ON-GOING PROJECT (2008-)
Artistic techniques for archiving life

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SOUNDTRACKING
From *technologies* to *techniques* and *practices*
Street sampling
aims to record and build a collection of ephemeral sonic landscapes created by street musicians performing in public spaces. One minute of a sound sample is recorded each time when coming across a street musician in public space. Project was initiated on July 24, 2010 in Haifa, Israel. Read

Misquoting
aims at constructing a collage-like memory map out of daily newspaper headlines and photographs. The process of selection is driven by the subconscious. All fragments of texts and photos come from the publicly and locally distributed free newspapers. Project started on April 30, 2011 in Stockholm, Sweden. Read

Minuting
aims to create a sonic narrative of my life. Everyday, finding myself attracted by certain soundscape in public context I record it. Each day or rather each sonic experience is hence memorized in a form of at least a single one minute sound sample and subsequently merged into a longer plot. Started in July 2010 in Jerusalem, Israel/Palestine. Read

Selftracking
is an ongoing project aiming at analyzing an architecture of my mobility in public space. An invisible crack I make while walking on the surface of public realm is recorded due to GPS, processed and visualized to become a proto-map - a symbolic - a letter in an alphabet of public behaviors. Started on August 21, 2010 in Stockholm, Sweden. Read

Traversing
is a practice aiming at building an archive of photographs of randomly found objects. A directionless walk is being taken every week and ends after the 7th object is found and photographed. These objects become an integral part of the landscape of the novel, having more or less direct impact on the story. Started on November 2, 2008 in Stockholm. Read

Soundtracking
aims at mapping and documenting urban and natural sonic environments through processes of archiving, labelling and geo-tagging sonic features of public realm. Soundtracking aims at shifting one’s attention from its visual dimension to the sonic one. Started in May 2008 in Stockholm, Sweden. Read

Interpreting
looks at the very set of interpreting as being equal to the set of creation. Thus, sometimes side and completely irrelevant happenings, objects or situations I notice in a public space begin to gain symbolic and philosophical meanings, which are being revealed in the process of (re)interpreting. Project started in October 2003 in Krakow, Poland. Read

Acquainting
looks at the society as being formed by professional profiles of people whose business consists I find and collect in public spaces. Acquainting brings a picture of the condition of contemporary society and a dependence on its business-oriented identity. Started in December 2010 in Stockholm, Sweden. Read

Passing
aims to record the temporality of travelling between places. Each time I take a long distance transportation, I capture a portion of landscape as seem from my seat. This project violates the constitution of most of the others, by not traveling in a free of charge environment. However, what is depicted is a freely accessible public space. Started in Odense, 2011. Read

Facing
is a project that aims to capture faces of strangers encountered on the train, bus or other means of public transportation. At least once a week, there is one drawing of a stranger made while travelling by means of public transportation. The person I draw is usually not aware of being portrayed. Project was initiated in 2012 in Stockholm, Sweden. Read

Reflecting
takes a form of a journal updated while taking the public transportation. Spontaneous wave observations and judgments are triggered by the very situation on board. Encountering people, analysing advertisements or eavesdropping. Random conversations is a starting point for a reflecting diary. Initiated in Stockholm, 2012. Read

Scribbling
consists of several practices of commenting on reality through an embroidered and unraveled writing triggered by an attentive observation of the surrounding and its actors as well as inclusion of heard or read quotes and commentaries. Read
SELF-TRACKING
MISQUOTING
If I had gotten a computer science degree, I would not have wanted Medical Marijuana.
MINUTING
Commenting

Train of thoughts, an experiment. A linear trip providing conditions for a non-linear thinking. Or? Is travelling on the train, on the bus, or by any other transportation means really linear? We barely lift our eyes to accept the landscape in effect, missing decent ranges of the surrounding, causing gaps in the fabric of linearity which in the future will be hard to be precisely filled. Wandering in thoughts, bouncing reflections against the windshields of the wagon which turn themselves into mirrors reflecting facial expressions of those caught on thoughtful or empty wandering... Looking at people sitting on the train. They are even. Sharing more or less the same level of horizontal. Is the sitting one more privileged than the standing one? The latter seems to have a better overall perspective on this mobile microcosm of constantly changing constellations of stages, postures, expressions and suspensions. For a moment I am wondering if there is anyone here who killed a man. It is easy to hold on the train, between other people’s goals and destination. They do not have any other interests than to just get to the point of their destiny, a promised land, their home in most cases, as it is 6 pm... What meaning, what significance does the choice of the wagon entail? Does it have any meaning at all. Do not we choose a section of the train because it presents itself to us as relatively empty? We avoid crowds, friction and physical contact never again being able to realize what we are actually missing. The choice of the wagon is very often a random decision. We do not calculate when the train arrives. Why do we not search for the most interesting constellation of beings? Why do we avoid contact assuming that every stranger and this very being strange makes him or her similar to other

Characterizing

A guy he goes through a terrible accident completely deforming his face (might be a war victim) decides to create an awfully loud and noisy music. His performances are extreme and his lyrics are just screams of a tortured man.

