a world that is not exclusively for us.

It will be possible to sign up for the workshop in the workshop area.  
The workshop is arranged by Underbroen and Catch.





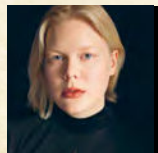


# Literature

## PERFORMANCE

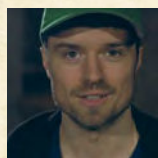
### APPARENTIA

#### NANNA STORR-HANSEN (DK) & ANDREAS REFSGAARD (DK)



Experience a performance where the words of the reader and the reading form lyrical graphs, and where the interaction between text and technology transforms into visual innovations.

The Danish poet Nanna Storr-Hansen will do a performance with interactive designer Andreas Refsgaard with face tracking where the author becomes a guest, becomes 'Xeno' in her own poetry. Nanna Storr-Hansen graduated from Royal Danish Academy of Creative Writing (Forfatterskolen) in 2016. She holds a BA i literature.



Andreas Refsgaard is an interaction designer, artist and teacher from Denmark. He is the creator of Eye Conductor, which helps people express themselves through music using only their eyes and facial gestures.

## TALK

### THE NEWSLETTER AS A GENRE

#### TOKE RIIS EBBESEN (DK)



A talk with the assistant professor and PhD at University of Southern Denmark, Toke Riis Ebbesen, on digital literature and the development of the newsletter as a genre.

The talk will explore the technical formats: html, epub, text, powerpoint, etc., and the challenges that emerge when combining these formats with narrative and poetic practises.

The educational platform and incubator, Center for Art & Tech, CATCH, and Elsinore Library will lead the development of a new nationwide newsletter. The goal is to develop a new literary format that will inspire younger readers across the country to be interested in new talented authors. In the new newsletter, selected authors will reflect on current events in a hybrid format, where the old meets the new ones.

### DIGITAL LITERATURE – MOVING LETTERS

#### METTE-MARIE ZACHER SØRENSEN (DK)



Talk with assistant professor and PhD Mette-Marie Zacher Sørensen from the University of Aarhus on digital literature. In the talk, various examples of language based digital art and new formats

will be presented, e.g. temporal writing, automated writing, locative (site-specific) writing as well as fictitious maps, the use of sound, images etc.

*The project is supported by funds from the Development Fund for Public Libraries and Educational Learning Center.*

**Note:** The talk will be in Danish.

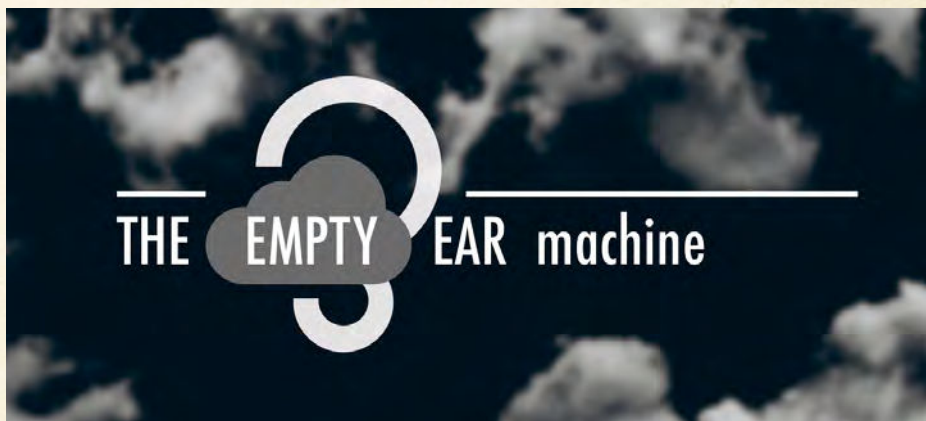
## INSTALLATION

### THE EMPTY EAR MACHINE

**CHEN QIANXUN (CN)**

The Empty Ear Machine is an interactive multimedia installation that performs homophonic translations across languages using speech recognition and speech synthesis technologies. Without any attempt to preserve the original meaning, it explores new alternatives for translation by taking a detour from literary meaning to sound experience. The black box of deep learning neural network algorithms alienates both the sound and the text as it obscures the translation behind the scene. What does the machine understand? What do you hear?

