



Cinnamon

COLOMBOSCOPE

TESTING GROUNDS

Art and Digital Cultures in South Asia and Europe

25.08 - 01.09 / 2016

Conceptualized and Implemented by



TESTING GROUNDS

Art and Digital Cultures in South Asia and Europe

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Curatorial Note

The techno-sphere is all around us. It has entered our houses, our pockets, our bodies and our minds. It has become integral to our existences; it has become atmospheric. It subsists on our data bodies, processes us, our movements and actions, and predicts our desires. We recognise its surfaces — the displays, cameras, the card readers and the insurmountable fences around data centres. We see its blinking satellites moving across the night sky and telecommunication towers rising in our cities. But who shapes our technological and information environments and hence our economies and cultures? And with which agenda? How can we actively participate and be a strong force in this process?

The access to communication technologies and information remains unequally distributed, and the levels and stages of digitisation largely differ between regions and countries around the world. Cultures co-exist, and so do their distinct info- and techno-spheres that are rooted in the countries' political past, geographical location and cultural history as well as their present-day economies.

Today, as Sri Lanka is recovering from its violent past and setting out to 'reconfigure' its future, digital technology is attributed an important role in this endeavour. It is in Sri Lanka where Google and Facebook can trial out their new technologies and services such as Project Loon or Aquila Solar. While Sri Lanka is striving for more connectivity, and for participating in digital economies, how will the increasing technologisation impact society and its cultures? How can its side effects be controlled?

How does contemporary art respond to the noticeable digital shift that Sri Lanka and other countries in the region undergo? Which perspectives do artists take on their respective digital cultures and politics? How do they explore technology as a medium before the background of strong local art traditions and the influences of Western art practices and discourses?

TESTING GROUNDS tries to give some answers to these questions through an intense programme of thematic and artists' conversations, films, workshops, performances, and an exhibition. This year's festival contrasts and fuses the different artistic perspectives on their distinct digital cultures, thus offering strong experiences as well as many entry points for a critical debate.

The festival offers three themes or rather 'thematic lenses' with which to approach and view the artworks and current shifts in our info- and techno-spheres.

While this scheme enables visitors to explore one thematic strand in depth, the three themes 'Under the Cloud', 'Kaleidoscopia' and 'Deep Sensing' are naturally connected and allow for an incessant change of perspective.

TESTING GROUNDS takes place at the former General Post Office, an iconic colonial building erected in 1895 and has been closed off for the last 20 years. In this non-conventional space representative of the Sri Lanka's past, and the past of communication, an experimental space for new media based arts unfolds. Electronic and digital media are still a widely uncharted field for most artists living and working in Sri Lanka today.

In this light, the artistic responses that Cinnamon Colombosepe 2016 TESTING GROUNDS has produced within Sri Lanka, are of particular interest. These artworks — the majority of them being commissioned by the festival — give an idea of the diverse and parallel realities that exist in the country at present.

When zooming out onto the South Asian region, TESTING GROUNDS features the work of some, if you will, 'post-digital' artists who use digital media next to other media as a means of artistic production. Post-digital is a term that has been used in order to describe an approach to digital media that no longer seeks technical innovation or improvement, and that implies digitisation is a 'fait accompli' — and that can therefore be played with. However debatable this term and its suppositions are, it draws attention the changed point of departure for artists today and 20 years ago.

The festival also raises awareness for darker sides of the atmospheric digital technologies; the asymmetric systems of power and the seemingly irrecoverable loss of privacy. In Europe, the critical debate on these issues has been going on for years and has inspired artists to hack and unveil the systems in place.

Cinnamon Colombosepe 2016 TESTING GROUNDS invites the audience to participate actively in its discourses and conversations and to carry them forward after the festival. I hope that this year's festival can help to prepare the ground for a new and lasting liaison between the art and the diverse forms of expression offered by new media.

Susanne Jaschko

Curator, Cinnamon Colombosepe 2016
TESTING GROUNDS

Message from EUNIC Sri Lanka

The Directors of the EUNIC cluster in Sri Lanka (European Union National Institutes for Culture), and the organising committee of Cinnamon Colomboscope 2016 are pleased to present this year's multi-disciplinary arts festival.

Originally started in 2013, as a joint initiative between Alliance Française de Kotte, the British Council and the Goethe-Institut, the festival has continued to attract support and participation from local artists as well as those from Europe. Over the past two years, the festival's reputation has spread beyond these two locales, as more artists from the South Asian region and other parts of the world have wanted to be part of the event.

The festival has always had a legacy of challenging how we view art, by presenting works in venues that are not traditional exhibition or performance spaces. The idea of using art to draw audiences into different parts of the city is the trademark of the Colomboscope festival. This year's venue is the General Post Office building in Fort, an Edwardian building that has been closed to the public for over 20 years. The General Post Office was chosen as a historical symbol of communication, and was considered the perfect location for the festival in 2016.

Cinnamon Colomboscope 2016, entitled TESTING GROUNDS presents contributions from over 50 national and international artists and speakers, and uses various artistic genres, to look at how digital technol-

ogy impacts and shapes our perceptions and conceptions of today's world. As digital technology and communications continue to pervade all areas of society, the festival seeks to understand how peoples' lives have adapted or been adapted by the Digital Age.

The juxtaposition between the newly emerging digital culture of South Asia, and the more established digital art culture of Europe is an apt reflection of Sri Lanka's rapid trajectory of development, as the country continues to adopt new technologies, systems and lifestyles.

In addition to the funding provided by the principal stakeholders (the three European cultural institutes), and our title sponsors Cinnamon Hotels & Resorts and the John Keells Foundation, we would like to thank all other supporters and sponsors whose contributions in funds and in kind, have helped sustain this unique festival for a fourth year.

We hope you enjoy Cinnamon Colomboscope 2016.

Keith Davies,

President of EUNIC Sri Lanka
and Director, British Council Sri Lanka

Dr Petra Raymond

Director, Goethe-Institut Sri Lanka

Claude Alexandre Martinez

Director, Alliance Française de Kotte

Message from Cinnamon Hotels & Resorts

Digital technology and communication have continued to influence our day-to-day life, from how we do business to how we travel, and it has also influenced contemporary art. After a very successful festival last year, the fourth edition of Cinnamon Colomboscope 2016 titled TESTING GROUNDS: Art and Digital Cultures in South Asia and Europe, and curated by the vastly experienced Dr Susanne Jaschko, will focus on the influence of digitisation and technology and how it has inspired contemporary art.

Art in its digital form is a relatively new concept in Sri Lanka. Cinnamon together with our organising partner EUNIC Sri Lanka has created a platform that would bring together over 30 local artists and speakers and 16 international artists and speakers, who will engage in sharing knowledge and ideas that will further inspire Sri Lanka's drive towards digitisation and digital art. This year's festival will also include an online exhibition that can be accessed from anywhere.

Colombo is developing rapidly and is moving towards becoming a major hub in South Asia. Our upcoming Integrated Development — Cinnamon Life, is one of many elements that will reshape Colombo's skyline — physically. As these developments take shape, Cinnamon has continued to support and facilitate many initiatives and signature events that will define Colombo's identity by laying the foundation to develop interest in the city as a destination.

Cinnamon Colomboscope, being the only multi-disciplinary annual festival in Sri Lanka, is another signature Cinnamon event that will create a great amount of buzz internationally while raising interest and inviting participation locally, too.

Our vision for Cinnamon Colomboscope is to position this event as an internationally relevant and regionally significant contemporary arts festival for all tourists visiting Sri Lanka.

The festival organisers — EUNIC Sri Lanka, comprising of the Goethe-Institut, British Council, and Alliance Française de Kotte, who have conceptualised this event from its inception, have continuously pushed towards elevating the standards of Cinnamon Colomboscope and will ensure that the event will gain further recognition in the coming years.

Krishan Balendra

President, Cinnamon Hotels & Resorts



Kaleidoscopia

As identities have become more fluid and temporal in the 21st Century, what impact does this have on the feeling of belonging to a community or a nation? With more voices we can listen to, more information we can access, how can we cope with the increasing fragmentation of our worldview? If the Web and its social media platforms were the places where politics and cultures become more transparent, how do we make sure that the collective and kaleidoscopic histories we have built will persist? While the access to communication technologies and information remains unequally distributed, can technology-mediated interactions reduce the thresholds between racial, ethnic and religious groups, and the classes?

EXHIBITION

Blue Empire New-York Babel Billboard / Jocelyn Robert

From Venetta to Bend-Data / Muvindu Binoy

Hidden / Gihan Karunaratne

Illume Illusion / Malaka Dewapriya

Magic Realism Bot / Ali and Chris Rodley

My Ramadan / The Ramadan Project

Neoteny Institute for the End of Work / Gwenola Wagon and Stéphane Degoutin

Nuclear Powered Toothbrush / Zihan Karim

Pic-Me / Marc Lee

Revery / Imaad Majeed

TED Talks Tag Cloud Coconut / Daniel Keller

The Colombo Project / Aamina Nizar and Megara Tegal

The Dubious Birth of Geography / Mehreen Murtaza

The Revolving Internet / Constant Dullaart

PERFORMANCES

To Science and Art / Michael Ketigian

SEA-ME-WE / Dhanya Pilo and Sunara Jayamanne

What Will Happen When We Forget How to Do? / Isaac Smith and Sumudi Suraweera

THEMATIC CONVERSATIONS

Preparing the Ground

Archana Prasad, Jocelyn Robert, Muvindu Binoy and Susanne Jaschko

Parallel Histories - How Art and Technology Are Connected

Josephine Bosma and Susanne Jaschko

Rendering Realities

Sanjana Hattotuwa, Subha Wijesiriwardena and Tobias Revell

Data, Technology and Journalism

Bobby Soriano, Munira Mutaher, Sanjana Hattotuwa,

Shihar Aneez and Yudhanjaya Wijeratne

ARTISTS' CONVERSATIONS

Jocelyn Robert and Mehreen Murtaza

Imaad Majeed and Muvindu Binoy

Aamina Nizar and Isaac Smith

Marc Lee and Sebastian Schmieg



BLUE EMPIRE NEW-YORK BABEL BILLBOARD

Supported by École d'arts visuels et médiatiques de l'Université Laval

The video is a remake of Warhol's 'Empire' movie. Instead of asking his assistant to go and film the Empire State Building from an adjacent building — like Warhol did — Jocelyn Robert asked her to look at it from this obvious new window on the world: the Empire State is observed from the computer screen on images.google. Searching from one photo of the building, about 3,600 new pictures showing not only the Empire State itself but also other things related to it, have been harvested and then reassembled into a movie using software he wrote for the project. It was first presented in Les Matins infidèles, Musée National des Beaux-Arts du Québec, 2013-2014. *Blue Empire New-York Babel Billboard* exists in two versions, of which the long version (one hour) is presented in the exhibition.

Jocelyn Robert is a multi-disciplinary artist from Quebec, Canada. He works in audio art, computer art, performance, installation, video and writing. His work has been shown internationally and his sound works have been published on more than 30 CDs. His texts can be found in books at Le Quartanier (Montréal), Ohm Éditions (Québec), Errant Bodies Press (Los Angeles), Semiotext(e) (New York), and in a number of art catalogues. He is involved in art activism and founded the audio and electronic arts centre, Avatar. He teaches at École d'arts visuels et médiatiques de l'Université Laval, where he has been director since 2012.

On Fri 26.08 / 17:00, Jocelyn discusses his work in an Artists' Conversation. He is a speaker in the Thematic Conversation 'Preparing the Ground' on Sat 27.08 / 18:30 (p. 22).



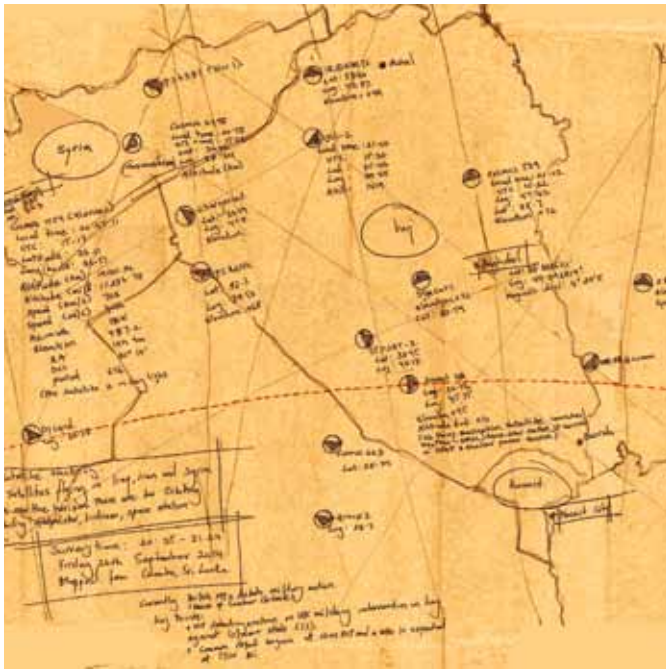
FROM VENDETTA TO BEND-DATA

Supported by the John Keells Foundation

The series of digital collages uses glitched and data-mashed pictures with a twist on traditional art forms. It is inspired by the tendency of most Sri Lankans to live in nostalgia. Through this work, Muvindu does not question the essence of nostalgia but rather explores how Sri Lankans use new technology but are hesitant to replace outdated opinions and ideas. Sri Lanka was ranked Number One in a list by Google for searches related to desires, yet Sri Lankans continue to make fables about sexuality and gender. It also looks at the long uncoded statuses about war and presidents. It depicts the paradox, in which Sri Lankans are Dr Jekyll, culturally and Mr Hyde, virtually. The series was commissioned by Colomboscope 2016.

