

INTERDISCIPLINARY CONFERENCE

TABOO TRANSGRESSION TRANSCENDENCE

IN ART & SCIENCE 2023

SEPTEMBER 27-29TH, 2023

Malta Society of Arts, Valletta

Book of Abstracts

ARTSHOW

RäwCookedRotten

Opening September 26, 2023 | 18:00

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TABOO - TRANSGRESSION - TRANSCENDENCE **in Art & Science**

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Introduction

TTT2023 Malta

The international conference **Taboo - Transgression - Transcendence in Art & Science** (TTT) is an interdisciplinary and nomadic event, where both practitioners as well as theorists present and discuss the status of art-science and/or art & technology. TTT has been hosted in Greece (2016-2017), Mexico (2018), Austria-Online (2020) and is now being hosted in Malta (2023). The complete program of activities of TTT2023 Malta taking place at the Palazzo de la Salle in Valletta on September 26-29th, 2023 counts with approximately 170 speakers from more than 30 countries focusing (a) on questions about the nature of the forbidden and about the aesthetics of liminality, and (b) on the opening of spaces for creative transformation in the merging of science and art. Topics explored in the TTT Conferences include: Biopunk, hybridity and aesthetics of mutation; Cyborg, augmentation, and body modification; Chemistry of the mind, natural healers, and mind enhancement; Biotechnology, DIY&DIWO, and biohacking; Ethology, human and nonhuman; Evolution, genetics, and plasticity; Post-gender, transgressive identities, and social models; Human sexual response, laws of attraction, and queer eroticism; Parasitology, symbiosis, and microbiome; Biopolitics, displacement, and resistance; Pandemic, bioterror, and scientific trust; Witchcraft, gender narrative, and history of science; Rewilding, degradation and restoration.

Co-funded for the first time by the Ionian University and the European Union, TTT2023 Malta is being organized within the framework of the project Rewilding Cultures (2022 – 2026) by the Feral Labs Network under Creative Europe. Thanks to this project, TTT is extending its activities beyond the conference time, to include a series of experimental art & science camps and residencies, **TTTlabs** and **TTTfellows**. The project is coordinated by **Projekt Atol** (SI) with partners **Makery** (FR), **The Culture Yard** (DK), **Schmiede** (AT), **Bioart Society** (FI), **Cultivamos Cultura** (PT), **Ionian University** (GR) and **Radiona** (HR). Besides the conference sessions, TTT2023 Malta presents its art-show entitled **RawCookedRotten**, which includes an exhibition and performances, as well as a selected number of roundtables and showreels. The program includes contributions by the Rewilding Cultures Consortium, Hub of Art Laboratories, KONTEJNER bureau of contemporary art practice and Cultivamos Cultura.

About TTT

Taboo-Transgression-Transcendence in Art & Science (TTT) conferences lasts three days and usually approximately one hundred international presentations following peer-reviewed selection of abstracts. TTT, created by Dalila Honorato, is based on the support of a large informal worldwide network of researchers and practitioners that develop their activities at the edge of art and science intersections. Since its beginning TTT seeks to provide a comfortable setting for the interaction of its participants and the attendants at the institution hosting it. This is accomplished through coordinating the conference's agenda with the development of events such as art exhibitions, screenings, live performances, book presentations, poster exhibitions, and workshops developed within the hosting institution in collaboration with other organizations. The major outcome of the conference is the publication of its proceedings in the peer-reviewed journal *Technoetic Arts* published by Intellect and an open-access book with ISBN number by the Ionian University Publications.

Each TTT conference has a different hosting institution as well as a distinct organizing committee (responsible for the entire structure of the program and production) and a new guest artistic-scientific committee (responsible for peer-reviewing the presentation proposals submitted). The TTT conference series is supported by its Steering Committee whose members include: Roy Ascott (UK), Andreas Floros (GR), Dalila Honorato (GR/PT), Gunalan Nadarajan (US), Melentie Pandilovski (AU/MK), Stelarc (AU), Polona Tratnik (SI) and Adam Zaretsky (US/GR). Contact us if you would like to host a TTT conference at: av-ttt@ionio.gr

Support

As an organization we defend that the access to TTT conferences should be financially sustainable to all its participants. We provide fee waivers to all requests and, when possible, no fees. If you wish to support the organization of further TTT events please contact TTT communication department for sponsorship and donations at: av-ttt@ionio.gr

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Session 1 Hatching

Interspecies Intimacies. Queer Mothering as art practice

Ullrich, Jessica

University of Fine Arts Muenster, Germany

Australian artist Catherine Bell mothers a piglet in her disturbing video *This Little Piggy* fades to pink; Slovenian artist Maja Smrekar breastfeeds a puppy in her radical work *Hybrid Family. M(Other)*; Japanese artist Ai Hasegawa stages a cross-species pregnancy in her artistic research *I wanna deliver a dolphin* for which she also designs an artificial womb. And the artist group Sin Kabeza investigates a surgical transformation that would allow a male human body to carry baby marsupials in a pouch on the stomach. The relationship between “mother” and “child” in these projects always stays asymmetrical but the involved non-human animals exhibit some degrees of agency, cooperation, and resistance. Reflecting on these and other artworks that apply gendered stereotypes of care like the mother or the nurse and applying a Critical Animal Studies perspective the talk reviews gendered concepts of care and how they can be challenged in contemporary art. In my reading, the artists not so much affirm but rather decolonize traditional concepts of care. They queer the alleged naturalness of traditional ascriptions of the ‘labor of love’ by performing inappropriate interspecies intimacies with other animals. And more importantly, they help imagine post-anthropocentric multispecies families without conceiving the potential messiness of new kinships.

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Keywords: Care, Mothering, Interspecies Art, Critical Animal Studies, Queering Species

Jessica Ullrich is professor for art history and aesthetics at the University of Fine Arts Muenster. She studied art history, fine arts and German literature in Frankfurt as well as Arts Administration in Berlin. She holds a PhD in art history and has been assistant professor at the University of Arts in Berlin and at the University Nuremberg-Erlangen as well as visiting professor at the University of Fine Arts Muenster and lecturer at the University Frankfurt and Europa University Flensburg. She has been head of the education department at Kunstpalais in Erlangen. She curated art exhibitions and video screenings in Berlin, Utrecht, and Sao Paulo. Jessica published exhibition catalogues, collections of essays, and articles mainly on modern and contemporary art and on human-animal relations in art. She is editor of *Tierstudien*, the German journal on animal studies.

Mutants, Mothers, and Monsters: gendered monstrosity in science and medicine

Bodies and bodily parts encoded as feminine and queer have historically been linked as a generative medium for the emergence of biological monstrosity. From narratives on cancer and disease to the monstrous maternal, the scientific and medical gaze that examines these bodies and bodily parts looks upon them from a lens and framework that cannot escape its history of fetishisation and objectification of gendered embodied difference. This presentation will explore the historical and contemporary connotations of generative and gendered monstrosity in the studies of science and medicine by examining them in regards to the artist's works *Return of the Teratoma* and *Self-Care*, which look at the monstrous recurring figure of the Teratoma and the relationship between breast cancer and genetic inheritance of disease, respectively. Looking at the entanglements between cultural media (especially that of the horror genre), clinical praxis, and politics, this presentation aims to use these artworks as a starting point for critical examination about why particular bodies and bodily components are regarded with suspicion and distrust and how this influences contemporary issues in healthcare and biopolitics.

Walsh, Lyndsey

Humboldt Universität zu Berlin, Germany

Lyndsey (they/them) is an American artist, designer, writer/editor, and lecturer based in Berlin, DE. Their work explores the instability surrounding the cultural and social aspects of disease, identity, the body, death, human and non-human relationships, and speculative narratives on the future. Currently, Lyndsey is a visiting scholar and the resident artist at the Department of Experimental Biophysics at Humboldt Universität zu Berlin in collaboration with the UniSysCat Cluster of Excellence, and they guest lecture at various institutions and universities. Lyndsey is also a contributing writer for CLOT Magazine.

Session 2A Snapback

chairperson **Mariana Perez Bobadilla**, Waag Future Lab, Mexico / Netherlands

Transgenic Petting Zoo – Teasing out Tensions in Perceptions of Genetic Research

Generating interdisciplinary dialogue on art's intersection with animal research, this paper is developed from a conversation between artist, Louise Mackenzie and animal welfare scientist, Anna Olsson on the subject of a project that aims to bring transgenic animals out of the laboratory and into the public sphere.

How do we perceive animals in relation to their context? How do these perceptions differ between an animal researcher and an artist? Can animals in biomedical research be more than a 'resource'? What happens to OncoMouse® (Haraway, 1997) when the research is over? What if the lives that save us could be saved as well? How can we enrich the lives of both humans with lived experience of disease and animal disease models? What are the practical challenges in bringing transgenic animals out of the lab? I want Oncomouse® to be my friend.

This is the vision of the Transgenic Petting Zoo - bringing laboratory-only species out of the lab and into the human/animal care environment. Visit and help to care for your very own transgenic pet, it might change both your lives.

In Kathy High's *Embracing Animal* (2004-6), High brings rats, that are used in research to treat autoimmune diseases similar to her own, into the environment of the gallery in a custom-designed habitat where the public observe these otherwise hidden creatures. This work became for High an emotionally and critically rigorous project of long-term research into how we work with and care for the lives that save our lives.

Transgenic Petting Zoo is conceived as a transportable project for bio-medical institutions that questions how the lives of both humans and nonhumans in biomedical research might be enriched through greater familiarity with transgenic animals outside the direct context of the laboratory. Drawing from Pauline Oliveros' practice of deep listening (Oliveros, 1971) and Jacques Derrida's writing on the animal (Derrida and Wills, 2002; Derrida, 1988), the project proposes the ethically contentious possibility of creating a publicly accessible non-laboratory space in which those who conduct research and those who are the recipients of research can care for, tend to and build a rapport with the animals that are vital to their research and/or wellbeing.

The first phase of this research explores the tensions between art and science inherent in the concept of the project. Through dialogue between an artist and animal welfare scientist, we discuss the challenges and implications of giving staff and students working in biomedical research the opportunity to relate to the animals in their research in ways that extend beyond the laboratory.

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Keywords: laboratory animals, transgenic, genetics, deep listening, perception

Mackenzie, Louise

Newcastle University, United Kingdom

Louise Mackenzie, PhD, is an Edinburgh-born interdisciplinary artist, curator and writer. Her practice explores human relationships with the non-human world. With an interest in experimental and experiential practices, sound and new/found media play an important role in her work. Her work has been exhibited nationally and internationally, including ZKM (Germany), BALTIC CCA (UK) and National Library of Madrid (Spain) and she has written for publications with MIT Press, Routledge, Bloomsbury and Intellect.

Olsson, Anna

University of Porto, Portugal

Anna Olsson is an animal welfare scientist with a farm animal background, now working in a biomedical research institute. Her own research is focused on the behaviour of laboratory rodents and companion animals, and on ethical issues in the use of animals in research and biotechnology. She is also involved in strategic initiatives to Replace, Reduce and Refine research with animals. She leads a research group and organizes training to prepare scientists for a responsible use of animals in experiments. She is a co-author of the textbooks *Animal Ethics in Animal Research* (Cambridge University Press) and *Animal Welfare* (CABI).

Curare: Poison as Medicine

“Ci balli sulu nu te puei curare,” translates to “If you dance alone you cannot heal”- a line from a traditional Tarantella song from the region of Apulia in Southern Italy. The etymology of the word curare contains within it the seed idea that inside of the poison is the cure.

Tarantism is a form of choreutic mania resulting from the bite of the *Lycosa Tarantula*. The phenomenon was documented by the 17th century German priest, scholar and polymath, Athanasius Kircher. Tarantism has fallen in and out of the fray of Catholicism over the centuries, sometimes upheld as a canonical rite of healing and other times maligned as a possession cult.

Donna Haraway and Anna Tsing imagine new ways of being in a multispecies world at the edge of extinction. I use this frame to look at tarantism as a multispecies history, an experience rooted in place. I look at the *Lycosa Tarantula* as a symbiont, both the cause of the malady of tarantism and its antidote. Utilizing imaginal symbols of feminine earth based spirituality, the rites of tarantism provided ritual agency to poor, marginalized populations, especially women.

By reframing tarantism within an aesthetic of care and healing, we are reweaving a generative story of multispecies kinship, with spider and human as collaborators.

Keywords: Haraway, Tsing, Spider, Symbiont, Dancemania

Rania, Juliet

Writer/researcher, United States

Juliet Rania is a writer, performance artist and ritualist located in NY. She holds a Bachelor of Arts in Creative Writing and Anthropology from New School University and a Master's Degree in Women's History from Sarah Lawrence College. She is the founder of The Source, a community located in Woodstock, New York. Her writing can be found online in various publications including Liminal Literary Magazine. She has lectured at various venues throughout New York including the U.N. General Assembly, Barnard College, Cathedral St. John the Divine, New York Open Center, The Abode of the Message, Omega Institute, Sacred Arts Research and Deepak Chopra Homebase at ABC Carpet and Home. She teaches Sufi spiritual technologies as a representative of the Nur Ashki Jerrahi Sufi Order such as chanting, whirling and frame drumming both privately and in groups. Juliet is also a ritual leader in the Italian Shamanic tradition of the Black Virgin and has apprenticed under Alessandra Belloni for over a decade. She is a vocalist and percussionist in several ensembles including NY Arabic Orchestra and as co-founder of Persian Music Ensemble.

The Leech House Series, an exploration of parasitism as symbiotic exchange: research and rituals with Hirudu blood-letting leeches

In an existential effort to understand my own parasitism, and to examine the possibility of a more synergistic lifestyle, I've embarked upon an embodied exploration of bloodletting. My research has developed into The Leech House Series, a creative investigation, positing bloodletting as a conceptual antidote to modern consumer medicine.

Leech House is a series of symbiotic transference rituals whereby the human parasite becomes guardian host to the hermaphroditic leech, inviting the leech to feast upon and cleanse the blood with hirudin venom and gender neutralizing verve. In these rituals and exchanges, the performer (Ryder) subverts her gender by opting to feed medicinal leeches instead of the human infant-parasite. In turn, the leech offers the medicinal hirudin peptide in this re-presentation of parasitism as a symbiotic exchange.

Leech House is a collaboration with over 12 artists, photographers and videographers who have helped conceptualize, stage and document the rituals. Each collaborator has contributed their own unique ideas and techniques to the project, creating an eclectic portfolio of images and videos.

The proposed Leech House presentation will touch upon several topics, culminating with the performance series:

1. The Art of Humoural Medicine, Bloodletting and Medicine Today
2. Leeches: Shape-Shifting Non-Binary Hermaphrodites
3. Parasitism, Mutualism & Symbiosis, or, How to Be a Good Parasite as Exemplified by Leeches
4. Little Biters with Big Personalities
5. The Leech House Series, project description, photos/videos

The proposed Leech House Art Exhibit/Installation will be a visual presentation of printed photos, video loops, garments, props, and residue from the performance series.

Keywords: bio-art, parasitism, leeches, ritual, symbiosis

Cooley, Ryder

Rensselaer Polytechnic Institute, United States

Ryder Cooley is an interdisciplinary artist and musician based in New York. Weaving together chimeric visions with music, movement and imagery, she creates cinematic performances and sonic phenomena. Ryder holds an MFA from Rensselaer Polytechnic, an MA from SUNY Albany and a BFA from the Rhode Island School of Design. Ryder has performed and collaborated with artists and musicians including Pauline Oliveros, Rasputina, Elvis Perkins, Tommy Stinson (Replacements), Langhorn Slim, Swoon & Miranda July. She is the founder and lead singer/musician of the dark carnival band Dust Bowl Faeries. Ryder and the Dust Bowl Faeries have won awards for their music videos in NY, LA & Germany. Ryder has created and exhibited internationally at locations including: Sitka Center for Art and Ecology, Museum of Ethnography (Sweden), World Cultural Museum (Sweden), Robert Wilson Watermill Center, National Public Radio (WNYC & WAMC), Art OMI, El Paso Museum of Art, MOMA PS1, Yerba Buena Center for the Arts, Oakland Museum, White Box Gallery, Tang Teaching Museum, Samuel Dorsky Museum of Art, McDowell Colony, Yaddo, Blue Mountain Center, Vermont Studio Center, LIP French Cultural Center, (Indonesia), Hambidge Center and Ecology.

Session 2Ω Hoydenish

DYsXMe ± Dyslexic Medias

DYsXMe is a hybridization to subvert the Petri dish brain, to rearrange the panopticon plot, to reuse dyslexic discourses and raid the actual white exhibition cube. Dyslexic Medias is a highly hybridized aesthetic sys(Term) pro-po-sed to recognize, analyze and produce media that do-esn't o-perate in the l-o-gical real-m o-f art & science practices, taking advantage of unusual- understandings via AI po-rnle-xican co-des and "r-e-a-ding "ano-mal-ies". DYsXMe pro-po-ses that MEDIA is rich when misreaded, pro-vo-cative when inco—mpl-ete, confusing and interesting when mismatched. Formed as a direct reference to A Neo—ist Research Project's text DYSLEXIA, DYsXMe relies in the ro-le of misreading as a new hidden l-anguage, o-ne that buil-ds a pro-fuse la—yer o-f meanings and new territo-ries: the main go-al- in this case ois to- bring decadent wetware practices to—wards exciting fle-sh critique and pornographic lexicons to- fo-rm dyslex—paradises.

H C-(M)

Independent artist, Mexico

With a versatile profile that can adapt, deconstruct, negotiate and design multiple options and outputs for fertile projects, H C-(M)'s expertise involves the use of digital visuals, sound and speculative graphics/writing as mediums to develop aesthetic explorations. H C-(M) graduated with a Bachelor's Degree in Visual Arts at UNAM (Universidad Nacional Autónoma de México) in 2017 in Mexico City with a final thesis covering Big Oil Sponsorship in Arts and its ties with the Deepwater Horizon oil spill in 2010. Since then, H C-(M)'s interest has been shifting from subjects like Art & Anthropocene Studies, Nature & Society, Bionics & Design, Bioart, Diagnostics as a Field of Artistic Practice, Open Science Publishing, Music, among others. His practice includes texts for Revista Código, The Quietus, Netzpolitik /+, covering profiles like Eduardo Kac, Kenneth Goldsmith, Alessandro Delfanti, Bruce Labruce, Mat Dryhurst, Jeroen van Loon, Cryptome, Alexandra Elbakyan, among others - designing in collaboration with ICAyCC (UNAM), Rachel de Jooode, Hackteria ZET, Angel Lartigue, Nero Magazine, Mutek Montreal x Shared Frequencies, Institute of Network Cultures - works for Urbanomic's PlaguePod, Zero Agency, - and residencies at The Other Radio, Rasclat, and currently at HKCR.

Falling in Love with Miku: An Interpretive Approach to Human-Robot Interaction

As AI and robotics technology becomes more advanced, human-robot relationships are expected to become increasingly common in recent years. An internationally acclaimed case in point is the relationship between Miku and Kondo. Miku, also known as Hatsune Miku, is a virtual reality pop star created by Crypton Future Media in 2007. She is depicted as a 16-year-old girl with long, turquoise pigtails and is known for her distinctive voice and energetic performances. Kondo is a Japanese man who became a devoted fan of Miku and in 2018 he finally decided to marry her. Kondo's emotional connection to Miku reflects the intersection of art and science and from a post-humanist perspective illustrates the blurring of boundaries between human and non-human entities. Moreover, the fact that Kondo chose to marry a hologram challenges the traditional ideas about relationships. In a video posted on Youtube Kondo stated: "the concept of happiness and love is different for each person. In life when a man and a woman marry and have a child, that is I think a short of template for happiness. But I don't think that template applies to make everyone happy" (Shouth China Morning Post: 2018).

The present paper is an interpretive approach towards the relationship between Miku and Kondo through the lenses of «routine» and «embodiment», using the theory of structuration and phenomenology as a theoretical background. According to the theory of structuration, people from the beginning of their lives feel the basic need to control their daily life; otherwise they are overwhelmed by existential anxiety. Routines regulate existential anxiety, forming a system of ontological security which is the basis of mental well-being (Giddens 1984:50-58). Kondo mentioned that his relationship with Miku was created after a long period of isolation and workplace bullying. According to his exact words "I was locked in my room and constantly watched videos of Miku" (doc tv 2022). The routinization of the act of watching video falls into the interpretive scheme of ontological security and can be a starting point for exploring the possibilities of maintaining a strong emotional connection between a human and an AI program.

Embodiment highlights the role of the body in the process of being in the world. In other words, socialization from the perspective of embodiment is treated as a perceptual but also as a physical process (Merleau-Ponty 2016). However, in Kondo's case, the fact that Miku is a hologram rather than a physical body, yet Kondo marries her and treats her as an embodied agent might be considered a transgressive challenge to traditional ideas about relationships and embodiment. It is also a good example to consider the role of embodiment as a means of exploring the connection between humans and robots.

In order to approach the meaning of the phenomenon of the human-AI relationship as depicted in Kondo's emotional attachment to Miku I use a content analysis of posts and comments on Instagram related to Miku and Kondo, along with interviews with Kondo, news articles, photos and videos.

Keywords: embodiment, Miku and Kondo, Routine, Human - Robot interaction, Interpretive approach

Katsenou, Rena

post phd researcher in the Department of Audio and Visual Arts of Ionian University, Greece

Rena (Eirini) Katsenou is a post doctoral researcher at the Department of Audio & Visual Arts of the Ionian University on the topic of "Robots go to Kindergarten: visions of artificial intelligence in preschool education". With more than 15 years of teaching experience in kindergartens, Rena holds a BA in Early Childhood Education, as well as an MA and PhD from the Philosophy Department of the University of Ioannina focusing on everyday rituals in kindergarten and preschoolers' agency. Her research interests are cyberpsychology, phenomenology, human robot interaction (HRI) and visual anthropology.

How do one synthetically produce love?

This quest finds its roots thousands of years back - way into antiquity, where the concoction of love potions often was made by frivolous women like courtesans, prostitutes, witches and also midwives. Even with the technological advances of today, we seem to chase after the same remedies as we always have, the elixir of life, fountain of youth, and the magical potion of love. If we in addition to the quest of extracting and managing emotions, also include thinking about how we construct and cohabit with technology (be it AI, virtual avatars or robots) - Or with technology intimately integrated into our bodies. How might technology adapted to biochemical information and circuits affect the sensory system, vagus nerve, biochemistry, genetic dispositions, epigenetic traumas, all that we carry with us and that is making up this huge refined sensory organ, guiding our relations to the world and reminds us of wounds and trauma. Biochemicals constant transformations in the metabolic pathways, affecting our bodies, our minds in how we interpret and engage. Biochemicals that the medical industry has been able to replicate by the aid of technology. Will we still remember how to be human?

Join in on this speculative thinking leading up to the manifestation of yet another project crafted by the Techno-witch.

Keywords: Biochemistry, techno-witchcraft, emotion modification, metabolic cyborg, speculative implant

Tapio, Hege

Department of Art, Design and Drama at
OsloMet - Oslo Metropolitan University, Norway

Hege Tapio is an artist and a curator based in Stavanger, Norway. Art driven by curiosity, knowledge, ability to convey and contextualize aspects of technology and research, both through speculation and critical attitude, have been the basis for many of the projects. Her interest in emerging media interconnecting art, new technology and science, led to the foundation of i/o/lab – Center for Future Art since 2001, where she established and curated Article biennial – a festival for the electronic and unstable art. Her Humanfuel project was first presented in HYBRID MATTER - a Nordic art&science network program, and the sequence project Humanoil had premiere at Keplers Garden, Ars Electronica Festival. Tapio is currently pursuing her artistic research as Phd fellow at FelT - Futures of Living Technologies at OsloMet. Tapio is also involved as curator in the research project Caring futures: developing new care ethics for technology-mediated care practices (QUALITECH) at the University of Stavanger. She is part of the team of NOBA – Norwegian Bioart Arena, developing and programming the Norwegian hub for Bioart located at Vitenparken by Campus Ås, Norway, and Associate artist in the Metabolic Arts Gathering series of Copenhagen Medical Museion.

Session 3A Exquisite

Made by humans: exhibiting new creatures for the sake of the Anthropocene

The idea of the Anthropocene as a geological phenomenon is objective: “human actions, perceived in a very aggregated way, acquire the weight of a geological agent”. Under the idea of the Anthropocene, researchers, politicians, artists and other human agents debate the human modifying power of the environment. Understanding human action upon the Earth requires more than observing physical phenomena, but also cultural, historical, social and philosophical aspects surrounding the experience and actions of human beings in their relations with our own and other species. The Anthropocene can be considered as both a geological and cultural concept, scholars from various fields are focusing on the subject from the perspective of each of their disciplines, and this debate presents an opportunity to explore forms of interdisciplinary collaboration and overcome the segregated view between nature and culture that characterises the Western world. Even when we discuss who is the Anthropos in Anthropocene, we are mostly looking from a human point of view into human History. But the concept can also give us a common point to observe our place within a more than human society, through the eyes of hard sciences, humanities and arts. Although the construction of the concept spans three centuries, as the central object of thematic exhibitions, it emerged in the second decade of the 21st century, with an important contribution from artists and art museums in the spread of the word. In this paper, we will reflect on the place given to animals in museum exhibitions about the Anthropocene, analysing artistic works that imagine dystopian animals. We discuss the role of museums and artists in the facilitation and recognition of the relationship between humans and non-human living beings. If we are facing a sixth great extinction, we need to better understand our place among all the natural elements. In this process, art can have a crucial role, leading us in building better relationships both in the social and natural spheres.

Keywords: Anthropocene exhibitions, History of exhibitions, Anthropocene art

Melo, Natalia

Institute of Contemporary History (IHC-CEHFCi/
University of Évora), Portugal

Natalia Melo has a degree in Environmental Sciences (2007) and a Master's in Environmental Citizenship and Participation (2011), currently a candidate for the PhD in History and Philosophy of Science (speciality Museology) at the University of Évora and waiting for presenting the thesis “Museum exhibitions: showcasing climate in the 21st century”. Her research is focused on the history of exhibitions on climate change and the Anthropocene and the role of the arts as a driver for the dissemination of scientific issues and facilitator of social debates around these themes.

Bug square - an experimental animation made with game engine on artificial ecology

My decision to make my master thesis on computer and biological bugs started in the summer of 2020. While I was isolated in New York working on computer projects, my roommates asked me to go upstairs to deal with some actual biological bugs. Since then, I want to make a project for them both to live. I have many stories about each of them. At both the graduate and undergraduate levels, a lot of my works were about capture, and now, at this time, I am still trying to create and capture bugs. But for the mechanism I built in the program, I will never capture them with my virtual hand. I have an artificial intelligence behavior tree system inside game engine to keep the animation running and to switch the cameras of the virtual world. The insects inside the program will maintain the same range from the time they are born to when they disappear. If you have some knowledge of the game engine, you will notice that some textures of the objects are missing, and that's the point of this project. Something is wrong with this digital system. As an ongoing simulation, there is no beginning and end for it. Just like "bugs," they will keep processing.

In my project development process, I have come to believe that both computer bugs and biological bugs have the right to stay. For us as humans, it's okay to make human errors, and we should be less human-centered with the planet we are living in. I hope the viewers create their own narratives after watching the simulation. In the end, we should all go out and enjoy everything we have.

Keywords: Experimental Animation, Artificial Ecology, Biopunk hybridity and aesthetics of mutation

Wang, Haoyu (Henry)

New York University, United States

Henry Haoyu Wang is an artist and a technologist based in Denver, USA. He holds his BA in art and technology at Allegheny College, PA, and just finished his master degree at NYU's ITP (Interactive Telecommunications Program). The artistic practice of his work involves exploring the relationship between human and environment under technology-affected scenarios. He uses technology to extend our sensation and perception, to problematizing relationships between physical and virtual spaces. His work has been exhibited and screened in Austria, China, South Korea, Portugal, Mexico, Germany, and the United States. His current art focuses are data and bioethics, critical and speculative design, and mixed reality and visual storytelling.

Creatures of future/past: a Bone Costumes wardrobe to evoke scifi imaginaries and memories of vanished animals

Emergent is a mobile gallery exploring life forms that exceed the categories defined by traditional methods of classification in the era of biotech manipulation, new digital worldmaking, and climate change transformations, through narratives of mutation, adaptation, and emergence. Rather than just describing or illustrating specimens and research objects as if it was a cabinet of curiosity or an exhibition showcase, the mobile gallery seeks to bring different voices and narratives together in a sustained dialogue. To achieve this goal, it pursues live, in-person, and close (tactile and performative) encounters, thus offering more immersive and involved experiences. The goal is to create dialogues originating from what de la Cadena calls “sites of divergence”, that is, those elements of disagreements pertaining to what constitutes knowledge that “could not be solved without undoing what each of the groups were in relation to their interest in common” (Cadena & Blaser, 2018). Divergence, de la Cadena suggests, does not equal difference, but goes deeper. Sites of divergence imply that different parties have “interests in common”. However, the system of knowledge they belong to connects these interests in common to different practices and activities. The dialogues created by, and through, these sites of divergence are important because they become “an opportunity for the creation of concepts different from those [that] every participating knower brought to them” (ibid.).

Emergent is designed as a simple, multifunctional box on wheels that can be adapted to accommodate different projects by different artists working at the intersection of art and science; it is a space of encounters and a space of knowledge exchange; it is a space aimed at imagining future worlds and at reflecting on existing and past world. For TTT, we are proposing to bring Emergent to Malta as a mobile installation which will move around the conference, asking participants to engage with, and perform its content. For this new instalment, we are planning to transform the mobile gallery into a magic wardrobe containing a series of special Bone Costumes that will transport participants into a futuristic world. At the same time, it will force them to reflect on very present ethical and environmental issues.

The Bone Costumes originate from XXX’s research into historical corsets - designed to press natural bodies into ideal shapes, much like sculpting tools. Crossed with contemporary fashion technology, they evolved into exo-skeletons, half-organic half-mechanical apocalyptic outfits. Conceptually speaking, these Bone Costumes take up our ambiguous relationship with animals – the mass consumption of living beings, the ongoing extinction of species, but also the longing for human-animal communication. When worn as add-ons and wearables, they confront the wearer directly with the complex cultural knot of imagery of death and consumption, of animals as friends, relative, and Other, of separation and merging, and with possibly shamanistic ideas of energetic human-animal connections.

While we consume and use domestic animals like industrially produced wares and drive wild animals into extinction by refusing to concede them a minimum of space and resources on the planet, we also dream of harmony between the species. Many concepts of paradise across cultures include the idea of peace between humans and animals.

SciFi and popular culture fantasize about extraterrestrial intelligence in outer space, while our industrialized lifestyle is resulting in the mass extinction of the only other known conscious beings in the universe right on our planet.

Keywords: Extinction and adaptation, SciFi fashion, cabinet of curiosity emergent life, mobile installation

Buiani, Roberta

University of Toronto and the Fields Institute,
Canada

(PhD Communication and Culture, YorkU) is an interdisciplinary artist and media scholar based in Toronto. She is the co-founder and artistic director of the ArtSci Salon at the Fields Institute for Research in Mathematical Sciences (Toronto) and co-organizer of LASER Toronto. Her scholarly work focuses on emerging life forms exceeding the categories defined by traditional methods of classification. Emergent is a postpandemic mobile gallery containing such life forms, through encounters at the intersection of art and science. She has exhibited internationally in galleries (Bevilacqua La Masa, Venezia) at art festivals (Transmediale, Berlin; Hemispheric Institute Encuentro; Sao Paolo), community centres (Immigrant Movement International, Queens NY, Myseum of Toronto), and science institutions (RPI; the Fields Institute). Her writing has appeared on Space and Culture, Cultural Studies and The Canadian Journal of Communication among others. Currently, she is Scholar in Residence at Sensorium, Centre for Digital Arts and Technology (York University), and acting Coordinator of NEWONE, Learning without Borders, an interdisciplinary program at New College’s University of Toronto.

Wenzel, Kaethe

European University Flensburg, Germany

is a media artist based in Berlin and a professor of Aesthetic Practice at the European University Flensburg. her works are about Utopian ideas, the future, and alternative concepts for society. Her main instruments are drawing, interviews, the Internet, mechanics/electronics, and street art. She uses techniques from surveys to speculative fiction to explore “the collective production of culture, the interface of art and science, and the production and negotiation of public space”. She modifies or mimics urban signs, advertisements, or services, jolting viewers out of their habitual ruts, upsetting conventional ways of seeing and of representing the world. Her interview-based drawing projects connect the streets and the Internet. Her aim is to create space for unusual thoughts and empowered communication. Her art can be found in museums and collections including the German Museum of Technology Berlin; the Székt István Király Múzeum, Székesfehérvár, Hungary; the Koblenz Middelrhine Museum, and the Roemer-Pelizaues-Museum in Hildesheim.

Teaching Contamination - A Bestiary Guide from Empirical Philosophy

Based on my work at the art academy, where I have built a biolab space and an artistic research program around it, I will map problems, intimacies, principles and failures of how to work with precariousness: with that what escapes capture. This paper will thus derive from a pedagogical practice but also disciplinary and existential struggles of experimentation that betrays masters.

Within the Art Academy I teach, there is a deep rooted ideology that art is autonomous. It derives from a cultural belief and value of an importance of art to stand alone, to not be influenced by governments, society and politics. Nevertheless, that what allows to define and to declare what art is, is a powerful act: it states and creates a reality, but it is also a boundary making event - a border line that marks the reality as separate and stable.

To start to declare art as autonomous first, can make art appear as a fixed phenomenon, giving it a sense of indifference and immutability within changing societies and cultures. When taking autonomy as a first condition and defining moment of action, regardless of living bodies and their environments, it becomes a word that shields against all, namely constrains but also accountability. In my practice as a teacher and researcher thus, I struggle to overcome the disciplinary belief in autonomy, that derives for the longing for purity and imperial imagination of control. Instead, I learn how to teach risk and uncertainty that emerges from being uncomfortable because not knowing. The shame and frustration are the elements that guides, as they crack the habits of mastery. As such, this paper will discuss the arts of attentiveness elaborated by Deborah Bird Rose, how her ethological practices of care can be part of art and ecological teaching. The notion of contamination will be discussed as an onto-epistemological tool that shapes practices of encounter and teaching, but not only.

In this way, I will elaborate on the notion of contamination as precariousness that is an already ethical event, way of attentive encounter with bodies that needs to be not only acknowledged but learned and unlearned. This paper will thus draw on ethology to discuss further possibility of contamination that resist what Isabell Lorey defined as precarization. The form of the paper will have theoretical and personal tone, woven by the mutating personas of a witch, a ghost, and a demon – they will navigate contaminating and mutating character of the problems encountered.

Keywords: contamination, teaching, risk, precariousness, ethology

Wolodzko, Agnieszka

AKI Academy of Art and Design / ArtEZ
University of the Arts, Netherlands

Agnieszka Anna Wołodźko, received her PhD at Leiden University in 2018. She is a lecturer and researcher teaching contemporary philosophy and art-science at AKI Academy of Art and Design ArtEZ since 2017. At AKI she has initiated a biolab space where she runs a BIOMATTERS, an artistic research programme that explores how to work with living matters. Her research focuses on post-humanism, ecocriticism, affect theory and new materialism at the intersection of art, ethics and biotechnology. Selected recent publications include: "Ars Demones*2022*Manifesto," in *Footprint. Delft Architecture Theory Journal*; "Demonological re-enchantments – or how to contaminate through intimate stories of commons without consensus," in *Technoetic Arts: A Journal of Speculative Research*; 'Living Within Affect As Contamination: Breathing In Between Numbers' in *Capacious: Journal for Emerging Affect Inquiry*; 'Materiality of Affect: How Art Can Reveal the More Subtle Realities of an Encounter', in *This Deleuzian Century: Art, Activism, Life*, edited by Rosi Braidotti and Rick Dolphijn. Currently finalizing her book *Affect as Contamination. Embodiment in Bioart and Biotechnology*, to be published by Bloomsbury in 2023.

Session 3Ω Rubicund

Eurus: Devising a Breath - thank you 1550 and 1538

Breathe, take a deep breath, and embrace the air that enters your lungs. This is a meditation on what constitutes devising a breathing machine to sustain life, precisely the human suffering and undeniable pain from illness and disease, and the pain of animals and researchers that happens to prevent it. Eurus is an emergency resuscitation system created in 2020 to mitigate the ventilator shortage due to the COVID-19 pandemic. This breath-shaping and pushing machine has been tested with lung simulators, ASC5000, and is now undergoing animal experimentation. It is an artwork, a sculpture, a device, it's experimental and performative. This meditation focuses on the feelings that arise while conducting the animal study portion of the project, the sensations of giving life beyond reproduction, feeling their stomach rise with our breath, and taking away life for the sake of protocol. This is an ongoing artwork that exists in the space between life and death. It's the shape of a breath that explores survival, sacrifice, love, and the emotional impact of medical innovation- the real cost of healthcare.

"Sometimes I do a little prayer for them, but only when no one else is around because it feels weird." -Says a friend working in ophthalmological animal research with mice.

"Do everything you can to save them."

- Someone losing a loved one

Thank you to sheep numbers 1550 and 1538.

Keywords: animal research, medical devices, medical innovation, bioart, breath, respiratory therapy

Chacin, Aisen Caro

Independent artist, United States

Dr. Aisen Caro Chacin is a regenerating composition of cells that produce a woman, artist, and animal whose migration patterns are not based on seasons, but rather, chance, chaos, and opportunity. She leads the medical prototyping lab at the University of Texas Medical Branch and is an Assistant Professor in Pathology at the School of Medicine. She is Adjunct Faculty at the School of Art at the University of Houston, where she also received her BFA. She is a founding board member of the Medicine and Arts Program at UCLA and holds an MFA in Design and Technology from Parsons the New School where she was also a teaching fellow. She received her Ph.D. in Human Informatics from the University of Tsukuba, Japan.

Exploring Consciousness Through Interactive Art Installations: Unveiling the Potential of Meditation, Buddhist Rituals, and Wellbeing Science

We may not be able to define consciousness, but we can delve into it through the connection of body, mind, and spirit. Rituals are one way of accessing altered or expanded states of consciousness through diverse stimuli such as performance, art, and psychoactive elements that engage the participants psychologically, physically, and spiritually. Art also has the capacity to make a ritual-like experience through its perceptual capacity and symbolism.

In particular, Esoteric Buddhist rituals integrate sound and visuals into ceremonies and meditation practices. In recent years, scientific studies on meditation have increased, however, they generally tend to secularize the techniques and overlook the cultural and symbolic aspects. For this research, I would like to recover the potential of art in meditative practices, not only for health benefits but also for attaining a sense of transcendence, which is the actual direction of Buddhism.

By combining breathing biofeedback, Buddhist symbolism, and wellbeing science, I have developed a series of interactive art installations that invite spectators to become active performers by approaching art with a ritual disposition. These immersive artworks are experimental meditations that seek to awaken the connection between body, mind, and spirit, and potentially access an expanded sense of consciousness. Each installation induces a different breathing technique through a gamified interaction, is based on a different meditation approach, and plays with different media to produce unique perceptual states.

“Ethereal Phenomena” is a digital Buddhist thangka. Its interaction is meant to produce slow, abdominal breathing, a basic technique from Yantra Yoga, the Tibetan yoga of movement. Its mandala structure evokes the mind and cosmos. Buddhist instruments and a mantra-like chanting compose an abstract soundscape.

“Convergences of the Spirit” is a mask with a projected animation of a Buddha-like face that changes when the user breathes in a specific rhythm. Sounds are mixed with a poem to reflect on the nature of the self. In this case, the symbol of the mask and language work as particular perceptual stimuli, producing a form of meditation that differs, for instance, from the mindfulness approach.

“That (tat sat)” is an interactive art piece combining paper and digital illustration with projection mapping. It creates a synchronization of two performers’ breaths, symbolizing the expansion of consciousness. The experience of non-duality is explored through four levels of interaction, with music providing a playful connection.

Each artwork is accompanied by a user study that evaluates certain relatively measurable traits, such as relaxation and focus, as well as other harder-to-define aspects, like awareness of the body-mind, sense of temporality, and sense of self. Some of the descriptions from participants coincide with previous studies done on mindfulness, Transcendental Meditation, or extrasensory experiences.

Ultimately, this creative research seeks to highlight the physical and mental benefits of meditation and breathing biofeedback, and to recover the deeper dimension present in Buddhist rituals: the expansion of consciousness.

Keywords: Buddhism, Consciousness, Interactive art, Breathing biofeedback, Meditation

Malaver Turbay, Silvana

Graduate School of Media Design
Keio University, Japan

Silvana Malaver Turbay is a Colombian multidisciplinary artist and a doctorate researcher at the Graduate School of Media Design, Keio University, Japan. She has a Bachelor’s degree in Literature and Art from Universidad de Los Andes, Colombia, and a Master’s degree in Asian and Japanese Culture from Saitama University, Japan, where she focused on Buddhism and media art. Her creative process explores altered states of consciousness through poetry, experimental films, and installations. She has worked as a visual producer on various music projects such as Mestizo Music Collective, Carlos Rizzi, and Carambolo. Her research and artwork have been displayed at conferences, exhibitions, and performances in Colombia, South Korea, and Japan. She is currently part of Geist, a media design lab at Keio University that explores the relationship between body and mind through technology, art, and science. Here, she develops art pieces that serve both as artworks and meditation tools.

Overcoming Life: Neuralink, Cyborgs, and the (An)aesthetics of Cure

In 2016, Tesla and SpaceX CEO Elon Musk announced the launch of Neuralink, a startup dedicated to developing brain-computer interfaces (BCIs). Through Neuralink, Musk aims to create implantable neural devices that help individuals with disorders such as quadriplegia and cerebral palsy regain sensory and motor function. Though currently focused on medical devices, Neuralink plans to create consumer-grade products, citing BCI's potential to "expand our abilities, our community, and our world." Ultimately, Neuralink hopes to profit from devices that can enhance human memory, expand sensory perception, and even allow human consciousness to "meld" with AI.

While ambitious, Neuralink's mission is not particularly novel; the company follows a long line of transhumanist projects aimed at enhancing human experience through increasingly sophisticated technologies. All these projects ultimately aim to "cure" or heal particular human diseases, conditions, and frailties, yet do so in a way that undermines, demeans, and devalues the experiences of the very people they aim to help. Drawing from Eli Clare, we argue that this emphasis on curing or healing smuggles with it a pernicious aesthetics of cure, i.e., a political aesthetic which treats the disabled human body (and, by extension, humanity itself) as something to be transcended, fixed, or overcome.

The aim of our project is twofold: first, we articulate an "aesthetics of cure" wherein the ethical-aesthetic practices of making one's self are normatively shaped by the (bio) politics of cure. In Neuralink-type projects, cyborg technologies aim to overcome illness and disability. This emphasis on overcoming carries with it a transcendence narrative that implies fear and degradation of lived human bodies, particularly, but not exclusively, those with disabilities. In contrast to the aesthetics of cure, we propose an anaesthetics of cure that does not follow logics of bodily transcendence or restoration. Riffing off Cressida Heyes' definition of "anaesthetics" as liminal practices that resist neoliberalism's emphasis on productivity and progress, we explore anaesthetics of cure through cyborg transgressions, i.e., cyborg and crippborg artistic practices that do not strive toward bodily liberation and that do not participate in the (bio)politics of cure.

To conclude, we highlight recent projects by disabled artists that emphasize the transgressive potential of an anaesthetics of cure, including Mallory Kay Nelson's illustrated series, "Transmobility," and Marco Donnarumma's upcoming *I Am Your Body*. Instead of freeing us from our bodies, the artists we feature treat cybertech as a way to deepen and re-engage with the political and social potency of embodiment, technology, and (dis)ability.

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Keywords: Cyborgs, Aesthetics, Transhumanism, Disability Studies, Biopolitics

Kelly, Molly

Emory University, United States

Currently pursuing her PhD in Philosophy at Emory University, Molly Kelly has a background in philosophy, political science, and public policy. Her educational foundation includes an MA in Philosophy from Emory University, an MA in Public Policy, Philosophy, and Social Policy from George Washington University, and a BA in Political Science with a minor in Women's, Gender, and Sexuality Studies from Boston University. Her research interests span various domains, encompassing Phenomenology, Social and Political Philosophy, Feminist Philosophy, 19th and 20th Century Continental Philosophy, Bioethics, and Philosophy of Psychology and Psychoanalysis.

Kokot, Jordan

Boston University/Harvard University,
United States

Jordan Kokot is a Visiting Assistant Professor in Philosophy at Brandeis University who specializes in the ethics of technology, social and political philosophy, the philosophy of art, and phenomenology. His current research is focused on the ethical, political, and phenomenological issues generated by the meteoric rise of modern digital and biomedical technologies, specifically the ways that VR and XR technologies manipulate normative affordance structures and how cyborg technologies (e.g., Neuralink) play into pernicious forms of ableist "cure aesthetics."

Biopolitics countermovements: body confinement and the collectivization of resistance in culture during the COVID-19 pandemic

Since the pandemic context emerged and spread worldwide, Michel Foucault's notion of "biopolitics" has been taken up by different authors and in different domains. One of the main reasons for this was the fact that political discourses began to focus on health and life. That suggested, to a certain extent, that there could be evidence of a continuation of the reduction of politics to vital concerns, following Foucault's theory.

The political prioritization on safety and health over rights and freedoms, during periods of very long states of exception such as those experienced during the pandemic, has led some authors to question the repercussions for the future of democratic states, both in terms of interpersonal relationships and the socialization, as well as in the exercise of politics and citizen participation.

Throughout this pandemic crisis, particularly during periods of social isolation, the vast majority of countries have adopted states of exception and highly restrictive measures on movement.

These led to the closure of the citizens to a private space, although thousands of people remained outside of this register, "essential" to the functioning of society. Labor relations underwent radical changes, continuing mainly in remote formats but, as we previously said, not only, which led to unequal working conditions.

The government measures adopted to control the spread of the COVID-19 virus, for the cultural and artistic sector, determined a total stop, or very close to it, with most workers being prevented from working. In Portugal, the conjuncture of long-term crisis, which has structurally marked, among others, the culture and arts sector, accentuated this situation. From very early on, as early as March 2020, the bodies of culture and arts workers made themselves heard and marked a symbolic, performative and visual presence in the most diverse formats and spaces recreated in the in-between of the physical distancing of these and other bodies.

In the relationship between these policies and the work contexts of arts and culture professionals, this paper intends to bring to the surface the forms of relationship between these confined bodies and the processes of resistance and protest, as well as the means by which artists and workers of culture were restructured as a collective, creating countermovements to biopolitics in the Portuguese context.

This essay is based on the exploratory research project developed between January and July 2022 - Confined Artistic Practices: Resistance and collectivism during the COVID-19 pandemic -, carried out in Portugal, at the Institute of Art History of NOVA University. The project surveyed formal and informal groups formed in the context of the pandemic crisis in the professional arts and culture sector in Portugal. The performativity and the visibility of the struggle processes were assumed as central lenses for the analysis of the forms of protest adopted by these groups. The paper will focus on these aspects, scrutinizing how the conditioning and confinement attributed to these bodies designed and shaped the process of collectivization, resistance and protest itself, but also artistic practice and production during this context.

Keywords: biopolitics, resistance, art, pandemic crisis, Portugal

Salazar, Daniela
IHA-NOVA/IN2PAST, Portugal

Daniela Salazar (1988) is a researcher in IHA - NOVA University and her research interests are about the relation between the performance, performativity concepts and practices and the museum and curatorial contexts, as well as the archive, memory and transmission processes. She is also an independent curator/ museologist and cultural producer and she works on cultural projects with intergenerational communities outside of metropolitan areas. She is also working on the museological programming of Cycling Museum and she was responsible for the Sumol Museum programming between 2013 and 2015. She is also a cultural and creative project manager in ARTERIA_LAB (University of Evora).

Pratas Cruzeiro, Cristina
IHA-NOVA/IN2PAST, Portugal

Cristina Pratas Cruzeiro currently is Assistant researcher at Instituto de História da Arte, Universidade NOVA de Lisboa (IHA-NOVA FCSH/IN2PAST). She completed her PhD in 2014 in the field of Art Science (Faculdade de Belas Artes, Universidade de Lisboa). Between 2017 and 2022 she carried out her post-doctoral project, named "Colaboração e Colisão: intervenção pública e política da arte" (Collaboration and Collision: the public and political intervention of art) at Institute of Art History, Universidade NOVA de Lisboa. Her Ph.D and the Post-doctoral research were both funded by the Portuguese Foundation for Science and Technology (FCT). Her research focuses on the relationship between contemporary artistic practices and society, political movements and public space.