Chen Qianxun is an artist, creative coder, and designer, originally from Beijing. She creates code based works that explore the interrelationship between language, digital media, and culture.



## EXHIBITION

### TURBO CLICK

**CHRISTIAN YDE FROSTHOLM (DK) & URSULA ANKJÆR OLSEN (DK)**



In connection with this year's CLICK Festival you can experience a multiway exhibition with focus on digital literature, which takes its starting point in the 50th anniversary for Per Højlholt's Turbo.

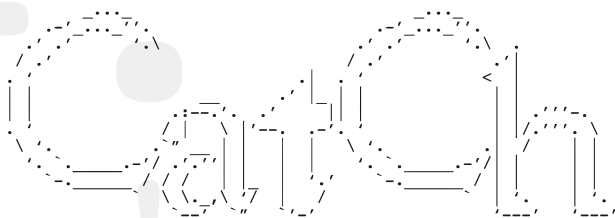
In 1968, Per Højlholt published the collection of poems, Turbo, which later has been interpreted as sound as well as installation art. These different versions are included in the exhibition Turbo/CLICK. In addition, it is also possible to experience the interactive work of ark Full of Questions, in which Ursula Andkjær Olsen is contributor.

Dig into the CLICK Archive that will provide you with an extended perspective on digital literature related to past and present CLICK Festivals. You can visit the exhibition at the library on the second floor of the Culture Yard.



# Catch

Catch is an educational platform and incubator in Elsinore dedicated to explore the innovation potential within art & technology. Catch is incubating new ideas together with artists, students, companies and local cultural institutions. We are focused on providing an environment where people can co-create and develop the foundation for new transdisciplinary initiatives and companies. The collaboration between Catch and CLICK Festival is built upon a shared vision to offer a framework with a special focus on the interface between art and new technologies.

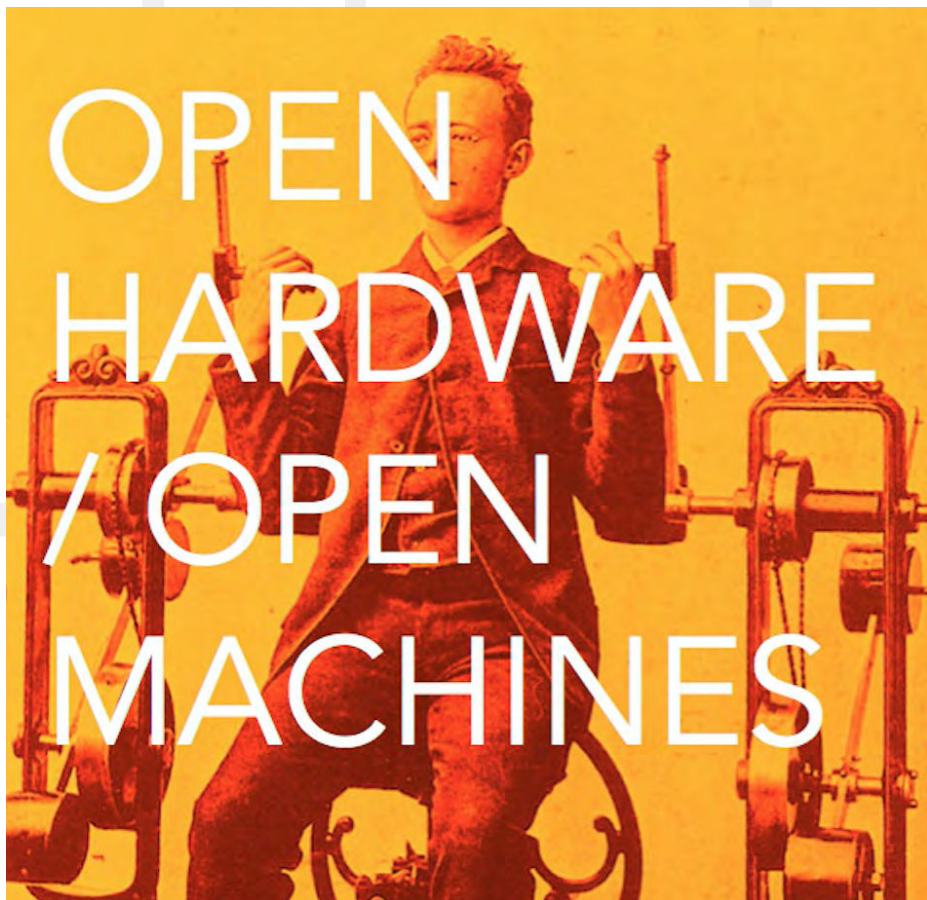


## WORKSHOP

### POLITICS OF THE MACHINE

Together with Aalborg University and the IT University in Copenhagen, Catch has organized a PhD course which will be a part of the international conference Politics of the Machines – Art and After. The PhD course will take place in the week leading up to CLICK Festival and the results will be exhibited at the festival.

