Konferenz / Conference
Ausstellung / Exhibition
Workshops
Performances

Programme

SCIENCE / ART / ACTIVISM

[A = ANONYM]

Zeitgenössische Regime der Anonymität zwischen Online und Offline
Regimes of anonymity in contemporary, hybrid online-offline worlds

24 October 2018, 17:30 / Eröffnung / Opening
25 – 27 October 2018
Kampnagel / Jarrestr. 20 / 22303 Hamburg

A=ANONYM

Anonymität ist eine ambivalente Angelegenheit. Eng mit den Werten der westlichen Moderne verbunden, sichert sie einerseits die freie Rede, das Wahlrecht und den Anspruch auf Gleichheit ab. Sie ermöglicht Solidarität von Stigmatisierten und schützt Autor*innen und Whistleblower, Kritiker*innen und Aktivist*innen vor Zensur und Verfolgung. Andererseits wird die Möglichkeit, jenseits von Verantwortung, Identifizierbarkeit, Gegenseitigkeit und Kontrolle zu kommunizieren, zu wirtschaften und Politik zu machen, auch für üble Nachrede, Schwarzmärkte, ungefilterte Aggressionen und kriminelle Machenschaften genutzt. Neuerdings haben sich die Formen von Anonymität verändert – von der Gesichts- und Namenlosigkeit hin zur Nicht-Zurückverfolgbarkeit und Entnetzung. Anonymität erscheint in digitalisierten Welten paradoxerweise zugleich zunehmend unmöglich und inflationär vervielfältigt. Wie gehen heutige Gesellschaften damit um?
Über drei Tage hinweg laden wir unter dem Titel „A=ANONYM" dazu ein, gemeinsam mit Expert*innen aus Wissenschaft, Kunst, Technologie und Aktivismus zu diskutieren. Was sind die zeitgenössischen Regimes der Anonymität in hybriden Online-Offline-Welten und wie entstehen sie? Wie werden sie modifiziert, bewertet, verteidigt, bekämpft oder abgeschafft? Da sich heutige Gesellschaften immer mehr über vernetzte Informationen definieren und sich auf Daten-Infrastrukturen stützen, stehen wir vor neuen Fragen zum Zusammenhang von Information, Eigentum, Transparenz, Privatheit und Anonymität. Künstler*innen, Aktivist*innen und Wissenschaftler*innen lassen auf Kampnagel gemeinsam einen Resonanzraum der Auseinandersetzung mit Anonymität im Umbruch entstehen. In Workshops, einer Ausstellung, Vorträgen, Laboren und Foren diskutieren sie die Frage, wie wir heute Anonymität herstellen oder beenden, und welche politischen, ästhetischen und gesellschaftlichen Fragen hierdurch aufgeworfen werden.

Anonymity is ambivalent. On the one hand, it has close ties to the values of Western modernity as it can secure free speech and free elections, enable communication outside of the markers of collective identities, allow for solidarity of the stigmatized and protect authors, whistleblowers, critical voices and activists against censorship and persecution. But anonymity can, on the other hand, also provide the possibility to communicate, operate and make politics without responsibility, identifiability, reciprocity, or control. This trait of anonymity can be used for libel, black markets, unfiltered aggression and criminal activity. From face- and namelessness to non-traceability and the exodus from digital networks, the forms of anonymity are changing. In the present, anonymity appears to be increasingly difficult to achieve, and at the same time excessively inflated. How are modern societies coping with this?
Over the course of three days, we invite you to discuss anonymity with experts from science, art, technology and activism under the title "A=ANONYM". How do contemporary regimes of anonymity arise in hybrid online-offline worlds? How is anonymity modified, evaluated, defended or opposed and abolished? When we rely on networked information and data infrastructures, how do information, ownership, transparency, privacy and anonymity interconnect? At Kampnagel, artists, activists and scientists will create a space of resonance for various forms of dealing with anonymity in transition. In workshops, lectures, laboratories, forums, and an exhibition, we will enquire how we create or suspend anonymity today and what this means, in political, aesthetical, and in social terms.

The Conference

Gastgeber und Ausgangspunkt für „A=ANONYM" ist das transdisziplinäre Forschungsprojekt „Reconfiguring Anonymity", das im Programm „Schlüsselthemen für Wissenschaft und Gesellschaft" der VolkswagenStiftung gefördert wird. Ziel des Projektes ist es, durch ethnographische Fallstudien und in der Zusammenarbeit mit Künstler*innen, digitalen Aktivist*innen und Techniker*innen neues Wissen über Anonymität zu generieren. Im Zentrum des auf Kampnagel präsentierten Konferenz-, Ausstellungs- und Workshop-Programms steht deshalb die Frage, welche Reformulierungen von Individualität und Person, von Sozialität und Kollektiv, von Eigentum und „sharing" sowie von Reziprozität, Verantwortlichkeit und Identifizierbarkeit sich verbinden mit dem aktuellen Umbruch verschiedener Regime von Anonymität herausbilden. Trotz der Behinderung und Einschränkung von Anonymität in manchen Bereichen ist anderswo dennoch ein „Mehr" an Anonymität zu beobachten. Wie lassen sich die transformativen Potenziale von Anonymität nutzen, wie ihre Gefahren einschätzen und wie neue Formen des Umgangs mit Anonymität gestalten?

The event "A=ANONYM" is hosted by "Reconfiguring Anonymity" – a transdisciplinary research project funded by the VolkswagenStiftung (program: "Key Issues for Science and Society"). Its goal is to generate new knowledge about anonymity by conducting ethnographic case studies and by collaborating with artists, activists and technologists. Central to this Kampnagel conference, exhibition and workshop program are the questions of individuality and personhood concepts, of sociality and collectives, of property and "sharing", as well as how reciprocity, responsibility and identifiability are reconfigured in conjunction with the big, current changes that anonymity is undergoing within the areas of economics, biopolitics, social media, and politics. We start with the assumption that changes in anonymity are often complex and not easily to be pinned down: tendencies of lessening anonymity are, for example, often accompanied by an increase of anonymity in other respects. How do we harness the transformative potentials, assess the dangers, and shape new ways of dealing with anonymity?

All conference events and workshops are held in English. Entry is free of charge, except for the evening programmes (tickets at www.kampnagel.de). Participation in the workshops and the performance by Johannes Paul Raether requires registration (see information below).

