

# ARMIN MEDOSCH

1962—2017



Aus den Erinnerungen und dem Gedenken von so vielen Menschen an so vielen Orten entsteht das Bild eines engagierten Lebens, verbunden mit der Welt, den Künsten, der Technologie, der Politik und — mehr als alles andere — mit den Menschen. Wir erinnern uns an einen Pionier, einen Freund, einen Partner und einen Sohn.

From memories and remembrances of so many people in so many places, an image emerges of a life in deep engagement with the world, the arts, technology and politics and, above all, with people. We remember a pioneer, a friend, a husband and a son.



<nettime> Armin Medosch (1962-2017)

From: FELIX STALDER <felix@openflows.com>  
Date: Fri, 24 Feb 2017 09:12:56 +0100

Armin Medosch died yesterday, on the day two months after being diagnosed with cancer. I'm sure many people on nettime knew him very well. He was a real pioneer of the media arts and network culture scene in Europe. Indeed for much longer than even nettime exists.

I first learned of Armin not as a person, but a legend. In the early 1990s, he was one of a band of artists of an unqualifiable streak who roamed the Baltic sea on the Kunst-Raum-Schiff, MS Stubnitz. An 80m former freeze & transport vessel of the GDR high seas fishing fleet, they had re-purposed as a moving center for experimental electronic culture. He curated and organised exhibitions and symposia in Rostock, Hamburg, Malmö and St. Petersburg. The project was incredibly evocative, even for someone like me who had never seen the ship, because it fused many of the ideas that would come to define network culture, namely nomadism, disregard for established culture institutions, DIY and an exploration of the wild wastelands opened by the breakdown of the Soviet system, after 1989.

A few years later, when he was the co-founder and editor (1996 to 2002) of the groundbreaking online magazine Telepolis, he gave me the first change to publish regularly on network culture. Telepolis, which came out of exhibition on what was then called "interactive cities", was the first European (or at least German) online publication that followed and understood the newly emerging phenomenon of the network culture. Together with Mute in London and nettime as list, Telepolis was a key node in establishing something like a European perspective on Internet culture, in clear opposition to WIRED and the Californian ideology.

In the early 2000s, Armin and I found ourselves living in Vienna. A collaborative working relationship turned into friendship. We still collaborated on a lot of projects, such as a Kingdom of Piracy, an exhibition project he initiated with Yukiko Shikata and Shu Lea Cheang, one of the first art projects that focused on the legal and illegal cultural practices of sharing digital materials. Over the last few years, we worked together in the framework of Technopolitics, an independent research platform, he founded initially with Brian Holmes. The aim was to develop a more materially-grounded cultural critique, one which could relate cultural practices with deeper, structural social transformation. A task we considered urgent after breakdown of the neo-liberal paradigm following the crisis that started 2008. All of these projects, and many more that I cannot account for personally – and need your help to fill in – where transdisciplinary, collaborative and exploratory, often ahead of their times. This is, however, something that the art and the academic system rarely appreciates.

TECHNOPOLITICS continued this cross-disciplinary and collaborate work, but also reflected his new focus of work on developing a deep and sustained cultural theory and art history. His most recent publication, "New Tendencies: Art at the Threshold of the Information Revolution (1961-1978)" (MIT Press, 2016) was a first major achievement of this new direction. So was TECHNOPOLITICS which we were able to present to overflow crowds at the transmediale late last month, an event which he could only witness via stream from his hospital bed.

Quite recently, we even became neighbours and we would walk over to each other's house for discussions, food and drinks. No more.

Felix Stalder

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Geert Lovink, "Interview with Armin Medosch", 1997:  
<http://www.nettime.org/Lists-Archives/nettime-l-9707/msg00037.html>

From: LIZVLX <liz@ubermorgen.com>  
Date: Fri, 24 Feb 2017 10:06:30 +0100

Hello.  
Thanks Felix for writing such a beautiful note.

Me and Hans just learned about his severe cancer diagnosis yesterday from a mutual friend. We had been friends and sometimes partners in work (Kingdom of Piracy) in the 90ies and early 2000s. Later on, we ended up not getting along so well anymore, so we only saw each other occasionally. I am very sorry he passed in such a rush, my thoughts go out to Ina.

Liz et Hans

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From: CORNELIA SOLLFRANK <cornelia@artwarez.org>  
Date: Fri, 24 Feb 2017 10:05:48 +0100

This is so very sad!  
A guy who was so full of live and argumentativeness! It's hard to imagine that his roaring voice will no longer interfere!

One thing that distinguished him from many other academics was his passion! He cared about more than his own career and he did not mind giving more than he had.

Full of respect for his life's work and grateful for his friendship,  
Cornelia

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From: IGNACIO NIETO LARRAIN <ignacio.nieto@ug.uchile.cl>  
Date: Fri, 24 Feb 2017 06:52:35 -0300

What a sad news. We made some work for free mesh networks, and it seems he made a piece for mbcftw from Olia Lialina. If someone attend to the funeral, please let it know that from Santiago Chile a person is thinking about him on his 44 birthday.

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From: OLIA LIALINA <olia@profolia.org>  
Date: Fri, 24 Feb 2017 11:21:00 +0100

Every day I see old web pages where people talk to people who are not with us any more. I started to share their believe that you stay online and can be reached online after your IRL death so Thank you, Armin for everything you did and wrote. For Telepolis and Kingdom of Piracy and for 300DM you gave to me back in 1996, my first fee as a net artist.

Yours Olia

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From: SHULEA <shulea@earthlink.net>  
Date: Fri, 24 Feb 2017 13:15:49 +0100

> With Franz Xaver from stwst, Linz who collaborated with Armin since 1987. Here at silent green in Berlin, to launch Mycelium Network society. Together with Kapelica in Ljubljana. We launch spores to outer space chasing Armin. If you here in Berlin, please come join us, starting 3pm.

In deep memory of Armin. The network spirit,  
Here at silent green till 22:00  
Please come by to give us a deep hug.

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From: RASA SMITE <rasa@rixc.lv>  
Date: Fri, 24 Feb 2017 14:31:31 +0200

> All of these projects, and many more that I cannot account for  
> personally – and need your help to fill in – where transdisciplinary,  
> collaborative and exploratory, often ahead of their times. This is,  
> however, something that the art and the academic system rarely  
> appreciates.

Thanks, Felix! I have a lot to say about Armin's projects "ahead of their times", as Armin for long time has worked with us - me and Raitis, he was invaluable contributor to most of the largest RIXC's projects. I know him from the 90s, we participated in one of the conceptually most powerful 90s net.culture events -

Art Servers Unlimited (1998), co-organized by Armin. But more close collaboration came later, when Armin, me and Raitis, together developed a large scale curatorial project – WAVES – Electromagnetic Waves as Material and Medium for Arts (2006), taking place in National Arts Museum in Riga. Waves was not only challenging the ways how and which kind of art has to be shown in museums, but it suggested new approach in developing media art theory – namely, through curating practices. This exhibition consisted of 40 artworks from all over the world, and was also later shown in Dortmund (2008). <http://rixc.lv/waves>

In 2014, when Riga was European Cultural Capital, we again invited Armin to co-curate an other large scale exhibition – FIELDS, which now manifested new situation in arts - post-media conditions. We selected works that were considered to be "contextual seedbeds for social change," arguing that "the changing role of art in society is one where it does not just create a new aesthetics but gets involved in patterns of social, scientific, and technological transformations". Fields (2014) exhibition also shaped strong artistic and theoretical background for Renewable Futures, new travelling art&science conference series, launched by RIXC.  
<http://rixc.org/fields/en/exhibition/3/> (concept by Armin & RIXC)  
<http://rixc.org/fields/en/exhibition/4/> (artists)

In-between WAVES and FIELDS, he also was contributing to RIXC's conferences, and he was co-editor of Acoustic Space, peer-reviewed book & journal series, for editions: Waves (Vol.6, 2006), Spectropia (Vol. 7, 2007), Art As Research (Vol.9, 2010), Networks and Sustainability (Vol.10, 2010), Techno-Ecologies II (Vol. 12, 2014), Open Fields (Vol. 15, 2016). <http://acousticspacejournal.com>

Needless to say, that both these projects are ahead of its time. Especially the Fields project was not approbate yet, time was too short...