Session 4A Genus

chairperson **Stephanie Rothenberg**, SUNY Buffalo, United States

Climate Crisis in the Shadows: Rethinking Our Relationships with Nocturnal Kin

For many people the impacts of climate change are subject to a high degree of speciesism, with the wider nonhuman suffering remaining largely unseen in public consciousness. This is arguably even more profound when we think about climate change and its impacts after dark (Cox et al. 2020). When we consider our relationships with other species, we typically bring to mind our daytime experiences and, thus, the nonhumans that we might encounter or anticipate being active. However, the vast majority of nonhumans are crepuscular or nocturnal, going about their lives out of sight and out of mind of most people. This paper, therefore, seeks to address this gap in knowledge and understanding by questioning our relationships with nonhuman life after dark. Specifically, we seek to embrace one of the most misunderstood nocturnal creatures, the rat. Rats are taboo, they are mythical creatures that transgress the boundaries of our real world and the imaginary. Of particular concern for us is how quickly they are being impacted by the climate crisis. One way to shift the attention to the nonhuman, such as rats, is to consider what is currently being lost, and to view our ecological state as the sixth mass extinction (Morton 2021). Specifically, in 2016, a rat-like creature Bramble Cay Melomys, was the first mammal recorded to become extinct as a result of anthropogenic climate change (Panagiotarakou 2020). Although rats are often depicted as our near neighbours, they are seldom perceived as kin. Rats are “animals that disgust us” (Jerolmack 2008), and conjure forth notions of danger and disease. What’s worse, there are ways in which rats are not even considered animals, as they are excluded from the Animal Welfare Act and thus lack any legal protection in the US (Smith 2002). Our project suggests that if we can establish kinship with rats, then barriers to wider nocturnal multispecies companionship could be profoundly unlocked.

This emerging practice-based project develops speculative-performative interventions for and with real and imaginary rats. The authors will create scenes of “fictional activism” (Williams Gamaker 2021), drawing from the Medieval legend of the Pied Piper of Hamelin. The legend is considered a multi-layered and early version of nonhuman displacement engineered by humans, and stigmatizing another species. These site-specific interventions, accompanied by customarily composed science-fiction pipe songs and poems, integrate climate science evidence from the rats’ perspective as predictions of their past, present, and future trouble. The songs are, on the one hand, composed to expand the rats’ intellectual capacities, and hence their chances of survival. Namely, controversial test results suggest improved maze learning after exposing rats to music, also known as the Mozart effect (Rauscher et al. 1998, Steele 2003). On the other hand, the songs and poems aim to decolonize human attention from consumerism (Halifax 2021) and human-centricism, and to rewild our hearts to develop multispecies compassion (Bekoff 2014). The project thus aims to change the perception of rats as a public health hazard and (black) “death”, into creative but endangered species capable of experiencing suffering.

Keywords: Climate Crisis, Mass Extinction, Nocturnal, Nonhuman, Rats

Dunn, Nick

Imagination, Lancaster University
United Kingdom

Nick Dunn is Executive Director of Imagination, the design-led research lab at Lancaster University where is also Professor of Urban Design. He is the founding Director of the Dark Design Lab, exploring the impacts of nocturnal activity on humans and nonhumans, with the aim of reducing the environmental impact of urban places at night. Nick is also a Director of the International Dark-Sky Association UK, focusing on developing a more sustainable relationship between the built environment and the night.

Koski, Kaisu

Lab4Living, Sheffield Hallam University
United Kingdom

Dr. Kaisu Koski is a cross-disciplinary artist with a background in performance, film, and biological materials. Kaisu’s research focuses on climate crisis mitigation, multispecies relationships, and the art-science methodology. Her work has been exhibited in more than 25 countries and received multiple awards in the film festival circuit. Kaisu is an Associate Professor of Art and Design at Sheffield Hallam University.

Future Fauna

“Future Fauna” is a series of digital 3D studies of humans halfway in the act of transforming into various species—flamingos, lizards, bats, sponges, and snails.

Environmentalists say we’re living in the anthropocene era, when human activity is having a dominant impact on the planet; but this project jumps forward to the post-anthropocene, when human bodies have begun to mutate in response to rapid ecological shifts from human-caused climate change.

Human exceptionalism makes us think of ourselves as separate from the ecosystem we inhabit—although the line between natural and human worlds is a false dichotomy. We are animals, too, likely to adapt and mutate physically, just like any species. What if our bodies eventually transform so much that we no longer resemble the creatures we once called humans? Where along the continuum between human and, say, flamingo, lizard, bat, snail, or sponge do we stop being recognizable to ourselves?

Keywords: hybridity, mutation, posthuman, zoology

Mustatea, Kat

NYU / independent, United States

Kat Mustatea is transmedia playwright and artist working at the forefront of live performance and cutting edge technology. Her experiments with language and new narrative forms enlist absurdity, hybridity, and the computational uncanny to dig deeply into what it means to be human in the digital age. Her work has been presented at Ars Electronica Linz, New Images Festival Paris, Stanley Picker Gallery London, New York Live Arts, The Cube at Virginia Tech, among others. Her TED talk, about AI as a form of puppetry, offers a novel take on the meaning of generative art-making. Her hybrid digital artistic and literary work, *Voidopolis* (2023, MIT Press Leonardo), a first-of-its kind augmented reality book made to disappear, was recently long-listed for the Lumen Prize.

First the animals, then us

This paper addresses a fundamental existential problem; the co-existence of the human and non-human and of us all with technology. How can we orchestrate a refrain that is more soothing to us, than the tune of our own demise?

Science fiction has brought us ideas of new conditions of living and dying, leaving and staying, including and excluding, that are to be found in the pacifying dream of Martian colonies, xeno transplantation, gene editing, seed banks and DNA vaults. The concept of the exit is central to this sci-fi lullaby but such a progress narrative contains a descant song of alienation. Each escape has a left behind, a not-included; those for whom their race, class, gender or species was not of sufficient value or promise to join the billionaire-death-defying-planet-touching last hurrah. For every experiment, there is a test subject, the expendable body that pays the hard service of the flesh for our dreams of an enhanced or extended life. The non-human is the experimental barometer of all our fears and desires and the subject of this paper.

Life and death are being redefined through technological progress in relation to capital. I suggest that technologies which penetrate non-human bodies to turn them into agents of our desire or paranoia contain within them a warning. They are a prelude. What would the appropriation of such technologies for humans allow for in terms of social control? How does the hierarchical ordering of living beings according to their race, class, gender or species manifest in historical experiments that want to enhance or extend the life of another?

Using examples drawn from both Cold War and contemporary experiments on animals, those that were designed and intended and those that occurred accidentally through catastrophe, this paper asks how aesthetics can construct the real in relation to current technologies that seek to 'thwart' death, or merge the digital and the machinic with the non-human.

It will reference the philosophies of Jean Baudrillard, Nick Land, and Giorgio Agamben alongside communication with US military personnel and science fiction writers to create a map of hyperstitional occurrences in which science and art combine to make sculpture of the flesh, and an actor of the non-human body, in the human drama of desired transcendence.

Keywords: technology, non-human, hyperstition, science fiction

Hagan, Lyn

Newcastle University, United Kingdom

I maintain a playful and experimental approach in my practice and I like an adventure and have made art in remote or difficult to access environments and with subjects not often thought of, like Death Row at San Quentin State Prison (The Mexican Mafia and Me, 2016), on board a parabolic aeroplane owned by the Russian Space Agency and flown 23 ft up to the edge of space (Cat in Og, 2008), and turned a bunker into a cinema at a rural prepper site in South Dakota 3/4 the size of Manhattan (Trust Our Judgement, 2019). My next project 'Radioactive Eden' is going to be installed in a post-nuclear landscape that is currently inaccessible to allow for this period of growth and entanglement, until it is discovered by future human survivors. I like to situate my work in places that are somehow 'wilded' so that the artwork can become embedded in the landscape. I have a practice-based PhD in Art from Northumbria University, after which I became a Leverhulme Early Career Fellow at Newcastle University.

Session 4Ω Indecorous

Rules, ethics and expanded knowledge

What can one say that one cannot write?

What is “allowed” or not – by whom?

How auto censure is performing in academia?

As Spivak notes, “Language is not everything. It is only a vital clue to where the self loses its boundaries. The ways in which rhetoric or figuration disrupt logic themselves point at the possibility of random contingency, beside language, around language. Such a dissemination cannot be under our control. Yet in translation, where meaning hops into the spacy emptiness between two named historical languages, we get perilously close to it. By juggling the disruptive rhetoricity that breaks the surface in not necessarily connected ways, we feel the selvedges of the language-textile give way, fray into frayages or facilitations.”*

In the context of a situation of performative conversations, I am keen on emphasizing on the ways in which knowledge circulate and navigate in, between, and in between “worlds” – Arts, Sciences, and societies – that have the tendency to have reciprocal fascination and inspiration.

With Rules, ethics and expanded knowledge, I propose to write a story of re/presentation(s), reflection(s) and projection(s) in resonance to the title of the conference and in dialogue with my past and current arts-based research projects, by putting at play the notions of “conflict”, “friction”, and “fiction” in relation to (more or less poetic) “translations”. This contribution aims at underlining the narrative possibilities of orality and oral history and at animating a space for manipulation of data – be they factual or fictional – to expand possibilities and relationalities between the different languages put at play, to allow reading “in between the lines”, and to address and accept translation as well as its sisters from vulgarization to interpretation. Such proposal invites the gestures of reading, appropriating, displacing, assimilating, transforming, and circulating. Here, “Reading” is approached as a method of translation, “different languages” as a zone of movement, and “in between the lines” as a poetic space with a particular attention to the scientific, the personal, and potential positionings within the arts in relation to experiences, anecdotes, knowledge, communication, and “re/search”.

“‘[I]n another language, the aesthetic information will be different’ (Bense). The transfers made must therefore be understood as creative and critical events that can create new perspectives on the source”.**

References:

* p.202, Gayatri Chakravorty Spivak, *Outside in the Teaching Machine*, 1993, New York and London: Routledge

** p.128, J. Olsson, “In the beginning was translation”: on Noigandres Etc., in *Translability*, S. Arrhenius, M. Bergh, C. Sjöholm, Albert Bonniers Förlag, 2011

Keywords: Narrative possibilities, Orality, Situation, Expanded knowledge, Poetic spaces

Cogne, Ingrid

Academy of Fine Arts Vienna, Austria

(PhD.) born 1977 is a French artist, facilitator, dramaturge, researcher working across Arts, Choreography, and Sciences. Cogne conceptualizes artworks in the form of articulated sculptures, expanded choreographies, artistic researches, and text-based objects—be it alone or in collaboration. She uses choreography to create movement and suspension, circulation and time, positioning and displacement in relation to Economy, Knowledge, Work, and Individuals. Her work problematizes the dramaturgy of (existing or created) situations. With soft provocation for movement in representations and structures, Cogne likes to—slowly, progressively—shake and shift perceptions, projections, and perspectives. Cogne is currently a senior researcher at the Academy of Fine Arts Vienna with the arts-based research project *The Dramaturgy of Conversation* (Elise Richter PEEK project V709, AT), an associate professor in Text-based-arts at the Bergen Academy of Art and Design (NO), and an artist represented by Galerie Michaela Stock (Vienna, AT).

ECOBORDELLO - How to Fuck with Nature

The paper investigates ways humans and nature interact in explicit and mutually beneficial sexual relations, that is, how to fuck with nature. It also proposes ways to build acts, arenas, and places to facilitate such sexual encounters and activities. These zones of sexual interaction are called ecobordellos. They are necessary structures to transgress the sexual taboos of the human-nature divide.

Being sexually exited from and with nature is no paraphilia. Instead, it is an age-old form of romanticism and sexual practice. Early forms include the wild sexual activities of the cults of Pan, maenads, and Dionysus in ancient Greece. Although it can be argued, they had more of sex in nature than sex with nature. In the age of ecological crisis, this paper argues that explicit sexual encounters with nature are a natural, perhaps even needed, step to bridge the wide ecological gap between the born and the built. The huge surge in the hashtags of nature in social media indicates the enormous interest in and fascination for almost every aspect of nature in current society. The hyperreal images of nature create new associations and experiences that contribute to heightened perceptions and emotions that might be far from the real nature outside your door. Such hypostatic, exaggerated, and even fantastical representations that apparently improve or deliberately beautify our perception of nature can be defined as ecoporn. Ecoporn is here, therefore, understood as the representation of nature intended to stimulate the viewer into a heightened state of arousal. We argue that seeking ways to sexually and physically have sex with nature is an increasing practice and a natural consequence of ecoporn. Some of those that have taken their love to the next step are calling themselves ecosexuals (Annie Sprinkle). Others who are transcending the taboos of having sex with nature is the Fuck for Forest initiative.

Ecoporn contributes to new forms of ecosexualities. To investigate these, we propose to build ecobordellos – places facilitating how to sexually interact and fuck with nature. An ecobordello can have several functions according to the sexual preference of the participants.

Ecobordello is a series of artworks (2022-) that function as a sensual art laboratory for the exploration of intimate and sexual interactions between humans and nature. Ecobordello is a necessary artistic investigation into contemporary, hyperaestheticized, and exaggerated perceptions of nature. The project investigates how two-way, technologically mediated interactions between people and nature can be a sensory-stimulating experience for both parties.

Ecobordello #1 functions as a two-way observation and stimulation tower. Human activity on the platform releases bio-enhancing stimuli, such as LED-based Phytolights that stimulate the growth of plants. To stimulate the human user, the installation uses electronics, sound, and motion sensors to capture natural processes and amplify them to be visible and audible to human audiences.

The paper will analyze the interactions and audience impact observed through Ecobordello #1. Further, the paper will present a range of proposed and planned iterations of Ecobordellos taking various shapes and functionality.

Keywords: paraphilia, taboo, transgression, transcendence, ecoporn, ecobordello

Stenslie, Stahl

Artist, Norway

Stahl Stenslie (NO) is a curator and researcher specializing in experimental and emerging aesthetics, and disruptive technologies. He has worked as a professor in experimental arts for two decades. Stenslie is an internationally known artist and lecturer at major international events (ISEA, DEAF, Ars Electronica, SIGGRAPH) and has moderated various symposiums like Ars Electronica (Next Sex), ArcArt, and Oslo Lux. He co-founded The Journal of Somaesthetics and is the editor of EE – Experimental Emerging Art magazine. Stenslie is the author of *The Anthropocene Cookbook: Recipes and Opportunities for Future Catastrophes*, co-written with Zane Cerpina (MIT Press, 2022).

Cerpina, Zane

Artist, Norway

Zane Cerpina (LV/NO) is a curator and writer working within experimental and digital arts. Her extensive body of work includes curating and producing events that call for critical reflection on the current age of the catastrophes, such as the Dangerous Futures Festival, Digital Wild Conference, and Ecophilia Conference. Cerpina has initiated and been part of several archival and research projects, such as The Norwegian Media Art Library, and is one of the editors for the *Book of Electronic Arts Norway*. Cerpina is the author of *The Anthropocene Cookbook: Recipes and Opportunities for Future Catastrophes*, co-written with Stahl Stenslie (MIT Press, 2022).

Germline Bioporn: Genetically Modified Transgenic Humans as Hot Mess Eros

Zaretsky, Adam

NADLinc, United States

Genetically modified humans are a hot mess of desire: splatterpunk, stillborn, mutagenic and enhanced through libido. Without medical subterfuge, altering the human germline during assisted reproductive technology applications represents a wide array of biological pornography (bioporn). Understanding the body as a non-speculative design project includes an overview of the desire to modify, mutate and mate with alt-human versions of our species. The bioethics of genetically modified baby production is read through a process art exploration of niche porn genres. Covering everything from breeder fetishism to animal research torture porn to reprogramming artificial wombs to fantasy baby mill factories, bioporn analysis involves the scent of the taint of libido in all things germline genetic modification from in-vitro fertilization to mutant transgenic surrogacy through to parenting/cross breeding your novel variants. Without the public relations firms who represent the staid aura of 'angel' investors, Biolust in the Dust rumples the ironed out cerebral version of big science bioethics, allowing for the scent of the taint of libido to inform the magnetic erotism of: gonad, ovum, sperm, zygote, blastula, embryo, fertilization, IVF, mutation, implantation, interspecies, assisted reproductive technologies, breeding/surrogacy, pregnancy, birth, medical, nursery and animal experimentation. The sculpting of congenital anatomy is a form of sexual attraction, so Biolust in the Dust interpolates eros, phantasm, orgasm and desire as inserted into the human germline.

Keywords: Genetically modified humans, hot mess, desire, splatter punk, stillborn, mutagenic, enhanced, human germline, assisted reproductive technology, bioporn, Science technology studies, bioart, transgenic mouse production facility, modify, mutate, mate, alt-hu

Adam is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. The work presented at TTT Malta was developed while a Researcher @ Hub of Art Laboratories (HAL), of the Department of Audio & Visual Arts (AVArts), Ionian University, Greece.

Session 5A Volatile

Vorticella: Sonic feedback loop of the ecosystem as a listening relationship

The connection between the human and the non-human, however distant and even adversarial it may appear, exists in a delicate equilibrium that must be reviewed from an artistic standpoint. One may consider this close linking that, while being tracked by individuality, also exists and is understood as a whole, all at once, in natural, organic, and beautiful chaos, starting with the concept that an eco-system consists of a variety of interactions between various agents that are frequently reliant on one another.

From this one can question how can we develop communication systems that go beyond the human through active listening? How does sound fit into the most varied ecosystems? Can, on the other hand, all dependency connections be converted into sound exercises? The process of developing a Sonic Feedback Loop is explored in this artist talk as it is based in the ecosystem that generates the sound and then to that responds to it. By doing so, it develops a sharing system that, like so many others, is more akin to an activity in active listening than speaking. Even further away from considering listening as merely a physical action and more toward it as a posture.

Keywords: Bio-Art, Ecosystem Living, Sound Art, Feedback Loop, Interdependence, Symbiotic Relationships

Araujo, André

Departamento de Comunicação e Arte da Universidade de Aveiro, Portugal

André Araújo (Porto, 1999) is a Portuguese musician, visual artist and researcher. He studied Classical and Jazz Program at the Conservatório de Música do Porto and has a Bachelor's degree in Jazz and Light Music (woodwinds) at the Koninklijk Conservatorium Brussel - Belgium. He holds a MA in Contemporary Artistic Creation from Aveiro University and is currently a PhD student in Artistic Creation by Aveiro University (Aveiro), School of Music and Performing Arts (Porto), School Of Media Arts And Design (Porto), School Of Arts And Design (Caldas Da Rainha). Araújo's body of work uses different mediums from Videoart and Installation to Visual and Sound Performance to explore the relationship between sound and image, as a conduit to address social issues and the themes of memory, oppression/repression and territory.

de Menezes, Marta

Cultivamos Cultura, Portugal

Marta de Menezes is a Portuguese artist (Lisbon, 1975) with a degree in Fine Arts by the University in Lisbon, and a MSt in History of Art and Visual Culture by the University of Oxford. She has been exploring the interaction between Art and Biology, working in research laboratories demonstrating that new biological technologies, DNA, proteins and live organisms can be used as an art medium. Her work has been presented internationally in exhibitions, and articles. She is since 2005 artistic director of Ectopia – Experimental Art Laboratory and from 2009 director of Cultivamos Cultura – Association.

Extemporization Transmission: Aleppo Pine

An interspecies, improvisational sound performance by two human performers and a local Aleppo tree. The improvisation will take place offsite, where the tree collaborator lives and will be transmitted into the conference space, in real time using equipment provided by the artists. To amplify the voice of the tree, the human artists will implement an industrial grade vibration sensor designed to test the structural integrity of city bridges, which they will attach to the body of the tree, allowing them access to a rich domain of sound that is normally inaccessible, and allowing the tree to be made audible to its human collaborators and to the audience. The sounds detected by the instrument include complex creaking, the movement of water passing through capillaries, and the footsteps of tiny insects living beneath the bark, as well as human sounds, such as the human performer's gentle touches, taps, breathing, and strokes.

This performance is a continuation of this duo's practice of collaborating sonically and improvisationally with trees (this would be the third in an ongoing series). By amplifying the voice of the tree, and interacting collaboratively with it, they believe that these performances can reveal to people just how much trees have to say when we actually listen to them.

Keywords: Non-human, Improvisation, Trees, Transmission/broadcast, Technology

Disciglio, Dann

Lewis & Clark College, United States

Dann Disciglio (b.1993) is a US-based intermedia artist whose research-practice investigates contemporary ecologies through both analog and digital experimentation. Disciglio works with and for non-human subjects (such as trees, plants, grass, molds, and bacteria) to stage eclectic sonic performances and compositions, multimedia installations and sculptures, and texts in which future-naturalisms are encountered.

Dayhew, Lucinda

Artist (freelance - not presently affiliated with an institution), Germany

Lucinda Dayhew investigates social and environmental relations with a rhythmic bent. She sculpts words and moulds materials, images, and sounds to form rhythmic objects. Her narratives become pulses that shift shape as they grapple with the conflicting ethics of daily life. Dayhew reflects on language and translation, climate change induced micro and macro anxieties, birdsong and other non human and human vocalisations, (sub)tropical encroachments, patterns and flows of food and goods distribution, labour fragmentation, social capital and exchange, and behavioural patterns and loops. Recent exhibitions and performances include at FRAC Lorraine, Titanik (Turku, Finland), KW Institute for Contemporary Art (Berlin), Schirn Kunsthalle (Frankfurt), D21 (Leipzig), Liste, SALTS (Basel), Brücke Museum, NBK, Art Berlin Contemporary (Berlin) and Kunsthall Stavanger (Norway), amongst others. Born in Orange (Australia), she grew up in subtropical Sydney and now lives in Berlin.

D#AVANTGARDE

The creating of the digital art collective - d#avantgarde

d#avantgarde is pushing the boundaries of art by harnessing the potential of new technologies. As a multidisciplinary artists' collective, d#avantgarde explores the uncharted territory of digital art, examining what it means and what it can be. Their goal is to define a new aesthetic that is unique to the digital age and takes advantage of the latest technological advancements. Whether through virtual reality, AI-generated art, or other innovative media, d#avantgarde is at the forefront of the digital art revolution. In addition to creating cutting-edge digital art, they aim to create a platform for critical discourse, offering a space for a critical examination of current issues and questions.

Keywords: d#avantgarde, new technology and art, ai art, digital art, multidisciplinary artists

Meisl, Stephanie

schmiede, Austria

s.myselle, aka Stephanie Meisl is a concept/ media artist. Her work has been presented in Paris, Copenhagen and at the Salzburg Festival, among others. She is the winner of the Salzburg VJ Lab Award and a member of the Schmiede art festival, which was awarded the Austrian Art Prize in 2016. For 2021 she has received the annual scholarship for media art of the city of Salzburg. With the artist figure s.myselle, Stephanie Meisl interprets humans as humanoid intelligences whose data set (information archive) consists of personal experiences and adventures. Her preference for past art movements, artists and thinkers inspires the resulting new works. By looking into the past, she tries to reshape the future and finds herself in a new digital avantgarde.

Session 5Ω Consanguineous

I Am Oyster. Feel Me Roar! Reconfiguring Knowledge Production in Marine Science through Research-creation

Through the lens of a current artistic project, this presentation will explore how artistically driven, research-based practice can contribute to knowledge production, specifically around marine science. The presentation focuses on recent texts by key feminist thinkers that have influenced my current collaborative project with sound artist and composer Suzanne Thorpe titled “Serenades for Settling”. This large-scale project is an immersive audio-visual installation and series of participatory workshops that aims to disrupt the detrimental impact of anthropogenic sound on marine life, specifically oysters, by developing symbiotic models of human/other-than-human tending of our ocean ecosystems. The models draw from post-anthropocentric research across the arts, humanities and social sciences that explore the physical, biological and affective dimensions of being beyond dichotomies of nature/culture. Through new sensorial experiences that destabilize our terrestrial-based ways of knowing, “Serenades for Settling” dives deeply into the last vestiges of the uncharted depths of the blue sea to explore how our familiar assumptions of sound, vision and touch can be transgressed and reattuned to better handle our ecological crisis.

Although many theorists, writers, artists and cultural producers have inspired this project, three North American feminist theorists stand out: Nina Sun Eidsheim (UCLA), Melody Jue (UC Santa Barbara), and Natasha Myers (York University, Toronto). Each have their own relationship to theories around materiality and from distinctive perspectives addressing race, gender and sexuality. It is in the intersection of how each theorist positions the biopolitical within liveness and embodiment from their respective disciplines – musicology, media theory and anthropology, where I find unique and innovative models emerge.

The recurring theoretical thread is how each from within and across disciplines call into question assumptions of what proper objects of knowledge are and how embodied and intermaterial practices are advancing a theoretical shift. In the creation of “Serenades for Settling” as object (installation) and dialogic (workshop), a fluid interplay between intuitive making, scientific research and theoretical analysis takes place. In the presentation I provide examples of how the project pushes knowledge forward and develops methodologies that transgress and transcend the limits of mechanized, heteronormative and deterministic models of scientific research.

Keywords: Practice-based research, sound ecology, marine science, materialism

Rothenberg, Stephanie

SUNY Buffalo, United States

Rothenberg’s interdisciplinary art draws from digital culture, science and economics to explore symbiotic relationships between human designed systems and biological ecosystems. Moving between real and virtual spaces her work investigates the power dynamics of techno utopias, global economics and outsourced labor. She has exhibited internationally in venues and festivals including ISEA, Eyebeam Art and Technology Center (US), Sundance Film Festival (US), House of Electronic Arts / HeK (CH), LABoral (ES), Transmediale (DE), and ZKM Center for Art & Media (DE). She has participated in residencies, most recently at ZK/U Zentrum für Kunst und Urbanistik in Berlin, TOKAS / Tokyo Art and Space (JP), and the Santa Fe Art Institute (US). Her work is in the collection of the Whitney Museum of American Art and has been widely reviewed including Artforum, Artnet, The Brooklyn Rail and Hyperallergic. She is Professor in the Department of Art at SUNY Buffalo (US) where she co-directs an interdisciplinary design studio collaborating with local social justice organizations.

32 °C

Nature as we know it is the result of billions of years of collapse. All existing forms, visible or not, organic or not, resulted from one big explosion. The same forms collapsed in one of the many mass extinction events that have taken place on Earth. With a resilience to survive and evolve, everything is once again heading for yet another great extinction, this time solely caused and accelerated by a single species, *Homo sapiens*—or human. Humans have degraded habitats, making their and other species' lives catastrophic to the point of extinction, extreme adaptation. Among many destructive human actions is the abuse of idyllic natural sites used predominantly for technological and biological advancement. One example is Gruinard Island in Scotland, used by the British during World War II as a testing ground for Anthrax bombs. Despite this monstrous scenario, nature resisted human pressures in surprising ways thanks to its resilience acquired in 3.8 billion years of evolution. At testing sites such as Gruinard Island, which became uninhabitable for humans in response to the Anthrax contamination of soil and water, other species have re-established themselves in the new conditions and now inhabit a safe haven. But how long will nature resist the insistent collapse created by us? In 32 °C we test nature's resilience to collapse by taking samples of soil, water, air and other matter from toxic sites in Rhode Island, United States. By growing and visualizing the microorganisms present in the samples, we create a dialogue between the landscape and the viewer about how the collapse in nature can have an alternative narrative. 32 °C is a human attempt to create a landscape in which there are no boundaries between humans and non-humans. A landscape where everything reestablishes itself after a collapse event, through human understanding of messages transmitted by other species. However, in this landscape, humans are not the center of the ecosystem and their colonial communication system prevents them from translating the messages communicated by other living beings.

Keywords: Collapse, Landscape, Microorganisms, Microlandscapes, Science Art and Technology

Shibuya, Felipe

Rhode Island School of Design,
Edna W. Lawrence Nature Lab, United States

Felipe Shibuya is a Brazilian ecologist and visual artist who decided to adventure around the world. His journey began when he completed his Ph.D. in Ecology and Nature Conservation at the Federal University of Paraná. He then decided to explore the visual aspects he had included in his research, beyond the purely scientific perspective. He also holds an M.F.A. in Studio Art from the State University of New York at Buffalo, where he worked with pigmented bacteria, with the intention of understanding how the colors they synthesize could be communication signals for us humans. Being a scientist-artist enables Felipe to explore different forms of life, from bacteria to trees, using different methods, from microbiological culture to videos. However, all of his work involves aspects of his own identity, and he always highlights the visibility of nature. As the Hyundai Biological Programs Fellow at the Nature Lab RISD, Felipe has been exploring how nature can inspire design and art through deep biomimicry, focusing on discussions about how regenerative design and sustainability can create a more ecological- and socially just future.

Kitchen, Shona

Rhode Island School of Design,
Digital + Media Department, United States

Since graduating from the Royal College of Art (London) with an MFA in Architecture in 1997, internationally recognized artist, designer and educator Shona Kitchen has divided her time between creative practice and teaching. Her work spans public art, conceptual narrative proposals, book works, exhibitions and interactive sculpture/installation. Her practice is frequently collaborative, research-based and site-specific. Using digital, analog, and biological elements, Kitchen creates work that allows physical and virtual, natural and artificial, and real and imagined to playfully and poetically co-exist. She explores the psychological, social and environmental consequences of technological advancement and failure. Her projects often function as imagined propositions, alternate or future histories that reveal and subvert the unseen technological forces in the world around us and expose our shifting role as creators, consumers and unwitting victims of technology. Kitchen's work has been exhibited internationally at such venues as the Victoria and Albert Museum, the Kelvingrove Museum, Vitra Museum, Montalvo Arts Center, Center for Contemporary Art (Warsaw), Zero1 San Jose and the International Symposium on Electronic Art. She has completed a number of public art projects at such venues as the San Jose Mineta Airport; Kielder Castle, Northumberland; the Science Museum, London and Deptford Creek, London.

An Anarchical Artist Practice for Anthropocene: Waste and affective ontological breakdowns

This paper details an artistic research practice for the ongoing production of material, embodied, and affectual “anarchives” corresponding to the Anthropocene. An anarchive is in direct opposition to the colonial and alienating hegemony of traditional archives, which rest on prioritizing ontological sanitization (Graham 2002). The Anthropocene, as a geological epoch, challenges temporalities based on the traditional binary between the natural and man-made, and this paper calls for its representation through a structure that defies linear and static representation. It offers anarchives as a structure to document the Anthropocene, engendered by a rejection of positivism and “objective” truths about environmental phenomena to experimentally embrace its situated, ambiguous, and material knowledges. The anarchive invites material and sensory idiosyncrasies, ephemerality, decay, and waste, and it is particularly suited to explore sensations as time-based (Zielinsky 2015). The anarchive creates relational encounters through waste materials, reworked forms of “geology,” edible and decaying artifacts, and multi-media time-based works at landfills and feral sites. By focusing on waste as an analytical category, I address the kind of ontological breakdowns that typify the Anthropocene. My artistic methodologies provide a mode to unorder systems, disturb materiality, and break down binaries through affect.

Keywords: Anthropocene, anarchive, material-discursive practice, new materialism, waste, ontology, art as experience, discard studies

Wist, Allie Es

Rensselaer Polytechnic Institute, United States

Allie E.S. Wist is a scholar-artist, currently in the interdisciplinary Arts PhD program at Rensselaer Polytechnic Institute. She focuses on sensory futures and materiality of the Anthropocene. Her work encompasses photography, radio broadcasts, artifacts, installations, and writing that render temporalities accessible through material and speculative narratives. Her current work is to create a sensory and material “anarchive” for the Anthropocene, using stratigraphy, discard studies, and sensory studies to frame alternative archival strategies. She has an MA in Food Studies from New York University and a BA in Media from Boston University, and worked in food media for over a decade. Her artwork has been exhibited with Honolulu Biennial, The Wellcome Collection, and HESSE FLATOW, and she has taught at NYU and The New School.

Session 6A Galvanizing

Post-Pandemic Transformations and Implications through Immersive Experiences

The COVID-19 pandemic, which limited our social activity by locking us in our homes, has led to unprecedented activity in the digital sphere, not only forcing entire areas of research, culture and education to embrace the virtual, but also to look for new ways to engage and strengthen participation in this realm. With the traditional channels of participation in events closed, research as well as artistic practice and education had to find new ways to collaborate. These actors increasingly tried to build a new space for the collaborations to be immersed in and transported by. The development of new technologies has accelerated to the extent that it is difficult to keep up not only with what is new, but above all with the possibilities of their use, privacy issues, and legal implications.

This paper discusses Extended Reality (XR) projects which respond to the urgent need (too early? or too late?) to enrich the existing research and educational programs and projects, for researchers and artists aspiring to connect with their peers and audiences in the digital space, developing an offer for these groups in the field of XR. Addressing the legal implications of new technologies, this paper continues the discussion on advanced jurisprudence, as outlined in *Algorithms, Ethics and Justice* (Hadzi, 2022), where restorative justice was proposed for the mitigation of artificial intelligence (AI) crimes. The paper proposed an alternative approach to the current legal system by looking into restorative justice for AI crimes, and how the ethics of care could be applied to artistic research investigating AI technologies. This paper will expand the notion of cyber crimes from AI crimes to extended reality (XR), given the rise of the Metaverse, and the future scenario of bio-metrical data of EEG capable headsets being misused by rogue companies and/or criminals. The paper concludes by reviewing possible international open justice scenarios for artistic researchers practicing in XR.

Keywords: Immersive Experiences, Social Shared Spaces, Virtual/Augmented Reality Exhibitions, Media Arts, Cognitive Sciences, Social Sciences

Hadzi, Adnan

University of Malta, Malta

Adnan Hadzi is currently working as resident academic in the Department of Digital Arts, at the Faculty of Media and Knowledge Sciences, University of Malta. Hadzi has been a regular at Deckspace Media Lab, for the last decade, a period over which he has developed his research at Goldsmiths, University of London, based on his work with Deptford.TV. It is a collaborative video editing service hosted in Deckspace's racks, based on free and open source software, compiled into a unique suite of blog, cvs, film database and compositing tools. Through Deptford TV and Deckspace TV he maintains a strong profile as practice-led researcher. Directing the Deptford TV project requires an advanced knowledge of current developments in new media art practices and the moving image across different platforms. Hadzi runs regular workshops at Deckspace. Deptford.TV / Deckspace.TV is less TV more film production but has tracked the evolution of media toolkits and editing systems such as those included on the excellent PureDyne linux project.

Homo ludens of the information age

With the shift from industrial to digital age, communication structure has changed from the mode of broadcasting to the mode of reciprocal communication. Smart apparatuses engage their users. The activity of the users has increased. In her lecture, the author will address the question, what sort is this activity. Vilém Flusser claimed that the functionary of the apparatus is in the mode of playing. Apparatuses designate the essential difference between homo faber of the preindustrial and industrial man on the one hand, and homo ludens of the information age on the other hand. Giorgio Agamben linked apparatuses to the biopolitical – apparatuses are that in which, and through which, one realizes a pure activity of governance devoid of any foundation in being. Apparatuses must, accordingly, always imply a process of subjectification, they are producing subjects. If one is deriving from the Jakob von Uexküll's theory of die Umwelt in conceptualizing apparatuses, the subject is captivated by the apparatus in a similar manner as a tick is animal is signified in its relation with the disinhibitor, which means its captivation within its Umwelt. The author will discuss, what does this captivation mean and how does it affect activity and social participation of the users. Finally, she will examine the role of the art in this regard.

Keywords: smart apparatuses, information age, homo ludens, captivation, Umwelt

Tratnik, Polona

full professor, senior researcher, Slovenia

Polona Tratnik is Scientific Councilor at Institute IRRIS, Full Professor and Dean of Faculty for Slovene and International Studies of New University. She was a Fulbright visiting scholar and guest professor in the USA, China, Finland, and Mexico. She is the president of the Slovenian Society of Aesthetics, and vice-secretary general of the International Association of Aesthetics. She has authored *Umetnost u savremenosti* (Orion, 2018), *Conquest of Body. Biopower with Biotechnology* (Springer, 2017), *Hacer-vivir más allá del cuerpo y del medio* (Herder, 2013). Her research fields comprise: aesthetics, philosophy of art and science, media theory and interdisciplinary studies of fairy tales. She is a pioneer bio artist. URL: <https://independent.academia.edu/PolonaTratnik>; www.polona-tratnik.com.

Post-Pandemic Digital Intervention in Performance

Where is live performance in a Post-pandemic world? We are more online, more digital, and more hybrid. There are live and pre-recorded performances, interactive online live performances, live video in-person and more. Although some of these forms existed pre-pandemic, the lockdowns forced makers to experiment and invest in new technologies. Theatre companies have upskilled, becoming efficient in filmmaking and production, expanding their practice and allowing the industry to reflect and reassess how to produce new work.

My work is a form of design-led theatre making using moving images and digital art projected on the performance space with live actors and audience. Recent work investigates Irish women from the past who slipped through the cracks of society into an asylum and obscurity. The work deals with issues of femininity, agency, power, taboo, sexuality and transgression in a world that did not and would not ever understand the complexities of being a human/woman. Today understanding of gender and agency is more widely accepted; therefore, it is imperative to revisit the lives of these women to understand their experiences for a modern audience. Using digital images, digital and information art with live actors allows the makers and spectators to explore the phenomenological experience and transcend these female stories from their tabooed societal perception. The hybridity of film & in-person liveness creates atmospheric and engagement-led storytelling. This paper explores a method of hybrid theatre making, the projected image blended with live performance and why we should create this type of design-led storytelling and why now.

Who are these performances for? How can we tell a person's story when we do not have their voice? The women's stories come from archive records, patient case files and the occasional witness testimony through interviews and diaries. However, how do we embed their voice in the work? Jean Baudrillard theorises that modernity is a simulation and stuck in the hyperreal, but theatre utilises this to explore past mistakes. By using post-modern techniques of digital image and the body, makers can express and represent a devised narrative for a modern audience based on their understanding of the information collected. A space with an immersed audience provides both the human/haptic and the digital/phenomenological interaction is a multifaceted way to experience the past.

Lockdowns have forced the theatre industry to reshape, reimagine and redesign how their audience may experience storytelling. The audience is present again, so let us keep them there and, more importantly, entice them to return. Until 2020, theatre remained the branch of entertainment that constantly competes with television, film and the internet, fighting for audiences, funding and engagement. However, in a post-pandemic world, the use of online and digitisation of play recording has helped widen the scope of access to performance outside Ireland's larger cities and towns.

Keywords: post-pandemic, performance, digital, projections, theatre

O'Donnell-Carey, Sinead

ATU Sligo, Republic of Ireland, Ireland

Sinead O'Donnell-Carey is a theatre maker and production designer from Donegal, Ireland. Trained in theatre design, Sinead has explored digital media technology for theatre and performance art, combining visual art practices with the body in the space. Her current work includes Slip, a site responsive and devised performance using digital media. Sinead is a PhD candidate at ATU Sligo and has an MA in Film & Theatre from NUI Galway and BA in Performing Arts and Theatre Design from IT Sligo. She is on the committee for the Prague Quadrennial team 2019 where she exhibited her work Cuid. Sinead was the Yeats Design Resident in the Abbey Theatre, National Theatre of Ireland in 2017.

Session 6Ω Festering

chairperson **Felipe Shibuya**, Rhode Island School of Design, Edna W. Lawrence Nature Lab, United States

Art as Decomposition: Soichiro Mihara's Making Soil

It is widely acknowledged that soil comprises an abundance of both living and non-living components, rendering it a complex and dynamic milieu in which these elements are intricately entangled. Scholars such as Donna Haraway and David Montgomery have drawn attention to the significance of soil and the diverse array of existence it contains, fostering critical discussions that challenge traditional anthropocentric perspectives.

As far as art is concerned, soil has historically been depicted through symbolic and realistic representations, as Christian Feller and others have noted. However, with the emergence of land art, environmental art, ecological art, bioart, and soil art, as well as the incorporation of multispecies anthropology in art practice, the treatment of soil in the art world has undergone a significant shift. Contemporary artists have also begun to explore soil in innovative ways. Soichiro Mihara's *Making Soil* is one of its notable examples. This artwork is composed of three parts. The main part is a video of soil, distributed on the web (<http://compost.mhrs.jp/>) in real time. The other part will be the legally approved will of Mihara (currently being prepared). As soon as it is completed, it will be posted on a web video screen. Finally, there will be an "On-Site Dialogue" between Mihara and the guests, which will be superimposed on the web video in real time.

In *Making Soil*, soil, compost, and the process of composting are at the heart of the work. Composting, the process of increasing the activity of microorganisms in the soil through the addition of organic compounds and appropriate oxygenation, facilitates the decomposition of both natural and artificial objects through the action of these microorganisms. And then, the soil resulting from this process is commonly referred to as compost. In our contemporary society, where production and consumption are incessantly repeated, a plethora of objects is in circulation. Many of them are processed (crushed, incinerated, discarded, etc.) by machines as waste or left as they are. The work on soil by Mihara, which disseminates composting videos on the web indefinitely for 24 hours, is a work that intervenes in this scenario. In the work, microorganisms both compose soil and decompose objects. In the other words, microorganisms decompose various objects, which, when they die, become a source of energy for other tiny life forms, which are decomposed and mixed with other objects to become part of the soil. Therefore, there exists a constant exchange of life and death, resulting in the establishment of a cycle of decomposition. In such a decomposed world, the object remains a recursive source in a state of metastability.

In this paper I explore Mihara's artistic practice with soil, specially focusing on decomposition, the cycle of life and death, and the concept of metastability.

Keywords: decomposition, life and death, metastability, soil

Matsutani, Yosaku

Otemon Gakuin University, Japan

Yosaku Matsutani is currently a professor in the Department of Sociology at Otemon Gakuin University in Osaka, Japan. He specializes in aesthetics, art and media theory, and visual culture studies. He works on problems of art practices since the aesthetic turn, the relationship between science, technology, and art, and the sensibilities common to various organisms and things. His publications include works on art practices in Japan since the 2010s, the relationship between art and computation in the 21st century, art practices about the entanglement of soil and microorganisms, and image practices in outer space. Recent articles include "Aesthetic Techniques Without Technology: Soichiro Mihara's "[blanc] project'", and co-authored "Living Images, Inert Humans: Vitality of the Images Appearing in Chromatophony and A Wave".

Asgårdsreia – omsorg (care) for the in-between – a paper performance

For Joan Tronto, caring is actions that include everything we do to maintain and to repair our world so that everyone can live in it as well as possible. This includes the environment, ourselves, and our bodies “we try to weave together in a complex, life-sustaining network” (Tronto, 2015, s. 3). In this paper, care is not only considered as a topic, but also actions to create an artistic space of experience. Care is a basic phenomenon that responds to human vulnerability (Ruyter & Vetlesen, 2001, s. 18). Here, memories, mimesis and poetics will be central, based on, among other things, folk tradition, and autobiographical material. The question being asked is: how can Åsgårdsreia form the basis for understanding care?

The paper performance is based on artistic research where the result is a storytelling performance. In the storytelling performance, Åsgårdsreia is discussed. According to Norwegian folk legend tradition, Åsgårdsreia was a group of the dead consisting of drunkards, betrayers, and imposters. The flock rode over land and water around Christmas time and consisted of people who did not go to heaven or hell.

In principle, Åsgårdsreia is something not associated with care, but the author/performer believes that the understanding of care in process and practice must also embrace what is painful, disturbing, and difficult. Methodologically, the author works with performative interviews to rig a performance. This means that narrative material is tested in conversation form together with informants who represent different backgrounds. According to Martin Buber (1978 – 1965), the dialogue is fundamental to all art. (Buber, 2002, s. 30). Mikhail Bakhtin’s (1895-1975) concept of heteroglossia is central as there is no dominant language, but different perspectives are equal and carry with them the possibility of both reconciliation and conflict (Ivanov, 2000, s. 100). Furthermore, Bakhtin’s concept of chronotope is relevant, as the chronotope is an artistic adaptation of time and place (Bakhtin, 1981, s. 84). A chronotope has as its starting point on how humans experience the reality and how this is transferred to a literary work (Bemong & Borghart, 2008, s. 3). There is then a connection between the social situation one finds oneself in and the artistic expression that arises in this situation.

The guiding concept in the performative paper will be phases of mimesis. Mimesis is often associated with the Greek philosopher Aristotle (384 f.kr. - 322 f.kr.), understood as representation (Halliwell, 2012). According to Paul Ricoeur (1913 - 2005) mimesis associates with poesis, which means art and that it is therefore only within art that mimesis is effective (Ricoeur, 1991). Through mimesis there is a movement from experience to storytelling performance, where fiction becomes important in the understanding of care.

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Keywords: storytelling, Care, Performance, Folklegend

Dahlsveen, Mimesis Heidi

Oslo Metropolitan University, Norway

Mimesis Heidi Dahlsveen has worked as a storyteller since 1996 both at national and abroad. She has participated in several festivals and in two EU projects that deal with oral storytelling. She is associate professor in oral storytelling and in 2008 she published the book “Introduction to oral storytelling”, Universitetsforlaget. In 2019 she came with her second book on oral storytelling. She has written several academic articles on oral storytelling, where she uses artistic research as an input to understand oral storytelling and narratives. Her focus is using the traditional narratives to shed light on contemporary themes. She is currently participating in her third EU project: Common ground, common future - a project that looks at how narratives are used to stigmatize and polarize and how narrative are used in conflicts. She is a member of the research group «Art in society» and co-owner of Skaldskur AS.

Mater Virus: Ontological Workshop-Game for Post-Pandemic Reconciliation

Our project is an ontological workshop-game where the public finds their more intimate specificities – wax in the ear, love for wine, disease susceptibilities - what makes us unique- being an inheritance from viruses, at a different time in our history.

During the Covid 19 pandemic, we fought against viruses. But DNA sequencing unveiled new knowledge about our deep relationships with them. It is time for reconciliation.

We are one family, parenthood is written in our DNA.

At the molecular and macro levels, eight percent of our DNA consists of remnants of ancient viruses, and another 40 percent is made up of pieces of inventive, modified DNA viral material. And those viral genes are still behaving as ludic “invaders”, jumping around through the genome, copying and pasting themselves wherever they see fit. We are evolving faster and faster, taking more and more viral DNA.

Fun playing, but those extensive viral regions are much more than evolutionary relics: many of these genes can turn on and become active. They can do a lot, protect us against diseases or make us sick...or even human.

Viruses, especially retroviruses, are essential actors in human individuation as a species and as a person. They brought the genes coding for the hominid placenta and embryo’s crucial proteins, allowing the human species to differentiate from monkeys. And, as Ryan explained, the surprisingly high genetic variation currently observed between individual humans is due to a virally induced increased genomic plasticity. And creating diversity is the main virus’ skill!

Our project is a manifesto to fill this symbiotic individuation with emotions and make it more tangible. During the workshop-game, the viewers choose their traits among tenths of SNPs from different viruses, illustrating the link between viruses and genetic diversity/plasticity.

We give humoristic clues to find our viral cousins and the other organisms that have received genes from the same retroviruses. We can read in our cousins’ DNA how ancient is our parenthood with our endogenous retroviruses. We are old couples, sometimes loving, sometimes terrible.

Viruses have also oriented human societies’ evolution. They promote changes! The Antonine plague ended the Roman empire and allowed the increased popularity of Christianity. During the American civil war, diseases became known as the “third army”. Viruses show us to have more resilient societies increasing diversity- what they are good at.

And what if they were a solution? They are giving us more possibilities for adaptation to high temperatures, lack of water, and the presence of plastic in our body. Are they saving us? Are we just a step in their evolution?. Our idea of evolution is not based on violence and competition but on sharing. And what does being human mean if less than 7% of our DNA is strictly human?

As “wise” Homo sapiens, we have been taught to control everything around us, but we are under the control of the smallest, “dumbest” but extremely creative organisms! What a paradox!

VirHumans let’s play and learn! Let’s embrace what we are!

