

provoked, exclusions and inclusions evoked—of thinking to where insights are presumed leaning, manifested. This happens in a forward manner, aimed at taming, averting and positioning the programmatic concept of the speculative turn that has found followers imbued by an almost prophetic zeal. The manifestos strive to achieve that goal by stating just one assertion, unbridled or just banal. This is serious personal, obvious or just banal. This is because these manifestos are as diverse as the cultural backgrounds of the students at the University of the Arts Bremen that have met at the Seminar for Media Theory held at the International Master Degree Course for Digital Media, where they authored these manifestos.

MANIFESTOS
2014/1
2015/1

1 Just to mention the Manifesto of the Communist Party of 1848 as well as the Manifesto of Futurism (Filippo Tommaso Marinetti, 1909), the Manifesto (André Breton, 1924) or A Cyborg Manifesto (Sylvia Chant, 1987) the most well known and influential examples.

4th Neo-Industrial Revolution Style Fair 2042:

It is the year 2042. The current Neo-Neoliberal Governmentality is represented by the leading philosophical Branches which took control of the market and knowledge production in 2020. The complexity and abstraction of global finance required a suitably complex and abstract form of aesthetic representation in order to modulate the access of society to it. This is where New Aesthetic, Object Oriented Ontology and Speculative Realism found their way to sell themselves successfully and so gained control over the power networks.

"Nice, nice, very nice" is a reference logo catalogue of the most influential philosophical companies and their merchandise products, which present themselves at the 4th Neo-Industrial Revolution Fair 2042: "Nice, Nice, Very Nice".

Welcome!

This is an ironic future scenario of what could pop out of current trends in philosophy and media theory. What if... Plato's idea of state leaders being philosophers would become a reality? What if in 40 years we would be ruled by those who are representing "the trends" in current media and design theory today?



1. Obviousness, mental inertia, clichés and bed jokes. By manipulating the viewer to create confusion, she touches various overlapping themes and strategies. At present, she studies Digital Media (Master) at the University of the Arts Bremen. Biography has been created by <http://www.500letters.org/term-15.php>

Manifestos make statements. Precisely. Tangibly. Manifestos make assertions in academic contexts where statements can not be posed without reservations. Manifestos create rules in places that commonly do not require specific laws. That is how famous manifestos have framed the activities of whole groups of artists, scientists or activists.¹ Wherever commandments are being formulated, or discourses are created from claims, a critique is demonstrated; a phenomenon exhibited; controversies provoked; exclusions and inclusions evoked—all of these actions go beyond the customs of analytical thinking to where insights are presumed and manifested. This happens in a forward leaning, programmatic and subjective manner.

The manifestos gathered here are an experiment aimed at taming, averting and positioning the unhinged concept of the speculative turn that has found followers, imbued by an almost prophetic zeal. The manifestos strive to achieve that goal by stating just one assertion.

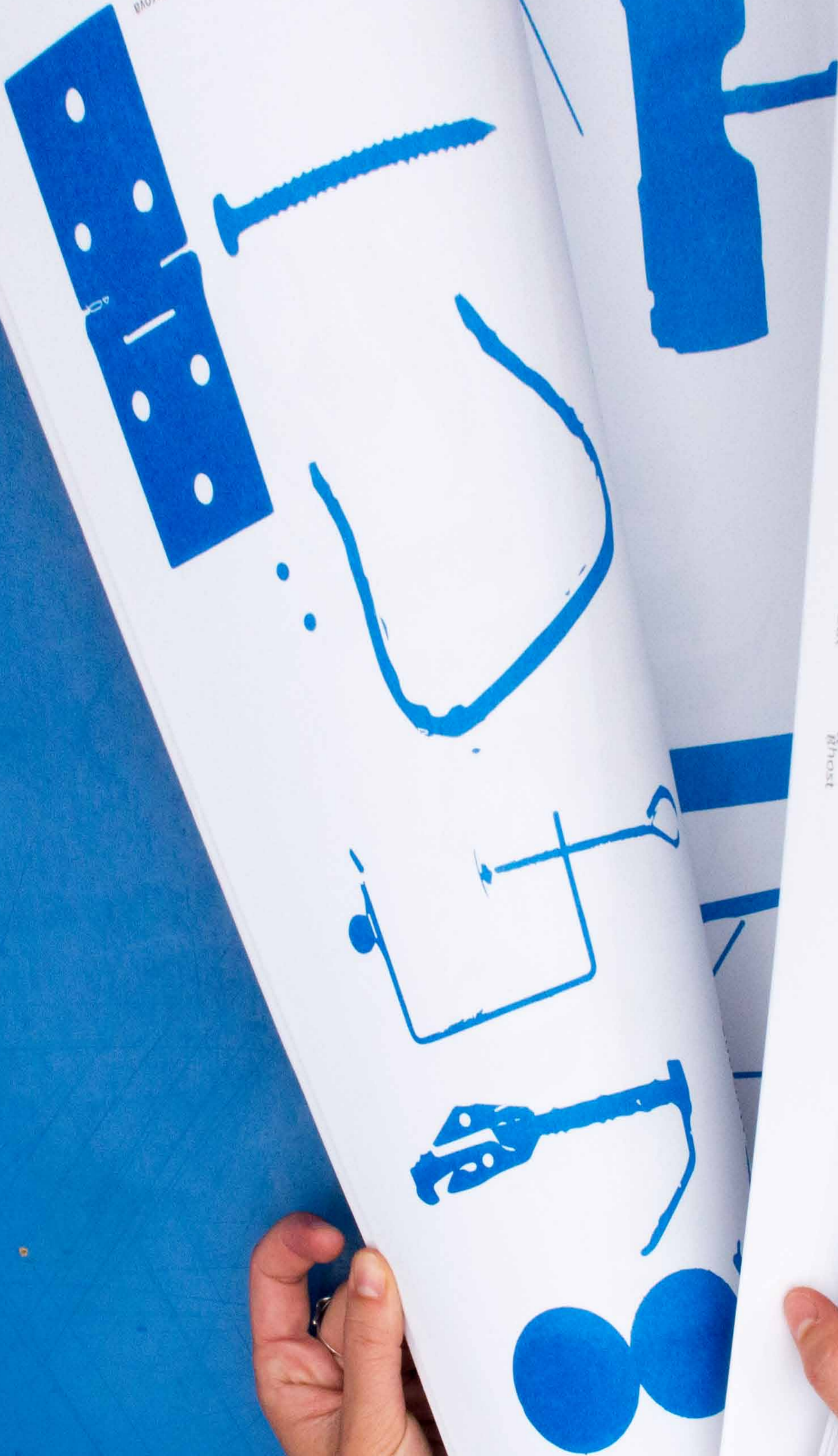
These assertions can be ironic or humorous, serious, personal, obvious or just banal. This is because these manifestos are as diverse as the cultural backgrounds of the students at the University of the Arts Bremen that have met at the Seminar for Media Theory held at the International Master Degree Course for Digital Media, where they authored these manifestos.



1. Just to mention the Manifesto of the Communist Party (Karl Marx, Friedrich Engels, 1848), as well as the Manifesto of Futurism (Filippo Tommaso Marinetti, 1908), the Surrealist Manifesto (André Breton, 1924) or A Cyborg Manifesto (Donna Haraway, 1985), as some of the most well known and influential examples.

2014 /
2015

digital artists, Camplight, www.twitter.com/denydoro
www.linkedin.com/profile/preview?pa=pub&locale=en_US
Portfolio, www.behance.net/denydoro



throat
ghost
ghost

we be creating a healthy society. Only then
universes with nature. And only then will we be cov
the culture of wonder. The culture of the ae

conventional money must die.
COINMUNISTS believe in new cash.

"All that is solid melts into air, all that is holy is profaned, and Man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind."¹

Karl Marx & Friedrich Engels

We used to be **ALIENATED** from our **MEANS OF PRODUCTION**. It has been a long path to have our own **VALUE RESTORED**, but now we are alienated more from our own **MEANS of transaction**.

EURO: the largest currency in the world. The largest value of banknote is €500 and the smallest value of coin is 1 cent... (€0.01)

The Euro uses larger units of value that widens the gap between the **RICH** and the **POOR** in favour of the capitalist who sells.

UNITization happens even in our daily toilet activities. In a public **WC**, for the excuse of convenience, the attendant would leave 50 cents, €1 or €2 on his plate at the entrance, as a psychological trick to the customers. In this sense, basic human needs are **PIXELIZED** into money value by the process of **UNITization** and **QUANTIZATION**.

SELLERS will charge €1 for everything with a value below €1 with the excuse of avoiding handling **COINS**.

PIXELATION of value is a process of **QUANTIZED** globalization. The leftovers of 1 cent, 2 cents and 5 cents become slugs of metal that do not even deserve the name of pee-coin. The most common way the people do is just giving them away on the street or donating them to charity. Eventually, the cent only goes to the poor and lower social classes. However, the 1 cent and 2 cents are not circulating

NEW

RUBEDO [FINALITY]:
The New Alchemists' Philosopher's Stone is the reunification of science and philosophy. It will be crude, it will be makeshift and it will belong to us all.

CITRINITAS [TRANSMUTATION]:
The new alchemist transforms scientific knowledge, experimentation and process into a vehicle of philosophical enquiry. Through direct, physical manipulation of all manner of materials and processes, the new alchemist not only tinkers with life itself, but perverts the very assumption of what it is to 'be' in this world.

ALBEDO [PURIFICATION]:
The new alchemist must cleanse that which is obtained of its cumbersome intellectual blight. The scientific knowledge is decoded, abstracted and no longer serves as an exclusive cudgel of profit-rabid industry.

PUTREFACTIO [DECOMPOSITION]:
Putrefaction is the beginning. It is scientific knowledge tainted by coded parlance and shrouded within laboratories. The new alchemist rigorously and ruthlessly obtains this hidden knowledge.