I met him recently, last November in a cafe, in Vienna, discussing our forthcoming FIELDS / Renewable Futures volume, which will come out soon, in April 2017... just this time without the last touch, last improvements by Armin, which will be missing a lot, as Fields was the concept which still needs a lot of time to be shaped...



So the Fields book will come out now in memoriam to you, Armin. But particularly I will be missing our quite frequent, often hard (that's what "critical culture" is about), but always in-depth, fruitful and inspiring discussions with Armin. Or saying it in a more simple words, we feel very sad, as we have lost our friend of RIXC.

Rasa and Raitis <...>

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From: GEERT LOVINK <geert@xs4all.nl>  
Date: Fri, 24 Feb 2017 13:22:18 +0100

How sad. Not that long after tactical media comrade Nathalie Magnan passed away.

Armin was very much of my generation, post-punk, squatters DIY activism that presented itself so self-evidently as an art form. Armin was a hussler, an organiser, a dreamer that always proposed, criticized, questioned, complained, connected—and acted.

I have known and worked with him in his Stubnitz years, then Telepolis (where he enabled me to write), I visited him in this London years when his PhD there and then Vienna where he worked on radio and the Croatian art book, in which he put an enormous effort, together with the [www.thenextlayer.org](http://www.thenextlayer.org) website.

Armin was aware of the importance of history, and writing one's history. And this is now up to us. Efforts are under way. At least it is good to know that he was aware of this.

Adios, Armin, we keep on kickin'  
Best from VideoVortex XI in Kochi/Kerala, Geert

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From: DAVID GARCIA <d.garcia@new-tactical-research.co.uk>  
Date: Fri, 24 Feb 2017 13:48:26 +0000

Sadly not in Berlin... But also the same HUG!  
d a v i d g a r c i a

From: JOSEPHINE BERRY <josie@metamute.org>  
Date: Fri, 24 Feb 2017 14:57:53 +0000

Dear nettimers,  
how can I add to all your touching, perceptive and informative tributes to our dear Armin except to remember that, on moving to London, he never lost the custom of answering the phone in the German way, where one says "Armin ist Hier", but translated into English it came out: "Armin is Here". A joke we'd often giggle about in the Mute office. Only the tragedy is that it's no longer true. But I will always hear him saying this in my mind.

RIP Armin, you were a total original.

x In solidarity, love, loss and admiration, Josie

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From: JAMIE KING <jamie@jamie.com>  
Date: Fri, 24 Feb 2017 08:30:43 -0800

Very sad to learn about this. I wrote for Armin (Telepolis paid well and was a boon; Armin was very encouraging), edited Armin and shared desk space with him (Mute Magazine - 'Armin is here!'), clocked on with Armin (at Ravensbourne College's truly zany MA in Digital Theory), partied with Armin at numerous East London squats and dives, cadged Armin's cigarettes, and finally more-or-less lost touch with Armin, as London no longer became tenable for either of us. (Also: complained with Armin, across the years, about all reality's failures to conform with our expectations!)

I think the last time I saw Armin was at Shared Digital Futures in Vienna a couple of years back. Truth is I don't remember perfectly - you don't get the opportunity to mark that last time and say: 'Remember this. Make it count.'

This seems the right place, full of Armin's friends, to say how dearly I miss him now, and wish that last lost moment would come clear.

xj

From: JAROMIL <jaromil@dyne.org>  
Date: Fri, 24 Feb 2017 16:49:56 +0100

I think it was Manu, when I visited her and Mukul recently in London, that told me Armin was not so well. I thought it would pass, hoped, wished but I was wrong. Hope is the last to die, but when it did made me cry all night.

Armin was a brother. Despite being older, he never ever felt like patronising. We knew each other through contacts with some reggae sound system in Brixton, he hosted the first dyne:bolic development team around 2002 or 3, we were 20 years old stinking of roman teargas and slept like punk puppies on the moquet. I think it had red moquet, the place in Hackney where he lived with Shu Lea.

I was so attracted by him. He could always make me feel comfortable and at home, like it can only happen with a brother or sister you are happy to share a life, or a tiny room, or a piece of stale bread together. When he was back to Vienna he didn't wanted to meet everyone at once and needed an hideout to write, he told me. So for a period we lived together at Fugbach, an apartment I was sharing with August Black and many others. Sharing a living space with Armin was fantastic, our rhythms just clicked in, we spent 12 or more hours a day writing and the rest cooking and smoking big fat joints and laughing and talking and dreaming...

JAH bless Armin and his spirit of liberation, he was inspired by the best reggae roots music straight for Jamaica, I still have his golden mp3 collection and is an absolute gem. He was my Solomon Gundie and my Sugar Daddy and my beloved brother Armin.

I am destroyed by his death. Please someone do something about his VHS collection of the Stubnitz times, he really wanted to have it digitised and archived better... I can't do anything but cry now. I miss Armin like I miss my brother.

Denis Roio aka Jaromil  
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From: SAUL ALBERT <saul@theeps.net>  
Date: Fri, 24 Feb 2017 13:04:57 -0500

I'm feeling very sad today knowing that I won't see Armin again. I was one of the teenagers who turned up at Cybersalon and then other gatherings organized by Armin, nervous and excited to be included in what always felt like a journey through the looking glass: Armin sometimes playing the Cheshire Cat, sometimes the Hatter, sometimes the Queen of Hearts, where everything was intensified and the stakes were always raised by his critical voice.

It was people like Armin and the events and international networks he helped establish that made London such an exciting place to grow up in. After intense meet-ups in London or Berlin or Copenhagen, it was often Armin who would amplify the discussions that might otherwise have burbled along within the East London Network scene into some kind of public statement or provocation. Whereas most faculties of the University of Openness would be content with the internal richness of our peer education projects, Armin would turn up, take notes, add momentum and involve us all in some polemical position that everyone would then have to respond to seriously.

I had feuds with Armin, and all the best cultural networks I've participated in have needed people like Armin to keep going and keep honest about what's important to them. Our feuds always crystallized around the political and psychological issues of participation in networks. I often feel really grateful when I realize how much my teenage self learned from Armin (by example and counter-example) whenever I get involved in new networks where someone has to be critical about the network's activities while taking responsibility for their own actions.

The last few times I saw Armin I'm glad I got to give him a big hug and recognize how much calmer and happier he seemed after leaving London - and he left it a much richer and more culturally tuned-in city than he found it.

