

**post-digital transition junkware media garbology  
dumpster diving decycled digital native trashure  
high gloss new aesthetics tube-trash overload  
uncertain value smart city junk spam body  
post-functional bitrot drone zombie selection  
excess big data waste pollution trash**

### **Thematic Framework**

#### **afterglow**

The digital revolution is over again and this time “YOU” lost.  
In the wastelands of its aftermath, what is still burning?

With the theme afterglow, transmediale 2014 suggests that in a world where resources (human, bodily, material, environmental, economic ...) are more and more used up, the digital does not any longer stand up to its promise of antiseptic high-tech worlds and opportunities for all. On the contrary, digital culture is more and more becoming a post-apocalyptic wasteland ruled by a few powerful clan leaders. Still, digital culture is full of things that shine and glow, both promising and uncanny: from social media to big data. On the one hand, this afterglow can be seen as an extreme expression of the wasteful state of digital culture (excess, overload, endless repetition, pre-emption of meaning, exploitation) but on the other hand, as “one man’s trash is another man’s treasure”, this afterglow is also providing the transition to new forms of being. If we are living in a post-digital culture then afterglow is what characterises its aesthetics and politics during the transition to new cultural forms that are still unknown to us.

In the 2014 edition of the transmediale festival, the idea of an afterglow of digital culture is taken as an opportunity to speculate on positions that lead beyond the digital: not beyond the digital in a literal sense as in doing away with digital technology, but beyond the digital as a metaphysical character that overcodes all forms of existence. Even a supposedly critical terms like “post-digital” is in this sense only promoting an idea of the contemporary and of the future as predetermined by the digital. Instead of revelling in the hypes of the post-digital, we invite the contributors of transmediale 2014 to reflect on this afterglow: to exploit our nostalgia for the pre-digital through the use of trashed technologies, ideas and narratives and/or to imagine new modes of existence and new modalities of critical intervention, by junking the afterglow of digital culture.

#### **Call for Works – Submission deadline: 31 July 2013**

*No demo versions please – only completed works.*

transmediale 2014 afterglow will take place from 28 January to 2 February at the Haus der Kulturen der Welt, Berlin. The programme will feature a diversity of different types of work in a thematic exhibition as well as film and video screening, workshop, performance, and conference programmes. transmediale is always interested in works exploring our complex relation to technology, be it through new or old media. The exhibition programme is particularly oriented towards artworks that explore ambiguous relationships to technologies and their associated cultural paradigms, proposing both speculative and inventive positions. The video programme is devoted to contemporary artistic video works and experimental film screenings with historical points of reference. The performance programme ranges from live audiovisual work and interventions to performative lectures. The conference and workshop

programmes explore the critical dimension of networking, hacktivism, media theory and the politics of technological development.

### **Selection Process**

Even though the themes of the transmediale are set by the curatorial team, the focus of the individual programmes is developed further in relation to the works submitted for this call. In this way we strive to create a dialogue between the thematic ideas and current artistic practice. The final programme of the festival eventually consists of a mix of invited participants, projects of our all year platform (reSource transmedial culture berlin) and contributions selected through the call. Notification about the inclusion in the programme of the festival may take up until November 2013.

### **Further Information**

Before submitting your work, please read our conditions of entry closely.

### **Conditions of Entry**

#### **Selection**

The evaluation by the programme group (transmediale's artistic director, guest curators and programme managers) requires excellent documentation of submitted works. Where appropriate, an explanation should be given as to which aspects of the works the programme group should consider in particular. Preview video and audio material must be made available online, either within the artist's own site or embedded within a community channel. Supporting images and documents (PDF only) may be uploaded, to a maximum of 5 MB per submission. Additional supporting material may be sent by post only if essential for preview purposes, not in lieu of the online applications themselves. Accepted hardcopy media for preview are DVD, CDROM, USB or print publications. If submitting additional material, please include a print-out of your online application confirmation. Mailing costs will be borne by the entrant. Supporting material cannot be returned, please send copies only. There are no entry fees for the call. Incomplete or late entries will not be considered. Notification about the inclusion in the programme of the festival may take up until November 2013.

#### **Insurance**

There will be no insurance cover for the material received. Should a work be damaged through the fault of transmediale only the material value will be reimbursed.

#### **Customs Declaration**

transmediale will only accept packages from abroad whose customs declaration forms have been completed correctly. Packages dispatched from outside the European Union must bear the following information: indication of the content plus the note "Not for trade – temporary loan for festival. Value = 0".

#### **Festival Participation**

Selected projects will be invited to participate in the relevant festival programme. If relevant, return travel to Berlin and accommodation for each artist/project are provided. Further conditions for festival participation will be communicated directly with the entrants. In the case of group entries or where further support of any form for participation is essential, the available resources must be supplemented by additional funding. Further support will be assessed on a case-by-case basis at the festival's discretion.

## **Language**

Works submitted must be in English, German or have subtitles in either of these languages. Works in other languages must be accompanied by a text list or clear explanation in English or German.

## **Archiving Process**

In submitting the work or project, the applicant agrees to the incorporation of the material into the transmediale archive beyond the respective application year and the use of the material for archival purposes. This includes the accessibility of the material via the transmediale website (thumbnails, a larger digital reproduction, digital metadata) for search, view, retrieval and display. All rights to the artwork and images will remain with the artist unless indicated otherwise. Specific rights under which these reproductions will be employed in the archive can be defined by contract.

Should your work be presented at the festival, you authorise transmediale to document the work in the form(s) it is presented, to archive this documentation and to preserve and display this documentation for archival purposes. This documentation may be in the form of images, audio recordings or audio-visual recordings, or interactive formats such as emulations. Additionally, should documentation of transmediale include images of yourself, these will also be assumed as to be authorised for archival use.

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