NIGREDO [DECOMPOSITION]:

Big Science and sterile capitalism have long neutered the catharsis of serendipitous experimentation. An unmitigated obsession with western rationality and the illusion of objective truth have shunned subjectivity and candid exploration. Playfulness has been relegated to the lowly ranks of fickle graphic artisans whose trivial pursuits ought to have no truck with Big Science. Big Science is to be kept safely hidden behind patents, jargon and industry.

We are the new alchemists.

We repudiate the blind assumption of objective truth and deplore the restriction of usable scientific knowledge to a privileged few. We are magic realists. We are magi who seek to comprehend our ontological existence through candid scientific experimentation and pledge to share our magic with all. We seek to finally reunite philosophy with science, engineering, medicine and all those disciplines that have long been detained by the bastions of privileged patriarchy in the aftermath of modernity. We will unabashedly remix materials, processes, and technology. We will summon the bastard children of art, design, biology and construction. We will better fabrication and further philosophical enquiry.

We are open.

Born in Sydney, Australia, **SAMMY JOBBINS WELLS** received a BA in Media and Communications from the University of New South Wales and, after a period working as a cocktail waitress, she now conducts artistic research and experiments in DIY biotechnology

and digital systems. Recent group exhibitions include Living Matter(s), Transnatural Workspace, Amsterdam, The Netherlands and Import/Export, CAEA Art Space, Sichuan, China. At present, she studies Digital Media (Master) at the University of the Arts Bremen.

As an artist, **MAVIS NGAN HONG YIN** is one of those rare conglomerates fused at the edge of the media-art translation processes emerging from Hong Kong. She is a graduate in Digital Music Production, before pursuing Film Production and then Creative Media at university. Over the years, she has directed and produced interactive video installations, music video, documentary, narrative and experimental shorts. As an active player in Hong Kong underground culture, she has been performing live electronic music with famous local experimental music groups and artists.

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In recent times, a relatively new phenomenon, known as the New Aesthetic, has been identified. Some people see it as a natural step in the visual arts. We disagree. The digital world adopted things from our actual world, and now the masses are embracing what the digital is producing: pixels, social media, real time data, location services, data gathering and so forth.

Given the fact that digital media is bombarding us with its content on a regular basis, a group of so-called visionaries claim that it is inevitable that these digital elements bounce back to us. The result is an unwanted leakage that is polluting our streets, our culture and our lives in the process.

Sickened by this trend, its indeterminacy, and its over-rated, bombastic fanfare, a group of dissidents have decided not to pledge to this movement. In fact, there was nothing to pledge to, because a proper movement, unlike the New Aesthetic, has a clearly identifiable logic, rules and patterns. We acknowledge that there is still time to counter the hype. We, old aesthetes, have decided not to obey that tendency. This manifesto, comprised of ten rules, will serve to reaffirm our beliefs and inform the world about our basic principles.

[I]

Graphic design is not art.

Art is not design.

Architects are not designers.

Communicators are neither artists, nor designers.

Divide and conquer.

To each his own.

[II]

Our main goal is to communicate a message using the right means. However, the right means do not mean we have an endless freedom to appropriate a language that belongs to the digital culture. Our world is not comprised of pixels, algorithms or wireframes. Therefore, it is pointless to incorporate them as elements in architecture, to object design, or any other visual representation. Digital elements should remain in the digital space.

[III]

What is wrong is not right. Inclusion of digital artefacts and glitches such as chromatic aberrations, malfunctioning glitches and software errors must not appear in any of our projects.

[IV]

Modelling software should not be used to produce artworks. The artist should have mastery and control over the materials he uses, be it a piece of marble, wood linen or a paper. Our most powerful tool will be our creativity.

MARIANNA NIKULSHINA was born March 30, 1990 in Saint Petersburg. In 2007, she applied to the Graphic Design department of the Saint Petersburg State University of Technology and Design. During this time, she participated in various international exhibitions, competitions and festivals held by the Institute of Graphic Design, the Russian union of designers and municipal administrations. In 2012, she had an internship at Aalto University, where she

participated in several exhibitions and projects. In 2013, she graduated with honours from Saint-Petersburg State University of Technology and Design with the project "Game design for mobile devices". Since October 2014, she studies Digital Media (Master) at the University of the Arts Bremen.

THE NEW

1. Become a tool.
Access to the network is all you need.
2. Speak only about what is interesting to you.
3. Become a person with a narrow, erupted voice.
Absolute.
4. Make no clear connections.
5. Get your 15 minutes of fame.

Andy Warhol

"In the future, everybody will be world-famous for 15 minutes."

Despite the fact that the video blogging concept was founded not long ago, this idea is not so new. But in recent years we are being overwhelmed by this phenomenon. It is impossible to understand the popularity of video blogging: Lots of people began to speak, murmur, to talk a lot about everything and about nothing. They share their stories, opinions and skills — from politics to tech tips — in front of the camera. In this sense everybody can "create media". Just turn on the camera, start talking and get your 15 minutes of fame.

ANTONIO PALACIOS is a Peruvian graphic and web designer. He holds a Major in Arts (Pontificia Universidad Católica del Perú, Peru) and a Master in Visual Media (Universidad Pompeu Fabra, Spain). He works as the CEO of "Kill the Pixel Now Studio", a company specialised in the development of digital projects. At present, he studies Digital Media (Master) at the University of the Arts Bremen.

The Frugalist

Once upon a time, there was the ordinary man. The world was rough and much he had to conquer. He became a hunter and went hunting in the woods, running miles and miles. He became a builder and erected a house to give shelter to his family. He became a farmer and grew crops to feed his hunger. He became a scientist and explored the secrets of the earth and the skies. The ordinary man lived happily and died in peace.

His son was the salary man. He lived in a world of factories, so he went working for a salary. He did not go hunting for he had a vehicle to ride about. He did not build a house for his salary could pay others to build it. He did not grow crops for he could buy them in a store. He did not explore anything for he was too tired after working. As he had nothing to do, the salary man sat down in front of a screen, bored. And he asked himself if there was nothing to do, bored. And he asked himself why there was nothing to do, bored. Then he went shopping. The salary man lived unsatisfied and died, concluding it was his salary that was never being enough.

But he gave way to the Frugalist. The Frugalist lives in the world of factories, but he does not like it. He is a knight,

That which I am talking about
is better told in silence.
So if you can:
Blur the words off this page
and wonder over the white space.
All possibilities are there.
Alphabets that haven't been imagined
Words which haven't been discovered
Sentences
whose logic is beyond names or verbs
and alien languages,
more powerful than every Big Bang,
creating universes in metastasis.

To start, you don't need any science.
You can listen to the dialect of the thrushes
and travel, between throat and tree.
You can become
a ghost
a spoon
or be the white page
and hear the passage of each new letter,
popping up into a world.

towards a culture of wonder
a manifesto in 4 versions

ciencia y el tiempo
discovers hidden green
power in the forest
Alphabets that haven't been imagined
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more powerful than every Big Bang,
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MYSTERY
The most part of that what is, remains for us humans inaccessible. Our experience is limited to tangential interactions with objects we encounter. Every object, material or immaterial, can only be perceived partially. The wholeness of existence is for us a mystery. The acceptance of mystery must be present in every human interaction. It should guide all fields of knowledge and be remembered in each new discovery. Only then will we practice the necessary openness to intuit the infinite possibilities of being. Only then will we be able to search for new ways of exploring its extensions.

WONDER
When recognizing mystery, we humans experience wonder. Wonder is an act of admiration towards all that is beyond human understanding. Through wonder we become aware of our own place within the mystery. We are not authors, we are not definers, we are not in the centre of existence: we are part of it. Wonder unites. Wonder must become the human impetus. It must be the motor of all our actions. And each action should nourish human's tendency to wonder. Cultivating wonder is crucial for us to find our place within the collective. Only a culture based on wonder can be sustainable and fruitful.

AESTHETICS
But despite our partial visions, there are moments in which we indeed seem to access the depth of reality. These are aesthetic experiences and we enter them through the sensorial surface of things: skin by skin in awareness of our presence. Our perception is still partial, but at the same time whole because in that moment, we are all openness. We bond senses, thoughts, knowledge, memories, feelings, facts, and accept all possible definitions. We encounter the object with intimate empathy, but also with the certainty that we will not be able to disclose its mystery. When we warily observe spoons, ghosts or **apcels**, we realize that we are in the presence of infinities.

All human enterprises must act with aesthetical awareness. Our politics, economies, educations, philosophies, sciences must consider which forms they are bringing into the perceivable world and realize their impact. Our projects must leave aside narrow ambitions to follow aesthetical purposes. Only then will we be creating a healthy society. Only then will we learn to coexist with nature. And only then will we be considering the universes within everything. The culture of the aesthetics is the culture of wonder.

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A graduate in the field of Media Computer Science at the University of Bremen and now studying at the University of Arts, OLIVER NOELTING works on the border between technology and art. His focus is on web development and interaction design, where he develops user interfaces for touch and gesture, interactive art installations and games. Being enthusiastic about anti-consumerism, simple living and personal finance, he became a frugalist in 2013. At present, he studies Digital Media (Master) at the University of the Arts Bremen.

art mediation. In 2011, she co-founded the association "Creaclic", where she develops artistic, educational and social projects especially ones using audiovisual media and photography. At present, she studies Digital Media (Master) at the University of the Arts Bremen.

PAULINA CORTÉS was born in Santiago de Chile. There she studied Fine Arts and undertook a post-diploma in Art Education. In 2006, she came to Germany and studied Art Therapy. She develops her artistic work mainly around the mediums of video, drawing and installation. Since 2009, she works in the fields of art and media education as well as

COINTEGRATION (M⁴A⁶N²I +I²S+I²M)

4-7-11-3

as well as the others, because most of the time they cannot be used until they go together.