I'll try to cheer myself up today by making an Armin-like ridiculously strong cup of burned espresso and see if I can find someone to go have an important argument with in his honor.

Saul.

From: BRIAN HOLMES <bhcontinentaldrift@gmail.com>  
Date: Fri, 24 Feb 2017 11:48:57 -0600

This hard to believe. Armin with his big, booming voice, his incredible curiosity and enthusiasm, will be sorely missed. I remember going out with him and his wife Ina to their vegetable patch outside Vienna, one sunny day when he told me about his ideas for the exhibition Fields. I remember doing radio interviews with him - the real thing, he made highly composed thematic programs for Austrian national radio. I remember provoking him for stories about the Stubnitz and all the wild things they did on that media-ship. I remember his great lecture at Van Abbemuseum when one of my books came out. I remember walking with him through the city to Gerald Nestler's place where we had a kind of salon-style discussion, which I gather happened quite a bit after that. I remember visiting the Technisches Museum in Vienna with him and Darko Fritz. I remember an endless correspondence. I remember sitting around in the living room of his old place for three days, inventing the core concepts of what became TECHNOPOLITICS.

Armin and I did something very unusual, which I would love to do more often but it's not so frequent: we worked together in a sustained way on a set of concepts that embraced a vast chunk of history and were totally relevant to the present. Crucial to the beginnings of this endeavor were a set of radio interviews which he had done with people like the economist Carlota Perez.

At that time Armin was still partially living in London and he could easily approach whomever seemed most relevant for his own ideas, which were at once deeply Marxist and disciplined, yet also radically up to date and experimental. After corresponding for months on email lists (mostly but not only nettime) I came to Vienna and was warmly received in the great tradition of artists and activists who think the unknown other can surprise them. Armin acted on this inspiration and started many different threads in a structured section of his website, <http://thenextlayer.org>. Wonderfully he practiced what he preached and used free software. We explored a million things through shared readings, collaborative threads and epic debates on that website for years. Armin also came for one of my Three Crises seminars in Berlin, organized in by a Free University

project that had emerged from the Occupy movement. He recorded everything carefully and I remember doing one more interview with him in a friend's Berlin apartment, the night before he had to catch an early train back to Vienna.

Armin and I drifted apart a bit in recent years, as conditions in Europe and the USA began to diverge so sharply. He was focused on turning TECHNOPOLITICS into a new kind of materialist art history that mattered to the many experimental projects he had launched and participated in as an artist. In the summertimes he would send an image and a note from Korcula where he went with Ina and hung out with Darko, and I must say I regret never joining him for these ritual summer stays on the Croatian island, although I dreamed of doing it. I think for him that was a place of heart. Looking around on the net for some traces of those moments, I found a description of a series of performative lectures that he apparently gave in commemoration of the former Yugoslav Praxis Group of Marxist thinkers, which used to meet in the summers on Korcula. There is no video, no recording, no transcription, and so you can just imagine what Armin said on that day and how he evoked a radical culture that he loved:

<http://www.korculainfo.com/armin-medosch-what-is-history-homage-to-praxis-praxis-group-and-korcula-summer-school/>

in memoriam, Brian

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From: BRONAC FERRAN <bronacf@gmail.com>  
Date: Fri, 24 Feb 2017 20:22:23 +0000

In London yesterday there was a heavy storm - the gate into my house flew completely off its hinges. I felt disturbed listening to the howling wind.  
Now I am seeing it as Armin's force of nature somehow ripping itself from the earth.

He will be much missed by so many. I thought I'd share something one of his PhD examiners said to me (in confidence then but who cares now?) that Armin's doctoral thesis was passed without any changes being asked for (something that had never happened in this academic's long experience before). It is a brilliant work of scholarship (you can find it online and read it openly. I remember a meeting with Armin to discuss whether or not there might be a way to bring the brilliantly researched exhibition WAVES to London - and we had a glass of chilled Riesling together. I'd like to raise a glass of this tonight to Armin and to all his achievements, most of which he got to before many of his peers and contemporaries. Unfortunately that was also the pattern yesterday.

He leaves an enormous gap in his own wake.

B

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From: MICHAEL GOLDHABER <michael@goldhaber.org>  
Date: Fri, 24 Feb 2017 14:40:32 -080

I'm so sorry to hear of Armin's premature death. As far as I know, I never had the pleasure of meeting him, nor did I know was one of the founders of Telepolis where I had a column years ago. But his remarks on nettime were very often of great interest. To all those who knew him better, and to those who will miss his writing here, my condolences.

Best, Michael  
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From: MATHILDE muPe <mupe@desk.nl>  
Date: Sat, 25 Feb 2017 01:10:36 +0100

Thanks Felix for the obituary and condolences to all he left behind and friends.  
I only worked with him briefly in the nineties were he invited me to several exhibitions on site as well on line (Telepolis).

It was the bubble era were almost everything was possible, but even I was surprised when he told me that he was also involved in the Stubnitz ship. He had an extreme interesting life and will be missed.

Mathilde muPe  
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From: PIT SCHULTZ <pit@klubradio.de>  
Date: Fri, 24 Feb 2017 22:14:52 +0100

actually i avoid obituaries and funerals. they are more about the people who stay than the people who go. and they are about status and memory. how many people will show up, how many people will give a speech. damn it. in this case, i have to write, expecting that Armin Medosch would have done the same. get his grips together and go back in time. traverse the network of people, places, events. help to edit the pages on monoskop and maybe wikipedia. we never have been friends on facebook. i know that for the ones being very near it will be almost impossible to write more. recently i read the obituary of a comrade by another comrade and actually it was all about comradely as a self reflection of purpose, which can quite easily become a monologue in front of a mirror. when looking back and forth again, you acknowledge that time is linear, so i think what Armin did was looking around, quite early, have a lookout, and be there eagerly waiting, grudgingly dismissing those who were not ready yet. luckily we shared this perspective. it is a rather circular view in all directions, and a combination of all senses, which is needed, which opens up a plane of intrinsic qualities, which can only be experienced, and are therefore a product of social labor, as something which has to be realized together. with such opportunities, other forces and explorers are working hard to gain and claim ground. other seasons begin and other qualities

are needed. remember the smile. you need a big heart, some humour, and a lot of anger to keep going. as travelling warriors it is not so much about the fight, or even the enemy, than the territory itself which determines the struggle. the potential is not the one of a native who claims spiritual ownership, but of a futurity as a multidimensional topology which must remain open in a good way, which keeps a flow going, and keeps coming back to pose new opportunities of struggle. retiring from resistance is impossible. the moment you ask what was in it for you, you're just hurting yourself. in so far it is like a song, which you and anyone can sing again, a pattern of a track which repeats itself, a faint radio frequency to tune into. have a good flight.

[https://monoskop.org/Armin\\_Medosch](https://monoskop.org/Armin_Medosch)

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From: PETER LUNENFELD <lunenfeld@arts.ucla.edu>  
Date: Sat, 25 Feb 2017 01:00:59 +0000

I too was saddened to hear of Armin's death. It's been many years since I've seen him, but I appreciated his invitations to publish in Telepolis and participate in his Cybersalon in London, and remember well reading his work here on <nettime> and in so many other venues over the years.

His voice and passion will be missed, I wish I'd known him better.