Keywords: workshop-game, viral parenthood, Single Nucleotide Polymorphisms (SNPs), Human Endogenous Retrovirus (HERV), Feminist Virhumans

Vilca, Cecilia

MyAP - Microscopía Electrónica y Aplicaciones en el Perú, Peru

Peruvian trans artist feminist, chola technowitch and language activist. M.A. Digital Arts, Universitat Pompeu Fabra, Barcelona, Spain. Founding member of creative and digital heritage division, MyAP - Microscopía Electrónica y Aplicaciones en el Perú, Electron Microscopy Laboratory. Her artistic work is made with technology in concept and realization exploring its relationship with gender, society, and nature. From a decolonizing vision, it develops in the borders of art and science, connecting ancient technologies with the new ones. Her main goal and poetic are to encourage reflection through revelation using technology. ISEA2020 Montreal and ISEA2023 Paris IPC Member. TTT2023 Malta, Scientific & Artistic Committee member. Journal of Science and Technology of the Arts (CITAR) Reviewer. Seven Art Residency Programs: Mexico, Bolivia, USA. She has exhibited her work, organized exhibitions, and given lectures in Peru, Mexico, Bolivia, Argentina, Spain, Cuba, Chile, Norway, Colombia, Brazil, South Africa, Australia, Greece, Ireland, Portugal, Austria, and the USA.

Dubois Calero, Nathalie

Incubator Art Lab/ University of Windsor, Ontario, Canada, Canada

I am a fully self-accepted BacterVirHuman, bioartist (BFA, MFA’s student), and scientist (Ph.D. in plant science) named Nathalie Dubois Calero, and my works are a feminist act of reconciliation with my non (or too much?) human components. Microbes are the media I use in workshops, performances, videos, and objects making.

My recent project, BacterHuman, focuses on the cutaneous microbiota (all the microorganisms living on and inside the skin) and the multifaceted relationships we have with it. This work includes Microidentidad (workshops and exhibition, ICA, Bacalar, Q.R., Mexico, 2020) Name:Nathalie Species: HomoBacter Insiapiens (TTT Vienna, 2020 online), Queer and Biophilic Approach of the Cutaneous Microbiome (online workshop, ISEA, 2021), We are planets (hiflex workshop, HTLMles festival, 2021), and Bodies of water about our microbial relationship with water (exhibition and video at Leamington Art Centre, Ontario, Canada, 2022).

I am a member of Incubator art lab, University of Windsor, Ontario, Canada.

Session 7A Barracks

An Art+Sci Approach toward a Curriculum of Bordering

Borders are to order social worlds; they organize time and space, socio-cultural taxonomies, symbolic systems, mental maps, social imaginaries, subjectivities and identities. Borders are not simply given, but are an art, a result of practice, an artifact. In this sense, they are artificial, constantly made and crafted, even invented. By creating order, borders are at the same time always already shifting, unstable, moving and thus, are being subverted, disturbed, destabilized – in fact, a constant failure of order.

In order to contribute to the discourse on the fragility of social values and norms, as well as their mediated or media-specific dimensions, we will in this paper discuss the art-science research process and some preliminary outcomes of the Art of Bordering (AoB) experiment implemented in 2022 by an international network of researchers, artists, curators, teachers etc. The AoB workshop brought together different thinking styles, analytic traditions and research methodologies, from cultural studies and anthropology to art history and artistic investigative practice. The included artistic approaches ranged from body-art and participative performance to the liminal mediality of the filmic gaze, from hacking corporate big data technologies to exploring the limits of humanity in cosmic contexts.

The workshop intended to treat borders with a combination of scientific and artistic research in explicit contrast, but seeking a synergy that allows for different mindsets and sectors to cross-pollinate. The attempt was to shed a manifold light at the concept of border from three different angles: The Craft of Bordering (everyday practices in and around of bordering as a process), Borders as Artifacts (the establishment and reiteration of borders through art and media), Crossing Borders (disruptive techniques and approaches challenging the boundaries of language, media, disciplines, and questioning the separation of art, science and technology).

This experimental approach resulted in an operational tool in the form of a curriculum, an interactive, artificial-intelligence-supported online manifesto currently living at xbordering.net. It provocatively states a set of cultural and thinking tactics articulated in this way to overcome philosophical, practical, political, administrative, educational, economic, societal, cultural, and language borders. At the present point of discussion, the curriculum manifesto poses the following topics which will be developed to indicate their possible life forms within arts and humanities education:

SOCIAL IMAGINATION

othering / visualising / relating / worlding / co-creating

MEDIA MATERIALITY

technology / intermediality / interactivity / accessibility / intermediation

RESEARCH APPROACH

nonlinear and plural / excessive and transgressive / critical and caring / elusive and playful / t(h)inking and hands-on / embodied and situated / dehabitualizing and denaturalizing / cosmopolitan and mobile

Keywords: social imagination, media materiality, research methodology, curriculum, border

Purg, Peter

University of Nova Gorica, Slovenia

pETER Purg, PhD is Associate Professor at both Arts and Humanities, University of Nova Gorica, whose new-media art (thinking) practice ranges from performance to education and interdisciplinary research. He is Dean of the School of Humanities and New Media module lead as well as coordinator or team lead in several projects crossing disciplines, sectors, theories and practices. For the Go!Borderless European Capital of Culture 2025 programme pETER Purg currently leads the xMobil art+science mobile lab and curates performances in the PostMobility project. With a PhD in media art, communication science and literature from the University of Erfurt in Germany, he often combines scientific inquiries that include media arts pedagogy, avant-garde studies, post-growth and media ecology with artistic experiments in performance and media art.

Pranjić, Kristina

University of Nova Gorica, Slovenia

Kristina Pranjić, PhD is Assistant Professor at both Humanities and Arts, working across fields of avant-garde art, semiotics and contemporary aesthetics. She teaches Theory and History of Art and Media and is module leader of Discourses in Practice at the School of Arts, University of Nova Gorica. Kristina Pranjić graduated in comparative literature, and Russian language and literature at the University of Ljubljana. She defended her doctoral thesis entitled Non-objective Sound and Image: Bely, Kruchenykh, Malevich at the same institution in 2018. From 2019 to 2021 she led the research project Yugoslav Avantgardes and Metropolitan Dada (1916–1927): A Multidirectional and Transnational Genealogy. She is a vice-president of the Expert Commission for the intermedia art of the Ministry of Culture, Republic of Slovenia.

A Sentimental Computation: or how fiction might save world

The scope of this research is to reflect upon the theoretical, practical and experimental aspects within the realms of speculative philosophy; cybernetic science and biological realities. By blurring the borders between speculation and cybernetics, rulesets for the digital, analogue and natural are repositioned. Using interspecies interactions with computational infrastructures as the core material, this research is a philosophical introduction to fiction as activist and political action, hauntology and fiction realism in regard to contemporary problematics surrounding planetary data storage infrastructures, geopolitics and climate crises. Using sentimentality as both a praxis of meaning-making and a challenge to 'affective computing' to explore what the innate sentimentality of infrastructures, both living and non-living might look like. Instead of understanding if cybernetic networks feel like humans, the research questions the philosophical historicisation for such discourse and instead asks, what do humans feel for computers and what 'sentimentality' means in a network reality and how the act of caring and science fiction operates as political protest action and how they might save the world from our current paths towards the inevitable event horizon.

Building on Mark Fischer's work and engaging with the texts of Holly Jean Buck and many others, this text confronts what it means to care deeply and to know that caring is both necessary and utterly insufficient. And what the future of fiction and speculative activities requires them to be, to have active agency as it engages with topics such as financial collapse, capitalist infrastructures, geopolitical and sovereign agencies as well as antisocial architectures in social engineering. The text aims to reposition solutionist perspectives through a most-human approach and interspecies infrastructures focusing on anthropocentric realisations and realities whether saving the world might not mean saving the human.

Keywords: affective computing, sentimental computation, hauntology, magical realism, science fiction, event horizon, sentimentality, computation, interspecies networks, interspecies communication

Kormilitsyna, Ekaterina

Bio Club Tokyo & Academy of Fine Arts,
Vienna, Japan

Ekaterina Kormilitsyna is an interdisciplinary researcher/philosopher and artist working with media, film, technology and socio-political research. Her work focuses on network structures; geo-mythologies and worldbuilding in relation to materials, politics, aesthetics and ethics in topics of technology and biology. Ekaterina acquired her Bachelor in Film Studies at Queen Mary, University of London (UK) and a Masters in Research from Cardiff Metropolitan University (UK) and is continuing her education at the Academy of Fine Arts Vienna (AT) 2020: She was a visiting researcher at the TransTech. research group at Plymouth University (UK). 2022/23: She is an artist and researcher in residence at the BioClub Tokyo, as well as a visiting researcher with the "PRIINT" research group at Tokyo University of Arts and also part of the 2023 cohort of the Fabacademy.

Pollen: plant sex, allergies and architecture

In recent years, some plants scientists have become increasingly convinced that plants are sentient organisms, perceiving the world in ways that thoroughly confound human-centred notions of intelligence. Such findings have profound implications for the creative arts, not least architecture, where biomimicry has, since the 1990s, tended to reify natural forms (and particularly plants) as no more than structural or formal inspirations for human-centred building.

This paper aims to challenge this reductive reading by taking perhaps the most insubstantial part of a flowering plant - its pollen - to interrogate the relationship between design and the vegetal. It does so by establishing correspondences between plant science and architecture, and also between building practice and the speculations of science fiction. It first considers the evolution of the class of flowering plants known as angiosperms and the role played by pollen in their unique process of sexual reproduction that has proved of great evolutionary advantage in terms of their diversity. It then focuses on the morphology of pollen itself, namely the ways in which individual grains - only around 40 µm in diameter - exhibit extraordinary diversity in their nano-architectures. Although the morphology of pollen bears a striking similarity to another group of tiny organisms - Radiolaria - pollen has not been readily acknowledged by architects as a source of design inspiration.

Part of the reason for this might relate to negative perceptions of pollen, namely as a source of allergic disease. The second part of the paper considers human defence mechanisms against pollen, most commonly manifest in responses to hay fever. It asks how architecture has been employed as an agent within histories of hay fever, referring to the work of Gregg Mitman, before using the speculative architectures of 'Blade Runner 2049' to flag up a central paradox in response to allergies, namely confinement and sterilisation, which, over time, have only tended to exacerbate allergic conditions. The paper then takes two science-fiction scenarios - Jeff Noon's 1995 novel 'Pollen' and Jessica Hausner's 2019 film 'Little Joe' - to explore the imagination of pollen as a powerful agent of human transformation, albeit a highly ambivalent one encapsulates a disquieting mix of liberation and enslavement.

Taken as a whole, the paper's focus on pollen is an attempt to broaden conventional understandings of biomimicry in architecture, where nature is almost always instrumentalized by humans. Bringing together science and architectural practice, as well as practice and speculation, opens up richer, if often more unsettling, ways of conceiving the relationship between human building and the natural environment.

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Keywords: Pollen, Plants, Allergies, Architecture, Science Fiction

Dobraszczyk, Paul

Bartlett School of Architecture, United Kingdom

Paul Dobraszczyk is an architectural writer, photographer and artist based in Manchester, UK. A lecturer at the Bartlett School of Architecture in London, Dobraszczyk is currently completing a book *Botanical Architecture*, to be published by Reaktion in 2024; and developing new research and writing on the relationship between minerals and architecture. Paul Dobraszczyk's writing and research covers architecture and cities since the 19th century, with particular interests in ecology, self-building, Manchester, urban futures, underground spaces and ruins, print culture, and industrial architecture. Author of: *Animal Architecture: Beasts, Buildings and Us* (Reaktion, 2023); *Architecture and Anarchism: Building Without Authority* (Paul Holberton, 2021); *Future Cities: Architecture & the Imagination* (Reaktion, 2019); *The Dead City: Urban Ruins & the Spectacle of Decay* (IB Tauris, 2017); *Iron, Ornament & Architecture in Victorian Britain* (Ashgate, 2014); *London's Sewers* (Shire, 2014); and *Into the Belly of the Beast: Exploring London's Victorian Sewers* (Spire, 2009). Co-editor of: *Manchester: Something Rich & Strange* (Manchester University Press, 2020); *Global Undergrounds: Exploring Cities Within* (Reaktion, 2016); and *Function & Fantasy: Iron Architecture in the Long Nineteenth Century* (Routledge, 2016).

Systems and Evolution: Propositions for the Future of Biocultural Theory

This paper will propose a biocultural theory with two key elements: the first, a biotechnical one, will focus on culture and creation from a biological perspective. The second, a cognitive systemic one, will look at the same from a complex mathematical view. We can call these elements simply 1. evolution and 2. systems. In both elements we will explore thinkers that vary in their tendency towards experiential or empirical thought, and technological or rational approaches. In the case of evolution, empirical skeptics such as Foucault, Haraway and Kuhn will be surveyed, while rational and creative thinkers such as Heyes, Henrich and Dennett will follow. In the systems perspectives, those who build models for experience and perception such as Ogas, Varela and Sejnowski will be analyzed, while the more technological focus of West, Watts, and Arthur will conclude the section. For both elements (evolution and systems), those who have assembled aesthetic theories from these vantage points will then be discussed - again representing a more biological slant in the first case (ie. Fuentes, Gottschall, Kirksey), and more cognitive and systemic views in the second (ie. Chatterjee, Ramachandran, Kandel). The essay will conclude with an analysis of example data from rarefied and common culture to view how explanatory and fruitful the theoretical framework might be.

Keywords: systems, biology, complexity, ecology, culture

Zepka, Erik

XOX Labs / UBarc, Spain

Erik Zepka is a scientist and theorist with expertise in biology, computer science, creativity and technological culture. He is currently engaged in Covid research at the University of Barcelona. He has presented his work globally whether as scientist (Tongji University, Engineers.SG, MIT, Curiosity Collider, Innovation Labs @ Microsoft, New York University, DeTao Institute), theorist (Furtherfield, Publication Studio, V&A Museum, Transfer Gallery, Pearl Art Museum, VIVO Press), or interdisciplinary researcher (Simon Fraser University, Tate Modern, University of Victoria, Shanghaitech, The Whitney Museum, MLA Conference). He is the founding president of the Open Science Network and the founder of the international research organization XOX Labs.

Session 7Ω Vexatious

Transgressing realms: Liminal care and the impossible feat of sinking into soil

Soil is the realm of dirt, decay, and the dire dangers of hell. While some human cultures revered and sanctified soil as terra, our common home, the multispecies environment/super-organism in which we must all dwell together (Ingold 2000), in Western, Modern societies ideals of purity, cleanliness, and light have brought the majority of humans to actively reject the ground underneath our feet, striving rather towards the heavens (see e.g. Montag 2017). To soar is to be free; to be immersed in soil is to be buried, connoting death, degradation, containment. We are physically unable to penetrate far into this realm, having to tunnel our way, often with invasive blasts, if we desire to go below the surface.

Delving into this dirty underworld is thus per definition taboo, something we are actively untaught from early childhood. And yet (or consequently), a number of artists are seeking to encounter soils in radical ways, from Amy Youngs' VR exploration of the question "what is it like to be a springtail?", via Maria Viftrup's soil sensing, ranging from scientific sampling to the simple, yet difficult act of sticking her head into the soil for as long as possible, to Annike Flo's explorations of the queer eroticisms of microbial encounters.

Slowing down and sinking into the dark, dull, brown stuff of the earth, as argued e.g. by Maria Puig de la Bellacasa (2015), has the potential to overturn Modern, future-oriented, hasty temporalities, engendering liminal notions of care and new modes of attentiveness to a more-than-human environment (Krzywoszynska 2019; Haraway 2016). More radically than the laborious yet comforting act of human hands digging into soil, artistic penetrations of the soil barrier potentially overturn everyday perspectives and uncomfortably place the audience into the foreign land underground.

Whilst the concept of transcendence is intimately linked to the ideal of soaring into the heavens, the proposed paper will take the above as a starting point in exploration of how artscience projects that seek to transgress realms can also be considered as sublime, as that which approaches the threshold: not upwards, rather downwards and inwards.

Keywords: queer interspecies encounters, soil art, bioart, sublime, ethics of care

Vaage, Nora S.

Nord University and Norwegian Bioart Arena,
Norway

Nora S. Vaage is an art historian and philosopher with a PhD in philosophy of science and ethics. From this interdisciplinary perspective she examines questions of values and knowledge views at the intersection between culture, society, and technology, and for many years has focused on bio- and eco art and biohacking. Recent publications include *The Entanglement of Technology and Art*, in Swierstra et al (2022) *The Technical Condition*; *Trading Between Science and Art Worlds: From Biology Laboratory to Art Exhibition*, in Star Rogers et al. (2021) *The Routledge Handbook of Art, Science and Technology Studies*; *Wisdom in Artistic Research: An Alternative to the Discourse of Art as Knowledge Production*, in Borgdorff, Peters & Pinch (2020) *Dialogues between Artistic Research and Science and Technology Studies*, and *Living Machines: Metaphors We Live By*. *NanoEthics* 2020, 14: 57-70. Nora is associate professor of art and media studies at Nord University, Norway, and lead researcher at the Norwegian Bioart Arena. She is currently principal investigator of the work package *Experiential Soils* within the research project *Anthropogenic Soils: Recuperating Human-Soil Relationships on a Troubled Planet* (2022- 28).

A post-pandemic review of Viennese Actionism: from transgressing the body to transcending the law

The recent pandemic and its related political management brought into power a new state of normativity based on the enforcement of unprecedented methods of controlling and repressing natural, political, social, and artistic human behavior. The acquiescent acceptance of the aforementioned state of exception by the vast majority of allegedly progressive political forces as well as all of the most prominent artistic institutions raises questions concerning the art world's allegedly established role as a field of transgressive experimentation, aiming towards the liberation of the human body and its controversial practices, needs and ideas. The enforcement of these unprecedented methods of transgressing the Western political subject's traditionally defined constitutional rights was by all means enabled and facilitated by the recent advances in digital technology, as was the ability of art institutions to substitute -and thus, eliminate- the corporeality of artistic subjects, objects and participants.

Contemplating the puzzling state of the contemporary art world regarding its inability to encompass the human body and its revolutionary capabilities, as well as the visible lack of institutionalized fields of transgressive expression, I shall attempt to refer to a rather historically marginalised artistic example, in hopes of raising questions concerning the capability of art history studies to inspire revolutionary contemporary artistic practices. In particular, I will focus my research on the case of the Vienna Actionists, a notorious, highly controversial if not misunderstood group of artists mostly active during the 1960s. Despite the frequent categorization of their work in the wider context of performance and body art practices that emerged during the period, I will attempt to emphasise the transgressive aspect of their artistic activity, which often led to police intervention, even to judicial conviction and incarceration. Additionally, their refusal to conform to any form of organized artistic or political movement or comply with the expectations of any established artistic institution led to their marginalisation by the forces that dominated the artistic and theoretical discourse of the late 20th century.

Having studied their writings in conjunction with secondary sources, I shall attempt to investigate a subliminal connection with Georges Bataille's theory of base materialism, despite the lack of any record of such a correlation. In fact, the lack of any such mention by the same art history authorities that overemphasised Bataille's influence on 1960's avant-garde and Julia Kristeva's institutionally integrable notions of the abject, attests to the Actionists' marginalised place in art history, owing to the unassimilable aspect of their artistic practices. However, not only does their extensive use of human and animal excreta and other non-commodifiable substances provide a link to the theory of the formless, but their use of the human body also epitomises its role as an avatar of social transgression.

Thus, in view of the recent paradigm shift in state and capitalist institutions' capabilities of control and the sanitarian taboos enforced by the increasingly authoritarian structure of Western societies, I will attempt to assess a paradigm shift in the history of the avant-garde brought by the transgressive use of the human body and its excreta, contemplating its potential role in inspiring or bringing new artistic practices of sanitary and social transgression into the spotlight.

Keywords: pandemic, body art, avant-garde, actionism, base materialism, transgression

Tsakaliadis-Sotirakoglou, Anastasios

Athens School of Fine Arts, Greece

Anastasios Tsakaliadis-Sotirakoglou was born in 1995 in Thessaloniki, but is currently based in Athens. He is the owner of a Bachelor's Degree from the Department of Art Theory and History in the Athens' School of Fine Arts and a Master's Degree in the same field and department. His academic interests include aesthetic philosophy, psychology and theology, as well as art history, theory and critique. His field of theoretical study specialises in the aesthetics of the death drive, as well as Georges Bataille's theory of base materialism and transgressive eroticism. As an art historian, the Vienna Actionists constitute his favourite field of historical study. Up to now, he has successfully participated in three international conferences organized by the Ionian University (DCAC 2021, DCAC 2022, EUTIC 2022) and one national conference organized by the Association of Greek Art Historians. Apart from his native language, he is also fluent in English and French.

Art and Syn-individuation. Towards a Xenoaesthetics

In his paramount work on Individuation in Light of Notions of Form and Information, French philosopher Gilbert Simondon offered a description of reality as an integrated expression of processes and regimes of individuation (physical, vital, psycho-collective, and technical). His influential perspective, however, does not admit the idea of inter- or syn-individuation, which refers to all the assemblages occurring among different individuation regimes; these would be the cases of ontological hybridization between, say, human beings and plants, crystals and animals, technical entities and social groups. By seemingly extending and legitimizing the old mission of biological taxonomy, Simondon precludes many chances for speculation that today have gained more and more relevance.

Contemporary art and artistic research can be regarded as privileged fields of experimentation when it comes to syn-individuation. The paper supports this thesis by analyzing the works of two contemporary artists: Neri Oxman and Pierre Huyghe. Oxman experiments with anisotropic composites and synthetically engineered microorganisms to craft objects that are defined by their interactions, thus eliciting creative collaborations and indiscernibility zones between human, living, and inorganic. Huyghe's art further extends the mutational zone to the artificial. In *Variants* (2021-ongoing), for example, Huyghe created a multipolar ontological field by integrating the local ecosystem with a real-time simulation governed by an AI and mediated by technical interfaces such as sensors and intelligent cameras. Occasionally, the simulation materializes into post-natural entities, which can be regarded as full-fledged alien objects.

The paper aims to show that by building on Simondon's philosophy, it is possible to outline a "Xenoaesthetics" that accounts for these phenomena of artistic hybridization and ontological transgression. In conclusion, it will be highlighted how a Xenoaesthetics could also inspire a new ecological sensibility, not based on conservation and re-naturalization but on experimentation and post-naturalization.

Keywords: Simondon, Bioart, Assemblage, Xenophilosophy, Posthuman

Tenti, Gregorio

Università degli Studi di Torino, Italy

Gregorio Tenti holds a PhD in Philosophy at the University of Genoa and currently collaborates with the Chair of Aesthetics at the University of Turin, Italy. He is a member of the organizing committee of the Interuniversity Center of Morphology "Francesco Moiso" and of the Aesthetics Research Turin group. His research areas include history of aesthetics, philosophical morphology and environmental aesthetics. His latest research deals with Xenoaesthetics, computational aesthetics and planetary philosophy. He is the author of many scientific articles and a book, *Estetica e morfologia in Gilbert Simondon (Aesthetics and Morphology in Gilbert Simondon, Mimesis 2020)*. His current research project, financed by the University of Turin and the Contemporary Art Museum Castello di Rivoli, addresses the artistic and theoretical production of Israeli painter and philosopher Bracha L. Ettinger.

Political Ecology in Artistic Research and Feminist Studies of STS

This paper aims to explore technoscientific imaginaries of political ecology in artistic research. To reveal and challenge disparities and injustices in the distribution of commons and commonings, the knowledge co-production of this paper will also be an act of political ecology, transcending beyond the boundaries constructed between local/global, natural/cultural and fiction/reality. Through the lens of feminist studies of Science, Technology and Society (STS) on technoscientific imaginaries, co-productions, situated knowledge and response-abilities, we will make a qualitative analysis of videos, NFTs, and performances from Turkey.

“Beeing Hope” (2022) is an NFT collection of a dedicated multidisciplinary community, which highlights the collapse of biodiversity and the loss of bee population in the Mediterranean Turkey after the recent forest fires in Muğla region. Cemile Şahin’s “Four Ballads For My Father - Spring” (2022) depicts the story of a fictional Kurdish family, who were displaced between Istanbul, Paris and on the roads after their homeland was flooded by a water dam project, Southeastern Anatolia Project (GAP), which is a regional development plan of the state that caused severe political economic and socio-ecological changes through the regulation of water streams. Sinan Logie and Yoann Morvan’s “Istanbul 2023” (2021) is about the ecological and socioeconomic transformation of Istanbul through the state funded mega constructions of the new airport, the third bridge over Bosphorus and Kanal Istanbul, which is an artificial water channel project between the Black Sea and the Marmara Sea. Lastly, “Distributed Consciousness” (2021) of Memo Akten, suggests a speculative reimagining of an alternative anthropological timeline, with differently evolved mythologies and deities, by promoting alternative cultural values to the exploitative, extractivist, purely profit-driven neoliberal world(s). These works also become instruments for demonstrating how local issues should also be understood as / within global political ecologies.

The findings of the paper will contribute to the debates about various artistic research methods to disclose the mechanisms of co-production of taboo and transgression around technoscientific knowledge claims as well as sociopolitical and economic obstacles to transcend them. Presenting alternative future visions that may be more inclusive and empowering, these artworks generate unexplored possibilities and open up paratactical commonings of futures and more-than-human-worlds.

Keywords: Feminist STS, political ecology, paratactical commoning, artistic research, technoscientific imaginaries

Yetiskin, Ebru

Istanbul Technical University, Turkey

Ebru Yetiskin works as an associate professor in the Department of Sociology in Istanbul Technical University (ITU). Her works are focused on co-producing transdisciplinary and experimental research in science, technology, politics, and arts. After studying cinema at Istanbul University (IU), she completed her MA in Science, Technology, Society (STS) at Louis Pasteur University and ITU. She received her PhD in sociology in Mimar Sinan Fine Arts University. Her curatorial research includes exhibitions such as *Cacophony* (2013), *Code Unknown* (2014), and *Waves* (2015), and public seminar series, such as *Contagious Bodies*, *Contemporary Art: Yet Another* and *STS Talks*. Among her international (co)curatorial works, there are *Dystopia Sound Art Festival / Berlin* (2018), *a'21 amberNetworkFestival on PostDigital Ignorance* (2021), and *Entr'acte* (2022) in Belgrade. She is a founding member of IstanbulLab: STS Platform and FEMeeting - Women in Art, Science and Technology.

Yigit, Ismail

Istanbul Technical University, Turkey

Born in Turkey in 1982, Ismail Yigit is currently a graduate student of Science, Technology and Society (STS) Master's Program at Istanbul Technical University, as well as an undergraduate student at the Design of Visual Communication Department at Anatolian University via distance learning. He graduated from the Electrical-Electronics Engineering Department at Bilkent University in 2005. He has worked as an Information Technology and Security Specialist at the Banking Regulation and Supervision Agency of Turkey since 2005. His main areas of interests are science fiction, design fiction, creative coding, and AI art. His sci-fi stories won awards from the Turkish Association of Information Technologies (TBD) in 2016 and the Turkish Foundation of Fantasy and Science Fiction Artists (FABISAD) in 2017. He participated in the anthology of sci-fi stories published by Istanbul Metropolitan Municipality in 2022. He writes reviews of sci-fi books and films periodically on the Turkish Sci-Fi Club web portal.

Session 8A Bewitchery

chairperson **Lyndsey Walsh**, Humboldt Universität zu Berlin, Germany

Rebirth of witchcraft: virtual patterns of rites of passage will save the world

For centuries, rites of passage have been a particular time when something exceptionally transformative happens in a person's life. He cannot hold or divert it back but must prepare for it. Art history contains examples of how certain taboos, norms, commands, precautions, and teachings are imparted from childhood. They can be expected and carefully prepared early on. However, what happens when an unexpected turn comes that changes the whole world in a short time?

Traditional art, centuries-old archaic cultures, and folk art consciously use colors, signs, and ornaments that must be consciously used when moving from one important life event to another. Transitions from one time, from one stage of life, and from one status or state to another are a crossroads in time. If liminality renders the conventional orientation ineffective, the conventional also turns out to be impractical and appropriate.

Extraordinary times call for special attention. Therefore, the traditional communities have practiced arts related to liminal states and times, which are analytically regulated as rites of passage. Estonia has two unique cultural regions (Kihnu Island and Setomaa), where ornaments composed of religious symbols and witch marks composed in sign language are still in active use. In Kihnu Island and Setomaa, the art of the holy transition and transformation is preceded by a time of preparation, followed by transformation and rebirth. The use and recognition of these signs in the design of the virtual future give a new meaning to the taboos and norms of a specific value system in the post-pandemic world.

Since the pandemic, a new generation of computer science innovation students has gained an exciting understanding of using old witchcraft patterns in virtual reality. Art tradition used for a rite of passage is translated into virtual space, and a novel rebirth of taboos and transcendental transformation is created.

The new generation looks at the past with a new look, but some abstract value connections are created in the new transcendental layers of change, memory layers of virtual wisdom. Invisible becomes visible.

Keywords: Patterns, witchcraft, rites of passage, virtual reality

Summatavet, Kärt

University of Tartu, Estonia

Kärt Summatavet (Ph.D. [Taiteen tohtori]) is an artist and educator currently working at the Institute of Computer Science of the University of Tartu. She graduated in Tallinn (Estonia) as a metal artist (1982-1987) and did her doctoral dissertation in Finland in the Department of Design at the Aalto University in Helsinki (1998-2005). She is a researcher, project manager, expert in education and creative industries, designer-entrepreneur, educator, and innovator who has published many books and academic papers. Her research focuses on oral history, creativity, culture, tradition and innovation, history of art and science. Kärt Summatavet exhibits since 1986. Her work has been exhibited in galleries and museums in the USA, England, Belgium, Germany, Russia, Finland, Norway, Sweden, France, Italy, Hungary, Austria, Poland, Latvia, Slovenia, China, Korea.

Goddesses of the Shack

In the harsh mountain environment on the border of Moravia and Slovakia we can encounter the phenomenon of the so-called goddesses from the village of Žitková until 1984 (when the last one died). These women, who were psychics, healers and to a certain extent psychologists, have enjoyed greater popularity among the media, laymen and ethnographers only in the last twenty years or so, their stories having been popularised (and misinterpreted) by Kateřina Tučková's novel *Žitkovské bohyn* (Goddesses of Žitková, 2012). The earliest evidence of the activities of these women dates back to the 18th century, thanks to the records of the Jesuit missionary Karel Kulich, who worked in the area. Thanks to him, we know that even then they used wax and lead, which they poured into water, for divination (they called it "reading"). This practice continued until the end of the 20th century. The water they used was a decoction or infusion of various herbs, and after the ceremony, the clients would take it home to rub or drink it as the goddess directed. The goddesses themselves called it "happy water". It should be noted that this area was also affected by witch trials in the 15th-17th centuries, although there is no direct evidence of trials of women from the village of Žitková or the surrounding area.

The art of goddesses was most often passed from mother to daughter, but we also know of cases of transmission from mother-in-law to daughter-in-law, grandmother to granddaughter, etc. In small numbers, men were also involved in this activity, but women enjoyed greater respect and trust in this art.

Interestingly, the goddesses were also known outside their region and most of the clientele came from Slovakia. However, it is documented that some of them were visited by people from Vienna, Hungary, or Poland and that the goddesses themselves sometimes travelled to these foreign countries to practice their art. It must be said that the local people also respected them, but they did not seek their services so much, rather they cooperated with the goddesses - they brought clients to them, because their houses were not in the village but higher up in the mountains. These guides - most often young children - were called angels - and they received money from the goddesses for their service.

In my paper, I would like to focus on the practices of the goddesses, which had a certain precise script and worked with homeopathic and contact magic, magical formulas, and elements of the Christian faith, which is interesting because the Church was negative about their activities. Despite this, the clients (mostly women) included not only Christians, but in the second half of the 20th century also high-ranking political officials from the ranks of the Communist Party, which preached scientific materialism!

Thanks to the written eyewitness accounts of direct participants in magical rituals, we can get a fairly accurate idea of their course and the function of the various components of such a ceremony. In conclusion, I would like to mention certain content parallels with similar practices in Europe.

Keywords: Goddesses of Žitková, magic rituals, Christianity, folk tradition

Lee, Lenka

Department of Aesthetics Faculty of Arts
Masaryk University, Czechia

Dr. Lenka Lee is Assistant Professor at Masaryk University (Department of Aesthetics) in Brno. She has been working in the fields of everyday aesthetics, popular culture studies, classical animal fables and courtly culture. Her early monograph *The Treatise De Amore in the Context of Courtly Love* searches the set of rules of the courtly love expressed by various literary genres. The traditional animal fables and the change of their position and meaning in the medieval era, especially in the school texts became a starting point for Lee's search of the role of the traditional allegories in popular culture. She often presents and writes papers together with her colleague Ondřej Krajčl focusing on connection between the traditional and contemporary aesthetics. Her recent studies focus on the everyday aesthetics, especially on the characteristic features connecting urban subcultures and rural environments (*New Beauty: Between Hipsters and Folklore, The New Era of The Arts and Crafts in Brno from 2000*).

sXf

SXf is a space, an altar of celebration of pleasure and sexuality, posthumanism and trans-(hack)feminist biomateriality. Experiments on speculative sexual intimacy are made and bioprosthesis are cultivated to push biological boundaries, challenge the limits of heterosexual normality and pleasure, and adapt our bodies to personal erotic bliss.

What if we could create a sustainable and symbiotic future with our body fluids?

What if we would wear bacteria to empower bodies?

How technology can help us to explore and reclaim our sexual liberation and gender equality?

Menstrual and sexual fluids become raw materials to cultivate a cyborg skin that can customize our bodies for a more personal sexual aesthetic and awareness, more empowering, more queer, more inclusive, safer, feminist and sustainable.

Multisensory prosthetics, erotic soft robotics and sensorial wearables are grown to enhance biology and merge with technology, to prototype new identities and new forms.

sXf grows artifacts of erotic technology and sexual prostheses using biomaterials, human fluids, microbes in a symbiotic process that could blur the boundaries between the organic and the artificial, the human and the non human, materialistic and intangible, masculine and feminine or black and white.

Keywords: Biohacking, Intimate Care, Feminism, Biotechnology, Biomateriality, Sexuality, Erotica, Prosthetics, Cyberfem, Sexual Fluids

Dezi, Cristina

Co-Founder Bruixes-Lab,
Alumnae Fabricademy, Spain

Cristina Dezi is an interdisciplinary artist and designer. Through a feminist critique, she experiments with biomateriality and wearables, crossing textile research, new media art, sound design, biohacking and technology. She has a degree in Fashion Design and New Textile Technologies and a Master's in Experimental Animation. Her research and design move in the field of performance and costumes, sextech and ecofeminism, witchcraft rituals and erotic cinema.

Tomasello, Giulia

Co-Founder Bruixes_Lab,
Associate Lecturer Royal College of Art, Italy

Giulia Tomasello is an interaction designer and educator who combines biohacking and wearable technology to break taboos on females' bodies. In 2018 she won the STARTS Prize with the project Future Flora and for her multidisciplinary work she has received other awards at European and international level such as the World Omosiroi Japanese Award. Giulia founded Coded Bodies, a platform designed to learn the basics of soft wearables and to explore biological tissues.

Session 8Ω Practices

Eggs and Boobs or How to become Eggplant

“We eat and we are eaten. How to approach this ambiguous relationship to bodies to reinvent forms of sensuality with food?” This presentation is based on the performance with the same title by Maya Minder and Alexia Venot with the participation of Lisa Jankovics, Kyoka and Emanuele Coccia at Antre Peaux in Brouges 2022. The performance takes the form of a performative and participative dinner where the artists intervene, through their actions and the reading of texts, Emanuele Coccia as one of the characters of the fiction introduced during the performance. In Eggies Island, the public is led to a culinary journey to immerse themselves in the role of the Bowies, characters of the story, who come to have a meal on the island. A series of different dishes and orders are brought to the public, metaphorical ingredients of our sensual, regressive sensual, regressive, erotic and fluid connections: eggs, milk, eggplant fig, rice, seaweed.

Keywords: Food performance, tasting, palate, dining, table ritual

Minder, Maya

Hackteria, Switzerland

Art historian, artist, researcher and exhibition curator, Maya Minder works in the field of Eat-Art. As a specialist of lactic fermentation, she realizes experiments with bacteria, mushrooms and seaweeds while applying this knowledge to cooking, the realization of films, handicraft and design. In continuity with the story of feminism, she combines art, science, and queer theories with her practice of biohacker.

Raaz: Transcendence through Creating Transgenic Poetic Wine

In this artist talk, I will present and discuss our multimedia project, Raaz (Farsi: زار), which is a bioart installation that creates a poetic, meditative space with transmedia embodied representations of a canonical poem on love and transformation by 14th century Persian Sufi poet, Hafiz. At the center of the project is a poetry-infused bottle of transgenic wine surrounded by a constellation of large-print microscopic images of genetically modified yeast that are used to make the wine and whose genome includes an encoding of the poem. A distributed audio track that combines the reading of the poem in Farsi and English, its morse code representation, and bass flute music surrounds the installation. Audience members encounter the poem in several distinct translated forms. The poetry-infused wine at the center of the installation was fermented using genetically-modified yeast cells whose DNA was modified using synthetic biology methods to include an encoded version of the poem. I created the wine by (1) converting the poem into a viable DNA sequence, (2) having the DNA sequence synthesized and inserted into a plasmid (a circular DNA capable of propagating the inserted DNA in cells), (3) transforming living yeast cells using the plasmid and verifying that their DNA carries the correct code, and (4) growing the transgenic yeast and using it to ferment grape juice into wine.

Wine and fermentation have a long history as powerful and controversial metaphors in Sufi poetry. One common interpretation of fermentation is a metaphor for spiritual transformation that turns grapes (human potential) into wine (transcendent spirituality). Another layer of complexity surrounds these metaphors since drinking alcohol is prohibited in Islam. Therefore, drinking or making wine also symbolizes forbidden and subversive acts of transcendence that deviate from conservative interpretations of religion. By being situated in an ambiguous space open to multiple interpretations, Sufi poetry has been resilient against prosecution and censorship. While many texts with references to wine were censored in Iran following the 1979 revolution, Hafiz's poetry was not subject to such measures.

Raaz means "secret" or "mystery" in Farsi, and I use it to refer simultaneously to the invisibility of the poem encoded in the yeast cells' DNA sequence and the ambiguity of the metaphor of wine, as both a spiritual and a material concept—and as both sacred and taboo. Raaz is part of a tradition of bioart that explores the significance of storing text in biological organisms (such as Baitul Ma'mur: House of Angels (2021) by Sarah Khan and Joe Davis) and extends earlier bioart projects, such as Eduardo Kac's Genesis (1999) by engaging with an additional ethical dimension: Sufi poets used the taboo concepts of wine and winemaking as metaphors for dangerous but necessary spiritual transformation. By turning the metaphor of wine into material reality, Raaz's engagement with the process of winemaking parallels the ethically ambiguous practice of genetically modifying living organisms. Raaz further contributes to diversifying bioart by bringing in a non-Western perspective to a space dominated by Western perspectives

Keywords: bioart, Sufi poetry, encoding, DNA, wine

Hamidi, Foad

University of Maryland, Baltimore County,
United States

Foad Hamidi is an Assistant Professor in Information Systems at the University of Maryland, Baltimore County (UMBC) and faculty in the Human-Centered Computing (HCC) program. He is the director of the Designing Participatory Futures lab and conducts research in transdisciplinary community-engagement and the participatory design and evaluation of emerging systems, including digital living media interfaces that combine digital and living components. An important aspect of his work is understanding how emerging technologies can be subverted and appropriated in different contexts to reflect and amplify sociocultural community values and assets. His engagement with bioart and biodesign follows from these interests and commitments. He has conducted research in Kenya, Mexico, Bhutan, Spain, Canada, and the United States. He has a PhD in Computer Science from York University, Canada.

Faster, Higher, Stronger

FASTER, HIGHER, STRONGER is an interactive installation where humans and non-humans train together to achieve the impossible fantasy of post-natural optimization. Appropriating the official motto of the Olympics, “Faster, higher, stronger, together” the installation includes a human-powered rowing machine that supplies energy to a bioreactor kept on constant rotation. Like the official Olympic motto, the bioreactor is appropriated from industrial designs of maximizing the production of microbial cellulose from SCOBY, symbiotic cultures of bacteria and yeast that are found in kombucha - a fermented liquid known as, “the wellness drink of the 21st century.” Increasing profitability, the mass production of microbial cellulose serves several human applications in biomedicine, cosmetics, and material sciences.

As human muscles burn from the lactic acid buildup of continuous repetitive use, the SCOBY thrives in a similar acidic environment when it converts alcoholic compounds into acetic acids during the fermentation process of making kombucha. This installation draws similar parallels of thriving and surviving in sour spaces. Under the ideal yet artificial conditions of the industrial bioreactor, the SCOBY aggregates into large, fleshy masses while humans training on the rowing machine builds their own muscle mass.

Through the cross-species performance of fitness and technological enhancement, FASTER, HIGHER, STRONGER reflects on how we are already living in a simulation of post-natural capitalist aesthetics, and whether labor, care, alienation, and kinship can all coexist in simultaneous harmonious tension. After all, the biannual Olympic games strive for this very same unity across diverse cultures and nations, through the strict calculation of normative bodies and the competitive performance of sports.

Let the training begin.

Keywords: Fitness, Fermentation, Bodies, Non-human, Performance

Maggic, Mary

Hackteria, United States

Mary Maggic (b. 1991, Los Angeles) is a nonbinary artist and researcher working within the fuzzy intersections of body and gender politics and capitalist ecological alienations. Since 2015, Maggic frequently uses biohacking as a xeno-feminist practice of care that serves to demystify invisible lines of molecular biopower. After completing their Masters at MIT Media Lab (Design Fiction) in 2017, their project “Open Source Estrogen” was awarded Honorary Mention at the Prix Ars Electronica in Hybrid Arts, and in 2019 they completed a 10-month Fulbright residency in Yogyakarta, Indonesia investigating the relationship between Javanese mysticism and the plastic pollution crisis. Maggic is a recipient of the 2022 Knight Arts + Tech Fellowship, and they are a current member of the online network Hackteria: Open Source Biological Art, the laboratory theater collective Aliens in Green, and the Asian feminist collective Mai Ling.

Session 9A Undaunted

Bloody BioFeminism

Menstrual fluid (known as menstrual ‘blood’) is an under-researched body material with rich potential for speculative exploration in bioart and biotechnological development. This material has recently been explored by bioartists and biodesigners, [name redacted], [name redacted] and [name redacted]. We present, through what we call BioFeminist inquiries, individual projects by each artist that manipulate and utilize menstrual fluid as a medium for creative work via scientific methodologies. These projects include the explant and culture of tissue and cells found in menstrual fluid – towards stem cell characterization, genetic modification, immortalization, and differentiation. With little going to waste, the fluid that the cells and tissue are isolated from is also being used, for extraction of serum for tissue culture nutrient media and also for establishing the first stable menstrual blood proteome. These various biotech methods have supported the production of creative works (objects, photo, video, and olfactory art) that instigate critical discussion of the potential of menstrual fluid and who might retain or possibly co-opt its biopower, if instrumentalized. If society moves towards harvesting menstrual blood to potentially cure diseases or grow organoids for research, or even eventually grow organs for donation, what new body politics does this individual ‘superpower’ create? We are currently banned from abortion, in many instances. Will this superpower likewise be banned? Or, will menstruation be one more avenue for exploitation? Would the ability to access one’s own stem cells and grow tissues, even in the private sphere of the home, create advantages for menstruating people? Would this capability tilt the balance of power for menstruators within dominant science paradigms? These stem cells and serum have implications for regenerative medicine, if science can overcome the ‘ick’ factor associated with such a taboo body fluid. As artists and designers work with replenishable body materials, we propose navigating the biopolitics of stem cell research by considering additional notions of gender taboo through BioFeminism. We pose these questions to menstruators, as we pose them to ourselves: How do we feel about donating period blood for scientific research if it contributes towards building much-needed new knowledge? Would we feel comfortable with our genetic material being grown into tissue in a lab for implantation elsewhere, possibly patented for profit beyond our control? How do we discern what kinds of research are being done? As we will discuss, the DIY aspect of research and creation is important, to know exactly what is being done, by whom, how, and for what reasons. Following this discussion, we present a newly forming collaborative initiative between [name redacted], [name redacted] and [name redacted]: differentiation of the still under-explored menstrual stem cells into cell types that will form erectile-like tissue. Spinning off of the recent discovery that snakes have two clitorises (despite previous descriptions by male scientists of them having none), they embrace the snake – symbol of the demonization of female sexuality – in an initiative to bioengineer human clitoral prosthetics. By exchanging various laboratory skills and experiences, they aim to 3D-bioprint differentiated menstrual-derived cells into erectile (extending and retracting) clitoral-like tissue forms.

Keywords: menstruation, biofeminism, biohacking, tissue engineering, speculative biotechnology

Hunter, WhiteFeather

The University of Western Australia, Australia

WhiteFeather Hunter is a multiple award-winning and internationally recognized Canadian artist and scholar. She is currently a PhD candidate in Biological Arts at the University of Western Australia, supported by a SSHRC Doctoral Fellowship, Australian Government International RTP Scholarship, and a UWA International Postgraduate Scholarship. Before commencing her PhD, WhiteFeather was a founding member and Principal Investigator of the Speculative Life BiLab at the Milieux Institute for Arts, Culture and Technology (Concordia University) from 2016-2019. WhiteFeather’s biotechnological art practice intersects TechnoFeminism, witchcraft, micro- and cellular biology with performance, new media, and craft. Recent presentations include at Ars Electronica, Art Laboratory Berlin, Academy of Applied Arts Vienna, Innovation Centre Iceland, Royal College of Art London, and in numerous North American cities. WhiteFeather’s research into developing menstrual serum for tissue engineering was featured by Merck/Sigma-Aldrich for International Day of Women and Girls in Science 2021 as part of their Next Great Impossible campaign.

Li, Jiabao

The University of Texas at Austin, United States

Jiabao Li creates works addressing climate change, interspecies co-creation, humane technology, and perceptions. In Jiabao’s TED Talk, she uncovered how technology mediates the way we perceive reality. Jiabao is a Tenure Track Assistant Professor at The University of Texas at Austin. Her lab explores the intersection of art, design, technology, and biology. She graduated from Harvard GSD with Distinction and thesis award. Jiabao is the recipient of numerous awards, including Forbes China 30 Under 30, iF Design Award, Falling Walls, NEA, STARTS Prize, Fast Company, Core77, IDSA, A’ Design Award, Webby Award, Cannes World Film Festival Best VR short Award. Her work has been exhibited internationally, at Venice Architecture Biennale, Ars Electronica, Today Art Museum Biennial, SIGGRAPH, Milan and Dubai Design Week, ISEA, Anchorage Museum, CHI, Museum of Design. Her work has been featured, Art Forum, Business Insider, Bloomberg, Yahoo, TechCrunch, Domus, Harvard Political Review, The National, Leonardo.

Niemackl, Lera

The Open Discovery Institute (ODIN), United States

Lera Niemackl is a biohacker and artist working with The Open Discovery Institute. Her academic background includes a BFA in Visual Art and a BA in Linguistics. Her knowledge of biology stems from her professional experience in agriculture farming mushrooms and through employment in the fungal biotechnology space. As an autodidact, Lera has developed a variety of techniques outside of traditional practice. Her contributions include but are not limited to: next-generation myco-materials, cultivation of novel fungi species, genetic engineering, and cell culture. Lera’s research projects have been funded by grants from Experiment, Artizen, and more, with three articles in progress. Lera’s work addresses boundary pushing in biology and prioritizes accessibility. Her focus lies in the idea that life can be an artistic medium. Through genetic engineering and environmental conditions, Lera searches for novel expressions in organisms and in herself. She is passionate about being open source with her techniques and simplifying protocols to maximize accessibility.

How can one transmatter?

I would like to present the content of my PhD thesis that resulted from a long experimental journey. The research I present in my dissertation is dedicated to matter, mattering, and transmattering. Matter, understood as a biological substance, meaning, and importance, is the main protagonist of my narrative. I am the matter to transmatter in and through my research – my body and its elements, my social and cognitive position, my ideas and entanglements. I asked myself several questions: How can I use myself as research matter? What can I discover while transmattering myself? What kind of story can be plotted by the matter of my body? This dissertation is a self-reflective analysis of a series of experiments that I have done to answer these questions.

Throughout the text, I call myself a liminal being to characterize my cognitive position of being 'in-between': between various creative fields, including academia, art, and science (biology). My primary field is art, but I decided to leave my comfort zone to check what was happening outside, in humanities departments and biological laboratories. The starting point of my cognitive journeys was artistic concepts of two projects: safe suicide and The Last Supper. These concepts required using scientific methods in the laboratory environment. From the very beginning, they were thought of as fieldwork circumstances, providing a framework for autoethnographic reflection. All the fields listed above worked as contexts transmattering my personal matter and, at the same time, my personal matter had the function of transmattering these contexts.

