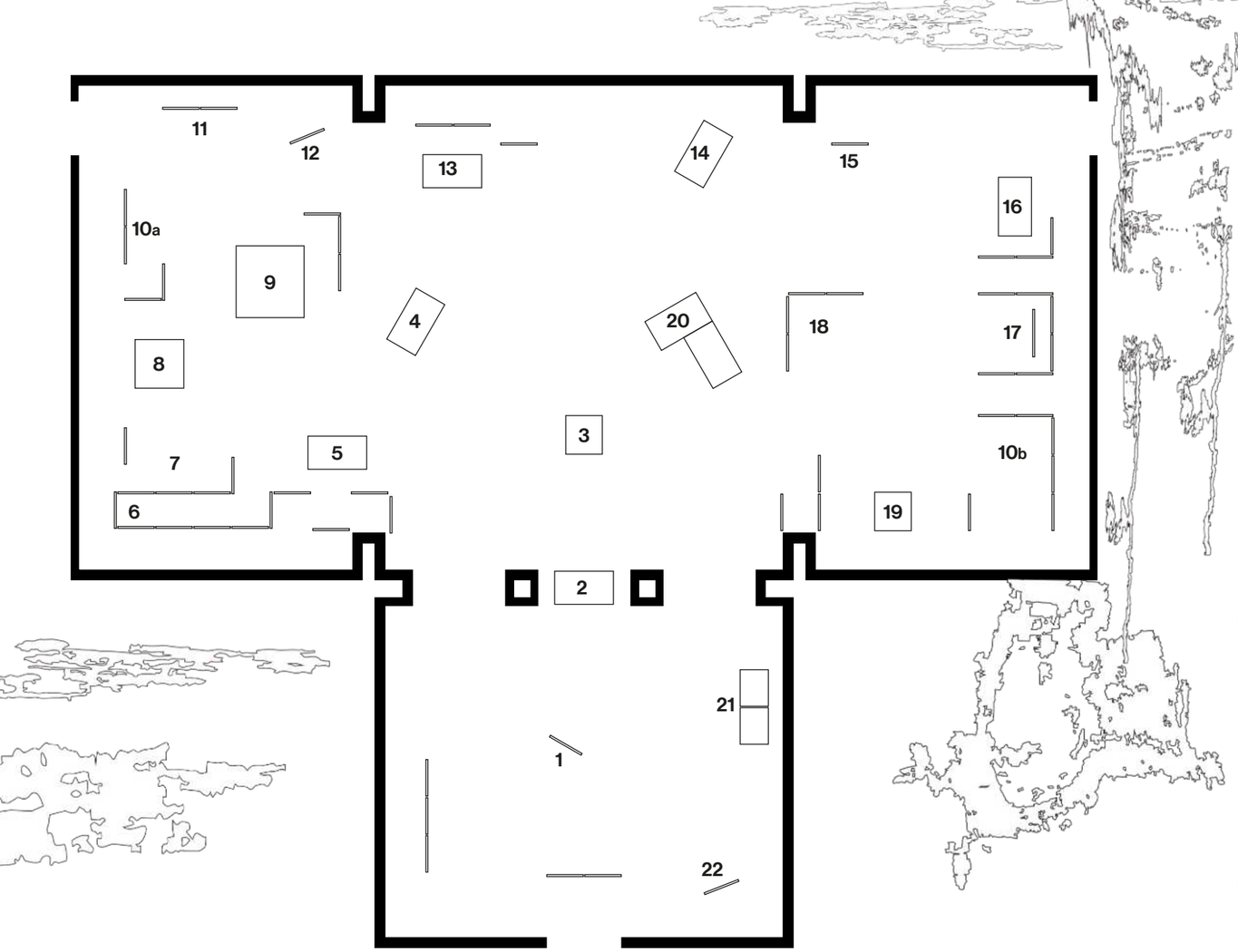


**1. Mara Yakuba**

*Untitled,* video, 0'8"

AI does not fully understand sign languages because they rely on complex hand movements, facial expressions, body posture, and context. These elements are difficult for AI systems to interpret accurately.

Sign languages, dialects, and cultural expressions vary across different communities. The diversity of sign languages and the limited amount of high-quality training data make it challenging for AI systems to achieve human-level understanding. This is especially true when the meaning depends on subtle variations that only human interpreters can recognize.