Peter Lunenfeld

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From: ANDREAS BROECKMANN <ab@mikro.in-berlin.de>  
Date: Sat, 25 Feb 2017 08:30:27 +0100

This is very sad news. The worrying started when Armin could not come to set up the TECHNO POLITICS Timeline exhibition at NGBK in Berlin last month - and it is now a shock to hear that he passed away so soon...

This thread on nettime has become, with its autobiographical reminiscences, somewhat of a collaborative portrait to which I also want to add. Armin will forgive me if, in the best, most friendly possible way, I start by saying that he was a charming pain in the ass.

We first met in 1993 or early 1994 on the MS Stubnitz in Rostock and our acquaintance of over two decades has seen us quarrel more often than agree. When we were younger, we took ourselves very seriously and quarrelled in earnest, but later (particularly memorable was a dusk till dawn discussion we had at one of the RIXC festivals in Riga, maybe ten years ago) we understood that we had one of those very productive dissenting relationships that one should not take too emotionally. We first started arguing when in 1994 the report that I wrote for my future colleagues at V2 in Rotterdam, evaluating the possibilities and difficulties of potential collaborations with the Stubnitz project, turned out more critical (I thought: more realistic) than Armin could stomach at that moment. The ship went on its first big tour for the white nights of 1994 to St. Petersburg, a trip that Armin invited me to join and that I missed because I had a PhD thesis to finish at that moment. (A year or so later, the Stubnitz project was bankrupt and left the members of the group in debt, a burden that haunted Armin and his colleagues for many years afterwards; most of them, including Armin, left Rostock and the ship to do other things, while Urs Blaser and others stayed and still keep the ship afloat, currently in Hamburg.)

Armin's projects since, some of which have already been mentioned here, bridged in a unique way media activism and art, and for those of us who followed his work, the trajectory from his early TV activism days in Vienna with his own project Radio Subcom, through Stubnitz and the visionary art, science and technology exhibitions he curated with RIXC, to his book on the European 1960s New Tendencies movement - this trajectory is consistent and makes perfect sense, down to the fact that the latter book was also sort of a home-coming, dealing with an artist movement whose Croatian base in Zagreb was a mere three-hour drive from Armin's home town of Graz.

Our first direct contact that I remember after the 1994 conflict was when he invited me to contribute a text about Daniela Plewe's internet art project Muser's Service for an exhibition in the North East of Germany, very appropriately titled "Geben und Nehmen" (giving and taking). Collaboration, sharing and generosity are three of the big themes that I associate with Armin's professional practice. The earliest source that I can find at the moment is a booklet that was produced by Hans Ulrich Reck and others at the Angewandte in

Vienna in 1994, entitled "Fernsehen der 3. Art" (television of the third kind). Armin's contribution argues for strategies for the integration of art into the mass media - with a focus on TV at the time, though he does say (without mentioning the word "Internet") that soon TV "will be transformed into an interactive meta-medium and a multi-facetted interface that will enable anything from private video-conferencing to video-shopping."

Coming from a provincial, punk and activist background, Armin was always very upfront and unafraid to pick an argument if there was one to pick. So in this forum of media activists meeting in Vienna in the aftermath of the first Next 5 Minutes conference, Armin said stuff like: "The so-called critics of the mass media, like the particularly fervent TV tribe of camcorder activists, the 3D-rendering species and other techno-heads, these are really the last true fans of TV."

He'd say things like this, partly because he knew that they would irritate people, and partly because he knew that they were true and needed saying. This is one of the character traits that made Armin special, and we can only hope that there will be more and other angry young people from the Central European borderlands, ready to throw a spanner in the works when a spanner needs to be thrown.

Farewell, Armin, and thanks.  
-ab

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From: SUSANNE GERBER <cu@cucusi.de>  
Date: Sat, 25 Feb 2017 10:32:55 +0100

Armin Medosch left and i feel sad. For me he was an embodiment of an era where we thought we could have it all. The body, the globe, the machines, free thinking, worldwide communication and love. He left us in a dark moment. America is shifting into a cruel comic world. Europe struggles. Africa is searching for refuge. What used to be media, public, discourse turns out to be a feed back loop. I hope he is ahead again and left for a better place.

Susanne Gerber  
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From: ALESSANDRO LUDOVICO <a.ludovico@neural.it>  
Date: Sat, 25 Feb 2017 11:40:23 +0000

Since asking him about his "Shopping Windows" exhibition in the early 2000s, I've enjoyed over the years different long, inspiring and passionate conversations with Armin in Amsterdam, Linz, Berlin, Novi Sad, Vienna, and surely somewhere else. They always involved the terrific combination of criticism, including being direct whenever needed, inspiring vision and some hilarious jokes.

>From handing a copy of the Dive catalogue after jokingly signing it first, to finally tirelessly explaining his latest projects a few months ago, Armin has always been a pleasure to meet and conspire with. I've seen him proudly presenting his New Tendencies book last June in Vienna, after years of research, and then, the day after, presenting the TECHNOPOLITICS Timeline and project joining the extensive involved group in a delightfully articulated installation at MAK.

As potentially many of his projects, the latter reflects some of his major virtues, enabling a group of talented people to produce fruitful exchange and outcomes, also perfectly materialising one of his most famous quotes: "In a networked environment, it is not so much individuality and expression that count but increasingly new ways of creating, sharing, disseminating and scheduling digital work. Through collective action the field progresses as a whole. Sharing and collaborating means learning from each other".

The TECHNOPOLITICS ultimate embodiment was his last effort and paradoxically, it seemed to be conceived and engineered as a living process, meant to attract energies and transform itself, triggering a critical spirit the very moment one starts to read and understand it. To me, his last gift.

With gratitude,  
Alessandro  
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From: SHU LEA CHEANG <shulea@earthlink.net>  
Date: Sat, 25 Feb 2017 09:13:01 +0100

Copying Jaromil's "Please someone do something about his VHS collection of the Stubnitz times, he really wanted to have it digitised and archived better..."

Today, Franz Xaver of Stadtwerkstatt and I will go to Stubnitz in Hamburg. This trip was planned earlier to make radio installation at Stubnitz and seek further collaboration. Xav/STWST's project, 7067KHZ, this is not a test project <http://7067.stwst.at> is grown out of \*Der Backsender - Automatic Beacon Transponder (ABT11)\* proposed by Nina Wernhard, Armin Medosch and Franz Xaver in 2011.

I really hope certain reconciliation can be talked through between Armin and Stubnitz and his archive can be properly digitalized and placed.

Yesterday at Silent Green, we honored Armin with our Mycelium Network Society network talks.

Xav considered how to continue the next layers where we are heading...

thank you all for the postings.

in memory

sl

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From: NINA CZEGLÉDY <czegledy@interlog.com>  
Date: Sat, 25 Feb 2017 15:08:11 -0500

Many thanks Felix. In my mind's eye I recall all those occasions when we talked, laughed, argued... Armin is already missed

nina czegledy  
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From: CHRISTINE T <christine.T@no-log.org>  
Date: Sat, 25 Feb 2017 18:36:45 +0100

I learned one week ago that type of collective writing in memoriam to somebody is called in French "un tombeau" (same word as for a grave). This collection of poems (or texts) drawing a portrait of a disappeared poet, well known at Renaissance time, made a comeback in the XIXth century, and is still there today. I did something similar, without knowing the form and the name, 3 years ago when my companion Pascal flew away.