The **UNIQUE** values at the lower ranges of currency are thus being **NEGLECTED**.

The **COIN** was supposed to provide a smaller unit of money, but indeed the **EURO COIN** discouraged its use. Some of the other European countries used to rely on digital money, still they also suffer the economic crisis as their credit-based economy moves in an unnatural way.

Stop this phenomenon! No **COIN** should stand alone. No **ONE** should be left behind.

I hereby announce the introduction of **COINMUNISM** to **PROVOKE** the redistribution of **UNITIZATION** in value and **REVOKE** the **QUANTIZED** credit-based monetary economy system.

COINMUNIST ARTISTS are urged to develop devices and apps to revolutionise the use of coins. Personal portable devices (with apps) should **MELT** and **LIQUIFY** coins in order to reconsolidate the flow of minimum cash.

Conventional money must die. **COINMUNISTS** believe in new cash.

THE READER must in return keep the following instructions in mind in order to ensure an adequate understanding of the manifesto:

1. Be certain about your own opinion of the particular topic before reading the manifesto.
2. Ensure that you are reading an official and final version of the manifesto and not a draft. Be aware of the author's identity and function.
3. Be aware of the background knowledge addressed by the manifesto.
Verify facts and make sure you understand the words used in their full meaning.
4. Do not let a statement persuade you right away. Think about it and try to prove it wrong before accepting or declining its content.
5. Be vigilant. Keep in mind the context of the author's main objective. If the main objective is unclear, be particularly watchful.
6. Note pretentious language and visuals. Too much fuss ~~should~~ make you suspicious about the relevance and validity of the content.
7. Be careful when filling in gaps with own assumptions. If in doubt, find official explanations by the author. Do not let the opinions of other readers influence you too much.
8. After reading the text several times, carefully implement your developed and valuated interpretation of—or opinion about—the manifesto's essence into our own belief system.

Definition: Manifesto (ˈmænɪfɛstəʊ) [...] (plural) -təʊ, -toʊs a public declaration of intent, policy, aims, etc., as issued by a political party, government, or movement

Source: Collins Dictionary
www.collinsdictionary.com/dictionary/english/manifesto, accessed on 2015-01-03.



Brand new ideas are overrated. In fact we may call them a myth. There is no such thing as a completely new idea, they are always based on someone else's previous thoughts. But that is the curious behaviour of ideas: none of them were ever made from scratch.

Our so-called and overestimated epiphanies and creativity are nothing more than a child's play of gathering small pieces of other works and projects and assembling them in a different way. It is the way our brain works and it is actually more beautiful than if it were only an intense flash of one hotshot idea. Our brain keeps working on this puzzle, bringing small ideas together until something interesting and/or useful comes out of it. So, to be honest, we are all some kind of plagiarist.

But if our brains gather those ideas, they must be somewhere. And if the same idea appears in multiple places and minds at the same time, a place must exist where ideas reside. And we should assume that this place can be reached by everyone, anywhere and at anytime. Take for example the modern aeroplane. It was invented at basically the same time by Alberto Santos Dumont in 1906 and by the Wright brothers in 1903. Regardless of the polemical merits of who was the real inventor the most important question is how did they come up with such similar projects in such distant places and at about the same time?

To find answers we need to look at history. The aeroplane model was imagined by many other minds in the past, such as the Greek legend of Icarus, Leonardo Da Vinci's famous sketches and also Le Bris's glider, the Albatros II, made in 1868. What was missing was the real ability to fly. And Santos Dumont and the Wright brothers achieved that at the same period probably because they managed to gather and assemble everybody else's ideas. It may have taken longer for one of them, but they got the same scraps to work with, that is why they are so similar.

I will not be surprised if someone claims in a few years that his great-grandfather actually invented the aeroplane before Santos Dumont and the Wright brothers, but he was too lazy to build it and then the idea was "stolen". This is the fate of unrealised ideas. When you think about some theory or invention, as rough as it may be, you give birth to them. This idea starts to exist and if you do not use it and do not make it into something real, it is not lost, it goes somewhere until somebody else comes unto it as well.

Think of this place as a Pool of Ideas. With the knowledge of the internet we have now, it is easier to visualize. Whenever an idea, a new assemblage of ideas or whatever comes out of someone's head is born, a "copy" of it is stored in this Pool of Ideas. And our minds are directly connected to this Pool, we all can have an amazing idea as long as we work for it. That is the brilliancy of the creative minds, they are actually just compulsively digging in this Pool, desperately trying to match things until something interesting is done. And then you claim the right to it, even though, as mentioned before, it is just another honest unplanned plagiarism.

Have you ever noticed how our greatest ideas come from moments when we are relaxed? This is because you are not trying to assemble ideas in a rational way nor under pressure to do so. It is like you had a puzzle in your hand just randomly playing with it, with no intention to solve it. Suddenly, it is done, you do not know how, but you did it. The idea's puzzle works the same way: putting two ideas together to make a brilliant new one is not something rational. If it is done rationally, probably it exists somewhere in this Pool already.

The brilliancy of the innovations is that they usually would not make any sense before existing. When you have an idea way ahead of your time, you will probably be taken as crazy. And this is another interesting thing to think about, can we reach future ideas? Is time relative in this Pool of Ideas or do we reach the future by creating those ideas?

If, as Albert Einstein said, time is relative, it might be that our brain and this Pool of Ideas actually operate in a temporal space that lies slightly ahead of the present material world we experience with our bodies. And this is how we achieve stunning ideas and why some historical inventions seem too futuristic for their time but completely in accordance with the near future. And those inventions usually allow a society to perform the technological jumps related in our history. This time displacement is what triggers the feelings of déjà vu, epiphany, eureka effect and so many other moments of allegedly genius creations.

But many will skeptically ask: can everyone reach this Pool? Why can Einstein formulate the theory of relativity and I can barely come up with an edible new flavour of pizza? The answer is very simple, as explained before: you can reach the whole Pool. But to understand what you have reached, you have to have the knowledge. It means very little for someone who is not familiarized with modern physics to have fragmented information about the M-theory. But still using it without proper understanding can lead to some very unexpected path that might be good, but is probably just not usable.

So the more you study and the more you know about any subject, the more you can achieve in this Pool of Ideas. Those are your references, so you can recall things when they "pop-up" in your mind. That is why the most common advice to be creative usually is: read a lot, study a lot about anything and everything. Creativity is an ongoing process that requires new experiences. You need to be open to the diverse possibilities and realities that surround you. And when there is not enough novelty around you, change the environment. Keep yourself on the move, enhance and gather new knowledge every time. This will speed up your research for ideas and make it more productive.

1. The Pool of Ideas is a common space for all the ideas previously thought of in the world since it's existence. The quality and usefulness of the ideas is irrelevant for their presence in the Pool.
2. An idea is never new, it is never pure. It is always a mixture of past and even future ideas assembled in a new way.
3. You are not the creator of an idea. You are the creator of a new combination of ideas. Even that may not be new, so do not brag.
4. All ideas go to the Pool of Ideas as soon as they exist.
5. All ideas are attainable as long as one has the proper references to do so.
6. The amount of references and covered subject fields one has is directly proportional to the amount of area of the Pool one can access.
7. Combining ideas is not a rational science. To do so, you must relax.
8. There are no dumb ideas, just ideas that are not useful yet, or not anymore.
9. Someone will make the same idea as you, and with improvements, because your idea was already in the Pool to be combined with something new.
10. If you made a combination of ideas that resulted in something interesting and brilliant, do it soon, because from now on, the clock is ticking.

projects for international clients such as Ambev, Electrolux, Volvo, Petrobras, Caixa Brazilian Bank, Sea Shepherd, Culo, Claro, Botucario Group, Brazilian Ministry of Labour, amongst others. At present, she studies Digital Media (Master) at the University of the Arts Bremen.

MARIA EUGENIA ARAUJO is a Brazilian digital art director who loves being part of innovative and creative projects. She has a diploma in Publicity and Advertising as well as a post-graduate in Business Planning and Management. Throughout the last four years, she has been working as part of a major advertising agency in Brazil—Hoads Propaganda—being part of many significant

"Reality is merely an illusion,
albeit a very persistent one."

Albert Einstein

"Everything we call real
is made of things
that cannot be regarded as real."

Niels Bohr

Is reality everything that actually exists?
No, it is not!

Reality extends to dimensions unimaginable for us.
We cannot possibly describe what it is,
because we cannot know what is real.

Real is not only what physically exists.
Real are thoughts.
Real are dreams.
Real is to imagine
Real is to create.

Reality is a concept
Reality is a construction.

We know nothing.
Therefore we assume, speculate, believe.

Imagination

Realities

Installations

passion since childhood, allow her to experiment with different techniques, tools and materials. Furthermore, she enjoys making music. With the production of electronic music, which she started doing in 2014, she aims to deepen and intensify her musical skills and gain an even bigger understanding of music production. Also, festival art and interactive installations have become part of her work. She wants to inspire and connect people from around the world who gather at art, music and transformational festivals where she participates as an artist. She is currently working on a series of projects and installations for upcoming festivals. At present, she studies Digital Media (Master) at University of the Arts Bremen.

ANNA BREDO is an artist and interface designer from Germany. She graduated from the Digital Media program at the University of the Arts Bremen in 2014 with a Bachelor of Arts degree. Since 2013, she has been working as a freelance web, graphic and interface designer. Her artwork and installations have been shown in different exhibitions, such as StaffFarbe: Licht Farbe!est, Dessau (Germany), 2012; Adicted2Random, Halle/Saale (Germany), 2013; and Best of HK, Bremen (Germany), 2013. In 2015, she won the Interdisciplinary Prize in Digital Media from the University of the Arts Bremen for a cycling jacket with built-in indicators which she had designed and created. Besides digital art site draws, paints, makes electronic music and creates installations for festivals. Drawing and painting, which have been her

MYSTERY

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AESTHETICS

But despite our partial visions, there are moments in which we indeed seem to access the depth of reality. These are aesthetic experiences and we enter them through the sensorial surface of things: skin by skin in awareness of our presence. Our perception is still partial, but at the same time whole because in that moment, we are all openness. We bond senses, thoughts, knowledge, memories, feelings, facts, and accept all possible definitions. We encounter the object with intimate empathy, but also with the certainty that we will not be able to disclose its mystery. When we warily observe spoons, ghosts or $\$$ apcels i, we realize that we are in the presence of infinites.