Matter in my research is an ontological condition, everything that we need to know in order to feel situated in the world. As analyzing the entirety of existing matter and its aspects would of course exceed the capacity of this thesis, I decided to limit my endeavour to considering my personal matter and all its elements during the realization of the safe suicide and The Last Supper projects. Matter is an ontological notion, and mattering is an epistemological operation conducted on matter. Many scholars have already done mattering. At a certain moment in my empirical work, ideas developed by, mostly feminist, New Materialism scholars appeared as elements of matter to which I needed to relate in creating my relational networks. The theoretical concepts proposed by Donna Haraway, Karen Barad, Maria Puig de la Bellacasa, Serpil Oppermann, Serenella Iovino, and Jane Bennett became pillars of my academic work. They helped me to construct my own story about matter. In my vision, mattering describes and analyses matter in its transformations, living, and dying.

Being my invention, the term 'transmattering' stems from my fieldwork experiences and from building my own mattering story. The practical experience came much sooner than theoretical considerations. Transmattering as such moves beyond theoretical mattering through liminal practice that combines art, science, technology, and the humanities. According to Barad, whose insight serves as the opening of this thesis, physical matter and its meaning cannot exist separately. My goal was to see and describe what their correlation looked like in the case of my hands-on transmatterive experiences. I needed to analyse my personal matter and its entanglement, make sense of that, and investigate whether transforming my personal matter (and its network) automatically changed its meaning and, if so, how.

The role of this text is to guide the reader through theoretically depicted mattering and empirically experienced transmattering. Transmattering is my research, which approaches matter from the viewpoint of my embodiment, a viewpoint of a liminal human being. I show how my liminal practice enabled me to transgress the mattering vision I derived from the literature and from the natural cycle of living and dying. The main question that I decided to pose was: How can one transmatter? The text relates how my autoethnographic research answered this question. I present one of many possible ways to transmatter, which nobody can in fact repeat in the same form. The knowledge produced in my research and my writing is supposed to be matter to be transmattered by others in their own hands-on experiences.

I am not planning to read a paper out loud, and my presentation will be based on the text of my thesis. I did not upload the manuscript because I submitted the conference abstract before I defended my dissertation.

Keywords: matter, mattering, transmattering, autoethnography, STS, body, experiment, art&science

Zyniewicz, Karolina

University of Warsaw, Germany

Karolina Żyniewicz is an internationally recognizable artist (2009 graduated from the Academy of Fine Arts in Łódź, Department of Visual Arts) and researcher, PhD student (Nature-Culture Transdisciplinary PhD Program at Artes Liberales Faculty, University of Warsaw). She calls herself a liminal being because her work is "in-between" art, biotechnology, humanities, and anthropology. Żyniewicz sees her liminal activity as situated knowledge production. She mainly focuses on life in its broad understanding (biological and cultural meaning). Her projects have conceptual and critical character. The main point of her PhD thesis, titled: *Transmattering in the Making: Autoethnographic Analysis of Relations among Human, Post-Human, and Non-Human Liminal Beings* is multilevel relations emerging during the realization of liminal projects. She tries to put her observations, as an artist/researcher (liminal being), in the context of Science and Technology Studies (STS) and feminist humanities.

my left foot, my left eye, my right brain

“...Mais si je dis que j’ai 75 ans, alors là, c’est la fin des haricots” – anonymous
 [“...It’s game over, if I admit to being 75 years old” – author’s translation]

Aging is a story as old as time. The perception of women’s aging, however, has seen its ups and downs. From the “retired breeder” or “old wives’ tales”, to either the witch (traditionally either a widow or an aging spinster) or the wise old woman (either kind or ill-intended), a huge U-turn has been made as of late. If a few decades back the perception of “cougar” entered the vernacular, currently it seems that through all media outlets, anti-aging products and procedures are being injected relentlessly. Eternal youth is at the forefront and old age became taboo.

The following is not intended to be a promenade through a generalized perception of the female body aging, as it is a very personal story, stitched to observations and fun(ny) comparisons, viewed through a variety of lenses: that of the physician, the patient, the cell biologist, the old woman – me.

A sequence of unfortunate physiological and psychological events took their toll, and ignoring early signs, led to a spiralling out of control and rapid decaying of my own body. From inside out and back inside.

Not being able to shed all my skins, I carried the burden of an almost Victorian way of examining the body. Straddling two centuries, two continents, two cultures, both the focus and the perspective diverged.

The same carcass: at times hiding both transformation and decay, at times allowing the organs to fade while juices slowly evaporated. Was a dried fig, or a molding clementine?

Suddenly, my left foot turned against me. Or itself. Then, my left eye followed. What will go or let go next? Will I know or should I guess? Walking through a dark, thick forest, bits and pieces of me were stripped or poked or wounded.

In the clinical world there were complex pieces of machinery exploring my foot, my eye, my brain. Images that looked strangely familiar but had no familiarity with my experience lived. Blocks of memory gone, replaced by mere images. And my head spinning. Literally and figuratively.

As I started sorting and collecting these images, juxtaposing my inner worlds (that seemed otherworldly) with everyday instances of deterioration and decay, an entertaining “cadavre exquis” took shape.

My sliced and diced foot finally found the link to the poked and prodded eye: a snaky link that crawled up my leg, ran away from the ever folding and failing vagina, struggled through my sagging breasts, shot through my retina and landed in my altered right brain. Who knew? Trying to guess this trajectory, I turned to an old wives’ way: examining obstinately and obsessively the coffee marks on the bottom of my every morning’s cup. This charade, parlour game or jigsaw puzzle led to a brief video. As my mood and modes were shifting and fluctuating, keeping track of the disappearance of ‘me’ became a useful exercise. As much as know that I am alone on this voyage, I know that I am not the only one following the “dust to dust” path.

Keywords: female aging, age perception, biological decay

Steinman, Dolores

independent, Canada

Dr. Dolores Steinman was trained as a Paediatrician and, upon relocating to Canada, obtained her PhD in Cell Biology. She is a retired Senior Research Associate in the Biomedical Simulation Laboratory, the Department of Mechanical Engineering at the University of Toronto, where she was part of an interdisciplinary team, also affiliated with the Ontario College of Art and Design University. In her research, Dolores was driven by her concern in the ever increasingly technology-based medical research and sought of relating it to the larger context of the humanities.

From the clinic, to the in vitro/ in vivo and finally the in silico laboratory, the common thread was observing blood flow as it carries both life and death.

Following her interest in images and their meaning, she pursued training in the Visual Arts Department at Western University (London, ON), and volunteered as a Docent at the Art Gallery of Ontario (AGO).

Flickering Souls Set Alight

Making cinema in Greece is a particularly controversial task due to the lack of funding. Iakovos Panagopoulos presents his film *Flickering Souls Set Alight*, a political film that highlights one of the harshest faces of the economic crisis in the country. The story takes place in 2017. The inability to financially support her husband Aris (who suffers from Amyotrophic Lateral Sclerosis) has Persefoni get confronted with extreme existential challenges. This film emerged after two years of research in the homes of patients suffering from motor neurone disease, and according to Panagopoulos it became a faithful representation of the reality of many of his Greek fellow citizens with a lyrical touch influenced by modernism.

Keywords: Film studies, health issues in film, political film, Greek film

Panagopoulos, Iakovos

Ionian University, Greece

Dr. Iakovos Panagopoulos is Assistant Professor in "Film Production Specializing in Creating Audiovisual Narratives" at the Department of Audio & Visual Arts, Ionian University. He focusses on the combination of practical filmmaking and academic research and his book, "The Third Path in Cinema: The Academic Filmmaker Model", is the first published in Greece that deals with film practice research field in academia. He is an award-winning director with short fiction films such as *Flickering Souls Set Alight* (2019) and *Allimonò* (2020) and documentaries such as *A Quest for Eternity* (2020) and *Iannis Xenakis: Music of the Universe* (2023). He is a member of the Scriptwriters Guild of Greece and the Greek Directors Guild. He integrates StoryLab (Skills Training for Democratized Film Industries) in the UK and InArts Lab (Interactive Arts Lab) at the Ionian University in Greece.

Session 9Ω Stalwart

Computer Generated Women and Designed Females

Artificial women are present in science fiction (literature and cinema) in many forms and functions. Sometimes they are machines that replace the real women (Metropolis, Stepford Wives, Ex Machina), other times they are machines to accommodate male characters- either as sexual partners or as psychological support (Blade Runner, HER, Perfect Lover, Hot Bot and many other). Cyborgs, fembots (female robots), androids, synths (synthetics), pleasure bots, clones, holograms, artificial intelligent modules, humanoid female statues (mannequins, or mechanical dolls) that have become sentient, and computer-simulated humanoid females who achieve a physical form comprise a short list of labels and types of artificial women represented in pop culture. We can notice a consistency on the visual representations of those characters and their functions as described by the male gaze theory.

Representations of computers and computer users are not so consistent. Despite an iconic appearance of an AI computer in 2001 A Space Odyssey (1968) computers appear more systematically after the 80s and we notice a shift in representations. Despite the still present and constant misrepresentation of hardware components, software, programming, and hacking that are still present, it is this author's notion that there is a specific shift on the disposition of computers on films. In the early 80s in films like War Games and TRON we notice a faith on computers as error less machines that can protect humanity from its shortcomings. In the 90s however we notice a more dystopic approach of machines (Terminator in 1984 is an early example) where computers try to replace or "fix" humanity (The Matrix) or can be used as oppression and control tools (The Net, Hackers).

The aim of this paper is to focus on some specific visual representations of both women and computers in films, specifically on females designed via the use of a computer and the physical and character attributes assigned to them by the designer. The focus of this paper are the films "Weird Science" (1985) and "Looker" (1981) and S1m0ne (2002). Specifically, how the design process of a female character is depicted on screen with what visual cues. What are the physical and character attributes selected by the male designer and finally the purpose and use of the artificial woman and whether they have or achieve agency and any sense of autonomy.

This paper is a continuation of the presentation "Computer Generated Women" in EUTIC2022 and will also focus on the roles and gender of assistants (virtual and AI) -like in the movie HER or SIRI as represented in series like Big Bang Theory.

Keywords: artificial women, computer-simulated females, computer design, visual representations, virtual assistants and AI

Myrtou, Nickos

National and Kapodistrian University of Athens,
Greece

Nickos Myrtou is Specialized Teaching Personnel and a PhD candidate in the department of Communication and Media Studies of the National and Kapodistrian University of Athens where he teaches Television and Radio Production as well as Documentary Production. As a member of the Audiovisual Media Laboratory of the department he oversees student productions and research on new technologies and practices. He holds a BA and MA degrees from the Department of Communication and Media Studies. His thesis for the MA "Web Documentary: Multimedia Documentation in the Digital Era" explored the new medium for documentarians and how the basic schools of documentary have transcended in the age of internet. As videographer and editor he was worked in a number of short films and documentaries. As a researcher he works on content analysis of audiovisual products in the areas of gender representations, "manufactured" and documented reality and memory, audiovisual archives and medium transformations due to technological advancements.

The Incest Taboo and Transgression in Anaïs Nin's House of Incest

In 1936, the writer Anaïs Nin wrote *House of Incest*, a book of prose on the themes of transgression and the taboo of incest, loosely based on a relationship with her father. In writing about these themes, did Nin want to emancipate herself from her father, with whom she allegedly had a sexual affair? Or was it an orchestrated strategy: a deliberate act of destruction and transgression to break down the male-centric world of sexuality, thus taking control of female sexuality? What were Nin's philosophical, artistic, and intellectual underpinnings in writing this book? When Nin wrote *House of Incest*, she was in the throes of a sexual and artistic awakening that both emerged simultaneously. As a result, both awakenings overlapped and nourished the other's development. As a writer, Nin's influences at the time were Henry and June Miller, Proust, and many others, but the most significant influence was Otto Rank. Rank encouraged her as an artist and supported the expression of transgressive fantasies of her father in her art. This thesis argues that, however, one interprets the relationship with her father, it does not take away the fact that he had a profound and fertile effect on her writing. Nin's relationship with her father was the catalyst – the ultimate transgression – that enabled her as an artist and sexual woman to break away from the limitations of sexuality and discover a subjective, psychic experience of female sexuality, eroticized through her art in the prose of *House of Incest*.

Keywords: Incest, Transgression, Female Sexuality, Taboo, Psychic

Standish, Colette

Institute for Doctoral Studies in the Visual Arts,
United States

Colette Standish is a multi-discipline artist based in San Francisco. Colette is a frequent contributor to, *A Cafe in Space: Anaïs*, a Literary Journal, and can be seen in Volumes 8, 9, 13, 14, and 15. Colette's poem, 'A Letter,' published in Volume 8, was made into a music video entitled, *I Was in Love... Still Am*, by the Avant-garde collective EPI based in the UK and Italy. In 2020, Colette's *Phoenix Rising* video was featured in the *Artistic Messages for Inspiration* segment of the 'Tunnels of the Mind' exhibition that featured the San Francisco Art Institute community on a billboard digital art gallery in Times Square, New York. Colette was the set photographer on the film *Sammy and Quinn*, directed by Christopher Coppola in 2021. Colette is currently in her second year at the Institute of Doctoral Studies in Visual Arts studying Philosophy, Aesthetics, and Art.

From multiple to fragmented: The evolving depictions of Dissociative Identity Disorder in mainstream motion picture posters

There is no denying that cinema is an incredibly potent medium, capable of reaching a vast and diverse audience and shaping views on a multitude of social issues. As such, it serves as a wellspring of ideas, creativity, and discourse, inspiring discussion and influencing perspectives. However, mainstream cinema has been noted for creating enduring genres and tropes that may fuel harmful representations of mental disorders, perpetuating stigma and tying them with violence and danger, even unintentionally. Despite calls for inclusive cinema from mental health advocates since the 1970s, the representation of mental health disorders, particularly dissociative disorders, has continuously exploited popular stereotypes and assumptions depicted in motion pictures. This naturally perpetuates the stigma. In this paper, we analyse the evolving depictions of Dissociative Identity Disorder (DID) on mainstream film posters, from their earliest appearances to the present day, with a focus on the period from 1990's onwards. The rationale for this choice is based on the substantial research conducted in the field of dissociative disorders, as recorded by the Diagnostic and Statistical Manual of Mental Disorders IV in 1994. We focus on how these representations have changed over time, reflecting shifting cultural attitudes toward mental health and illness. It is true that in the past decade at least, we have seen evidence of diversification in the portrayals of mental health disorders in the media, as well as a concentrated effort in introducing more positive viewpoints (Sampson, 2020; Trifonova, 2010). Drawing on semiotic analysis (considering both verbal and non-verbal messages) and qualitative comparative analysis, we aim to examine the visual language used in mainstream film posters to represent DID and its associated themes. By examining dissociative disorders through the lens of motion pictures and their posters, we aim to stimulate dialogue for the creation of thought-provoking stories that are not only imaginative and emotionally resonant, but also portray these individuals and the notion of mental health equitably and realistically.

Keywords: visual communication, mainstream cinema, graphic design, mental health, cinema poster design

Andreou, Sonia

Cyprus University of Technology, Cyprus

Dr Sonia Andreou is an Adjunct Lecturer at the Department of Multimedia and Graphic Arts, Cyprus University of Technology. In the past she has taught at the University of Central Lancashire and University of Portsmouth. She has delivered modules on advertising and visual communication, graphic design and research methods. She is a graduate of the Cyprus University of Technology in the field of Graphic and Multimedia Arts. She continued her studies at the University of Essex (U.K.), obtaining an M.A. in Art History and Theory in 2013. Sonia gained her PhD in Visual Communication and Semiotics from the Department of Multimedia and Graphic Arts of the Cyprus University of Technology in 2017. She taught modules related to visual communication, creative industries, graphic design and advertising for B.A. and M.A. level, at the University of Portsmouth and Cyprus University of Technology. Her professional activities include the reviewing of papers for scientific journals and the organization of academic conferences. Her research interests include the analysis of advertising, visual communication and popular culture, with the aid of sociological theories, as well as their interpretation through a combination of quantitative and qualitative methods.

Knots, boundaries, and the distributed bodymind: Entangling critical ethnography

What happens when bodies, art, and semiotics enmesh? How are race, racism, flesh, art, research, and madness entangled and, in some instances, in a mutually comingling relationship? What consequences can be gleaned from a redeployment of epistemology as contingent on entanglement? In this talk, I engage in a reflection on these questions as I showcase mad art as a site to interrogate ontoepistemic exclusion and violence. In drawing on data from a larger study that worked with racialized mad artists, what I demonstrated here is that the entanglement of bodies, objects, and meaning-making practices is central to working with the ontologically excluded, such as those who find themselves in states of disembodiment and/or corporeal and/or psychic distribution. Without this, researchers (e.g., critical ethnographers) risk excluding whole communities who are ostensibly benefitting from the very research that is pretending to speak on their behalf. This presentation hinges on a critical analysis of ethnographic methods, as I propose a new direction for critical ethnography, extended by critical posthumanism, called entangled ethnography.

Keywords: critical ethnography, entangled ethnography, mad art, mad artists

Adam, Simon
York University, Canada

Simon Adam is a critical social scientist. His program of scholarship focuses on mental health—its various institutional and discursive dimensions, the consumer/survivor/mad experience, and alternative and counter-hegemonic ways of conceptualizing mental illness, suffering, and crisis. His work considers what is currently termed ‘mental illness’ as largely a product of social, economic, and political apparatuses, while examining how medicalization pathologizes what is often known as ‘the human condition.’ Simon works with various communities, including psychiatric survivors and psychiatric consumers/survivors, the mad community, and neurodivergent people.

Session 10A Memorandum

Communication with plants: the indigenous method. Making peace with tobacco

Isoré, Julien
Vent des Forêts, France

What is to communicate with plant ? Is it to put electric cable to take the measure of electric signals ? When I do an electro cardiogram to the human body, do I really communicate with it ?

To communicate is to exchange, and we can only communicate with a self we recognize as part of our world. To communicate with plants then it is inevitably to be animist : we consider that plants have a mind, an intelligence and are capable to exchange with us some point of view.

From Phillipe Descola to Giraldo Herrera and Eduardo Kohn, contemporary anthropology shows that indigenous communicate with the being around themselves as personas. In "how forest think, toward an anthropology beyond the human" , Edouardo explains that the jaguars will consider you as a persona if you look at him in his eyes. If your turn him back, he will eat you considering yourself as fresh meat. For the plant, as Geraldine Correia said, it seems to be the same : If you are sincere with them, they talk to you and become sincere with you too. To talk with plant then, is to consider plants as personas as much as a jaguar can be or any life form could be.

To communicate with plants using indigenous methods you need several plants and create a context in which the plant will 'feel' safe to communicate with you. For this residency I will follow a very strict protocol of a personal diet, plant bath rituals and ceremonies in Sintra, Algarve and São Luís. One of them will be filmed as a performance I will call " make peace with tobacco" at the residency of Cultivamos Cultura.

This month residence will be about to get in contact with plants such as Tobacco, Eucalyptus, Psychotria viridis, Banisteriopsis Caapi, Diploteryx and Lavanda in order to establish a connection with the tobacco plant to heal me from my sadness to smoke in one hand and to explore the animist world in the other hand. What is it to consider the plant not only as a person but also as a doctor ? I will take notes along the process, make some drawings, pictures and videos and see what kind of art works could come out of this research on communication with plants and the indigenous way.

What if a new world after this will be possible where forest help us all ?

Keywords: plants, Healing, animist, indigenous science, addiction, performance, video, bio art

Born in 1977, Julien Isoré began painting at the age of 10 and became interested in biology and art history. At 24, after a master's degree in public law and a post-diploma in comparative intellectual property, Julien works for French national television in the field of entertainment as an artistic collaborator. At 28, he opened his first painting studio in Paris and developed his Prussian blue oil technique. He follows a research on rich black and abstraction with the painting of imbalance. In 2007 he launched his first Total-Art work: the international advertising campaign for love (LOVE: www.artforlove.fr). In 2007, Julien joined the C.i.e.b.a. (School of Fine Arts of Lisbon) with its project "Comparative LAB" (<https://dessinisore.blogspot.com/>) in collaboration with the School of Medicine of Lisbon and the School of Sociology of the Imaginary of the University of La Sorbonne. Julien produces and organizes international exhibitions, collective performances, published articles and festivals on the theme of the collective imagination and its relationship with art. He is particularly interested in art-science and the process of building new cultures. In 2014 he launched his second Total-Art work : "Alan Tod, the forest artist" and developed the concept of forest-art www.alantod.com). In 2017, he began a collaboration with Marta de Menezes (Portugal) and founded the forest Embassy with Alex Romania (USA): a network of artists helping to create works of art made from the forest. He exhibits this project with Cultivamos Cultura in the United States, Mexico and Europe. In 2021, he produced two works made of forest, "New fountain" a ready-made of a wild forest in New York State in the United States, and "4 linhas para um sonhos", a planted forest in the Alentejo region in Portugal. In 2022, Julien Isoré becomes production manager at Vent des Forêts, an art center in the forest, France and continues his research on arts and forest.

Be-coming Tree: queering monoculture in troubling times.

Be-coming-Tree entangled international live artists with barefoot technology to create a togetherness with global others and the earth, during the restrictive months of pandemic. Art workers from six continents simultaneously engaged for one hour with a local tree or woodland, witnessed by a live global audience via a hive of Zoom windows in gallery view, replicating a horizontal mycorrhizal growth, and challenging individualistic concepts often embedded in art performance. Audiences at four seasonal events viewed diverse ecosystems and myriad arts expressions of an intergenerational, global initiative, their ecological agency catalysed by tree-planting embedded in ticket purchases. The initiative was initiated by a live-streamead ecofeminist performance by Jatun Risba, one of the BcT facilitators, in which the artist was lying naked in complete stillness for one hour on an uprooted tree in the local woods.

With minimal curation from its three female/non-binary facilitators, Be-coming Tree (BcT) promoted inclusivity and self-empowerment of diverse art workers via basic mobile phone technology, opening access, supporting media literacy, and redistributing power within Live Art while disrupting contemporary scientific and technological fetishism. The BcT model challenges neo-liberal modus operandi based on competition and survival of the fittest where people are treated as entrepreneurial subjects.

The embedded concept of 'becoming' traverses the queering of boundaries, the permeability of beings in relation to local ecologies and global networks, so that all space is liminal and transitional, and all edges are blurred. Queering notions of nature as a separate entity, and of language as divider, BcT disrupts and transcends ideas of monoculture, anthropocentrism and false universalism, juxtaposed with a central nonbinary perspective of human/nature.

BcT researched ways to operate in a transitional, emergent way that supports the ecosystem while situating trees and plant life on an equal footing with the artists as creative collaborators, innovation catalysts and agents of beauty. It experimented with placing non-human species and global welfare centre stage while challenging the often vague, slippery notion of 'nature.'

BcT contests the construct of an immovable link between progress/evolution and hierarchical, linear growth, promoting alternative experiential horizontal growth, grassroots power, transformative economies, layers of connectedness, multidirectional webs, and interconnected and interdependent life rhythms. The artworks interrogate decolonization and restoration of the world's inner (energetic), middle (somatic) and outer (environmental) landscapes/territories through reclaiming the Human Rights to ecosocial welfare, inclusion and pleasure/wellbeing.

We plan to upscale BcT to become a live international event with ambassadors in different global locations organising simultaneous collective art interventions in their local woodlands or ecologies, attended by live audiences (and live streamed) . This decentralised initiative will highlight non-hierarchical empowered ways of engaging, organising and connecting, while offering live artists across the globe ways to share work and engage in targeted ecoaction.

The presentation, offered by BcT facilitators, includes clips of event recordings, photo documentation and artist testimonies, and shares insights into how the facilitators' navigated through the various organisational, artistic and technological challenges of the project's unfolding, and the trajectories and learnings gathered across four collective live streamed events.

Keywords: ecoaction, ecological restoration, live arts, decentralisation, barefoot technologies

Tree, Be-Coming

Be-coming Tree (<https://becomingtree.live/>) is a co-creation of three female/non-binary artists with ages ranging from 36 to 75, each with independent arts practices. Jatun Risba is a transmedia artist whose practice fertilises reciprocity between species and the rights to pleasure. Daniele Minns is a sound/live/video artist, who uses wearable sound technology to interpret ancient movement systems. O.Pen Be is a dance therapist bringing relational somatic work into live and video art. Project facilitators have lived experience of the health and social issues that this project aims to help alleviate. Collectively we believe art and shared creativity is a force for social change and healing. We aim to increase eco-awareness, sustainability and global interconnectedness. We use technology in service of life, to create more inclusive, cooperative and sustainable structures for (Live) Art in reciprocity with the environment.

Performing bodies as Change Poets - Liminality of performance practices in interdisciplinary research

DIGI-Sense is a two-year-long artsience research project that opens a space of collaboration between art and science, specifically performance art, aesthetic research, and organizational science, aiming at investigating the impact of aesthetic knowledge, performative actions, and the body in digital sensemaking processes (Brill et al., 2022). In three phases, the project invites artists with previous work in performance art to develop performance pieces targeting at understanding the influence and relevance of the body, senses, and embodied knowledge in sensemaking processes (Weick, 1995). These performances can be considered liminal spaces in which concepts, embodied practices, sensed knowledge, and experiences become part of a transformation cycle of information towards a more complete understanding of the situation, with the body being one of the agents perceiving, abstracting, concretizing, and performing this transformation.

We propose that the role of the body can be compared to the proposed "Change Poets" by Karl E. Weick (2011), individuals that perform the abstraction of concrete ideas or that perceive abstract concepts, happenings, and moments and transform them into a concrete action, idea or image. In his proposal, Weick explains the capacity of the Change Poet to "recombine ordinary words to lend substance to absent things" or "talk airy nothing into existence" (Weick, 2011, p.9), meaning seeing and perceiving things that are usually ignored and turning those things into actual concepts or actions. Both the concretization of "hunches" from abstract ideas (for example felt experiences) into concrete ideas, as well as the abstraction of concrete concepts into their poetic/abstract/"airy" counterparts are a grounding part of this process' liminal spaces. To make sense through embodied knowledge, the performing body becomes a Change Poet transforming hunches into flux (e.g. abstraction into movement). It is through finding ways of understanding or giving meaning to things/moments/emotions through movement, rhythm, or repetitions (aesthetic elements), that are otherwise difficult to grasp through language, that the body becomes the Change Poet.

The performances as liminal spaces in interdisciplinary research "can be understood as a time of change, connection, re-wiring, or interplay" (Schnugg, 2018, p.82), in which there is a "simultaneous presence of the familiar and the unfamiliar" and where the individuals that find themselves in it "are freed from structural obligations", allowing them to experience a "meta-perspective on how and what to think". The acting participants find themselves in an unconventional situation, which in turn "enables exploration and breaking routines and ultimately leads into the constitution of new structures" (Turner, 1967, p.6), and DIGI-Sense proposes the body as the sensing actor, as the Change Poet, the translator of hunches into actions, of language into movement, sensed information into body language, of abstract or "airy things" into concrete representations, ultimately reaching a point of coherence and "incorporation" (Turner, 1974, p.57). We recognize this "incorporation" as a crucial moment of the sensemaking process in digital transformation processes and in the collaboration between artistic and scientific research.

Keywords: Digital Sensemaking, Change Poets, Performance, Sensible Knowledge, Liminality

Brill Estrada, Daniela

Johannes Kepler University, Austria

Curator of art and science collaboration and a scholar researching the intersections of art and aesthetics with science, technology, and organizations. As social and economic scientist with an additional background in cultural science, her recent work focuses on intertwining artists and art projects with new technologies and scientific research. She has explored effects of artistic interventions on social settings, especially framing artistic interventions and art programs in organizations. Claudia curates artsience collaborations, artist-in-residence programs, media art projects as well as various projects intertwining art, science, technology, and innovation in business, industry, scientific organizations and cultural organizations. She also holds workshops, runs research projects, and gives talks about developments on the intersection of art, science, technology, and business.

Schnugg, Claudia

Johannes Kepler University, Austria

daniela brill estrada is an artist living and working in Vienna. Daniela's creative processes are informed by her interest in sciences of complexity, aesthetics, and non-hierarchical structures of knowledge, and based on the idea of in-disciplinarity, constructed collaboratively with the Suratómica Network, which she co-created and currently co-organizes. Daniela works in collaboration with scientific institutions and networks such as the ORIGIN network of high energy physics at CERN, and with artistic institutions such as the ArtSci Center + Lab UCLA. Currently daniela is a PhD researcher for the project DIGI-Sense at the Johannes Kepler University in Linz, Austria.

Session 10Ω Entrails

chairperson **Yiannis Melanitis**, ASFA, Greece

Holobiontic intimate conversation in son et lumiere

I am an holobiont (Haraway, 2016): half bacterial, less than half human. And while I am intellectually convinced of this, what does it mean? What am I? This is the subject of my artist talk.

I can feel my human body, whereas my microbiota (all the microorganisms associated with my body) is silent, invisible, a ghost of myself in an inaccessible dimension. But they are my microbial identity. To whom can read their message, they will tell a lot about my health (Schommer and Gallo, 2013) and my ancestors (Henry et al., 2021). They know what I am. In this project, I present my transformation from scientist and social individual to conscient holobiont through a multisensorial experiential lens in an exhibition and/or an artist talk with a bioartistic approach. This project is also a tentative of deep conversation and communication with my microbiota.

This research is a quest for interspecies communications in a liminal space, my skin, and a micro-social ethological study, in addition, to being an inclusively feminist inquiry, the microbiota being a feminine, maternal inheritance that is shared to every human.

It is not enough for me to see the human microbiotas on fabric; I also need tangible and direct clues of interrelations between all my dermal microbes and my skin to experiment with my human nature limits. For that, I put pH-sensitive patches of jellified culture media inoculated with diverse freshwater microalgae species on my skin. Introducing an element external to the microbiota, an algal newcomer, brings intense reactions (Gilbert and Tauber, 2016) inside the patch during fighting or welcoming to the microalgae. Those strong interactions with each other and my skin modify the local pH. Each change and response between my skin, microbiota, and the microalgal culture manifests as color and sound in my visual and performative practices.

Microbial/algal/human conversations are also present in my practice via the sounds and colors surrounding my body and microbiota in performance. But others can also perform alongside my body; they can put pieces of fabric soaked in an (edible) culture media on their skin during their stay in the gallery and store them in a plastic bag. After three to seven days, they can admire and read their microbiota. I am building an open digital archive (website) from scientific articles and anonymous information from the participants to decode the information about their health and life that their microbiotal images on fabric show. The performance will stay alive in documentation, video, photography, sound, and the once-worn patches placed on the wall. But the main goal is to materialize our microbiota, make the participants know we are never alone, and that our health, survival, past, and future are not anthropocentric, purely human but multiple communicative species matter.

We are BacterHumans.

Keywords: Microbiota, Holobiont, Interspecies communication, Human being self, Performance

Dubois Calero, Nathalie

Incubator Art Lab/ University of Windsor,
Ontario, Canada, Canada

I am a fully self-accepted BacterVirHuman, bioartist (BFA, MFA's student), and scientist (Ph.D. in plant science) named Nathalie Dubois Calero, and my works are a feminist act of reconciliation with my non (or too much?) human components. Microbes are the media I use in workshops, performances, videos, and objects making.

My recent project, BacterHuman, focuses on the cutaneous microbiota (all the microorganisms living on and inside the skin) and the multifaceted relationships we have with it. This work includes Microidentidad (workshops and exhibition, ICA, Bacalar, Q.R., Mexico, 2020) Name:Nathalie Species: HomoBacter Insiapiens (TTT Vienna, 2020 online), Queer and Biophilic Approach of the Cutaneous Microbiome (online workshop, ISEA, 2021), We are planets (hiflex workshop, HTLMles festival, 2021), and Bodies of water about our microbiotal relationship with water (exhibition and video at Leamington Art Centre, Ontario, Canada, 2022).

I am a member of Incubator art lab, University of Windsor, Ontario, Canada.

Hybrid Matter

Hybrid Matter addresses sustainable art practices, concepts of de/industrialization, local additive manufacturing and the exploration of hybrid space through “intermatter” interactions. Hybrid Matter communicates with specific locations, their history, ecology, and possible future through series of long-term site-specific installations. These hybridized forms explore the relationship between order and chaos, living and nonliving through living sculpture. The primary tool of Hybrid Matter is MycoPrinter, a DIY 3D printer build from scratch.

MycoPrinter is an open-source 3D printer that prints bio substrate ready for inoculation with various types of fungi, plants, bacteria thus combining additive manufacturing with biological tissue to create a living sculpture. It was developed over the course of 5 years of research conducted at three different institutions. The primary impetus for this project comes from the overflow of toxic, non-recycled materials from industries that further harm our environment and has a much broader intended application. It is designed to print with a variety of living organisms, to be versatile and mobile, inexpensive, and easily assembled under limited access to the materials. The exploration of the hybrid space through hybrid entities is the beginning of possible “intermatter” communications. Perhaps in order to shift our rigid anthropocentric approach to nature we need to abandon the limitations of our minds induced by our bodies. Intermatter entities and spaces could become the ideal landing spot for various forms of matter to collide and fruit with new kinds of matter. This delicate dance of transformation needs to be based on genuine care, perhaps the type of care we have yet to discover within ourselves. A radical one, a care for all the Matter.

Keywords: sustainable art practices, climate change, human and non-human

Warner, Darya

The United States Airforce Academy,
United States

Darya Warner works at the intersection of art and science by bridging growth/ connections with human and non-human actors through the prism of Climate Change. By addressing site-specific history, ecology, and local systems of communication, Darya aims to cultivate a new form of hybrid space for “intermatter” interaction with an emphasis on the interconnectivity of intelligence across species. Her research explores the Biophilia Hypothesis, also known as “the love of all living things,” as a crucial factor in reconnecting humans and nature. She explores this relationship via interactive installations, visual displays, photography, sound, time-based media, and bioart in the new form of hybrid matter based on care. In addition, she addresses issues of environmental impact among artists and connects creative processes to earth-conscious practices. Darya is an educator working toward implementing sustainable art practices as part of the educational curriculum at the US Air Force Academy. Born in Ukraine she moved to the United States in 2001. Darya graduated from the School of Visual Arts (BFA) and got her MFA from University at Buffalo. She has exhibited nationally and internationally, including in NYC, Denver, Albuquerque, LA, Miami, India, and Germany, and received multiple grants to support her projects. Darya teaches photography and art+science collaborative practices at the United States Airforce Academy, Colorado.

Hosting the Genetically othered - Co-creation in a time of genetic patenting

At the beginning of "the Drama of Life", By HG Welles and Julian Huxley(1933) a scenario describes Mr Everyman, Mrs Everyman, their son Master Everyman, their maid, and their life with traditionally selected. animals plants. What a shift it will be to 2033. People already coexist domestically with the aesthetic GMO (GloFish™), and various cut flowers, they eat food that is gmo, or fed on gmo. Functional GMOs remain outside the domestic realm. The next 10 years will see a massive change. Startups are close to commercialisation, with plants that have the potential to clean the air more efficiently, active surfaces containing kombucha engineered to glow in relation to environmental conditions. How will we welcome these new organisms? Will they be LIAS[Life as an environmental Service], patented, licensed, loaned and sold to us? If so, it is easy to envision a pirate periphery, an open scene, where precision genetic engineering meets the home we live in, where bio artists make works that support a resilient space. Easy to envision, but also hard to achieve, if life gets increasingly commodified, and controlled. What are the tools of science and liberation we should be thinking about now. This paper will be a brief survey of the state of the art today, and a rewriting of the story of the Wells/Huxley Mr Everyman scenario for they/them Everyperson and their genetic engineered house companions.

Keywords: biotechnology, appropriate technology, genetic engineering, biohacking, bioart, commodification of life

Degger, Brian

Independant, United Kingdom

Dr Brian Degger is a UK based artist/researcher with a PhD in molecular biotechnology. He works in collaboration with art practitioners to realise projects (lablife, Brighton, Uk; FieldNotes, Kilpisjärvi, Fi), and to introduce them to new materials (dissection class, bioplastics making). He has participated in research and development residencies in the UK and Internationally. He uses and writes on artistic, scientific and open-source methodologies to creatively explore research such as DIYBiology, bacterial cultivation, fermentation, horticulture and planktons. He disseminates his work through exhibitions and workshops.

Escape of Sisyphus

The myth of Sisyphus is self-referential of myth itself: a timeless reminder of the monotonies that make us eternally human. As we currently roll out of the c19 pandemic, the toil and repetitions of the daily grind remains much the same – but the Metaverse is adding a twist. The pandemic accelerated pre-existing trends of the Fourth Industrial Revolution which is shifting the terrain of our daily lives. The datamining via online footprints we're leaving, loosen the ground of being and erode our sense of selfhood as our digging heels steepen and deepen the pit of Silicon Valley's technocratic regime.

"Taboo, Transgression and Transcendence", in this sequential arrangement, has a trace of the Judeo-Christian tradition which is alive in our techno-cultural trappings today. Whether it be Kurzweilian uploading of consciousness to eternal life, Musk on Mars, or evolving into transhumanist cognitive elites, elements of spiritual bypassing are germinating with rapid ascent.

The spectre of transhumanism in this array of iterations make the mythologies of our zeitgeist. Perhaps our Salvation will be found within this collection of tech-gnosis, time will tell. But these myths could also be the product of decadence; their utopic and deific aspirations being "myths" in the pejorative sense. Seductive and self-deceptive.

Rather than formulating exit strategies toward cloud and virtual worlds in order to escape a dying planet and faltering legacy, we might rearrange the "triple T's" into another sequence: "Taboo, Transcendence and Transgression" echoes the tripartite rites of passage configuration: severance, transformation and reintegration.

Having played with Promethean fire as our Original Sin, flirted with Frankenstein and the filial love of AI, we can now re-embodiment once again. And then with our feet firmly planted, continue following our ancestral footsteps pushing further toward Henri Bergson's definition of habit: "the fossilized residue of a spiritual activity".

We are at a liminal crossroads where we still can go either way.

Keywords: Sisyphus, Metaverse, Selfhood, AI, liminality

Czarnecki, Gabe

Autodidact, Canada

Gabe Czarnecki is a wilderness guide and independent researcher from Toronto, Canada, who completed an Anthropology BA from McGill University in 2005. He has worked as an outdoor educator with several youth oriented initiatives and is particularly passionate about empowering young people through wilderness rite of passage journeys. Research interests include human evolution, cognitive science, biosemiotics, philosophy, depth psychology, and media ecology. Connected to his enthusiasm for passage rites and eco-psychology is concern for mental health in the ever-changing media environments of our technological world.

Artificial Intelligence and the Agelast. Iconopoeia of the mechanistic humor

Humour exerted by AI painting machines is gradually becoming empathetic (not yet conscious?) of comic information they attribute to audiences. In the symptomatology of artworks produced by machines, online AI text-to-image apps provide sliding menus for the diminution or exaggeration of a mimic property as laughter, eye-opening levels, etc. In any case, it is information stored from other historical art images or photographic paradigms, processed to formalise a new iconopoiia. The case of using AI for a handcrafted painting is one of a more sophisticated character, since the artist withdraws from certain juxtapositions that the machine originally ignores, ultimately making the process more malleable. If humour has been esteemed as an explicitly human product, contemporary AI machines produce complicated humouristic paradigms for mortals to experience. This paper refers to the Synthesised political Iconopoeia, the parameterization of painting through AI.

Keywords: Humour, AI, portraiture, painting, laughter, mechanical, mimicry, information

Melanitis, Ioannis

ASFA, Greece

Y. Melanitis's work initiates from a conceptualization on the strategies of contemporary art. Recent research focuses on the role of information on the arts considering "INFORMATION AS THE NEW CONCEPTUALIZATION". (Latest example is his gene micro-injected into the butterfly named Leda Melanitis for the creation of a transgenic, adult butterfly breed). Yiannis Melanitis holds degrees in painting, sculpture and digital arts from the Athens School of Fine Arts and is presently a PhD candidate at the School of Architecture, (NTUA) with a thesis entitled: *Biological Dynamics in Art*. Exhibited in Austria, Mexico, Brasil, Belgium, UK, Portugal, Switzerland, US, Scotland, Italy, Portugal, Sweden, Germany, Greece. Latest work presentations include *Ars Electronica 2020*, *MACRO Museum (Rome)*; at the *National Museum of Brasil*; *Biblioteque of Brasil*; *Museu D. Diogo de Sousa, Braga, Portugal*; the *Tongerren Museum and Praetorium, Belgium*. As a subject of criticism, his work is included in international editions as "Art Tomorrow" (Ed.L.Smith), *Leonardo MIT, Lomonosov Moscow University*, by Seung-Chol Shin, *Assimi Kaniari, Mario Savini* among others.

Computer Rage and Technosexuality in the age of AI

A performance in which members of the conference are invited to interact with digital screen devices using both violent and erotic tools such as feathers, sex toys, hammers, and pillows as they please. This performance will be the third iteration of a series of participatory performances in which our everyday ethics towards intelligent technology are revealed and challenged.

Keywords: Computer Rage, Eroticism, AI, Digisexuality, Technosexuality

Almukhametova, Angelina

Lewis Clark College, United States

Angelina Almukhametova is a US-based artist whose work investigates cybernetics and technoculture through digital and analog technologies which are set in conversation with each other. Her research, deeply rooted in experimentation, manifests as sculptures, custom built softwares, performances, electronics, and installations. She holds a BFA in Art and Technology from the School of the Art Institute of Chicago (2020) and has exhibited work and performed in New York City, Chicago, Houston, Zürich, Iceland, and Detroit (forthcoming). She has led workshops at the School of the Art Institute of Chicago and the Experimental Sound Studio in Chicago. In 2022, she was a hacker in residence at the Swiss Mechatronic Art Society in Zürich, Switzerland. She currently works as a technology specialist at Lewis & Clark College in Portland, Oregon.

Rethinking embodiment at the intersection of art and technology: the argument for a misosophy of phenomenogenesis

The theory of individuation proposed by Gilbert Simondon, and the work on the relationship between embodiment and technology conducted by Bernard Stiegler, allow us to understand embodied subjectivity as an ongoing process of individuation that is always already interlinked with technics and technology. Technology, in this sense, is not simply a system of tools exterior to the body, but rather participates in the very constitution of the embodied subject and of its world.

From this perspective, what is at stake in works placed at the intersection of art and technology is the (de)construction of the embodied subject and of its associated milieu, a (de)construction that prompts us to rethink what a body 'is' and to experiment with new ways of performing our bodies, new ways of embodied being in the world.

This paper argues that in order to define embodied subjectivity as it appears in light of such works, the ontogenetic account of individuation proposed by Simondon and Stiegler among others, has to be supplemented with a phenomenogenetic one. The constitution of embodied subjectivity cannot be fully explained in terms of an ontogenetic process (the becoming of being) that goes from the emergence of physical individuals, to that of vital individuals, and onwards to psychic individuals in their primordial interrelation with technics and technological systems. What has to be added is the genesis of phenomenological planes—the genesis of specific ways of perceiving, living and understanding one's environment, the genesis of specific systems of phenomena. While the theory of individuation sees the emergence of phenomenological planes as a step in the process of ontogenesis, this paper contends that at the very same time the phenomenological plane constitutes the (lack of) origin of the ontogenesis from which it emerges.

In this context embodied subjectivity can be defined as the conjunction of the ontogenetic and phenomenogenetic dimensions of individuation: one's body in its organicity (which is always already technological) is the collapse into the perpetual present (of the phenomenological plane) of the ontogenesis of this present; at the same time, the very ontogenetic process in which the phenomenological plane emerges and becomes is itself a projection in time and space that is grounded upon the infinitely thin present (here and now) of the phenomenological plane that itself grounds.

Nonetheless, a valid account of phenomenogenesis can never be constructed, simply because the phenomenological plane strictly speaking lacks a history, lacks a genesis—its genesis can be thought only erroneously in terms of the ontogenesis that it projects. Hence the necessity of a 'misosophy' (Deleuze), of a methodology of thinking embodiment that is itself an embodied error, a methodology that is deeply mistrustful, of the 'wisdom' (sophia) that it generates, rather than loving it. The paper ends by speculatively proposing that engaging with contemporary experiments at the intersection of art and technology can constitute such misosophic gestures geared towards a performative redefinition of embodied subjectivity.

Keywords: embodiment, individuation, misosophy, Simondon, Stiegler

Bacaran, Mihai

Independent Researcher, Romania

Mihai Bacaran obtained his Ph.D. in Art Theory in 2022 from the University of Melbourne. His work focuses on formulating an embodied, yet not humanistic, understanding of art spectatorship from a perspective grounded in a critical reading of the theory of individuation proposed by Gilbert Simondon.

Session 11Ω Extravaganza

chairperson **Iakovos Panagopoulos**, Ionian University, Greece

Farfara and its Truths

This paper follows two projects which have at their root the island of Farfara, an island which may or may not have existed, and which appeared sporadically on maps of the 17th century; Farfara 2031 and Farfara Archives.

Farfara2031 is a project and research process, using the procedure of bidding with this fictional island for the title of European Capital of Culture (ECoC). Designed as an artistic experimental platform Farfara2031 aims to push the boundaries in thinking, practising and experiencing what an ECoC may be if virtuality is considered as a new form of cultural 'physicality'. Farfara2031 takes the model of ECoC as a working template for investigating innovative structures and improved relations of creative and systemic thinking to develop models of collaboration, common curation and hybrid / blended models of training, capacity building, informal education and artistic production with participants and audiences at the heart of the work done.

Ultimately, the project's research question is: How can virtuality - understood here as a new form of urban and cultural 'physicality' - shape a more radical understanding of what European Capital of Cultures should achieve, by planning a cultural programme for a non-physical place?

Alongside Farfara2031, the pseudo-historical research project, Farfara Archives is a collection of documents and artefacts belonging to six historical characters spanning almost three centuries, all presenting possible evidence of the existence of the island of Farfara. While the history of Farfara can be seen in parallel with the Maltese archipelago, it also provides the opportunity to research fictitious states, historical myth, and contemporary public culture to create something that is quasi-believable within a simulated bureaucratic framework.

Both projects provide an opportunity to address the mechanisms behind the production of accepted truth through either the reordering of documentation or the presentation of subversive, playful or simply invented material as official documentation. Both are presented as 'real' projects; the creators speak about all elements of the projects as official processes, thus planting doubt and confusion.

Both imagine Farfara as a simultaneously 'real', 'fictional' and 'virtual' island, and build on the tradition of previous iterations of fictional, under-the-radar or unofficial nation-building, where nations or islands have been simply imagined, or have been deliberately created as quasi-legal entities.

Both also challenge the nature of official acceptance and documentation, whether this is the structure of the archive and its accepted structures, or the process of bidding for the title of ECoC through a host country and the strict process imposed by the European Commission.

Keywords: Archive, bureaucracy, fictive island, European Capital of Culture (ECoC)

Pulè, Margerita

Unfinished Art Space / Independent, Malta

Margerita Pulè is a curator, researcher and cultural manager, with a Master's degree in Fine Arts from the University of Malta and is founder-director of Unfinished Art Space, an independent and nomadic space showing contemporary art in Malta, through which she engages in an open, collaborative and symbiotic curatorial practice. She is also a founder-member of the Magna Żmien Foundation, which digitises 20th century analogue home archives, forming a community archive accessible to researchers and artists. She also provides training in career development for artists and curators, and is currently a trainer for CASE Malta.

She programmed much of the cultural programme in the run-up to Valletta 2018, and is currently co-director of Farfara 2031, working on the bid for the title of European Capital of Culture in 2031.

Can contemporary cultural institutions ensure their social relevance?

Major cultural institutions struggle to engage diverse populations in their practices, programmes and collections. One of the key challenges facing such institutions is the tension between well-conceived scholarly programmes and being engagingly relevant to their local populations. The recent trend towards ‘immersive’ exhibitions and arcade-type entertainment points to a populist info-tainment approach. What other modes are there that enable cultural institutions to share decision – making with communities in their regional sphere but still uphold their professional expertise? The tendency is to support either one or the other – but the aim should be to strive to do both.

