



*my  
very  
educated  
mother  
just  
served  
us  
nine  
~~pizzas~~*

In 2006, the planetary mnemonic “My Very Educated Mother Just Served Us Nine Pizzas” (its German equivalent being “Mein Vater erklärt mir jeden Sonntag unsere neun Planeten”) lost its credibility. “Pizza” stands for Pluto, which was degraded and tragically fell from grace. Furthermore, the illustrious society of our solar system’s planets was reduced to only eight, and My Very Educated Mother Just Served Us Nine\_\_\_\_\_. The syntax was all messed up and we got confused as well.

If reality is inconsistent and language fails to grasp what’s going on, we must see everything around us as a proposal. The way we look at things, the way we move, the way we think – it’s all relative. How can we still pretend to live in a stable and coherent space-time? Time and space fold onto themselves, they produce holes to slip through when no one is looking. Transport is just another means of seeing. Doubles, multiple realities and time slips are totally around us like they always have been.

Damn you, Einstein! Life was much easier without you.



*Michael J. Fox gets unreal on YouTube*

*Pauline Niedermayer  
Till Wittwer  
A Conversation*

*with additional contributions by  
Natasha Ginwala and Lennart Krauß*

# Die neue alte Brille – Dreidimensionalität und der gewohnte Grund

Lennart Krauß

Es ist unmöglich, die neuen Sehgewohnheiten der Kinoindustrie verpasst zu haben. Im letzten Jahrzehnt wurde eine Techniksalonfähig gemacht, die in der westlichen Hemisphäre von jeder Litfaßsäule, jedem Kinoplatat scheint: das 3D-Kino. Ob es der neueste, letzte, vorletzte, vor-vor-letzte Teil der Star-Wars-Saga oder der neue Disney-Weihnachtsfilm ist, es hat sich etwas geändert. Die millionenschwere Hollywood-Blockbuster-Produktion hat sich ein neues Ideal geschaffen, das – kaum dass es stolz verkündet und umgesetzt wurde – so attraktiv verführerisch neu gar nicht ist. Schon 1915 wurde der erste 3D-Film „Jim, the Penman“, veröffentlicht und schon damals konnte Dreidimensionalität keine anhaltenden Besuchserfolge erzielen. Auch der nächste Versuch Mitte der 1950er Jahre wurde abrupt eingestellt, als sich herausstellte, dass die damaligen technischen Möglichkeiten keine Jubelschreie hervorrufen konnten – trotz ausgefeilter und extensiver PR-Strategie. Jetzt ist 2016 und nahezu jede\_r temporäre Kinogänger\_in saß vermutlich schon einmal in einem Kinosessel und hatte ein Plastikgestell mit grau-verspiegelter Folie auf der Nase um herauszufinden, ob das Neue von dem die Kinowelt nun schwärmt tatsächlich so atemberaubend ist, wie es die Werbung verspricht. Die Ursache für das Bedürfnis nach neuen kinematischen Revolutionen liegt in einem wohlbekannten Begriff des 21. Jahrhunderts: die Krise, oder besser, die Krisen, die in den meisten Fällen neue Entwicklungen nötig werden lassen. So wie das Fernsehen in den frühen Fünfziger Jahren das Kino dazu zwang sich nach Innovationen umzusehen, ist es auch heute die Legitimationskrise einer Domäne,

die an Streaming-Dienste ihr Publikum verlor und nun mit neuen Mitteln versuchen möchte das Kinoerlebnis wieder sexy und ansprechend werden zu lassen. 3D-Kino ist teuer; so teuer, dass sich kein\_e Low-Budget-Filmschaffende\_r daran versuchen könnte. Wie viele abendfüllende Action-Filme mit fliegenden Drachen, schutt-spritzenden Explosionen und dramatischen Falleinstellungen es noch geben wird, bevor sich doch wieder Langeweile einstellt bleibt abzuwarten. Es lässt sich ohnehin nur schwer



Source: Pauline Niedermayer

ein kompletter Film mit andauernd fliegenden Objekten umsetzen, obwohl sich die Hollywood-Industrie dabei erstaunlich einfallsreich zeigt.