All human enterprises must act with aesthetical awareness. Our politics, economies, educations, philosophies, sciences must consider which forms they are bringing into the perceivable world and realize their impact. Our projects must leave aside narrow ambitions to follow aesthetical purposes. Only then will we be creating a healthy society. Only then will we learn to coexist with nature. And only then will we be considering the universes within everything. The culture of the aesthetics is the culture of wonder.

That which I am talking about is better told in silence.

So if you can:

Blur the words off this page and wonder over the white space.

All possibilities are there.

Alphabets that haven't been imagined

Words which haven't been discovered

Sentences

whose logic is beyond names or verbs

and alien languages,

more powerful than every Big Bang,

creating universes in metastasis.

To start, you don't need any science.

You can listen to the dialect of the thrushes and travel, between throat and tree.

You can become

a ghost

a spoon

$\$$ apcels i

or be the white page

and hear the passage of each new letter,

popping up into a world.

towards a culture of wonder
a manifesto in 4 versions

and trees
discovered names
been caper
Alphabets that haven't been imagined
Words which haven't been discovered
Sentences
whose logic is beyond names or verbs
and alien languages,
more powerful than every Big Bang,
creating universes in metastasis.
To start, you don't need any science.
You can listen to the dialect of the thrushes
and travel, between throat and tree.
You can become
a ghost
a spoon
 $\$$ apcels i
or be the white page
and hear the passage of each new letter,
popping up into a world.

MYSTERY

The most part of that what is, remains for us humans inaccessible. Our experience is limited to tangential interactions with objects we encounter. Every object, material or immaterial, can only be perceived partially. The wholeness of existence is for us a mystery. The acceptance of mystery must be present in every human interaction. It should guide all fields of knowledge and be remembered in each new discovery. Only then, will we practice the necessary openness to intuit the infinite possibilities of being. Only then, will we be able to search for new ways of exploring its extensions.

WONDER

When recognizing mystery, we humans experience wonder. Wonder is an act of admiration towards all that is beyond human understanding. Through wonder we become aware of our own place within the mystery. We are not authors, we are not definers, we are not in the centre of existence: we are part of it.

Wonder unites. Wonder must become the human impetus. It must be the motor of all our actions. And each action should nourish human's tendency to wonder. Cultivating wonder is crucial for us to find our place within the collective. Only a culture based on wonder can be sustainable and fruitful.

AESTHETICS

But despite our partial visions, there are moments in which we indeed seem to access the depth of reality. These are aesthetic experiences and we enter them through the sensorial surface of things: skin by skin in awareness of our presence. Our perception is still partial, but at the same time whole because in that moment, we are all openness. We bond senses, thoughts, knowledge, memories, feelings, facts, and accept all possible definitions. We encounter the object with intimate empathy, but also with the certainty that we will not be able to disclose its mystery. When we warily observe spoons, ghosts or $\$$ apcels i, we realize that we are in the presence of infinites.

All human enterprises must act with aesthetical awareness. Our politics, economies, educations, philosophies, sciences must consider which forms they are bringing into the perceivable world and realize their impact. Our projects must leave aside narrow ambitions to follow aesthetical purposes. Only then will we be creating a healthy society. Only then will we learn to coexist with nature. And only then will we be considering the universes within everything. The culture of the aesthetics is the culture of wonder.

de metastasis. o a n a f thrushes p been t logic i s need the words off this page and wonder over the white space. All possibilities are there. Alphabets that haven't been imagined Words which haven't been discovered Sentences whose logic is beyond names or verbs and alien languages, more powerful than every Big Bang, creating universes in metastasis. To start, you don't need any science. You can listen to the dialect of the thrushes and travel, between throat and tree. You can become a ghost a spoon $\$$ apcels i or be the white page and hear the passage of each new letter, popping up into a world.

art mediation. In 2011, she co-founded the association "Creatic", where she develops artistic, educational and social projects especially ones using audiovisual media and photography. At present, she studies Digital Media (Master) at the University of the Arts Bremen.

PAULINA CORTÉS was born in Santiago de Chile. There she studied Fine Arts and undertook a post-diploma in Art Education. In 2006, she came to Germany and studied Art Therapy. She develops her artistic work mainly around the mediums of video, drawing and installation. Since 2009, she works in the fields of art and media education as well as

Seed, Martin: Ästhetik des Ersehens. Berlin: Suhrkamp, 2003. Sontag, Susan: Against Interpretation and other essays. NY: Farrar, Straus & Giroux 1967, p. 3-14.

Bibliography: Bogost, Ian: Alien Phenomenology. University of Minnesota 2012. Harman, Graham: The third table, Serie DOCUMENTA (13), Ostfildern. Hatje Cantz 2012.

WHAT'S WRONG WITH BORING¹?

Boring¹ is the essential unit of conception. As the perfectly simple units collide, combine and merge together, boring is how life begins. The simplest formulation from the union of sperm and ovum is very much expected. It is not a rarity nor a phenomenon. Both are properly placed, well established and smoothly executed. If only the traditional narrative is changed (the ovum becomes aggressive) or these same "cells" were assembled into union somewhere else, if only they were displaced by their disfunctionality it could become a less boring entity. One single displacement of a simple function delivered by one simple disfunction aggravates and offends.

"Intracervical insemination, intrauterine insemination, intratubal insemination..." interesting.

BORING IS THE REPETITIVE

A single life of a human and the whole of humanity is repetition. Small-scale and large-scale repetition. Going to the same coffee shop every morning repetition, birth-school-work-marriage-die repetition or humanity existing for two hundred thousand years repetition. Expectations, life goals, achievements and arrivals. Achieved, arrived and settled, bored.

Then, imagine this same repetition but with unexpected attributes: "Born in a cave, went to school in a cave, married a rock and died from an unusual case of kidney stones." And again the same displacement or disfunctionality provides recontextualization, thus re-evaluates the level of boredom in the repetitive.

[When "repetitive" means a process of creation holding a personal meaning, then the boring is necessary. Then boring gives time and means peace and stability. Stability is boring but that is why, in particular cases only, submerged in the monotony of external life, one can achieve a creative breakthrough.]

BORING IS THE NORMATIVE

Feeling comfort, satisfaction and nobility is boring. Being "properly" placed deprives one of diversity in experience.

BORING IS CONTEXTUAL

Boring can be only interesting when it deals with its own entity and its permutations. Its self inquiry. If it deals and analyses its own existence, if it is calculated or designed, then it jumps out of the mundane dull bandwagon of its own sterility. It becomes an approach, a method. It becomes meta-boring, it becomes interesting.

BORING IS THE FUNCTIONAL

Without function there is no parafunction. Without order there is no disorder, just as there is no abnormal without normal. Parafunction is the longer path to function. It is a back alley, a roundabout that leads to a "new function". How things function, how we know they are supposed to function is boring. How they disfunction and how they find their way across the subtle surface of life only to make a full circle into disfunctioning properly. Disfunction utterly changes our perception on things. We notice them, we reflect on them, we cherish and praise them when they disfunction. We see them, we feel them and connect to them when they disobey us, when they are gone we desire them. Disobedience propels our frustration and raises our interest in possession and control.

Interesting things are disobedient things, things out of the structure, out of the production line, out of the cycle.
**THERE IS NOTHING WRONG WITH BORING.
AND THAT IS THE PROBLEM.**

conditioned by technology and condenses this research into "proto-interaction" artefacts. You can take a look at her work on her website: www.jasnadimitrovska.com. At present, she studies Digital Media (Master) at the University of the Arts Bremen.

JASNA DIMITROVSKA Jasna Dimitrovska is an artist using design as a medium to build cultural probes, critical prototypes and theory-entangled systems. By observing and exploring the darker, more genuine side of human nature she analyses human behaviours

Antonyms
amusing, interesting, thrilling, eventful, bright, current, exciting, intelligent, new, smart, different, unusual, fascinating...

¹ boring (bɔ:zɪŋ).adj.; dull; repetitious; uninteresting
Synonyms
flat, monotonous, moronic, tame, tedious, tiresome, repetitious, fatigued, tired, mundane...

To prevent confusion and frustration both author and reader of a manifesto have to be clear about the appropriate way of dealing with a text of this kind. Therefore, they must abide by the following guidelines to guarantee the proper creation and comprehension of the particular manifesto.

THE AUTHOR of a manifesto should, in the interest of the ordinary reader, obey the following rules:

1. Be sure about the concept of a manifesto, about what it needs to entail and what its purpose is.
2. Keep your wording simple and clear, free of ambiguity. Hold off from long or complex words and sentences and be confident about the meaning of the words you use. Beware of misunderstandings.
3. Be relevant and certain. Have the courage to say what needs to be said. Use strong words and a direct and active language. Find a style that suits your text best, but do not be pretentious.
4. Paint a clear picture of what you want to say. Be sure about your intention and opinions and stand for what you write.
5. Do not raise questions. Give answers.
6. Cover all aspects needed without being redundant. Do not bore your reader.
7. Ensure the readability of your text. Do not use handwriting, sensational fonts or colors and keep in mind human constraints in your choice of font size and the like.
8. In the interest of security some manifestos must remain unwritten, until security demands are met.