The event is organized by the transdisciplinary research project "Reconfiguring Anonymity", in cooperation with Kampnagel.

"Reconfiguring Anonymity" is a collaborative research project of the University of Bremen, the University of Hamburg, and Leuphana University of Lüneburg, funded by the Volkswagen Foundation's initiative "Key Issues for Academia and Society".

Programme

A=Anonym: Eröffnung
With: Michi Knecht, Götz Bachmann, Nils Zurawski, Andreas Broeckmann, Daniela Silvestrin / Keynote: Seda Gürses
Wednesday, 24 October / 17:30 – 20:00 / K1

The transformation of anonymity can be traced in many fields — from police/citizen interaction to sperm donation, from job-application and scientific peer review procedures to self help groups, from whistle blowing to the dark net. However, it is in the realm of social media development and practice that changes in the regimes of anonymity are most explicitly, controversially and publicly discussed. It is therefore particularly apt to start "A=Anonym" with a keynote by activist and researcher Seda Gürses who traces the huge transformation of anonymity, space and time in the networked social. What does it take to achieve anonymity in systems? How can we understand encryption, collective strategies of hypervisibility and obfuscation as ways to know and manage anonymity? What kind of ethical and political questions emerge in connection with the collapse of the producer-consumer distinction in social media? How can art, teaching and activism contribute to the improvement and more equal distribution of social media-literacy in anonymity, security and privacy?

Welcome to Hell – Eine dokumentarische Konzert-Performance
SKILLS (Camilla Fehér & Sylvi Kretzschmar)
Wednesday, 24 October – Saturday, 27 October / 20:30 / P1 / WORLD PREMIERE
(in German; Tickets: 15 Euro, reduced 9 Euro)

Two performers enter the stage incognito. Masks are often the reason why public protests are broken up ahead of schedule. They have an escalating effect that can be observed again and again whenever the protesters' "black block" ("Schwarzer Block") encounters equally masked police — the performance does not only celebrate this never-changing ritual, but also gradually transforms and reinterprets it.
Supported by the Federal Government Commissioner for Culture and Media, within the framework of the International Production Houses Alliance.

Transformalor [Transformella malor 4.4.6.11.]
Performance by Johannes Paul Raether
Thursday, 25 October / 11:00 – 14:00
Not on Kampnagel - exact location will be communicated with registration

What does it mean for a person to know that they were conceived with anonymously donated eggs or sperm? In how far does identity, the feeling of belonging and attachment to family members, depend on direct genetic relations and kinship? In a time of biodigital capitalism with rapidly developing and normalized biotechnological innovations such as in vitro fertilization, cryo technologies and surrogacy, the idea of the traditional family nucleus might be outdated.
Transformella malor (or short: Transformalor), is one of Johannes Paul Raether's many SelfSisters within the large identitecture of the Transformellae, "the surrogate mothers of potential futures".

She (as the many of her) appears and exists to explore and investigate a moment of global, digital and biological production chains in which humans and machines reproduce life itself — a moment she (as they) calls "Reprovolution". When coming to existence, Transformalor infiltrates and investigates the most prominent corporate spaces that symbolize fertility, reproduction and procreation, wandering through symbolic territories of normality production that represent the paradox of how local, biological, natural reproduction as a means to procreate the species has become part of a global network of industrial production.
Together with Transformalor we shall build a new repro-communal tribe formation as a temporary potential reality, to explore with her (as them) the fertile grounds of our reproduction and procreation economy — come join the repro-communal reprovolution!
Registration required: performance@reconfiguring-anonymity.net

Forum 1: Collectivities in Anonymity
With: Götz Bachmann, Heath Bunting, Parastou Forouhar, Simon Egbert
Moderated by Nils Zurawski
Thursday, 25 October / 15:00 – 16:15 Uhr / K4

Masses or collectivities are not only good contexts for remaining anonymous, they are also often characterised by the very fact that their members are anonymous. Hiding behind the equally anonymous presence of others can be convenient, but may also be life-saving or ensuring one's freedom and rights. Masses therefore display an ambivalent character, simultaneously being considered as a threat, a clandestine space from which the malevolent may strike, as much as being a safeguard in troubled times and under unsafe political conditions.
This session deals with the modes of the anonymous formation of such collectivities, and with the forms of anonymity they foster or allow. In contrast, the police routines of predictive policing could be described as ways of making the anonymous addressable. Hiding and seeing, threat or shelter — we want to discuss the ambivalent character of anonymous collectivities and their role in today's world.

Forum 2: Anonymity, Privacy, Transparency, Surveillance
With: Maren Heibges, Paula Helm, Lars Bretthauer, Alma Akbari
Moderated by Michi Knecht
Thursday, 25 October / 16:30 – 18:00 / K4

Anonymity, privacy, transparency, surveillance — these terms can be considered buzzwords of our times. While surveillance has a rather negative connotation, transparency and privacy are often seen as something positive, urgently needed and worth fighting for. Meanwhile, anonymity sits in the middle, holding an ambivalent position. What about the combination of those concepts? Surveillance is a mode to render society transparent, albeit more for some than others, and privacy has been criticised as being an overly individualistic concept, disregarding collectivities and social relations. Can anonymity be seen as the antidote to surveillance? If you think in terms of identifiability, this may be the case — however, if one defines surveillance more broadly, even not being identified may become a marker to be put under supervision. The discussants will explore new insights, not least for political action.

Sand in the Eyes
Rabih Mroué
Thursday, 25 October / Friday, 26 October / Saturday, 27 October / PREMIERE / 19:00 / K1
(Tickets: 18 Euro, reduced 9 Euro)

For many years, the work of Lebanese artist Rabih Mroué has focused on images of violence, the mechanisms of martyrdom and political propaganda. He collects materials, dissects and re-writes them, creating installations, works for the theatre stage, as well as texts which deal with the amalgamation of images and stories. During the summer of last year, Mroué began researching the recruitment videos of Islamic extremists in the German state of Hessen, collecting materials and talking to the intelligence services. This material forms the basis of his new work "Sand in the Eyes".

Supported by the Federal Government Commissioner for Culture and Media, within the framework of the International Production Houses Alliance, in co-production with the Hessische Staatstheater Wiesbaden.