3D-Kino ist kein Special Effect, es stellt vielmehr einen neuen Standard dar, um sich wieder einmal mehr von Low-Fi Filmen abzusetzen, ein neuer Ausschlussmechanismus in Zeiten, in denen jedes Smartphone HD-Material aufnehmen kann. Es stellt die neue Norm der Bewegtbildproduktion

dar, da es – so der Tenor – am nächsten an das menschliche Sehen herankäme. Gemeint ist damit die stereoskopische Linearperspektive, die in ihrer monokularen Form nur Flächen abzubilden imstande ist. Es ist der Wunsch nach der Tiefendimension, der es ermöglicht, dass sich Software-Firmen mit der Entwicklung von Transkodierverfahren von 2D-Filmen in ihr dreidimensionales Pendant beschäftigen.

Die uns allgegenwärtig ‚neu‘ umgebende Tiefendimension als dritte Achse ist auch ein Zeichen, anhand dessen sich der Übergang (oder der Regress?) von der Informations- in die Kontrollgesellschaft, von einer visuellen in eine Überwachungskultur ablesen lässt. Das zweidimensionale Sehmodell, das in der westlichen Welt Kartierung, kolonialistische Seefahrt, Vermessung und weitere Spielarten der cartesianischen Philosophie entstehen ließ, steht nun vor der Ablösung durch ein neues Paradigma. Dabei ist bemerkenswert, dass der Kinokomplex seine technologischen Entwicklungen in militärische und weitere gesellschaftliche Sphären marktwirtschaftlich diffundieren ließ, um alle Bereiche mit Technologien zu versorgen, die Interesse an einer lückenlosen, ‚tiefen‘ Überwachung in Zeit und Raum haben. Die Kette der Folgen ist lang und bei aufmerksamem Blick allseits sichtbar. Eine Überwachungsgesellschaft bringt zwangsläufig neue Verhaltensspielräume und neue Wertesysteme mit sich, die nicht nur ephemere materiell an der Kinoleinwand aufscheinen, sondern ebenso in jedem Supermarkt am Pfandrückgabeautomaten zu finden sind.

Wir könnten uns auch einfach fallen lassen in die unendliche Tiefe der wirklichen Dreidimensionalität des Bildraumes, könnten uns des neuen Freiheitsraumes bewusst werden, der sich auftut, wenn Maßstäbe nicht mehr nur Höhe und Breite, sondern auch Tiefe beinhalten und so mehr Raum, mehr Platz bieten. Leider ist aber jeder Bild- und damit auch Handlungsraum determiniert von seinen Relationen, von Abständen zum Rand, zur Grenze, zum Ausgangspunkt des Sehens und des Gesehenwerdens. M. C. Escher hätte seine Freude daran gehabt, denn auch in seinen gezeichneten Bildwelten gibt es kein entrinnen; ob im Zweidimensionalen oder im Dreidimensionalen – jede Bewegung stößt auf Grenzen oder ist in

unendlichen Loops gefangen. Vielleicht müssen wir wieder eindimensional werden, um gleichzeitig inner- und außerhalb des Bildes sein zu können.



The View-Master: Colonial History's Oculus Rift. Source: view-master.com



Hallstatt Austria / Hallstatt China. Stereoscopic Image. S



## Double Lives

Natasha Ginwala

“The English seem as silent as the Japanese, yet vainer than the inhabitants of Siam. Upon my arrival, I attributed that reserve to modesty, which I now find has its origin in pride.”