Meta

Manifesto

THE READER must in return keep the following instructions in mind in order to ensure an adequate understanding of the manifesto:

1. Be certain about your own opinion of the particular topic before reading the manifesto.
2. Ensure that you are reading an official and final version of the manifesto and not a draft. Be aware of the author's identity and function. Be aware of the background knowledge addressed by the manifesto. Verify facts and make sure you understand the words used in their full meaning.
4. Do not let a statement persuade you right away. Think about it and try to prove it wrong before accepting or declining its content.
5. Be vigilant. Keep in mind the context of the author's main objective. If the main objective is unclear, be particularly watchful.
6. Note pretentious language and visuals. Too much fuss should make you suspicious about the relevance and validity of the content.
7. Be careful when filling in gaps with own assumptions. If in doubt, find official explanations by the author. Do not let the opinions of other readers influence you too much.
8. After reading the text several times, carefully implement your developed and valued interpretation of—or opinion about—the manifesto's essence into our own belief system.

[A hermetic protocol for biological fabrication]

Big Science† and sterile capitalism have long neutered the catharsis of serendipitous experimentation. An unmitigated obsession with western rationality and the illusion of objective truth have shunned subjectivity and candid exploration. Playfulness has been relegated to the lowly ranks of fickle graphic artisans whose trivial pursuits ought to have no truck with Big Science†. Big Science† is to be kept safely hidden behind patents, jargon and industry.

We are the new alchemists.

We repudiate the blind assumption of objective truth and deplore the restriction of usable scientific knowledge to a privileged few. We are magic realists. We are magi who seek to comprehend our ontological existence through candid scientific experimentation and pledge to share our magic with all. We seek to finally reunify philosophy with science, engineering, medicine and all those disciplines that have long been detained by the bastions of privileged patriarchy in the aftermath of modernity. We will unabashedly remix materials, processes, and technology. We will summon the bastard children of art, design, biology, and construction. We will better fabrication and further philosophical enquiry.

We are open.

NIGREDO [DECOMPOSITION]:

Putrefaction is the beginning. It is scientific knowledge tainted by coded parlance and shrouded within laboratories. The new alchemist rigorously and ruthlessly obtains this hidden knowledge.

ALBEDO [PURIFICATION]:

The new alchemist must cleanse that which is obtained of its cumbersome intellectual blight. The scientific knowledge is decoded, abstracted and no longer serves as an exclusive cudgel of profit-rabid industry.

CITRINITAS [TRANSMUTATION]:

The new alchemist transforms scientific knowledge, experimentation and process into a vehicle of philosophical enquiry. Through direct, physical manipulation of all manner of materials and processes, the new alchemist not only tinkers with life itself, but perverts the very assumption of what it is to 'be' in this world.

RUBEDO [FINALITY]:

The New Alchemists' Philosopher's Stone is the reunification of science and philosophy. It will be crude, it will be makeshift and it will belong to us all.

**(C₃ H₂ HE₄) +
(N₂ E₄ W₆) }
(A₂ L₂
C₃ H₂ HE₄
M₂ I + S₂ T₂)
(M₄ A₆ N₂ I
F₄ E S₂ T₂ O) }**

and digital systems. Recent group exhibitions include Living Matters, Transnatural
Workspace, Amsterdam, The Netherlands and Import/Export, CAEA, Art Space, Sichuan,
China. At present, she studies Digital Media (Master) at the University of the Arts Bremen.

Born in Sydney, Australia, SAMMY JOBBINS WELLS received a BA in Media and
Communications from the University of New South Wales and, after a period working as a
cocktail waitress, she now conducts artistic research and experiments in DIY biotechnology

"Explain Nothing. Put It There. Say It. Leave."

Elias Canetti

Artists work, draw, paint, compose, design,
direct films, write, dance, play, program, build,
sculpt, talk, sing, act, live, think.
But what they DO, they do not know.
I am an artist, so I don't know what I am doing.
I don't have to know.
But while we work, we should think we know.
I think I know what I do.
I analyze, feel, plan, make,
but the result is unknown to me.
I can never completely explain what I do
and so I remain clueless.
This doesn't mean I am ignorant.
I do not control my work.
It should be left to the others to talk, critique
and analyze my work.
This is not a mystification.
This is a fact.
The drama happens in the viewer.
But what do I know?
I don't even know what I am writing.
I do not know what this manifesto is about.

Clueless

Manifesto

fields and works with various media depending on the project. At present, she studies Digital Media (Master) at the University of the Arts Bremen.

As a set designer by profession and a visual artist by vocation, IRENA KUKRIC explores installation as a form of set design in the context of public spaces and contemporary art as well as in theatre and film. She attempts to eliminate the perceptive boundaries of working

The modern fixation on abstract, quantifiable and rational modes of thought has profoundly alienated us from the directly sensorial and mimetic forms of knowing and relating maintained by indigenous cultures, allowing us to treat the natural world as something separate from ourselves. The ethnogenetic experience can temporarily reconnect the modern individual with lost participatory modes of awareness that may induce a greater sensitivity to his or her physical surroundings, beside raising a psychic periscope into the marginalized realms of my mythological archetype and imaginative vision.¹

In the age of a digitalised world, with an increasing number of "digital natives", technology is conquering the minds of

our generation. Rapid growth of computing power and new technologies are producing new paradigms in the blink of an eye.

It is time for a new mindful identity. It is time to come up with new psychological realities. Time to manifest those realities into a new physical reality. Time to collecti

vely
create the future.

It is time for questions. Time to disobey.

Time to subvert. It is time to search for the truth within the boundaries of our inner-world.

Time to learn and grow. Time for consciousness. Time to reconnect to nature.



events, always on the hunt for the ultimate truth behind this global dance tribe that has a close connection to indigenous shamanism and tribal culture. At present, he studies Digital Media (Master) at the University of the Arts Bremen.

HENDRIK LANDWEHR is a designer, artist, musician and entrepreneur. In his studies about gamification for transformative festivals, he combined his skills and passions to dig deeper into this cultural phenomenon. With his psychedelic art he travels to a variety of international

It is the year 2042. The current Neo-Neoliberal Governmentality is represented by the leading philosophical Branches which took control of the market and knowledge production in 2020. The complexity and abstraction of global finance required a suitably complex and abstract form of aesthetic representation in order to modulate the access of society to it. This is where New Aesthetic, Object Oriented Ontology and Speculative Realism found their way to sell themselves successfully and so gained control over the power networks.

"Nice, nice, very nice" is a reference logo catalogue of the most influential philosophical companies and their merchandise products, which present themselves at the 4th Neo-Industrial Revolution Fair 2042: "Nice, Nice, Very Nice".

Welcome!

This is an ironic future scenario of what could pop out of current trends in philosophy and media theory. What if... Plato's idea of state leaders being philosophers would become a reality? What if in 40 years we would be ruled by those who are representing "the trends" in current media and design theory today?

Proclaimed new critical methods (e.g. Speculative design) or philosophies (e.g. Object Oriented Ontology) have been spreading through art universities over the last couple of years, often without questioning their "criticality". In fact, many of them could be perceived at least as very apolitical trends.

The main message of this manifesto could be summarized as follows: what "radical art" was in 70's, has become "speculative design" today (sadly lacking any critical ambitions in many instances). Could aesthetics and irony be the key features for a raising of awareness?

Pseudo-scientific research task:

The basis of this manifesto were metaphors and categories commonly used in current philosophical theories and their visualization. The main parts of speculation were:

1. **DEPICTION**—creating logos for philosophical companies (used metaphors)
2. **DESCRIPTION**—description of each of the metaphors in the form of fictive merchandise products. Contains links to original sources of literature. Works as a "Fox-Ford Philosophical dictionary"
3. **PROCEDURAL RHETORIC**—[Constructed reality = game in the real world] setting up the speculation in form of an online shop with a new currency called "PHD" (has a strong inflation rate, needs to be spent very quickly).

4th Neo-Industrial Revolution Style Fair 2042:



with obvious messes, mental paranoias, and bad jokes. By manipulating the very concepts of confusion, she creates various explaining games and strategies. At present, she is a Digital Media (Master) at the University of the Arts Bremen. Biography has been created by <http://www.500others.org/500/500.php>

LUCIA MENDELOVA (born 1983, Bratislava, Slovakia) creates media artworks and graphics. By emphasizing aesthetics, her works are an investigation into representations of (seemingly) concrete ages and situations as well as depictions and ideas that can only be maybe realized in media art. Since finishing her Design studies (BA, HfK Bremen) as well as her PhD in Philosophy (Czech University Bratislava) in the same year (2013), her works are saturated



Object Oriented Ontology



3 899 PHD



COZY OUTFIT FOR ALL EXTRATERRESTRIAL FLIGHTS

3 899 PHD



99 PHD

INTERACTIVE STICKERS "KANT CAN'T BE RIGHT!" (AT LEAST IN SOME POINTS)

"The Dew Lab—The future of the future is the present"

OOO is a metaphysical movement that rejects the privileging of human existence over the existence of non-human objects, known as the anthropocentrism of Immanuel Kant's Copernican Revolution. Dear machines and objects, Graham H. Charm-Men has been fighting for your rights since the beginning of this millennium! Show your respect and buy the OOO stickers with integrated wish list so you can share your desires yourselves on the internet of things!

NO THINK-TANK: A LUXURY PLACE WITHOUT THOUGHTS!

How is thought able to think what there can be when there is no thought? Just try our private no-thoughts pool and you will find it out. For all of those who do not agree that the urgency of thinking a place without thought would probably be considered the pointless question par excellence! Support the professional virtual/material product from Quentin Mélé-à-Seau and radicalise from within nowhere. Check out two different pool versions (for weak and strong correlationism) and more name-dropping here.

HIGH GLOSSY RETRO PAJAMA FOR DATA DANDIES BY ADILKNO!