I am very sad to hear that Armin is gone. Another member of our original internet galaxy is gone. We are multitudes but we lose a lot of planet-marchers along the way. Probably better for him to go quickly because the fucking crab is not gentle with its victims. Still remember his colored kitchen in London and am sure that Armin is not far and can read more than our words.

christine  
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From: TIMOTHY DRUCKREY <druckrey@rcn.com>  
Date: Sat, 25 Feb 2017 20:13:36 -0500

Armin was one of those people you meet in one place and then you realize he was everywhere. Like for most, we crossed paths in fleeting circuit of the early 90s - in one city after another (we met in Munich), in one debate after another, in one publication, in one café after another ... a kind of jumpy continuity that so meaningfully characterizes a community like this. Nomadic and relentless, I remember Armin with great admiration for his sense of serious humor and his diligent politics.

In his posting about the death of Robert Adrian (in 2015), he wrote that "... it then went more quickly than those close to him had anticipated." It always does.

To a real part of the media sphere we all inhabit, I salute you, the work you contributed, and the obvious group of colleagues who mourn your loss for us all.

Tim

From: MICHAEL CONNOR <michael.connor@rhizome.org>  
Date: Sat, 25 Feb 2017 23:50:46 -0500

Thank you to everyone who has shared their words about Armin on this thread... I half expect that he might chime in. I posted the below on Rhizome.org yesterday, and Felix suggested that I share it here as well:

We at Rhizome were deeply saddened to learn of the passing of artist, writer, and curator Armin Medosch. Others already have done a wonderful job of narrating Armin's life and work, such as Felix Stalder and others on Nettime, Sarah Cook on CRUMB, and many more on Facebook. His impact on network culture and net art runs deep.

For my own part, I had the great pleasure of working with Armin on the second edition of "Kingdom of Piracy," which opened at FACT in early 2003. Armin co-curated the project with Yukiko Shikata and Shu Lea Cheang, and I remember vividly the clarity and rigor of his intellectual position, his deep generosity and kindness, and his sense of humor. As part of that project, Armin published DIVE, a book and CD-ROM about the idea of the digital commons. In his text for the project, "Piratology," he narrated the concept of piracy as a facet of colonialism and the exploitation of Asia, arguing that artists using the net were prototyping new, non-oppressive forms of collective living:

"This is not piracy, as industry associations want us to believe, but the creation of open spaces in a number of different ways; they facilitate freedom of expression, collective action in creation and political expression and the notion of a public interest in networked communications."

The night before DIVE was to launch at Ars Electronica, I went to meet Armin's train, which was due to arrive at 3:30 AM. Somehow, neither he nor I had a cell phone. I was terrified that he would fall asleep and end up in Budapest, but he appeared on the platform. In spite of the late hour, in spite of the fact that I had booked him such an ungodly itinerary, I remember how he strode right up, smiling and shaking my hand warmly. We walked back to the dorm where we were staying, and got a beer each from the vending machine.

I got to see Armin last fall when he came to New York for his book tour. A different book, of course, his landmark history of the New Tendencies movement, published with MIT Press. We were to give a talk at Cabinet in Gowanus, an event staged in partnership with Rhizome. I ran into Armin and his wife Ina on the street. It was my 38th birthday, and they gave me a bottle of Austrian liqueur. Armin joked, "When we first worked together, you were very young. Now, we are the same age!"

It will take time and effort to process the importance of Armin's work. For today, I miss my friend, and I know that so many artists and writers around the world feel the same. To all of you, and especially to Ina, my thoughts are with you.

For everyone else, I want to say that Armin was a person who knew what it meant to take a position. He showed true commitment to his principles, his ideas, his research, his practice, and the people in his life. I hope you will take some time to get to know his work.

[https://monoskop.org/Armin\\_Medosch](https://monoskop.org/Armin_Medosch) would be a good place to start.

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From: ERICH MOECHEL <me@quintessenz.org>  
Date: Mon, 27 Feb 2017 00:25:34 +0100

What sadness should I express than the same all others have expressed?

Armin was my editor when we broke all those news stories on Wassenaar, Echelon and the "ENFOPOL papers", nucleus to all my investigative Stories on the standardization of surveillance in ETSI to follow. This was in 1998, a decisive year.

Out of nowhere an AustroGermanDutchBritish team of in-depth researchers had surfaced at Telepolis. All with their differing skills and sources hitting old school media with these new topics. Armin and Florian coordinated this cross borders effort as if they'd never done anything else before. All of us were awarded a fuqing AOL-Bertelsmann "European new media" prize that came with no money, as the Dot.com Bubble just had imploded. ;)



We could not care less, then. Being on our way into new terrains, Armin always gentle, coordinating and caring. We had not even met before, being both Austrinas. Armin knew me from the early 90ies from my columns in Austrian daily Der Standard. I first encountered Armin methinks pretty early on nettime-list, before 1998. First met him much later in Munich round 2000. Amazed that he was even taller than me - I am 1,89 - a true Styrian Oak. Both in body and mind as Armin was a true Renaissance man transcending traditional borders of art, journalism and communications theory. Armin simply did not accept borders and thus ignored them.

And this oak was felled so early and randomly by a heinous disease. My thoughts are with his companion Ina, longtime ORF radio colleague of mine and a friend. Just do not know what to tell Ina now. There is no consolation for this loss around.

To avoid that we all now sink into desperation beyond tears here is a last one from the after hours during our first meeting in Munich. Nightly Scene in a pub Armin led us afterwards. I had delivered a major talk and document show about then new shit like IMSI-Catchers and GSM surveillance at some conference there. Media interviews, discussions following into the night at the pub, then Armin turning up at my table whispering in my ear in broad Styrian dialect: "Haha, fuq surveillance. You look exhausted mate, therefore I prepared a refreshment line waiting for you at the toilet window. Hurry up, so no one else takes it". Handed me a 10 Euro note tube and I blew my mind off because the line was according to Styrian Oak standards. This all led to adventures unforeseen in Munich clubs and definitely not my own hotel room in the early hours. ;)

Armin was a true Renaissance man in celebrating, too. This is what we must remember ourselves to keep us strong, as our bodies can burn out and bust into smoke much sooner and more randomly than anybody can imagine. Don't despair. Let us rather think how we might how we might celebrate Armin.

Nightly thoughts  
Erich M.

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From: PATRICE RIEMENS <patrice@xs4all.nl>  
Date: Sun, 26 Feb 2017 18:13:36 +0100

Armin Medosch - Technopolitics

Uploaded on Dec 16, 2010  
Brian Holmes symposium - The Artistic Device  
Saturday 27 November 2010"  
[https://youtu.be/H\\_I9MTd-qMU](https://youtu.be/H_I9MTd-qMU)

Armin with us for almost one hour and half

Bwo & thanks to Barbara BaselThing Streber

Armin For Ever!  
p+5D!

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From: JOHN HOPKINS <jhopkins@neoscenes.net>  
Date: Sun, 26 Feb 2017 22:18:46 -0700

Sharing the experiences of many of you, I can recall numerous encounters with Armin in Helsinki, Riga, Vilnius, Berlin, London, Linz, Hasselt, Amsterdam, and possibly elsewhere, back into the mid-90s. Some good partying, dancing, and dialogue. Yes, a challenging and idiosyncratic personality, but his extremely wry, dry, and funny humor, his presence, his voice (powerful both sonically and intellectually), and his generosity was a beautiful addition to the many conclaves. Indeed, he was everywhere.