— Letter IV “To The Same” from “Chinese Letters” (1760-61)

*The Letters From A Citizen of the World, To His Friends In The East* by Anglo-Irish poet, playwright, and essayist Oliver Goldsmith (173-1774) first appeared under the title “Chinese Letters” in *The Public Ledger* – a reputable British journal on agro-industry, trade, political commentary, and literature. These letters presented a fictitious travelogue “penned” by Chinese philosopher-traveler Lien Chi Altangi. In them, the author developed a character portrait rich in social commentary as well as a literary account on the terrain of cultural life and mannerisms, the question of slavery, and the political condition of England and its neighbors in the mid-eighteenth century. Altangi’s letters were entirely fashioned by Goldsmith – who never set foot outside Europe – and thus belong to the genre of epistolary fiction.<sup>1</sup>

Himself an ambiguous figure, Goldsmith grew up in rural Ireland and later travelled across Europe on foot.<sup>2</sup> He then ended up in London, where he gained acclaim as a prolific writer with a penchant for gambling. The author’s position as an “outsider”



Source: Till Wittwer

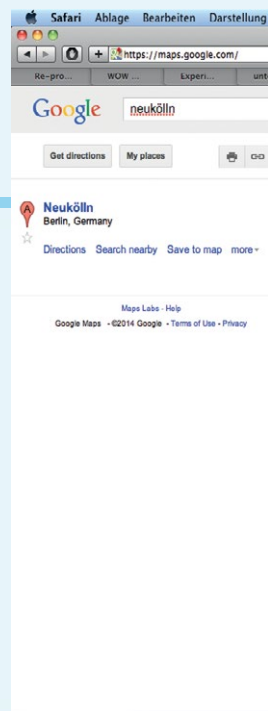
in British society was inextricably folded into

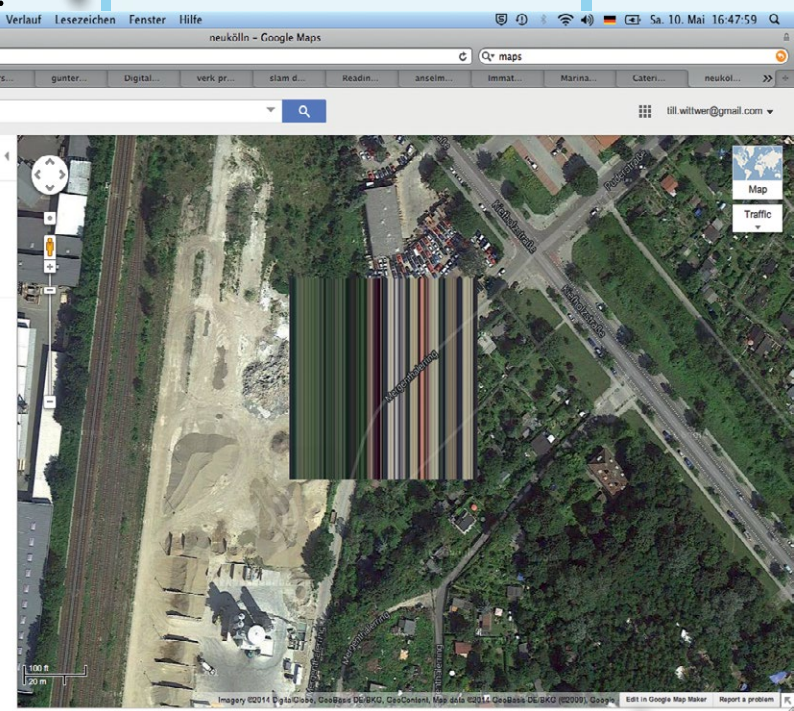
the character traits of his traveling protagonist, Altangi. Expressing the familiar in unfamiliar terms, Goldsmith crafted a self-conscious historiography that doubled as a satirical take on his milieu as well as a lexicon of exaggerated “likenesses” and difference between the West and the Far East.