The course and conference are centered on questions about how machines impact and contextualize artistic production and perception. In doing so, they welcome submissions that take an innovative approach to the politics of the machine.





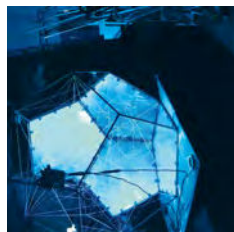
## EXHIBITION

# Ubiquitous Futures

Together with the CLICK Festival, Catch has curated an exhibition – Ubiquitous Talents – with projects that curiously and experimentally investigate the intersection between art and new technologies. The presented concepts all relate in a critical, innovative or narrative manner to art and new technologies – also with the goal of bringing them in new directions and finding new partners.

## SOLAR SOLIDS

**IMRE PETKOV (HU), MADS DEIBJERG LIND (DK),  
SHAGAI GANSUKH (MN), MEGHA RAO (IN) & MATHIAS BREDHOLT (DK)**



Solar Solids is a solar powered light installation that uses digital image processing and live camera feed to harmonize its artificial lights with the shifting colors of the evening sky. It seeks to extend the sunset as an electric Aurora Borealis reflected from the metal structures inspired by the geometric facade of the Culture Yard.

Solar Solids has been initiated by CATCH, Elsinore Municipality and is developed in collaboration with By, Land & Vand, Elsinore Municipality.

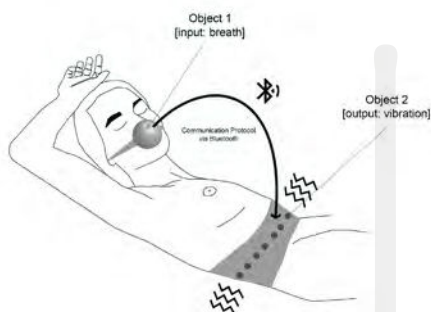
## TEXT ME

**PATRICIA REIS (PT)**

Reis examines our relationship with modern technology in a way that destabilizes the boundaries between science, technology, magic and spiritual beliefs. Her work at CLICK Festival represents an alternative to binary pleasure objects; objects that can stimulate pleasure in the human body, which is not gender related.

Text me proposes a digital translation between body and mind where body sensations are triggered by text. The interactive device is presented in the form of an interior piece of clothing (a corset oriented along the spine) composed by 12 vibration motors that are triggered in different patterns of vibration in accordance with the content of the text message sent from a smartphone.





## TOUCHING YOU/ME WITH MY BREATH

**PATRICIA REIS (PT)**

Patricia Reis plays with technology as a means to expand and stimulate corporeal perceptions in the viewer. She seeks to subvert visually as the primary mode of experience. Her works represent an alternative to binary pleasure objects; objects that can stimulate pleasure in the human body, which is not gender related. Touching you/me with my breath is an interactive open source non-binary pleasure object that aims primarily to bring two people together in a digital telematics exchange between breath and touch. A microcontroller will translate the rhythm, intensity and humidity of the breath captured by the sensor into different vibration patterns of 10 motors mounted at an adaptive belt made of silicone and coated with textile that can be easily removed and washable.

## INSTITUTION I

**JAKOB KVIST (DK)**

Institution I is a celebration of the public school as an institution in the Danish welfare state. In cooperation with the Northwest School in Elsinore, Catch and Jakob Kvist are exploring how light can impact a learning environment. The aim is to create increased security, learning, and joy, and in general to upgrade the school area by creating a luminous, colorful landmark for the northwest part of Elsinore. It does so by establishing a site-specific lighting installation based on the school's values, functions, history and need for guidance and security. Jakob Kvist is an artist, who uses light as his artistic medium. Kvist has a particular focus on colored light and in the recent years, he has worked on using light to illuminate and transform existing buildings, and to create large-scale site-specific installations.