Thanks to the RIXC crew for being a perfect platform in the series of Acoustic Space / Wave editions and exhibitions/meetings that have Armin's fingerprints all over them.

I can't pin-point the last time I spent time with him f2f, I guess in 2008 or so, in Netherlands or maybe in London. A raucous dinner somewhere.

He was always to be counted on to turn in a well-considered and passionate commentary when things on brico, spectre, nice,

nettime, new-media-curating, idc, and certainly other listservs turned sour or so. In my email archive, I see 495 emails, and smile reading some of them...

As a teacher, he had an instinctual gift to understand the degrees of freedom necessary for learning to proceed. We shared our strategies on how to deal with the institutional frameworks that tended to dull true learning. Back in 2013 he sent me a packet of his (formal) class descriptions (unfortunately, no notes, or other items). I'd be very interested to hear any reminiscences from his former students. Clearly we all learned from him.

I was looking around at items I have in my archive of correspondence with Armin, links and materials he had sent me, and I am wondering if anyone is attempting to collect any written/media traces that are in danger of being lost — I was reading his review of Pixelache from 2007 and there were several interviews he did, but those mp3 links were dead... :-|

I do hope, along with the Stubnitz tapes that there will fall together some of those network fragments. I'd be happy to collect and host anything that folks find that cannot be preserved on some other server...

Echoing Armin speaking about Robert Adrian's passing just 16 months ago:

"we will always remember you well"

peace,

john

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From: CHRISTIANE SCHULZKI HADDOUTI <christiane.schulzki@t-online.de>  
Date: Tue, 28 Feb 2017 12:14:06 +0100

As a former journalistic colleague of Armin with Telepolis from 1996 to 2002 I would like to add that without Armin we would not have been able to define what reporting about net politics was all about. It was not the then usual neutral reporting about the newest technological developments, but it was about linking different civil protagonists in a common debate and defining in a long ongoing discussion process on various platforms what would be sensible for the evolving digital society. We dared not to be neutral.

We started to discuss net politics on the occasion of a new surveillance paragraph in the German telecommunications law in 1996 and moved on to report about the crypto debate. At Telepolis we picked up arguments from the US and UK, but documented, developed and communicated new European positions on crypto politics. In the end this influenced the US debate as well when Germany defined its own position and promoted & financed the first migration of GnuPG from Linux to Windows (the tool Edward Snowden relied on).

In this time between 1998 and 2000 every day a new argument could emerge out of mailing lists and meetings. Armin was always ready to document and publish even micro developments when other news platforms led by traditional journalists preferred waiting for the outcome of the debate – instead of actively engaging in the debate. Armin was never tired to discuss and to engage actively with the tiniest new thing. Sometimes he would be as frustrated and exhausted as his authors but still he would encourage researching and writing about the smallest news. And we all liked it when traditional paper news would adopt our writings (often without naming Telepolis).

This relentless micro engagement was premise for our reporting on the tiring and complicated stuff of Enfpol and ETSI which eventually rocked European news. And we were especially proud that this happened with Telepolis as other news outlets like Spiegel online (some of us also wrote for them) had refused this kind of micro reporting as they only wanted to reap the "big story" in the end. In general there was no big leak to rely on, but it was hard work over

months and years which led to the big story in the end. Without Armins commitment it would never have been possible to pursue this.

Until this day I do not know any editor who would be willing to support a similar research project that requires day to day reporting on small things without relying on a fabulous leak. The funny thing in retrospect was that Armin and the authors like Erich Moechel and Stefan Krempel and me were not learned journalists, but came from a cultural studies background.

During this time we developed a genuine net journalism as we engaged not only with different communities, but also started to publish confidential/secret documents to prove our arguments. Armin could convince the Heise Verlag that this was necessary in order to stand up against other media outlets who would merely voice uncritical government positions. We also discussed founding a European leaking platform on HIP/Netherlands in 1997 but John Young was doing quite well as partner. In the end we decided to use the instrument of publishing government papers not as principle, but very carefully. During our reporting on Enfpol we also developed a new cross-border cooperative net journalism with Erich Moechel, Duncan Campbell, Nick Lüthi and me.

When Armin had to leave Telepolis in 2002 an era ended. In my personal review the decline started with 9/11 and the sudden loss of interest in our traditional topics – and the rise of a speculative sort of journalism at Telepolis. Today this is hard to understand from a post-Snowden perspective, but I even could not convince him to publish an interview series on privacy pioneers like Zimmerman, Ross Anderson and the like. He would have loved to do it but he could not defend it within Heise. We struggled to find a new position on these developments but times had changed, our communities were sort of paralysed. I was sad that I had lost the most committed editor I had ever experienced, but I am happy that he finally could get back to his core interests and do even more interesting projects.

In the end I dare to say that Armin never was a traditional journalist, but as a genuine artist he enabled and encouraged a new paradigm for net journalism.

Best, Christiane

<https://netzpolitik.org/2017/nachruf-armin-medosch/>

Nachruf auf Armin Medosch von Felix Stalder.

Armin Medosch (\*1962) ist gestorben. Wir haben einen der Pioniere der Netzkultur in Europa verloren, dessen Einfluss präsenter war als sein Name. Wie viele andere Akteure der ersten Stunden passte sein Wirken in keine Schublade. In den späten 1980er Jahren begann er als Medienkünstler in Graz und Wien. Damals, vor dem Internet, war Radio das zugänglichste und offenste Massenmedium, mit dem er im Rahmen des Projekts „Radio Subcom“ zu experimentieren begann, das im neu eingerichteten ORF Kunstradio ausgestrahlt wurde. Dem Radio als Medium, welches Experimente zulässt aber auch viele Menschen erreichen kann, blieb er als Journalist und Künstler bis zuletzt verbunden. Denn er hat Kunst nie als etwas Elitäres verstanden, sondern immer als etwas, das die zentralen Fragen der Gegenwart verhandeln und auch zu einer erweiterten Öffentlichkeit sprechen soll.

Die frühen 1990er Jahre in Europa waren eine Zeit des radikalen Umbruchs und der Utopien. Der Fall der Mauer, die Öffnung des Ostens und das langsame Aufkommen des Internets veränderten die Wahrnehmung von Raum, Zeit und Möglichkeiten tiefgreifend. Neue Geographien und neue Handlungsfelder taten sich auf. Der Markt war nirgends zu sehen, die spärlichen Konsumangebote (Shops im Osten, AOL, Compuserve online) waren nicht der Rede wert und wer was machen wollte, der musste (und konnte!) es selbst tun. Im digitalen Europa brach die Zeit der digitalen Städte (Amsterdam, Berlin, Wien etc) an, und mit ihnen die ersten Versuche, das Internet einer bewusst europäischen Perspektive zu entwerfen, weit weg von der „Frontier“ Mystik des US-Amerikanischen Cyberspace.