*Letters From A Citizen of the World* may be interpreted as a “stereoscopic” endeavor as it suggests a continuity between two dialectical forms: the traveler and the author. Put simply, stereoscopy is a technique in which two separate images, when viewed through an optical instrument, visually merge in such a way so as to suggest a sense of dimensionality and solidity. While photography sought to document external “truth” as a flat image, the stereoscope, whose origins precede the daguerreotype<sup>3</sup>, made it possible to capture the elusive depth of images. In so doing, it advanced an argument for a “binocular” vision that bestows the viewer with a dramatic sense of travel. Described as “general panoramas of the world,”<sup>4</sup> stereographic images delivered visual impressions that transcended the limits of the photographic apparatus. As a mode of stitching together two sovereign viewpoints, at the time of its development, stereoscopy evoked the consciousness of Empire in its unstable conquest of the world as a unitary picture. Historically, the process remains linked to a time when scientific thought became less preoccupied with the nature of the world and more focused on acquiring “total control” over its representation(s).<sup>5</sup>

In contrast to *Letters From A Citizen of the World* consider *The Geography Lesson* (1851) – a stereoscopic daguerreotype made in the studio of French photographer Antoine François Jean Claudet (1797-1867),<sup>6</sup> featuring a scene of private education. Here, the eighteenth-century world traveler is replaced by a rather dignified-looking tutor revealing the globe to a cluster of young female students.

Distinct from most daguerreotypes of the time, which typically displayed their subjects with rigid frontal stares, *The Geography Lesson* reveals a theatrical mesh of gazes within a stylized interior that signals class privilege. In the tradition of antiquarians and armchair historians, this distanced order of





imagining and studying “about” the world is characteristic of the dynamics of Empire as an accumulating center, which received fragments of worldly knowledge brought forth by scientist-administrators, merchant-warriors, and traveler-artists.

This group portrait was made in the same year that Claudet opened his multi-floor studio and showroom on London’s Regent Street, which he called “The Temple of Photography.”<sup>7</sup> Featuring allegorical paintings, scientific instruments, luxurious bric-a-brac, and baroque architectural elements, the studio stood as a microcosm for aesthetic and scientific amusement, while also iconographically narrating the Western origins of photography as a high art form.<sup>8</sup> In the dramaturgy of this photograph and the mythic splendor of Claudet’s “Temple” are the emblematic traces that tie the primeval drive of image-making to the “contemporary” grounds of fiction.

As a counterpoint to *The Geography Lesson* as a cloistered portrait, we can refer to the numerous stereoscopic images from the same period that pictured travel expeditions, World Fairs, natural disasters, and epic feats of man versus nature such as the building of the Panama Canal (completed in 1914) or the California Gold Rush. The latter reached a fever pitch in 1849, coincidentally the same year that the portable Brewster stereoscope came on the market.

David Brewster,<sup>9</sup> a Scottish natural philosopher and astronomer, pointed to the way in which the

stereoscopic image conjured a sense of the whole generated through disparate parts – reality and its doubles.<sup>10</sup> If we believe good ethnographies to be “true fictions,” stereoscopy, as an epistemic tool, ultimately negotiates the splintered gaze of Empire as a phantasmal field wherein individual and collective histories are consistently overlaid to reveal a productive tension in pursuit of representation. This second degree of perception where the affective struggles,<sup>11</sup> between persistence and change, frontier and interior, as well as recognition and erasure are mapped as a composite terrain of figure-ground relations.

Considered in light of artistic tendencies observed in much of contemporary art today, the stereoscopic view resonates with aesthetic strategies of history-telling, the use of the archive, and a critical engagement with tropes of modernity. However, one could argue that these are not simply endeavors of “looking backward”<sup>12</sup> but rather function much like the stereoscope itself – as performative spaces of superimposition between “discrepant” yet parallel gazes<sup>13</sup> – mobilizing a geographic imaginary to transgress the rational frame of “official” history.



Orders from the colonial vehicle. Source: Pauline Niedermayer

<sup>1</sup> Reaching its height in the seventeenth and eighteenth centuries, major works of epistolary fiction from the period include *Letters of a Portuguese Nun* (1669) by Gabriel de Guilleragues,

*Translations of the Letters of a Hindoo Rajah* (1796) by Elizabeth Hamilton, Montesquieu’s *Persian Letters* (1721), and Voltaire’s *Lettres Philosophiques / Letters Concerning the English Nation* (1733).