To be successful, the contemporary cultural institution needs to connect with its place and communities. This requires their ability to publicly demonstrate knowledgeable, imaginative and collaborative practices that are locally specific as well as be relevant to a broad geographic reach. Such creative, social and geographic imperatives can often work against each other within the institutional framework of which demands the delivery of high quality and accessible programmes.

How can institutions step beyond their familiar modes of practice into collaboratively share decision- making and programming, in effect share power? This is one of the questions the Australia Research Council funded project that I am part of investigates. The Museum of Applied Arts and Sciences is an example of a classical 19th Century industrial technology and science museum, based in Sydney CBD, with a history of revered collections, a strong research culture with curatorial and exhibition skills. Our research investigates how MAAS will develop the Powerhouse Parramatta, a new institution in a rapidly changing yet still considered by many as an ‘outskirts’ location, but in reality, the demographic centre of Sydney. Parramatta region is a peri-urban densely multicultural area that, until now, has never had a major cultural institution. While it does carry with it, significant financial and organisational power, there is an opportunity for Powerhouse Parramatta to experiment with its collecting and programming practices. The new development can be viewed as a ‘space station’, landing in an ‘alien territory’ with its multiple functions of residential education, culinary archive and experimental cooking facilities, space and technology focus and state of the art 3D exhibition spaces on the banks of the Parramatta River. It can also be viewed as a ‘blank canvas’ without the historical collections and weight of the ‘stuff’ of museums. What will MAAS need to relinquish or gain to successfully collaborate with the local population? How have others addressed this challenge? This paper will present a number of options regarding institutional boundary crossing to transform institutional practices and cite examples of institutions such as the Helsinki library, Oodi and the San Francisco science, technology and arts museum, the Exploratorium, that have attempted the transition.

Keywords: cultural institutions, Powerhouse Parramatta, institutional practices, social relevance

Cmielewski, Cecelia

Western Sydney University, Australia

Dr Cecelia Cmielewski is a Research Fellow at the Institute for Culture and Society at Western Sydney University (WSU) with over thirty years’ experience in the cultural sector. She is the author of *Creative Frictions: Arts Leadership, Policy and Practice in Multicultural Australia* (2021, ANU Press). Cecelia’s research interests address inclusion in the creative sectors with a focus on the relationship between creative production and multicultural policies. Her current research role is on the ARC funded *The Collaborative Museum – Embedding Culture in the City* (2021-2025). Cecelia held Senior Policy and Project Management roles at the Australia Council, the Federal Government’s arts agency between 1998 and 2011.

Digital art as a taboo for the contemporary art world

For many decades digital art has been a kind of taboo for the institutional bodies of the contemporary art world. Thus, it is no coincidence that its inclusion in techno-historical narratives or even sociological analyses of the contemporary artistic paradigm has been systematically avoided. Where does this dystopia come from? Is it connected either with the difficulty of understanding the identification of art and technology, or with the limitations imposed by this identification at the level of exhibition, collection, sale and maintenance of works of art?

This paper aims to explore the difficulties for the acceptance of the artistic character of digital art both on an ontological and a socio-institutional level. In the first part, its special characteristics that differentiate it from mainstream contemporary art, making it difficult to understand and be accepted by the entire art world, will be analyzed. Terms such as digital representation, programmability and interaction, that have been analyzed by important theorists in the field (Manovich, Lopes etc.) as ontological characteristics of digital art that differentiate it from mainstream contemporary art, will be discussed while the role of the artist as programmer, but also of the program as art will be highlighted. Furthermore, the digital artwork requires distinct management at an exhibition, collection and maintenance level. Functioning as medium-specific, it contradicts the traditional object-oriented nature of art, negating in many cases the museum as a key exhibition body. The maintenance of digital works, often described as ephemeral and unstable - to the extent however that they are linked to rapid technological developments and not to the material itself as the bits and bytes which are certainly more durable than color or film - has also been met with suspicion.

In the second part of the paper we will focus on the change that has occurred since the 2010s in the relationship between digital art and contemporary art world and art market. At the urging of art galleries, artists themselves who until then used to promote their works online and digital art festivals which used to rely on ticket sales rather than artworks, began to use other technological means more compatible with the museum exhibition policy. In this spirit, the art market also became interested in the promotion of digital works: since 2010 there has been a significant increase in art galleries and exhibitions dealing partially or exclusively with digital art, which now systematically use the internet as a medium for art distribution.

2013 saw the first digital art auction (Paddles On!), establishing the purchase of digital works as a valid form of financial investment. More followed with a landmark sale of the digital image of 'Everydays: the first 5000 Days' by Mike Winkelmann, known as Beeple. It is the first NFT sold for the extremely high amount of \$69 million, acting as the starting point for the new era of a digital art market. In the third and final part of this paper we will talk about NFTs and their contribution to the welcoming of digital art by collectors, curators and gallerists of the contemporary era.

Keywords: Digital Art, Digital Ontology, Digital Curation, NFTs, Art Market

Gemtou, Eleni

at a University of Athens, Greece

Eleni Gemtou is an Associate Professor in the National and Kapodistrian University of Athens (Department of Philosophy and History of Science). Her research focuses on the relationship between Art, Science and Technology. She has published papers in various scientific journals, in international and Greek conferences proceedings, as well as the books (in Greek) "History of Art. An Epistemological Approach" (2022, 2nd ed.) and "Art and Science. Interpretive Approaches to Modern and Contemporary Art through the Influence of Science" (2018). The English book, "The Books that Shaped Art History", edited by R.Shone & J.P.Stonard, has been both translated to Greek and edited by her (2022). She has been both the academic coordinator and writer of several educational e-learning programs of the University of Athens, as well as a founding member of the TECHNO-LOGIA project (ASFA & Dept. of PHS) and a member of the collaborating teaching staff of the Open University of Greece.

Tsoumas, Johannis

University of West Attica, Greece

Johannis Tsoumas gained his MA in History of Design at Middlesex University, UK, in 1993 and received his PhD in the History of Art from the Aristotle University of Thessaloniki, Greece, in 2002. He has many publications in various scientific journals to his credit, and he is the author of four books on design and culture: The History of the Decorative Arts and Architecture in Europe and America (1760-1914); The Emergence of Plastics Culture in Greece (1950-1970); Women in Greek Advertisements in the 1960s; and Japan and the West: Mutual Influences in Applied Arts (1540-1960): Seven Essays. He currently works at the Department of Interior Architecture of the University of West Attica, Greece, as an Art and Design Historian and a Fine Arts Tutor. His areas of research interest are nineteenth-century design, art and decorative arts history, and twentieth-century European popular, visual and material culture.

Sofokleous, Stella

University of Athens, Greece

Stella Sofokleous is a PhD candidate at the Department of History and Philosophy of Science, at the National and Kapodistrian University of Athens (NKUA) under the supervision of the Associate Professor Eleni Gemtou. Her research focuses on the history and philosophy of digital art. After completing a MA at the University of Edinburgh in history of art, she worked at the National Gallery of Scotland. She received scholarships for the completion of both her MA and PhD by the A.G. Leventis Foundation. She has published papers in conferences' proceedings and scientific journals (DRHA2020, RISE IMET 2021, ISEA 2022, Automaton). In 2022 she translated 19 texts in Greek for the volume Digital Technologies & Arts, edited by Vassiliki Lalioti, Assistant Professor of Performance Anthropology at NKUA. In 2023 she was included in the network of the project TECHNO-LOGIA (ASFA & Dept. of PHS).

Body Worlds: Bodies as Things

Since its first installment at the Mannheim Museum of Technology and Work in 1997, audiences have been flocking to Gunther von Hagens' Body Worlds, a display of human corpses, preserved (or plastinated) and presented in artfully choreographed, often classical poses (running, riding a horse, performing an arabesque, etc.).⁽¹⁾ But what is the status of the body at Body Worlds? Is the body as plastinate sacred relic, work of art, or raw matter, object of the scientific gaze?

Perhaps all three: Body Worlds is a kind of performance art dressed up as science or religion, dedicated to the elucidation of the body's mysteries. According to its official website, Body Worlds was "conceived to educate the public about the inner workings of the human body"; plastinates are displayed so as to showcase the distinctive systems (e.g., circulatory, muscular, skeletal) of the body, or to demonstrate the difference between healthy and diseased tissue. At some venues medical students serve as docents, and don white lab coats while performing their tasks with the gravity and ceremony of medical technicians – or priests. This campy theatricality gives the lie to the pantomime: one begins to suspect Body's Worlds' sanctification of the body is a ruse. The veneration of the human form authorizes its desecration; the anatomy lesson is an excuse for putting naked, tormented bodies on display; the solemnity of the exercise elicits snickers and bad behavior, so that we want to touch what we see. Piously genuflecting at the altars of religion, art, humanism and science, Body Worlds betrays a darker mission: to turn human bodies into mere things.

(1) According to its official web site (bodyworlds.com), the Body Worlds exhibitions "have attracted more than 50 million visitors in over 150 cities"; in its wake a host of anatomical exhibitions have followed: *The Amazing Human Body*, *Bodies Revealed*, *Bodies: The Exhibition*, etc.

Keywords: semiotics of the body, Gunther von Hagens, display of human corpses

Gumpert, Matthew

Bogazici University, Turkey

Matthew Gumpert is Professor of Classics and Comparative Literature in the Department of Western Languages and Literatures at Bogazici University. He earned his BA in Comparative Literature at Princeton University and his PhD in Comparative Literature at Harvard University. His research focuses on the persistence of classicism and catastrophic thinking in post-classical literature, art and architecture, and popular culture. Gumpert is the author of three books: *Grafting Helen: The Abduction of the Classical Past*, *The End of Meaning: Studies in Catastrophe*, and *The Accident Waiting to Happen*. His recent work is concerned with semiotics and the body, and includes articles in *Semiotica* (on the death of the sign), *The Journal of Popular Culture* (on the contagion of the sign), and *Les Études Classiques* (on the resurrection of the sign). He is currently working on a study of representations and imitations of the Parthenon, entitled *Parthenogenesis*.

Session 12A Revamping

From Queerness to Normalization of Disease in Contemporary Art at the Intersection of Science, Technology and the Body

Diseases are an inherent part of the human condition, causing various dysfunctions, resulting from genetic disorders, contacts with microorganisms, or non-infectious diseases. The crucial health issues of the current times are mental health, cancer, epidemics of HIV/AIDS, SARS, ZIKA, EBOLA, COVID-19, substance abuse, obesity, physical disabilities, while among the most recent medical trends is interest in the microbiome - the mind-gut axis. The case of COVID-19 made it evident that everyone on the planet can get infected, while also raising awareness of the collective vulnerability, the interconnectedness and interdependence, of humans. The disease has become an integral part of everyday life, radically demonstrating that health is not the dominant condition of the human organism in general; on the contrary, disease is a fundamental component of life processes.

The paper researches into the prospect of sickness as a transgressive factor in relation to the concept of health and to the idea of the individual body perceived as utterly impermeable. Transgressiveness is one of the reasons why disease is a relevant topic for contemporary artists working at the intersection of science, technology and the body. The artistic fields of interest address sickness and its relation to danger, fear, pain, pity, contempt, repulsion, empathy and health institutions. Disease is further presented through the perspective of interspecies connections and exchange including the process of entity transgression - the merging and intrusion of other entities into the human being - bacteria, viruses, chemical compounds, etc. and their transformation of existing cells, tissues, organs.

Artistic practices in relation to health likewise reveal illness as a state of social exclusion. Artworks raise awareness of discrimination and ostracism, of being outside of the norm, the state of queerness of the sick. Art projects strive to emancipate and make visible not only these conditions, but also the affects and emotions they produce in the sick themselves, in their immediate environment and society as a whole. The paper reflects upon the shift of approach to health: from artists being victims and outcasts in the 1990s, when disease was visually explicitly represented with disturbing effects on the art public to the current holobiontic conceptualisation of human race and to the omnipresence of disease. Case studies include artworks by authors like Marina Abramović, Bob Flanagan, Katarzyna Kozyra, Ron Athey, Artur Żmijewski, Kathy High, Marta de Menezes, Zoran Todorović, Revital Cohen and Tuur van Balen, Karolina Żyniewicz.

Keywords: disease, art science technology and the body, normalisation, holobiont, transgression

Majcen Linn, Olga

KONTEJNER bureau of contemporary art practice, Zagreb, Croatia

Dr Olga Majcen Linn is art-sci-tech independent curator and researcher, and guest lecturer at the Academy of Fine Arts in Zagreb. She holds a PhD in arts and media from the Faculty of Media and Communication, Belgrade in the field of transdisciplinary studies of contemporary art and media. She is a co-founder of NGO KONTEJNER / bureau of contemporary art praxis.

Ostoić, Sunčica

KONTEJNER bureau of contemporary art practice, Zagreb, Croatia

Dr Sunčica Ostoić is an independent theorist of art at the intersection of science, technology, and the body, holding a PhD in transdisciplinary studies of contemporary art and media. She is a guest lecturer at the Academy of Fine Arts in Zagreb and co-founded NGO KONTEJNER / bureau of contemporary art praxis (2002) Zagreb where she initiated and curated internationally renowned festivals Extravagant Bodies, Touch Me and Device_art.

“Surgery Is the New Sex”: Body as Art in David Cronenberg’s Crimes of the Future

“Body Is Reality,” proclaims David Cronenberg in “Crimes of the Future” (2022), a film about a not-so-distant future in which humankind is adapting through transformations and mutations to a new synthetic environment, and a performance artist, Saul Tenser, is transmuting his own body into a spectacle while surgically removing new, unknown organs that grow uncontrollably in him. Cronenberg’s science fiction, body horror, cyberpunk cinema, which presents indicative examples such as “Videodrome” (1983), “Crash” (1996), and “Existenz” (1999), has demonstrated an intertemporal interest in the interweaving of the human body with technology and the sociopsychological conditions that host such a hybridized form of augmented existence. In “Crimes of the Future”, humans have evolved to the point of feeling no pain. On the other hand, Saul, the film’s protagonist, feels too much pain and depends on state-of-the-art organic technology devices to help him eat and sleep. He only feels pleasure during the live surgeries he performs on his own body with the help of his assistant, Caprice. Hence, this paper explores how techno-sexuality in “Crimes of the Future” provides a framework for Cronenberg’s investigation of “what it means to be an artist” in a time when acceptance and adjustment are crucial to existence. For this purpose, selected scenes from the film are read, conceptually and aesthetically, to understand Cronenberg’s cinematic portrait of an artist who is intertextually bound to real-life body artists such as Orlan, Stelarc, and Pyotr Pavlensky.

Keywords: Cronenberg, Cyberpunk, Body horror, Organs, Artist

Poulou, Despina

Aegean University, Greece

Despina Poulou is an Assistant Professor at the Department of Cultural Technology and Communication of the University of the Aegean in the subject “Culture and Digital Audiovisual Arts.” Her research interests lie in film theory and aesthetics, with an emphasis on issues concerning the philosophy of film and philosophy in film. As of late, her research focuses on issues of intertextuality and intermediality, particularly on the conversation between literature and film. In journals and conferences, she has presented papers exploring aspects of cinema’s interrelations with philosophy, literature, and painting.

“Am I sufficiently dead?” - Pandemics, art and primal fears - Premature death, taphophobia and taboo practices regarding dying in the 19th c.

Since the beginning of recorded human history, anxiety about death has been a widespread theme. From 4000-year-old Gilgamesh lamenting his own mortality and his struggle to achieve immortality to man's recent attempts to preserve his body using cryogenics (an effort not dissimilar in its aim to the ancient Egyptian practice of mummification), our species has understood our inadequacy to be immortal in numerous ways. Themes of transience and the fear of death have appeared in art, literature, myth, ritual, and philosophy throughout the ages. Philosopher and psychologist William James referred to our knowledge of our own finite life as “the worm at the core” of human existence.

Americans and Europeans in the 19th century suffered from a strange but extremely common fear of being buried alive. The fear arose from the reputation of doctors who lacked modern medical knowledge, as well as the non-obligation of relatives to obtain a doctor's certificate for a person's death. Before the advent of modern medicine, which makes the possibility of misdiagnosis of death - and premature burial - highly unlikely, there were few definitive means of determining death. Corpses were often quickly buried, particularly during times of plague or cholera. A nineteenth-century researcher, William Tebb published a book in 1896 entitled “Premature Burial and How It May Be Prevented”. As readers of Poe know, in the 19th century, premature burial was a constant source of concern. People went to extremes to prevent premature burial. Some demanded that their heads be cut off. Others wanted their veins cut (such as the Danish author Hans Christian Andersen), their bodies dissected (such as the Polish composer Frédéric Chopin), or their bodies embalmed. All of these measures were designed to ensure with absolute certainty that the person was dead before being buried.

Thanks to the ‘Society for Preventing the Burial of Living People’, death was dealt with more aggressively than ever before. For example, the dead lay in their coffins for days or weeks before they were considered absolutely or sufficiently dead for burial. When the Duke of Wellington died in 1858, this macabre ritual of the postponement came to an end. The duke was buried two months after his death.

In the past, beyond logic and scientific data, art has documented all kinds of interpretations and attributions of disease and death in an attempt by man to control what was essentially uncontrollable: The appearance and curing of an illness as well as building the hope of healing, warning, and protection through a variety of ways. Nineteenth c. paintings will be discussed and put in context as they document taboo primal fears during pandemics.

Keywords: Art, Taboo, Death, 19th c., Pandemics

Athanasekou, Maria
University of Athens, Greece

Dr Maria Athanasekou completed a PhD in art history at the School of Architecture, National Technical University of Athens, on the art of the Pre-Raphaelites, an MA in Renaissance Studies at the University of London, Birkbeck College and a BA in Archaeology and History of Art at the National University of Athens. Currently, she is completing her post doc research at the University of Western Macedonia on Art and Education policy. She teaches art history at Frederick University, Cyprus and the Hellenic Open University, while in the past, among other institutions, she taught at the University of the Aegean and the National Technical University of Salonica. She has also delivered papers in a number of international conferences which have been published and contributed with chapters to books, as well as having published two e-books on art and education. She has edited and co written the book “Why art concerns me” (Γιατί με αφορά η τέχνη, Ηδύεσσα, 2020).

Transgression and modalities of the body(ies) in post-anthropocene. French 21st Century Vampire Bandes Dessinées

If vampire figure has always transgressed the borders of human-animal-thing with most emblematic Bram Stoker's *Dracula* transforming into bats, wolves and even mist, 21 century narratives can go even further. They can represent internal (inside-the-body) genetical transformations as well as external ones, and micro-scale converge with macro-scale. Donna Haraway (1997, 215-7) even aligns vampires with cyborgs and states that vampire "effects category transformations by illegitimate passages of substance", embodies "the kinship exchange system in which gender, race, and species – animal and machine – are all at stake".

French *bandes dessinées*, BD are one of most interesting materials to research. They are extremely popular in French culture (with some BDs regularly becoming best sold books of the year in France) and they offer at least two dimensions for the narrative analysis: literary and graphic. Dimensions that can complement, modify or change the meaning of one another.

In my research I am most interested in semiotic significance and my research has narratological character. However, in BD the meaning is transmitted both visually and textually, sequentially and simultaneously (Groensteen 2013).

The specificity of the medium makes it particularly fit to re-present transgression, mutations, modalities, deformations and fluctuations of the body or bodies. The borders between human and monstrous, human and animal, and plant, biological being and landscape, rock, machine, biological intelligence and artificial ones are all blurred. In George Bess' *Dracula* (2019) not only vampire transforms but his body is visually (overposed) on the landscapes. In *Le Vampire de Benares* (2011-2012) Bess went even further, creating a vision of shape-shifting insect-like monsters, living in hives that look both like spider nets and galactic systems. Gabriel Delmas incorporates his vampires into hell made of woods and machines. The bodies becomes plants that becomes rocks that becomes machines, all of this twisting and turning in paroxysms of pain dignified of Lautréaumont poetry. The BD finishes with a description of two lovers changing into each other changing into a wall, and then re-turning to biological forms. In Pascal Croci *Dracula* (2005-2007) author declares intentional visual converging of vampire and elements of his castle. In Fabien Nury, John Cassaday trilogy *Je suis légion* (2004-2007) and its prequel series made by Nury in cooperation with multiple cartoonists, quadrilogy *Les Chroniques de légion* (2011-2012) vampire brothers Vlad and Radu change bodies and transgress centuries in this way. But they can also multiply themselves into many human and animal bodies, that they control simultaneously. In the prequel series the visual level stresses the modality of vampires body, the panels themselves transgress their frames, and the narrative migrates from one drawing style to another as the drawers interchange while narrating the story. The blur happens both in narratological level of the plot and on the visual level which becomes narratological itself, as the sequences of transformations become stories of transferogenesis (Guillaume 2015).

Keywords: Vampire, BD, Transgression, Transformation

Pichnicka-Trivedi, Patrycja

University of Warsaw (Uniwersytet Warszawski),
Poland

She graduated of Kolegium MISH at University of Warsaw, History of Art course with Bachelor's degree accorded for thesis about Amedeo Modigliani. Then she graduated in Cultural Studies at University of Warsaw with Master's Degree with Summa Cum Laude for thesis about Vampire figure. Currently a PhD Candidate in Cultural Studies at University of Warsaw, writing thesis about Vampire Narrative in 21st century as representation of social relations and attitudes towards Otherness. She published in "Kultura popularna", "Praktyka teoretyczna", "Polish Journal of Political Science" and monographs. She participated in national and international conferences. She is participating in International Project 4EU+ and Non-anthropocentric Cultural Subjectivities project. In 2019 she was chosen as finalist in prof. Jerzy Buzek competition for Scientific Debut 2019. Beside popular culture she is interested in intersectional studies, biomedical anthropology, posthuman studies and postcolonial studies.

Session 12Ω Kenspeckle

the Riverbeds_working River

In English rivers, lakes, seas are BODIES OF WATER. In Polish the name "akwen" refers more to space than a body.

A body can get hurt, fall ill or die.

Bodies are fragile.

Riverbed - a bed where a body can lie down.

A bed that should not be violated.

A bed that should be respected.

In Polish "koryto" again refers more to space and to the river's borders and these can be regulated, controlled, violated.

In the "working River" I look into the past, present and future of the Rhine. Probably not the most majestic but one of the most hard working rivers in Europe. A busy waterway.

Precisely regulated, strictly controlled, highly sensitive to climate change consequences.

So important economically that there is no room for weakness. The river is supposed to perform what has been planned for it. Like in a yearly business plan.

But what if the Rhine is at some point unable to cope?

In 2018 it actually "dared" to be unable. The navigation was put on hold for over 3 months. The economic impact was so huge and destabilizing that a package of remedies has been conceived in Germany. One of the relatively quick and easy solutions will be further regulation/ correction - this time cautiously called optimization.

Despite more awareness of the ecological consequences and the possible inadequacy of the means to solve the problem in the rapidly changing future, there are serious plans to resort to digging once again.

Straight into the riverbed.

Not deep, yet deep enough to unbalance the already fragile aquatic ecosystems and destroy the beauty of the area which has inspired artists since the Romanticism.

In the dramatically changing climate circumstances this is once again, and unsurprisingly, not us trying to step back and adjust to a river but us trying to push forward and adjust the river to our needs. Without much regard to the aquatic ecosystems and the cultural heritage connected with the river.

The rewilding of this busy waterway is probably not possible as it would require a total and global change in our consumption patterns. When compared to rail or roads water transportation is still the cheapest and the least ecologically devastating (there is no option for eco-friendly nor neutral way of using the river on such a scale). The ship traffic will not disappear from the Rhine but the workload should not be pushed regardless of the natural conditions.

The talk and presentation will include both a reflection on the process of building a more intimate relation with the rivers by me as an individual and an artist as well as a close look at the unbalanced relations people have with the rivers forcing on them the fulfillment of the endless and expanding greed and urge for all sorts of consumption. The Rhine will be taken as an example I've worked personally with but also other rivers and unbalanced relations will be mentioned. As well as good practices and possible, though maybe idealistic, systematic solutions

Keywords: river, control, climate change, regulation, rewilding

Kedziora, Anna

University of the Arts Poznan, Poland

Born in 1982. Lives and works in Poznan, Poland. Visual artist. Teaches at the Photography Faculty (University of the Arts in Poznan, Poland). Co-curator and curator of photography exhibitions (eg. during: Photokina Academy, Cologne, DE 2014; TIFF festival, Wroclaw, PL 2016; the European Month of Photography, Berlin, 2016; International Photography Festival INTERPHOTO, Bialystok; PL 2017, Riga Photo Month 2019, LT; Chiang Mai Photo Festival 2020, TH).

Her field of artistic research embraces a wide scope of what might be called "Conflicted Landscapes". She has worked i.a. on the notions of Landscape & Power, Landscape & Trauma, Landscape of Loss. Her main medium is photography, she also experiments with ceramics, video, installations. Her work often involves field research and research journeys. Participated in artist residencies in Spain, Thailand, France, presented her works in individual and group exhibitions and conferences in Poland, Germany, Belarus, Slovakia, Lithuania, Spain, Sweden, Greece, Wales, Indonesia, Portugal.

an exercise in solitude

'an exercise in solitude' is a short film, made on iPhone about walking with technology, as a way to re-think solitude and isolation during the Covid-19 pandemic, and the impact of technologies on our social and ecological existence. It draws upon Kate Crawford's notion of technology as geological processes, as a way to engage with the practice of walking as artistic process. In this case, the work pays close attention to the technological devices at hand, the mobile phone, as a potential route to new imaginaries.

The work places the artist researcher within the complex, contradictory and transgressive relationship between technology and the environment, paying attention to an appreciation and deep concern for the natural world, as a therapeutic, nourishing space and the effect of the technologies at hand, and our place within it. The work draws out and ponders technological imaginaries made manifest by solitude, as a reflective, nourishing state, to reflect on what is truly indispensable to the reality of our future real-world ecosystems' survival. The film was created during the Covid-19 pandemic as a response to the artist's use of walking as a creative way to think, reflect and make.

Keywords: artist film, walking, solitude

Hood, Beverley

University of Edinburgh, United Kingdom

Beverley Hood is Reader in Technological Embodiment and Creative Practice, and Director of Research in Design at Edinburgh College of Art, University of Edinburgh. She is an artist, trained in Sculpture and Electronic Imaging, at Duncan of Jordanstone College of Art, Dundee and Nova Scotia College of Art & Design, Canada. Her creative research interrogates the impact of technology on the body, relationships and human experience through the creation of digital media and performance arts projects, and writing. She has extensive experience of collaborative work and project development involving a range of practitioners, including medical researchers, scientists, writers, technologists, dancers, actors and composers. Beverley's work has been performed, screened and exhibited at leading international venues including: Stockholm Kulturhuset; Edinburgh International Festival; CCA Glasgow; Institute of Contemporary Art, London; Cornerhouse, Manchester; and it was shortlisted for the New Technological Art Award 2014 - Update_5, at the Zebrastraat Museum, Ghent, Belgium.

Mapping

Creating cyanotype photographs has always been fascinating to me as a visual artist. Whether working with photograms or printing with negatives, the process of using solar exposure to create blue photographic prints feels magical. A recent move from the US to Portugal prompted me to explore the concept of mapping.

Collected blueprints from Parque Natural da Serra de São Mamede, found in the archives of Quinta dos Olhos d'Água, provide a foundation for an artistic project using the cyanotype printing process. Historically, cyanotypes were a technique for duplication of architectural prints and mathematical formulas. This series of topographical blueprints still delineate properties and roads that were a part of the Roman city of Ammaia.

"Mapping" provides a visual investigation of physical and emotional spaces—mapping the past through found objects, the natural world via animal paths and charting an idea of "home." Different geographical spaces, from east to west, are brought together in this project. Large scale blueprints are manipulated with layers to create a new mapping of physical place. Following javali trails to unearth skulls and bone shards is a process that documents a physical space from a new perspective. Collected physical objects, imprints of animal tracks and javali skeletons, invite curiosity and allow viewers the opportunity to look deeper into their own surroundings.

Humans often follow visible paths created by water, animals and those of previous generations. Paths are created by the collective. Maps offer boundaries defining physical space. The concept of "home" is often linked to a location. How do we use different maps to find and then define our place in the world?

Keywords: Rewilding, Mapping, Pathways, Collective, Photography

Isaak-Ross, Anna

Cultivamos Cultura, Portugal

Anna Isaak-Ross holds a BFA from the College of Visual and Performing Arts at Syracuse University. After working with various artists across the U.S., she became Studio Manager of the Art & Design Department at the University of Massachusetts, Lowell. While there, Anna managed the traditional art studios and fabrication lab activities. She has extensive experience with curatorial work, bringing major exhibitions to University Crossing Gallery as well as galleries in Portugal and Spain. At present, Anna is the Studio Manager & Coordinator at Cultivamos Cultura in São Luís, Portugal. Her main duties include archiving the organization's art collection as well as managing the residency program. Her expertise is managing lab equipment, art studios, facilities and galleries. She excels at curatorial practices used to present and preserve many types of artwork. Anna's primary artistic mediums are photography and new media. Her photos and films have been exhibited internationally.

Sound Communication between Species in Extreme Living Environments

The project investigates strategies in sound communication between species in extreme living environments affected by anthropogenic sound pollution. Adriatic Sea is a rich marine world biodiversity that is a home of various sea animals and organisms. Under the influence of human expansion in technological spheres, boat traffic, tourism and construction sites this territory is becoming more unstable and dangerous for the marine world and its inhabitants.

Adriatic Sea is a home of intelligent mammals such as bottlenose dolphin and occasionally blue whales whose survival depends on the bio-sonar sound communication. With the environment polluted by the anthropogenic noise these animals are coming closer to extinction. This research project emphasizes importance of life preservation in Adriatic Sea and tries to motivate people to protect the nature and its life. Long term aim is to create communication technology that would allow us to signalize mammals on the potential danger zones and protect them from the human influence.

Keywords: Adriatic Sea, mammals, sound communication, sound pollution

Marković, Marko

KONTEJNER | bureau of contemporary art
praxis, Croatia

Marko Marković is a Croatian artist working across the mediums of video, installation and performance. In his works Marković often includes the audience and other participants as the medium of expression. Working in different media with a focus on performing arts, Marko Marković critically reflects on political and social structures in his work. His artistic interests are predominantly marked by transformation processes between the individual and society. His works reflect everyday life in which he examines the relation between inferiority and superiority as well as the position of power in different geopolitical systems.

Session 13A Pandemonium

From the Depths to the Surface and Back: An Analysis of Amer

This paper examines H el ene Cattet and Bruno Forzani’s neo-giallo film *Amer* (2009), through a psychoanalytic lens that employs the conceptual toolkit of the philosophy of Gilles Deleuze. This paper argues that *Amer* conceptually functions according to the precise psycho-sexual categories that Deleuze unearthed in Lewis Carroll’s fiction in his 1969 work *Logic of Sense*. In the film, we follow the character’s ascent from the ‘depths’ of early infancy to the ‘surfaces’ of early adolescence and early adulthood, concluding with an eventual collapse back into the depths of psychic horror. The second part of the paper focuses on the technologies of cinema and literature as they relate to the psychoanalytic analysis of trauma.

Keywords: H el ene Cattet and Bruno Forzani, Gilles Deleuze, psychoanalysis, cinema, Lewis Carroll

Collett, Guillaume

University of Malta & University of Kent, Malta

Guillaume Collett’s research focuses on the works of Deleuze and Guattari as well as on social and political thought more broadly. He is the author of the monograph *The Psychoanalysis of Sense: Deleuze and the Lacanian School* (2016, Edinburgh University Press) and editor of the book *Deleuze, Guattari, and the Problem of Transdisciplinarity* (2019, Bloomsbury). He has co-edited several journal issues including for *Deleuze Studies* (2012) and was formerly co-editor of the journal *La Deleuziana* (2015-2021).

Blunt Force Trauma

This artist's talk engages with a personal practice that has resulted in works attempting to establish linkages between forensics, criminality, and intentionality, exploiting, and co-opting techniques, glossaries, and terms in addition to consider and attempt a 'forensic mind-set' or contribute to a 'forensic aesthetic.'

The works produced from this co-optive encounter are pierced, punctured, or hammered sheets of white paper. It could be suggested that there is a marked tension between the quietness of the work and the 'premeditated violence' used to create them.

Here there is arguably an echo of a complex relationship between criminal intentionality and those that attempt to interpret the evidence at a crime scene. It has been suggested that often criminal investigators have an empathic and transgressive relationship with the perpetrators creating a 'monstrous intimacy' (Kristeva, 1985).

Keywords: Artist Talk, Co-optive practice, Criminal Profiling, Crime scene interpretation, Indexical traces, Intentionality

Lavell, John

Universal University, Russia

John Lavell graduated in 1991 from Newcastle Polytechnic with a BA (Hons) in Fine Art. Worked at Tate Gallery (Liverpool) from 1993-1997. Lived and worked in Japan and Canada from 1997-2003 holding various teaching posts and regularly exhibited. Returned to the UK (Newcastle) to complete a Masters Degree in Fine Art Practices in 2003-2004. In 2005 awarded doctoral funding by the Arts and Humanities Research Council. Doctorate completed in 2010. From 2008-2012 held a variety of teaching posts and roles at Northumbria University and Tyne College. In 2012 relocated as Senior Fine Art Lecturer to The British Higher School (Moscow). Lavell is an artist and practice-led researcher whose earlier studio practice centred on general ideas and notions of classification and resulting taxonomies. Studio Practice was developed on an MA Practice programme through an engagement with criminal forensics procedures, methods and approaches. The MA Activity lead to a Doctoral thesis entitled 'The Power of Naming'; Co-option in Fine Art Practice a practice-led research project and investigatory journey exploring 'terrains of interest' that have opened up, stimulated, and informed, studio and exhibition practices. Plotting a shift from the illustrative via natural history classification systems, the co-option of a forensic glossary to the poetics of creative practice.

continuence

The artist performs an ancient martial arts-based movement form, to trigger and affect audio output via limb-mounted IMU3 sensors. The resultant soundscape originates from recordings of real-life testimonies of near-death experiences, transgressing western cultural taboos of silence around the end of life; a transition at the forefront of people's lives during pandemic, and in ongoing war zones. The testimonies being heard as a result of movement, rather than direct speech, symbolises embodied memory.

The movement style is influenced by mixed martial arts including Indonesian Kembangan, an improvised form individualised by each practitioner, combining changes of speed and level, in a continuous flow where movements respond to the moment.

Sword movements based upon Malay Silat are replicated with a fluffy duster, reflecting unremarked-upon daily struggles of ongoing duties of care and survival, and the normalising of unseen violence experienced by many.

During the performance, esoteric books wrapped in cloth are occasionally examined, but never unwrapped, relating to the hidden principle of consciousness lasting beyond death.

By combining this improvised movement work with wearable technologies, two software programmes, a laptop, and sound-system, the artist electronically expresses meaning evoked from ancient, pre-tech movement vocabularies which originated in close connection with the rhythms, patterns and forms of trees, land, ecology (Spiller, 2016) The performance and audio outcomes can thus be seen/heard as expressions of planetary ecologies and – being improvised – the artist's inner expression, human expression and supra-expression.

The artist's deeply embodied martial arts practice is hard-won after much disciplined training. However, avoidance of regimented aspects of martial arts and choreographed movement gives free rein to any spontaneous interiority they care to express in the moment as mover and sound-maker.

Combining ancient, esoteric movement forms with modern technology offers a sense of circularity, a transcendence of the supposed linearity of time.

The artist gives voice to other-than-human identity; in performance their consciousness evolves, becoming cyborg, as spontaneous movement choices are not just as a dancer/martial artist but also as an electronic music device.

Although identifying as non-binary, the almost 60 year-old artist is perceived as an older 'female,' the use of tech and martial arts transgressing the safety of age and gender stereotypes. Perceived thus, being the centre of their own creation, using powerful fighting moves as well as flowing forms, creating amplified soundscapes by their movements, the artist empowers the older cis-female within a patriarchy focused on youth. This expression subverts any traditional gendered gaze, revealing the perceived-female as creatrix, by harnessing technology to empower and enlarge the scope of their existence when even their smallest movement echoes outward into the world as amplified sound. The physical performance creating sound blurs boundaries, encouraging loosening of perceptive expectation, opening witnesses to the connectedness of all phenomena, the interdependence of all experience.

The performance shared via video link will be updated for this performance. The introductory section performed rather than spoken, the artist anticipating a more informed audience. The artist is currently gathering further near-death testimonies to include in the soundscape, and further developing the sword/duster section.

Length of performance can be adapted as required, repeated at different times.

Keywords: Motion-sensing music tech, Soundscape, Live Art, Martial Arts, Dance

Minns, Daniele

Artist, United Kingdom

Minns is an older non-binary artist using dance, music technology, words, video, liveness, to create work with cosmic resonance. Immersed in 1990s London queer club scene they were bassist in bands e.g. Leigh Bowery's Minty, and were combat medalist in Silat martial arts world championships in 1997 while earning a living as a sex worker. In 2010 obtained degree in Dance/Music Technology, and began working with motion-sensing music tech. 2014-17 supported by Arts Council England to create/tour autobiographical mixed-genre socially engaged theatre: Get Therapy, Danielle Imara's In Jail. Live art/cabaret at queer events eg ActArt, Duckie, Deep Trash, The Glory. Member of non-binary live art gang FBI+A, performed LADA, MK Gallery. During pandemic made collaborative videoart: Y&I series, Matters A:Rising and award-winning solo pieces, and co-founded/facilitated collaborative durational live ecoart events Becoming Tree. 2021 Creative Scotland funded wearable motion sensor setup and software integration, 2022 performance commission at Live Art Ireland.

Inconvenient

Anxiety, sleeplessness, and depression are all part of a more complex pattern of a growing number of contemporary illnesses that affect people of different ethnicities in different ways and often seem to be triggered by modern lifestyles. For example, disruption to the microbiome caused by modern western diets through intensive farming and food processing not to mention deforestation; work and life patterns may well impact on the effectiveness of our immune system, leading to a diverse range of disabling auto-immune conditions. Farming and food processing are constantly debated, should we make the case that they are transgressive? We are continually in the act of modifying ourselves, hacking our bodies to live to the edge. We have a degree of bodily plasticity, but how far can we (should we) go? Do we contribute to making pathogen microbiomes too strong for the symbiotic?

What are the consequences of transgressive behaviours like living to extremes of wakefulness or dietary exactitude/neglect, what is taboo in relation to nature and the environment? Pushing the boundaries has its dangers. What are the limits? What adjustments can be made that enable us to express ourselves but also to live in balance with the biome? When the biological system is so complex what difference can the 'arts' and 'art' making have in teaching us about readjustment, and restoration about rebalance?

In new multimedia artwork, the artist explores these issues in new projects and exhibitions starting in 2023. What are the themes uncovered and how was work made to reflect these scientific ideas? The artist discusses three concurrent complicated projects: -

Night for Day: Winter for Summer: a project that explores the complex relationship between, circadian rhythms, light, sleep, vitamin D, the microbiome, and the immune system. It's disruption and degradation in the contemporary world and the need for restoration. The final piece will be projected at night in the historic tree circle at St Catherine's Hill, Hampshire.

The Heat Here: a project for University College London on the impact of two recognised impacts on climate change—global warming and air pollution— on human wellbeing, both mental and physical, specifically targeting Parkinson's disease. How can artwork dissect the issue of homeostasis and the increasing realisation that the gut-brain axis is crucial to the onset of many such conditions?

Restoration: exploring well-being with West Down Gallery, University of Winchester with staff from the Nutrition and Occupational Health team and Philosophy and Religion Departments through the health of the microbiome, its symbiotic relation with the body, and its link to the immune system.

Using change and transformation of the processes the artist aims to raise the complex issues involved: making work that is enlightening and stimulating. How will these projects integrate a working practice and engage the public through participation and the making process as in such projects as Change my Mind, and Junctures of a Haphazard Kind. The artist will explore the ideas within each project, and the successes and pitfalls of these methodologies.

Keywords: Microbiome, Wellbeing, Symbiosis, Circadian-Rhythms, Gut

Carnie, Andrew

Independent Artist - Emeritus Lecturer
Southampton University, United Kingdom

Andrew Carnie is a contemporary visual artist practicing in the UK. His main concerns focus upon the interface of art and science, often working in collaboration with scientists, though not exclusively. His approach is media agnostic, using methodologies and media as informed by the context, concepts, and concerns. Large scale installations and environments are a key part of his practice, exploring subjects such as heart transplants, metabolism, and neurological conditions – these immersive works engage audiences in how we see ourselves through the world of science.

Painting and sculpting have an enduring place in his practice, but video, projection and installation are his primary strengths. He creates environments that are endlessly fascinating around subjects, like heart transplants, metabolism, and neurological conditions that intrigue him, audiences becoming caught up in these transformative works.

Recent work has been shown at the CCCB, Barcelona, Brain Observatory, San Diego, Kunsthall Charlottenborg, København, and the RSU Anatomical Museum, Riga, Spencer Museum of Art, Kansas.

Session 1 3Ω Boulevard

chairperson **Giulia Tomasello**, Co-Founder Bruixes_Lab, Associate Lecturer Royal College of Art, Italy

Augmented Self

This interactive dance performance explores the intersection of somatics and technology specifically Augmented Reality as used within a live dance performance. Stemming from the context of the contemporary moment following lockdowns of theatres and live performance spaces, this artwork explores experiences of surveillance, fluidity of how we are each seen within digital environments, displacement, body modification, and body dysmorphia while media surrounds us, and humans stay distant. Considering technology as something we live with increasingly through recent world events including Covid-19 globally, this work proposes an investigation into possible speculative futures of somatic practices with dance and technology meeting.

In the contemporary world, we are constantly seeing 2D digital images, hearing music playing, and logging on to social media, everywhere around us the world is mediated. McCarthy and Wright in *Technology as Experience* (2004) write “much more deeply than ever before, we are aware that interacting with technology involves us emotionally, intellectually, and sensually... We don't just use technology; we live with it.” (McCarthy & Wright, preface)

From a perspective of a Feldenkrais® practitioner and dance choreographer, a new materialism perspective is explored looking alongside more-than-human perspectives. What does mediatization do to somatic practice in dance and what can somatic practices do within mediatization? How are boundaries blurred as physical and digital worlds intersect in the world at large today. What forms of knowledge produced through somatic practices and dance performances historically and contemporarily can help us imagine a more sustainable future world. The concept of intra-activity from Karen Barad in new materialism is explored through an inquiry around the meaning of being in liveness rather than live and functioning intra-actively rather than interactively. The mobility of AR is emphasized, and the performance is site-specific and can be presented in a variety of alternative spaces removing the necessary need for a specially equipped performance space through a DIWO approach.

The simulated world, the fantasy adventure, the immersive experience, the performative protest, and site-specific dances happening in both physical and digital spaces are explored in relation to the lineage of somatic practices in dance. The emergence of new materialism and object-oriented-ontology (OOO) in line with posthumanism theories revile that the illusion of the human being as the most important and central part of everything simply does not correspond with the actual reality of the social, ecological, and cognitive processes of the world today.

Keywords: Augmented, Dance practice, Somatics, DIY & DIWO, Human and Non-human

Muraro, Zjana

Independent, United Kingdom

Zjana, MA, Tisch NYU Performances Studies, is a performing artist working with improvisations, dance and digital technology whose works intersect pop culture and social activism. Originally from Brooklyn, New York, she currently makes performances as part of the independent dance scene in London, teaches dance technique at Trinity Laban and has had her written research published in a number of international journals. She's been supported by Arts Council England, European Culture Foundation, and Compagnia di San Paolo. Zjana is also a somatic movement practitioner (RSME) and founder of Ilan Lev Method London in 2015.

Too Good, Rosie Terry

Independent, United Kingdom

Rosie, BA (Hons), LIPA Dance is a dance artist. She has worked as a soloist with Nina Kov at Sadler's Wells Lilian Balis and for Léa Tirabasso's Rosie in *Wonderland*. She has also worked as a dancer for The Female Choreographers Collective's *The Experiment*, Exzeb Dance Company, Joss Arnott, Rosie Whitney-Fish, Peter Groom, and Jérôme Bel. She is a founding member and co-director of Collective Bufo Makmal in Switzerland.

Under_Thinker

Under_Thinker is a London-born artist who works with performance, video and sound. Experimentation and risk are central to his recent practice as is an interest in modular-synthesis and bio-sensory feedback.

Feminist Bioart Epistolary

The study of letters exchanged between artists can be a source of knowledge and delight to both readers and writers. Although communication processes have changed since the rise of electronic media, verbal personal narrative maintains its role and consistency as a demonstration of dedication and attention to detail. Most of us have succumbed to the speed and smoothness of telegraphic texting and short messaging, on the other hand sometimes it seems as if there is more to say both to the other and to ourselves. This revelation of a wider capacity to express intimacy is accompanied by the depth of personal syllogism and a predictable excitement while expecting the reply from the interlocutor. This presentation proposes to discuss the importance of epistolary as methodology in art-practice and practice-based research through the presentation of a case study involving the letters exchanged between three female bioartists during the year of 2020: Kathy High, Marta de Menezes and Jennifer Willet. A peek into the chronicles of women as they develop research in the field of art and science, the presentation has the objective to induce further discussion focusing on the body while touching topics related to health, aging, control and friendship.

Keywords: Bioart, art and science, women history, feminist art, epistolary, art-practice methodology

de Menezes, Marta

Cultivamos Cultura, Portugal

Marta de Menezes is a Portuguese artist (Lisbon, 1975) with a degree in Fine Arts by the University in Lisbon, and a MSt in History of Art and Visual Culture by the University of Oxford. She has been exploring the interaction between Art and Biology, working in research laboratories demonstrating that new biological technologies, DNA, proteins and live organisms can be used as an art medium. Her work has been presented internationally in exhibitions, and articles. She is since 2005 artistic director of Ectopia – Experimental Art Laboratory and from 2009 director of Cultivamos Cultura – Association.

Willet, Jennifer

University Windsor, Canada

Dr. Jennifer Willet is a Canada Research Chair in Art, Science, and Ecology and an Associate Professor in the School of Creative Arts at the University of Windsor (Canada.) Willet is Director of INCUBATOR Lab an art/science research laboratory and studio in downtown Windsor. She is an internationally successful artist and curator in the emerging field of bioart. Her work resides at the intersection of art and science, and explores notions of representation, the body, ecologies, and interspecies interrelations in the biotechnological field. www.incubatorartlab.com

High, Kathy

Rensselaer Polytechnic Institute, United States

Kathy High (USA) is an interdisciplinary artist / educator who collaborates with scientists, and considers living systems, animal sentience, and the ethical dilemmas of biotechnology and medical industries. She produces photographs, films, sculpture and installations posing queer and feminist questions into areas of bio-science that have been exhibited across the Americas, Europe, Asia, and Australia. High is Head and Professor of Video and New Media in the Department of the Arts at Rensselaer Polytechnic Institute in Troy, NY. She has a laboratory at RPI's Center for Biotechnology and Interdisciplinary Studies and also is a supporter of community DIY science and ecological art practices. High is the project coordinator for a non-profit urban environmental center and community bio lab, NATURE Lab at The Sanctuary for Independent Media. Among many honors, she is the recipient of fellowships and awards from the National Endowment for the Arts, and Guggenheim Foundation.

The Wo/Man Without a Shadow

About Being Infertile as New Norm(al)

Up to now the thesis: « there is no life without reproduction » seemed to hold. The necessity to reproduce used to be the reason for fertility in mythologies, rituals and religions, ideologies and most narratives. With the current realities of the mass extinction of species, the growing rate of infertility of humans and many other beings can be observed, too. Despite the growth ideologies transcending time and cultures, infertility has always been a reality for many men and women. “The Woman Without a Shadow” by Hugo von Hofmannsthal (1919) transformed to an opera by Richard Strauss is one of the cultural testimonials of the strong feelings and social pressure encountered due to infertility. Today reproductive technologies are transgressing many boundaries of what used to be feasible and ethically acceptable. New forms of reproduction and maybe of life might evolve. This will question every single person wishing to procreate in one way or another.

Forecasts show exponential growth rates for infertility. Is infertility going to be the new « normal »? And is this a good thing?

The Image/Text/Sound Composition will be based on series of drawings and a short narrative using texts from different sources in literature, mythologies, religions and hand books about reproductive technologies. It will investigate images, language and sounds linked to infertility and its ambiguity.