## ARDOURINO

**KRISTIN WEISSENBERGER (AT), GÜNTER SEYFRIED (AT),  
PAVILLON\_35 & [KAT]ALAB**

Ardourino is a hydrogel, which is a network of polymer chains that are hydrophilic, sometimes found as a colloidal gel in which water is the dispersion medium. Hydrogels possess a degree of flexibility very similar to natural tissue, due to their significant water content. For Ardourino, we are particularly interested in environmentally sensitive hydrogels (also known as 'Smart Gels' or 'Intelligent Gels'), which are reactive to electromagnetism. The result will be a new gel kit soliciting an enjoyable, subtle, and tactile feeling. Ardourino is developed in collaboration by artist Kristin Weissenberger & Günter Seyfried and two Austrian organisations: pavillon\_35 – Gesellschaft für wissenschaftsbasierte Kunst and [kat]alab – Initiative für offene Wissenschaft, Technologie, Kunst und freie Bildung.

## MULTIVOCAL

Synthetic voices are artificial voices generated by algorithms. Currently, the designed synthesized voices that we hear in our everyday life seem to have only one vocal identity. In multivocal we question the aesthetic design as well as the representational modes of these synthesized voices, and ask: since voices from machines are not limited to a single vocal identity, why do the currently available synthesized voices have only one gender, one age, and one accent? Multivocal aims to produce reflections on the implications resulting from a single synthesized voice identity, and create new listening experiences to improve and reimagine human and machine relationships.

## POUR RECEPTION

**TØRE KNUDSEN (DK), VICTOR PERMILD (DK),  
AND SIMONE OKHOLM HANSEN (DK)**

Pour Reception turns two familiar concepts upside down: the radio and two glasses of water. By using capacitive sensing and machine learning, two glasses of water are turned into a digital material for you to explore and appropriate. The combination of these two ordinary concepts makes it a playful and surprising experience. You have probably never interacted with a glass of water in order to control a radio or any other technology. The ambition is that after interacting with Pour Reception you will be more reflective on how you interact with other digital artefacts, and have a more playful encounter with the technologies that surround us.



# WE WALK THROUGH WALLS

BY MATS MILLER (AU/DK)



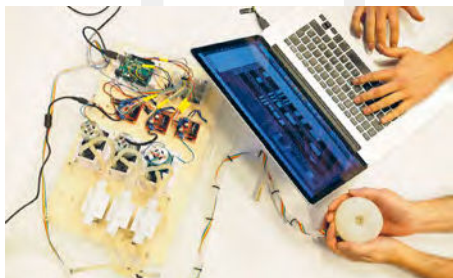
We Walk Through Walls is an installation that challenges the visitors' understanding of spatial boundaries, provoking a feeling of dream-like unease by compromising the sense of safety, privacy and shelter that a wall usually provides. In We Walk Through Walls, the doors do not open and the walls are penetrable, flipping the room's navigational dynamic on its head. The expectation of someone entering through the door offers comfort, which is compromised when people can invade a room through its walls.

*"The space you look at, this room, is nothing but your interpretation of it. We 'smooth out striated space', we walk through walls (...) Architecture is 'political plastic' – social forces slowing into form."*

Eyal Weizman in 'Hollow Land: Israel's Architecture Of Occupied Land'

# YOUR NEW PET BLO-NUT

HARVEY BEWLEY (GB)



In collaboration with the Interaction Design lab, IxD, at ITU, Copenhagen, Harvey Bewley seeks to open up the design space for robot companionship by exploring forms and materials decoupled from the traditional human/animal robot aesthetic. In this process, he combines soft robotic actuation techniques with abstract forms, choreography and playful movement patterns. The resulting objects could be described as a kind of strange robotic 'otherness' in that they are alive, but do

not not look like anything we know. At CLICK Festival, Bewley will exhibit a variation on a donut shaped soft robot prototype called Blo-nut – a robot that provokes our instinctive ability to imaginatively project emotions on an object that behaves as if alive.