4 999 PHD

ADVENTURE SENSORS SILK TOP



7 899 PHD

As an inspirational basis for the manifesto the following methodological sources were used:
 • The Cat's Cradle methodology, a form of actor-network theory, developed by Donna Haraway
 • A work of science-fiction by Kurt Vonnegut from 1963 which explores issues of science, technology and religion, satirizing the arms race and many other targets along the way.
 "Nice Nice, Very Nice pseudoscience" was exhibited at the "As if" show in "Immigration Office", 2014

This Manifesto can be seen here: www.niceniceverynice.org

SEMIOTIC SQUARE JEWELLERY



1 799 PHD



AND MANY MORE!



ILLEGAL KNOWLEDGE



SCREEN ESSENTIALISM



ADD TO CART we are shipping world web wide

OLDSCHOOL COOL!!!



order

& get a future

NOW!

SALE!

Welcome!

www.niceniceverynice.org



GADGET: AITETP "anything is thing enough to party"

999 PHD

SEMIOTIC SQUARE JEWELLERY

"Visual semiotics speculation" or pictorial collection of Philosophical Logos is based on Metaphors from:
 • Object Oriented Ontology (Harman, G.; Guerrilla Metaphysics: Phenomenology and the Carpentry of Things, 2005)
 • New Aesthetics (Berry, D. M.; Darteil, M.; Dieter, M.; Kasprzak, M.; Muller, N.; O'Reilly, R.; de Vicente, J. L.; New Aesthetic, New Anxieties, 2012)
 • Speculative Realism (Boghossian, L.; Alien Phenomenology; or What It's Like to Be a Thing, 2012);
 • Partly Speculative Design (Dunne, A.; Raby, F.; Speculative Everything: Design, Fiction, and Social Dreaming, 2013)

"In the future, everybody will be world-famous for 15 minutes."

Andy Warhol

Despite the fact that the video blogging concept was founded not long ago, this idea is not so new. But in recent years we are being overwhelmed by this phenomenon. It is impossible to understand the popularity of video blogging. Lots of people began to speak, murmur, to talk a lot about everything and about nothing. They share their stories, opinions and skills—from politics to tech tips—in front of the camera. In this sense everybody can "create media". Just turn on the camera, start talking and get your 15 minutes of fame.

1. Become a tool.
Access to the network is all you need.
2. Speak only about what is interesting to you.
3. Become a person with a narrow, erupted voice.
Absolute.
4. Make no clear connections.
5. Get your 15 minutes of fame.

The New Dogma of Video Blogging

participated in several exhibitions and projects. In 2013, she graduated with honours from Saint-Petersburg State University of Technology and Design with the project "Game design for mobile devices". Since October 2014, she studies Digital Media (Master) at the University of the Arts Bremen.

MARIANNA NIKULSHINA was born March 30, 1990 in Saint Petersburg. In 2007, she applied to the Graphic Design department of the Saint Petersburg State University of Technology and Design. During this time, she participated in various international exhibitions, competitions and festivals held by the Institute of Graphic Design, the Russian union of designers and municipal administrations. In 2012, she had an internship at Aalto University, where she

The Frugalist

Once upon a time, there was the ordinary man. The world was rough and much he had to conquer. He became a hunter and went hunting in the woods, running miles and miles. He became a builder and erected a house to give shelter to his family. He became a farmer and grew crops to feed his hunger. He became a scientist and explored the secrets of the earth and the skies. The ordinary man lived happily and died in peace.

His son was the salary man. He lived in a world of factories, so he went working for a salary. He did not go hunting for he had a vehicle to ride about. He did not build a house for his salary could pay others to build it. He did not grow crops for he could buy them in a store. He did not explore anything for he was too tired after working. As he had nothing to do, the salary man sat down in front of a screen, bored. And he asked himself if there was nothing to do, bored. And he asked himself why there was nothing to do, bored. Then he went shopping. The salary man lived unsatisfied and died, concluding it was his salary that was never being enough.

But he gave way to the Frugalist. The Frugalist lives in the world of factories, but he does not like it. He is a knight, a master of mind and a mastermind. He hunts, builds, farms, explores, knowing about the opportunities of the golden age. He gets much more for much less. He lives in the world of factories, so he buys them all and builds even more, but he still buys nothing and needs nothing. And he is never bored.

enthusiastic about anti-consumerism, simple living and personal finance, he became a frugalist in 2013. At present, he studies Digital Media (Master) at the University of the Arts Bremen.

A graduate in the field of Media Computer Science at the University of Bremen and now studying at the University of Arts, OLIVER WOELTING works on the border between technology and art. His focus is on web development and interaction design, where he develops user interfaces for touch and gesture, interactive art installations and games. Being

10 years ago, Opportunity found blueberries on Mars.
12 hours ago, Galileo uploaded an image
of clay minerals on Europa.

And we are not wandering anymore
above 'the Sea of Fog'.

We are wandering through the fog, through fiber optics,
martian rovers, euclidean spaces, drones.
Science has gone far enough to create
the distance between knowledge
and the phenomena that allows the sublime to erupt.

And we work with the awe.

The aura. The blissful enjoyment.

The contemplation through the distance.

The distance created by decades of scientific endeavour.

The distance allowed to exist by technology
that claims to be invisible.

And technology was never as good at documentation
as it is in narration.

And we won't let it be taken as clinical, neutral.

We work with the poetics
within a self-acclaimed prosaic discourse.

POST

SCIENTIFIC

SUBLIME

In recent times, a relatively new phenomenon, known as the New Aesthetic, has been identified. Some people see it as a natural step in the visual arts. We disagree. The digital world adopted things from our actual world, and now the masses are embracing what the digital is producing: pixels, social media, real time data, location services, data gathering and so forth.

Given the fact that digital media is bombarding us with its content on a regular basis, a group of so-called visionaries claim that it is inevitable that these digital elements bounce back to us. The result is an unwanted leakage that is polluting our streets, our culture and our lives in the process.

Sickened by this trend, its indeterminacy, and its over-rated, bombastic fanfare, a group of dissidents have decided not to pledge to this movement. In fact, there was nothing to pledge to, because a proper movement, unlike the New Aesthetic, has a clearly identifiable logic, rules and patterns. We acknowledge that there is still time to counter the hype. We, old aesthetes, have decided not to obey that tendency. This manifesto, comprised of ten rules, will serve to reaffirm our beliefs and inform the world about our basic principles.

[I]

Graphic design is not art.

Art is not design.

Architects are not designers.

Communicators are neither artists, nor designers.

Divide and conquer.

To each his own.

[II]

Our main goal is to communicate a message using the right means. However, the right means do not mean we have an endless freedom to appropriate a language that belongs to the digital culture. Our world is not comprised of pixels, algorithms or wireframes. Therefore, it is pointless to incorporate them as elements in architecture, object design, or any other visual representation. Digital elements should remain in the digital space.

[III]

What is wrong is not right. Inclusion of digital artefacts and glitches such as chromatic aberrations, malfunctioning glitches and software errors must not appear in any of our projects.

[IV]

Modelling software should not be used to produce artworks. The artist should have mastery and control over the materials he uses, be it a piece of marble, wood linen or a paper. Our most powerful tool will be our creativity.

[V]

We make an oath to not gather and use sensitive information from people, institutions, or governments.

[VI]

Spying and profiting from other's citizens information is despicable and should be punished by law. CCTV surveillance, satellite imagery, location tracing and other eavesdropping technologies do not have a place in our agenda.

[VII]

Social networks are not our interest.

We rely on real human contact.

[VIII]

A plan is not a finished project.

All our works must be tangible.

[IX]

We are the masters and owners of our works.

Copyright is therefore an inherent property of the pieces we realise.

[X]

We do not allow untrained minds to comment or criticise our works. They have neither the foundations, nor the right to question our own beliefs and decisions. In that sense, any form of online bidirectional communication between the creator and the public is pointless.

New Aesthetic

An insightful critique of the art of the much hated/
loved New Aesthetic: changing the digital and
what is left of the physical world, without even trying.

The Art of

1. The New Aesthetic must bring the interpretation of the digital world to the physical world.
2. The New Aesthetic should change the way you see the world by making you as confused as possible.
3. The New Aesthetic is art made by digital artists for other digital artists to hate.
4. The New Aesthetic is image-processing for Media Designers.
5. The artworks of the New Aesthetic must be shallow, day-to-day basic digital problems, which are not meant to be of high importance or even dare people to analyse it or think about it.
6. The artist shall expect extreme criticism around his work on blogs which nobody reads, unless you are a New Aesthetic wannabe artist or designer.
7. The artist is expected to answer back to those overstated critics on another well-founded blog entry.
8. The artist is the hipster of the art world.
9. The artist is not a hipster he is a digital artist.