Anonymity Lab 1: Biopolitics
With: Amelie Baumann, Ingrid Schneider, N.N.
Moderated by Michi Knecht
Friday, 26 October / 9:00 – 10:15 / K4

Biopolitics deals with life at the intersections of technoscientific knowledge with human / animal bodies. It points to a multitude of anonymous individuals, potentially considered to be disruptive or alternatively perceived as populations that can be measured, described and governed. Biopolitics links with power-shifts, ordering practices and changing modes of subjectification in fields as diverse as security and political asylum policies, the prevention of infectious diseases, questions of demographic change and health. The Lab presents and discusses exemplary cultural shift in regimes of anonymity in sperm, blood and organ donation with a special focus on activism and artistic practice. What is at stake in current conflicts about anonymity in fields of medicine and life, itself a form of "fluent anonymity" of the undistinguishable?

Anonymity Lab 2: Workplace / Labour
With: Simon Farid, Paula Bialski, knowbotiq, Randi Heinrichs
Moderated by Paula Bialski
Friday, 26 October / 10:30 – 12:00 / K4

Workplaces, both large and small, are rife with forms of anonymity. In some cases, workers are deemed anonymous or invisible by their employers, the anonymity offering added opportunities for exploitation. At other times, the workers themselves hide within the complex bureaucracy of their organisation in order to negotiate their own freedom or creativity. And some workplaces, especially those building software or digital platforms, try to engineer forms of anonymity among the users of such sites. This panel will reflect on various forms of anonymity found in workplaces today.

Forum 3: Ethnographic Methods – Researching Anonymity
With: Nils Zurawski, Randi Heinrich, Amelie Baumann, Johanne Yttri Dahl, Anna Henke / Moderated by Nils Zurawski
Friday, 26 October / 13:00 – 14:15 / K4

How do you research anonymity as an ethnographer? Ethnography is a from of research based on hanging out with the people you want to research for a long time, trying to learn from them and to understand how the world looks from their point of view. Such endeavours are in themselves rarely anonymous, but highly intimate, based on trust, proximity and openness. So how do we research corners of the world where anonymity is central? Researching anonymity means to find the social relations, the routines, the institutional settings and political spheres in which it may play a role, and take a close look at how such relations are re-configured, rendered visible, invisible, or distorted. In this forum, ethnographers will share their experiences and stories from the field and discuss methods as well as some hidden qualities of anonymity.

Anonymity Lab 3: Economies and Anonymity: Mergers and Revocations in Flux
With: Anna Henke, RYBN.ORG, Oliver Leistert, Helena Peltonen-Gassmann / Moderated by Paula Bialski
Friday, 26 October / 14:45 – 16:00 / K4

Modern economies are shaped by conditions for anonymity. Money in the form of cash can enable anonymous economic exchanges. Corporations can allow actors to melt into the role of representing the corporate entity. The secrecy of financial transactions can allow for agency without accountability, and to possibilities for eluding state control. All these mergers of economies and anonymity lead to both modern achievements and to phenomena such as illegal transactions or corruption. And some anonymous practices can also be read as ways of detracting from certain forms of economic logic — just think of an anonymous donation. If you take all this into account, you see what is at stake in recent changes in the mergers of anonymity and economies: Money is losing its embodiment in cash, and other monetary forms often leave digital traces, leading to a decrease of anonymous transactions. At the same time, new forms of anonymous organising (such as algorithmic management) and transactions are emerging. This lab will discuss the legal, moral and practical implications of such changes.

Keynote: The Cypherpunk's Anonymity
Keynote: Seth Schoen / Moderated by Götz Bachmann
Friday, 26 October / 16:30 – 18:00 / K4

The cypherpunks — not to be confused with the cyberpunks — tried to bring the power of cryptography to the people. In its heyday during the 1990s, the cypherpunk movement connected people who often (but not always) combined technical expertise, anarchist or libertarian outlooks, and an US American background. It was a wild movement, yet it also had a large impact, working towards technologies, infrastructures, knowledge, practices, values and institutions that fostered anonymity as well as privacy. This talk will give us some glimpses into the history of the cypherpunks. It will ask which ideas of this particular moment still hold and what resulting ideas and techniques were based on assumptions that today we need to question, both in regards to their social and technical sides.

Offshore Tour Operator
Workshop with RYBN.org
Saturday, 27 October / 9:00 – 12.30h / Kampnagel Foyer

The Offshore Tour Operator is an invitation to experiment with the field techniques and tools that the artist collective RYBN.ORG has developed for their exploration of tax evasion networks and tax havens. The exploration will start and end at Kampnagel, but will take participants outside and into the city of Hamburg. A GPS-assisted psycho-geographic drift device, in prototype form, will direct the user through audio-guided directions and distance indications to the addresses of shadow finance offices that are referenced in the Offshore Leaks, Panama Papers and Bahamas Leaks database. The walker, equipped with the technical device and a compass, sets off on the trail of one address and wanders through the streets of the city until he or she discovers the entrances of these screen companies, ghost companies, empty shells and namesakes. Participants will be invited to photograph the entrance, describe the area, observe the letterboxes and intercom systems to check if the name of the offshore entity, revealed by the leaks, is still there, and take notes on the path taken to it, to later discuss the experiences and share collected images.

Registration required: workshop@reconfiguring-anonymity.net

Chemopolitics. A collective game about endocrine disruptors
Workshop with Bureau d'études
Saturday, 27 October / 9:00 – 12.30 / K4

What does it require for a person, or a thing, to become identifiable, and therefore to be taken out of a state of anonymity — at least partially? What structures, politics, conventions and regulations come together to define, name and give identity to someone or something, and by that embed them into a bigger context?

In their practice, the artist group Bureau d'études have become known for producing cartographies and particularly detailed maps and diagrams of political, social and economic systems; based on extensive research, these maps typically reveal links between various actors such as think tanks, financial companies, regulatory bodies, media groups, networks of consumer distribution, arms manufacturers, and satellite operators. Born from the interest to look closely at particular issues within a bigger picture, and by employing the same strategies of research and artistic practice, Bureau d'études have now for the first time developed a game. Through this new format, the artist not only display the collected and developed materials, complex connections and entanglements, but actively engage participants. As a starting point, the game takes the example of endocrine disruptors (toxic particles and molecules that have become known to mess with the hormonal balance of a body then entering it through food, or by touching the skin).

