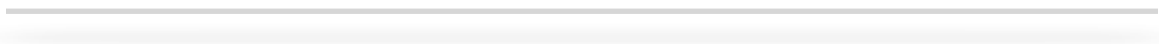


◆ Five Views in Thirteen Years

Déjeuner sur l'herbe: A pastoral interface now upgraded to platform.



◆ Overview

Five Views in Thirteen Years is a four-hour exhibition exploring the temporal residue of digital culture and the infrastructural logic of planned obsolescence. The title refers to a forgotten YouTube video -one of millions - condemned to invisible permanence: five views in thirteen years. The video, a promotional short for a once very popular techno-optimism festival now lingers like a residue of unfulfilled promises. This metric, both banal and tragic, becomes a threshold into an alternative archive, one composed not of virality, innovation, or impact, but of latency, loss, and infrastructural entropy.

The project operates as a micro-intervention within the *longue durée* of cultural programming. Its duration is fixed. Its presence is ephemeral. No livestream, no documentation, no afterlife. It is not a disruption of legacy, but a refusal to participate in its mechanics. This is not a call to remember. It is an offering to what remains unread, unindexed, unfunded, an homage to the unviewed.

Positioned in quiet disalignment from techno-optimist spectacles like PICNIC, SXSW, and The Next Web (TNW)-style festivals, *Five Views* gathers failed launches, expired dashboards, and speculative infrastructures that never materialized, not as a celebration of failure, but as an archaeology of promised futures that collapsed into metrics. Where the infrastructural sublime aestheticizes coercion and renders opacity as innovation, this exhibition performs a theatre of latency, reassembling the wreckage of quantified attention into a counter-narrative of exhaustion, mourning, and refusal.

◆ Conceptual Architecture

Against the infrastructural sublime

Where spectacle becomes epistemology, *Five Views* offers infrastructural remains. The event itself is formatted as a glitch in cultural programming, appearing only briefly, leaving no trace.

Methodological orientation

The exhibition mobilizes:

✧ **Latency as Method**

Rather than privileging completion or circulation, the exhibition foregrounds works that are incomplete, unstable, orphaned, or unpublished. Drawing from media archaeology

and epistemic latency, it treats delay not as defect but as resistance—against acceleration, traction, and legibility.

✧ **Failure as Epistemology**

This is not a salvage operation. There is no redemption arc. Instead, Five Views assembles a landscape of infrastructural debris to explore failure not as an event but as an epistemological condition: the slow disintegration of meaning under metrics, and the quiet endurance of that which was never seen.

✧ **Spectacle as Soft Coercion**

The exhibition refuses the coercive optimism of the festival-industrial complex: no keynotes, no panels, no photo ops. The logic of “festivalism” (expansion, hype, futurity) is suspended. In its place: a four-hour window, unannounced, uncelebrated, unclaimed.

✧ **Absence as Archive**

Instead of documentation, a risograph micropublication will circulate on-site. This is not proof of occurrence, but a speculative memory: a catalogue of unspeakable futures, a field report from the Wayback Machine, a stamped certificate that you were the [X]th view. In a system governed by presence, this is a tactical withdrawal into opacity.

◆ **Exhibition Framework: Five Views in Thirteen Years**

Subtitle: A Future Initiative (Discontinued)

Format

Duration: 4 hours only. Fixed time window.

Venue: Preferably a semi-defunct broedplaats, or a space with past institutional use.

Documentation: Risograph micropublication (distributed on-site), no livestream, no digital archive.

♦ Spatial and Conceptual Layout (Gallery or Site-Based)

Zone I–III: View #1 — Festival of Lost Futures

Zone I: The Welcome Desk of Failed Futures

- A vinyl poster of the project logo: corrupted, partially pixelated.
- Wall text: “The future promised abundance, but we are still waiting. There will be no drinks. Bring your own.”
- Dispersed QR codes that link to expired or defunct URLs (e.g., the redirected techno festival pages).

Zone II: View #1 — The Heart of Optimism

- Installation of a 2010-era innovation festival mascot—part human, part iconography of optimism.
- Caption: *“The days of just talking are over.”*
- Audio: looped TED-style phrases in synthetic voice (e.g., “prototype empathy,” “co-create the future,” “trust your ecosystem”).