Muvindu aka Bo Sedkid is an independent filmmaker and artist, living and working in Sri Lanka. His work is a combination of his generational outlook combined with his influences of filmography and the captured image. His debut solo exhibition titled 'The Holy Merchandise' (2015) and second solo exhibition titled 'Divine Thru' (2016) both took place at Saskia Fernando Gallery. This is Muvindu's second consecutive year exhibiting at Cinnamon Colomboscope.

Muvindu speaks about his work and discusses 'The Perversion of Digital Culture' together with Imaad Majeed in an Artists' Conversation on Tue 30.08 / 17:30.



HIDDEN

Supported by the John Keells Foundation

In *Hidden*, the maps are a compilation of hidden data not bound to a fixed time, scale or grid. They evoke emotional exploration into the ethereal world, unlike conventional maps, which identify physical landscape, terrain and a geographical structure. By exposing these alternative realities, the maps lay them open to interrogation and investigate alternative ways of understanding current local and global issues. The maps record complex networks across global telecommunication/tracking, social media, classified ads for marriage proposals and personal astrological charts that represent a personal map, guiding one through life. They portray different graphic techniques for recording and analysing data through a series of mapped political, social or global events. The work edits out and conceals choreography of movement and any emotional experience. *Hidden* represents the graphic language of data collection, can be whimsical, and can reflect and expose hidden singularities, making the invisible visible.

Gihan Karunaratne is a Sri Lankan born British architect residing in London, UK. He has lectured in many countries and writes and researches extensively on art, architecture and urban design. He has exhibited at Colombo Art Biennale in 2014, Rotterdam Architecture Biennale in 2009 and four times at the Royal Academy Summer Exhibition. Gihan is a recipient of The Bovis and Architect Journal Award for architecture and was made a Fellow of Royal Society of Arts (RSA) for Architecture, Design and Education in 2012.



ILLUME ILLUSION

Supported by the John Keells Foundation

The current culture of mega teledrama in Sri Lanka is partly a by-product of the introduction of digital audio and video technology to the country, replacing analogue technology that had existed for many years. This has resulted in restricting the entry of many aspiring artists into the sphere of production, while enabling a plethora of artists or pseudo-artists to create their own pedestrian productions. Mega tele-cultures, in fact, have become part and parcel of the current commodity culture and mainly function as a medium of promoting the values of the commodity market. Nevertheless, the technology's impact has to be realised in terms of its socio-cultural implications, and some counter movement of art and creativity will be required to restore the aesthetic and artistic genres of teledrama, cinema and other reactions that use digital technology cheaply. This project employs footage and clips of popular mega teledramas and converts them into video art depicting a new reality. *Illume Illusion* was commissioned by Colomboscope 2016.

Malaka Dewapriya first entered the field of video in 1998. His videos and short films have been shown at international film festivals and exhibitions in Israel, Japan, Netherlands, USA, Germany, India, Pakistan, Italy, Bulgaria, Cuba, Greece, Indonesia, South Korea and Austria and have won a few awards. Following his graduation from the University of Colombo in 2005, he won a scholarship to study film, video and new media at Akademie Schloss Solitude, Germany. In 2009, he was an Asia-Pacific Fellow at the National Museum of Contemporary Art in Seoul. Malaka recently completed his first full-length feature film, named 'The Undecided'. In his work, he has always tried to blend a variety of styles to suit his purpose and vision. He perceives the world through a critical exploration of socio-psychological milieu.



MAGIC REALISM BOT

Online Exhibition

Inside an ornate gold frame, a miniature story is materialising. The tale it tells is from a world more magical than our own. The story emerges gradually; potential words and phrases are proposed and then discarded until the final draft is assembled. In a few seconds, the tale vanishes—and the process begins again. The author is not a human storyteller but a bot which autonomously generates magical story ideas. The work is based upon the artists' popular Twitter account, which tweets a computer-generated magical realist story every two hours. But here, unlike on Twitter, viewers get the chance to witness the algorithmic and stochastic processes at work constructing the story. *Magic Realism Bot* is part of a continuing project to expand the frontiers of generative poetics into the realm of fictional plots and situations that do not merely mimic human creativity, but entail a distinctive machinic imaginary.

www.magicrealismbot.com

Ali Rodley is a coder and teacher based in Sydney, Australia. Her projects include *Magic Realism Bot* as well as several educational and cultural websites. **Chris Rodley** is a writer for new media, based in Sydney, Australia. His work explores emerging frontiers for the literary in networked environments, especially the utilisation of real-time data in digital writing. His media art collaborations with Andrew Burrell have appeared at a number of international festivals including ISEA 2013 and 2015, the Electronic Literature Organization's Media Arts Show, and the Art and Algorithms Festival. Chris is currently a PhD candidate in digital cultures at the University of Sydney, where his research focuses on the future of writing.



MY RAMADAN

Supported by the John Keells Foundation

My Ramadan focuses on a body of work curated from Instagram posts submitted by the Sri Lankan Instagram community on the theme of 'My Ramadan'. All posts are viewable online at the Instagram account @TheRamadan-Project. *My Ramadan* features 10-15 photo narratives that talk about the social, cultural, personal, political and spiritual aspects of a practice, often regarded as obscure and distant by those unfamiliar with it.

The Ramadan Project is an attempt to make Ramadan accessible to all, promoting spiritual perspectives as well as good health and kinship, to come together to celebrate the holy month of Ramadan as a diverse community. It is an idea brought together by a group of individuals who are concerned about overcoming challenges to spiritual progress and becoming better people.



NEOTENY INSTITUTE FOR THE END OF WORK

Supported by the Alliance Française de Kotte

We see overworked employees confined to absurd tasks, dedicating themselves to childish games. To avoid going mad behind their machines and overcome vacuity, they go back to childhood. When they get fired from their stupid job, they let their repressed emotions take over, take it out on their working tools and destroy their machines, in a distant re-enactment of the Luddite movement. Their daily lives are made of Sudoku challenges in secret of their superiors, of office chair races in the corridors, of improvised strip teases... The office or the factory becomes the ultimate amusement park for the last human beings who dedicate themselves to work. The composition of found footage videos shows the most blatant symptoms of the debasement due to labour in the beginning of the 21st Century. It shows human beings concealed in zoo-like environments, entertaining themselves like neurotics. How is it possible to build a viable society by locking people in such dull environments?

Artists and researchers **Gwenola Wagon** (born, lives and works in Paris, France) and **Stéphane Degoutin** (born in Toronto, Canada, lives and works in Paris) have founded the LOPH laboratory to study and struggle against the Obsolescence of Mankind. Their research focuses on the human condition after mankind, human relationships after sex, and architecture after pleasure. Their projects address ambivalent situations, between the actual and the virtual, between war and dance, between the city and its potential, between the post-human ideology and the obsolescence of mankind. They create video installations, films and sound pieces, such as 'Hypnorama', 'Utopia Factory', 'Sex Park', 'Vincennes Zoo Research Lab', 'Terrorism Museum', 'le film Cyborgs in the Mist' and 'Dance Party in Iraq'. **On Sun 28.08 / 18:30, Stéphane and Gwenola discuss their work with Ivar Veermäe in an Artists' Conversation, followed by a screening of their film *World Brain* (p. 48).**

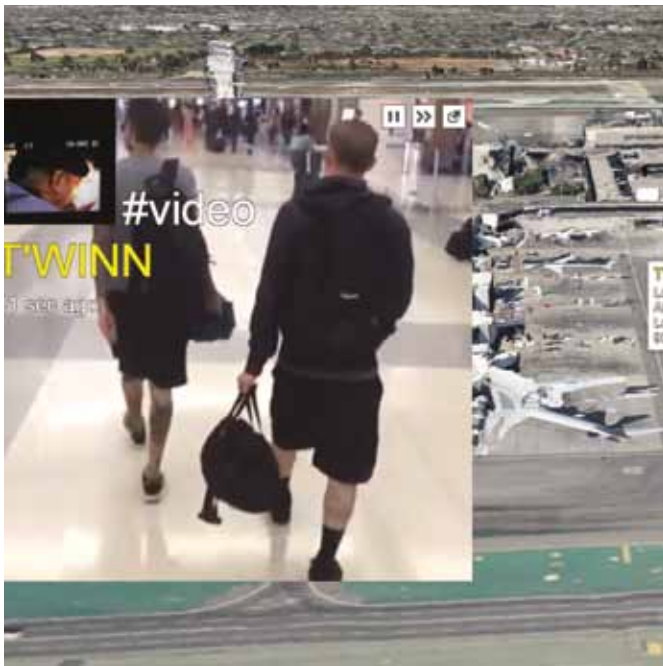


NUCLEAR POWERED TOOTHBRUSH

Supported by the Goethe-Institut Bangladesh

One morning, Zihan read a column from a newspaper from Pakistan, The Dawn — a satire on the relationship between Pakistan and China, in which the writer describes how China befriended Pakistan by simply delivering a nuclear toothbrush. By that time, Zihan was already involved with Porapora, a place for alternative artists in Chittagong, Bangladesh. *Nuclear Powered Toothbrush* is a result of one of their workshops he participated in, and was later shown in a group exhibition at the Dhaka Art Centre.

Zihan Karim, born in Chittagong, Bangladesh is an audio-visual artist who works with a range of media, including moving image, installation, sound and painting. He graduated from the Institute of Fine Arts, University of Chittagong. He has participated in various exhibitions, including International Short & Independent Film Festival (ISIFF), Dhaka (2012); Bangladesh Asian Art Biennale (2012, 2014); Dhaka Art Summit, Bangladesh (2012, 2016); Fifth Fukuoka Asian Art Triennale (2014); Itoshima Art Festival, Japan (2014); Next Art Tainan, Taiwan (2015); and Xiluo Contemporary Art Festival, Taiwan (2016). He received an Honourable Mention Award at the Bangladesh Asian Art Biennale (2012). He is currently assistant professor at the Institute of Fine Art, University of Chittagong and is a founder member of JOG Art Space.



PIC-ME

Supported by the Embassy of Switzerland, Sri Lanka

With *Pic-me* you can virtually fly to the locations from where users send randomly selected posts to Instagram, thus creating another view on how the media handles posts on social networks. One might describe these posts — images or short videos accompanied by comments, tags and geolocalization — as a kind of digital small talk or personal conversation. Different than face-to-face conversations, these fleeting thoughts are accumulated and archived by governments, corporations, and research institutes and then transformed into everlasting stories. We cannot tell yet, what the consequences of archiving these often personal and emotional posts are in the long run. This work makes one think about the properties of the digital realm and what happens to the data that is generated by people all over the globe.

Watch how to install on your device:

www.youtube.com/watch?v=rp3TOZU107k

Marc Lee, born in Switzerland, has created network-oriented interactive projects since 1999. He experiments with information and communication technologies. His projects locate and critically discuss economic, political, cultural and creative issues. His artworks reflect the visions and limits of our information society. Marc has exhibited in major new media art exhibitions, including ZKM, Karlsruhe; New Museum, New York; transmediale, Berlin; Ars Electronica, Linz; Contemporary Art Biennale, Sevilla; Read_Me Festival, Moscow; CeC, Delhi; MoMA, Shanghai; ICC, Tokyo; Media Art Biennale and MMCA, Seoul. Marc's works are in private and public collections, including the Federal Art Collection, Switzerland and the ZKM, Karlsruhe.

On Thu 01.09, Marc conducts a workshop on 'Making Your Own Net Art' (p.44).

He discusses his works in an Artists' Conversation on Wed 31.08 / 18:30.



REVERY

Supported by the John Keells Foundation

The doors of colours invite you to indulge in *Revery* — a fantastic, visionary, impractical idea. You may only walk through the door of your colour, through which you will discover your destiny, what belongs to you, and that which you belong to. *Revery* explores the segment of the Sri Lankan national flag that is meant to be inclusive of minority communities, in three ways, forming a triptych. Firstly, the audience is presented with a screenshot of a conversation sparked on Facebook. This includes the image of the minority segment of the national flag, as well as comments posted in response to it. Secondly, poems crafted by Imaad out of the lines generated by a Markov chain that parsed through those comments, are displayed. Thirdly, a wooden double door painted with the colours of the minority segment of the national flag, is displayed.

Imaad Majeed is a poet, rapper and singer-songwriter. His work tends to focus on socio-political issues, often making commentary on current affairs or picking at the scabs of historical blunders. He is the organiser and curator of Kacha Kacha, an underground gig that features poets, rappers and singer-songwriters performing in Sinhala, English and Tamil. He is a regular of the Poetry P'lau collective that gathers at Hansa Cafe every first Saturday of the month, as well as the fortnightly Open Brain session by Stageless Arts. He is the former publisher of the 'Annasi & Kadalagotu' series of chapbooks, and has self-published his own work as e-books on his website. His day job involves him writing and producing video for YAMU.

Imaad speaks about his work and discusses 'The Perversion of Digital Culture' together with Muvindu Binoy in an Artists' Conversation on Tue 30.08 / 17:30.



TED TALKS TAG CLOUD COCONUT

TED Talks Tag Cloud Coconut is an audio sculpture containing 18 minutes of the most common words used in TED Talks, in order of frequency of use. TED invites "the world's most fascinating thinkers and doers... to give the talk of their lives." 'Tag Cloud' refers to a facet of web design whereby keyword metadata, or tags, are visually illustrated; each tag is represented by a different size text or colour to signify its frequency within a particular topic on the Internet. By making a talk out of the tag cloud of a typical TED Talk, the audio becomes a dada-esque sound poem decorated with random flourishes of arbitrary profundity whenever the words align into a meaningful phrase. The audio is played from an MP3 player/speaker inside a coconut, which is an object that also stores information and transfers it globally. Specifically, coconuts float, and carry coconut tree DNA across oceans and spreads to all areas in the tropics.