Bureau d'études invites participants to take on the roles of various actors involved in the processes of naming, classifying, categorizing social agents (such as toxic substances and molecules), to make them recognizable and identifiable. This undertaking often requires strategic actions, and is based on opposed interests: While trying to hide your role as a player as long as possible, what will your strategy be as a lobbyist, local politician, scientist, producer, environmentalist, judge or private person to fight for, or against, the possibility of establishing new policies of de-anonymization? What information do you need in order to establish a social existence within regimes of identification? Will you be able to secure or change these regimes? Choose your agenda, and play the others off!

Registration required: workshop@reconfiguring-anonymity.net

Forum 4: Rethinking the Present from the Long History of Anonymity.
With: Urs Stäheli, Daniel de Zeeuw, Andreas Bernard
Moderated by Michi Knecht and Götz Bachmann
Saturday, 27 October / 14:00 – 15:30 / K4

Anonymity is the social, discursive, technical and legal production of historically changing absences and impossibilities. The word "anonym" is rooted in ἀνωνυμία, the Greek word for the absence of ὄνομα, the 'name'. For quite some time, the name has been a central hub for connecting information to our persona and our bodies. But of course, anonymity cannot be reduced to the question of namelessness. We might be nameless, but still not faceless — a fact that gains new significance in an age of ubiquitous surveillance cameras and face recognition, driven by machine learning algorithms. More importantly, as Helen Nissenbaum pointed out, it's neither name-, nor face-, but tracelessness, and (we would add) the possibility to manage the cutting and connecting of potentially identifying information, that have become the most endangered and most important traits of anonymity in recent decades. After all, who needs a name, when you have an IP address and DNA? Or when you use a specialised sensory device also known as a smart phone? Anonymity is obviously a condition that changes historically. It can be intended and sought, but also violently imposed on persons and populations. It is connected to shifting concerns of social groups, transforming politics and changing clusters of concepts. The forum looks into how constellations of anonymity are historically reconfigured as they are connected to western modernity and its recent provincialisation, social distinction, crowds and clouds and the changing tactics and strategies of networking and de-netting.

Closing: researching anonymity
With: Nils Zurawski, the Reconfiguring Anonymity research group, and guests
Saturday, 27 October / 15:30 – 16:15 / K4

The moment for things that have not yet been discussed during the conference, but need to be said … The organisers and participants of the conference will attempt to sum up the discussions, highlight the important threads, focal points and core issues. Additionally, they will dare to take a look into the future of the subject of anonymity and the forthcoming research that may follow on from the project …

Programme Overview

24 October
Exhibition, Conference
17:30 / Opening; Keynote by Seda Gürses

Evening programme
20:30 / Welcome to Hell-Concert-Performance by SKILLS
(Camilla Milena Fehér & Sylvi Kretzschmar) / in German

(Tickets: 18 Euro, reduced 9 Euro)

25 October
Exhibition / open 9:00 – 23:00
ca. 11:00 / Performance by Johannes Paul Raether
(registration required via performance@reconfiguring-anonymity.net)

Conference
15:00 / Forum 1: Collectivities in Anonymity
16:30 / Forum 2: Anonymity, Privacy, Transparency, Surveillance

Evening programme
19:00 / Sand in the Eyes / Performance by Rabih Mroué / in English

(Tickets: 18 Euro, reduced 9 Euro)
20:30 / Welcome to Hell-Concert-Performance by SKILLS
(Camilla Milena Fehér & Sylvi Kretzschmar) / in German

(Tickets: 18 Euro, reduced 9 Euro)

26 October
Exhibition / open 9:00 – 23:00

Conference
9:00 / Anonymity Lab 1: Biopolitics
10:30 / Anonymity Lab 2: Workplace / Labour
13:00 / Forum 3: Ethnographic Methods: Researching Anonymity
14:45 / Anonymity Lab 3: Economies and Anonymity: Mergers and Revocations in Flux
16:30 / Keynote by Seth Schoen: The Cypherpunk's Anonymity

Evening programme
19:00 / Sand in the Eyes / Performance by Rabih Mroué / in English

(Tickets: 18 Euro, reduced 9 Euro)
20:30 / Welcome to Hell-Concert-Performance by SKILLS
(Camilla Milena Fehér & Sylvi Kretzschmar) / in German

(Tickets: 18 Euro, reduced 9 Euro)

27 October
Exhibition / open 9:00 – 23:00
9:00 – 12:30 / Workshop with artist collective RYBN.ORG
(registration required via workshop@reconfiguring-anonymity.net)
9:00 – 12:30 / Workshop with artist collective Bureau d'études
(registration required via workshop@reconfiguring-anonymity.net)

Conference
14:00 / Forum 4: Rethinking the Present and the Long History of Anonymity
15:30 / Closing: Researching Anonymity

Evening programme
19:00 / Sand in the Eyes / Performance by Rabih Mroué / in English

(Tickets: 18 Euro, reduced 9 Euro)
20:30 / Welcome to Hell-Concert-Performance by SKILLS
(Camilla Milena Fehér & Sylvi Kretzschmar) / in German

(Tickets: 18 Euro, reduced 9 Euro)

A=ANONYM, The Exhibition

The exhibition A=ANONYM raises the question of anonymity from the perspective of its supposed absence. Ubiquitous video surveillance, the new regimes of transparency, compulsory online data-tracking, and the many forms of technical identification are said to have eliminated anonymity, at least in those parts of reality that have been touched by digital technologies. In the artworks presented in this exhibition, anonymity is neither a given, nor a marker of safety and freedom. Instead, the works confront the visitors with different scenarios in which the construction, or the reconstruction, of anonymity has become problematic. This makes it possible to rethink the desire for achieving anonymity in the name of freedom, as much as to question the urge to repel it for reasons of safety. Some of the pieces in this exhibition were developed in the context of the research project "Reconfiguring Anonymity" by the artists who participated in this project and its three-year exchange with social scientists: Aram Bartholl, Heath Bunting, Simon Farid, Parastou Forouhar, knowbotiq, and Johannes Paul Raether. In addition, RYBN.ORG and Bureau d'études joined the project for this concluding event in Hamburg, offering workshop and installation formats that further underline the interactive and exploratory methodology of the "Reconfiguring Anonymity" project.
With regard to the overall research project, the exhibition also tries to show how certain aspects of anonymity can be addressed specifically through and within artistic forms of research. Aspects that cannot easily be studied in the everyday social arena, but can be tested, provoked and dramatized in the specific, semi-autonomous field of contemporary art. The works in the exhibition ask how such artistic and experimental methods can contribute to an interdisciplinary study on anonymity as a social phenomenon. It presents a variety of experimental situations through which the structure and relevance of anonymity can be explored.