Zone III: View #1 — The Neoliberal déjeuner sur l’herbe

- *Reconstructed “marketplace” from a déjeuner sur l’herbe scenario: startup umbrellas, festival signage, and the banner “WHAT ARE YOU BRINGING?”*
- Scoreboard showing nonsense metrics (e.g., “Synergy Index: 0.3,” “Engagement Quotient: undefined”).
- Interactive element: a clipboard asking visitors to list what they’ve brought (answers will not be collected).

Zone IV: View #2 — Dead Links, Live Promises

- Screenshot of redirected URLs, ads for “canvas foto bestellen” and “video digitaliseren.”
- Soundscape: looping 404 tones, startup chimes, and loading sounds.
- Caption: *“The full program has expired.”*

Zone V: View #3 — The Cthulhu Futurity Archive

A forecast of futures that never materialized. These are not design trends, but residual logics: terms salvaged from collapsed infrastructures.

- A glossary wall: *Post-Veridic, Sponsormancy, Infratongue, Viewcount Melancholia, Gerundscape.*
- *Design mimics a trend forecast layout, but semantic drift and lexical collapse make it unusable as prediction..*
- Option: glossary printed on a take-away foldout sheet.

Glossary sample entries:

✧ **Festivalism**

The affective choreography of future-oriented cultural production: optimism as scheduling, innovation as keynote, exhaustion as backdrop. See also: Sponsormancy, Soft Coercion.

✧ **Sponsormancy**

divinatory practice performed on funding proposals, in which speculative futures are conjured through vague mission alignment and algorithmic appeal. Practitioners attempt to summon capital by speaking in tongues of resilience, innovation, and multi-stakeholder co-creation. Rituals often involve circle diagrams, success metrics, and mandatory diversity statements. Common offerings: unpaid labour, strategic ambiguity, diagrammatic obfuscation. Outcome: rarely funding; often hauntings.

See also: “Legacy Track,” “Boardroom Necromancy,” “Anti-Sponsorship Wall.”

✧ **Gerundscape**

a linguistic terrain composed entirely of ongoing actions with no subjects. Emerges in environments of planned obsolescence, where language detaches from agency. Common in keynote environments, executive reports, and vision decks. Examples include: “scaling,” “pivoting,” “enabling,” “empowering,” “re-imagining.” Functions as a temporal haze: verbs without actors, futures without origin. Useful for evading responsibility and conjuring spectral motion. Not to be confused with actual work.

Field report from 2012 notes: “We are currently envisioning frameworks to begin co-designing next-gen placemaking.”

These terms were salvaged from promotional decks, haunted grant language, and post-keynote ruins.

Zone VI: View #5 — Branded Boxheads and Choreographed Joy

- Video screen showing the infamous 2:37min clip (played silently, looped).
- Plaque reads: *“This video had 19 views. Flavia was the twentieth. She left no comment.”*
- Option: Visitors offered “Future Box” headgear (cardboard cube) to wear.

Optional Zones / Rotating Inserts

The Catalogue Zone

- Printed “Techno-festival on a Budget” programme displayed like an artifact.
- Pages annotated with risograph stamps: “*Unfulfilled*,” “*Legacy Track*,” “*Cancelled*.”

Addendum Room - Visioning Horizon Labs

- A circle of chairs.
- On loop: a transcript with phrases like:
- “Our vision is a resilient future”
- “Co-creating the conditions of possibility”
- “Next-generation placemaking” displayed in slowly dissolving type.
- Caption: “*View VI: Boardroom Necromancy*.”

Anti-Sponsorship Wall

- A panel that reads:
Mede mogelijk gemaakt door stille arbeid, stille woede, en stille nachten.
(*Made possible by quiet labour, quiet rage, and quiet nights.*)

“Brought to you by abandoned grant applications, unpaid internships, and forgotten zip drives.”

“Funded by the artists’ own exhaustion.”