A short woman<>, wearing entirely black outfit consisting of black boots, black gloves and a hood and a with a hood covering her head. She commutes between her house and the underground station but never seems to take any trains. Always kind of late. She is quite invisible in the dark. Her clothes merge but do not obscure the volume of her body. She led up her face with an iPhone. The pale blue light of the screen especially in the darker environment make her look like a walking death or ghostly phantom, with her frozen sight enchanted by the screen.

Two eye impaired young guys<>, sarcastically joking about reality. On their way back home, which is near the graveyard, they joke that they reach their home which is an grave they have a tired dog that out of them all seems to be the only one taking things seriously. The dog is very tired. One of the guys has a big plastic container, probably destined for his dog. The illustration on the booklet depicts however a couple of kittens joyfully playing together. The blind guys explain

A young woman who emigrated abroad to be able to earn and save money, so she could build a house for her family back in her homeland. She works as a house keeper at the Castle that belongs to an extremely rich owner of one of the biggest European transportation companies. The owner regularly invites his rich collaborators to participate in hunting sessions in forests surrounding the castle. Last time they shot 150 wild boars.

Quoting

In 1892 a vertical fire was invented and filing cabinet displayed first at the Chicago World’s Fair in the following year (H.D. Gower, L. Stanley, Just and WW. Topley, The camera as historian). They put more effort on the ordering of archival content than its production or accumulation, being first ones to actually problematize the fact of growing amount of data and information. Interesting observation of how the political shift changes understanding and perception of the content of the archive. Archives of interventions tortures and sensitive information collected during those procedures after the defect of their organizers speak different language, speak of guilt of their organizers, oppressors, and act against their intention, revealing the truth which they had collected with an intention to cover there incomplete, fragmentary purposes / reflection on Susan Sontag, Regarding the pain of the others? Perhaps we value memory too much and thinking not enough. Remembrance is an ethical deed, as such it has a moral value. In order to reconcile, memory has to be incomplete, constrained (Sontag).

While the archive may have once seemed destined for invisibility in the anonymity of its functioning, the forces of the self determination, decolonisation and their counter movements have made it a highly politicized space, as communities have come to be seen as being made and remade through the sharing of the ethical obligation of remembrance and through the claim to ‘collective memory’ of which the archive is seen now as the repository. (p.33/ Susan Meiselas - Kurdistan, In the shadow of history, www.akakurdistan.com. The content of medium is always another medium. The content of writing

Journaling

- got up late after doing some composing work in marmor, which pulled me in completely - went to the library to unlock the movie into the wild I had rented the day before
- I did not know that it cost money
- When I set down to work Soon I felt surrounded by a bunch of kids very loudly commenting on their life events, how hangover they were after last nights party and so on
- First, a girl who sat at my table decided to keep me not being able to focus on her reading
- A minute later I was on my way out
- The only thing that I accomplished was watching a talk about open data and its implication for digital heritage given at Mediaw by a woman from a research institute in Hong Kong
- I liked to school, so I could focus more
- All restaurants were dead closed, so I had to go to a supermarket to get my food
- at 8 I slept alberto to talk about a potential paper we will work collaboratively in next week
- We both complained about academia - in the evening I finally watched into the wild
- continuously have problems with focusing
- Moments: learning, passion, frustration, restlessness, inspiration
- 16
- 12
- 13
- In the morning I went to media to meet other members and discuss the project progress: After that I met my supervisor for a brief catch up on things, readings and writings
- At Medea I bumped into Martin Avilla, my former teacher from Konstanz who came from whom, me and Åsa grabbed a beer later in the evening
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'to mindfully organize my digital footprint; a form of an applied, personal data ecology'

As a citizen
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mindfully organize my digital footprint; a form of an applied, personal data ecology.
‘to develop aesthetics and poetics of my personal archive; to take control over my data and experiment with it as an artistic medium’

As an artist
’to develop aesthetics and poetics of my personal archive; to take control over my data and experiment with it as an artistic medium’

As an artist
‘to address current debates on personal recording, tracking and archiving practices in the context of ever more automated, standardized formats for life logging, increasing data surveillance and big data (exhaust)’
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As a researcher
ON-GOING PROJECT (2008-)

Thank you!

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