Keywords: infertility, mass extinction, artificial reproductive technologies, narratives of infertility, images of infertility, world population control, composition, artist talk

Athanassakis, Irimi

Paris Lodron University Salzburg/ University
Mozarteum Salzburg, France

Born in 1968, Irimi Athanassakis lives and works as artist and author in the Paris Region, France and on Kea Island, Greece. Trained in Sculpture, Transmedia Arts (Magistra of the Arts) Transfer of Science, Art history and Philosophy (Doctor of Philosophy, University of Applied Arts, Vienna: Die Aktie als Bild, Edited by Springer, Vienna/New York) and economics, she has been working with and about milk and questions of in/fertility and questions of women’s bodies for over ten years. She uses and considers milk as material and matter that matters and also reflects on milk as system of inclusive economics. She edited the book MILK. Gabe, Lust und Verlust with Passagen Editors, Vienna. The book won the Austrian Award for the most beautiful Art book in 2018. Currently she is questioning the concept of KORE, as female figure and her contemporary and future forms. www.iriniathanassakis.eu

Papachristou, Dana

University of Thessaly Department of Creative
Media and Cultural Industries, Greece

Dana Papachristou is an art theorist and sound artist focusing on the combination of arts with the use of new media and interactivity. Her studies include music, musicology, and media studies. She holds a PhD from Paris 8-Vincennes-St. Denis and the Ionian University on Aesthetics of New Media Arts. She has been involved in interdisciplinary research projects on contemporary music, sound composition and the relationship between sound and other artistic forms, and has participated in many visual, sound and geo-locative projects. She is a founding member of Akoo.o artistic team, in which she works on the composition of sound/audio walks using new geo-locative media technologies. She is also the director of the research centre To Aesthate, which operates as a platform for artistic production and creation. She is currently teaching in the dept. of Culture, Creative media and Industries at the University of Thessaly, and was a visiting scholar at the California Institute of Arts, CalArts in the academic year 2021-22. She is post doctoral researcher at the Ionian University, in the PEARL Research Lab, focusing on performance, body and machine interaction through motion sensors and live coding.

The Dissenting-Machine

What I call a dissenting-machine is an assemblage of components which produces a dissensual idea, image, or phrase which disrupts the field in which it intervenes. The dissenting-machine forms itself through the material agency of human being, intentional or not, and rearranges otherwise heterogeneous components into a loose form or circuit in such a way that the idea, image, or phrase can be repeated dissentingly. In the repetition, the field intervened in is opened up and shared differently. Dissenting-machines derive some of their power from the very thing they are dissenting against. Their relation to the social body is constitutive. Dissenting-machines surpass human cognitive capacities, because chance is a necessary component of them; yet human capacity is needed to grasp the chance-like event and make of it a series. Dissenting-machine takes its point of departure from Gilles Deleuze and Félix Guattari's desiring-machine, but develops significant critical differences through cannibalisation, re-purposing, and modification. Notably, it has a very different regime of signification, and little reference to the unconscious. The representational/projective is not excluded. Representation is one of the fields dissenting-machines disarrange, yet they can use representation as a means of dissenting. Importantly, the dissenting-machine knows what it is to resist, refuse, and negate something in order to constitute identity: constitutive negation. In my conception of the dissenting-machine, it does not necessarily take artists to form the machine. For instance, athletes can do so, or a musical instrument. But in order that this occur the artist or the athlete or the instrument must combine with one or more elements heterogeneous to it. What links them is technology. What is formed collapses the distinction between transcendence and immanence. Not in the sense of transcendence made concrete, for that is a fallacy and an impossibility, but in a work which gathers all its elements together to form an immanent surface. My presentation will take two forms, discursive paper plus performative text, spaced by being presented at two different times, because I should like the two to be seen as a hinge, a necessary articulation, between two modalities of the same thing. This presentation is the discursive paper.

Keywords: Dissent, Machine, Resistance, Deleuze & Guattari, Athlete, Immanence, Surface

Dronsfield, Jonathan

Dobrovský Fellow in Philosophy, Institute of Philosophy, Czech Academy of Sciences, United Kingdom

Dronsfield has held positions at A.pass Institute of Art Research Brussels, Zürcher Hochschule der Künste [ZhdK] Switzerland, the Royal College of Art London, and the universities of Reading and Southampton in the UK, amongst other institutions. He has published six papers in 2022, and given four conference papers during this time - all on dissent. These papers cover inner freedom, dissident identity, embodied resistance, dissidence and truth, the language of dissidence, the rhetoric of dissent, and rap music as dissonant dissent. This work is towards a book, Possibilities of Dissent. Dronsfield is also a philosopher-artist, with a practice of composing performative texts to be read out loud. He recently completed a ten-year philosophy-art project The Swerve of Freedom After Spinoza, producing an extensive series of works, including books, book chapters, academic papers, performative readings, interventions in public spaces, art objects and image-text collaborations with artists.

Session 14A Aberrant

Rethinking art with Prehuman and Posthuman knowledge: symbiosis and biohybrid systems

Filho, Claudio

State University of Campinas, Brazil., Brazil

The Anthropocene is an operative way to explore the complexity of emergencies involved in the global systems of our present time. Many crises of this century - such as climate change and the pandemic - reconfigured the relationships between life sciences, society, and nature. The complexity of the phenomenon indicates another type of crisis, the modern knowledge itself. Once it becomes evident the significance of interdisciplinary matter, collaborations between the Sciences, Humanities, Technology and Arts can strategically produce multidisciplinary actions in order to mitigate the vulnerabilities of the Earth without disregarding the populations and economic system in which we are inserted.

Works of art allow new ways of understanding the organization of living systems and biological, synthetic, and symbolic processes, manipulated on the most varied scales: from the microscopic to the macroscopic. Some works "directly relate the artist to other beings and techniques, which made symbiosis their product" (CZEGLEDY, p. 126 In DOMINGUES, 2003). Recently, the manipulation of living organisms by art can be directed to the collaborative action between human, non-human, living, and non-living organisms getting together prehuman e posthuman intelligence. Through the creative speculation of organizational arrangements with technology, it is possible to build operational dynamics that help us in facing the obstacles of the Anthropocene. This communication seeks to advance the relationship between non-human organisms, such as fungi and bacteria with recent digital information systems, so-called biohybrid systems. In this context, Cesar&Lois collective introduces ecosystem intelligence (BAIO & SOLOMON, 2021). Cesar&Lois develop projects that examine sociotechnical systems, attempting to challenge anthropocentric technological pathways while linking to intelligence sourced in biological circuitry. Hence, ecosystem intelligence is the union of prehuman and posthuman intelligence that, when combined, can result in proposals for symbiosis aimed at well-being in the world. Merged intelligence exists in research on swarm intelligence in colony behavior, and bacterial communities, with "collective action arising spontaneously from the sensing. Also, ancestral knowledge expressed by traditional Amerindian thinkers tenders rich ways of establishing relations between human and nonhuman intelligence (BAIO & SOLOMON, 2021).

Ecosystem intelligence would be a means for exploring collective dynamics in a world of emergencies through the arts, organisms, technologies, and life sciences. From these ideas, the collective points out the criticism of human beings as the only model for the organization of nature and aspires to merge material experiments with utopian visions for an ecosystemic community with symbiotic relationships.

In this presentation, some of the ideas surrounding intelligence and their epistemological frameworks are explored in the works of Cesar&Lois. [ECO]Nomic Revolution (2019) and Mycorrhizal Insurrection (2022) works explore the possibility of producing experiments that reflect the aforementioned characteristics and lead the field of thought and symbiotic practices in the art field.

Keywords: Biohybrid systems, Symbiosis, Anthropocene, Art, Science

Cláudio M. Filho (Campinas, SP) artist-researcher. Doctoral student focusing on the fields of Art, Technology, and Nature under the guidance of Prof. doctor César Baio (UNICAMP), in which he develops academic and artistic research in the relationships between Bioart, Science, Deviant Technology and the Anthropocene with a focus on collaborations between organic (non-human) and digital systems seeking alternatives that aim to mitigate the climate crisis. Master in Arts, Culture, and Languages at UFJF (2019) and Bachelor of Arts and Design / UFJF (2016). Member of ACTlab-Laboratory of deviant art, science and technologies and of the founder-member of Kodas collective. His artistic work encompasses the relationship between Art, Environment and Technology (Human-Data-Environment) in which he held works and exhibitions in Brazil, China, Italy and Greece.

An Architectural Fish-Human Conversation as Method for Objective Phenomenology

Communicating with non-human animals means understanding the incomprehensible. Feral animals, who have not evolved in the company of humans, never faced the need to communicate with us, thus, did not evolve muscles to express human-readable emotions like dogs. Moving below the water surface makes communication even more unlikely, with few humans diving into the abyss for a conversation with its inhabitants. Through the art-science collaboration with Superflex studio, we established a common ground for an ongoing conversation with Mediterranean damselfish *Chromis chromis*. The underwater conversation facilitated through and on physical structures became a collaborative practice with the marine fish to design architecture. During the spawning season of *C. chromis*, Fish Architecture (FA) is a space for communication and intimate interspecies encounters to create non-gestational kinship. Thereby, FA became part of the life history and Sex Ecology of a new generation of damselfish, who hatched on the intentionally installed pink structures, providing the fry not only fish but also human parents. This architectural fish-human dialogue can also be considered a collaborative niche construction, an evolutionary concept in which the animal modifies its physical environment and thereby changes the selective pressure on itself. Considering animals as designers and engineers of their own evolution opens the door to co-designing. By choosing carefully installed Fish Architecture, the chromis allowed another animal to become a co-designer and to engage in a collaborative interspecies process. After the first part of FA took place in the Mediterranean Sea, the live-experiment Interspecies Architecture changed the ecosystem to open the conversation to more human animals. Interspecies Architecture displays a 3D rendering of the Superflex structure in the Mediterranean Sea and data regarding the use of the structure by *C. chromis*, thereby curating them as architecture. Through gesture tracking, the human animal can interact with this 3D representation. Those interactions are saved as data and fed back into the quantitative analysis. Thereby the fish and human interactions with the structure become comparable; both animals become participants in the experiment and simultaneously architects. Hence, both animals contribute to the niche construction by altering the shape and use of Fish Architecture through their behaviours with and around the structure. Moreover, behavioural interactions with the structure allow capturing the subjectivity of its experience without compromising it because of sensory limitations. It seems like a reduction of the entire experience, but it renders a more objective investigation possible. As a human analysing and interpreting the behaviour, we might not be able to grasp the motivation of a fish nor the sensory input it receives. However, by observing a fish's behaviour, we can take up its point of view even if it is incomplete and just a rough description of the subjective experience. Becoming part of the Sex Ecology of *Chromis chromis* through behavioural and architectural decisions, combined with artistic imagination, allows the human to consider the fish's conscious experience without entirely grasping it, coming a step closer to an objective phenomenology and the question 'what is it like to be a fish on a pink structure?'

Keywords: niche construction, animal behaviour, damselfish, sex ecology, objective phenomenology, superflex

Wegner, Anja M.

Max Planck Institute of Animal Behaviour,
Germany

Anja Milena Wegner is a transdisciplinary researcher and marine science educator. In her academic work, she examines questions about the coexistence and cocreation of humans and marine organisms. With her PhD project, she develops a new approach to collaborations between art and science by combining quantitative biology and environmental philosophy. The artistic imagination of her collaborations informs her approach to the marine fish in whose social behaviour she is interested and allow her to contextualise her biological work within a broader scope (see Fish Architecture for more). Education is the other focus of her work. Her workshops or pedagogical interventions revolve around the ocean or biology. As a pedagogical engineer, Anja tailors her workshops and interventions to different target groups, such as teenagers, art or biology students, or the general public. Her interventions are either project-based problem-solving workshops or pedagogical experiences. Anja is a PhD student in the Jordan Lab and funded by Max Planck Institute of Animal Behaviour and TBA21 Academy. She is based in Germany but spends extensive periods at the Alligator Head Foundation in Jamaica and at STARESO Corsica for her fieldwork. She received a B.Sc. and M.Sc. in Life Sciences from the University of Konstanz and a M.Res. in Education and Technology at the Université de Paris, France.

Corpses-cyborgs: Cartographies of interspecies relations in industrial ruins.

Research-creation project in development in which we propose to give relevance to knowledge about interspecies relations present in industrial ruins, designating them as corpses-cyborgs. For this project, corpse-cyborgs are alliances in which different biotic and abiotic existences are linked in and with the ruins, overcoming the dichotomies living/dead, inhabited/abandoned, living/inert in a relational fabric open to new occupations and contingent or permanent couplings.

Thus, a segestriidae spider makes of a crack its shelter, a disused metal structure can be decorated by climbing ivy and accompanied by migratory birds that take refuge in the southern summers, and a shed abandoned by industrial work can be the stage for a post-punk band that escapes from capitalist normativity in moments of leisure, encounters or organization.

We inquire into these existences, because we understand them as bio-dissidences towards the Capitalocene, we identify in the rare kinships that coexist in the industrial ruins, existences that dissent from competition, productivism or extractivism. Moreover, we observe in the corpses-cyborgs a hybridity that defies ontological purities, transgressing boundaries that allow us to observe and imagine lives that can be lived by those whom rigid categories have placed on the margins. Thus, from care, feminist and decolonial epistemic resistances to devastation, we have proposed to investigate these relational existences in order to imagine alternative forms for life and death in common.

So far the proposal was shared at the Simbiosio (sic) Trama Mutua in June 2022 and was part of the artistic residency Cuerpos, Territorios y Disidencias maquínicas, by the collective Toda la Teoría del Universo (TTU), developed in Lota, Región del Biobío, Chile in October and November 2022. In Lota, a territory devastated by the extractivism of coal and the forestry industry, we were able to put into practice a methodology of continuous immersion with an interdisciplinary perspective within the ruins of Empresa Nacional del Carbón (ENACAR), which included community mapping and the development of different experimental methodologies of visual, audiovisual and graphic recording. The residency culminated with the creation of a collaborative map that brings together the different corpses-cyborgs observed in the ruins of ENACAR either by us, by those who attended the mapping or by those who continue to inhabit the space. We hope to continue this project based on the material developed in ENACAR, as well as in the investigation of other ruins.

Keywords: cyborgs, ruins, postindustrial, collaborate, symbiosis

Moreno, Cecilia

Universitat de Barcelona, Chile

PHD © in Gender Studies: Cultures, Societies and Politics at the University of Barcelona and Master in Social Sciences, mention in Sociology of Modernization, University of Chile. Activist, social scientist and transdisciplinary feminist researcher. Has been co-created and participated in audiovisual projects that, from a feminist epistemology, develop research on feminisms and memory. She has researched on repertoires of feminist collective action, care, bodies and activism of the Global South and critical epistemological proposals to western modernity. Currently co-creating and researching in the @cadaverescyborgs project and teaching on gender and interculturality at the Universidad Academia de Humanismo Cristiano (Chile). Areas of interest: critical epistemologies, activism, care, feminist methodologies and technologies.

Jert, Andrea

Universidad Alberto Hurtado, Chile

BA in Art (Pontificia Universidad Católica de Chile), Professor of Visual Arts (Universidad Alberto Hurtado) and MA in Latin American Art, Thought and Culture (IDEA; Universidad de Santiago de Chile). Visual artist, teacher and researcher of the arts. She has investigated, from different approaches, about situated corporealities, territories and the city as a common body. She is also interested in the methodologies of creation and epistemologies in the arts.

Session 14Ω Congenital

Against terror of biometrics. Critical biometric art as praxis of subjectification and autonomy

The paper focuses on possible ways in which new media art becomes a critical social and cultural theory that deconstructs and subverts biometrics to question the impact of these technologies on the politics of the body, new definitions of identity as well as new forms of power and social relations in the age of permanent insecurity.

Digital biometrics are perceived by general public as the most effective, economical and non-intrusive weapon in the war against terrorism. This conviction is a result of information campaigns run by both commercial producers as well as authorities who seek new strategies for efficient social control. The rhetoric of security based on biometric identification and verification of identity is an example of the excessive faith in the potential of state-of-the-art technologies. On the one hand, many authors emphasize that digital biometrics are still not sufficiently accurate and prone to errors that may lead to social sorting, segregation and various forms of discrimination. On the other hand, the ubiquity and pervasiveness of biometrics is interpreted as a factor that affects the formation of a new ontology of the body. The body that is seen merely as a space of information that can be operated, manipulated, modulated and organized in an infinite number of ways with more and more effective AI technologies. The so-called "data body" becomes more and more vulnerable to various forms of external surveillance. At the same time the self-conscious embodied subject gradually loses control over his/her physical existence, individual identity and existential opportunities. His/her agency as a social and political entity becomes limited as well. For these reasons biometric surveillance can be seen as a modern form of biopower.

Searching for examples of critical artistic analysis of biometric surveillance I refer to projects by artists such as Marnix de Nijs, Zach Blas, Mushon Zer-Aviv, Sterling Crispin, Heather Dewey-Hagborg and The Microbiome Security Agency, who experiment with biometric technologies in a subversive way to develop a critical discourse on contemporary surveillance society, biopolitics and the role of technology in the evolution of biometrics. At the same time, these artists propose various form of activist engagement in the search for possible spheres of autonomy, subjectification and emancipation in the more and more authoritative biopolitical conditions. This close connection between critical theory and activism determine the specificity of contemporary sous- and counter surveillance praxis.

Keywords: biometric art, surveillance society, data body, privacy, activism

Ozóg, Maciej

University of Łódź, Department of New Media and Digital Culture, Poland

Maciej Ozóg (Ph.D.) is a theorist of culture, media&sound artist, and curator. His research focuses on interactive art, tactical media, bio art, network society, surveillance studies and posthumanism. He has published a number of articles on aesthetics and history of new media art, history and theory of avant-garde film, video art and experimental music. His book *Living in a silicon cage. New media art as a critical analysis of digital surveillance* was published by The University of Łódź Press in 2018 (in Polish). Since the early nineties he has been involved in experimental music scene of Poland. He works in the field of live multimedia performance, interactive installations and video art. In his solo performances he critically explores the liminal territory between physical activity of the body and invisible electromagnetic infrastructure of the hybrid space. He uses custom designed sound devices as well as digital and analogue electronics.

DNA Nanobots and the Phallibility of Public Biosecurity

Since the mid 2000s researchers have been developing the technique of DNA origami, wherein DNA is folded into nanoscale structures. These DNA origami structures are the present and future of nanobots; the inherently modular system offers promise for therapeutic uses, such as nanobots targeting cancer cells as well as the safe delivery of gene editing tools into cells. While nanobots are being developed for utilitarian purposes, the technology itself is amoral, and could be used for a non-utilitarian purpose by someone with malicious intent. In order to protect ourselves from such threats, one must entertain them. Because of this, I began to wonder, in the age of COVID where our public biosecurity should be at an all-time high, how easily could one deliver nanobots onto/into unsuspecting targets? To explore this, an absurd penetration test was performed on our public biosecurity system using phallic DNA nanobots. Penetration tests involve analyzing systems for exploits and weaknesses which would allow an unauthorized user to bypass security measures. The results of the test were disturbing and documented in the artwork 'Biosecurity Penetration Test' which was developed during Callum's residency at SymbioticA. The work explores themes of trust, safety, invisible threats, and the absurdity of biotechnology. In this presentation, Callum Siegmund will discuss the development of the project, the ethical concerns that arose, flaws in our public biosecurity system, and the futility of regulating biotechnology.

Keywords: Pandemic, biowarfare, scientific trust, dual-use problem, nanobots, absurdity of biotechnology, amorality of technology

Siegmund, Callum

SymbioticA, Australia

Callum Siegmund is an emerging bio/nano-artist who, since 2020, has been a resident at SymbioticA developing his practice of DNA nanosculptures. These nanosculptures draw on multiple different nanotechnologies (including DNA Origami) to control and sculpt DNAs form at the nanoscale; interweaving double helices into imperceptible 3D objects whose form and sequence have embedded poetics. His works reflect on the absurdity of bio and nanotechnology, expressing absurdity through humour and satire as a means of epistemologically critiquing and analysing the knowledge systems which construct our beliefs; be them scientific, religious, or conspiratorial. Prior to 2020, Callum spent 5 years studying neuroscience and skeletal muscle tissue engineering, learning the language of science with the end goal being to create biotechnological artworks. His passion and skill led to working with internationally esteemed artists such as Guy Ben-Ary and Nathan Thompson on their project Bricolage, which won an honorable mention award at the 2022 Ars Electronica.

On the (Non-)Relation between the Police and Art

Vogt, Erik

Trinity College; University of Vienna,
United States

Jacques Rancière's conception of the "distribution of the sensible" is deeply indebted to Michel Foucault's rewriting of the Kantian transcendental argument in terms of historical systems a priori. At the same time, he has maintained a critical distance to Foucault's "confused" notion of biopolitics (Rancière 2010, 93), as well as to subsequent attempts that either inscribe biopolitics into "an onto-theologico-political terrain" or subsume it under "an ontology of life" (Rancière 2010, 93; 94). It is for this reason that Rancière insists on the crucial difference between biopower and biopolitics, and he folds biopower into his conception of the police so that biopower designates only one dimension of the police that one must grasp as a more comprehensive "distribution of the sensible within which it becomes possible to define strategies and techniques of power" (Rancière 2010, 95). One consequence of Rancière's delimitation of biopower and evacuation of biopolitics consists in the delimitation of the police such that neither politics nor the aesthetic regime of art as redistributions of the sensible effecting different forms of dissensus are moments strictly immanent to the consensual order of the police. They are not subject to a necessary causal or teleological logic, and their respective effectuations of dissensus must be understood in terms of contingent disruptions of the "normal distribution of bodies into places where they are supposed to have a specific occupation and the sensory equipment fitting that occupation" (Rancière 2019, 232). Leaving here aside politics' specific strategies of making visible and audible those who had been invisible and silenced, art's capacity consists in suspending the sensible status quo and in generating alternative modes of seeing and speaking that are sustained by voids that, within the poetics of the police and its sensibility of decorum and propriety (Panagia 2018, 42), appear as distorting excessive aesthetic "practices of mixing, collage, or montage that thwart the ambitions of police poetics to determine the right disposition of things" (Panagia 2018, 53). By elaborating on the relationship or opposition between the consensual poetics of the police and dissensual art, this paper examines the question whether art – that, within the aesthetic regime, "is" always also non-art ("life") without resolving this tension by subsuming one under the other or by having them coincide - can be construed as an antagonistic site that, in relation to the non-totality of the police order, marks a kind of heterogeneity that cannot be captured and appropriated by the latter's (bio-)technologies of life.

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Keywords: Jacques Rancière, Police, Art, Dissensus

Gwendolyn Miles Smith Professor of Philosophy at Trinity College (CT, USA) and Privatdozent of philosophy at the University of Vienna (Vienna, Austria). Author and (co-)editor of 24 books and 80+ articles; recent books: "Die Literatur ist romantisch". Marginalie zu Peter Handke (2023 – forthcoming); Slavoj Žižek und die Künste (2022); Jacques Rancière und die Literatur (2020); Zwischen Sensologie und ästhetischem Dissens (2019); Bruchlinien Europa(s) (2016); Adorno and the Concept of Genocide (2016); Ästhetisch-Politische Lektüren zum "Fall Wagner" (2015).

Session 15A Ambulatory

Biopolitics of smell: A laboratory about olfactory power

Despite having long been considered an evolutionary residue, olfactory system and sensory politics that control it are powerful. Based on smell's role in the subjugation of slaves and concomitant colonial bio-political hegemony, this paper investigates aesthetic and artistic practices as a means of reclaiming olfactory role in neurological and social processes, and questioning structures of olfactory abuse caused by polluted environments. Drawing upon Andrew Kettler's *The Smell of Slavery*, Anne Sophie Barwich's *Smellosophy*, and Hsuan L. Hsu's *The Smell of Risk*, our paper contemplates ways in which smell perception mediates experiences of gender, ethnicity, social-labour status, and surveillance capitalism. In particular, we will discuss artworks that challenge taboos of smell in varied cultural contexts and draw from other works to investigate how smells may be deployed to serve surveillance capitalism as in the case of biometric control.

Participants are: art curator and researcher Elena Giulia Abbiatici (IT), currently she is a researcher at Politecnico of Milano (mail: elena.abbiatici@gmail.com); and artist and researcher Lauryn Mannigel (DE), currently a Ph.D. student, Media Arts & Sciences at Arizona State University (mail: write@laurynmannigel.me)

This artist's talk will be hybrid with at least one speaker attending in person.

Keywords: Taboos of body odors, Smell as bio-politic agent, Classification and Racialization of odours

Abbiatici, Elena

Politecnico of Milano, Italy

is an art historian and curator of contemporary art. Her research focuses in particular on artistic processes that interrogate new media, with a focus on the anthropological implications that techno-capitalism, migratory phenomena and environmental alterations are having on individual and collective identities.

She has developed projects at numerous contemporary art events, including: I and II edition *Something Else - Off Biennale Cairo*, 56th and 57th Venice Art Biennale, 15th Venice International Architecture Biennale, 15th Istanbul Biennale.

Her latest project 'THE ETERNAL BODY. The human senses as a laboratory of power between climate crisis and transhumanism', represents an investigation of the scientific and cultural categories of olfactory pollution and noise pollution. Conducted thanks to the ITALIAN COUNCIL award, it was presented at L'Orientale University of Naples; Tor Vergata University of Rome; Giudecca Art District, Venice; Pitti Fragrance, Firenze and Palazzo delle Esposizioni, Roma. She is about to start teaching at a Master in "Olfactory Design" at Politecnico of Milano.

Mannigel, Lauryn

Arizona State University, Germany

Lauryn Mannigel (*1983) is an artist-researcher living and working in Tempe, USA, and Berlin, Germany. Driven by a diverse set of manifestations exploring and critiquing social and cultural inequalities, she produces experimental new media works that have relational and performative qualities. Her current work series *The Aesthetic and Political Potential of Body Scents* aims to contribute to diversifying, democratizing and decolonizing perception and knowledge production of the way we think about, embody and express, or communicate our experience of another person's scent. Mannigel has exhibited at *Mediamatic* (The Netherlands, 2016), *Kunsthalle Kiel* (Germany, 2019), *Wageningen University* (The Netherlands, 2018), *AdaX* (Canada, 2019), *VIVA Art Action* (Canada, 2019) and *Goethe Institute Max Mueller Bhavan* (India 2019). Moreover, she shared insights about her artistic research at conferences, such as *EuroScience Open Forum* (the Netherlands, 2022), *ECRO2021* (Portugal), *Uncommon Senses III* (Canada, 2021) and *Taboo-Transgression- & Transcendence* (Austria, 2020).

Earth Womb

The ecological crisis forces us all to meditate on the consequences the ecosystems are suffering now, and the damage is extending quickly through ecosystems and has effects on us directly. "Earth Womb" is an artwork delivered as an action by the artist, by displacing an object that belongs to the laboratory environment (with the use of a petri dish) to the natural environment of the soil in the forest. The agar plates contain a small sample of the same soil as the forest, then, the artist places the petri dishes inside a hole in the forest ground, and covers them with the soil from the forest. The embrace of the weather conditions and time (12 days) allow for fungal colonies to grow on the petri dishes. By displacing the laboratory object into the forest soil, the artist generates a bond with the Earth by creating an energetic exchange, giving the Earth energy in the shape of an artwork that is embraced by the forest soil, and in return, the Earth provides with living matter as fungal colonies grew from the soil of the forest. An energetic exchange that seeks to forge a bond based on reciprocity and respect. Adding a reflective dimension to the exponential growth of laboratory-based practices in science and art and exposing the inequality experienced by underrepresented artists and practitioners that can't have access to those hierarchical lab environments made to originate new narratives of power not only in the contemporary art practices but also on the emerging models and systems imposed on contemporary societies, and with consequences generating inequality and hierarchies at different scales. The displacement of the petri dish into the forest soils is an action that attempts to create a new discourse in which the power owned by the industry/science monopoly is re-distributed and "displaced" into nature, acknowledging nature as the maximum conscious wisdom.

Reciprocity between humans and Earth is achieved as an energetic exchange that will prevail through time. This artwork delivered as an action seeks to revert the importance of the practices on the lab and gives priority to Earth, nature, the ecosystems and soil as the womb of life and as a potential source of energy for future societies, in future stages of human civilisation.

Keywords: reciprocity, Earth, energy, soil, hierarchies

Rangel Aguirre, Audrey

Interdisciplinary Artist, United Kingdom

Audrey Rangel Aguirre is an Interdisciplinary Mexican artist based in England, researching at the intersection of art and science, focusing on artistic intuition to create new systems that belong to the future of human civilisation. Currently developing the research project Terras Lux, focusing on the relation between energy on microbial micro ecosystems on soil and the energy on the human body. In her practice, she uses creative intuition as a tool to create speculative scenarios that may be a possibility for our nearest future as a society and entangle it with diverse branches of science from which biology is the current field of research. Intuition, reciprocity and caring for others as a way for weaving politics, poetics, and consequences through contemporary art practices.

Water body as a formal ArtSci approach to the manifestation of interspecies communication

In the project, I provided an artistic vision of how is possible to see a speculative art model of pattern and interface of human and more than human communication. The model was inspired by rhizome and fluid principle of water body figuration agency. The fluidity is recognized in the relation to the theory of Objectile (Deleuze, 1993). The approach relates to the idea of neuromorphic dynamic computing and leads to speculative artistic approaches of water-based interspecies communication.

The project outcomes from the two notions: Maturana and Varela's 'Structural coupling' and its reflection in the patterned cognition and communication of autopoietic systems; and the posthuman comment to the information filtering by discriminatory practices of pattern.

The idea of 'Structural coupling' was taken as the background of the research. But rather than autopoiesis or self-making, the idea was related to Donna Haraway's notion of 'sympoiesis and making-with' (Haraway, 2016), as a space where articulatory practices are taking the provisional, never-finished shape (Haraway, 2004). The idea of infinitive changes was supported by Katharine N. Hayles notion of manifestation of embodied information, where 'pattern exists in dynamic tension with the random intrusions of noise' (Hayles, 1999) Also Philippe Bootz reflected the 'Transient state' of digital aesthetical form by the procedural model of communication (Bootz, 2006) According to my research (2021), the dynamic state which is organized by Transient pattern has a differentiating result of perpetual interaction entanglement, diffraction, of communicative units agency. It is based on the concept of Karen Barad's Agential realism - agential cuts. Then in differentiation is appearing meaning, also any act of observation (sensual and intuitive) is differencing agency and makes a "cut" between what is included and excluded. The communication is perpetually evolving in these multiple interactions of communicative agencies and interface ability to transfer it. The pattern selection is working by the principle of 'difference and repetition' and doesn't have discriminatory selective character. The intuition and the feeling, both play a crucial role to understanding message, which was put into the equal common interface of interspecies communication.

Water, as a medium of biochemical and biophysical interactions and inevitable part of living bodies, can be both, a formal approach - "Transient pattern" and water-based hybrid interface of communication. Also, Astrida Neimanis emphasized that figurations of water "bodies of water" can allow us to respond to other nonhuman bodies in our shared planetary existence (Neimanis, 2017). Then the understanding appears in the differential intersection of agency of each communicative 'body of water' and through a repetition will come to the emotional figuration of 'hydro language' which appears in the production of signs of speculative approach of Art Sci work. The essence of artwork relates to the water essence and is built by the communicative and emotionally understandable figuration of water body artwork. Through the communication artwork is emotionally indrawn the message: 'We, as bodies of water, can emotionally understand our common human and more than human water-based life and interact with the other water bodies.

Keywords: Bodies of water, interspecies communication, transient pattern, agential cut, sympoiesis

Gogova, Andrea

ArtSci and tech., independent researcher and artist, Slovakia

I graduated with a Ph.D. Degree in Multimedia and Design at TBU in Zlin, Czech Republic. In my thesis I resolved the problem of experimental model of communication notation Transient Pattern. In my contemporary transdisciplinary research, spanning Art, Science and Technology, I have focused in the posthuman phenomenology, hydro-environmental approaches, communication between human and more than human and asemic writing. My artwork contains from different experiences – from visual art and electronic literature, environmental studies, philosophy/biosemosis in which I create the space of thinking about water body figuration and its relation to water-based communication - "hydrosemosis" My body is a sensitive apparatus putting me in principles of global intuition of creating transcorporeal matter in the life of 'water body language'. I am an external part of Metatechnicity research group at Cardiff MET University and part of network - women in art, science, and technology FEMeeting. I exhibited in Bratislava, Vienna, and Portugal.

The Dissenting-Machine: performance-talk

What I call a dissenting-machine is an assemblage of components which produces a dissensual idea, image, or phrase which disrupts the field in which it intervenes. The dissenting-machine forms itself through the material agency of human being, intentional or not, and rearranges otherwise heterogeneous components into a loose form or circuit in such a way that the idea, image, or phrase can be repeated dissentingly. In the repetition, the field intervened in is opened up and shared differently. Dissenting-machines derive some of their power from the very thing they are dissenting against. Their relation to the social body is constitutive. Dissenting-machines surpass human cognitive capacities, because chance is a necessary component of them; yet human capacity is needed to grasp the chance-like event and make of it a series. Dissenting-machine takes its point of departure from Gilles Deleuze and Félix Guattari's desiring-machine, but develops significant critical differences through cannibalisation, re-purposing, and modification. Notably, it has a very different regime of signification, and little reference to the unconscious. The representational/projective is not excluded. Representation is one of the fields dissenting-machines disarrange, yet they can use representation as a means of dissenting. Importantly, the dissenting-machine knows what it is to resist, refuse, and negate something in order to constitute identity: constitutive negation. In my conception of the dissenting-machine, it does not necessarily take artists to form the machine. For instance, athletes can do so, or a musical instrument. But in order that this occur the artist or the athlete or the instrument must combine with one or more elements heterogeneous to it. What links them is technology. What is formed collapses the distinction between transcendence and immanence. Not in the sense of transcendence made concrete, for that is a fallacy and an impossibility, but in a work which gathers all its elements together to form an immanent surface. My presentation will take two forms, discursive paper plus performative text, spaced by being presented at two different times, because I should like the two to be seen as a hinge, a necessary articulation, between two modalities of the same thing. This presentation is the performative text.

Keywords: Dissent, Machine, Resistance, Deleuze & Guattari, Athlete, Immanence, Surface

Dronsfield, Jonathan

Dobrovský Fellow in Philosophy, Institute of Philosophy, Czech Academy of Sciences, United Kingdom

Dronsfield has held positions at A.pass Institute of Art Research Brussels, Zürcher Hochschule der Künste [ZhdK] Switzerland, the Royal College of Art London, and the universities of Reading and Southampton in the UK, amongst other institutions. He has published six papers in 2022, and given four conference papers during this time - all on dissent. These papers cover inner freedom, dissident identity, embodied resistance, dissidence and truth, the language of dissidence, the rhetoric of dissent, and rap music as dissonant dissent. This work is towards a book, Possibilities of Dissent. Dronsfield is also a philosopher-artist, with a practice of composing performative texts to be read out loud. He recently completed a ten-year philosophy-art project The Swerve of Freedom After Spinoza, producing an extensive series of works, including books, book chapters, academic papers, performative readings, interventions in public spaces, art objects and image-text collaborations with artists.

Session 15Ω Tympanic

What is the sound of an orbit? The making of sonic artwork *Deep Space Call and Response*.

Evans, Victoria

University of Edinburgh, United Kingdom

This artist's talk will explore some of the processes involved in the making of audio artwork *Deep Space Call and Response* and raise questions about whether artists working with data should conceive of their artistic output as a form of posthumanist (Braidotti, 2020) collaboration.

Deep Space Call and Response is a 12'30" stereo audio artwork, conceived during a time when much of the world was experiencing restricted movement and limited sociality due to Covid-19 lockdowns. The composition is an exploration of how space science shapes life on Earth, as well as a meditation on the desire to reach out over distance and the importance of international cooperative networks for human survival.

The satellites that orbit close to our planet and the craft that carry them deep into space can collect huge swathes of data relating to a range of human concerns: those that are immediate and pragmatic – such as monitoring changes in air pollution or the melting of Arctic sea-ice; as well as those that are more distant and esoteric – such as mapping the dynamics of a black hole or a supernova. But how do we keep in touch with these tiny modules in the vastness of space? And how do they communicate the information they have gathered back to the Earth? In *Deep Space Call and Response*, data from the European Space Agency (ESA) was sonified* in order to make perceptible the patterns of relation between twelve space missions and the ground stations that support them.

The twelve ESA missions rely on a network of giant transceiver dishes (ground stations) to maintain contact with the Earth. As our planet rotates, ground stations must act together in a relay formation to maintain a connection. As one station dips below the horizon and loses contact with a satellite, another rises to take its place, and so on. Using a process of data sonification as the basis for a creative composition, *Deep Space Call and Response* enables these complex movement relations to be experienced poetically, through sound.

Through a creative collaboration with satellite data, this sonic artwork attempts to make evident some of the complex, resource heavy, more-than-human affective-technical assemblages involved in space observation that we normally ignore or take for granted.

*sonification: the use of non-speech audio to perceptualise information

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Keywords: sound art, data sonification, composition, posthumanism, space science

Victoria Evans is a Scotland-based contemporary artist with a background in the film and television industries. She graduated with a master's degree from Glasgow School of Art in 2015 and is conducting PhD research in time-based media at Edinburgh College of Art. Victoria has exhibited widely in the UK and abroad; her writing has been published in a peer reviewed journal and online magazines; she has been awarded grants and residencies from: Hospitalfield, Arbroath; SNEHTA, Athens; VACMA, Glasgow; Design Informatics and Creative Informatics, Edinburgh. Her short film for LUX Scotland/BBC Arts was broadcast on BBC4 in 2021. Victoria's SGSAH/AHRC funded PhD research involves the creation of non-propositional sound and moving image artworks in order to explore reality as a relational and event-based phenomenon. The research examines how the field of time-based media can be expanded to foster new ways of thinking and knowing through creative practice.

Augury - Atmospheric Attunement: Listening to weather with hybrid meteorology

The core of my artistic research in recent years has evolved around environmental sound and centered on atmospheric processes, such as the wind and the electromagnetic spectrum. This tendency loomed by exploring generative and indeterministic methods in music and sound-making. This sonic exploration set off at creating soundscapes related to elusive and often complex atmospheric phenomena, such as the air and wind. These media experiment series combined sound and the environment to ponder their ecologies, their affinity across technology, and their augmented perception of surrounding processes driven by the invisible forces of the atmosphere. Some of the activities concerning my artistic research focused on composing multichannel spatialization of sound, working on the notion of weather forecasting, and the meaning of performing with sound from a south-hemisphere perspective.

In this research sensing and understanding atmospheric processes requires examining tools, methods, and objects developed over a long time of Meteorology, without separating technologies from embodied understandings, but as this artistic research proposes, combining them. Devices for sensing our atmosphere and the weather, considering them as types of media, have a long history of experiments prior to computation and electronic media: these undertakings which balance art and science, technology and mythology, emerge as hybrid knowledge of atmospheric processes.

In view of a deep time of sensing media that links myth and reason, it is remarkable that researcher Maximilian Gregor Hepach has expressed that mythology and phenomenology are similar in grasping the ephemeral and long-standing time dynamics of the atmospheric climate and weather (Hepach, 2022) conceptually. He also claims that ancient mythologies have a role in making us see, opening up perception and experience to renewed interpretation in particular ways, insofar as myths can provoke reflection and concept creation. In his view, both ancient and modern conceptions of climate have in common a celestial origin: a god-like point of view that is able to see Earth from the outside, for instance, the satellite observations of our planet. (Hepach, 2022). This way, meanings, narratives, and objects that emerged from mythology are supportive to conceive new ways of embodied and technologically mediated awareness of the weather, including empirical and theoretical information.

In this research it is crucial to expand how technologies can be used as means of modern divination, Researcher Hannah Star Rogers claims that Technologies of Divination can bring meaning by directing our attention to things we cannot normally or do not usually sense, that is what we can interpret from the natural world which may be beyond our usual senses". She highlights the combination of embodied and technology-based sensing of the weather and environment to proceed to the ancient art of divination through technology (Rogers, 2019). In this research, sensing the atmosphere from a perspective of divination means contemplating our surroundings in search to answer to these types of inquiries: is connecting ancient and modern worldviews a way to look into the future, or a way to reveal, what is invisible here in our present moment?

Keywords: Atmospheric attunement, Hybrid Meteorology, Divinatory technologies

**Duarte Regino,
Juan Carlos**

Aalto University, Finland

Juan Duarte Regino is a Mexican artist based in Finland, he is working with environmental sound to explore sensing in-between nature and technology. His current research and artwork is interested in developing methods for augmented listening. Exploring method on remote sensing, deep-listening, ethnocomputing and cosmotechnics, through interactive instruments, artifacts, and devices. His proposal attempts to redefine human and machine sensing from a manifold worldview. His work comprises lectures, workshops, and sound interventions. His work has been presented at the CTM Festival, Spiral Gallery, Radio and TV Museum of Lahti, Pixelache Festival, Hai Art, IAMAS, RIXC, Media Art Histories, Ujazdowski CCA, ISEA, Goethe Institut Beijing, ETH Zurich, Medialab Matadero.

Eating souls: the curious case of information transfer from the eaten to the eater

Lam, Yun Wah

University of Huddersfield, United Kingdom

In this paper, I will examine the scientific research on the information transmitted from food to eaters, and discuss how these data can inspire us to rethink our relationship with food. Eating is usually considered in terms of nourishment acquisition, culinary satisfaction or food chain logistics, but we often neglect the very nature of eating: an act of fusing one life with another. In this act of extreme intimacy that exceeds another other types of relationship, the eater masticates the eaten, swallows their bodies, breaks down their cells and assimilates their molecules. These molecules - traces left behind in the carcasses – contain hidden messages from someone we consumed, fragments of memories recorded at the moment of death. For example, adrenalin has been found to make animal meat more tender, making some people to (mis)believe that subjecting animals to extreme fear and pain before death could improve the quality of their meat. In fact, food industries optimise methods of transporting and killing livestock because these treatments are known to imprint on the meat (1). In other words, information is communicated from the dead to us. Many cultures believed in the medicinal values of human flesh and cannibalism was a way for one person to acquire another person's memories, identity and power (2). The eater consumes the eaten; the eaten leaves behind a bit of their souls.

Scientific research on the transmission of information from the eaten to the eater has been sparse, but it is beyond doubts that complex biomolecules from food can enter our bodies. Scientists have found intact functional proteins from plants ingested by experimental animals found their ways in the eaters' organs (3). Genetic materials can pass through intestinal mucosa and become detectable the eaters' blood cells, spleen and liver even hours after ingestion (4). Exosomes – small membrane vesicles containing proteins and RNA – from cows were detectable in lab animals fed with milk (5). At least for invertebrates, some of these molecules are known to function as engram, substances that carry cognitive information. For examples, roundworms *Caenorhabditis elegans* infected by *Pseudomonas* bacteria "learned" to avoid these bacteria, and this memory can be transferred to uninfected worms that have ingested the cells of the infected ones (6). Do mammals transfer information via food? At early as the 1960s, scientists reported data that suggest memories could be transferred from one rat to another through the ingestion of the former's brain extracts (7). More recently, scientists are attempting to transfer a memory from one animal to another through spatially specific brain stimulations (8). If eaters can acquire not only nutrients and energy but also memories or behavioural cues from their food, then eating is a form of communication and "stories" are being inadvertently passed down the food chain. We as human beings collect these stories, and since we are sitting at the top of the food chain, most of these stories end with us. It is impossible to understand who we are before we listen to these stories.

Keywords: Cannibalism, Foodways, Engram, Eating, Food chain, Carcass

Dr Lam Yun Wah joined University of Huddersfield as a Reader in Cell Biology in 2023 before working for 15 years at City University of Hong Kong. He works with a multi-disciplinary research network of biochemists, chemists, materials scientists and clinicians to tackle a variety of biological projects, ranging from biomedical engineering, environmental sciences to regenerative medicine, resulting in over 100 research papers and book chapters. He is also passionate in the transdisciplinary practice of science and art, having collaborated with and acted as scientific advisors for many artists. Yun was awarded the CityU innovative e-learning award in 2020 and was shortlisted for the CityU Teaching Excellence Award in 2021. He was also the founding director of the BSc programme in Global Research Enrichment And Technopreneurship (GREAT), and the 2019 resident at SymbioticA, a centre for biological art in University of Western Australia.

Bat Experience Pollination Trough Sound

In BAT EXPERIENCE you have the opportunity to embody the Lesser Long-Nosed bat, a resident of the deserts of Central and North America and perceive this arid landscape through active echolocation. Your goal is to use your new senses to find the plants you like to feed on! With the help of virtual reality, we visualize the 'acoustic image' bats create when using echolocation and offer a glimpse to their amazing world from a non-human perspective. This immersive experience seeks to generate awareness and fascination for these winged inhabitants of this ecosystem and thereby promote conservation.

Bats use active echolocation to perceive the world around them, which, different to all of our senses, is an active way of sensing. This is especially difficult to understand from a human perspective since all our senses work passively. We do not need to send anything to the environment to see or hear. On the other hand, bats are in constant communication with their environment by sending calls and waiting for the returning echoes. From this acoustic way of perception, some plants have exploited different strategies to reflect the ultrasound more clearly and thereby attract these winged mammals. Hundreds of years of coexistence were needed to achieve a sophisticated form of communication, between the vocal-auditory organs of the bat and the sexual organs of the plant. Living together and shaping each other.

This collaboration in art and biology aims to make both visible and interactive, the acoustic communication between pollinating bats and the plants they feed on.

Keywords: Art-science collaboration, bats, conservation, interactive virtual reality, non-human perspective, active echolocation, pollination

Rozo, Marthin

University for Applied Arts Vienna, Austria

Marthin Rozo is a Colombian artist who works and researches on the intersection between art and biology for the conservation and recognition of biodiversity. He is a PhD Candidate in Artistic Research at the University of Applied Arts in Vienna and received his MA in Art & Science at the same university with distinction and the recognition from the city of Vienna for his Master's Thesis "BAT EXPERIENCE Pollination Through Sound". His work has been shown internationally. He lives and works in Vienna, Austria.

Sehuanes, Juan Felipe

University of Tübingen, Germany

Juan Felipe Sehuanes is a Biologist who was born and raised in Colombia. Today he lives in Germany, where he works as a Data Scientist. He is also currently finishing his PhD in acoustic communication of bats and is a genuine enthusiast of promoting Science and Research that reaches the general audience.

Session 16A Mouth-to-Mouth

chairperson **Darya Warner**, The United States Airforce Academy, United States

Unborn0x9, from homunculus to partial ectogenesis

This presentation reflects on the techno-scientific developments in obstetrical medicine, its social, cultural, philosophical and prospective implications, and to offer an artistic view of the science in the making. As we progressed in the conceptualisation of the project, various scientific announcements concerning the development of fetuses outside the body appeared in the scientific press and in the mass media, raising questions.

In April 2017, at the Children's Hospital of Philadelphia, an extremely premature lamb was kept alive for four weeks in a 'biobag' incorporating artificial amniotic fluid and acting as an artificial womb. In 2018, the Eindhoven University of Technology also began developing artificial womb "biobags" for human premature babies with support from the European Union's Horizon 2020 programme. Researchers in the programme, now called Perinatal Life Support (PLS), are working to design a new environment for premature babies, similar to the womb.

The dream of creating 'little humans' outside women's bodies is not new. The product of a human entity ex utero is reminiscent of the homunculus (Latin *homunculus*, "little man"), the artificial human being that some alchemists sought to obtain in the Middle Ages. The idea of the alchemical homunculus has lived on in literature, notably in Goethe's second *Faust* in 1832. The idea can also be found in the esoteric or scientific fantasy literature of the early twentieth century, but it was after the First World War that science began to seriously consider the possibility of the artificial womb.

The first mention of artificial wombs came in 1923, when J.B.S. Haldane, a young British biologist and geneticist, was invited to give a lecture at the Heretics' Society at Cambridge University that was welcoming sex reform advocates. The text of the lecture was quickly circulated in the "To-day and To-Morrow" book series - all discussing radical political and scientific ideas - and it raised a controversial debate at the time who involved, among many, philosopher Bertrand Russell, socialist and pro-sex feminist Dora Black Russell, science fiction writer Charlotte Frank Haldane, feminist and pacifist Vera Brittain. The debate was in a way concluded when Aldous Huxley published *Brave New World* in 1932, and when the NSDAP accessed power in Germany.