Eines der ungewöhnlichsten Projekte dieser Zeit, das alle diese Dinge und noch viel mehr miteinander verband, war das „stbnitz kunst.raum.schiff“. Das 80 Meter lange Schiff war Teil der Hochseefischfangflotte der DDR und hätte 1992 verschrottet werden sollen. Als Teil einer internationalen Künstlergruppe hatte Armin wesentlichen Anteil daran, dass das Schiff zu einem Produktions- und Präsentationsort für Kunst und Kultur umgebaut

wurde. Ein schwimmendes Medienlabor und Ausstellungszentrum mit Satellitenverbindung für Fernsehen und Internet, Performanceräumen, mit einer zum Konferenzraum umgebauten Offiziersmesse. 1994 wurden die Häfen von Petersburg, Malmö, und Hamburg angefahren mit einem umfassenden Programm von Konferenzen, Seminaren, Ausstellungen, Workshops, Konzerten. Wie das Netzwerk Medienkunst schreibt: „Mit der Stubnitz verband sich die Vision von kulturellen Begegnungen in Europa, die nationale, territoriale Grenzen ignorieren können und die Offenheit und Freiheit der Meere zur Metapher erheben.“

Aber Kunstraumschiffe leben nicht lange. Wieder an Land übernahm er die Leitung des neugegründeten Medienlabors in München. Daraus entstand das Projekt Telepolis, eine Ausstellung zur „interaktiven“ (heute würde man sagen „smarten“) Stadt, die in Luxemburg, der Kulturhauptstadt 1995, stattfand. Aus diesem Projekt ging das Online-Magazin Telepolis hervor, welches er gemeinsam mit Florian Rötzer gründete und als dessen Redakteur er von 1996 – 2002 arbeitete. Auch das war echte Pionierarbeit. 1996 nutzten gerade mal 3% der Deutschen das Internet, es gab keine Blogs, sozialen Medien oder ähnliches. Telepolis war eines der ersten, wenn nicht das allererste, reine online Medium eines großen deutschen Verlags, Heise. Unter der fähigen Leitung der Redaktion kam rasch ein großes Netz an freien AutorInnen zusammen, die sich aus etablierten Namen, wie etwa Stanislaw Lem wie auch – vor allem durch Armin vermittelt – vielen jungen Autoren, die das Internet aus eigener Anschauung kannten. Mir persönlich, damals Student in Kanada, gab er erste Gelegenheiten zu publizieren.

In den ersten Jahren des Bestehens wurde Telepolis zum zentralen Medium eines experimentellen, politischen und weitblickenden Netzdiskurs und schlug wichtige Brücken zwischen der Netzkultur im engeren Sinn und einer größeren Öffentlichkeit. Von dieser Leistung profitiert der Netzdiskurs in Deutschland bis heute. Während sich das Internet langsam zu etablieren begann, blieb Armin fokussiert auf das Neue und das Experimentelle. Davon zeugen nicht zuletzt zwei Bücher die er im Heise-Verlag publizierte: Netzpiraten. Die Kultur des elektronischen Verbrechens (2001) (gemeinsam mit Janko Röttgers) und Freie Netze (2003).

Wie vieles was Armin tat, waren die Themen dieser Bücher ihrer Zeit voraus. Nicht nur im deutschsprachigen Kontext. Nach Jahren des Journalismus zog es ihn wieder stärker in die Kunst, die er aber nie als Alternative zum gesellschaftlichen Engagement verstand, sondern immer als eine andere Form davon. Die Spartenentrennungen, die heute wieder so stark gemacht werden, zwischen Technologie und Politik, Kunst und Theorie haben ihn nie interessiert. Mit der ihm eigenen Vehemenz hat er eine Position vertreten, die diese Ebenen gleichzeitig artikuliert und entsprechend auch immer wieder unbequem aneckte.

In den Jahren nach Telepolis folgten eine Vielzahl von kuratorischen Ausstellungsprojekten, etwa mit dem Medienkunstzentrum RIXC in Riga, die theoretisch immer anspruchsvoller wurden. Daraus ergab ein verstärktes Interesse am Zusammenhang zwischen großen gesellschaftlichen Transformationen und den spezifischen Möglichkeiten der Kunst und Kultur, darauf einzuwirken, beziehungsweise diese ins Bewusstsein zu bringen. Wissenschaftlich fundiert wurde das Ganze während eines Ph.D. (Goldsmith, London) und mündete in das Buch *New Tendencies: Art at the Threshold of the Information Revolution (1961-1978)* (MIT Press, 2016), das die überraschenden Anfänge der Medienkunst als Reflexion des Endes der Industriegesellschaft nachzeichnet.

Einigen dürften während der Transmediale im Januar auf Armins Krankheit aufmerksam geworden sein. Dort konnte er sein letztes großes Projekt *TECHNOPOLITICS*, bei dem wir auch wieder intensiv zusammengearbeitet haben, schon nicht mehr persönlich präsentieren, sondern nur noch via Stream im Krankenbett verfolgen. *TECHNOPOLITICS* – wie alle seine Projekte – war kollaborativ, transdisziplinär angelegt, als Versuch, der Orientierungslosigkeit der Gegenwart, eine vertiefte Beschäftigung mit historischen Prozesse und der persönlichen Verstricktheit darin entgegenzusetzen.

Mit Armin Medosch verlieren wir einen Pionier der Netzkultur, der sich nie um disziplinäre, institutionelle und soziale Grenzen scherte. In einer Zeit, in der sich Welten auseinander bewegen, in der die Tendenz sich vor der chaotischen Welt in die eigene Nische zurück zu ziehen, immer stärker wird, sollte uns dies Ansporn sein, Brücken zu bauen, offen zu denken, das Neue mit Lust und Kritik zu fördern und radikal zu handeln.

## Abschied von Armin Medosch

### Viel zu jung ist der Telepolis-Mitbegründer gestorben - ein Nachruf von Florian Rötzer

Vor wenigen Tagen ist der Medienkünstler und -theoretiker Armin Medosch gestorben. Eine Nachricht, die aus der Ferne zu uns über Umwege nach München kam. Einigen Lesern von Telepolis wird Armin als Redakteur und Autor noch bekannt sein. Er hat zusammen mit Jürgen Fey und mir Telepolis in einer Zeit gegründet und mit aufgebaut, als das Web noch ziemlich am Anfang stand.

Wir sind uns begegnet, als in München das Kulturreferat daran interessiert war, ein städtisches Medienlabor aufzubauen. Vorausgegangen war 1991 ein internationales Symposium über den Cyberspace und Virtual Reality im Deutschen Museum. Armin hatte das Kunst-Raum-Schiff MS Stubnitz mit initiiert und durchgeführt, worauf Stefan Iglhaut, damals Siemens Kulturprogramm, ohne das es das Medienlabor nicht gegeben hätte, aufmerksam geworden war. Armin wurde zum Leiter des Medienlabors. Wir führten einige Ausstellungen und Symposien in dieser aufregenden Zeit des Aufbruchs der digitalen Medien und des Internet durch und luden interessante Künstler und Theoretiker wie Stelarc oder Lev Manovich zu Aufenthalten in München ein. Das größte Projekt, das Armin mit unglaublicher Energie und Kreativität mit zum Erfolg führte, war die Ausstellung mit dem Namen Telepolis, die das Medienlabor München im Auftrag des Goethe Instituts im November 1995 in Luxemburg, der damaligen Kulturhauptstadt Europas, durchführte. Vorgestellt wurde anhand einzelner Anwendungen und Projekte, wie das Internet das Leben in den Städten verändern wird. Parallel dazu fanden in München und Luxemburg zwei Symposien mit der Burda Akademie mit bekannten Architekten und Stadtplanern statt, letztere waren damals allerdings meist der Meinung, dass das Internet kaum Folgen für die Architektur und das urbane Leben haben würde.