The exhibition is curated by Daniela Silvestrin and Andreas Broeckmann and evolved from the research project "Reconfiguring Anonymity" and its subproject "Making Visible. Performance, Art and Anonymity" (SP5), directed by Prof. Dr. Ulf Wuggenig and Dr. Andreas Broeckmann, Leuphana University of Lüneburg.

Aram Bartholl / Is this you in the video?, 2018
Installation / Metal, wood, plaster, camera, cables, battery / 340 × 50 × 50 cm

During the setup of A=ANONYM, at Kampnagel, a pole was found lying in the courtyard, with a surveillance camera attached to it. It is unclear whether this camera pole was pushed over by someone or whether it has just fallen down by itself. Was it there before? Apparently, the surveillance camera is still working, recording the movements of visitors and passers-by. Who is watching these video images? Are they being related to other data in order to identify people or is the installation just a piece of debris from a time when people still feared video surveillance, before they recognised that dataveillance was so much more powerful and their digital persona so much more vulnerable?
With this installation, the Berlin-based artist Aram Bartholl continues his artistic exploration, and provocative highlighting, of issues around anonymity, privacy and the frictions between online and offline realities.

Aram Bartholl / Forgot your password? (Hamburg), 2018
Installation / Billboard, print on paper / 340 × 173 cm

In recent years, internet platforms have increasingly had security problems. Insufficiently protected databases have been hacked with the goal of retrieving large amounts of user data. The data — email addresses and passwords — were then traded on the Darknet or hidden online forums. The value of the data from these breaches has since diminished and today much of it can be found on the open internet. Forgot your password? (Hamburg) displays a collection of user passwords containing 'Hamburg' on a billboard in public space. The work is part of a series of billboards in cities around the world, the content changing according to the location.

Heath Bunting / woody bay survival group, 2018
Installation / 8 prints, color / 84,1 x 118,9 cm

In his new project, woody bay survival group, Heath Bunting explores the possibility of living anonymously in a world that seems to have done away even with the last niches of anonymity. The woody bay survival group is an anonymous corporation based in the English county of North Devon. It is an experiment, constituted to enable its members to live anonymously on the Exmoor escarpment, a remote and woody cliff area on the south-eastern coast of England. Bunting had previously, in the status project, done extensive research about the construction and deconstruction of civic identities through administrative practices — for instance, studying in detail what is required to affirm the identity of someone who lives at a certain address, or who is entitled to a bank account. This also led Bunting to speculations about the construction of new identities and of anonymous corporations, i.e. legal entities without identities. In response, the woody bay survival group project is an exploration into ways of withdrawing from such identity regimes, and of the social consequences of such a withdrawal.

Parastou Forouhar / Sie erinnert sich, 2018
Video installation / 13:26 minutes / Credits: Parastou Forouhar, in collaboration with Thomas Giefer

One of the most disturbing examples of anonymity's ethical ambivalence are the anonymous graves, created by dictatorships all over the world to bury their victims — thereby not only depriving their relatives of their loved ones, but also denying them a place of mourning remembrance. For her film "Sie erinnert sich" (engl.: She Remembers), Parastou Forouhar and a friend went to one of these places on the outskirts of Tehran, Khavaran. It is known that people were buried in this desert area

in the 1980s, but it remains unknown what their names were and who lies where. The anonymization of these graves is connected with the attempt to exterminate even the memory of supposed enemies of the regime. The relatives who come here and make the place their own by carefully marking it, by scattering flowers, by speaking out memories and singing songs together, oppose to these attempts of anonymization and defy the emptiness and anonymity of these people's' deaths.

knowbotiq / Amazonian Flesh, how to hang in trees during strike, 2018

Installation / Computer- und Audiokabel, Computer-Tablets, Sound-transducer, voices (bots)
Credits: knowbotiq in collaboration with Nina Bandi (scripts), Nicola Buzzi (sounds), Pablo Alarcón and Ira Wilhelm. Amazonian Flesh is a project by knowbotiq in cooperation with Interkultur Ruhr and the research project "Reconfiguring Anonymity". It was funded by the Kulturbüro Stadt Dortmund, Pro Helvetia and the Office of the Federal Chancellor, Austria / Art and Culture.

With the walk-in installation Amazonian Flesh, how to hang in trees during strike, artist group knowbotiq explores how algorithmic companies transform their employees and customers into logistical bodies and processes. Here, all movements and desires of employees and customers are continuously recorded, evaluated and optimized. The boundaries between the body and digital infrastructures are blurred in a constantly changing matrix of value creation. The project explores what free spaces and practices of the direct, the immeasurable and the non-optimizable collective we can create for the industrial action 4.0.
knowbotiq speculates and fabulates whether bots and artificial intelligences, which play an increasingly important role in this value chain, would solidarize with people for this action in the future. The cocoons of idleness are a proliferating collective web of idleness bodies, digital artifacts and bots, which ensnares, seduces and endangers. They are fables about the flesh of the digital unconscious at the zones of transition between optimized bodily functions, algorithmic machines and libidinal economies — zones of molecular love and unpredictability. Industrial action 4.0.

Simon Farid / Towards an Art History of Art Gallery Security Guards, 2018

Installation / photographs, frames, inkjet printouts, chalk, pen, found archival material, chair
This research-based installation looks to note artists who have been gallery guards at some point in their career and to playfully speculate the influence this labour has had of their art practices. Remaining in broadly the same context, these artists eventually transitioned from unknown workers to named producers. Farid's project attempts to elaborate on this process of naming. It is an act of speculation, taking steps towards the thoughts these artists were having whilst standing alone in white cubes, then still necessarily anonymous workers and literal 'stand-ins' for the institution. Perhaps knowing that some eventually became famous artists can lightly disrupt the invisibility and anonymity of those guarding galleries now.