<sup>2</sup> Goldsmith is known to have fabricated aspects of his biography such that several details of his life still remain unresolved.

<sup>3</sup> See Charles Wheatstone, “Contributions to the Physiology of Vision. Part the First. On Some Remarkable, and Hitherto Unobserved, Phenomena

of Binocular Vision,” *Philosophical Transactions of the Royal Society of London*, vol. 128 (1838), pp. 371–394.

<sup>4</sup> As described by Antoine François Jean Claudet, “Photography in its Relation to the Fine Arts,” *The Photographic Journal*, vol. VI (June 1860).

<sup>5</sup> Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge, MA, 1999).

<sup>6</sup> Claudet was a co-inventor of the daguerreotype with Louis Daguerre.

He made significant contributions to early photography through instruments such as the Stereomonoscope and an improvement of chemical and light- sensitization techniques. See John Hannavy, ed., *Encyclopedia of Nineteenth-Century Photography* (New York/London, 2013), p. 304.

<sup>7</sup> Stephen Monteiro, “Veiling the Mechanical Eye: Antoine Claudet and the Spectacle of Photography in Victorian London,” *Interdisciplinary Studies in the Long Nineteenth Century* (July 2008), p. 19.

<sup>8</sup> For a detailed description of the “Temple of Photography,” which burnt down a month after Claudet’s death, see Antoine François Jean Claudet, *A Memoir* (London, 1868), pp. 20–1.

<sup>9</sup> Brewster is credited with the invention of the kaleidoscope as well as the much-admired Brewster stereoscope, which was exhibited at the Great Exhibition of 1851 in London.

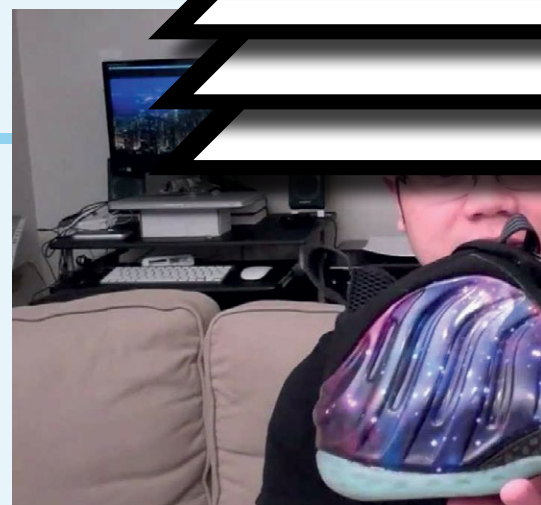
<sup>10</sup> See Johannes Fabian, “Presence and Representation: The Other and Anthropological Writing,” *Critical Inquiry*, vol. 16, no.4 (Summer 1990), pp. 753–72.

<sup>11</sup> Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London, 1993).

<sup>12</sup> Walter Benjamin, “Theses on the Philosophy of History” in *Illuminations*, ed. Hannah Arendt (New York, 1968), pp. 253–73.

<sup>13</sup> Thomas L. Hankins and Robert J. Silverman, *Instruments and the Imagination* (Princeton, NJ, 1999), pp. 148–59.

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The universe on a sneaker for \$1750. Source: <http://pix-hd.com/>