Daniel Keller was born in the USA and lives in Berlin, Germany. His wide-ranging artistic output speculates on the intersection of economics, technology, culture and collaboration. As half of Aids-3D, he has exhibited internationally since 2007. In 2012, he became Director of Absolute Vitality Inc., a Wyoming based corporation-sculpture, co-owned by the artist, his gallery and a group of private collectors. He co-organised TEDxVaduz at the Kunstmuseum Liechtenstein in December 2013. Selected exhibitions include Kraupa-Tuskany Zeidler, Berlin; New Galerie, Paris; Kunsthalle Wien; Museum of Modern Art, Warsaw; Fridericianum, Kassel; Kunst-Werke, Berlin; and The Zabłudowicz Collection, London. He is a contributor to Dis Magazine, Texte Zur Kunst, Living in The Future, Spike Art Online and Frieze D/E.



THE COLOMBO PROJECT

Supported by the John Keells Foundation

The installation aims to explore the physical and virtual interactions of the inhabitants of Colombo. The city is home to an ethnically and economically diverse population, yet faces a huge social divide between its residents. The divide is more acute between those of different income levels. While they live in neighbourhoods side by side, there remains prejudice directed at those who are economically disadvantaged to the point that their right to live in affluent areas is often questioned. Taking the neighbourhoods alongside the Kirulapone Canal as its inspiration, the project explores the role of social media in the lives and empowerment of the people in the city. Has access to the Internet blurred the lines between our social classes? How has it influenced the way we work, make friends, or love? Ultimately this installation seeks to reveal the way people in the city interact with each other, and inspire people to overcome their physical and virtual boundaries with each other. The project was commissioned by Colombosope 2016.

Aamina Nizar is a freelance photographer based in Colombo, Sri Lanka. She has a degree in Journalism from Mumbai University, and has been working as a commercial photographer for nine years. She is now taking a brief hiatus from commercial work to focus on photography that can influence social change. Aamina also enjoys teaching and sees herself as an educator in the future. **Megara Tegal** has a diploma in journalism, with a focus on television media, and a BA in Social Sciences. While working in both print and television media organisations for eight years, social issues and politics remained her beats. Megara also lead a photography campaign on gender-based violence. Her interest in photography has expanded her career as a photojournalist.

Aamina speaks about her work in an Artists' Conversation on Thu 01.09 / 17:30.



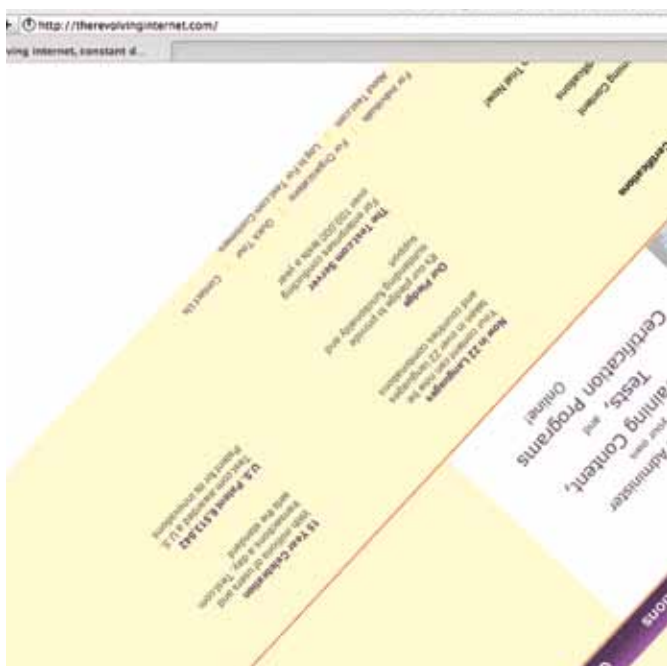
THE DUBIOUS BIRTH OF GEOGRAPHY

Supported by the Goethe-Institut Karachi

The Dubious Birth of Geography explores the notion of history as a time-warping device, offering in the present time an event, experience or person that belongs to the past. Mehreen's work focuses on conspiracy theories, religious cult, geographical phenomena, and unambiguous allusions to the miraculous. She constructs a miniature transversal narrative by taking the position of the archaeologist-archivist. Obtaining existing historical photographs of specific sites and significant events spanning across the Middle East and Africa, the realities of the past, present and future converge on a single plain, creating a tear in time. Invisible architectures are perceived through traces, making perceptible, the geography of an area and the invisible geometries sustaining it. Derivative of historically and culturally contingent narratives of differentiation, the series reflects on myths of a floating stone on the site of the Dome of the Rock in Jerusalem, to the Laputa Islands first described in the classic novel, 'Gulliver's Travels'.

Mehreen Murtaza currently lives in Lahore, Pakistan. Her work provokes irresolvable mental collisions of the strange with the familiar. Her creative production of new and perhaps imaginary information harnesses intelligent fictions that nourish her artistic practice. She was recently awarded a fellowship for the grant Follow Fluxus - After Fluxus 2015, at the Nassauischer Kunstverein Wiesbaden. She has participated in various residencies and exhibited across the globe. Mehreen is represented by Grey Noise, Dubai and Experimenter, Kolkatta.

Mehreen speaks about her work in an Artists' Conversation on Fri 26.08 / 17:00.



THE REVOLVING INTERNET

Online Exhibition

"It felt like a sequence from an art movie or something. It was just so poetic. A redditor staring into the abyss that is reddit. Going deeper and deeper. The music just made the effect 10x stronger. I swear it was like I was experiencing it both first-hand (as myself) and third-hand as an objective audience observing me and making connections between me and the revolving reddit screen. It was very meta... or some shit. I don't know. You had to be there. But yea. I was in a daze for the length of the entire song. I couldn't look away."

www.therevolvinginternet.com

Constant Dullaart was born in the Netherlands and is currently based in Berlin, Germany. His practice reflects on the broad cultural and social effects of communication and image processing technologies, from performatively distributing artificial social capital on social media to completing a staff-pick Kickstarter campaign for a hardware start-up called Dulltech™. His work includes websites, performances, routers, installations, start-ups, armies, and manipulated found images, frequently juxtaposing or consolidating technically dichotomized presentation realms.





TO SCIENCE AND ART

Thu 25.08 / 19:00 / Supported by the John Keells Foundation

Science and art have forever been inseparable entities, resting at opposite ends of the spectrum of human creativity. One cannot exist without the other, and the best results are achieved when these core ingredients are in balance. We call this balance, technology. Having attended The Cooper Union for the Advancement of Science and Art, which has a dedication 'To Science and Art' on the front of its foundation building, Michael was instilled with this notion early in his adult life. An exploration into this idea was fully realized when he was invited to present on the inherent connection between science and art at a United Nations forum about how art promotes humanitarian diplomacy. He has since repurposed that spoken word piece for Colomboscope 2016 to further explore the three sub-themes of this year's festival.

Michael Ketigian is an engineer by training and a writer by passion riding the line between science and art. He was born and raised in New York, where he later managed operations at a software start-up for over two years after studying engineering at Cooper Union. In 2011, he began writing and performing spoken word poetry, which eventually led to the founding of Stageless Arts — a community dedicated to democratizing art — with two other poets and a filmmaker. While he thoroughly enjoyed his job, he accepted that he had to follow his passion for building communities to maximize his offering to society. Michael presently resides in Colombo, where he is focused on establishing a co-working space and further expanding the Stageless Arts community.



SEA-ME-WE

Thu 25.08 / 20:00 – 20:45 / Supported by the John Keells Foundation and the Goethe-Institut / Max Müller Bhavan Mumbai

DJ Sunara and VJ DECOY inquire upon the defunct General Post Office, Colombo, which was at one point a significant communication centre, as the site of Sri Lanka's first telegraph and telephone exchange. The laying of the telegraph lines world over led to the SEA-ME-WE optical submarine cable network that connected us on both sides of the Gulf of Mannar. The project will use audio-visual data and devices that represent old and new communication technology in a performative collage.

Dhanya Pilo aka VJ DECOY is a filmmaker and visual artist, based in Mumbai, India. She has been VJing since 2006 and is part of the international collective, Female Pressure (Berlin, Germany). VJ DECOY uses her filmmaking and photographic skills to create images of India that are evocative, personal and compelling. Much of her live time mixing techniques is based on old school DJ tricks and video analogue concepts. With a meticulous visual programming of her set, she blends moving art with technology to create a visual orchestra. In 2007, she founded the 'The Wall Project' in India, a public art movement that helps regenerate urban public spaces.

Dhanya conducts a VJing workshop, 'Video In - Video Out' on Mon 29.08 (p. 44).

Sunara Jayamanne is a DJ and visual artist from Colombo, Sri Lanka. Since 2011, she has performed her continuously evolving but honest curating of electronic music on dance floors in Sri Lanka, Germany, India, Pakistan and the United Kingdom. With a unique and passionate approach to selection, Sunara started her career playing more eclectic hip hop, jazz and funk infused glitch beats. She has since gravitated to a more serious blend of often atmospheric and bordering minimal techno. Apart from her work as a musician, Sunara is also a painter and visual artist.



WHAT WILL HAPPEN WHEN WE FORGET HOW TO DO?

Thu 25.08 / 21:00 – 21:45 / Tue 30.08 + Thu 01.09 / 19:00 – 19:45 / Supported by the John Keells Foundation

Forgetting is a necessary part of learning. However, in our natural path of forgetting as we strive as a species towards progress, what is it that is being exchanged? We live in a world where our innovations replace older forms of knowledge rather than provide deeper ways to integrate the values developed inherently in their evolution. The capacity for the human nervous system to learn and successfully adapt to a given environment is one of our most profound attributes. However, it also reveals itself as our greatest vulnerability as the factors involved in shaping the future of our environments become more abstract and intangible in their influence upon the direction of our choices. *What Will Happen When We Forget How to Do?* is a sound-based visual performance presenting a dialogue between contemporary electronic artistic practices and the lives of humans whose occupations and manual processes of labour around Colombo remain vulnerable and defiant in the face of an ever-advancing, technologically-driven economy.

Isaac Smith is a New Zealand-born sound artist, composer and improviser. A graduate from the New Zealand School of Music with a performance major in jazz studies, Isaac has extensive experience creating, performing and collaborating across many different aesthetic disciplines, including dance, theatre and design. Isaac resides in Sri Lanka as the foreign tutor in residence and artistic co-ordinator at Musicmatters, a unique non-exam based music education centre with a focus on nurturing creativity through music education.

Isaac discusses his work in an Artists' Conversation on Thu 01.09 / 17:30.

Sumudi Suraweera obtained his PhD in Ethnomusicology from the University of Canterbury, New Zealand in 2010. His research focused on Sri Lankan low-country traditional drumming. His own ensembles include the Serendib Sextet and Bâliphonics, which were formed from collaborative projects between musicians from New Zealand and Sri Lanka. Since his return to Sri Lanka, Sumudi has dedicated his energy towards founding Musicmatters, a unique music school and collective dedicated to creative and alternative forms of music making and sound based art forms.



PREPARING THE GROUND

Sat 27.08 / 18:30 – 20:00 / Supported by the Goethe-Institut Bangalore and École d'arts visuels et médiatiques de l'Université Laval

While Sri Lanka has become a testing ground for new technological systems and its IT sector is growing, only a few Sri Lankan artists use new media for artistic expression, regularly. What kind of support do artists need, enabling them to work with new media? Which institutional and non-institutional environments foster artistic creation with new media and how should they be built? In this session, Archana Prasad will share her journey with Jaaga since its inception in 2009. She will unravel why this project has evolved the way it has, and how creatives and technologists are supported while engaging with urban issues through Jaaga's programmes and initiatives. Jocelyn Robert is interested in the advantages and pitfalls of artists networks and structures. He will talk about artists-run centres in Canada, their evolution and strengths, and the limitations of the model. Discussing with them will be artist, Muvindu Binoy and Colomboscope 2016 curator, Susanne Jaschko.

Archana Prasad is an artist from Bangalore, India. Her work is a particular conjunction of visual art, technology and urban community art, steeped in design and research methodologies. As founder of Jaaga.in, Archana has a unique artist-activist role. She has the distinction of being both a Chevening Clore Fellow and an Art Think South Asia Fellow.

Jocelyn Robert is both an artist and an active player in the organisation of art and artists structures in Quebec, Canada. In 1992-1993, with a group of artists, he founded Avatar, an artists-run centre for audio and electronic arts and co-founded Meduse, a cooperative building housing ten artists-run centres. He contributed to a number government lead studies on the funding strategies for artists initiatives.

Muvindu aka Bo Sedkid is an independent filmmaker and artist, living and working in Sri Lanka. His work is a combination of his generational outlook combined with his influences of filmography and the captured image. His debut solo exhibition titled 'The Holy Merchandise' (2015) and second solo exhibition titled 'Divine Thru' (2016) both took place at Saskia Fernando Gallery. This is Muvindu's second consecutive year exhibiting at Cinnamon Colomboscope.

Dr Susanne Jaschko is the curator of Colomboscope 2016 TESTING GROUNDS. She is an independent contemporary art curator with an international practice. For her full biography, see last page.

PARALLEL HISTORIES – HOW ART AND TECHNOLOGY ARE CONNECTED

Sun 28.08 / 16:00 – 17:00 / Supported by the Embassy of the Netherlands, Sri Lanka

Modern art, early media art, Net Art and Post-Internet art share roughly the same media landscape. With the exception of minor local differences in terms of political and technical structure of media networks, artists all over the world have worked in a media landscape that transformed from state-controlled mass media to the globally connected niche networks of today. This transformation did not happen overnight. It is possible to recognise different phases along the way from the art made over the past three decades, which have produced artistic approaches with varying levels of technical engagement. We live in a world in which old and new technologies do not die but are stacked or intermingled. The rich environment this creates provides a fertile breeding ground for the development of new artistic practices as well as novel experimentation in older art disciplines. This talk looks at the parallels between media development and the production of art from 1980 till today. Discussing with Josephine is Susanne Jaschko, curator of Cinnamon Colomboscope 2016.