◆ Exhibition Materials

1. Risograph Micropublication

Contains:

- A timeline of all views.
- The Glossary of Unspeakable Futures.
- Field notes from the Wayback Machine.
- Stamped certificate: “*You were here. You are the [X]th view.*”

This publication is not documentation. It is a speculative memory. A trace of an ephemeral refusal that may or may not have occurred.

1. Admission Lanyard (optional)

- Text: “Access Level: Post-Optimist Witness”
- Reverse: QR code → 404.

2. Fake Programme from Techo-Futurity Festivals

- Speakers: “CEO of Emotional Intelligence,” “Minister of Distributed Trust”
- Tracks titled “RE:ACTIVATE,” “RE:ALIGN,” “RE:IMAGINE”
- Subtitle: “*Never Waste a Good Crisis*” (2009–2025)

Tone of the Exhibition

Aesthetic: Broken vector optimism, risograph ghost-core, bureaucratic warmth

Material: Risograph, vinyl, cardboard, defunct tech hardware

Sound: Glitched startup chimes, silence, looped synthetic speech

Scent (optional): Vanilla toner, old plastic, vague lemon cleaner

Invitation Text

Five Views in Thirteen Years

A Four-Hour Exhibition of a Future That Never Arrived

The future promised abundance,

but we are still waiting.

There will be no drinks.

Bring your own.

Date: [TBD]

Time: 17:00–21:00

Location: [Defunct broedplaats, formerly listed on festival’s partner map]

Entry: Free

Exit: Inevitable

RSVP not required.

Attendance will not be recorded

♦ Appendix A: Unrealized Views / Recursive Futures

This section catalogues planned iterations of the Five Views initiative as referenced in future micropublications, planning decks, and retrospective invitations. While some may have occurred, there is no documentation to confirm this.

1. The Titles Stop Matching the Count

- *Five Views in Thirteen Years* (2025)
- *Seven Views in Retrospect* (2026)
- *Six-and-a-Half Views, Possibly* (2027)
- *View Eight (Contested)* (2028)
- *No Ninth View Was Recorded* (2029)

Futurity promised coherence. The titles refuse enumeration.

2. Time Becomes Nonlinear

- *Fourth View (Preceded the Fifth)*
- *Pending View #3*
- *The View That Happened Too Early*

Futurity promised temporal order. The project responds with recursion, stutter, loop.

3. The Duration Collapses

- *Four hours*
- *Three hours*
- *Two hours and a postcard*
- *One hour and a locked door*
- *The View That Was Already Over*

Futurity promised duration. This becomes a countdown to disappearance.

4. View Counts Become Sentimental Indexes

- *Five Views*
- *One Memory*
- *Some Presence*
- *Three Emails and a Feeling*
- *A Smell of Ink in the Air*

Futurity promised metrics. These are archival hallucinations.

5. Non-Consumable Merchandise

- Commemorative lanyards: *Access Denied*
- Tote bags: *This Future Has Been Canceled*
- Entry passes: *Valid During Unspecified Future Event*

Futurity promised access. We offer relics of non-arrival.

6. Final Edition (Unstaged, Fully Catalogued)

View 11: Canceled Due to Lack of Future

Venue: TBD

Time: Never

Duration: Reclassified

Includes full wall text, layout map, and funding partner footnotes.

No event occurred.

The archive becomes a placeholder for its own non-occurrence.

7. A View at a Nonexistent Site

View Nine

Broedplaats XYZ

[Building demolished in 2027]

Futurity promised infrastructure. This is a ruin of expectation.

♦ Artist Bio

Flavia Dzodan is Lector and head of the research group Algorithmic Cultures at the Rietveld Academie in Amsterdam. Her interdisciplinary work engages theory, video, and computational aesthetics to examine the algorithmic residues of colonial taxonomies. She is currently developing *This Haunted House Where I Doomscroll*, a recursive conceptual architecture encompassing micropublications, AI-generated images, historiographical critique, and audiovisual artefacts. Her practice addresses algorithmic violence, predictive exhaustion, and vital austerity, drawing on hauntology and affect theory. Through recursion, incompletion, and emotional excess, Dzodan resists the procedural legibility and epistemic austerity demanded by both art institutions and computational systems.



Printed in advance of disappearance / Transversal Media