



MARIUS WATZ

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ALL YOUR VECTORS ARE  
BELONG TO US



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**UTSTILLINGSPERIODE**

13. SEPT – 13. OKT 2013

ONS – SØN 13.00 – 16.00

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# >>ALL YOUR VECTORS ARE BELONG TO US

*No form without geometry. No geometry without algorithm, no algorithm without code.*

We live in the world foretold by **Turing and Haraway**, having become cyborgs without even noticing. The Terminator scenario has been neutralized by the cuddly convenience and entertainment factor of smartphones. Apple got it right: Who needs a phone when you can have a cybernetic implant in the form of an always-on data node in your pocket?

A basic iPhone offers processing power equivalent to a mid-1990's supercomputer, the apps that most people now can't even remember living without provide technological augmentations that would have looked silly in a 1970's SciFi. Your average grandmothers now effortlessly straddle the intersection of the digital and the physical, while every aspect of our personal and professional spheres is invaded by a never-ending turnover of social media fads.

Technological mutation brings wonders and terrors in equal measure, defying prediction and attempts at regulation. The simple beauty of HTML and HTTP protocols gave us the Web and produced an interconnected world. But the current horrors of drone warfare and the **NSA panopticon are product of the same popcult-meets-engineering wormholes** that produced World of Warcraft and Lolcats.

The most innocent tech (metadata, SMS, blogs) become **viral vectors for cultural change**, subverting our social spheres and media as well as our geopolitical arenas through the sheer fact of technological drift. Ani-GIFs, SMS and Google are to some degree inevitable accidents, but once imagined they become nodes on an unstoppable chain of causality.

This is my world. Born into the first age of microcomputers and an opportunistic inhabitant of the fringes of technological evolution, I am a native speaker of code and

data, at home manipulating protocols and APIs.

I locate my practice at the paradoxical intersection of digital logic and human creativity, embracing the alien logic of computation so that I can exploit its power to overcome the restrictions of physical reality. I am an expert thief of mathematics, a dabbler in biomimicry and a borrower of architecture. My code gives rise to glitch and unintentional beauty, the accident often more interesting than the stated intention.

I deal with abstractions of abstractions, not spontaneous creations emerging from the hand of the artist but meticulously constructed software systems that contain within them the principles of their creation. In order to create, I must reduce my vague intuitions and arbitrary preferences, ultimately translated into executable code.

Externalizing aesthetic subjectivity as software inevitably leads to imperfections, glitch and other unexpected side effects. But by accepting these qualities as integral elements (features, not bugs), I am able to explore my forms as a vast parameter space of possible outcomes, injecting random inputs and unstable logic to produce chaotic results.

Software is a radical material, endlessly plastic and capable of semi-autonomous self-creation. But it is also immaterial and in **constant need of strategies of representation**. The final digital frontier has proven to be the conversion of bits into atoms, enabled by digital interfaces to industrial manufacturing tools.

3D printers, laser cutters and industrial CNC tools provide an escape from RAM and pixels, a way to extrude my forms into physical space. Material and tactile properties become simply one more parameter to manipulate.

MARIUS WATZ, JULY 2013, BROOKLYN