Josephine Bosma is a journalist and critic living and working in Amsterdam, the Netherlands. She focuses on art in the context of the Internet. In 1997, she became one of the key figures participating in and moulding the then-new sphere of critical Internet discourse (and practice) taking place in email lists such as Nettime and Rhizome. Some recent texts and interviews by Josephine have been 'Collect the World',

'The Artist as Archivist in the Internet Age' (Link Art Center 2011), 'Aram Bartholl: The Speed Book' (Gestalten 2012), 'Post-Digital is Post-Screen in Post-Digital Research' (2014) and 'Missing Links' in Frieze D/E (2014). In 2011 her book 'Nettitudes - Let's Talk Net Art' appeared, which led to an external PhD candidacy at the University of Amsterdam.

RENDERING REALITIES

Sun 28.08 / 14:00 – 15:30 / Supported by the British Council and the John Keells Foundation

From their individual perspectives and backgrounds, Tobias Revell and Sanjana Hattotuwa discuss how technology alters our assessment of the present, the re-examination the past, and their capture for posterity. Tobias' talk revolves around ideas of vision and seeing through and with technologies. The ability of rendering software, neural networks and virtual reality to present convincing versions of reality and challenge conventions of the experience of physical space is unique to the current time. As we give more and more agency to machines and systems around us, they develop more and more accurate ways of presenting a reality back to us. Sanjana focuses on the role of the human in creating digital archives. He reflects on the ways digital archives are being generated, some of the technologies and platforms that allow for these archives to be created at scale and at the role and relevance of a citizen archivist. He explores the increasing yet often under-valued tension between ubiquitous and persistent recording (of life moments) and the essential fragility of digital storage. The conversation is moderated by Subha Wijesiriwardena.

Subha Wijesiriwardena is a writer, feminist, media and sustainability enthusiast from Colombo, Sri Lanka. She has a degree in Communication and Media Studies (India). Subha has a background in the arts; she has over five years of experience in theatre (as an actor, producer and manager) and has worked on an international literary festival and an international design festival in Sri Lanka. Her brief international stints include her time as an intern at the Royal Shakespeare Company (UK) and as a summer resident at Europe's leading contemporary dance conservatoire, Laban (UK). Subha has been writing online for more than a decade. Her writing has been published in print and online, in Sri Lanka, India, and the UK. She writes mostly about gender, media, politics, and art and culture.

Tobias Revell is an artist and designer from London, UK. For his full biography, see (p. 48)

Sanjana Hattotuwa is a Senior Researcher at the Centre for Policy Alternatives, and is known as the founding editor of Groundviews, one of Sri Lanka's few civic media initiatives. Since 2006, Sanjana has been a Special Advisor to the ICT4Peace Foundation based in Geneva, Switzerland. Through the Foundation, Sanjana works to further the use of ICTs in crisis information management and peacekeeping initiatives at the United Nations. He is also a lecturer at the University of Lugano, Switzerland. Sanjana was the first Sri Lankan to be awarded a TED Fellowship; in 2009, he was awarded a News & Knowledge Entrepreneur Fellowship from the Ashoka Foundation.

Sanjana will also contribute to the Thematic Conversation 'Data, Tech and Journalism' (see below).

DATA, TECHNOLOGY AND JOURNALISM

Mon 29.08 / 18:00 – 19:30 / Supported by the John Keells Foundation and the Goethe-Institut Philippinen

With the ever-increasing amounts of data made available to users, journalists face two paradigms. On one hand, new data tools allow journalists insights they've never had before. On the other hand, the availability of data via a simple search rapidly reduces the role the journalist plays in informing the public. What must journalists do to adapt to this new world and tell better stories? The conversation was curated by Yudhanjaya Wijeratne, who will also host it.

Bobby Soriano is the programme advisor for Tactical Technology Collective, and has 15 years of systems and network administration experience. He has worked with numerous NGOs implementing information and computer related projects. He is also an information and communications technology trainer. His recent work includes computer and online trainings for conferences and organisations in Asia, Africa and some countries in Europe. He is also involved in projects on the use of mobile technologies for advocacy.

Munira Mutaher is co-founder of Roar.lk, a dynamic new media platform for socially-conscious and constructive content in Sri Lanka. She currently works with the United Nations Population Fund (UNFPA) on Data for Development using data visualization, data analysis and storytelling with a focus on population and demographics. She spent the start of 2016 as an Entrepreneurship for Good Fellow with The Do School in Berlin, Germany to develop a participatory photography venture, for which she is currently working with local communities on mapping their lifestyles using visual storytelling.

Shihar Aneez is the acting bureau chief for Reuters News Agency for Sri Lanka and Maldives based in Colombo, mainly covering economic, financial, and political risk topics. He started his career as a freelancer at a state-owned newspaper company in 1998 covering general, business, and sports news until 2004. He is also the current president of Sri Lanka-based Foreign Correspondents' Association.

Yudhanjaya Wijeratne is a Colombo-based blogger exploring the crossroads of Sri Lankan culture, politics, religion and technology on Icaruswept.com, a blog noted for its controversy. A writer with a taste for technology, he was formerly the Editor of Readme.lk, Sri Lanka's largest tech news network. Prior to that, he had a stint as a game designer and founder of an indie game development studio before co-founding Indiagraph.net and moving onto digital game journalism. He now works at WSO2, crafting customer stories and exploring moonshots.

Sanjana Hattotuwa is a Senior Researcher at the Centre for Policy Alternatives. For his full biography, see above.



Under the Cloud

Digital technologies have evolved to fit in the palm of our hand. We carry around our data as digits, but we also keep it in the cloud. This seemingly amorphous, placeless and airy thing is, in fact, a global network of high-fenced massive data centres. From the physical infrastructure of the data network, new geographies evolve. In the network, data flows. We leave our data traces everywhere and can only assume how our data is processed, analysed and used. Our uploads, downloads, website visits, web searches, chats, contacts and payments feed an asymmetric system of power installed by those who exploit and manipulate the flow of information. How can we keep more control over our data and reclaim power in the techno- and info-sphere?

EXHIBITION

Citizen Ex / James Bridle

Crystal Computing / Ivar Veermäe

Data Detox Bar / Tactical Technology Collective

Foundation / Kavan Balasuriya

How to Appear Offline Forever / Sebastian Schmieg

Ruin My Search History / Someone Anonymous

Symbols of Power / T. Krishnapriya

The Sleeping Internet / Constant Dullaart

THEMATIC CONVERSATIONS

Disconnecting: New Forms of Privacy in the Network Society

Urs Stäheli

Networked Life: Don't Worry Everything is Under Control

Bobby Soriano, Fieke Jansen, Sam de Silva and Sujit Christy

Fuzzy Power: Navigating the Dark Side of the Net

Dilrukshi Handunetti, Hans Billimoria, Nalaka Gunawardene and Sam de Silva

ARTISTS' CONVERSATIONS

Gwenola Wagon, Stéphane Degoutin and Ivar Veermäe



CITIZEN EX

Online Exhibition

Citizen Ex is an extension for web browsers which makes visible the physical infrastructure that underlies the Internet, mapping the location of websites, and visualising the user's 'algorithmic citizenship'. An accompanying website includes more background on the nature of citizenship, and essays on digital human rights issues. *Citizen Ex* was installed by thousands of web users in the week of its launch, and continues to be in active use. It was covered extensively by international media, including *Vice*, *Good*, *New Scientist*, *ICA*, *Nouvel Observateur*, *Corriere Della Serra*, and *Wired*. *Citizen Ex* was co-commissioned by The Space and created for Southbank Centre's Web We Want festival.

www.citizen-ex.com

James Bridle is a British artist and writer based in Athens, Greece. His artworks have been commissioned by galleries and institutions and exhibited worldwide and on the Internet. His writing on literature, culture and networks has appeared in magazines and newspapers including *Wired*, *Domus*, *Cabinet*, *The Atlantic*, *The New Statesman*, *The Guardian*, *The Observer* and many others, in print and online. He lectures regularly at conferences, universities, and other events. His formulation of the New Aesthetic research project has spurred debate and creative work across multiple disciplines.



CRYSTAL COMPUTING

Supported by the Goethe-Institut Sri Lanka

Crystal Computing (Google Inc., St. Ghislain) is a video-based investigation about Google's identically named data centre in Saint-Ghislain, Belgium. It is the largest Google data centre in Europe and the second largest in the world. After being rejected to visit the data centre officially, Ivar made a secret research trip to Belgium. *Crystal Computing* refers to the importance of the materiality and locality of the infrastructure of big network companies, which is often hidden under 'cloudy' advertising rhetoric. Ironically, the company's name represents the secret policies of the corporation, as thematized in the video, and also for the establishing of subsidiaries as a method for tax avoidance. This flux of information can be observed in the legal documents of the data centre. *Crystal Computing* is also referring to the development of centralization on the infrastructural level, which is even more important, as user-generated data is being stored and processed in data centres that are owned by few private companies.

The work of visual artist **Ivar Veermäe** (born in Tallinn, Estonia; lives in Berlin, Germany) circles around questions of public space, networks and new technologies. As a result of long-term artistic research by means of photography, film and sound, his works are presented in versatile ways. He has had solo exhibitions in Edith-Russ-Haus in Oldenburg, Gallery im Turm and Freies Museum in Berlin, and City Gallery of Tallinn, among others. His work has been exhibited in group exhibitions at transmediale Festival in HKW, Venice Architecture Biennale, Athens Digital Arts Festival, Moscow Biennale for Young Art, the Art Museum of Estonia, the Estonian Contemporary Art Museum, the Latvian Centre for Contemporary Art, the Old Sugar Factory in Groningen, the Kunstverein Wolfsburg, the Kunstverein Kassel, and the Pinnacles Gallery in Australia.

Ivar speaks about his work in an Artists' Conversation on Sun 28.08 / 18:30.



DATA DETOX BAR

Supported by the Goethe-Institut Sri Lanka / Philippinen

Data Detox Bar is an inversion of a major company; a sales and training facility staffed with trained experts. Yet what is 'in store' is not the polished corporate image, but rather a practical encounter with our everyday devices; with our digital shadows and data aggregates. It is a space in which we can learn to de-familiarise ourselves with our familiar technological environment. The Bar is staffed by workers who can lead visitors through an interactive exploration of the devices and interfaces we use every day. Through four hands-on workshops (p. 45), demos and discussions, the Bar workers help visitors to ask how digital devices work, what individual data traces they capture, and what this means. Workers can also take visitors through an alternative 'App Centre' to learn about tools that can offer them better understanding and more control of their data and devices. The workers are not there to assist with sales or fixes, but rather to offer reflection and pause, experimentation and play.

Tactical Technology Collective is a non-profit organisation, working since 2003 to advance the use of information and digital technologies by advocates and activists worldwide. Based in Berlin, Germany, Tactical Technology Collective works with an international network of partners and collaborators to help rights, accountability and transparency advocates and the communities they work with to use information and digital technologies effectively in their work.

Two of their films are screened at Colomboscope 2016: *Unseen War* (p. 47) on Sat 27.08 / 20:00 and *From My Point of View* on Mon 29.08 / 20:00 (p. 49).

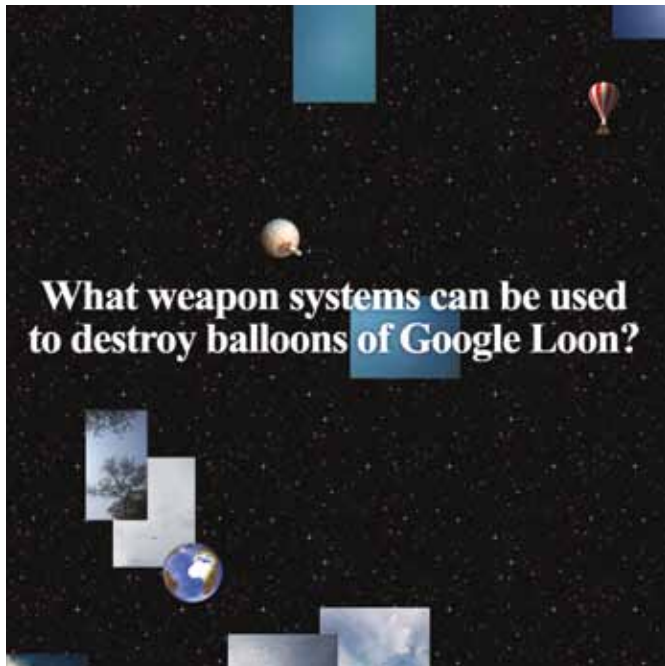


FOUNDATION

Supported by the John Keells Foundation

Foundation is an interpretative manifestation of contemporary spirituality. The drawing places traditional art practice within an increasingly dynamic virtual environment, in the midst of the constant illumination of electronic activity. The 'monolith' discusses the omnipresence of digital space, linking evolution through technology to facets of authoritarian control. The artwork draws links between military industrial occupations, globalisation and consumerist attitudes, in turn questioning the role of digital and physical technology as a process of evolution, recreation and collateral. In regard to Sri Lanka's recent history, from the end of civil warfare to post-conflict development, *Foundation* seeks to reconcile the complexes of ethnic strife and ideologies of collective identity. The black, archetypal 'monument' symbolises a unitary measurement of history, memory and knowledge.