# PRE-CATCH

BORA SARAC (TR/GB) AND IDA LUNDØ MADSEN (DK)

The two projects are the result of various workshops ahead of the CLICK-festival supported by The Royal Danish Academy of Fine Arts, School of Design. The focus of the project has been conceptual and artistic qualities that are inspired by the XENO theme for the CLICK festival.

# CLICK Play

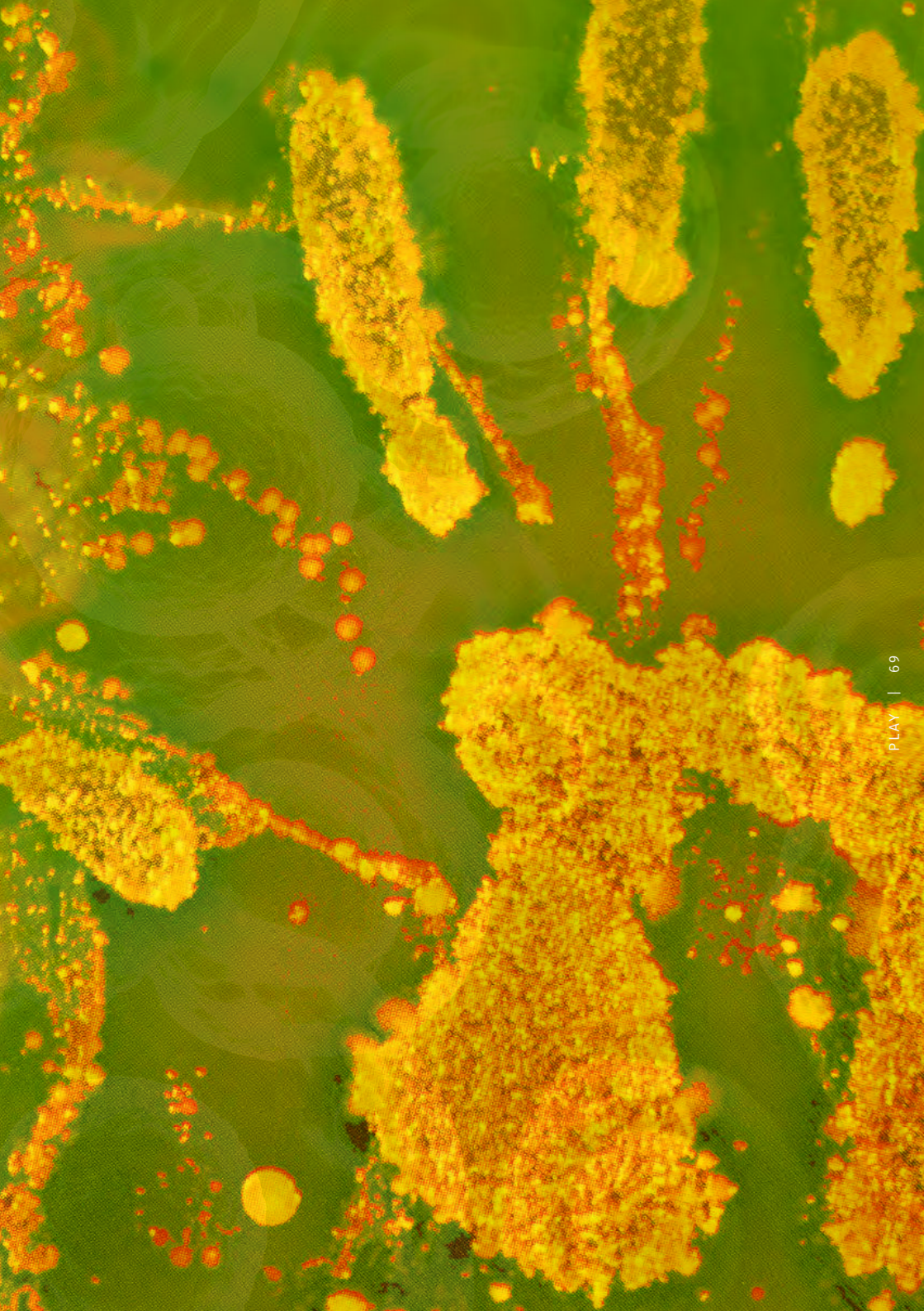
## THE JOURNEY TO XENO

Our bodies are what we know most intimately, yet at the same time the body can be the thing that makes us wonder the most. Xeno means strange, which is also the theme of this year's CLICK Festival. CLICK PLAY invites children and families on a journey through feces, urine, mold, water and blood – a journey through ourselves but maybe also a wondering journey through what we may not know all that well. Walking through the XENO Garden, you will experience bacteria flowers in bloom, strange body fluids and awe-inspiring mite structures. The XENO Garden is like our bodies: Everything is alive and connected.