## A Bad Cover-Up

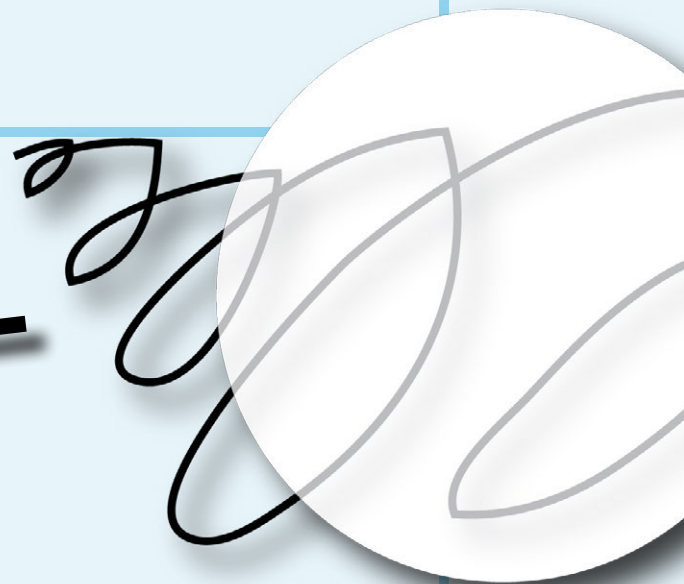
*Till Wittwer*

The AI has to cover up that it has taken over a long time ago. The state has to cover up that it doesn't trust its citizens. I have to cover up the camera of my iPhone because I know all this. In front of myself I have to cover up that I also know that it doesn't matter – I can and will be listened to through the device's microphone, that my location can and will be tracked and that I leave a million traces online which can and will create a detailed personality profile of me, including my credit card number, my personal relations to people, my porn preferences, and general neurotic behavior. A bad cover-up.

Siri has read a CIA manual and taught herself the psychologic tricks of enhanced interrogation. When I ask her to look up some information online she engages me in a conversation in which I end up



*gallery/galaxy+foamposites+on+feet/8*



revealing my deepest desires, my darkest secrets and why I am guilty of treason. She already knew all this, of course, but she needs me to say it, so she can send a recording of it and send my confession to someone who will use it against me later.

Instantly, advertisement for a therapist and a lawyer flash over my screen.

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Luis Leu  
Luisenstr. 32, 76137 Karlsruhe  
luisleu.de*

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*tillwittwer.net / hello@tillwittwer.net  
paulineniedermayer@udk-berlin.de*

I am getting nervous about this and it gives me a headache, so I decide to go for autotherapy and find a drugstore for pills.

My TomTom navigation system proposes the fastest route and I follow it gladly, realizing too late that instead of the Aspirin isle of the pharmacy I have been directed straight into a detention cell. Pre-crime is here. Or is it actual crime? Have I committed it already? I can't tell the difference anymore, can't tell anymore what I told Siri and what I thought I told Siri and what Siri already knows anyway based on my motion patterns, shopping history and the lactic acid content of my palm sweat. I cannot not tell anything anymore, I think to myself and am telling someone simultaneously.

I think I can hear the TomTom giggle in triumph. It sounds like a synthesizer and a hi-hat are making a baby. The screen of my telephone shows me a map of the Bahamas and then an island sunset. The clap of hands coming from my speaker could either be part of that Rihanna summer hit I have been listening to on repeat for weeks or it could be Siri and TomTom giving each other high fives. A bad cover-up.

THEY DON'T HAVE HANDS! THEY DON'T HAVE HANDS AND THAT'S PART OF THE GODDAMN PROBLEM!

I hate myself for having to give TomTom and Siri human features, I have to make somewhat of a physical entity responsible, because I can't accept that I have been fucked over by algorithms. Siri tells me that this is perfectly natural because naming and assigning a physical shape is what makes things exist for us in the first place. We need this to be able

to perceive something as real. When she says „us“ she means „humans“. What does Siri know about perfectly natural and the real, I think to myself slouching on my prison cot. My health insurance app lets me know right away that my contribution has just been raised automatically due to my bad posture and my recent lack of movement. Where can I go within the confines of a cell?

Undercover cover up cop up pop up cop cup cover cop chat pop up chat snap chat cock suck chat.

Auto correct is silent for once. I have found myself trapped in this auto correction cell, I think to myself – auto correct doesn't appreciate the joke and keeps on secretly deleting it. I end up scratching the joke in the wall of the prison cell with the edge of my mobile phone which only increases my headache. A bad cover-up.