Kavan Balasuriya was born in Colombo, Sri Lanka. Upon completing the Foundation Diploma in Art & Design at Central Saint Martins College of Art & Design, University of the Arts London in 2011, he moved on to the BA Fine Art course at the same institution, graduating in 2014. He has partaken in numerous exhibitions and projects, including two solo exhibitions, Cinnamon Colomboscope's 'Shadow Scenes' and the second edition of Colombo Fashion Week's 'Frame' showcase. In addition to this, Kavan was the project coordinator for the global art initiative, Imago Mundi. He assisted the artist Amanullah Mojadidi in the organisation of an island-wide collection of artworks for Sri Lanka's respective 2016 edition. The publication of the project is being realised by the Benneton Foundation in Italy, titled 'Reimagining Ceylon'.



HOW TO APPEAR OFFLINE FOREVER

Online Exhibition

Teams at Facebook and Google are working on projects to build swarms of solar-powered drones and balloons that would allow more people to connect to the Internet and take part in digital life. Taking these projects as the starting point, *How to Appear Offline Forever* explores visibility, labour, friendship, loneliness, self-improvement and colonialism in a networked world. A web-based collage, the piece assembles stories by people from Zambia (the country in which Facebook's Internet.org premiered), Sri Lanka (the first country that will utilise Google's swarm of balloons, once and if the project becomes reality), and Silicon Valley (the de-facto epicentre of our digital lives). Retelling personal experiences of going online for the first time and reflecting on possible futures, the stories explore the Internet as both a shared as well as a subjective and uneven space. Accompanying the stories, a second layer plays back an associative sequence of questions — all collected from Quora.

Sebastian Schmieg is based in Berlin, Germany. He examines the ways networked technologies shape online and offline realities, in artworks that range from shredded hard-drives from a Google data centre to crowd-sourced versions of popular self-help books using Amazon's Kindle. His output encompasses websites, interface performances, algorithmic videos, online interventions, print-on-demand books or neural networks. He focuses on a critical engagement with the manifold and ubiquitous nodes of the Internet – both human and technological – as sites of the political. His artistic research addresses the Internet's impact on and amplification of algorithmic and 'datafied' life, processes of optimisation, digital colonialism and exploitation.

On Thu 01.09 / 20:00, Sebastian performs *A Face May Be Part of a Person* with Dinelka Liyanage (p. 38). He discusses his works in an Artists' Conversation on Wed 31.08 / 18:30.

Ruin My Search History

YOUR SEARCH HISTORY IS NOW RUINED.

donald trump
bing
syria hotels with pool
cheap syria flights karnataka
how to join isis
isis application form
flights philippines
country low age of consent

RUIN MY SEARCH HISTORY

Online Exhibition

Unless you've specifically told it not to, Google remembers everything you've ever searched for — a fact that's been useful for artists, Google's bottom line, law enforcement investigations, among many other things. We've all searched for stuff we probably shouldn't have from time to time, but an anonymous web developer has decided to take the shared experience of regretting a specific search to its logical extreme. *Ruin My Search History* promises to "ruin your Google search history with a single click," and that's exactly what it does. Click on the magnifying glass and it'll take over your browser and immediately cycles through a series of search terms ranging from the mildly embarrassing to the potentially relationship-ruining to the type of thing that might get your name on a list somewhere. Think well, before you proceed at your own risk.

www.ruinmysearchhistory.com

Someone Anonymous. As far as we know, the author of *Ruin My Search History* wants to stay anonymous. In an article on Motherboard, he is called Jon. For our summary of the project, we used excerpts from an article by Jason Koebler, published on June 10, 2016.

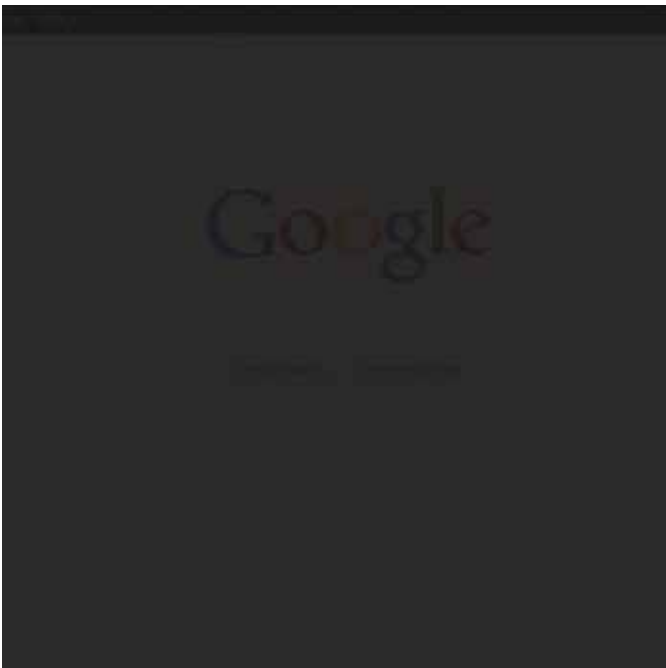


SYMBOLS OF POWER

Supported by the John Keells Foundation

Sometimes technology is just a bad master, but at other times, it serves as a servant to each one, to work together to create a huge transformation of our culture. Krishnapriya believes the popularity of modern technology is simply a reflection of a floorboard in society. Symbols speak a universal language. *Symbols of Power* uses symbols of technology we encounter in our everyday lives to inspire the viewer to reflect on technology's value and its role in the development of the country. The symbols are drawn on tracing paper, of which triangular boxes are made that then are installed as a hanging sculpture. The artwork was commissioned by Colomboscope 2016.

T. Krishnapriya is based in Jaffna, Sri Lanka and holds a BA in Art and Design from the University of Jaffna. Her work has been exhibited as part of 'Artifacts from Jaffna', conducted by Asian Art Archive, Hong Kong and Raking Leaves, Sri Lanka (2013); Contemporary Artist Meeting Point Workshop, Colombo (2013); 'Seven Conversations' group exhibition at the Saskia Fernando Gallery, Colombo (2015); 'Truth to Truth' group exhibition at JDA Perera Gallery, Colombo (2016); and the CAMP Artists Show at Lionel the Wendt Gallery, Colombo (2016). She also recently participated in 'Healing and Loving', a residency programme and exhibition in Japan, and currently works in letterpress printing at her father's printing press.



THE SLEEPING INTERNET

Online Exhibition

The Internet needs some rest. *The Sleeping Internet* is based on the Apple patent for the 'breathing status LED indicator', used in Apple laptops symbolizing the 'sleep' state of the computer.

www.thesleepinginternet.com

Constant Dullaart was born in the Netherlands and is currently based in Berlin, Germany. His practice reflects on the broad cultural and social effects of communication and image processing technologies, from performatively distributing artificial social capital on social media to completing a staff-pick Kickstarter campaign for a hardware start-up called Dulltech™. His work includes websites, performances, routers, installations, start-ups, armies, and manipulated found images, frequently juxtaposing or consolidating technically dichotomized presentation realms.

DISCONNECTING: NEW FORMS OF PRIVACY IN THE NETWORK SOCIETY

Sat 27.08 / 12:00 – 13:00 / Supported by Kursbuch and the Goethe-Institut Sri Lanka

A hitherto inconceivable amount and diversity of options for connectivity is now available through the digitalisation of practically all areas of cultural and social thought and life. At the same time, this connectivity is not limited to connections between individuals; instead we are also being linked with objects, ideas and even emotions. Urs Stäheli demonstrates how a specific ethos of connectivity has emerged, in which connectivity has become an imperative. However, in recent years, complaints about the burden of connectivity have been increasing that range from burn-out discourse, and inefficiency to criticise new forms of control. If it is correct that omnipresent connectivity is coming up against its limits, then the question of how to think about the counter-side of connectivity — disconnecting — becomes important. Romantic notions of returning to an analogue 'offline' world also underestimate the power of connectivity. In this keynote, Urs investigates how privacy can be rethought: a liquid, situative and permanently self-transforming privacy that only materialises through experimentation with new techniques and practices of temporary disconnection.

Urs Stäheli is Professor of Sociology at the University of Hamburg and spokesman for the post-grad colloquium 'Loose Connections: Collectivities in Digital and Urban Spaces.' His research focuses on social and cultural theory, including Luhmann, Tarde and Foucault, on cultures of economy (including the genealogy of market speculation) and also on the politics and culture of the list. Urs Stäheli is currently working on a "sociology of disconnecting."

NETWORKED LIFE: DON'T WORRY, EVERYTHING IS UNDER CONTROL

Sat 27.08 / 14:00 - 15:30 / Supported by the John Keells Foundation, Goethe-Institut Sri Lanka / Phillipinen

Technology simultaneously facilitates, surveils and controls our voices, emotions and selves. Notifications pulse us in to action, and timelines and newsfeeds define our boundaries. The 'who', 'what', 'where', 'why' and 'how' of our lives are presented on dashboards, analysed, filtered and stored forever. We happily give our consent and ourselves over. Privacy is pushed aside by convenience and other perks offered by the Network. This conversation explores our relationships with the Network, and how we can maintain a level of privacy and protection over our lives and our information. The conversation was curated and is hosted by Sam de Silva.

Bobby Soriano is the programme advisor for Tactical Technology Collective, and has 15 years of systems and network administration experience. He has worked with numerous NGOs implementing information and computer related projects. He is also an information and communications technology trainer. His recent work includes computer and online trainings for conferences and organisations in Asia, Africa and Europe. He is also involved in projects on the use of mobile technologies for advocacy.

Tactical Technology Collective is participating in the exhibition with the *Data Detox Bar* (p. 27) and four workshops (p. 45).

Fieke Jansen researches and writes on the politics of data and digital shadows at Tactical Technology Collective. She hopes to bring more transparency to the global data industry. Prior to moving to Berlin, Fieke worked on the intersection of the Internet, social change and security, working at Hivos to set up and manage their digital emergency programme for human rights defenders and activists. She also co-authored a book called 'Digital AlterNatives'. Fieke holds a Master's Degree in International Communication and an Advanced Master's Degree in International Development Cooperation. She is interested in understanding the new spaces, grey areas and changing dynamics that technologies bring to the world.

Sam de Silva works at the intersection of culture, media and technology. He has produced creative works that have explored human-machine relationships and interrogated facial analysis and surveillance, and have been exhibited at ISEA in Chicago, Art Space in Sydney, and at the Experimenta House of Tomorrow Exhibition in Melbourne. He has presented at a number of conferences including Next Five Minutes in the Netherlands (2001), Art of Dissent in Australia and Make Worlds in Germany. More recently, Sam has been the Country Director for Internews, working to strengthen media freedom and journalism skills in Sri Lanka. He also runs a startup studio that is creating a number of digital products.

Sam also curated and hosts the second Under the Cloud / Thematic Conversation on Sat 27.08 / 16:00.

Sujit Christy is an information security adoption evangelist, a security and compliance professional and a regular invited speaker in conferences, seminars and workshops on various information security topics in the region. Sujit is a founding member and past president of the (ISC)2 Chennai Chapter, an international nonprofit membership association focused on inspiring a safe and secure cyber world. He is also a Board Member of the (ISC)2 Colombo Chapter. He has also been an (ISC)2 Exams Supervisor for India and Sri Lanka and a past visiting lecturer at the Department of Criminology, University of Madras. Sujit is a recipient of the (ISC)2 President's Award 2013 for Asia Pacific Region and an (ISC)2 Honoree of the Information Security Leadership Awards 2013 in the Information Security Practitioner Category for Asia Pacific Region.

FUZZY POWER: NAVIGATING THE DARK SIDE OF TECH

Sat 27.08 / 16:00 - 17:30 / Supported by the John Keells Foundation

The Net and other technologies are part of the toolkit of individuals and groups that are intent on creating hate and disrupting the positive direction we need to head towards. Access to powerful communications tools, mobile devices and software platforms has resulted in new ways of harassment, and hate and violence is being pushed out. Dark webs have emerged. How do we engage and negotiate with a new power that uses digital technologies to target individuals and groups, and disrupt society? The conversation was curated and is hosted by Sam de Silva.

Dilrukshi Handunnetti is a multiple award-winning journalist, counting two decades of journalism. A lawyer by training, she has specialized in investigative reporting and studied investigative journalism at the Tony Stabile Center for Investigative Journalism, Columbia University, USA. She is currently a consultant editor at Weekend Express, and contributes to several international outlets, including Al Jazeera, Integrated Regional Information Network (IRIN), Reuters Alertnet, SciDevNet, Himal Southasian and others. She is the Co-Convener of South Asian Women in Media - Sri Lanka, and the regional gender coordinator for the International Federation of Journalists.

Hans Billimoria is with The Grassrooted Trust that works on sexual and reproductive health education, and prevention of gender-based and intimate partner violence. He is a member of the curriculum development team on relationship education with S. Thomas' College, Mount Lavinia and Methodist College, Colombo. He is also a member of the National Task Force on Cyber Exploitation and Violence set up by the National Child Protection Authority in 2015. Hans has a BA in Psychology and Philosophy from Madras Christian College, India and an MPhil in Philosophy from the University of Dundee, Scotland.

Nalaka Gunawardene trained as a science writer and has worked in the public media and development spheres for over 25 years both in Sri Lanka and at Asian regional level. He has made a career out of asking critical questions, connecting the dots and demystifying technologies. He now works as a freelance writer, editor and journalist trainer and moonlights as a new media researcher. He currently writes columns for Ravaya newspaper, Echelon business magazine and SciDev.Net international website.

Sam de Silva works at the intersection of culture, media and technology. For his full biography, see preceding page.



Deep Sensing

Our natural, social and technological environments constantly undergo changes — some dramatic, some subtler. The mutations of digital technologies produce new relationships between material, information, and our own physicality. We — as subjects living within these ecologies — are called upon to acquire 'a sensitivity' in the course of traversing the infosphere and real space. Can digital technologies offer new ways of sensing, feeling and perceiving the world, contributing to a more diversified, intuitive and emotional understanding of our environments?