Outside the XENO garden you can put your fingers in some real dirt and carry home a flower to plant. The Journey to XENO is located just outside the CLICK Festival entrance.









# Camp



## CLICK CAMP

Spend the night at CLICK Festival in our camp area right next to the old shipyard halls and Kronborg Castle and with Øresund right at your doorstep.

CLICK Camp offers two options: You can bring your own tent, or rent a tent when you arrive. Both options include festival pass and organic breakfast for two persons. You only need to bring your sleeping bag – and a towel if you fancy a morning dip in the sea.





## EAT

Our own café, Spisehuset, is the gastronomic heart of The Culture Yard, and along with several CLICK foodtrucks outside the main festival venue, Hal 14, you will have a variety of opportunities to get a taste of both traditional menus as well getting a bite of the super foods of the future during the festival.

## STAY

Stay the night at CLICK Festival in our camp area.

With the old shipyard halls, Kronborg Castle and Øresund right on your tent doorstep there are numerous reasons to chill out and relax during the festival.





## MANAGEMENT

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Toke Tietze Mortensen  
Klaus Boss  
Mikkel Rørbo

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Christina Ciborowski  
Maiken Bruun- Aamodt  
Christian Boye Boeskov  
Sebastian Ekelund  
Thomas Hvidt  
Jesper Truelsen  
Kjeld Riboe ... and may more



## VENUE

Kulturværftet  
Allegade 2, 3000 Helsingør

## TIME SCHEDULE

Check time schedule for lineup in our app  
CLICKFestival and at [www.clickfestival.dk](http://www.clickfestival.dk)

## OPENING HOURS

### CLICK Festival

Saturday: 13:00-05:00  
Sunday: 11:00-19:00

### CLICK Festival Bar / Hal 14

Saturday: 13:00-05:00  
Sunday: 11:00-19:00

### CLICK Camp

Saturday: 10:00-Sunday: 20:00

### Spisehuset Kulturværftet




Saturday: 10:00-17:00  
Sunday: 10:00-17:00

### Isbar Kulturhavnen

Saturday: 10:00-17:00  
Sunday: 10:00-17:00

### CLICK Foodtruck

Saturday: 13:00-22:00  
Sunday: 12:00-16:00

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Projektet er støttet af Dansk Komponist Forenings Produktionspulje og KODA's Kulturelle Midler



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## Tak til

Helsingør Kommune  
Bikuben Fonden  
Statens Kunstfond  
ROSA  
Tuborg Musik  
Dansk Komponist Forening  
SNYK  
DJBFA  
Det Jyske  
Musikkonservatorium  
Nordisk Kulturfond  
Goethe Institut  
Ministry of Culture Taiwan  
Taipei National  
University of the Arts  
Quanta Arts Foundation  
Aalborg Universitet  
QA Ring  
City of Ljubljana  
Kapalica Gallery  
Kershnikova  
Ministry of Culture Slovenia  
CATCH  
Ars Electronica  
Slots- og Kulturstyrelsen  
Kulturhavn Kronborg  
Helsingør Teater  
M/S Museet for Søfart  
Historiske Træsksbidsage  
Stark  
KODA  
Biblioteket Kulturværftet  
IT University of CPH  
KDAK



STATENS KUNSTFOND

TUBORG MUSIK



Det Jyske  
Musikkonservatorium

NORDISK  
KULTURFOND



kershnikova



ARS ELECTRONICA



IT UNIVERSITY OF CPH



The Royal Danish Academy of Fine Arts,  
Schools of Architecture, Design and Conservation  
Institute of Visual Design



ROSA  
THE DANISH ROCK COUNCIL



HELSINGØR KOMMUNES  
KULTURVÆRFTET

KULTUR  
VÆRFTET  
THE CULTURE  
YARD

KULTURVÆRFTET, ALLEGADE 2, 3000 HELSINGØR