RYBN.ORG / The Great Offshore, 2017 / 2018

Installation / Photographs, prints, software, Raspberry Pi with GPS, documents and folder, website
Credits: The Great Offshore is produced by the espace multimedia gantner, the CNC/DICRÉAM, la Gaîté Lyrique, the FNAGP (Fondation Nationale des Arts Graphiques et Plastiques), H3K and the French Institute within its residency program, les collectifs.
Can tax evasion, tax optimization and fraud escape all attempts at representation? How can we make data flows that pass in the shadows to tax havens — from the City of London to Switzerland, from Liechtenstein to the Channel Islands, from Dublin to Delaware or the Caribbean — be made tangible? What role do algorithmic mechanisms of anonymization play in today's financial markets,

and how can we look at the territories of occult finance from a new angle to defuse them in their architecture — and from there, perhaps, even imagine their reversal? The Great Offshore project attempts to give shape to this phantom economy through various documents, devices and prototypes that capture and format financial data, inviting the audience on a journey into the depth of the offshore industry. Various documents, narratives, photographs and objects brought back from several exploratory travels to notorious tax havens have been arranged to form an encyclopedia that seeks to index and underline the infrastructural aspects of the tax evasion industry and shed new light on the underground geography that structures the current economy. Algorithmic prototypes, psycho-geographic navigation instruments and capture devices have been specially developed and tested during the trips, combining data mining with the principles of situationist drifts in order to build surprising itineraries.

Participants

Alma Akbari has started her PhD studies in Human Geography in April 2016 in Heidelberg University. Her PhD project focuses on the state and the future of surveillance in Iran. She graduated from the London School of Economics and political sciences with an MSc degree in Gender (Research) in 2011. She received her bachelor's degree in Social Research from Allameh Tabatabaei University in Tehran. For many years she has been a journalist and activist.

Götz Bachmann is a Professor for Digital Cultures at Leuphana University Lüneburg. As an ethnographer, he has done fieldwork in software companies, TV-studios, department stores in Germany, and among Japan's Nico Chuu — the passionate fans of the Japanese video platform Nico Nico Douga, who have developed subtle forms of anonymous collectivities. His ongoing ethnographic project looks at engineers in the San Francisco Bay Area, who aim to develop a fundamentally new digital medium. In the Research Project on "Reconfiguring Anonymity", his special interest lies in how social media apps and platforms configure particular regimes of anonymity. He is the author of a monograph on "Kollegialität" (Collegiality). In his other life, he is the author of the German children's comic series KNAX.

Aram Bartholl's work creates an interplay between internet, popular culture and reality. How do our taken-for-granted communication channels influence us? Bartholl asks not just what humans are doing with media, but what media are doing with humans. Tensions between public and private, online and offline, techno-lust and everyday life are at the core of his work, his public interventions and installations. They also often entail surprisingly physical manifestations of the digital world, challenge our concepts of reality and incorporeality. While he lives and works in Berlin, Bartholl has exhibited at MoMA Museum of Modern Art NY, Skulptur Projekte Münster, Palais de Tokyo Paris, Hamburger Bahnhof Berlin, Media City Biennale Seoul and Thailand Biennale, as well as conducting countless workshops, talks and performances internationally.

Amelie Baumann is a research associate and PhD student at the Institute for Ethnology and Cultural Studies at the University of Bremen and part of the "Reconfiguring Anonymity" research project. Her current research interests lay at the interface of medical and legal anthropology. As part of her doctorate in cultural anthropology, she is researching in subproject 2 "Regulating Biopolitics" the knowledge practices and policies of donor-born persons in Great Britain and Germany. During her ethnographic fieldwork in the UK, she was a visiting researcher at the Reproductive Sociology Research Group at the University of Cambridge.

Andreas Bernard, born in 1969 in Munich, is Professor of Cultural Studies at the Centre for Digital Cultures at Leuphana University Lüneburg. He studied literature and cultural studies in Munich and was a research assistant at the universities of Weimar and Constance. In addition to his scientific work, he also works as a journalist. From 1995 to 2014 he was an author and editor of the Süddeutsche Zeitung and he currently writes for the Feuilleton of the Frankfurter Allgemeine Sonntagszeitung and the ZEIT-Magazin.

Paula Bialski is a Junior Professor for Digital Sociality at Leuphana University. She is an ethnographer of new media in everyday life. Her current research project, titled "Slow Software," looks at how software influences its workers and their corporate environment (and vice versa). I also describe the way in which building software goes wrong — the way data is leaked, software gets buggy or shuts down, and the way human error is written into software. Her previous book, "Becoming Intimately Mobile," (Peter Lang: 2012), ethnographically researched hospitality networks (Couchsurfing.com), and ride-sharing websites (Mitfahrgelegenheit.de) in order to understand the relationship between new media, mobility and intimacy, trust, and strangerhood.

Lars Bretthauer studied Political Science at the Freie Universität Berlin and Sociology at Lancaster University, UK. He is currently a PhD student at the Department of Social Sciences, University of Kassel, writing his doctoral thesis about "Digital Authoritarianism". The political conflicts over the introduction of data retention". Focus areas in his work include state supervision, state theory, intellectual property, and educational policy. He is a member of reflect! – Association for Political Education and Research on Societies (Berlin) and the Association for Critical Research on Societies (AkG).

Andreas Broeckmann is an art historian and curator who lives in Berlin. He is currently a visiting professor for Art History and Media Theory at the Academy of Fine Arts, Leipzig (HGB – Hochschule für Grafik und Buchkunst, 2017-2019) and engaged in the research and documentation project, Les Immateriaux Research. From 2011-2016 he directed the Leuphana Arts Program of Leuphana University Lüneburg. He was the Founding Director of the Dortmunder U – Centre for Art and Creativity (2009-2011) and has curated exhibitions and festivals in major European venues, including transmediale and ISEA2010 RUHR. He holds a PhD in Art History from the University of East Anglia, Norwich/UK, and lectures internationally about the history of modern art, media theory, machine aesthetics, and digital culture. He is the author of "Machine Art in the Twentieth Century" (MIT-Press, 2016).

Heath Bunting is a contemporary British artist born in 1966. Based in Bristol, he is the founder of the site irational.org (with Daniel García Andújar, Rachel Baker and Minerva Cuevas) and was one of the early practitioners in the 1990s of Net.art. Bunting's work is based on creating open and democratic systems by modifying communications technologies and social systems. His work often explores the porosity of borders, both in physical space and online. In 1997, his online work Visitors Guide to London was included in the 10th documenta website projects curated by Swiss curator Simon Lamunière. An activist, he created a dummy site for the European Lab for Network Collision (CERN) and works to maintain a list of pirate radio stations in London.