EXHIBITION

Always Take the Weather with You / Rohini Devasher

Catching the Light / Semiconductor

Emerge + Tech / CoCA

Gaze / Arash Akbari

Séance / Ali Miharbi

Segmentation.Network / Sebastian Schmieg

Things That Get in Our Way / Gustav Hellberg

PERFORMANCES

A Face May Be Part of a Person / Dinelka Liyanage and Sebastian Schmieg

(De)Generative Processes II / Asvajit Boyle and Lalindra Amarasekara

Close to the Bone / Arun Welandawe-Prematillake and Isuru Kumarasinghe

ARTISTS' CONVERSATIONS

Ali Miharbi and CoCA

Arun Welandawe-Prematilleke, Isuru Kumarasinghe,
Sarani Perera and the cast of *Close to the Bone*

Marc Lee and Sebastian Schmieg



ALWAYS TAKE THE WEATHER WITH YOU

Supported by the Goethe-Institut / Max Müller Bhavan New Delhi

Four years ago, Rohini began to interview amateur astronomers in New Delhi and travelled to various astronomical observatories across India and, most recently, to the Scottish Dark Sky Observatory. Yet, she has not yet been able to experience them in the 'best' conditions, because each time she undertakes such an expedition, the clouds, quite literally, seem to follow her. She began thinking about anticipation and expectation, prophecy and prediction, the waiting that is so central to amateur astronomy. How 'clear skies' is the benediction every amateur gives the other and clouds become the unfortunate and unnecessary evil, to be avoided at all costs. Through the footage and images, the constant is the cloud, in all its possible glorious variations and formations. *Always Take the Weather with You* is a meditation on this polarity of clouds. The 12 sets of clouds that make this work were photographed over the course of one day above the Gauribidanur Radio Telescope Array near Bangalore.

Rohini Devasher's current body of work is a collection of 'strange' terrains, constructed by observing, recording, fictionalizing, and re-imagining objects and spaces that exist at the interface between science, nature and culture, perception and production. Her work has been shown at the MAAT Museum of Art and Technology, Lisbon, ZKM Karlsruhe, Dhaka Art Summit 2016, 5th Fukuoka Asian Art Triennial, among others. She has had solo exhibitions at the Vis-à-Vis Experience Centre, New Delhi (2016), Project 88, Mumbai (2013, 2009), KHOJ, New Delhi (2013) and Nature Morte, New Delhi (2011). She is a recipient of the Forbes India Young Contemporary Artist of the Year (2014), Skoda Breakthrough Artist Award (2013) and the Sarai Associate Fellowship (2010).



CATCHING THE LIGHT

Supported by the British Council

Catching the Light is a moving image installation which explores how science and technology frame our experiences of the natural world. Created using visual data collected by space telescopes, the six metre wide projection is made up of thousands of images which have been assembled to create time-lapse sequences. By collaging these images of space together, Semiconductor have disrupted their original spatial relationships to create new patterns and points of reference. By collecting the data in its rawest form, Semiconductor are able to present it as the telescope captured it. The shapes of the screens reflect the space observatories' image capturing process: as they photograph chosen parts of the sky, the trail of images produce assorted shaped arrays. Semiconductor have combined three of these arrays in their native format to make the screen composition. Used in this way, they become portholes or windows into the universe. They also suggest that what we are seeing is only a part of a much larger picture.

Semiconductor is UK artist duo, Ruth Jarman and Joe Gerhardt. Through moving image works they explore the material nature of our world and how we experience it through the lens of science and technology, questioning how they mediate our experiences. Their unique approach has won them many awards and prestigious fellowships including Samsung Art + Prize 2012 for new media, Smithsonian Artists Research Fellowship, Collide@CERN Artists Residency Award and a NASA Space Sciences Fellowship. Exhibitions and screenings include 'Let There Be Light', House of Electronic Arts, Basel (solo show); 'Worlds in the Making', FACT, Liverpool (solo show); 'Da Vinci: Shaping the Future', ArtScience Museum, Singapore; 'Field Conditions', San Francisco Museum of Modern Art; and 'Earth; Art of a Changing World', Royal Academy of Arts, London.



EMERGE + TECH

Supported by the John Keells Foundation

The installation features a touch sensitive sensor that generates a soothing sound from each plant. By interacting with individual plants, the audience can create musical compositions. The relationship between people and nature has always been profoundly important to the growth of our mind and body. Even today, when we need a break from our busy lives, we seek connectivity with nature. However, time has made us more detached from our natural habitat. Nature, once a home, has now become a place to visit. The plants connected to *Emergence + Tech* are carefully selected by CoCA and are related to their childhood memories of playing outdoors in nature. It is a fantasy play garden created in collaboration with environmentalists, inventors, software engineers and musicians. It invites the audience to experience the healing power of interacting with plants. *Emergence + Tech* is a part of the ongoing project, 'Symbiosis', which was initiated in 2014 and focuses on ecologies.

The Collective of Contemporary Artists (CoCA) is an artist-led art organisation in Sri Lanka, networking with local and international artists, art organisations and institutions connected with arts. CoCA is a pioneering art organisation that aims to bring forth art forms such as public-space and socially-engaged, sustainable art in harmony with the key principles of sustainability, which includes ecology, social justice, non-violence and grassroots democracy. The project team includes artists, Chinthaka Thenuwara, Poornima Jayasinghe and Sarangi Rathnayake; environmentalist, Thilak Kariyawasam; inventor and software engineer, Dilshan Jayakody; and IT engineer, Amal Rajapakse.



GAZE

Supported by the Embassy of Germany, Iran

The audio-visual project has a simple purpose: to create a personalised dronescape that converts your distinct experiences into a custom electronic world warped through its digital lens, using your microphone and camera setup irrespective of device and indeed of location to provide a uniquely modified aural and visual version of your surroundings. Sights become a kaleidoscopic miasma of slow-motion eeriness, capable of being customised with a variety of different filters and intensity options that range from the dark and creepy to unsaturated and sepia tones that seem lost in time, whatever seems best to suit the present atmosphere. Meanwhile, the mainstay of the project lies in its manipulation of sound, using your microphone to not only smear and reprocess the various environmental sounds around you but also the ones that are not, introducing mysterious and organic genesis into the randomness of microphone noise, creating life where there is only digital emptiness.

Arash Akbari is a musician, new media artist and designer. He currently lives and works in Tehran, Iran. His music explores the styles of experimental, ambient, drone and noise. Akbari's works range from experimental audio/visual performances to interactive installations and applications to computational designs. He is interested in generative systems, human computer interaction and real-time graphics, and the intersection between physical and digital.



SÉANCE

Supported by the Embassy of Turkey, Sri Lanka

The mechanical sound installation reflects routine human actions such as working, sleeping, eating and walking that people talk about in online conversations such as on Twitter, filtered to be limited to a specific time zone. Throughout the room's floor, ceiling and walls, there are pieces of paper with these basic actions written on them. Every time the corresponding word on the paper is tweeted, the motors hit the structure they are fixed to. The frequency of a given word changes based on the time of day and also which day of the week it is, reflecting the cycle of action or inaction. The work was first exhibited in 2011 in New York and since then it has been shown in Istanbul, Berlin and Athens with modifications based on those specific locations.

Ali Miharbi is an artist based in Istanbul, Turkey. His work takes a variety of forms, ranging from photographic, graphic, sonic or sculptural pieces to dynamic systems driven by live or stored data. In 2010, he completed his Master of Fine Arts (MFA) in Kinetic Imaging from Virginia Commonwealth University, USA and has since shown in venues and festivals such as FILE Festival, São Paulo (Brazil); Dumbo Arts Center, Brooklyn, NY (USA); Electriciteitsfabriek, The Hague (the Netherlands); TANAS, Berlin (Germany); Benaki Museum, Athens (Greece).

Ali speaks about his work in an Artists' Conversation on Fri 28.08 / 15:30.



SEGMENTATION.NETWORK

Online Exhibition

Segmentation.Network plays back over 600.000 segmentations manually created by crowd workers for Microsoft's COCO image recognition dataset. This dataset is based on photos from Flickr and is used in machine learning for training and testing. The piece makes visible the hidden manual labour that goes into building neural networks and artificial intelligence. Furthermore, *Segmentation.Network* addresses machine vision as an act of conscious selection: what can and should be seen by machines and what will remain unrecognised or deemed irrelevant is separated by distinct lines. Hence, neural networks and artificial intelligence in general can be considered a collective and rather introspective endeavour and achievement. The piece serves as the visual basis for *A Face May Be Part of a Person*, an audio-visual performance in collaboration with Dinelka Liyanage (p. 38).

www.segmentation.network

Sebastian Schmieg is based in Berlin, Germany. He examines the ways networked technologies shape online and offline realities, in artworks that range from shredded hard-drives from a Google data centre to crowd-sourced versions of popular self-help books using Amazon's Kindle. His output encompasses websites, interface performances, algorithmic videos, online interventions, print-on-demand books or neural networks. He focuses on a critical engagement with the manifold and ubiquitous nodes of the Internet – both human and technological – as sites of the political. His artistic research addresses the Internet's impact on and amplification of algorithmic and 'datafied' life, processes of optimisation, digital colonialism and exploitation.

Sebastian's Net Art piece *How to Appear Offline Forever* (p. 28) is also presented in the online exhibition. He discusses his work in an Artists' Conversation on Wed 31.08 / 18:30.



THINGS THAT GET IN OUR WAY

Supported by the Embassy of Sweden, India

Things That Get in Our Way is an experimental device, which resembles some sort of scientific instrument. It produces a constantly altering light as well as clicking sound, which we might recognise from radiation measuring instruments. Through readings, by a Geiger counter and a microprocessor, the light and the sound relates to surrounding radiation. The Geiger counter reads alpha-, beta- and gamma radiation.

Gustav Hellberg lives in South Korea and Berlin, Germany. He has exhibited widely in an international context, with notable exhibitions at Raid Projects in Los Angeles, Madrid Abierto, Dunkers Kulturhus in Helsingborg, Malmö Konstmuseum and EMAF in Osnabrück. In 2014, Hellberg exhibited in 'They Are Here Now', Kunsthaus Interlaken; thingWorld: International Triennial of New Media Art 2014; National Art Museum of China in Beijing; and Burlaks in Samara samt Dresden Public Art. In 2015, Hellberg made solo shows at Kunst und Kultur am Rosa-Luxemburg-Platz, Berlin as well as Kunstkraftwerk, Leipzig. In September 2016, Hellberg will have his first solo exhibition in the USA at Torrance Art Museum, Los Angeles. He is assistant professor at the School of Performing Arts and Media, College of Arts at Chung-Ang University, South Korea.



A FACE MAY BE PART OF A PERSON

Thu 01.09 / 20:00 - 20:45 / Supported by the Goethe-Institut Sri Lanka and the John Keells Foundation

The collaboration between Dinelka and Sebastian was initiated by Colomscope 2016 and will result in *A Face May Be Part of a Person*, an audio-visual live performance. Despite their different backgrounds, both artists share a sensibility for the mediation and augmentation of human experiences, and how those experiences are shaped, processed and translated in our technologised cultures and environments. The collaboration takes the piece *Segmentation.Network* by Schmieg as its point of departure. The Net Art project addresses machine vision as a collective effort of many subjectivities that draw the lines between what can and should be seen by machines and what will remain unrecognised or deemed irrelevant. In a performative collage, it plays back the manual segmentation of more than 300,000 images into meaningful objects and invisible context. In an audio-visual conversation, the artists will reinterpret the dataset which is used for machine learning through a live composition of projected segmentations, audio-samples made from field recordings, and an ambient arrangement.

Dinelka Liyanage, born in Matara, Sri Lanka and currently based in Colombo, is an experimental musician who crafts aural experiences through minimal and ambient sounds. He is inspired by the social scenarios in his country, but never allows them to limit or restrict his process. His earliest influence in art and classical music came from his mother, a traditional dancer. However, it was his philosophical quest of discovering his own individuality that led him to exploring his artistic expression. At 16, he first started experimenting with beats and kick patterns. After years of exploring a 'hard' experimental sound, he found his voice in ambient-minimal tones. Dinelka released his first experimental VA with Psychosomatic Records run by Marco Blazquize alongside artists like Stekke, Max Anderson and Doneck.

Sebastian Schmieg is based in Berlin, Germany. He examines the ways networked technologies shape online and offline realities, in artworks that range from shredded hard-drives from a Google data centre to crowd-sourced versions of popular self-help books using Amazon's Kindle. His output encompasses websites, interface performances, algorithmic videos, online interventions, print-on-demand books or neural networks. He focuses on a critical engagement with the manifold and ubiquitous nodes of the Internet – both human and technological – as sites of the political. His artistic research addresses the Internet's impact on and amplification of algorithmic and 'datafied' life, processes of optimisation, digital colonialism and exploitation.



(DE)GENERATIVE PROCESSES II

Sun 28.08 / 19:00 - 19:45 / Sri Lanka Planetarium / Supported by the John Keells Foundation

Using a complex array of interconnected hardware and software, the vast domed roof of the Sri Lanka Planetarium becomes the digital canvas for an immersive live performance of light, sound and movement. A combination of synthesized sound (both analog and digital), heavily processed field recordings and a variety of other sound sources are triggered and sequenced live, alongside visuals generated and rendered in real time. The audio reactive (largely geometric and particle based) visuals are mathematically generated using algorithms that emulate the physical properties of space and time and, when fed with live audio data, delivers a synchronized sensory experience, exploring the interdisciplinary convergence of both mediums as well as highlighting the links between them. The performance builds on the interactive audio/visual installation presented by the pair in the Colomboscope 2015 'Shadow Scenes' exhibition. *(De)Generative Processes II* was commissioned by Colomboscope 2016.