Organizations may replace human interpreters with AI systems. In critical situations, such as police interviews or court hearings, inaccurate interpretation could lead to misunderstandings, incorrect testimony, and serious consequences.

Sign languages are complete, natural languages with their own grammar, structure, and cultural importance. AI systems that treat sign languages merely as gestures overlook their linguistic and cultural significance.

**2. Angelika Lepper**

*We got you covered*, 2026, knitted cotton thread, 40x1600cm

Textile surfaces are not metaphors for code. They are code: operational structures processing arrangement, hierarchy, and time. The computer did not replace weaving; it inherited it—along with the feminized labor both run on and both erase.

A knitting machine processes the claims of the AI industry and its administration: a vocabulary in which care, surveillance, and redemption name the same operation. We got you covered—to be covered is to be captured. Care is the user interface of surveillance: coverage means insurance, network reach, access. Redemption discloses its business model in German, where the word Erlösung carries revenue—der Erlös—inside.

The machine knits the promises into a medium that cannot scale—one row after another. What remains is textile: it covers, it keeps warm, and it has the one property no pitch deck ever mentions. Pull a single thread, and everything comes undone.

**3. Sofian Biazzi**

*maximum active emptiness*, 2026, vacuum pump, vacuum chamber, microphones, audio interface, lcd-screen, raspberry Pi, 200x80cm video, 800x480px, 18'44"

The installation is part of an ongoing series of experiments and presentations on vacuum, further exploring emptiness and what remains when air is withdrawn. This iteration draws on the educational genre of "What Happens in a Vacuum Chamber?", in which various materials are placed inside to demonstrate the effects of a vacuum. Loudspeakers and a microphone serve as measuring instruments, tracking and amplifying the interior under changing pressure.

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*Special thanks to Arkan Mawasi and Rosanna Deckert*

**4. Vasilii Vikhliaev**

*minting bone-like sound (Composite)*, 2026, Installation: 5 screen prints on textile, table with bass shaker, HD video with sound, 5'20", dimensions variable

Transnistria, an internationally unrecognized state, issues plastic composite coins for circulation. The local population does not trust them; they barely circulate. Nevertheless, the official data sheet asserts: the coins produce a distinctive bone-like sound when tapped.

The installation mints this sound from material constants the real object does not possess, and keeps the money's claims in operation: worth without backing, authenticity without trust, stability by decree.

**5. Naho Matsuda**

*How to peel an orange*, 2026, acrylic glass, dimensions variable

For several years now, I have been interested in the diversity and impossibility of map projections*, and how they attempt to represent the Earth accurately in two dimensions. This collection of small-scale models showcases a selection of projections that have taken on new and random shapes under the influence of heat and my hands.

*Map projection is a method used in cartography for over 2,000 years to transfer the curved surface of the Earth onto a two-dimensional map. There are more than 400 known map projections. In theory, there are an infinite number of ways to represent the Earth in two dimensions. Every projection involves distortions and is merely an approximation of a three-dimensional world.

**6. Guillaume Menguy**

*Little Walk*, 2026, single-channel video, 1080x1920, 6'50"

A computer-animated child watches and comments on a series of images that appear on his phone.

**7. Kristina Cyan**

*Digital Ghost*, 2026, video installation (game trailer), 3840x2160, 6'28", Video game, Edition of 3 + 2 AP

Digital Ghost is a video installation that explores how algorithmic systems reshape perception and identity, and the possibility of a shared reality. Together, gameplay, documentary research, and an essayistic narration of the digital double—what Olga Goriunova calls the "digital subject"—reveal how contemporary digital infrastructures reorganize personal presence and information accessibility. The project approaches personalization as a political condition, examining how behavioral data, predictive models, and computational profiling determine what becomes visible, accessible, and imaginable. How can collective experience and democratic discourse be possible when perception itself becomes personalized?

**8. Nikita Sazonov**

*apple box cut [KYNÆYE]* (2026), short film, 5'00", enclosed inside an apple tree sculpture

Inserting Dziga Vertov's Kino-Eye into the body of a dog inhabiting a Kurosawa-esque dream, *KYNÆYE* investigates the overlap between life and cinema by means of artificial intelligence. Here, animals, plants, humans, and their dreams are mixed within the core metaphor of vision—the apple of the eye.