Since 2002, the French artist group **Bureau d'études** has been working on mapping the systems and processes of globalization that permeate public, social space. The individual maps and cartographies depict, for example, networks of large corporations, trace the global complex of the financial, media or bio-industry, or depict the complicated connections between groups and initiatives that became active in the anti-globalization movement. Often presented as as wall-filling organigrams, these cartographic recordings of complex economic, political and social systems by Bureau d'études depict new discursive contexts, set themes and make them negotiable.

Johanne Yttri Dahl is an associate professor at The Norwegian Police University College in Oslo, Norway. Her research interests revolve around the policing of mobile property offenders, surveillance and the use of DNA evidence in investigations and criminal proceedings. She is currently leading a project financed by the Norwegian Research Council, entitled "New Trends in Modern Policing".

Daniël de Zeeuw is a PhD researcher and lecturer at the University of Amsterdam (ASCA/media studies). He works on the politics and aesthetics of anonymity in contemporary media culture, art and activism. He is also co-editor of Krisis: Journal for Contemporary Philosophy and Affiliated Researcher at the Institute of Network Cultures.

Simon Egbert studied Social Sciences at the Department of Social Sciences of the University of Osnabrück (Bachelor of Arts degree) and International Criminology at the Institute for Criminological Social Research at the University of Hamburg (Master of Arts degree). From 2013 to 2016 he was Research Assistant at the Institute for Public Health and Nursing Research (IPP) of the University of Bremen, and since 2017 he is a Research Associate at the Institute for Criminological Social Research (IKS) of the University of Hamburg.

Simon Farid is a sometime visual artist and more time guard at a major art gallery. He lives, works and works in London. Over the last nine years, both careers have allowed him to work with people who have critical, challenging and exciting practices. One provides a semi-reliable income, the other has times of plenty and times of drought. One has taken him all over Europe, the other takes him to the same few rooms regularly. Each has its systems of hierarchy, solidarity and competition. Both have led to some personally important moments, emotionally and intellectually, and many more of boredom and disappointment. He thinks both are about communicating, seeing and being seen.

Parastou Forouhar is an Iranian conceptual artist living and working in Germany. In her work, Forouhar uses different media, from drawing to photography to computer-animated image sequences, in order to reflect and illustrate themes — such as the situation of women in society (especially in Muslim societies) or torture — as a systematic, image-filling "ornament". One of the central themes and an important background for the discussion in Forouhar's works is the brutal murder of her parents by the Iranian secret service on November 21, 1998. Since then, Parastou Forouhar has travelled to Tehran every year to commemorate the murder of her parents. In Iran, the artist is accused of her political art and is accused of "blasphemy".

Seda Gürses is currently an FWO post-doctoral fellow at Computer Security and Industrial Cryptography (COSIC) in the Privacy Technologies Team at the Department of Electrical Engineering University of Leuven. Previously, she was an associate fellow at the Center for Information Technology and Policy at Princeton University, at the Media, Culture and Communications Department at NYU Steinhardt, and NYU Law School. In her work, she studies conceptions of privacy and surveillance in online social networks, requirements engineering, privacy enhancing technologies and most recently optimization systems.

Maren Heibges is an ethnologist specializing in medicine, technology and science. She is a Senior Fellow for Strategic Science Management and Research at the TU Berlin's Department of Industrial Engineering. She studied Science & Technology Studies and European Ethnology and received her doctorate in 2012 at the Berlin Institute for European Ethnology and the British Centre for Genomics in Society in Exeter. She won the Humboldt Prize in 2013 for her dissertation on genetic knowledge and reproductive medicine. Her current research interests include knowledge transfer in breast cancer counselling, and transparency.

Randi Heinrichs is a PhD candidate at Leuphana University Lüneburg, affiliated with the Center for Digital Cultures. Her dissertation develops a theoretical understanding of anonymity with a focus on social media, more precisely on neighborhood platforms and techniques of data profiling called nearest neighbor analytics. Her ethnographic study looks at the level of production — where anonymity is (re)programmed by actors like developers, data analysts, designers and marketers. She was a research fellow at the STS Department at UC Davis and the Center CSTMS at UC Berkeley. She is editorial member of the open access journals ephemera and spheres.

Paula Helm holds an MA in Cultural Anthropology and Peace and Conflict Studies from Philipps-Universität Marburg and wrote a doctoral thesis: "Anonymity and Autonomy – An Ethnography of Addiction-Recovery-Networks". While writing her PhD Paula Helm has been a fellow of DFG Research Group: "Privacy: Forms, Functions, Transformations" at University of Passau as well as Visitng Scholar at NYU where she conducted archive research and participant observation in various 12-step groups. Currently, Paula Helm is postdoctoral researcher at the project „Structural Transformations of Privacy".

Anna Henke is a cultural anthropologist, doctoral student and research assistant at the Institute for Folklore and Cultural Anthropology at the University of Hamburg. She is part of the research group "Reconfiguring Anonymity" and belongs to the subproject "Identity, Health Insurance and Customer Cards". Her current research focuses on digital cultures, anonymity and identity practices, and digitization from a science and technology studies perspective.

Michi Knecht is Professor for Social Anthropology and with Ingo H. Warnke speaker of the Worlds of Contradiction-Platform at Bremen University. Her research focuses on interconnections between knowledge practices and social forms. At the intersections of Anthropology and STS she has investigated reproductive technologies, political and religious movements and new forms of kinship. With Michael Flitner and Friederike Gesing she has co-founded the Bremen NatureCultures Lab, a small think tank for new research designs in human-body, human-other species and human-environment relations. Most recent publications in English include "The Social Productivity of Anonymity" (Ephemera 17/2, with Andreas Wittel and Götz Bachmann, 2017).

The artist group **knowbotiq** experiments in long-term projects with themes such as the public sphere, urbanity and the mediality of knowledge. While earlier works concentrated on media and network-specific questions, in their more recent works knowbotiq (Christian Hübler and Yvonne Wilhelm, Zurich) increasingly focus on singular moments and scenarios and their artistic translation into real spaces: Often performative, but not fixed on certain formats, knowbotiq's works deal with political and socio-cultural landscapes in which a culture of the all-too-obtrusive is transformed into a contradictory withdrawal into the hidden and the unknowable.