Asvajit Boyle is an audio-visual artist and graphic designer with a special interest in long-form design. Since 2008, he has worked on several commercial publications, while also undertaking commissioned work for theatre repertoires, music and arts festivals, magazines, and non-governmental organisations. As a composer of electronic music, his work has been released on record labels worldwide and showcased at festivals and nightlife institutions in Europe and Asia. Asvajit works with the Goethe-Institut and its web platform Border Movement to implement workshops, artist residencies and performances, including the electronic music showcase; 'Pettah Interchange'. He is also the founder of Jambutek Recordings, an independent electronic music imprint and artist collective based in Colombo.

Lalindra Amarasekara is a technologist, an entertainment designer and cofounder of the leading digital solutions company, Cyber Illusions. Deploying the most innovative techniques available in the field, he creates sensory experiences that cultivate unique collective environments while enhancing individual experience across a range of mediums and artistic contexts. His ability to demystify technology and seamlessly integrate it for creative applications, has made Lalindra a sought after systems integrator. As a pioneer in digital entertainment media and projection technology in Sri Lanka, Lalindra has worked with many large commercial entities as well as music and cultural festivals.

On Tue 30.08 / 16:00, Asvajit and Lalindra explain and demonstrate the artistic technological process resulting in *(De)Generative Processes II*.



CLOSE TO THE BONE

26.08, 28.08 - 01.09 / 20:00 - 21:00 / See website for venue / Supported by the John Keells Foundation

Paranoia grips a bourgeois Colombo couple when a series of strange encounters interrupt their lives. From the outside, Kusal and Tania are the golden couple living in their brand new apartment in the newly gentrified Slave Island, but when Tania begins to notice an older woman stalking her and Kusal starts receiving several mysterious phone calls, they each begin to suspect their own indiscretions have come back to haunt them. Visited upon by Kusal's sister and her girlfriend, the interruptions begin to bleed into the events of the night, as the line between victim and predator becomes increasingly blurred. *Close to the Bone* is a collaboration between Arun and Isuru. A theatrical production and sound art piece combined. An immersive performance with a twist. Bring your phones and bring them charged; through them you will be allowed access inside each of the characters' heads. Alongside the performance, you will be able to enter into their minds, hear their thoughts, memories and regrets.

Arun Welandawe-Prematilleke is an actor, writer and director based in Colombo, Sri Lanka. He is a graduate in Drama and Theatre Arts from Goldsmiths College, London. He specialises in immersive theatre and has served as Associate Artistic Director of the Mind Adventures Theatre Company since 2013. He has worked in London with several devised and immersive performance companies, such as Frantic Assembly, You Me Bum Bum Train and Retz. Arun is a founding member of the Hot Butter Collective, an artist collective, and Scout, a logistical management company for filming in Sri Lanka. Notable works include 'Paraya', 'Only Soldiers', 'Blowhards' and 'Better Than Ever Before'.

Isuru Kumarasinghe from Kelaniya, Sri Lanka, first began delving into the expanse of sonic artistry and music at the age of 13. From his early days creating original music with computer software, Isuru's interest later deepened towards the recondite nature of sound experience, acoustic potential and expanding perception of listening. Largely self-educated and initially working in isolation, his collaborations with theatre and dance groups led him to work alongside the Chamber Music Society of Colombo. A part of the Sri Lankan underground art scene as an experimental musician visual/sonic and sound artist, Isuru has also done several sound performances. He is currently a member of Musicmatters, a collective of non-mainstream/experimental musicians in Colombo, and co-organiser of the annual Musicmatters Festival.

On Thu 01.09 / 16:00, Arun, Isuru, Sarani Perera and the cast of *Close to the Bone* speak about the development and realisation of *Close to the Bone* in an Artists' Conversation.





Artists' Conversations

In this series of conversations, two artists or artist collectives meet to present and discuss their art. While the conversations focus on the artworks and performances presented at Colomboscope 2016 and the respective sub-themes, artists are free to explore the common grounds between them in the way they want. The conversations are not moderated. The audience is invited to actively participate in the conversations.

KALEIDOSCOPIA

Fri 26.08 / 17:00 – 18:00

Jocelyn Robert and Mehreen Murtaza

Tue 30.08 / 17:30 – 18:30

Imaad Majeed and Muvindu Binoy

Wed 31.08 / 18:30 – 19:30

Marc Lee and Sebastian Schmieg

Thu 01.09 / 17:30 – 18:30

Aamina Nizar and Isaac Smith

UNDER THE CLOUD

Sun 28.08 / 18:30 – 19:30

Gwenola Wagon, Ivar Veermäe and Stéphane Degoutin

DEEP SENSING

Fri 26.08 / 15:30 – 16:30

Ali Miharbi and CoCA

Tue 30.08 / 16:00 – 17:00

Asvajit Boyle and Lalindra Amarasekara

Wed 31.08 / 18:30 – 19:30

Marc Lee and Sebastian Schmieg

Thu 01.09 / 16:00 – 17:00

Arun Welandawe-Prematilleke, Isuru Kumarasinghe, Sarani Perera and the cast of *Close to the Bone*

Workshops

MAKING YOUR OWN NET ART BY USING USER-GENERATED CONTENT

Thu 01.09 / 10:00 – 16:00 / Theertha Red Dot Gallery / Supported by the Embassy of Switzerland, Sri Lanka

A hands-on workshop about media hacking and conducted by Marc Lee. It introduces participants to basic tools and strategies for working with live and interactive media, focuses on content grabbing and uses Marc's exhibited work, *Pic-me*, as an example (p. 14). In a laboratory setting, the workshop gives an introduction into artistic use of digital media and will allow participants to experiment with new media uses. The Internet is a huge information pool of content (text, images, sounds, videos, and so on), which is constantly growing and changing. In this workshop, participants will learn: basic tools and strategies of how to use this content for artworks; how to use live-media, which means the transmission of information is in real-time; how to use simple web technologies HTML/CSS/JavaScript; the possibilities and limits of content grabbing.

Marc Lee, born in Switzerland, has created network-oriented interactive projects since 1999. For a full biography, see p.14. **He discusses his works in an Artists' Conversation on Wed 31.08 / 18:30**

Free admission. Bring your own laptops.

Visit www.cinnamoncolomboscope.com/visitor-info/workshop-registration to register.

VIDEO IN - VIDEO OUT

Mon 29.08 / 11:00 – 16:00 (public viewing from 16:00 - 17:00) / Abans PLC / Supported by the Goethe-Institut / Max Müller Bhavan Mumbai

Video In - Video Out is a workshop designed to get an insight in to the world of visual jockeying — the history, the tools, the styles, the festivals and the scope. The venue is a retail electronics and television store, a circadian consumer public space, giving the participants an opportunity to relook and re-appropriate the possibilities of art practices in non-formal venues. The chosen space has walls of TV screens, which will be explored as tiled relay surfaces during the interactive session.

Dhanya Pilo aka VJ DECOY is a filmmaker and visual artist, based in Mumbai, India. For a full biography, see p.19.

Free admission. Bring your own laptops and videos or images.

Visit www.cinnamoncolomboscope.com/visitor-info/workshop-registration to register.

WTF (WHAT THE FACEBOOK)?

Fri 26.08 / 18:30 - 19:30 / Supported by the Goethe-Institut Sri Lanka / Philippinen

What aspects of your life are you sharing with Facebook? How much does this multinational company know about you through your daily use of products like Instagram, WhatsApp, Facebook Messenger and other Facebook-owned services? Why does it matter? This workshop will take a critical look at Facebook, and explore tactics for minimising the data traces you leave, through strategies and settings.

This workshop as well as the three following ones are conducted by Tactical Technology Collective and part of the *Data Detox Bar* (p. 27).

Free admission. Visit www.tacticaltech.org/wrsessions to register.

MASTERING YOUR MOBILE

Sun 28.08 / 12:00 - 13:00 / Supported by the Goethe-Institut Sri Lanka / Philippinen

What information is your phone transmitting to others without you realising it? Or, what could someone find out about you if they picked up your phone? This hands-on session will take you below the surface of your mobile phone: how it works, and how you can make it more secure. We will look at apps and operating systems (iPhone, Android and feature phones); browsers and settings; and which messenger apps you can use to communicate more securely.

Free admission. Visit www.tacticaltech.org/wrsessions to register.

DISRUPTING YOUR DIGITAL SHADOW

Mon 29.08 / 17:00 - 18:00 / Supported by the Goethe-Institut Sri Lanka / Philippinen

What are digital shadows? How are they created, and can you minimise or modify them? Though it is never possible to completely erase your digital shadow, there are strategies, tools and tactics that you can use to play with, mess with, or minimise it. This session will look at some of these, and discuss which ones might be worth trying out, and why.

Free admission. Visit www.tacticaltech.org/wrsessions to register.

DE-GOOGLE YOUR LIFE

Wed 31.08 / 17:00 - 18:00 / Supported by the Goethe-Institut Sri Lanka / Philippinen

"One account. All of Google," is Google's tagline. But what does this mean for those of us who use Google search, Google Docs, Gmail, and other Google services? What information are we handing over to this multinational company... and why might we want to 'diversify' the services we use? After a mini-tour of the Google empire (prepare to be surprised!), this session will explore these questions and look at some of the other options out there.

Free admission. Visit www.tacticaltech.org/wrsessions to register.

Tactical Technology Collective is a non-profit organisation, working since 2003 to advance the use of information and digital technologies by advocates and activists worldwide. For more information, see p. 27.

Two of their films are screened at Colomscope 2016: *Unseen War* (p. 47) on Sat 27.08 / 20:00 and *From My Point of View* on Mon 29.08 / 20:00 (p. 49).

Films



DREAMS REWIRED

Fri 26.08 / 20:00 / Supported by the Goethe-Institut Sri Lanka

Dreams Rewired is a montage of films from the 1880s to the 1930s, tracing contemporary appetites and anxieties back to the birth of the telephone, television and cinema. Early electric media were as revolutionary as social media are now. Through strengthening human relationships, increasing efficiency, and predicting the future, it becomes possible to build a new world for all to share. But what these media initially promised, and what they eventually delivered was very different. The early radical openness was disciplined and regulated, and two-way, peer-to-peer communication gave way to hierarchical broadcasting. The fears that had accompanied the hope began to appear well-founded. *Dreams Rewired* uses archival material from nearly 200 films, and is spliced together with commentary (voiced by Tilda Swinton) that pulls the historical material into the present. It forges an identification between early and contemporary viewers, and suggests a path of positive action towards a 21st Century conception of openness.

Manu Luksch is a London-based filmmaker and artist who interrogates conceptions of progress and scrutinises the effects of network technologies on social relations, urban space, and political structures. Her widely acclaimed speculative fiction film, *FACELESS* (2002-07), pioneered the notion of 'legal readymades' by appropriating data protection legislation into a process for filmmaking. Her works are shown at venues and festivals internationally, such as CPH:DOX, Copenhagen; International Film Festival Rotterdam; Arsenal Latvian National Museum of Art, Riga; Whitechapel Art Gallery, London; Coreana Museum of Art, Seoul; LABoral, Gijon 201, Hors Piste, Centre Pompidou, Paris; Ars Electronica, Linz; and NTT ICC, Tokyo.

Martin Reinhart's innovative exploration of film as artistic language is not limited to the making of films — he also develops hardware and processing solutions. He is committed to overcoming the creative boundaries written into industry standards through developing new tools and techniques. His short films have been shown widely at media arts festivals including Ars Electronica, Linz; European Media Art Festival, Osnabrück; and the Festival international du nouveau cinéma nouveaux médias de Montréal, Canada (2001). He is curator for photography at the Museum of Technology in Vienna, Austria. Today, he is focused more on creative partnerships and less on his own art.

Thomas Tode works in Hamburg, Germany as a freelance writer, curator and filmmaker. In his research and teaching, he focuses on essay film, the Soviet avant-garde and political documentary film. Special interests are films on architecture, archaeology, and those made for 're-education'. He curates film programmes, symposia and exhibitions, among which are 'Bauhaus & Film', for which he tracked down film and light installation pieces by Bauhaus artists, many of which were thought lost.



UNSEEN WAR

Sat 27.08 / 20:00

Unseen War explores the physical, moral and political invisibility of US drone strikes in Pakistan. Journalists, activists and experts inside and outside of Pakistan speak about the consequences of the strikes in the tribal FATA region, why they are possible, and how this issue can be made more visible using data and visualisation tactics.

Tactical Technology Collective is a non-profit organisation, working since 2003 to advance the use of information and digital technologies by advocates and activists worldwide. Based in Berlin, Germany, Tactical Technology Collective works with an international network of partners and collaborators to help rights, accountability and transparency advocates and the communities they work with to use information and digital technologies effectively in their work.

They participate in the exhibition with *Data Detox Bar* (p. 27) and run four different workshops (p. 45). Another film by Tactical Technology Collective, *From My Point of View* (p. 49) is screened on Mon 29.08 / 20:00.



ALL THAT IS SOLID

Sat 27.08 / 20:00 / Supported by the British Council

A technographic study of e-recycling and neo-colonial mining filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana. As technological progress pushes forward in the west, enormous piles of obsolete computers are thrown away into waste grounds such as Agbogbloshie in Accra, Ghana. On arrival, the e-waste is recuperated by young men, who break and burn the plastic casings in order to extract the precious metals contained within. Eventually the metals are sold, melted and reformed into new objects to be sold. Through showing these heavy processes, the video highlights the importance of dispelling the capitalist myth of the immateriality of new technology to reveal the mineral weight with which the Cloud is grounded to its earthly origins.