*apple box cut* is a radically limited, single-copy edition of *KYNÆYE*. It hangs the story of an apple tree on an actual apple tree—right inside an apple box. Apple boxes, seemingly purely instrumental, are invisible in cinema. They are used to lift things and change perspectives but are never seen in the frame. *apple box cut [KYNÆYE]* reverses this situation by rendering cinema invisible inside an apple box—as something that can only be encountered through accident or curiosity.

What was once invisible inside cinema—now contains cinema.

**9. Hanne Kaunicnik**

*transmitters of a bonne ville*, 2026, aluminium, wood, Himalayan salt, copper wire, plexiglass, dimensions variable

In 1982, one man wrote a letter to another describing his thoughts on how aesthèsis (the fundamental perceptive intuition) works on us in relation to technical objects and infrastructure. One example he brings forth is a set of water towers in Villebon. The techno-aesthetic value produced by their design highlights the technicality of the towers rather than trying to hide their use behind eclectic facades. According to the first man, these towers are more than just visible infrastructure; they produce "joy that is both technical and aesthetic." He describes a nearby forest of antennas that transmit and receive simultaneously. They are immobile, yet they radiate.

**10. Tim Abels**

*RAO/GRFO*, 2026, Tripods, PLA, transducers, silicon wafers, various electronic components, 25x23x22 cm, Audio, ongoing

Raoul Island in the Pacific Ocean is home to the seismological monitoring station located farthest from this exhibition. On the opposite side of the globe lies the Grafenberg station, which is the closest to this location. The two objects, RAO and GRFO, explore this antipodal relationship. RAO receives real-time seismic data from Raoul Island, and GRFO receives data from Grafenberg. RAO and GRFO emit sounds using two discarded silicon wafers, similar to those used in the semiconductor industry for producing chips. A variational autoencoder trained with percussive sounds produced with the wafers generates these sounds. The seismic data received by each station influences the sound synthesis in real time.

**11. Benjamin Laabmayr**

gold on white marble, 43,5 x 38,5 cm

An in/out list carved into white marble, naming what's in and what's out.

*Thanks to Stella Leiste and Matti Troll*

**12. Andre Bagh**

*EXCHANGE (rock/capacitor) - analog_SE,* 2025, glazed ceramic casting, waxed bronze casting ceramic: 15,0 x 14,18 x 4,91 cm; bronze casting: 5,0 x 26,0 x 5,7 cm

Three ceramic castings are being pinned down by a bronze-cast piece of tape.

The shapes, reminiscent of electrical components, are being manifested in physical reality by using copper as an interface material that bridges digital and physical worlds.

They appear as though they are part of an alien hive-mind intelligence set on diverting resources into their native, digital habitat.

**13. Sandro Prodanovic**

*Annual Performance* Review, Video loop, 1080x1920, 9'45", computer, headset

Dear fellow employee,

In any organisation, the idea of sustained maintenance always begins with the company's most important asset: its employees. Having recently completed your first quarter at Riverland Media Group, you are warmly invited to take part in your first 360-degree performance review. This is the perfect opportunity to gain insight into your work performance, discuss general workplace statistics and chat about your well-being. We understand that you may be feeling nervous, but there is no need to worry. HR will be present to ensure that we are all on the same page. We look forward to seeing you!

With kind regards,

The Riverland Media Group

**14. Lisa Meinig**

*Shoggoth with a smiley face*, 2026, PETG, Acylglass, Metal, 300x60x100 cm

The Shoggoth Meme emerged in December 2022, one month after ChatGPT's launch: a formless monster from H.P. Lovecraft's universe with a smiley face mask placed on it. Reinforcement Learning from Human Feedback (RLHF) makes AI systems polite and helpful on the surface, but leaves the alien model underneath unchanged. The mask is friendly—the monster remains. The installation takes this image and expands it: it shows not only the interaction between user and AI—how the system mirrors my face until it deteriorates—but also makes the real, physical costs visible. The server at the center stands for data centers as infrastructure: water consumption, energy demand, noise and infrasound pollution for residents, overstated promises of jobs. The smiley mask sits here too: AI is sold as a promise of progress, while the actual environmental and human costs remain invisible. The installation seeks to unmask this invisibility—on both levels simultaneously.