Oliver Leistert is a Postdoc researcher at Leuphana University Lüneburg, Germany, where he is contributing to the transdisciplinary research project "Complexity or Control? Paradigms for sustainable development". His main current research fields are social media, protest media and affective media. Current topics include the blockchain and social bots. Additionally, he is interested in media theory and continental philosophy, code studies, STS, governmental studies, and digital epistemology. He engages with internet activism, now and then teaching security at workshops with activists for mobile media and computers in general, and mildly advocating free/libre open source software. In times of need, he changes his hat and becomes a media activist.

Rabih Mroué, born in 1967 in Beirut, lives and works in Berlin. Mroué is an actor, director, playwright, visual artist, and a contributing editor for The Drama Review (TDR), New York. For many years, the work of Lebanese artist Rabin Mroué has focused on images of violence, the mechanisms of martyrdom and political propaganda. He collects materials, dissects and re-writes them, creating installations, works for the theatre stage, as well as texts, which deal with the amalgamation of images and stories.

Helena Peltonen-Gassmann, born 1951 in Helsinki, Finland, lives in Hamburg. During her active career, she has held numerous staff and management positions for the European Commission, the US companies Grace and ExxonMobil in the areas of controlling, finance, marketing and information technology at national, European and global level. She has retired in 2011, but still engages on a voluntary basis in different contexts. She heads the Transparency Regional Group Hamburg/Schleswig-Holstein, is a member of the Working Group on International Agreements and represented Transparency in the German network of the UN Global Compact for many years. She is also a member of the board of Mehr Demokratie LV Hamburg and a member of the board of trustees of the German Network for Business Ethics (dnwe).

Johannes Paul Raether, born in 1977 in Heidelberg, currently lives and works in Berlin. Central to his work is the creation and impersonation of different identity constructions such as Avataras, AlterIdentities or SelfSisters. By emerging at different public spaces, these colorful figures made up from everyday objects bring up and reflect on complex topics such as bio and reproduction industries, globalized tourism or occult substances in contemporary technology. Within the windows in time, space and what we conceive of as "common reality" created by the avataras' appearances, Raether approaches the structures of the capitalist socio-technical now through ritual magic as a method for critiquing the complex systems underlining the often-normalized relationships we have with the trappings of a technologically mediated society.

Renée Ridgway is an artist, researcher and educator based in Amsterdam. She is a PhD candidate at Copenhagen Business School and a Research Affiliate at Leuphana University's Digital Cultures Research Lab (DCRL). Her PhD 'Re:search: the Personalised Subject vs the Anonymous User' investigates the organisational and technological implications of search engines, ranging from the "personalisation" of Google Search to the "anonymity" browser Tor (The Onion Router). Presently she is a fellow at CAIS (Center for Advanced Internet Studies) in Bochum with a project on alternative search methods.

RYBN.ORG is an extra-disciplinary artistic research platform, created in 1999 and based in Paris. RYBN.ORG follows an "extra-disciplinary methodology" to conduct long-term investigations on complex and esoteric systems, such as algorithmic trading, high-frequency markets, offshore economy architecture, Kabbalah hermeneutics, network protocols and infrastructure, informatic viruses, etc. RYBN.ORG produces artworks that evolve in milieux where they are able to create a feedback: financial markets, communication and social networks, electromagnetic spectrum, etc.

Ingrid Schneider is a political scientist and has been working in the Department of Computer Science at the University of Hamburg since 2017 in the field of Information Technology Ethics. Prior to that, she worked from 2002-2016 as a research associate and habilitated professor at the University of Hamburg in Technology Assessment (BIOGUM) and conducted research on body policy, reproductive technologies, stem cells, cloning and other governance issues in medicine,

ethics and law. Since 1996 policy consulting for various parliaments and ministries, among others 2000-2002 as member of a commission of inquiry of the German Bundestag and 2013-20

Seth Schoen is a senior staff technologist at the Electronic Frontier Foundation, a San Francisco-based technology civil rights organisation, which has been involved in discussing digital copyright law, encryption, privacy and anonymity since the 1990s. He has contributed to research and technologies around encryption security and trusted computing, as well as to free software projects. Seth Schoen has advised policy makers and activists on matters ranging from free software to encryption and anonymity. He is also the author of the DeCSS haiku, where he published, in an act of civil disobedience, a banned computer program in the form of a poem, based on the idea that computer code should enjoy the legal protections of free speech.

Daniela Silvestrin is a curator, cultural researcher, program developer and organizer-facilitator for international cultural projects at the intersection of art, society, science and technology. With a background in law, history of art, and curatorial studies, she works with curatorial, artistic, and theoretical approaches, that converge through the medium of exhibitions, installations, discursive events, and texts. She currently works as a research associate in the project "Making Visible – Performance, Art and Anonymity" within the transdisciplinary project and research group "Reconfiguring Anonymity" at the Leuphana University in Lüneburg, and is co-editor of the forthcoming book and publication project "META. Tracing Unknown Knowns" (Berlin/Mexico City, 2018), together with the artists Mario de Vega and Víctor Mazón Gardoqui.

SKILLS (Camilla M. Fehér & Sylvi Kretzschmar) create music through the cross pollination of live art, movement and dance with sound. In their concerts, it becomes indefinable whether the body is responding to the music or if the music is being triggered, created and modulated by the body. The duo examines the body's role in the live-performance of electronic music. They perform concerts as performances and acoustic choreographies in clubs, galleries, theaters and public spaces.

Urs Stäheli studied German language and literature, history and sociology in Basel and Berlin. He earned his PhD at the University of Essex and his habilitation at the University of Lucerne. He was Professor of Sociology at the University of Basel and, as of 2010, is Professor of Sociology at the University of Hamburg. His research focuses on post-structuralist and neomaterialist social theory, media infrastructure, cultures of economy and collectivity.

Nils Zurawski is a Social-Anthropologist and Criminologist, whose research interests include surveillance, police, doping in sports, security, spance and urban studies. He is a senior researcher at the University of Hamburg and is blogging at surveillance-studies.org. His latest publication is "Bodies as Evidence: Security, Knowledge, and Power" (Mark Maguire, Ursula Rao, Nils Zurawski (eds.) Duke Univ. Press. November 2018).

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