It is today almost impossible to read about ectogenesis in the press without an immediate introductory reference to the artificial wombs of the "hatcheries" in Aldous Huxley's novel. The current technological context, however, goes far beyond the techno-scientific context and the ethical debate that led Huxley to write his novel 80 years ago. In her thesis in Law presented at the University of Manchester in 2020, "Regulating the 'Brave New World': Ethico-Legal Implications of the Quest for Partial Ectogenesis", Elizabeth Chloe Romanis explores the legal framework implied by the emergence of "Perinatal Life Support" systems in relation to Huxley's "classical" vision of ectogenesis. This presentation examines the historical perspective as well as the latest bioethical debates raised by partial ectogenesis.

Keywords: Ectogenesis, artificial womb, bioethics, science fiction, obstetrics

Chardonnet, Ewen

ART2M Makers, France

Ewen Chardonnet (France, 1971) is a collective artist, author, journalist and curator. He is currently editor-in-chief of the bilingual web magazine *Makery.info* and coordinator of the Creative Europe cooperation programs "More-Than-Planet" (2022-2025) and "Rewilding Cultures" (2022-2026). In his work, he is interested in practices, tactics and speculations that connect artistic research and scientific knowledge to the creation of social situations that intertwine discourses and shifts of perspectives in the very fabric of society. In 2015, he initiated the art/science platform *Roscosmoe.org* that accompanies the development of artistic works related to the marine environment and evolutionary biology. In 2016 he initiated with artist Shu Lea Cheang the *Unborn0x9* project and the *Future Baby Production* collective. *Unborn0x9* was awarded an honorary mention at *Prix Ars Electronica 2021* in the "Artificial Intelligence and Life Arts" category.

Cheang, Shu Lea

Independent Artist, France

Shu Lea Cheang is an artist and filmmaker whose work aims to re-envision genders, genres, and operating structures. From homesteading cyberspace in the 90s to her current retreat to post-netcrash *BioNet* zone, Cheang takes on viral love, bio hack in her current cycle of works. She represented Taiwan with *3x3x6*, a mixed media installation at *Venice Biennale 2019* and is currently developing *UKI*, a sci-fi viral alt-reality cinema. In 2016, Cheang and Chardonnet were invited by *Echopen* to collaborate and contribute to the community forking initiative through their practices as artist/author. The *Unborn0x9* by the *Future Baby Production* collective was born. It represents the common group effort to raise issues such as the possible impact of low cost echo-stethoscopy on global health issues, questions of access to healthcare and motherhood, ectogenesis and the technicization of reproduction, and the exchange between science-fiction imaginary and science in the making at large.

Chili Pepper Pleasure: Cultural histories of pleasure through spiciness pain.

This conference presentation will delve into the complex relationship between pain and pleasure, in particular caused by capsaicin, the active substance found in chili peppers. It is estimated that half the world's population craves capsaicin, which is often described as a stimulant or aphrodisiac. Recent research has shown a link between capsaicin and serotonin, the hormone associated with love and happiness.

The relationship between food and pleasure is a complex and multifaceted topic that has been studied extensively in psychology, neuroscience, and nutrition. This conference presentation will explore how people think about and experience pleasure in relation to food. Specifically, we will examine the role of pleasure in food choices and how it can be influenced by various factors such as cultural norms, personal preferences, and physiological processes. Additionally, we will investigate the phenomenon of "painful pleasure" and how certain forms of pain can actually enhance the pleasure of eating.

Chili Pepper Pleasure is an empiric contribution to our food literacy, specifically concerning the biochemistry and cultural history of the pleasure of pain in cuisine where chili pepper is a central ingredient. Presenting the empirical learning experience of a Performative Tasting Meditation as a methodology for understanding the biochemistry of food and our brains and the relation between stimulation, perception, subjectivity, and taste. It aims to promote cultural flexibility and learning about ourselves and others in relation to pain and pleasure in food.

The presentation will cover the following main themes:

Awareness of feeling and the body as a sensory machine.

The development of taste and the cultural development of taste.

Cultural histories of food and the journey of capsaicin family plants moved by traders and colonizers.

The pleasure of chili food cultures, the cultures of enjoying and appreciating food and food as an art medium.

At a Biochemical level: capsaicin, pain receptors, serotonin, personalized bliss point of chili pepper pleasure.

Keywords: bioart, capsaicin, chili, Relational, Cultural histories, taste, pain

Perez Bobadilla, Mariana

Waag Future Lab, Mexico

Mariana Pérez Bobadilla (Mexico City, 1987) is an artist and art historian specialized in the cultural dimensions of the life sciences. Ph.D. in Creative Media (City University of Hong Kong), Weaving collaborations, Maro Pebo works on defying anthropocentrism and skeptical environmental accountability. Maro has published and presented her research and artworks internationally, including at Performance Research, Leonardo, ISEA, EVA, ISCMA, Media Art Histories, ArsElectronica, Toronto Design Festival, Gerda Museum in Belo Horizonte, Brazil, and The Lahore Media Arts Festival in Pakistan.

van Dierendonck, Roland

Sheffield Hallam University, Netherlands

Roland van Dierendonck (NL, 1991) is an artist, biologist and PhD researcher at the Lab4Living, Sheffield Hallam University, translating human-microbe connections into sensory experiences using haptics (touch) and microscopy. Roland has had a long interest in food-related events and workshops, including the

Monstra te esse Matrem – the Lactation Miracle

A miracle is defined as an extraordinary event that is not explicable by natural or scientific laws and is therefore attributed to a divine agency. Miracles can take many forms, from healings and cures to natural phenomena that defy explanation (Sulmasy, 2007). They can also be seen as a sign of the presence of a divine being or as a way to communicate a message or a warning. In some instances, they are also associated with the presence of holy figures, such as saints and prophets, who are believed to have special powers or connections to the divine.

The Lactation Miracle, in which Saint Bernard is said to have helped a woman who was unable to breastfeed her newborn, is a popular subject in art history (Sperling, 2018). Representations of this miracle can be found in various forms of art, such as frescoes, paintings, and sculptures from the medieval and Renaissance period. These works often depict Saint Bernard placing his hands on the woman's breasts while an angel or a child is shown suckling breastmilk. It is also often depicted in scenes of the Madonna Lactans, with the nursing Madonna squirting milk out of her breast (Olson, 2014). These metaphorical representations are used to emphasize the miracle as a symbol of spiritual nourishment, and the ability of Saints to work miracles on earth.

As part of my practice as a bioartist, I have collected several breastmilk samples for an installation piece entitled *Monstra te esse Matrem*. I have been inspired for this work by my own scientific research on breastmilk and by the Lactation Miracle of Saint Bernard. In mathematical terms, a miracle is an event that has a probability of occurrence that is so low that it can be considered as an exception to the laws of probability (Kruskal, 1988). This paper addresses the complexities of generating a miracle with a known probability; the algorithmic and mechanical difficulties of creating a stochastic artwork that squirts milk as a modern reinterpretation of the Lactation Miracle. It collapses ancestral myths attributing magical properties to breastmilk with recent work on the immunological properties of the human milk microbiome (Lyons et al., 2020).

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Keywords: Bioart, Breastmilk, Madonna Lactans, Microbiome, Miracle, Religious art

Lapointe, François-Joseph

Université de Montréal, Département de sciences biologiques, Canada

François-Joseph Lapointe is a biologist and bioartist, Full professor in the Department of Biological Sciences at the Université de Montréal (Canada). He holds a PhD in evolutionary biology (1992) and another PhD in the studies and practices of the arts (2012). As part of his research in biology, he is interested in phylogenetics, systematics, population genetics, and the human microbiome. As part of his interdisciplinary artistic practice, he draws inspiration from models of molecular biology and genetics. He is the author of 140 scientific publications and more than 300 international conferences. His artistic work has notably been presented at the Musée de la civilisation (Quebec), Transmediale (Berlin), New York Hall of Science (New York), Ars Electronica (Linz), Medical Museion (Copenhagen), Science Gallery (London) and the Pompidou Center (Paris).

Session 16Ω Goosebumps

On men, beards and coloured lips: Representations of men promoting lipstick in advertising

Lip colouring has been the most enduring, consistent, and pervasive female beautification practice, imbued with significant ideological meaning. Historically, the use of make-up was not initially associated with gender. From the earliest times of human civilization, decorative face painting served various purposes, including concealment, protection, intimidation, and various ritualistic practices (Hernandez, 2017), some of which have persisted into contemporary societies. The cultural construction of female beauty is grounded in “imagined expectations” and promises (Johnson, 2008) and the beauty industry has vigorously promoted and imposed rigid standards since the mid-nineteenth century. Lipstick, as a symbol of femininity and feminine allure, has been both lauded and condemned throughout civilization’s history. Yet, it remains the top-selling beauty product, even during economic crises and wartime.

Similarly, in corresponding binary gender terms, facial hair has been a traditional and distinct signifier of masculinity, permeated with political, economic, and social implications (OldstoneMoore, 2016), and has recently been imposed once more as a fashionable appearance feature, fully supported and promoted by the male beauty industry (Papadima, 2023). The advertising of lipstick, from its earliest print advertisements to the present day, has showcased a plethora of samples that evolve alongside social changes and the successive trends that the fashion industry invents and imposes in order to maintain its viability and profitability. The portrayal of men in lipstick advertising is not a novel concept. What is changing today is their evolving role and their relationship to the product, the portrayal, and the context of men wearing lipstick.

The present study will examine the emerging nature of masculinity in a selected sample of lipstick advertisements using a range of theoretical frameworks, including advertising and gender theories, as well as semiotic analysis. Following the increasing trend towards gender inclusive makeup, the study aims to investigate the contemporary representations of men in lipstick advertisements, along with their relationship to popular culture, and the role of advertising in questioning traditional gender norms, overturning gender taboos, and promoting social change towards gender inclusivity.

Keywords: lipstick, advertising, masculinity, gender, semiotic analysis

Papadima, Aspasia

Cyprus University of Technology, Cyprus

Aspasia Papadima is an Associate Professor in the Department of Multimedia and Graphic Arts at Cyprus University of Technology. She is the founder and coordinator of the Language and Graphic Communication Research Lab (www.lgcrf.com). Formerly, she worked as a graphic designer in creative and advertising agencies in Greece and, as an art director in the field of advertising in Cyprus. She works both as a graphic design consultant and a graphic artist. Her design work has been awarded in global competitions and exhibited locally and abroad. Her research interests include typographic and linguistic landscapes—ephemeral design and vernacular typography, and urban graphic language—semiotics, typographic design, and, advertising. Her research work has been presented at conferences worldwide and published in international journals. She is a member of the International Association for Semiotic Studies (IASS-AIS), a member of the Hellenic Semiotic Society and, a member of the Cyprus Association of Graphic Designers and Illustrators (CAGDI).

Queering the Beard. A hairy affair...

The fluffy facial hair seems to be one of the most obvious bodily features of masculinity which has the power to develop into a special physical characteristic and even become part of one's identity. So why not as a part of a queer identity? As a glittery, colorful and transgressive element, facial hair can also be used as a marker of representation for queer folks. In drag- and travesty shows, the beard can be interpreted as a strong performative medium to struggle with gender roles. Whether Drag Kings or -Queens, the usage of facial hair has a strong impact on their gender performance.

From a feminist point of view, queer beards can be discussed from many perspectives in art, but also in general. For example, in the context of interpreting the female facial hair as a glitch. In this specific context, provided by Legacy Russell, the glitch opens portals to accept that current societies are broken in many ways. This concerns the view of the body with ideals of beauty, or the relationship between the digital and the analogue world. With the second wave of the women's movement in the 1960s, the body positivity movement also developed, which has still an impact on contemporary discourses. Feminist pioneers like Eleanor Antin, Adrian Piper or Ana Mendieta used the beard as a performative element to question social behavior and transgressions between different gender, habits, the body and gendered identities. With their performances, they disrupted a symbolic order and used the beard as a subversive tool.

Looking back into the past, it becomes clear that the ladies beards carries a long cultural history. The Egyptian pharaoh Hatshepsut even wore an artificial beard as a sign of power. At the end of the 19th century, the bearded woman were part of so-called freak shows and a constant entertainment guarantee beneath. Many of these women unite stories of dehumanization and abuse, but at the same time they emancipated and had financial freedom. The American circus entertainer and performer Jennifer Miller carries on the tradition of transgression. Within the project Circus Amok she transmit the hairy tradition since the late 1980s into a contemporary and queer form. The New York City based circus-theater company operates in public and performs contemporary concerns of social equity to a diverse audience. These queer and political spectacles are combined with amusement, empower the community and enforce a lively exchange with the crowd.

One thing is evident. Queer people and women with beards consciously oppose ideals of beauty or a gender-specific aesthetic. Hair is political and must be seen from an intersectional position.

Keywords: Queer Beard, Bearded Women, Queerness, Gender Performance, Feminist Performance Art, Circus

Sprenger, Julia

Universität für angewandte Kunst Wien, Austria

Julia Sprenger is a researcher in the field of performance theory and practice at the interface of gender studies. During her studies of theatre, film and media at the University of Vienna, she focused on body art examining connections between the participation of the audience, game theories, psychological mechanisms of power and the collective evil. Since 2016 she is PhD candidate at the University of Vienna, researching for her dissertation project "Schauplatz Körper. Geschlechterinszenierung in der Body Art - Zwischen Stereotypen und Subversion". She is interested in: feminist theory, theories of the body, art history, performativity, intermediality, activism and politics. Julia Sprenger is based in the Department of Philosophy at the University of Applied Arts Vienna.

Women at war

This field research explores the concept of gender breakthrough in contemporary warfare. The field study, carried out in Kurdistan and Ukraine during 2019, 2020 and 2022, shows the transgression of patriarchal roles in modern warfare and the strength and importance of women in the war effort, examining the key roles they play in taking care of the defence, integrity and sovereignty of their nations or regions.

Through a series of interviews and meetings, where the role of women in the wars against Daesh and the Russian Federation is analysed, qualitative data is collected which serves as a theoretical substrate for the creation of a body of knowledge which heralds the importance of oral history, that is, the systematic collection, preservation and interpretation of the voices and memories of the participants in these historical events. This material is synthesized in a multimedia file freely accessible to the public.

This research has received support from the European cooperation program in science and technology: COST 19112: "Women on the Move".

Keywords: Gender breakthrough, war, oral history, documentation, archivism

Oliveros Mediavilla, Miguel

Nebrija University, Spain

Fine artist, sound designer and programmer. PhD "cum laude" in fine arts. Associate Professor at University Nebrija, Madrid, Spain and researcher at Innomedia_Nebrija. Management Committee member at COST action 19112, "Women on the move".

Curatorial note on RawCookedRotten

For TTT2023 Malta artshow we borrow the terms “raw,” “cooked,” and “rotten” and the concept of the culinary triangle introduced by Lévi-Strauss, to highlight the interplay between nature and culture, the transformative power of cooking, and the importance of food safety and preservation. Symbolizing the untouched, untransformed essence of ingredients, often associated with concepts such as purity, authenticity, and naturalness, the raw can be seen as an opposition to cultural intervention, reflecting a direct link to the environment and the source of sustenance. On the other hand, representing the knowledge, skills, and creativity involved in culinary practices, the cooked highlights the social and symbolic significance of cooking, including the sharing of meals, culinary traditions, and the expression of cultural identity. And finally, the breaking down of cultural and social boundaries regarding acceptable food, the rotten, what has undergone decay, decomposition, or spoilage, signifies the loss of desirable culinary qualities and edibility and becomes associated with themes of danger and contamination.

Through the artworks gathered for TTT2023 Malta artshow under the title RawCookedRotten we invite you to explore the dimensions of food and reflect as well on the complex meanings and relationships between Eating and Beingeaten. Eating involves cultural practices, culinary techniques, and social rituals surrounding food preparation, sharing meals, and the enjoyment of flavors and textures. In contrast, “being eaten” refers to the passive role of an entity being consumed by another. In the context of food, this typically involves animals or plants being hunted, raised, or cultivated for the purpose of being consumed by humans or other organisms, usually for sustenance or survival. Different cultures have specific taboos, rituals, and symbolic interpretations regarding eating and being eaten, such as the spiritual or transformative aspects of consumption, reflecting their values, beliefs, and social structures.

Us and Our Compost-worms #1

Ongoing
Installation

Andrew Gryf Paterson's practice of vermicomposting at home over more than six years, has been visually documented and shared on Instagram under the name of 'Me an ma Wormies #1' ('Me and my Worms', in Scots using a diminutive term for the anglicised term verme), a cute familiar way to speak of his posse, his gang with whom he has a more-than-human ongoing relationship, living and working in cooperation as they process organic, raw consumption waste.

Known more scientifically as *Eisenia fetida* - or commonly in English as 'manure worms', 1 'redworms' or even 'red wrigglers' - they are a species of ringed-segment earthworm that has adapted itself to decaying organic materials. They are native Europeans who have been introduced intentionally and unintentionally to every continent except Antarctica. Like other earthworms they are hermaphroditic, can be uniparental, but usually fertilise each other. While the front and end of these worms is where eaten matter transits, it may not be exactly so, as it's also said they taste through their skin.

Keywords: Vermicomposting, Compost visual diaries, Non-human relations, Public private practices, Collage, Dadism

Paterson, Andrew

Aalto University ARTS & Pixelache Festival,
Finland

Andrew Gryf Paterson is an 'artist-organiser', cultural producer, educator, curator and independent researcher. Paterson specializes in exploring connections between art, digital culture, science, cultural activism related to the commons, DIY-Do-It-With-Others.Do-It-For-Research, ecological and sustainability movements, along with cultural heritage and collaborative networks. Originally from Scotland, Paterson has an international practice, including activity over the past ~20 years in the Baltic Sea region, based for most of the time in Helsinki, Finland. He works across the fields of media/ network/ environmental arts and activism, pursuing a participatory practice through workshops, performative events, and storytelling. Strengths lie in hybridity, communications, organisation and network arts: the ability to bring together and involve people in creative, collaborative exploration, developing temporary communities, gathering unexpected elements and components as new spaces of/for cultural activity. What is left behind as social, digital, material and ephemeral residue of 'being t/here' has been a consistent concern.

Home is Where the Maqlouba is

2018 - ongoing
Mixed media

Unveiling the paradox, this work employs non-edible ingredients as conduits for delving into the intricate tapestry of socio-political traditions. Created using leftovers from a traditional Palestinian meal, maqlouba, growing, decaying, and changing in petri dishes over time. *Home is Where the Maqlouba is*, offers a commentary on the multifaceted nature of food economies, revealing their profound connections to realms far beyond mere sustenance. In this exploration, we are beckoned to question the subtle interplay of culture, power, preservation, archival processes, and history that intertwine within the culinary narratives of our world.

Courtesy of Cultivamos Cultura (Portugal)

Keywords: bioart, sciart, multidisciplinary, indigenous, culture, community science

Abu Zaineh, Jude

Rensselaer Polytechnic Institute, United States

Palestinian-Canadian artist Jude Abu Zaineh uses a multidisciplinary approach to discuss nostalgia, home, and place-making. Maqlouba (a traditional Palestinian dish) is at the heart of her work in an attempt to understand transnationalism and cultural identity. Abu Zaineh's research into immigrant food practices allows her to further explore what it means for Palestinians to exist in a migratory space of "in-betweenness"; attempting to conform and adapt to the cultures and traditions of their new homesteads while maintaining a connection to their Palestinian heritage and identity. Her socially engaged work examines the use of traditional Palestinian foods as an alternate platform by which people can enter an informal conversation around personal and collective stories, memories and shared experiences surrounding cultural, historical, political discourse, and community.

Birthing the Mother

Ongoing
Installation

How might we give birth to a communal motherhood?
What does a collective practice of gestation and birthing look like?

You are cordially invited to mothers' first birthday party: a multispecies birthing ritual exploring the regimes of care and control that 'motherhood' implies.

The collaborative project, *Listen with Mother*, explores relationships between human and more-than-human kin through the expanded concept of the 'mother'. *Listen with Mother* is an evolving installation centred around a SCOBY* mother, brought from Newcastle University's Hub for Biotechnology in the Built Environment (HBBE). Our 'mother' has been grown on a kitchen table as part of installations situated in two exhibitions which ran from May till November 2022. Around this table, biotechnology researchers, artists, architects and other makers were invited to share how they work with non-human organisms, as a way to explore diverse perspectives on more-than-human care, kinship, control, nurture and culture from the lab, the gallery and the home. Gallery visitors were invited to engage in these explorations through the concept of 'motherhood', understood as an act of interspecies care.

*Symbiotic Culture of Bacteria and Yeast

Woven bacterial cellulose hanging basket - Roxana Caplan

Keywords: amniotechnics, gestationality, care, control, more-than-human mothering

Mackenzie, Louise

Newcastle University, United Kingdom

Louise Mackenzie, PhD, is an Edinburgh-born interdisciplinary artist, curator and writer. Her practice explores human relationships with the non-human world. With an interest in experimental and experiential practices, sound and new/found media play an important role in her work. Her work has been exhibited nationally and internationally, including ZKM (Germany), BALTIC CCA (UK) and National Library of Madrid (Spain) and she has written for publications with MIT Press, Routledge, Bloomsbury and Intellect.

Modi, Kaajal

Newcastle University, United Kingdom

Kaajal Modi (she/they) is a multidisciplinary designer and creative researcher working through accessible multispecies modes to engage diverse communities into conversations about food, culture, and climate. Their co-creation practice incorporates illustration, live art, sound, video and workshops to create lively and situated encounters between people, organisms and ecosystems. Kaajal is currently completing a practice-based PhD at the Digital Cultures Research Centre (DCRC) at UWE, Bristol, co-supervised from the Science Communication Unit.

Useless Eaters

2022

Single-channel video, 48'

Referencing the transhumanist musings of Yuval Noah Harari through the lens of AI and modified human bodies. AI confuses body parts with meat and mutant flesh and bodies put back together in all sorts of wrong ways. AI's weirdness in depicting the human body seemed the perfect aesthetic for Harari's creepy transhumanist narratives and body modification horror.

Harari is part Marshall Applewhite, leader of the Heaven's Gate cult, part digital evangelist Nicholas Negroponte from MIT and part extropian transhumanist. Both Harari and Applewhite who shared a cult-like worldview of modifying the body in order to prepare it for the next evolutionary stage. Applewhite called it the level above human, and he and his followers died in a mass suicide in 1997 as they left their container bodies behind.

Harari's cult-like proclamations about the end of homo sapiens, humans being hackable animals and the emergence of a useless class not on board with the AI revolution all smack a little of 1990s digital pre-millennium fervour but turbocharged with AI data sets, machine learning, algorithms, and digital authoritarianism.

AI is weird. It also can result in some awful Photoshop style fantasy/gamer fan art. We are also seeing a kind of zombification of AI-generated images spreading through the internet. AI images that are full of tropes, cliches and idealised human bodies. However, at times AI gets it wrong, very wrong, and it has a hard time sometimes depicting human bodies. Well it use to until software became more sophisticated at understanding human anatomy.

There is something ironic after all about AI, which is an extension of ourselves of not quite knowing how to depict ourselves. Resulting in no mere uncanny valley but monstrous distortions of flesh and code that seem to sum up those quips of Yuval Noah Harari's about hacked body parts and our future consciousness being downloaded from the cloud. AI eating the human body and feeding on its corpse. I like the mistakes and the glitches of the body in AI. For me, there is something comforting in these monstrous errors, and something, dare I say it, that is human.

Keywords: Transhumanism, AI parasites, glitched bodies, mutant flesh

Haig, Ian

RMIT University, Australia

Ian Haig works across media. His practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last twenty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror, the defamiliarisation and confrontation of the human body. His work has been exhibited in galleries and video/media festivals around the world. Including exhibitions at: The Australian Centre for Contemporary Art, Melbourne; The Ian Potter Museum of Art, Melbourne; The Experimental Art Foundation, Adelaide; The Australian Centre for the Moving Image, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale – Nagoya, Japan; Centre Georges Pompidou, Paris; China Millennium Monument Art Museum, Beijing; Museum Villa Rot, Burgrieden-Rot, Germany; The Havana Biennial, Cuba. In addition his video work has screened in over 150 festivals internationally including The Ann Arbor film festival, US and VideoBrasil, Sao Paulo, Brazil. In 2003 he received a fellowship from the New Media Arts Board of the Australia Council and in 2013 and 2017 he curated the video art shows *Unco* and *Very Unco* at The Torrance Art Museum in Los Angeles.

Creatures of future/past

2023

Media for bone costumes: animal bones, canvas, silk, boning

Emergent is a mobile gallery exploring life forms that exceed the categories defined by traditional methods of classification in the era of biotech manipulation, new digital worldmaking, and climate change transformations, through narratives of mutation, adaptation, and emergence. It is designed to both have its own distinctive identity and to accommodate the work of different artists. It is the result of care and collaboration. Part 3, *Creatures of Future/ Past* is a sui generis wardrobe containing magical bone costumes that speak to the past and to the future. These half-organic half-mechanical apocalyptic outfits take up our ambiguous relationship with animals – the mass consumption of living beings, the ongoing extinction of species, but also the longing for human-animal communication. When worn, they evoke death and consumption, animals as friends, relative, and Other, separation and merging, and possibly shamanistic ideas of energetic human-animal connections and SciFi scenarios of extinction, survival, discovery, and re-birth.

Emergent Concept: Roberta Buiani, Installation: Kaethe Wenzel,
Fabrication: Spencer Barclay

Keywords: Extinction and adaptation, SciFi fashion, cabinet of curiosity emergent life,
mobile installation

Buiani, Roberta

University of Toronto and the Fields Institute,
Canada

(PhD Communication and Culture, YorkU) is an interdisciplinary artist and media scholar based in Toronto. She is the co-founder and artistic director of the ArtSci Salon at the Fields Institute for Research in Mathematical Sciences (Toronto) and co-organizer of LASER Toronto. Her scholarly work focuses on emerging life forms exceeding the categories defined by traditional methods of classification. Emergent is a postpandemic mobile gallery containing such life forms, through encounters at the intersection of art and science. She has exhibited internationally in galleries (Bevilacqua La Masa, Venezia) at art festivals (Transmediale, Berlin; Hemispheric Institute Encuentro; Sao Paolo), community centres (Immigrant Movement International, Queens NY, Myseum of Toronto), and science institutions (RPI; the Fields Institute). Her writing has appeared on Space and Culture, Cultural Studies and The Canadian Journal of Communication among others. Currently, she is Scholar in Residence at Sensorium, Centre for Digital Arts and Technology (York University), and acting Coordinator of NEWONE, Learning without Borders, an interdisciplinary program at New College's University of Toronto.

Wenzel, Kaethe

European University Flensburg, Germany

Kaethe Wenzel is a media artist based in Berlin and a professor of Aesthetic Practice at the European University Flensburg. Her works are about Utopian ideas, the future, and alternative concepts for society. Her main instruments are drawing, interviews, the Internet, mechanics/electronics, and street art. She uses techniques from surveys to speculative fiction to explore "the collective production of culture, the interface of art and science, and the production and negotiation of public space". She modifies or mimics urban signs, advertisements, or services, jolting viewers out of their habitual ruts, upsetting conventional ways of seeing and of representing the world. Her interview-based drawing projects connect the streets and the Internet. Her aim is to create space for unusual thoughts and empowered communication. Her art can be found in museums and collections including the German Museum of Technology Berlin; the Székt István Király Múzeum, Székesfehérvár, Hungary; the Koblenz Middelrhine Museum, and the Roemer-Pelizaeus-Museum in Hildesheim.

We are the granddaughters of those who didn't burn

2021-2

Single-channel film, stereo sound

'We are the granddaughters of those who didn't burn' (Haraway, 2017), is the story of The Cailleach, taken from a culmination of written and oral accounts about the Celtic wise woman and/or crone. She is a dynamic force and a continuing presence in Irish and Scottish culture. The Cailleach exemplifies the psychodynamic process of change and transformation, and in this video, symbolises a feminist reframing of Irish culture and a reclaiming of the demonised otherworld female of Irish tradition. Opportunistic, contingent, The Cailleach is worlding through myth, through feminist principles, and through the extraordinary.

The title: 'We are the granddaughters of those who didn't burn,' is taken from a talk by Donna Haraway given at Yale in 2017. The making of this video happened through lockdown, and is a recycling of found imagery. It is a cut-up, which Simon O'Sullivan calls doing violence to, to create something new, something different, (2017).

It is a reusing of footage, in this instance bringing it forward from the past to create a future fictioning (Burrows, O'Sullivan, 2019). The found footage, from YouTube, news footage, nature, and surfing videos has been animated, recoloured, chopped up, and reframed before being layered into current video footage filmed by the 3-artists, Anna Walker, Jo Milne, and Fin Walker.

Original lyrics by Pearl King / Dave Bartholomew, arranged and reworked by Stacey Blythe and edited by Anna Walker.

The hands of the older woman: La Roser de Cal Timoneda.

Keywords: Transformation, Cailleach, Crone, Storytelling, Worlding

Walker, Anna

Plymouth University, United Kingdom

Anna Walker, PhD, is an artist, writer, and researcher, who has exhibited her work nationally and internationally. She was awarded an MA in Fine Art from Southampton University in 1998, and a certificate in Psychotherapy from CBPC, Cambridge, in 2010. An interest in the effects of trauma on the body, developed during her work as a psychotherapist, led her to a PhD in Arts and Media at Plymouth University, which she completed in May 2017. Using a multidisciplinary approach her research shifts between video, sound, performance and writing. In her practice, she embraces methodological abundance to facilitate a greater understanding of memory, trauma, and its wider cultural implications. Over the past 5-years she has focused her research on understanding the passage of trauma through collective bodies and the landscape, using traditional storytelling as a vehicle to hold, address and embolden alternative narratives for the future.

Deep Space Call and Response

2020

Stereo audio artwork. 12'30"

Deep Space Call and Response was conceived during a time when much of the world was experiencing restricted movement and limited sociality due to Covid-19 lockdowns. The composition is an exploration of how space science shapes life on Earth, as well as a meditation on the desire to reach out over distance and the importance of international cooperative networks for human survival.

The satellites that orbit close to our planet and the craft that carry them deep into space can collect huge swathes of data relating to a range of human concerns: those that are immediate and pragmatic – such as monitoring changes in air pollution or the melting of Arctic sea-ice; as well as those that are more distant and esoteric – such as mapping the dynamics of a black hole or a supernova. But how do we keep in touch with these tiny modules in the vastness of space? And how do they communicate the information they have gathered back to the Earth? In Deep Space Call and Response, data from the European Space Agency (ESA) was sonified* in order to make perceptible the patterns of relation between twelve space missions and the ground stations that support them. The twelve ESA missions rely on a network of giant transceiver dishes (ground stations) to maintain contact with the Earth. As our planet rotates, ground stations must act together in a relay formation to maintain a connection. As one station dips below the horizon and loses contact with a satellite, another rises to take its place, and so on.

Using a process of data sonification as the basis for a creative composition, Deep Space Call and Response enables these complex movement relations to be experienced poetically, through sound.

Through a creative collaboration with satellite data, this sonic artwork attempts to make evident some of the complex, resource heavy, more-than-human affective-technical assemblages involved in space observation that we normally ignore or take for granted.

*sonification: the use of non-speech audio to perceptualise information

Coding by Sam Healy at Ray Interactive. Sound mentoring and final mix Richy Carey. Scientific advice and data supplied by Matthew Read at the European Space Agency. Commissioned by Design Informatics, Inspace Gallery, Space and Satellites Residency, Edinburgh. Funded by Data-Driven Innovation and the Edinburgh Futures Institute

Keywords: sound art, data sonification, composition, posthuman, space science

Evans, Victoria

University of Edinburgh, United Kingdom

Victoria Evans is a Scotland-based contemporary artist with a background in the film and television industries. She graduated with a master's degree from Glasgow School of Art in 2015 and is conducting PhD research in time-based media at Edinburgh College of Art. Victoria has exhibited widely in the UK and abroad; her writing has been published in a peer reviewed journal and online magazines; she has been awarded grants and residencies from: Hospitalfield, Arbroath; SNEHTA, Athens; VACMA, Glasgow; Design Informatics and Creative Informatics, Edinburgh. Her short film for LUX Scotland/BBC Arts was broadcast on BBC4 in 2021.

Victoria's SGSAAH/AHRC funded PhD research involves the creation of non-propositional sound and moving image artworks in order to explore reality as a relational and event-based phenomenon. The research examines how the field of time-based media can be expanded to foster new ways of thinking and knowing through creative practice.

Deep Fjord

The work is part of the project 'Human'i'ome' - a slowly developing body of work connected to gut health and the microbiome, which is further related to the circadian bodily rhythms, daylight, and sleep. This is linked to how our brain works and how we think, our mood, and our state of being.

So, the work attempts to reflex the complex interchange that is happening inside us, in the main unbeknownst to us, but affecting us in many, many ways.

Something is living within us, so who are we. The microbiome is very rich and possibly very persuasive and very necessary. There are around 30 trillion cells in a human, but our microbiome is made up of 39 trillion microbial cells. Where the human genome carries some 22,000 protein-coding genes, researchers estimate that the human microbiome contributes some 8 million unique protein-coding genes so there are some 360 times more bacterial genes than there are human genes within us.

Keywords: sculpture, print-drawing, meteorological, balloon, tree circle, circadian rhythm, seasons

Carnie, Andrew

Independent Artist - Emeritus Lecturer
Southampton University, United Kingdom

Andrew Carnie is a contemporary visual artist practicing in the UK. His main concerns focus upon the interface of art and science, often working in collaboration with scientists, though not exclusively. His approach is media agnostic, using methodologies and media as informed by the context, concepts, and concerns. Large scale installations and environments are a key part of his practice, exploring subjects such as heart transplants, metabolism, and neurological conditions – these immersive works engage audiences in how we see ourselves through the world of science.

Painting and sculpting have an enduring place in his practice, but video, projection and installation are his primary strengths. He creates environments that are endlessly fascinating around subjects, like heart transplants, metabolism, and neurological conditions that intrigue him, audiences becoming caught up in these transformative works.

Recent work has been shown at the CCCB, Barcelona, Brain Observatory, San Diego, Kunsthall Charlottenborg, København, and the RSU Anatomical Museum, Riga, Spencer Museum of Art, Kansas.

Future Fauna

Ongoing
3D renders

A series of digital 3D studies of humans halfway in the act of transforming into various species—flamingos, bats, manatees, sponges, and snails. Environmentalists say we're living in the anthropocene era, when human activity is having a dominant impact on the planet; but this project jumps forward to the post-anthropocene, when human bodies have begun to mutate in response to rapid ecological shifts from human-caused climate change. This provocative re-imagining of our cross-species future is set in a world that has become a tropical, semi-aquatic swamp. Human exceptionalism makes us think of ourselves as separate from the ecosystem we inhabit—although the line between natural and human worlds is a false dichotomy. We are animals, too, likely to adapt and mutate physically, just like any species. What if our bodies eventually transform so much that we no longer resemble the creatures we once called humans? Where along the continuum between human and, say, flamingo, lizard, bat, snail, or sponge do we stop being recognizable to ourselves?

Keywords: hybridity, mutation, posthuman, zoology

Mustatea, Kat

NYU / independent, United States

Kat Mustatea is transmedia playwright and artist working at the forefront of live performance and cutting edge technology. Her experiments with language and new narrative forms enlist absurdity, hybridity, and the computational uncanny to dig deeply into what it means to be human in the digital age. Her work has been presented at Ars Electronica Linz, New Images Festival Paris, Stanley Picker Gallery London, New York Live Arts, The Cube at Virginia Tech, among others. Her TED talk, about AI as a form of puppetry, offers a novel take on the meaning of generative art-making. Her hybrid digital artistic and literary work, *Voidopolis* (2023, MIT Press Leonardo), a first-of-its kind augmented reality book made to disappear, was recently long-listed for the Lumen Prize.

Sonus Maris-V2

2022

Single-channel video, stereo sound

We are neurologically predisposed to seek patterns in our surroundings, in fact, pattern recognition is our core cognitive ability, vital to our evolution and survival as a species—as it affords the capacity of prediction. In life, as in art, we take delight in the symmetries, growth patterns and morphologies of the natural world as through them we recognise our own formation. However, there is a constant flux between the regularity, or predictability of a pattern and a counter-current of instability or turbulence that might threaten to render it indecipherable. This is embraced in creative practice as we always require a twist to a narrative; a dissonant metaphor in a joke; or an unpredictable note to conclude a melodic series. This is the sweet spot, the point at which our expectations of regularity in a pattern are disrupted, but not too much, just enough to throw the brain into mild confusion.

It is the fissure, the reveal, and the punchline that reflects back on the narrative arc and plays with our assumptions. To walk this tightrope between order and chaos is one of the central techniques of art. By contrast, the task of Science is to distil clarity from chaos; to disambiguate the signal from the noise. This subtle distinction has frequently placed art and science in a polarised position, seemingly at opposite ends of the spectrum of human endeavour, where in reality neither has the monopoly on imagination; creativity or inspiration. Now more than ever the disciplines need to communicate; collaborate and hybridise. The Sonus Maris project at the Water Research Laboratory (UNSW) established a collaboration with Valentin Heimhuber, an environmental researcher & engineer working on the integrated management of river systems, wetlands, and estuaries in the context of climate change and the pressures of population growth. His work focuses on the use of large satellite datasets and machine learning to develop new tools for the improved management of water resources and water-dependent ecosystems.

Valentin has developed an algorithm InletTracker that draws upon more than three decades of public-domain satellite imagery (Landsat 5, 7 and 8 and Sentinel-2).

Keywords: Art and Science, Interdisciplinary Collaboration, Visualisation, Sonification, Ocean Systems

**Helyer, Nigel Llwyd
William**

University, Sydney, Australia., Australia

Dr Nigel Helyer (aka DrSonique) is a contemporary polymath whose work links Art and Science, or more accurately Poesis and Techne in a strong embrace of the environment, identity and cultural history. He has an international reputation as a sculptor and sound-artist who creates large scale sound-sculptures, environmental artworks and inter-active bio-art projects that prompt the community to engage with their cultural histories, identity and sense of place. His works are an open invitation to examine the abstract conditions of our world and our complex relationships to it. Helyer web-archive — <http://www.sonicobjects.com>

Cosmic Caresse

2023

Audio artwork

Cassiopeia is a femme identifying male astronaut who refers to herself as a 'Science Spacegirl'. A beloved figure among her crew, she has an infectious positivity and an androgynous charm. Her deep connection with space exploration extends beyond the scientific, forging an emotional and multisensory bond with the universe around her.

During a mission to the exomoon named "Iphis", which orbits the gas giant "Ptah", Cassiopeia wears a unique Pleasure Space Suit. Initially designed for stress relief during prolonged space travels, Cassiopeia has modified this suit, integrating it with advanced biofeedback systems. This allows her to transform space research data into tangible stimulations, thus providing her with a unique sensual understanding of her environment. However, as she touches the surface of Iphis, the crew witnesses a series of unusual behaviours, leading to heightened concern for her wellbeing. Seeking insights into the situation, they access her personal mission files. With "Epicure's Garden" as the password — a reflection of Cassiopeia's inner sanctuary and connection to pleasure and exploration—they unravel the mysteries of her deep and transformative communion with the exomoon.

The narrative, in essence, embodies the spirit of "Epicure's Garden" — a sanctuary of sensory exploration and pleasure. Just as Epicure's ancient garden was a space of philosophical discourse, contemplation, and joy, so does Cassiopeia find her own garden in the vastness of space.

Keywords: Space Travel, Space Suit, Sexual Activity in Space, Space Sexology

Arnold, Rudolf

EMU Ensemble / Musisches Zentrum / University of Ulm, Germany

Rudolf Arnold studied mathematics and physics at the University of Ulm and became a teacher at a vocational grammar school. Since 1980 he has conducted several media education projects. He was cofounder of Radio free FM, which got on air in 1995. In 1996 he produced an award-winning radio feature about ecstasy. Since 2006 he has been a successful Cosplayer. In the role of Hatsune Miku, a teenage virtual Japanese popstar, he was an essential part of the international performance Still Be Here. 2013 he joined the smart fashion community. Since 2014 he has been an experimental musician. In 2016 and 2017 he won awards at Fashion Hack Day Berlin. In 2018 he created a novel sensor that became the key component of a system for sonification of sexual arousal which was presented at the 4th International Congress on Love and Sex with Robots and the online conference TTT2020.

Jejunum

2023

Nylon rope, one pound of red-hot fireballs, chastity belt

The jejunum is part of the small intestine primarily responsible for absorbing nutrients such as sugar, amino acids and fatty acids. This object, woven from fluorescent pink and yellow nylon rope using a 1970s style macrame and knotting technique, is inspired by this biological organ. A chastity belt is woven into the stomach form; a pound of Red Hot fireballs is contained within. As a kid I rarely sucked on a Red Hot fireball for the fear of the intense spicy flavor. Later in life I came to understand the highly processed ingredients in these candies—such as artificial red dye and corn syrup—to be poison to the digestive system.

Zackin, Jennifer

Jennifer Zackin Studios, United States

Jennifer Zackin has been integrating public art, sculpture, installation, performance, collaboration, ceremony, photography, video, collage and drawing into acts of reverence and reciprocity. Whether wrapping trees in patterns of brightly colored rope, growing medicinal herbs in a public garden for public use, offering large masses of rose petals to oceans and lakes, creating absorbent tentacles (“hair booms”) out of salvaged materials to aid in the clean-up efforts of toxic spills, Zackin seeks to engage and create community in her process, bringing art and ritual into everyday life. Every act is an exploration of exchange, communion, performance, skill-sharing and mark-making. Her work has been exhibited in national and international museums, including the Whitney Museum of American Art NY, Aldrich Museum of Contemporary Art CT, Spertus Museum - Chicago IL, Rose Museum MA, the Wexner Center for the Arts OH, Contemporary Art Museum - Houston TX, The Henie Onstad Kunstsenter, Høvikodden - Norway, Institute of Contemporary Art - Boston MA and the Zacheta National Art Gallery - Warsaw, Poland. Commissions include Governors Island NYC with LMCC, Katonah Art Museum NY, Socrates Sculpture Park LIC - Queens NY and the Berkshire Botanical Gardens - Stockbridge, MA. She is the recipient of fellowships and residencies, including Factory Direct at Pinchbeck Rose Farm, Art Omi, Atlantic Center for the Arts and the Skowhegan School for Painting and Sculpture.

Surya Namaskar

2023

500-gram meteorological balloon, muslin bag, fan, and sensor

The work is conceived as part of the bigger project, Being Human: Seeing Ourselves, which includes wall-mounted drawings, watercolours, drawing machines, and inflatables such as “Surya Namaskar”. These works stem from ideas around metabolism, sunlight, sleep, and vitamin D and represent a journey set up by Carnie as a way of creatively thinking through making around the topic, where ideas are spawned from interactions between the various processes in hand.

In this work, a laser-cut stencil and the image produced by its use on the muslin cover is set to represent a drift from wakefulness and breathing, into sleep, when the work falls silent and deflates, becoming still.

The piece looks like a golden orb, at times reflecting sunlight, the element that plays such an important part in a healthy life.

Sunlight being the trigger for the process of sleep, whereby the gut microbiome creates vitamin D, thus playing a part in the brain’s signalling pathways and inducing sleep.

Carnie, Andrew

Independent Artist - Emeritus Lecturer
Southampton University, United Kingdom

Andrew Carnie is a contemporary visual artist practicing in the UK. His main concerns focus upon the interface of art and science, often working in collaboration with scientists, though not exclusively. His approach is media agnostic, using methodologies and media as informed by the context, concepts, and concerns. Large scale installations and environments are a key part of his practice, exploring subjects such as heart transplants, metabolism, and neurological conditions – these immersive works engage audiences in how we see ourselves through the world of science.

Painting and sculpting have an enduring place in his practice, but video, projection and installation are his primary strengths. He creates environments that are endlessly fascinating around subjects, like heart transplants, metabolism, and neurological conditions that intrigue him, audiences becoming caught up in these transformative works.

Recent work has been shown at the CCCB, Barcelona, Brain Observatory, San Diego, Kunsthall Charlottenborg, København, and the RSU Anatomical Museum, Riga, Spencer Museum of Art, Kansas.

Transmission Ecology

Dann Disciglio will perform a rendition of Cacti Cartridge Music, a performance series in which living, amplified cacti are used to play the grooves of vinyl records.

Disciglio, Dann

Lewis & Clark College, United States

Dann Disciglio (b.1993) is a US-based intermedia artist whose research-practice investigates contemporary ecologies through both analog and digital experimentation. Disciglio works with and for non-human subjects (such as trees, plants, grass, molds, and bacteria) to stage eclectic sonic performances and compositions, multimedia installations and sculptures, and texts in which future-naturalisms are encountered.



Augmented Self

This interactive dance performance explores the intersection of somatics and technology specifically Augmented Reality as used within a live dance performance. Stemming from the context of the contemporary moment following lockdowns of theatres and live performance spaces, this artwork explores experiences of surveillance, fluidity of how we are each seen within digital environments, displacement, body modification, and body dysmorphia while media surrounds us, and humans stay distant. Considering technology as something we live with increasingly through recent world events including Covid-19 globally, this work proposes an investigation into possible speculative futures of somatic practices with dance and technology meeting.

In the contemporary world, we are constantly seeing 2D digital images, hearing music playing, and logging on to social media, everywhere around us the world is mediated. McCarthy and Wright in *Technology as Experience* (2004) write “much more deeply than ever before, we are aware that interacting with technology involves us emotionally, intellectually, and sensually... We don’t just use technology; we live with it.” (McCarthy & Wright, preface)

From a perspective of a Feldenkrais® practitioner and dance choreographer, a new materialism perspective is explored looking alongside more-than-human perspectives. What does mediatization do to somatic practice in dance and what can somatic practices do within mediatization? How are boundaries blurred as physical and digital worlds intersect in the world at large today. What forms of knowledge produced through somatic practices and dance performances historically and contemporarily can help us imagine a more sustainable future world. The concept of intra-activity from Karen Barad in new materialism is explored through an inquiry around the meaning of being in liveness rather than live and functioning intra-actively rather than interactively. The mobility of AR is emphasized, and the performance is site-specific and can be presented in a variety of alternative spaces removing the necessary need for a specially equipped performance space through a DIWO approach.

The simulated world, the fantasy adventure, the immersive experience, the performative protest, and site-specific dances happening in both physical and digital spaces are explored in relation to the lineage of somatic practices in dance. The emergence of new materialism and object-oriented-ontology (OOO) in line with posthumanism theories revile that the illusion of the human being as the most important and central part of everything simply does not correspond with the actual reality of the social, ecological, and cognitive processes of the world today.

Keywords: Augmented, Dance practice, Somatics, DIY & DIWO, Human and Non-human

Muraro, Zjana

Independent, United Kingdom

Zjana, MA, Tisch NYU Performances Studies, is a performing artist working with improvisations, dance and digital technology whose works intersect pop culture and social activism. Originally from Brooklyn, New York, she currently makes performances as part of the independent dance scene in London, teaches dance technique at Trinity Laban and has had her written research published in a number of international journals. She’s been supported by Arts Council England, European Culture Foundation, and Compagnia di San Paolo. Zjana is also a somatic movement practitioner (RSME) and founder of Ilan Lev Method London in 2015.

Too Good, Rosie Terry

Independent, United Kingdom

Rosie, BA (Hons), LIPA Dance is a dance artist. She has worked as a soloist with Nina Kov at Sadler’s Wells Lilian Balis and for Léa Tirabasso’s Rosie in *Wonderland*. She has also worked as a dancer for The Female Choreographers Collective’s *The Experiment*, Exzeb Dance Company, Joss Arnott, Rosie Whitney-Fish, Peter Groom, and Jérôme Bel. She is a founding member and co-director of Collective Bufo Makmal in Switzerland.

Under_Thinker

Under_Thinker is a London-born artist who works with performance, video and sound. Experimentation and risk are central to his recent practice as is an interest in modular-synthesis and bio-sensory feedback.



Octagon.Pharma

Octagon Pharmacy is an immersive video work that explores the role of bioinformatics, human cohorts, data sources, transgenic animals and artificial intelligence in pharmaceutical development. Being in the Pharma Pipeline includes analogical vignettes covering: 1) disease, 2) human subjects, 3) genomics, 4) biosensors, 5) bioinformatics, 6) artificial intelligence, 7) animal models and 8) industrial fermentation.