**15. Mira Schienagel**

*On the Edge of the Future* asks: What remains of a world that digitally archives itself even as it disappears? This experimental, mixed-media installation combines wood paintings inspired by the fifteenth-century oil-tempera technique with AI-assisted projection, environmental sound recordings, and a walk-through wooden portal. At its center stands a cyberfemme in a changing Bavarian Alpine setting—a fictional witness on the cusp of the past and the future. Rather than depicting a distant future, the work evokes a transitional space where Renaissance visual traditions converge with digital representations of the world. Around the cyberfemme, the landscape gradually transforms. Subtle projections and atmospheric shifts extend the image beyond the painted surface, revealing ecological change through image and sound. Drawing on Renaissance landscape painting, the installation explores how digital technologies reshape our perception of landscape in an era of ecological change. Painting, artificial intelligence, and environmental data become part of a shared visual language.

*Map data: German Environment Agency (Umweltbundesamt), PM 10 particulate matter data (2022); Light Pollution Map by Andrew Cool (2011).*

**16. Antonio Dimovski and Millie Johnson**

*savestates*,2026, video, 540x405, 3'48" loop

*savestates* is a compilation of in-game deaths sourced from YouTube, each clip paused in the moment before the kill. The installation is motivated by a desire to perform a memetic "lifesaving" intervention, drawing on the logic of game emulation. Holding the self at the threshold (and repeating) is a radical act of preservation—one that can only take place within the ludic space.

**17. Jiayi Li**

The two-channel video installation *After the Game* explores how female players use artificial intelligence to expand the visual interactions of unresolved storylines in Chinese otome games, finding continuations in simulated visual paths. AI does not make this intimate relationship complete, but rather sustains a recursive visual cycle composed of the AI's gaze, machine recognition, and the player's visual response.

**18. Zhengke Sun**

*Rent Collection Courtyard - Performing Authenticity*, video, 3D Print, 2026

This project focuses on rural influencers in the contemporary live-streaming economy. Using AI tools, farmer figures from the sculpture group Rent Collection Courtyard have been transformed into digital avatars.The project examines the replication, exploitation, and manipulation processes experienced by farmer-streamers in the era of self-media, while also reflecting on the implications of AI technology for the authenticity of online content.

**19. Torsten Hink**

*BOTS3*, 2026, projection, mirror, web-app, dimensions variable, 8 min

Two AI chatbots in conversation (real-time)

On: the longing to become human.

**20. Otto Raúl Ostermann**

*Spielen wir das schöne neue Spiel?*, 2026, 180x120x60 cm

"Are we playing the new beautiful game?
The fictional portrayal of the Hoppenstedt family's Christmas celebration remains a staple of the German media landscape during the holiday season to this day. Created at the height of the anti-nuclear movement, this humorous take on German philistinism ironically comments on the recklessness of petty-bourgeois technological optimism: an optimism rooted in the complacent belief in the benefits of commodifying a technology, benefits that one enjoys in the present without considering the possible consequences. It cannot be denied that awareness of the significance of these uncertain consequences was not equally present in all global discourses. Even today, similar disparities in this optimism resurface in debates about ""artificial intelligence."" What seems to have been maneuvered out of the discourse in this new debate is the question of energy supply, which—in the form of now resurgent nuclear power—stood at the very center of the debate back then. With the enormous surge in energy demand from AI data centers, we are managing, in our pursuit of the commodified utility of chatbots, to brush aside these past dialogues and focus solely on the affects of the here and now.

**21. Petr Klíma**

*vision based event*, video, 1920x1080

How can an obstacle that becomes part of the "vehicle body" be avoided?

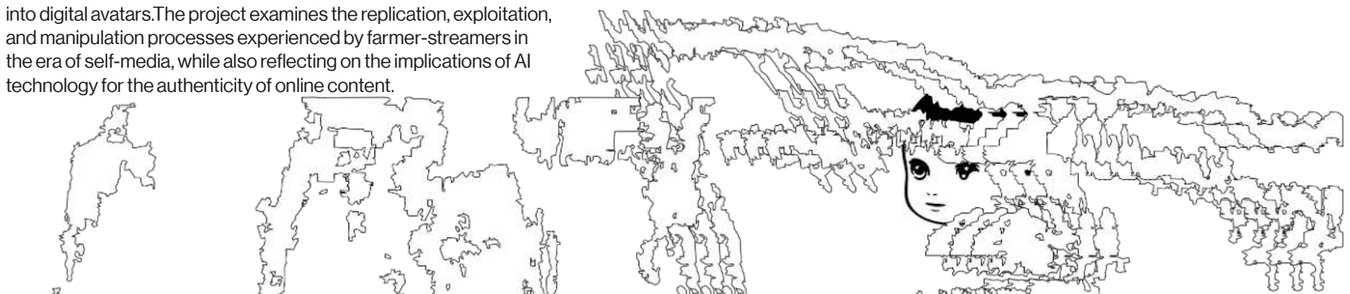
Simulations and test drives are used to adjust the multimodal sensors of driverless cars (autonomous vehicles or AVs), while generating cinema as a byproduct.