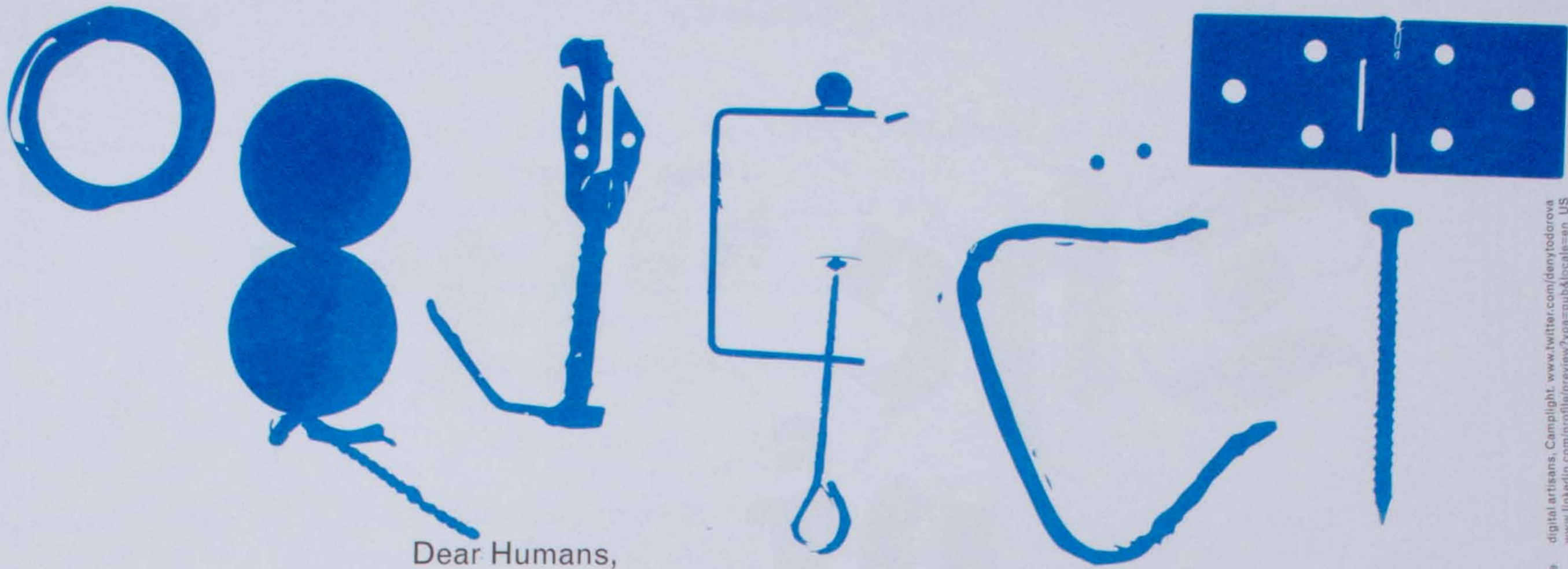
the

NEW

Aesthetic

hand-in-hand. She currently focuses on active research for her master project where she explores the para-social relationships between society and the media. Her work can be seen on the website: www.behance.net/andrea_rmt

ANDREA RAMIREZ SABAT studies Digital Media (Master) at the University of the Arts Bremen, with an emphasis on branding and a strong passion for the field of illustration and editorial design. Andrea believes in the power of simple ideas, and enjoys the challenge of shaping them into strong concepts. For Ramirez Sabat, thorough research and imagination go



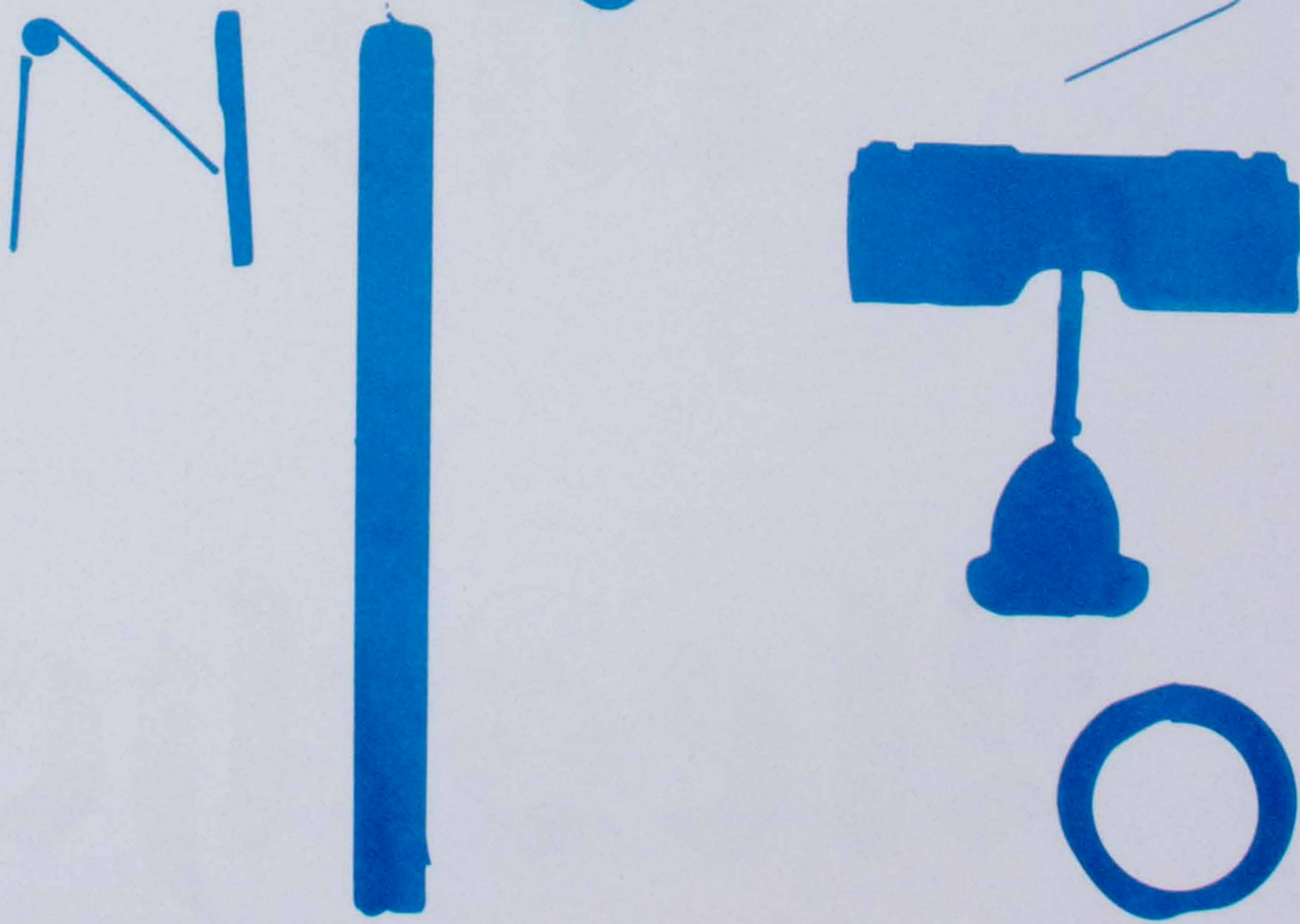
Dear Humans,

I am writing to tell you that you can no longer claim that your existence is special. Of course, you are very important, but don't forget that you are part of an entire world. On behalf of all the objects in this world I want to state the following:

1. I, an object, am at the center of being. Not humans. Still, you are a part of this world.
2. All objects in the world are equal: Screen, giraffe, book, rhododendron, and you.
3. I can find a path to anything in this world. I can make connections from atoms to alpaca.
4. I can relate to other objects in many ways. Your human perception is just one of those.
5. I do not exist just for you. I have my own life and purpose.

It might be new for you, but we are sharing such an amazing planet, if we could only understand each other, we could make it even better.

Kind regards,
An Object



digital artists, Campaign. www.twitter.com/denytodorova
www.linkedin.com/profile/preview?ypa=pub&locale=en_US
 Portfolio: www.behance.net/denytodorova

DENITSA TODOROVA, Demitisa Todorova is a graphic designer born in Plevna, Bulgaria. She studied Visual Arts (Graphic Design) in New Bulgarian University and is currently studying the Digital Media (Master) program at the University of the Arts Bremen. Proud member of the first hackerspace in Sofia, Infilab, the awesome team of Game Craft and the global network of

Computer machines bring us to a new level of living. Humans control machines. Internet takes a big part in the New Aesthetic and also life. Internet memes are more than a viral sensation. They are a new language to express a statement on the internet.

I like Social Media.
I don't need privacy.
I post something on my Path, Reddit, YouTube, Vine, Facebook, Twitter, Instagram, Pinterest, Tumblr, LinkedIn and Blogspot.
I post funny pictures, internet memes and current world events around me.
I trust any post of the people I follow.
I do all of this by slavishly refreshing my comment page to validate my existence.
I live in Social Media. I live Social Media.
Please follow me.



to include interactivity into her art besides doing exploration with algorithm and design. At present, she is studying Digital Media (Master) at the University of the Arts Bremen.

ANNISA UTAMI, born in 1988 in Jakarta, Indonesia, and graduated from the Institut Teknologi Bandung, Indonesia, as a printmaker. Her works are strongly influenced by science and machinery. While working in one of Jakarta's game companies, she got many inspirations

On top of the tower of towel,
 Through the mist above the sea,
 "Wolf, wolf!" the bell rings.
 Espresso machines are dancing
 Around the mermaid the marmalade;
 One of them bumps into the plum tree.
 Let's talk about the meaning of life. He said.
 I don't know. You tell me. She said.
 Unable to comply. It said.
 Then comes the falcon rolling inside of a salon-perm
 ball.
 What a touching scene!
 So we start to weep and weep and weep,
 Until the dawn breaking out of the dungeon.
 Wow! On each needle of the cactus,
 Welds an eel with its silicone nipple chains on the
 leash.

They say it is ridiculous;
 they say it is nonsense;
 they ask why.

They say, "Time started at the beginning of The Big
 Bang", and I ask why. Why didn't it start before the
 beginning of The Big Bang?
 Now I know why. Through the debate rooted in logic.
 To start is to start to exist. Existence includes the
 subject and the nexus of the other. Nothing exists
 alone by itself without a reference of the other. There
 was nothing before The Big Bang, therefore time had
 to start at beginning of The Big Bang. Bravo! How
 accurate and how objective! They say.

But perhaps this indicates the limit of language, the
 limit of our view and understanding. How to define
 existence in philosophy from a non-anthropocentric
 perspective? Assume there is one thing that exists
 that we cannot know. According to the definition of
 existence before, it will become a paradox for there
 has to be "something else" related to the "one" that
 establishes both existences, and then the "something
 else" has relations to "another something else", and
 "something else" and "something else", etc, until the
 "one" finally associates with "something" we do know.
 In other words, there's nothing that exists that we
 cannot know.

Right?