Jürgen Fey, der damalige Korrespondent der c't in München, war nach Luxemburg gekommen, war von dem Projekt angetan

und schlug eine Zusammenarbeit mit dem Heise Verlag vor. Zur Ausstellung hatten wir bereits ein Online-Magazin gestartet, zu der Zeit war Wired zu dem Kultmagazin der digitalen Szene und des „kalifornischen Traums“ geworden, es fehlte aber noch ein deutsches Wired. Fey brachte Armin und mich mit Steven Steinkraus, dem damaligen Geschäftsführer von Heise zusammen. Ziemlich überraschend und schnell waren Armin und ich dann Redakteure des neuen Online-Magazins Telepolis, das der Heise Verlag in den Boomzeiten des Internet vor 2000 mutig und innovativ startete.

Armin war sechs Jahre bei Telepolis, das zunächst als Online-Magazin sehr stark auf Theorie, Kultur und Kunst im und über das Internet ausgerichtet war, aber immer auch die politischen Entwicklungen im digitalen Zeitalter im Blick hatte. Er hat maßgeblich das frühe Aussehen mitgeprägt, für die Einbeziehung von Netzkunst und Netzkünstlern gesorgt und vor allem, als er 1997 nach London übergesiedelt war, wichtige Impulse für die damals noch deutsch-englische Ausgabe gegeben. Mit seinen Kontakten war er auch Impulsgeber für den Schwerpunkt auf die Ende der neunziger Jahre über die digitale Technik aufkommende globale Überwachung mit dem Schwerpunkt auf Echelon, Enfpopol und die europäischen Bemühungen, möglichst weitgehend die Gesellschaften informatorisch unter Kontrolle zu bekommen.

Telepolis startete bereits im März 1996 als noch wenige andere Medien im Netz waren, es war eine aufregende Zeit des Experimentierens in einer Zeit, in der das Internet aber schnell zu einem Massenmedium wurde. Armin mit seiner künstlerischen Seite konnte hier viel mit anschieben und einbringen, Telepolis wurde als ambitioniertes Projekt bekannt und bekam Preise. Zusammen mit Janko Röttgers brachte er 2001 das erste und erfolgreiche Telepolis-Buch heraus: „Netzpiraten. Die Kultur des elektronischen Verbrechens“. Doch im Jahr 2000 platzte die Dotcom-Blase, was in der Folge mit dem Einbruch von Online-Werbung und dem Stellenmarkt, auch Folgen für den Verlag und Telepolis hatte. Telepolis musste sich einer radikalen Budgetkürzung unterziehen, was neben vielen anderen Umstellungen auch personelle Konsequenzen hatte, Armin verließ den Verlag. 2003 erschien noch sein Buch „Freie Netze“ in der Telepolis-Reihe, das es weiterhin als kostenloses PDF zum Herunterladen gibt.



Armin träumte vom Comeback der Internet-Utopien mit den Wireless Local Area Networks.

Seitdem haben sich unsere Wege, wohl auch teilweise unsere Welten leider getrennt. Armin zog schließlich von London nach Wien, war tätig als freier Kurator, Journalist etwa für Radio Ö1 und ORF.at und widmete sich weiter der Medienkunst und der kritischen Reflexion der digitalen Medien.

Schon mit 54 Jahren ist er, wie wir hören, nach kurzer, schwerer Krankheit aus dem Leben gerissen worden. Ich kannte ihn als umtriebigen, neugierigen und einfallsreichen Menschen, der mithelfen wollte, die Welt technopolitisch zu verbessern, der Kunst als Politikum verstand, der aufrecht war.

Auch im Namen der anderen Telepolis-Mitarbeiter verabschiede ich mich von Armin, der für eine spannende Zeit ein maßgeblicher Wegbegleiter im digitalen Labyrinth gewesen war.

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Andrews Road, London, May 2005

<https://www.facebook.com/renee.turner/posts/10212286825549761>

Renee Turner

Armin Medosch - my memory - years ago in London, with the Mute crew, most warmly with Pauline Van Mourik Broekman who brought us there - going for dinner at his house and then sliding through a tiny hole at the end of a ladder, and sitting on his roof with the other Geuzen gals looking out at the industrial gas towers. At the time we talked about net culture, self-organizing, and self-publishing. Later we would exchange a few mails - just keeping up with an occasional message of "hey, what's up, what are you doing?". This won't happen anymore. The arrogance of thinking networks are robust. In the end, they are dependent on the flesh that carries them.

RIP Armin Medosch.

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<https://www.facebook.com/minna.tarkka.5/posts/10155782036062977>

Minna Tarkka

First 24 hours of mourning after soul mate Armin Medosch passed away yesterday. We first met in 1994 in St. Petersburg, where he was steering the M/S Stubnitz Art Space Ship, and have since then discussed writing, free networks and the commons in Helsinki, Delhi and London among other places. Not just technology and politics, but recently also the pleasures of growing vegetables.

The world will deeply miss your edge, compassion and voice Armin!

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<https://www.facebook.com/agryfp/posts/10155052516633343>

Antero Griippi Paterson

Last night, this morning the international-European network culture & politics scene(s) has been saddened to learn of the untimely death of Armin Medosch, artist, curator and Austro-marxist theorist of network politics. A peer, but a special one for many... The span

of connections and farewell messages expressed online to you these days remind us of your personal kindness and friendship, professional care in promoting and supporting others, attention in facilitation and moderation, intellectual fierceness and rigour in debate and expression. You have shaped many platforms intellectually for us to contribute to in presence, on paper, and online. Older friends remind me of your prominence in London and Vienna, but also elsewhere around Europe and wider. After meeting many times in Riga at RIXC events, where Armin regularly co-curated and edited Acoustic Space journal in the past decade), and occasionally in Helsinki too, I had the pleasure to meet Armin in his home city of Vienna several times recently in November. I enjoyed hearing how his most recent curatorial conception of Open Fields had extended to personal invitation to dig dirt together and help with compost. That wet and miserable day, instead we met for a cheerful beer in a cafe instead.

Many of us will miss you Armin. RIP.  
#ArminMedosch

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<https://www.facebook.com/tbyfield/posts/10155141042728054>

Ted Byfield

A joke Armin made a thousand years ago became a rule I've lived by ever since: "Never ask a lady how old she is — only ask her how young she is." Works best if you attribute it to "a friend from Vienna."

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South India, Kerala, Dec 2006 / Jan 2007





Wedding in Vienna, October 24, 2009



Ina Zwerger, Armin Medosch, Aufnahmen für Radiokolleg, Brasilien 2007



Ina Zwerger, Armin Medosch, Ars Electronica, Linz 2007





50th Birthday Party, Vienna, September 16, 2012



Freies Symposium auf der Eleonore, Linz 2012



Lecture:  
New Tendencies und Kinetika 1967  
21er Haus, Wien 6/2016



New Tendencies book launch,  
Wien 21er Haus, 6/2016

New Tendencies book launch,  
hosted by Cabinet in partnership  
with Rhizome. New York, 10/2016



TECHNOPOLITICS, Armin Medosch  
Doron Goldfarb, Ina Zwerger, Gerald Nestler,  
Sylvia Eckermann, Axel Stockburger, Felix Stalder, Gerald Straub.  
Wien, MAK, 6/2016

Lecture at Museum of Modern Art,  
Warsaw 10/2016