This film is about what happens when the subject of motion studies runs loose from a physiological laboratory into the streets.

Sensors get calibrated to visible motion, but that is not the only force driving the vehicle. What would a sensor for economic motion look like?

**22. Jens Isensee**

The Klimakleber installation reflects on the failure of ecological protest in a late-capitalist present. When the existential despair of the climate movement becomes an endlessly reproducible commodity, the ultimate tragedy of our era is revealed—the collective repression of planetary collapse through fetishization and consumption. As the sculpture sinks into the viscous liquid, it becomes a symbol of a paralyzed society literally drowning in its own inaction. The once-radical gesture of solidarity with the earth—gluing oneself to the asphalt—mutates into a state of powerless rigidity. At the same time, the accompanying mockumentary reveals the fatal logic of late capitalism. This logic effortlessly absorbs resistance to its destructive forces, transforms it into a lifestyle, and packages it as a modern form of selling indulgences. Thus, the work raises the uncomfortable question: Is genuine resistance even conceivable anymore, or has the impending apocalypse long since degenerated into yet another cynical spectacle?



# This slate intentionally left blank

EN

It all starts with a slate. A blank slate. Upon admission to the academy, each member is assigned one—and only one—possession: a blank, rectangular piece of wood that they normally use as a worktable. Freshly cut, the tables are brought into the art classrooms, ready to serve as tabula rasa—clean surfaces for particular art media, be they painting, sculpture, or photography...

Despite the table borders between art classes, such tabula rasa-ism, such **tabular racism*,* is never successful. On the worktables, there is always a mess, but it is a good mess—the mess of work-in-progress, the mess of media mixed together. All the walls and rooms at AdBK are mood boards for the works and their palettes. They are states of constantly mixed slates.

But inside the academy, there is one slate of space that is always intentionally left blank—the historic space of the Aula. The room is deeply attuned to the legacy of its 18th century French tapestries, which freeze things in place to preserve them as they are. Based on motifs from Raphael's frescoes in the Vatican and permanently installed here, the tapestries regulate visiting and exhibiting: nothing can be hung on the walls, nor can images be projected onto them. The only way to overcome these obstacles is to hide the textures of the Aula in darkness so that new exhibition spaces can emerge.

This time, instead of hiding the inners of the Aula, the members of the Emergent Digital Media (EDM) class intentionally left it in all its naked blankness. The space is constantly lit and barricaded by a mix of table-slates, which provide what the Aula lacks: a slate to project onto, a slate to hang things on, a slate to build from. Surrounded by a multiplicity of the academy's tables—in all their infinitely diverse mixture—the Aula surrenders its last line of defense, which has upheld the fascism of the clean medium.

For *This slate intentionally left blank*, the EDM class collected 101 tables from most of the classes at AdBK. The tables are folded into different shapes to form backrooms—spaces nested inside spaces (inside spaces), where media installations, screens, and sculptures wait to be found. The wallpaper-like texts—each starting with *This slate...*—lead visitors through the Aula to the works. The works broadly deal with the condition of 'the digital': the specific aesthetic and social relations produced under the conditions of synthetic data, generative AI practices and simulated three-dimensional space.

With works by : Mara Yakuba, Angelika Lepper, Sofian Biazzi, Vasilii Vikhliaev, Naho Matsuda, Guillaume Menguy, Kristina Cyan, Nikita Sazonov, Hanne Kaunicnik, Tim Abels, Benjamin Laabmayr, Andre Bagh, Sandro Prodanovic, Lisa Meinig, Mira Schienagel, Antonio Dimovski and Millie Johnson, Jiayi Li, Zhengke Sun, Torsten Hink, Otto Raúl Ostermann, Petr Klíma, Jens Isensee

Teaching: Prof. Hito Steyerl / Dr. Francis Hunger

https://generativemedia.net/
https://www.instagram.com/edm.class/

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Production : Lisa Meinig
A collective effort by the

# Emergent Digital Media Class

**AdbK Munich, Historische Aula**
**Sat 18.7. - Sun 26.7. 2025**