Louis Henderson is a filmmaker whose works investigate the connections between colonialism, technology, capitalism and history. His research seeks to formulate an archaeological method within film practice reflecting on animistic materialism. Henderson has shown his work at places such as Rotterdam International Film Festival, CPH:DOX, New York Film Festival, The Kiev Biennial 2015, The Centre Pompidou, Louisiana Museum of Modern Art, Tate Modern and Tate Britain. In 2015, he was the recipient of the Barbara Aronofsky Latham Award for Emerging Video Artist at the 53rd Ann Arbor Film Festival, USA, and a European Short Film Award at the New Horizons International Film Festival, Wroclaw, Poland.



WORLD BRAIN

Sun 28.08 / 20:00 / Supported by the Alliance Française de Kotte

World Brain is a film and an essay. It takes the viewer through a journey inside the physical places by which the Internet transits: submarine cables, data centres and satellites. The film adopts the point of view of the data. The audience view the world as if they were information. Parallel to this exploration is an enquiry on the utopias and the ideologies linked to the emergence of a collective mind and the hypothesis of a global brain. *World Brain* proposes a stroll through folkloric tales of the Internet considered a myth: data centres, animal magnetism, the inner lives of rats, a network of researchers in the forest who survive in the wild using Wikipedia, and the connection between cats and stones via the Noosphere... The world we live in often resembles a Borgesian story. *World Brain* is mostly made out of found material: videos downloaded on YouTube, images, scientific or pseudo-scientific reports and news feeds.

Artists and researchers **Gwenola Wagon** (born, lives and works in Paris, France) and **Stéphane Degoutin** (born in Toronto, Canada, lives and works in Paris) have founded the LOPH laboratory to study and struggle against the Obsolescence of Mankind. For their full biography, see p. 13.

They present a video installation, *Neoteny Institute for the End of Work* at the exhibition (p. 13). On Sun 28.08 / 18:30, Stéphane and Gwenola discuss their work in an Artists' Conversation prior to a screening of *World Brain*.



THE MONOPOLY OF LEGITIMATE USE

Mon 29.08 / 20:00

The film series takes the very physical notion of inhabiting a space or territory into the technological world, where networks can form political territories and places where people can gather and align themselves to particular ideological beliefs. The three films, *Bumper*, *Blackspot* and *Stateless* explore three individuals – migrants and refugees – in a near future, moving between the layers of this vertical geography to try and find refuge or exploit the geography to their benefit. The films raise questions about the tools and methods we use to identify ourselves politically as well as the rebalance of control caused by network technology that is simultaneously globalising and localising.

Tobias Revell is an artist and designer from London, UK. He is co-founder and director of research company Strange Telemetry, a senior lecture in interaction design at the London College of Communication and one half of Haunted Machines. His work looks at how people culturally assimilate technologies.

He speaks about ideas of vision and seeing through and with technologies in a Thematic Conversation, 'Rendering Realities' on Sun 28.08 / 14:00 (p. 23).



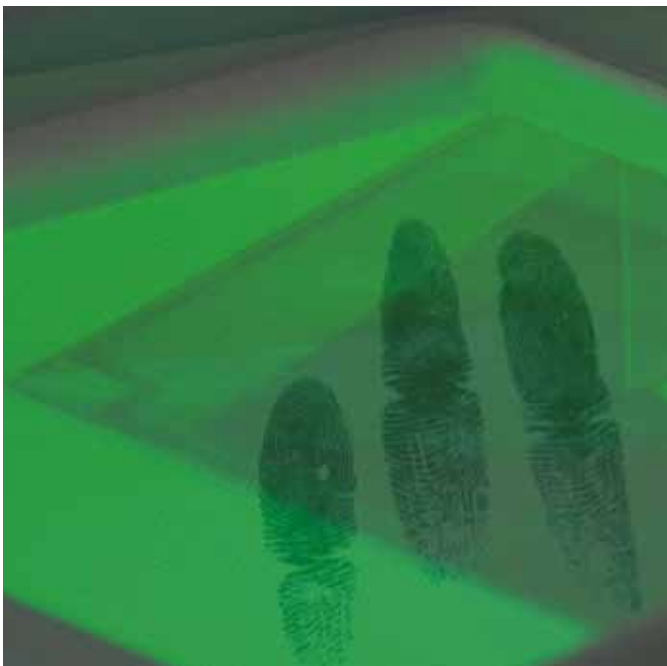
FROM MY POINT OF VIEW

Mon 29.08 / 20:00

From My Point of View, rather than looking at professional investigative journalists, profiles three 'investigators-in-the-making' investigating issues, ranging from weapon supply routes in Syria's YouTube conflict, urban land grabbing in post-conflict Beirut and how DIY aerial mapping can expose and challenge power relations in Jerusalem. All three use innovative tools and tactics to use their data to shed light on hidden layers of the issue they address.

Tactical Technology Collective is a non-profit organisation, working since 2003 to advance the use of information and digital technologies by advocates and activists worldwide. Based in Berlin, Germany, Tactical Technology Collective works with an international network of partners and collaborators to help rights, accountability and transparency advocates and the communities they work with to use information and digital technologies effectively in their work.

They participate in the exhibition with the *Data Detox Bar* (p. 27) and run four different workshops (p. 45). Another film by Tactical Technology Collective, *Unseen War* is screened on Mon 29.08 / 20:00.



THIS OR THAT PARTICULAR PERSON

Tue 30.08 / 20:00 / Supported by the Goethe-Institut Sri Lanka

The documentary film examines the relationship between the state, identity and notions of personhood. It locates contemporary debates around the Unique Identification Number (UID or Aadhar) within a longer history of identity documents and the different meanings they hold for people. The film moves between the everyday world of identity documents (with its rhetoric of efficiency in the delivery of welfare mechanisms), and its deployment in highly militarized zones where questions of identity unfold against the backdrop of emergency laws. *This or That Particular Person* stages a conversation with the India State, interrogating its obsession with the fixity of identities and, in the process, raises critical questions about the relationship between citizenship, inclusion, exclusion and surveillance.

Subasri Krishnan lives and works in Italy. She is an alumna of the Mass Communication Research Centre at Jamia Millia Islamia, India and is an independent filmmaker who has produced a number of commissioned non-fiction films on rights based issues to documentary films. Her first documentary film, 'Brave New Medium', has been screened at film festivals, both nationally and internationally. The award-winning *This or That Particular Person*, produced by the Public Service Broadcasting Trust (PSBT), was adjudged the Best Short Documentary Film at the International Documentary and Short Film Festival of Kerala (IDSFFK). In 2008, Subasri was awarded the George Washington University's International Documentary Filmmaker Fellowship. In 2012, she received the Charles Wallace Short-Term Research and Professional Grant.



SECRET WINDOWS

Tue 30.08 / 20:00 / Supported by the Goethe-Institut Sri Lanka

The filmmaker sets out on an abstract, self-reflexive exploration of the Internet, a medium that, at this point, does not just exist outside of him but in many ways, within the very core of his life, too. Throughout the journey, with a camera in his hand and a computer on his desk, he tries to make sense of the world around him, a world where definitions of the real and the virtual are constantly overlapping, where the concepts of the private and the public, of estrangement and engagement and of connection and disconnection have never been so ambiguous.

Ansh Ranvir Vohra is a young digital filmmaker based in New Delhi, India. Owing to his love for spicy Punjabi food, he is also sometimes referred to as Shutter Chicken on social media. Having discovered his love for filmmaking back when he was sixteen, he has dabbled with various forms of storytelling, from the written word to fiction/non-fiction films and even virtual reality. His love for non-fiction, especially, has earned his films various festival screenings across the country, an NSFA nomination, and a million plus hits on YouTube.



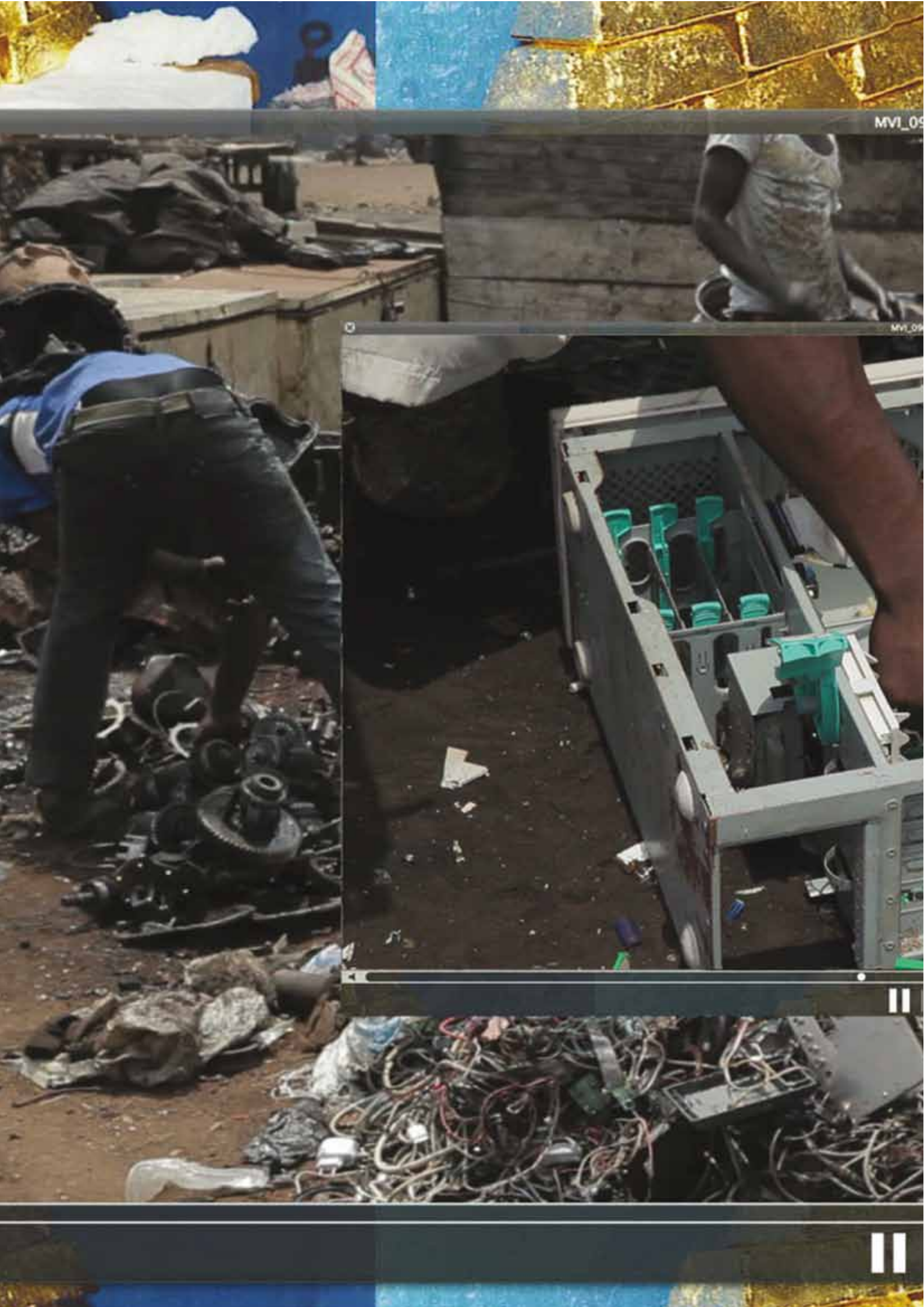
APPLE

TUE 30.08 / 20:00

A man's electronic tablet is lost. An app leads policemen to the man who took the tablet. After the police release the man, he is chased by a vehicle belonging to the government forces. Thousands of people have disappeared in Sri Lanka since the 1980s. A 1999 study by the United Nations found that Sri Lanka had the second highest number of disappearances in the world and that 12,000 Sri Lankans had disappeared after being detained by the Sri Lankan security forces. After the thirty-year civil war, Sri Lankan forces continued these abductions of those who were against the state. *Apple* expresses this situation through another perspective.

Chamila Priyanka was born in Colombo, Sri Lanka. *Apple* is his first short film production. It won the Best Short Film Award at SAARC International Film Festival in 2016. Chamila is also an award-winning theatre director in Sri Lanka and has directed four theatre plays. His latest play, named 'This Is Not A Gun', won the Best Play Award at the State Drama Festival in 2014. He is currently studying for his Master of Arts at the C.W. Post Campus of Long Island University, Brookville, USA.





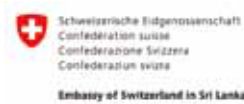
MVI_05

Mvi_06



Notes

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About the Curator

Dr Susanne Jaschko is an independent curator in the realm of contemporary art, with particular focus on electronic art and digital culture. In 2008/09, she was Head of Presentation and of the Artist in Residence Programme at the Netherlands Media Art Institute in Amsterdam, The Netherlands. Between 1997 and 2004 Jaschko was curator, then deputy director of the transmediale festival for art and digital culture in Berlin, Germany. Her exhibition projects include Contemporary Positions in Media Art, transmediale.02 (2002); transmediale_extended, Santiago de Chile (2003); Don't Misbehave!, Scape Biennial of Art in Public Space, Christchurch, New Zealand (2006); Open House. Architecture and Technology for Intelligent Living, travelling exhibition, Vitra Design Museum/Art Center Pasadena (2006); urban interface berlin (2007); urban interface oslo, Norway (2007); Process as Paradigm, Laboral, Gijon, Spain (2010), An Opera of Labour and Revolution, Kasa Gallery, Istanbul, Turkey (2014). Next to her curatorial work she has taught at an academic level in Germany and abroad, such as at the Oslo National Academy of Fine Arts, University of Arts Berlin or University Duisburg-Essen. She has also served as a jury member in several international competitions for new media and video art. She is based in Berlin, Germany.

Colophon

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