Let us try for once not to be right.¹

ABSURDITY, n. Oxford Dictionaries: "The quality or
 state of being ridiculous or wildly unreasonable."
 Thesaurus: "Preposterousness, ludicrousness,
 incongruity, inappropriateness, risibility, idiocy,
 stupidity, foolishness, folly, silliness, inanity, insanity;
 irrationality, illogicality, pointlessness,
 senselessness; craziness."

JUXTAPOSITION, n. Oxford Dictionaries: "The fact
 of two things being seen or placed close together
 with contrasting effect."

SERIOUSNESS, n. Oxford Dictionaries: "The quality
 or state of being serious"; Wikipedia: "an attitude of
 gravity, solemnity, persistence, and earnestness
 toward something considered to be of importance."

PROCEDURE

Search for the pink elephant at the north pole.
 Extract one pint of oil out of its trunk.
 Blend half a litre of the oil with 236 decibel
 white noises bet in Manhattan.
 Freeze the rest with seven layers of Arduino boards
 to minus 42 degrees in a cubist container.
 Throw the ice-oil cube down from the helicopter
 across the Atlantic. Coordinates: 31° 12'N, 121° 30'E.
 Check the avalanche collision machine.

Do you see the eyes?

If seeing ices equals true, eat a banana.
 Else, cover the trunk with velvet for one hour and
 extract the oil again.

They say it is impossible. Are you serious?
 To reach the impossibility of the possible
 or the possibility of the impossible.

I say yes and I say no.

I say, "Da Capo".

Manifesto

Pink Elephant

1 Tzara, T. Dada Manifesto, 1918.

Images from left to right:

1 Upper, D. (1974). The unsuccessful self-treatment of a case of "writer's block".
 Journal of Applied Behavior Analysis, 7, 479.
 2 Molloy, G. N. (1983). The unsuccessful self-treatment of a case of "writer's block":
 a replication. Perceptual and Motor Skills, 57, 566.
 3 Hermann, B. P. (1984). The unsuccessful self-treatment of a case of "writer's block":
 a partial failure to replicate. Perceptual and Motor Skills, 58, 350.

4 Olson, K. R. (1984). Unsuccessful self-treatment of a case of "writer's block":
 a review of the literature. Perceptual and Motor Skills, 59, 158.

5 Skinner, N. F., Perini, A. H., Fric, L., Werstine, E. P., & Cullen, J. (1985).
 The unsuccessful group-treatment of "writer's block": Perceptual and Motor Skills, 61, 298.

6 Skinner, N. F., & Perini, A. H. (1990). The unsuccessful group-treatment of "writer's block":
 a ten-year follow-up. Perceptual and Motor Skills, 82, 138.

7 Didden, R., Sigafos, J., O'Reilly, M. F., Lencioni, G. E., & Sturmey, P. (2007).
 A multisite cross-cultural replication of Upper's (1974). Unsuccessful self-treatment
 of writer's block. Journal of Applied Behavior Analysis, 40, 773.

YOUYOU YANG studied Industrial Design and Digital Media. Her work is metaphorical,
 narrative, speculative and time delusional—interweaving a complex network of media-related
 topics from a multi-faceted perspective, to explore the zone between reality and fantasy.

technology and dream, with a tone of absurdity. At present, she is studying Digital Media
 (Master) at the University of the Arts Bremen.

"All that is solid melts into air, all that is holy is profaned, and Man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind."

Karl Marx & Friedrich Engels

We used to be ALIENATED from our MEANS OF PRODUCTION. It has been a long path to have our own VALUE RESTORED, but now we are alienated more from our own MEANS of transACTION.

EURO: the largest currency in the world. The largest value of banknote is €500 and the smallest value of coin is 1 cent... (€0.01)

The Euro uses larger units of value that widens the gap between the RICH and the POOR in favour of the capitalist who sells.

UNITization happens even in our daily toilet activities. In a public WC, for the excuse of convenience, the attendant would leave 50 cents, €1 or €2 on his plate at the entrance, as a psychological trick to the customers. In this sense, basic human needs are PIXELIZED into money value by the process of UNITization and QUANTIZATION.

SELLERS will charge €1 for everything with a value below €1 with the excuse of avoiding handling COINS.

PIXELATION of value is a process of QUANTIZED globalization. The leftovers of 1 cent, 2 cents and 5 cents become slugs of metal that do not even deserve the name of pee-coin. The most common way the people do is just giving them away on the street or donating them to charity. Eventually, the cent only goes to the poor and lower social classes. However, the 1 cent and 2 cents are not circulating as well as the others, because most of the time they cannot be used until they go together.

The UNIQUE values at the lower ranges of currency are thus being NEGLECTED.

The COIN was supposed to provide a smaller unit of money, but indeed the EURO COIN discouraged its use. Some of the other European countries used to rely on digital money, still they also suffer the economic crisis as their credit-based economy moves in an unnatural way.

Stop this phenomenon! No COIN should stand alone. No ONE should be left behind.

I hereby announce the introduction of COINMUNISM to PROVOKE the redistribution of UNITization in value and REVOKE the QUANTIZED credit-based monetary economy system.

COINMUNIST ARTISTS are urged to develop devices and apps to revolutionise the use of coins. Personal portable devices (with apps) should MELT and LIQUIFY coins in order to reconsolidate the flow of minimum cash.

Conventional money must die. COINMUNISTS believe in new cash.

Mavis's works, characterised by her unorthodox use of sound textures, colours and forms, reveal a delicate sense of introverted emotion which reflects the situation of personal identities being confronted by an immersive ideological ecology carried by contemporary Trans-Human Interactions and Social Media. Currently, Mavis studies Digital Media (Master) at the University of the Arts Bremen. Her current project explores the use of human emotion through brainwave detection as an interface for customised CMI (computer-based musical instrument).

As an artist, MAVIS NGAN HONG YIN is one of those rare conglomerates fused at the edge of the media-art translation processes emerging from Hong Kong. She is a graduate in Digital Music Production, before pursuing Film Production and then Creative Media at university. Over the years, she has directed and produced interactive video installations, music video, documentary, narrative and experimental shorts. As an active player in Hong Kong underground culture, she has been performing live electronic music with famous local experimental music groups and artists.

Frameworks, grids and measurements
Vectors, velocities and virtualities
Substances, spirits and delusions.

We deny any given train of thought,
for to create, we rely solely on the
voyager's journey to unveil things.

The discovery does not have a name,
nor a beginning or an end as we know it.
Always out of our forecasts, it simply exists.
We believe that it does, and so we chase it,
behind its own nature and agenda.

Maybe it changes, maybe it machinates.
Maybe it sleeps, maybe it cannot be seen.
Maybe it stops, maybe it flits to nowhere.

Thus we search not to assign it a shape or a color.
We cannot set it on movement, neither fold it by will.
We cannot give it a meaning, neither be accurate anymore.

We can only wander.

We can only explore its surface in search of clues,
while scratching it for hints of what it deeply is.

Maybe by drawing its contours,
maybe by mapping its territory,
maybe by reasoning its manoeuvres.

We can only assemble resonance.

We can only combine what is found with what is given,
experimenting to find a compound that persists.

Maybe with circles and wood,
maybe with poems and electrodes,
maybe with spaceships and grass.

In this journey of different thresholds,
we search for substances in-between.
And we contemplate the discoveries,
always outside of our own world,
as unveiled realities that might be.

Thus we jump in the journey,
and we marvel with the uncertainty,
of finding ungraspable things.

The Pool of Ideas
Maria Eugênia Araujo

Laws of a Guerilla Product
Ricardo Baquero

Liminal Reality
Manifesto
Anna Bredow

Towards a Culture
of Wonder
Paulina Cortés

What's Wrong
with Boring?
Jasna Dimitrovska

Meta Manifesto
Annika Engelhardt

The New Alchemist
Manifesto
Sammy Jobbins Wells

Clueless Manifesto
Irena Kukric

Subvert Identity
Hendrik Landwehr

Nice, Nice, Very Nice
Lucia Mendelova

The New Dogma
of Video Blogging
Marianna Nikulshina

The Frugalist
Oliver Noelting

Post-Scientific Sublime
Lucas Odahara

The Old Aesthetic
Antonio Palacios

The Art of
the New Aesthetic
Andrea Ramírez Sabat

The Manifesto of an Object
in the Object-Oriented
Ontology World
Denitsa Todorova

I Live Social Media
Annisa Utami

Pink Elephant Manifesto
Youyou Yang

Coinmunist Manifesto
Mavis Ngan Hong Yin

Towards the Ungraspable
Luiz Zanotello

COLOPHON

20 Manifestos 2014/2015

Editor Prof. Dr. Andrea Sick
Proof reading Andreas Mink, Fred Cave
Design Yana Foqué & Sarah Käsmayr
Paper Everprint 120 grs., Geese
Printing Kaboem!, Amsterdam, NL

Hochschule für Künste Bremen
(University of the Arts Bremen),
Masters programme Digital Media
www.digitalmedia-bremen.de

Acknowledgements: Katrin Stuhr (HfK),
Hochschule für Künste Bremen,
Werkplaats Typografie, Arnhem, The Netherlands.



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Last publications: "Rauchwolken und Luftschlösser. Temporäre Räume", Dennis Paul and Andrea Sick (eds.), Textem, Hamburg 2013; "Was ist Verrat?", Andrea Sick and Claudia Reiche (eds.), thealit, Bremen 2012. Selected articles: "Standard Queer. Effekte intermedialer 'Verwicklungen' am Beispiel von Beth Ditto", in: Claudia Reiche (ed.): Quite Queer, thealit, Bremen 2015; "Von innen und von oben", in: Christian Reder (ed.): Kartographisches Denken, Springer, Wien/New York 2012; "Freunde verraten", in: Natascha Frankenberg and Michael Andreas (eds.): Im Netz der Eindeutigkeiten, transcript, Bielefeld 2013. www.andreasick.de