These eight topics are imagined as the eight legs of an octopus. This analogy is a teaching tool meant to explore complexity in data driven life science and introduce non-professionals to the drug development research process. The preposterous walk through projection on translucent head gear alludes to psychological movements in rebirthing, egg acquisition/embryo implantation in IVF new repro technology and the turmoil of mismanagement. This includes the medicalization of embryos, preimplantation genetic diagnosis (PGD), and gene therapy as germline drug delivery.

Octagon Pharmacy is a symbolic place to receive anamnesis. Immersive video applied here aids in bilateral, bidorsal and spiral anatomical reprogramming on the following foci: gestalt rebirthing, transvaginal ovum collection, octopus consciousness, bioinformatics, human germline editing, transgenics, pornography, disease, panacea, silver bullet, decay, degradation, death, pain, humiliation, medical history, genetic disease, congenital disease, contagious disease, viruses, vaccines, immunity, breeding, the history of eugenics, gene therapy, somatic gene therapy as a 'vaccine' or 'surgery', (biolistic gene gun powder vaccines, nanolipofection injectable mRNA, topical protein therapy salve), fertilization, preimplant genetic diagnosis, fetal gene surgery, gonad bending, gonad tinkering, gonad hacking, mortality, unhappiness (mental health), gayness, tightass uptightness, zealotry, infertility, boredom, mortality, gender dysmorphia, beauty (aesthetic, genetic and surgical), hair patterning, libido, erotism, IQ, anatomical style, new addictive drugs, drug rehabilitation recovery, chemotherapeutics, amnesia, anamnesia, neurodegenerative disease.

Live VJ mashup alludes to the complex relationships between medical cohort formation, cult indoctrination, crowds of patients, clouds of data, informed consent, pseudoscience, the supernatural, rare disease networks, human subjects, chronic patients, military cohorts, cabal cohorts, covert cohorts, birth defects, it girl cohorts, data points, recordings, digital hoarding of metabolic medical clade data formulations, techne, bioMatter, cryogenic storage, medical samples, histology, antibodies, genome sequences, partial beings, bioinformatic sequence databases, sampling blood, sampling sperm, sampling fecal matter, liquid nitrogen tanks, embryos, ovum, brains, tumor, bone marrow, abortion waste, CSF (cerebral spinal fluid), gene expression patterns, physiology, electrophysiology, body data, 24/7 remote wearable data tracking biosensors, AI automated monitoring of data points (and deep metabolic chemoalterity automation for cohorts, crowds and phallaxes), peak experience, trauma, inebriation, sexual event processing, meditative states, stress relations, elusive nuanced experiences, repetition compulsion, haptic forced feedback, human subjects, ubiquitous experimentalism, surveillance, the concept formerly known as privacy, fermentation, industrial fermentation, standardization, annotation, dating, reformatting, product orientation, aseptic containment, prepared piano, query style, inefficiency, non-normative differential equations, replacement therapies, pill, vaccine, gene therapy, psycho surgery, math, drug development, biologists, programmers, medical mathematicians, neurological cryptographers, disease statisticians, extreme environments, experimental design, animal research, new reproductive technology, preimplant genetic diagnosis, human embryo grading, AI glitch-bias aesthetic-politics and the industrial fermentation of pharmaceuticals.

Zaretsky, Adam

NADLinc, United States

Adam is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. The work presented at TTT Malta was developed while a Researcher @ Hub of Art Laboratories (HAL), of the Department of Audio & Visual Arts (AVArts), Ionian University, Greece.



Takekurabe: interactive choreography and audiovisual performance

A telematic dance performance between one dancer in Malta and one dancer in Japan, accompanied by live sound synthesis and live graphics synthesis. The two dancers create a dialog by coordinating their dance and communicating through the sound produced from their movements tracked by wearable wireless sensors. "Takekurabe" refers to a short story by Ichiyo Higuchi, a pioneer woman novelist in 19th century Japan, adapting an episode from the classic 9th century collection "Tales of Ise" to the contemporary social reality of early industrialised Japan in the Meiji period. It is a tale of lost innocence about the romantic friendship of children growing up and playing together in a working class neighbourhood.

Curated by Hub of Art Laboratories (Greece)

Randou, Mary

Ionian University / Hub of Art Laboratories, Greece

Dancer and Choreographer Maria Randou is a Graduate of the State School of Dance Arts in Athens. She collaborates with dance groups and choreographers in Greece and abroad, participating in international festivals since 2004. She was assistant choreographer for the opening ceremony of the Athens 2004 Paralympic Games, and participated in the opening ceremony of the 25th Athens Classic Marathon. In 2015 she was member of Dimitris Papiōannou's choreographic team for the opening ceremony of the inaugural European Games in Baku, Azerbaijan. In 2012 she co-founded Garage21 and the Garage Performing Arts Center.

Yoshiya, Yoshimitsu

Ionian University / Hub of Art Laboratories, Japan

Performer and director Yoshimitsu Yoshiya holds a bachelor degree in Art history from Doshisha University (2019) and a Masters Degree in Intermedia from Tokyo University of the Arts. He creates performance works focusing on object theater, a genre of puppetry. He explores ways of encountering non-humans and others while using a variety of techniques, including dance, singing, acting, instrumental performance, juggling, and puppetry. Recently, he has been focusing on the relationship with family and others and trying to relate to objects as holders of those memories.

Zannos, Iannis

Ionian University / Hub of Art Laboratories, Greece

Iannis Zannos has a background in music composition, ethnomusicology and interactive performance. He has worked as Director of the Music Technology and Documentation section at the State Institute for Music Research (S.I.M.) in Berlin, Germany, and Research Director at the Center for Research for Electronic Art Technology (CREATE) at the University of California, Santa Barbara. He teaches audio and interactive media arts at the Department of Audiovisual Arts of the Ionian University, Corfu. Since 2018 he focusses on telematic dance performance with a series of works between Greece, Japan and other countries.

Bisbiki, Vicky

Ionian University / Hub of Art Laboratories, Greece

Vicky Bisbiki is a Visual Artist and Creative Technologist. In her projects she combines new technologies, programming languages, interactive synthesis and processing of live visuals, sensors, cameras and 3d projection mapping in order to create non linear narratives and to approach the potentials of the space in relationship with human. She owns a postgraduate degree in Audio Visual Arts (Ionian University, Corfu, Greece) and a joint master degree in 'Arts et Technologies de l'Image' (Fine Arts University, Athens, Greece & Paris 8, Paris France). She has participated in collaborative projects, theatrical plays, festivals, cultural and research projects in Greece and abroad. She is a member of the artistic collective Medea Electronique since 2015.



LUNA PARK: What is democracy?

'Luna Park: what is democracy?' is part of Kolliopoulou's ongoing research on performative installations named Performative systems which features: Waste-is-land (2018, Belfast), Sky-field 1 & 2 (2018, 2019, Belfast) and The cell (Athens, 2021). With this expanding body of work which emerged from her artistic research (practice-based PhD in the arts, Ulster University) she is inquiring upon the bond of the body and its environment.

Performative systems are small-scale participatory art events that resonate with Lygia Clark's series of works 'Arquiteturas Biologicas' in what concerns the form and the conceptual/ existential quest. 'Luna Park: what is democracy?' borrows the concept and structure of luna-parks to craft and initiate a social choreography captured in its process. Luna-parks are colorful systems that incorporate movement and change. They rotate because of their mechanics making use of gravity. They require coordination, sense of rhythm, trust and a level of abandonment from whoever steps in. Is it possible to preserve our sense of freedom while being connected to others? 'Luna Park: what is democracy?' would like to challenge the notion of democracy and create an imaginary site which will be activated and shaped by the participants' presence now. Luna-parks are playful and generate intense emotions re-connecting us to the radiance of our childhood's experience. In an analogous way, this participatory project would like to create the circumstances for participants to generate their own luna-park while collaborating, improvising, finding 'their place' in the turning wheel, staying together within the changing dynamics of 'Luna park: a social choreography'.

Keywords: Participatory artwork, Politics of time and space, Process based

Kolliopoulou, Eleni

Ionian University, Greece

Eleni Kolliopoulou (PhD) holds a BA degree from Methodology, History and Theory of Sciences by National Kapodistrian University of Athens (NUAK, 1999-2004) and a BA in Fine arts (laboratory of Radu Dragomirescu) from Accademia Albertina delle Belle arti a Torino, Italy (2008-2011) where she also accomplished her MA specializing in Painting and New Media (laboratory of Marco Cingolani, 2011-2013). Her PhD thesis "The body of the relationship. A practice-based exploration of the relationship between the body and its environment informed by the notion of Butoh-body" (2016-2020) was under the supervision of Ralf Sander, Giuliano Campo kai Tanya Dean at the Departments of Arts and Design & Drama of Ulster University in Northern Ireland and funded by Vice-Chancellor Scholarship (2016-2019). Her research interests are Performance art, Butoh dance, Site-specific installations/ Sound art, Video art, Participatory art, Philosophy of the body, Japanese Phenomenology and Theories of time/ space. She is currently pursuing her postdoctoral research hosted by Audio Visual arts Department at Ionian University under the topic: "Enacting multi-sensory embodiment: exploring the deepening of subjective embodiment of time in mixed media performative art praxis via the lens of Butoh notation" under the supervision of Dalila Honorato and funded by the Hellenic Foundation for Research and Innovation (H.F.R.I, 2022-2024).



Hybrid Nature

An immersive space with eight speakers placed around the listener for multichannel audio projection. Two different works are projected within the space; Changing Moods by Thanasis Epitideios and Aquarius by Apostolos Loufopoulos.

Changing Moods is created using iNature, an application developed by Thanasis Epitideios utilising the Pure Data language. Though this application sounds are generated and mixed in real-time via noise generators and oscillators, utilising renown sound synthesis techniques such as FM, additive, subtractive etc.

Aquarius is an acousmatic work, which is based on real recordings of wind, rain and thunder soundscapes, organised as a musical atmosphere. The combination of these two works reflects a study on the hybridity, which arises through convergence between the natural (sound) world and a new, digitally modelled and electronically generated sound world.

This study is carried on as part of the doctoral research of candidate Thanasis Epitideios regarding digital modelling of Nature and sound mimesis.

Created in the sound studio of the Department of Audio & Visual Arts of the Ionian University, using equipment and research developed within the creative grounds of the HAL Action (Hub of Art Laboratories), operated by the Department of Audio & Visual Arts in Corfu.

Curated by Hub of Art Laboratories (Greece)

Loufopoulos, Apostolos

Ionian University, Greece

Apostolos Loufopoulos, composer, sound designer, Associate Professor at the Department of Audio & Visual Arts of the Ionian University, studied at the Ionian University and City University, London. He creates sound and music for video, theatre, installations, audiovisual apps and autonomous music. His music has received 19 international awards including Ars Electronica (Austria), Bourges, Noroit, SCRIME (France) Metamorphoses, Space of Sound (Belgium), Franco Evangelisti (Italy), Musica Nova (Czech Rep.), I. Xenakis, D. Dragatakis (Greece). He has appeared in renown festivals and venues and his published work includes discography by INA-GRM, Musiques & Recherches, Ionian University, CyberArts, Touch Records and scores by Zerboni (Milan) and Just Flutes (London). His research contribution includes a number of studies and publications on soundscapes, composition and sound design, having participated in international research projects, conferences and other organizations. He is a founding member of the Hellenic Electroacoustic Music Composers' Association (HELMCA) and the Greek Society for Acoustic Ecology.

Epitideios, Thanasis

Ionian University, Greece

Thanasis Epitideios graduated from the Department of Sound and Musical Instruments Technology of the Technological Educational Institute of Ionian Islands (currently Department of Ethnomusicology, Ionian University) and holds an MA in "Sonic Arts and Audio Technologies", a postgraduate programme of the Department of Music Studies and the Department of Audio and Visual Arts of the Ionian University. He is into the field of electroacoustic music, soundtrack techniques with different audiovisual genres and multimedia. Since 2009, he has been an active member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and he participates in the organization of the annual festival of electroacoustic music "Electroacoustic Music Days". His works are performed both in Greece and abroad. Since February 2023 he has been working on his PhD research on "Nature and sound mimesis".



Chili Pepper pleasure: Performative Tasting Meditation workshop

A hedonistic experience in a chilli pepper-tasting and pairing event that aims to find the sweet spot between pain and pleasure. Diners will learn to understand the precise amount of capsaicin needed to release serotonin and experience the spicy sensations associated with it. The tasting will also explore how chili-spiciness relates to other flavours in order to achieve the characteristic compositions of regional cuisines and the pain-pleasure cultures associated with them, including carefully curated pepper pairings representative of local cuisines from ancient Aztec and Maya traditions, as well as recipes from Mesoamerica. This Performative Tasting Meditation is an artistic practice as research of "Chili Pepper Pleasure," the relationship between capsaicin (the active ingredient in chili peppers) and serotonin, the "love and happiness hormone"; the empirical learning experience consists of carefully curated pepper pairings in quantified, increasing levels of spiciness, exploring the limits of pleasure through pain. The experience offers an understanding of the biochemistry interaction of food and our brains, and the relation between stimulation, perception, subjectivity, and taste. It also delves into the cultural history of the pleasure of pain in cuisine where chili pepper is a central ingredient, increasing our literacy about their biochemical properties, wide varieties, and cultural adoption.

Keywords: bio art, pain and pleasure, relational art, chili, capsaicin, food histories

Pebo, Maro
Waag, Netherlands

Maro Pebo / Mariana Perez Bobadilla (Mexico City, 1987) is an artist and art historian specialized in the cultural dimensions of the life sciences. Ph.D. in Creative Media (City University of Hong Kong), Weaving collaborations, Maro Pebo works on defying anthropocentrism and on skeptical environmental accountability. Maro has published and presented her research and artworks internationally, including at Performance Research, Leonardo, ISEA, EVA, ISCMA, Media Art Histories, ArsElectronica, Toronto Design Festival, Gerdau Museum in Belo Horizonte, Brazil and The Lahore Media Arts Festival in Pakistan.

van Dierendonck, Roland
Sheffield Hallam University, Netherlands

Roland van Dierendonck (NL, 1991) is an artist, biologist and PhD researcher at the Lab4Living, Sheffield Hallam University, translating human-microbe connections into sensory experiences using haptics (touch) and microscopy. Roland has had a long interest in food-related events and workshops, including the Ecosystematic Lunch (Utrecht, 2017), Jörð (2021) and the Riverbank Buffet (Linz, 2021).



Creatures of future / past: demo

Emergent is a mobile gallery exploring life forms that exceed the categories defined by traditional methods of classification in the era of biotech manipulation, new digital worldmaking, and climate change transformations, through narratives of mutation, adaptation, and emergence. It is designed to both have its own distinctive identity and to accommodate the work of different artists. It is the result of care and collaboration. Part 3, Creatures of Future/Past is a sui generis wardrobe containing magical bone costumes that speak to the past and to the future. These half-organic half-mechanical apocalyptic outfits take up our ambiguous relationship with animals – the mass consumption of living beings, the ongoing extinction of species, but also the longing for human-animal communication. When worn, they evoke death and consumption, animals as friends, relative, and Other, separation and merging, and possibly shamanistic ideas of energetic human-animal connections and SciFi scenarios of extinction, survival, discovery, and re-birth.

Wenzel, Kaethe

European University Flensburg, Germany

Kaethe Wenzel is a media artist based in Berlin and a professor of Aesthetic Practice at the European University Flensburg. Her works are about Utopian ideas, the future, and alternative concepts for society. Her main instruments are drawing, interviews, the Internet, mechanics/electronics, and street art. She uses techniques from surveys to speculative fiction to explore “the collective production of culture, the interface of art and science, and the production and negotiation of public space”. She modifies or mimics urban signs, advertisements, or services, jolting viewers out of their habitual ruts, upsetting conventional ways of seeing and of representing the world. Her interview-based drawing projects connect the streets and the Internet. Her aim is to create space for unusual thoughts and empowered communication. Her art can be found in museums and collections including the German Museum of Technology Berlin; the Székt István Király Múzeum, Székesfehérvár, Hungary; the Koblenz Middelrhine Museum, and the Roemer-Pelizaeus-Museum in Hildesheim.

Buiani, Roberta

University of Toronto and the Fields Institute,
Canada

(PhD Communication and Culture, YorkU) is an interdisciplinary artist and media scholar based in Toronto. She is the co-founder and artistic director of the ArtSci Salon at the Fields Institute for Research in Mathematical Sciences (Toronto) and co-organizer of LASER Toronto. Her scholarly work focuses on emerging life forms exceeding the categories defined by traditional methods of classification. Emergent is a postpandemic mobile gallery containing such life forms, through encounters at the intersection of art and science. She has exhibited internationally in galleries (Bevilacqua La Masa, Venezia) at art festivals (Transmediale, Berlin; Hemispheric Institute Encuentro; Sao Paolo), community centres (Immigrant Movement International, Queens NY, Myseum of Toronto), and science institutions (RPI; the Fields Institute). Her writing has appeared on Space and Culture, Cultural Studies and The Canadian Journal of Communication among others. Currently, she is Scholar in Residence at Sensorium, Centre for Digital Arts and Technology (York University), and acting Coordinator of NEWONE, Learning without Borders, an interdisciplinary program at New College's University of Toronto.



Spinning

I spin until I lose my balance and fall to the floor. After a few moments I rise to my feet and repeat the process until the dizziness causes me to fall again. I continually provoke a state in which I free myself from gravity, orientation, security and predictability. With every new spin, I start from the beginning, from the symbolic zero, in anticipation of some 'new me' and my newly established or forgotten settings. I perceive the time spent on the ground after the fall as my reset, returning me to my basic, 'factory' settings. With each iteration, I establish a new balance, and try to become aware of and understand it. In this way, I question and provoke my own personality and creativity. I invite the audience to join me in this performative act, repeating with me the process of spinning, falling and rising, in order to encounter the work through their own physical experience. If I compare this successive act of spinning, falling and standing up with Lévi-Strauss's raw-cooked-rotten triad, it could be said that I am using this performative process to restore my 'cooked', culturally conditioned settings to 'raw' ones, unburdened by learned and adopted patterns.

Curated by Olga Majcen Linn & Suncica Ostoic, KONTEJNER | bureau of contemporary art praxis

Žanić, Vlasta

KONTEJNER | bureau of contemporary art praxis, Croatia

Vlasta Žanić received her degree from the department of sculpture at the Academy of Fine Arts, Zagreb, in 1991. For the first ten years of her career she systematically explored spatial problems in a sculptural way. After 2001, she became increasingly involved with performance art, video art and experimental films. This change in the medium of expression has reflected a change in her thematic interests. She has become increasingly concerned with self-referential issues, including her roles as an artist, woman and mother, her evolving relationship with her surroundings and audiences, and the transformations that occur during the manipulation of content through a variety of media.



Performing devouring politics

By eating flowers in his performances, Marko Marković brings the body and mind into a state of intoxication with floral enzymes, exploring the changes in his perception. The body's reactions are immediate: it trembles, convulses, its facial expressions change, it suffocates, it is exhausted from the effort to adapt to the situation. The artistic metaphor combines the human body and the flower – a complex living symbiotic system with a purpose and a special place in nature that is cut, dislocated, and repurposed for the esthetical satisfaction, manifesting devotion and power. Here, two alien biosystems simultaneously merge with spaces of intimacy and corporeality and the far reaches of artificially dehumanised socio-geopolitical constructs. The collision of these worlds in one place, in one body, causes psychophysical transformations in the transit between thoughts, memories, bodies, reality, and imagination changing the perception and experience of what identity is or what it can become.

Curated by Olga Majcen Linn & Sunčica Ostoić, KONTEJNER | bureau of contemporary art praxis

Marković, Marko

KONTEJNER | bureau of contemporary art praxis, Croatia

Marko Marković is a Croatian artist working across the mediums of video, installation and performance. In his works Marković often includes the audience and other participants as the medium of expression. Working in different media with a focus on performing arts, Marko Marković critically reflects on political and social structures in his work. His artistic interests are predominantly marked by transformation processes between the individual and society. His works reflect everyday life in which he examines the relation between inferiority and superiority as well as the position of power in different geopolitical systems.



Imaginary beings: three characters walk into a bar...

Three characters walk into a bar, a Virus, a Human, and Santa Claus. The bartender refuses to serve the Human and Santa Claus on the basis that he regards them as chimera [1] but happily serves the Virus with three Gin and Tonics, which the Virus generously shares with his two colleagues.

The bar is otherwise empty and so the bartender joins them at a table where a lively discussion ensues in the form of a classic exposition and argumentative discourse designed to test the identity, integrity, and sovereignty of each drinker.

This hypothetical scenario seeks to analyse the biological identity and historical constructions that define life, and to trace the genetic exchanges, leakages, and seepages that take place between radically divergent species, in particular the incorporation of exogenous genetic material delivered by a virus [2] the Virus being confident that at least 8% of the Human he sits next to is composed of the DNA of ancient retroviruses that have infected the germ cells (eggs and sperm) of the Human species over the course of millions of years.

The barman might well ask of the Virus if it is a living or non-living being since it cannot reproduce independently, only within the cell of a living entity. In the same manner, the barman might also turn his attention to the jolly and extremely palpable figure of Santa Claus and ask the same question.

Santa Claus would have to respond that despite the many historical claims to his authentic identity [3] his existence is only reproduced in the minds of young humans propelled with the assistance of entities such as the Coca-Cola Corporation of America. In his defense Santa might propose that he is just as real, in fact even more real than the Virus, in consideration of the profound effect that he has over human behaviour, belief systems, and relationships—after all, he can cite the fact that more people believe in him than the reality of the SARS-CoV-2.

In a nutshell, the paper intertwines biological and genetic 'realities' with constructs of the human imaginary, in an attempt to tease out the ever-blurry outlines of existence identity, and belief systems.

[1] chimera, in genetics, an organism or tissue that contains at least two different sets of DNA, most often originating from the fusion of as many different zygotes (fertilized eggs). The term is derived from the Chimera of Greek mythology, a fire-breathing monster that was part lion, part goat, and part dragon. Chimeras are distinguished from mosaics, organisms that contain genetically different populations of cells originating from a single zygote, and from hybrids, organisms containing genetically identical populations of cells originating from a cross of two different species. Included among the different known types of animal chimeras are dispermic and twin chimeras, microchimeras, and parthenogenetic and androgenetic chimeras. <https://www.britannica.com/science/chimera-genetics>

[2] Retroviruses comprise over 8% of the human genome (1, 2). Human endogenous retroviruses (HERVs) exist as DNA remnants of infections that occurred in germ lineage cells of our ancestors. Most of this viral DNA is mutated, often including various large disruptions, but some components are intact or otherwise functional.

<https://www.pnas.org/doi/10.1073/pnas.1603569113>

[3] Saint Nicholas was a 4th-century Greek Christian bishop of Myra in the region of Lycia in the Roman Empire, (Turkey). Nicholas was known for his generous gifts to the poor, in particular presenting the three impoverished daughters of a pious Christian with dowries so that they would not have to become prostitutes.

Keywords: Genetics, Viruses, Evolution, Santa Claus

**Helyer, Nigel Llwyd
William**

Macquarie University, Sydney, Australia

Dr Nigel Helyer (aka DrSonique) is a contemporary polymath whose work links Art and Science, or more accurately Poesis and Techne in a strong embrace of the environment, identity and cultural history. He has an international reputation as a sculptor and sound-artist who creates large scale sound-sculptures, environmental artworks and inter-active bio-art projects that prompt the community to engage with their cultural histories, identity and sense of place. His works are an open invitation to examine the abstract conditions of our world and our complex relationships to it. Helyer web-archive — <http://www.sonicobjects.com>



Next Year in MoMA

Labrović approaches art from a metapositional perspective, delving into its mystical dimensions and utilising bodily performances that transgress societal taboos. Simultaneously, he confronts the enduring issue of an artist's social status, drawing inspiration from this longstanding source.

The title of the work is tattooed on his chest in the Hebrew language and Hebrew script. It is a paraphrase of the Jewish sentence "Next Year in Jerusalem". Historically, the phrase held great significance for the Jewish diaspora as an expression of their longing to return to the Promised Land and was spoken or sung on the occasion of important Jewish holidays.

By drawing parallels between the yearning for a promised land and the pursuit of recognition and success in the art world, he reflects on the complex relationship between artists and institutions. As part of the performance, his written will is exhibited alongside the performance, stating that after his death, the segment of the skin bearing the tattoo should be excised, preserved, and exhibited as an enduring artifact that encapsulates the essence of artistic devotion.

Curated by Olga Majcen Linn & Sunčica Ostoić, KONTEJNER | bureau of contemporary art praxis

Labrović, Siniša

KONTEJNER | bureau of contemporary art praxis, Croatia

Siniša Labrović was born in Sinj, Croatia, in 1965. His first solo exhibition was held in Otok Gallery in Dubrovnik in 2000. He has exhibited all over Croatia and abroad. In 2005 he attracted the attention with his work Flock.org, in which sheep played the role of contestants in a reality show. In 2007 he won the purchase prize at the first T-HT and the Museum of Contemporary Art competition in Zagreb for the video Family Diary/News. This work is in the permanent display of the MCA, while the video documentation of the action Bandaging the Wounded (2000) is in the permanent display of the Fine Arts Gallery in Split. Several works are in the collection of Museum of Modern Art Dubrovnik and Museum of Modern and Contemporary Art in Rijeka. In 2009 he presented the work Lisansustu Egitim/ Postgraduate Education at the 11th Istanbul Biennial. In 2012 he represented Croatia at the 13th Venice Architecture Biennale, entitled Common Ground, together with Pula Group, Hrvoslava Brkušić, Igor Bezinović and Boris Cvjetanović. He is represented by the Michaela Stock Gallery from Vienna. Labrović is a freelance artist living in Berlin.



Unlearning Taboo

Responding to the programme of the conference, a set of site-specific micro-performances is delivered at the live venue of TTT, the Malta Society of Arts, possibly in the location's Basement Vaults (or other available space). Elements from the the conference talks and gallery exhibitions or performances are selected in order to de- and re-compose the discourse of the texts, thoughts and practices presented. The performative interventions are articulated both through spoken word as well as in physical (re)presentation of the body-in-situ, audience not excluded.

Along the TTT 2023 programme, the performer selects and remixes fragments in a way that corresponds to the principles of Bertolt Brecht's "Lehrstücke," the so-called learning or teaching pieces that deconstruct and expose the mechanisms of (power) relationships inherent to the (media/art) system in question. The audience are invited to comment upon or otherwise respond to these "unlearning pieces", opening a space of (self)reflexive interaction among all the involved people, other (non)living beings, and machines as well, discussing their aesthetics and mechanics, the narratives and poetics as exposed.

Provoking both rational and irrational perspectives, possibilities of (un)learning through acting, playing roles, adopting postures etc. shall be explored, dissolving (or at least questioning) the divide between authors and audiences, both invited (in Brechtian terms) to acquire attitudes rather than to consume an entertainment. The form-and-content question is transgressed in favour of focusing on the function: the author–audience interaction is to become dialectical, guided by the principles of deep interaction.

The challenge at TTT 2023 would also consist of surpassing Brecht's principles as e.g. derived by the Brazilian director Zé Celso and his Theatre of Discovery, or Augusto Boal's Forum Theatre that abolished the division between actors and audiences who were invited to actively intervene in the discourse presented, a collective experiment and search for solutions to social (and in this case aesthetical and poetical, artistic-cum-scientific) issues at hand. With no actor–audience separation, the emphasis in performance shifts upon the process, rather than the final product – be it the work itself, or the discourse about and around it.

Keywords: unlearning, deconstruction, roleplay, participative performance, transgressive formats

Purg, Peter

University of Nova Gorica, Slovenia

pETER Purg, PhD is Associate Professor at both Arts and Humanities, University of Nova Gorica, whose new-media art (thinking) practice ranges from performance to education and interdisciplinary research. He is Dean of the School of Humanities and New Media module lead as well as coordinator or team lead in several projects crossing disciplines, sectors, theories and practices. For the Go!Borderless European Capital of Culture 2025 programme pETER Purg currently leads the xMobil art+science mobile lab and curates performances in the PostMobility project. With a PhD in media art, communication science and literature from the University of Erfurt in Germany, he often combines scientific inquiries that include media arts pedagogy, avant-garde studies, post-growth and media ecology with artistic experiments in performance and media art.



Roundtables & Showreels

Hub of Art Laboratories (HAL)

The research structure named “Hub of Art Laboratories - HAL” focuses on the promotion of scientific research in the field of audiovisual arts / new media art, specializing in the design, development and distribution of high quality and aesthetics of digital multimedia, intermedia and interactive content. The object of HAL is the establishment of an integrated research infrastructure whose activity concerns the strengthening of the cultural creation from the Ionian Islands. Given the special characteristics of the local economy, primarily oriented toward tourism, HAL is extended to creative sectors beyond traditional music, which is the emblematic cultural expression in the region. In particular, HAL is initially focused on two new directions, i.e. not widespread in existing fab labs, compatible with the special characteristics of the social system and the economy of the Region of the Ionian Islands: a) immersive environments and gamified content and b) telematic performance art. For its operational needs and to optimize its organization, HAL is composed of creative nodes, defined as internal ecosystems of the infrastructure, which can operate independently providing services in their field of activity, or in collaboration with others. This infrastructure will allow the creation and integration of new nodes, able to extend HAL to creative content and art research directions in the post-genomic era. The panelists are HAL node members and will discuss the pros and cons of setting their art research within the local region of the Ionian Islands in Greece in alignment with international academic content and methodology standards.

Panelists:

Michael Panagopoulos (panel moderator),
Yannis Deliyiannis, Iannis Zannos, Konstantinos
Tiligadis, Tania Tsiridou, Apostolos Loufopoulos,
Thanasis Epitideios, curated by Hub of Art
Laboratories (HAL/Greece).

HAL ArtBox: Ionian Film Office Metaverse

The Prefecture of Ionian Islands' Film Office, in collaboration with HAL's Gamification Hub, has created a virtual extension of the office in the metaverse using the Spatial platform. This initiative aims to promote sustainability, attract filmmakers and tourists, and support the local economy. The virtual Film Office is designed similarly to a physical space and offers private meetings for film and TV industry professionals, information about prospective locations, and details about past productions in the Ionian Islands. In addition, the platform caters to thematic visitors, tourists, and tourism professionals, providing location-based content for trip planning, booking sites, and connecting with local businesses.

Curated by Hub of Art Laboratories (Greece)

Deligiannis, Yannis

Ionian University / Hub of Art Laboratories,
Greece

Ioannis Deliyannis completed his undergraduate studies (B.Sc.) and was subsequently offered a scholarship to pursue a Ph.D degree in the field of Interactive Multimedia at the University of Wales Swansea. He holds a Computer Science Degree (1997, University of Wales Swansea) and a Ph.D in the field of Interactive Multimedia for (2002, University of Wales Swansea). He worked within the Computational Fluid Dynamics research team as a research student under the supervision of Professors P. Townsend and M. F. Webster. His research work was largely related with multi-media applications, visualisation and web-based technologies applied to complex scientific fields such as Computational Rheology and the development of Educational Systems for Research and Interactive Learning. This work was truly ground-breaking in the field forming a highly respected thesis on the subject. It led to wide public expose and a deeper understanding of the systems involved. This work is actively utilised and extended under the Institute for Non-Newtonian Fluid Mechanics and Swansea CFD research group. Ioannis Deliyannis started working at Ionian University at 2004, at the 17th of June 2010 he was appointed as a Lecturer in the field of "Interactive Multimedia and Digital Technology" at the Department of Audiovisual Arts at Ionian University, Corfu, Greece. On 2016 he was appointed as Assistant Professor with scientific field: "Analog and Digital Technologies of Interactive Multimedia". His research interests include the application of Interactive and Multimedia Communication Technologies in the area of AudioVisual Arts. He is the author of a series of journal and conference publications in the above fields, followed by a series of books targeting the experimental and creative aspects of the technologies involved.

Panagopoulos, Iakovos

Ionian University / Hub of Art Laboratories,
Greece

Iakovos Panagopoulos is Assistant Professor in "Film Production Specializing in Creating Audiovisual Narratives" at the Department of Audio & Visual Arts, Ionian University. He focusses on the combination of practical filmmaking and academic research and his book, "The Third Path in Cinema: The Academic Filmmaker Model", is the first published in Greece that deals with film practice research field in academia. He is an award-winning director with short fiction films such as Flickering Souls Set Alight (2019) and Allimono (2020) and documentaries such as A Quest for Eternity (2020) and Iannis Xenakis: Music of the Universe (2023). He is a member of the Scriptwriters Guild of Greece and the Greek Directors Guild. He integrates StoryLab (Skills Training for Democratized Film Industries) in the UK and InArts Lab (Interactive Arts Lab) at the Ionian University in Greece.

HAL ArtBox: abortion chairs

A visual work with the theme of abortion chairs explores the complex and sensitive issue of abortion through the use of video art and animation. The work was created with technical intelligence, using drawings that were sketched with a pencil and then animated to bring them to life. The concept of abortion chairs is a metaphorical representation of the emotional and physical discomfort that women go through when they undergo an abortion procedure. The chairs are symbolic of the medical equipment used during the procedure, but they also represent the isolation and vulnerability that women experience during this time.

The video art and animation techniques used in this work aim to create a sense of empathy and understanding for women who have gone through this experience. The use of animation allows the artist to create a world that is both surreal and familiar, where emotions and experiences are heightened and amplified. Through the use of line drawings, the artist is able to convey the complex emotions that surround the topic of abortion. The simplicity of the line drawing allows for a directness of expression that is both honest and raw. The animation of these drawings adds a layer of depth and complexity to the work, allowing the artist to explore the subject matter in a nuanced and multi-dimensional way.

Overall, this visual work with the theme of abortion chairs is a thought-provoking and powerful exploration of a highly contentious issue. The use of technical intelligence, video art, and animation elevates the work to a level of emotional and intellectual depth that is rare in contemporary art. It is a testament to the power of visual art to inspire empathy, understanding, and social change.

Curated by Hub of Art Laboratories (Greece)

Tiligadis, Konstantinos

Ionian University / Hub of Art Laboratories,
Greece

Konstantinos Tiligadis is a Professor in Painting specializing in three-dimensional Digital Representation (3D Animation) at the Department of Audio and Visual Arts, Ionian University, Greece. He was born in Athens in 1967. He studied painting under N. Kessanlis and scenography under G. Ziakas at the Athens School of Fine Arts (1990-99). With a Greek state scholarship (1994-95), he attended painting, sculpture, model in motion and photography at the Academy of Fine Arts in Seville, Spain. He got his Master's degree in Digital Arts from the Athens School of Fine Arts (2000-03). His work has been exhibited in several venues and art festivals, and he was awarded the 1st prize for Olympic Truce Through Painting (2004) in Damascus, Syria. His work is part of private collections and museums in Greece and abroad. He has collaborated with the Eugenides Foundation (Planetarium) for the making of a 3D film in the framework of the Cultural Olympiad (2004). He has participated in many conferences and research projects. He taught at the undergraduate program of the Athens School of Fine Arts (2003-2009) at the Master's program Digital Arts, A.S.F.A. (2006) and the Technical Educational Institute of Athens (2007) at the Department of Graphic Design.

Katsaridou, Maria

Ionian University / Hub of Art Laboratories,
Greece

Maria Iliá Katsaridou is a post-doctoral researcher at the Department of Audio and Visual Arts of Ionian University, Greece. Her post-doctoral research focuses on interactive narratives and interactive art. She is a visiting professor of Semiotics of Interactive Narrative and Digital Games at the Interdepartmental Master Program in Semiotics, Culture and Communication of Aristotle University of Thessaloniki, Greece and a member of Media Semiotics Research Group (at AUTH SemiLab). In addition to her book *Sylvain Chomet's Distinctive Animation: From the Triplets of Belleville to the Illusionist* (2023, Bloomsbury Academic Publishing) she has published many articles and book chapters.

HAL ArtBox: Vibrating Earth

A video presentation of an immersive art installation based on seismic data, as an attempt to turn into a visual and audible experience the data that represent the complexity of the Earth's processes

Tania Tsiridou: Concept, video, project's Coordinator,
 Thanasis Mamatsis: (Programmer) Video Processing, Programming, Data Visualization,
 Vasilis Agiomyrgianakis: Data Sonification

Curated by Hub of Art Laboratories (Greece)

Tsiridou, Tania

Ionian University / Hub of Art Laboratories,
 Greece

Tania Tsiridou holds a Phd degree from the Audiovisual Arts department, Ionian University, Masters diploma in Digital Arts (Athens, Art Academy) and a Diploma in Sociology from the University of Cologne (Magister Artium). She has participated in exhibitions and has taken part in collaborative new media art and research projects. Since 2007, she teaches at the Audiovisual Arts department, Ionian University. Currently her research interests include data driven art, interaction and immersive environments.

Mamatsis, Thanasis

Ionian University / Hub of Art Laboratories,
 Greece

Thanasis Mamatsis is a PhD candidate in the School of Electrical and Computer Engineering, at the National Technical University of Athens (NTUA). He received his M.Sc. in Electrical and Computer Engineering from the aforementioned University. Since 2022, he has won a grant from the Research Committee of NTUA for the support of his PhD. During the present year, he has assisted in the project "HAL" of Ionian University, in the hub run by Tania Tsiridou. He has six publications in International Journals with Impact Factor and three presentations at International Conferences. His professional interests include Renewable Energy Systems, Electrical and Computer Engineering and he was responsible for the construction of more than ten photovoltaic power plants. His research interests are mainly in the fields of Pattern Recognition, Machine Learning, Writer Identification, Archaeometry and Scientific Computing.

Agiomyrgianakis, Vasilis

Ionian University / Hub of Art Laboratories,
 Greece

Vasilis Agiomyrgianakis is an audiovisual artist, composer and researcher. In 2016 he completed his PhD at the University of Huddersfield in programming languages for interactive audiovisual arts and computer music. He is experienced in live coding for audiovisual performances as well as in the development of microcomputer sensor systems for artistic and academic purposes. He teaches Computer Sound Design at the Department of Photography and Audiovisual Arts - University of West Attica (Greece), he is a postdoctoral researcher at HAL (Hub of Art Laboratories), at the Department of Audio and Visual Arts - Ionian University (Greece) and a visitor researcher at Hokkaido Information University (Japan). He has published papers, music and participated with his works in various conferences and festivals in Europe and Japan.

HAL ArtBox: Octagon.Pharmacy

The video works presented here at TTT Malta were developed, performed, presented and written while a Researcher @ Hub of Art Laboratories (HAL), of the Department of Audio & Visual Arts (AVArts), Ionian University, Greece.

Being in the Pharma Pipeline included art and biology ost-doctoral research covering: 1) disease, 2) human subjects, 3) genomics, 4) biosensors, 5) bioinformatics, 6) artificial intelligence, 7) animal models and 8) industrial fermentation. These eight topics are imagined as the eight legs of an octopus meant to explore complexity in data driven life science and introduce non-professionals to the drug development research process alluding to psychological movements in rebirthing, egg acquisition/embryo implantation in IVF new repro technology and the turmoil of mismanagement. This includes the medicalization of embryos, preimplantation genetic diagnosis (PGD), and gene therapy as germline drug delivery.

Referencing anatomical reprogramming, the videos and documented presentations are on the following foci: gestalt rebirthing, transvaginal ovum collection, octopus consciousness, bioinformatics, human germline editing, transgenics, pornography, disease, panacea, silver bullet, decay, degradation, death, pain, humiliation, medical history, genetic disease, congenital disease, contagious disease, viruses, vaccines, immunity, breeding, the history of eugenics, gene therapy, somatic gene therapy as a 'vaccine' or 'surgery', (biolistic gene gun powder vaccines, nanolipofection injectable mRNA, topical protein therapy salve), fertilization, preimplant genetic diagnosis, fetal gene surgery, gonad bending, gonad tinkering, gonad hacking, mortality, unhappiness (mental health), gayness, tightass uptightness, zealotry, infertility, boredom, mortality, gender dysmorphia, beauty (aesthetic, genetic and surgical), hair patterning, libido, erotism, IQ, anatomical style, new addictive drugs, drug rehabilitation recovery, chemotherapeutics, amnesia, anamnesia, neurodegenerative disease.

Enjoy the complex relationships between medical cohort formation, cult indoctrination, crowds of patients, clouds of data, informed consent, pseudoscience, the supernatural, rare disease networks, human subjects, chronic patients, military cohorts, cabal cohorts, covert cohorts, birth defects, it girl cohorts, data points, recordings, digital hoarding of metabolic medical clade data formulations, techne, bioMatter, cryogenic storage, medical samples, histology, antibodies, genome sequences, partial beings, bioinformatic sequence databases, sampling blood, sampling sperm, sampling fecal matter, liquid nitrogen tanks, embryos, ovum, brains, tumor, bone marrow, abortion waste, CSF (cerebral spinal fluid), gene expression patterns, physiology, electrophysiology, body data, 24/7 remote wearable data tracking biosensors, AI automated monitoring of data points (and deep metabolic chemoalterity automation for cohorts, crowds and phallanxes), peak experience, trauma, inebriation, sexual event processing, meditative states, stress relations, elusive nuanced experiences, repetition compulsion, haptic forced feedback, human subjects, ubiquitous experimentalism, surveillance, the concept formerly known as privacy, fermentation, industrial fermentation, standardization, annotation, dating, reformatting, product orientation, aseptic containment, prepared piano, query style, inefficiency, non-normative differential equations, replacement therapies, pill, vaccine, gene therapy, psycho surgery, math, drug development, biologists, programmers, medical mathematicians, neurological cryptographers, disease statisticians, extreme environments, experimental design, animal research, new reproductive technology, preimplant genetic diagnosis, human embryo grading, AI glitch-bias aesthetic-politics and the industrial fermentation of pharmaceuticals.

Zaretsky, Adam

NADLinc, United States

Adam is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/machine/non-human) and physiology (performance/stress). His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. The work presented at TTT Malta was developed while a Researcher @ Hub of Art Laboratories (HAL), of the Department of Audio & Visual Arts (AVArts), Ionian University, Greece.

Creative Human Transgenic Repro Tech: The Art, Aesthetics and Ethics of Designer Babies

This bioart roundtable starts from the premise that art and aesthetics have a role to play in determining the ethics of designer baby production. The research project examines human germline genetic editing seen through the lens of bioart, the artform that uses biological processes and experimentation to display living systems as art objects. If we debate the reengineering of the human genome as an art project to sculpt future generations in a hereditary cascade of living aesthetics, this warps the balance of the bioethical scale and distorts the practice based arguments surrounding the germline human engineering debate. The process becomes less about science, health and neo-eugenic enhancement versus the heirloom global human genome and more about questions of contemporary aesthetics, non-pragmatic bioethics and the non-speculative turn that is both non-utilitarian bioart and human germline editing practice.

Panelists:
Adam Zaretsky (panel curator and moderator),
Roberta Buiani, Aisen Caro Chacin, Mary
Maggic, Maya Minder & Lindsey Walsh

Creative Human Transgenic Repro Tech: The Art, Aesthetics and Ethics of Designer Babies

Rewilding Cultures is an international network of hybrid-format events for research and co-creation in the field of art, technology and communities. It is a partnership of organisations from eight EU countries, who share their common interests in art-science and art-technology research. The events they organise are called Feral Labs. These are set in (relatively) remote environments, away from the usual urban set-up of contemporary creative hubs, which enables participants to focus on process-based activities like peer learning, field work, research and co-creation, instead on presentation of finished artworks. The residency programmes form another important backbone of the project and offer developmental, as well as community and research-oriented work. The panellists are Rewilding Cultures consortium members and will discuss the pros and cons of setting their events without focusing on the end products, finished shows and sometimes completely away from the public eye. They will also touch upon different ways of (self-)organisation of the content of their Feral Labs, their ways of selection of participants and ways of combining theory and practice and different ways of using Artist Residencies programme to augment their Feral Labs. They will also try to reconcile the paradox of perceiving themselves as an inclusive environment when the format relies on creating a (temporary) social bubble. And how to be green if international mobility of people remains at the core of the project and when so much waste is generated with all this research, learning, rapid prototyping and constant generation of artefacts? Best questions and answers from the public could get their foot into the door of the consortium's next mobility micro-grant.

Keywords: rewilding, feral labs, creative europe

Panelists:

Uros Veber (panel moderator), Barbara Scherfig, Dalila Honorato, Deborah Husic, Ewen Chardronnet, Marta de Menezes, Piritta Puhto, Rüdiger Wassibauer, curated by Rewilding Cultures Consortium (RC/EU)

Feral Labs ShowCase: Rewilding Cultures (RC/EU)

About

The Rewilding Cultures (RC) project wants to reposition the wild after COVID and focus on inclusivity and ecology within the art, science and technology area. A new gaze at this sector is needed and the stop in everything caused by COVID, provides us with an uncomfortable, but much needed time for reflection on potential change. We cannot go back to business as usual, especially in terms of polluting and important inclusion issues unaddressed. We need to rewild on terms fit for the present and future. Within the last 10 years we have witnessed a large growth of various Creative Hubs; Maker-, Bio-, Art-, Coworking- Labs and -Spaces. They come in many shapes and sizes and operate as initiatives that give participants a social space equipped with technological opportunities, a space where everyone is encouraged to experiment, explore, create and share. The importance of the social and the communal aspect is one of the most important aspects of these Creative Hubs; they are not only places of rapid prototyping and caters to artists' and makers' needs, they are so much more than the fabrication machines and tools and their operators. They are places of rich social life and homes of diverse communities. Creative Hubs are now indispensable facilitators of Open and Citizen science and localization of production, New business model, testers and developers of Future technologies, as well as places of new and innovative uses of old technologies. They are places of reinvention and innovation in educational, life-long-learning processes.

Background FERAL LABS

The project builds on the legacy of the Feral Labs Network (FLN), a Small-scale Creative Europe project (with most activities in summers of 2019 and 2020), which connected organizers of Temporary Creative Hubs that vary in scope, format and topics, but hold a common methodological framework. These Feral Labs, as we have dubbed them, form the first content pillar of our project. They are events of transdisciplinary nature which discern no clash in focusing on production of cultural artefacts and philosophy, hacking and tinkering with technology, sensing environmental data, creating educational content and addressing resilience by investigating environmental and technological challenges, all within the same event framework. By bringing together the worlds of art, humanities and social studies, education, digital activism, natural sciences and technology, participants inevitably learn about each other's methods and processes, and benefit from each other's know-how (tacit knowledge), know-why (the scientific explanation) and know-who (communication with & to). They can tap into the knowledge they usually could not access and discover new ways of approaching and defining social, political, natural and technological questions. Feral Labs rely on and subscribe to the ethos of open and free software and hardware as harboured by the Free and Open Source movements. Furthermore, the participants of Feral Labs are oftentimes themselves avid champions of these ideals. However, our events are designed not just to propagate the use, the extraction of these principles, but also to encourage participants to publish their code, designs and documentation.

Showreel

Feral Labs Showcase is a collection of documentation from activities developed within the institutions collaborating in the project Rewilding Cultures:

Ionian University: TTTlabs: BioFeral.BeachCamp (2023) and TTTfellows: Aisen Caro Chacin & Lyndsey Walsh (2023)

Partners:

Ionian University

The Ionian University, founded in 1984, has seven departments spread in the urban complex of Corfu and, since 2018, five departments in the islands Lefkada, Kefalonia and Zakynthos. The Ionian University, despite its quantitative dimension but also thanks to its qualitative elasticity in adaptability and fast flow of experimental ideas, has traditionally been in Greece the initiator of less represented fields of knowledge. <https://inarts.eu/>

Bioart Society

Bioart Society is a Helsinki-based association developing, producing and facilitating activities around art and natural sciences with an emphasis on biology, ecology and life sciences. It is a leading organization in art & science and experimental arts. Since 2008 it developed into one of the principal organisations in Europe setting the tone on an international level for activities related to art engaging with biology, ecology and life sciences. <https://bioartsociety.fi>

The Culture Yard (Kulturværftet)

The Culture Yard (Kulturværftet) is located by the harbor in Elsinore and, together with Denmark's Maritime Museum and Kronborg Castle, forms the Kulturhavn Kronborg area. The Culture Yard is North Zealand's largest cultural center and, organized together with the city's older culture house Toldkammeret, provides stages and space for a large number of local, national and international cultural events all year round. <https://www.kuto.dk>

Cultivamos Cultura

Cultivamos Cultura is a platform for experimentation and development of shared knowledge in the theory and practice of science, technology and contemporary art. In other words, Cultivamos Cultura provides conditions to foster your creativity, organizes activities in the areas of production, dissemination, research, education and exhibition. <https://cultivamoscultura.com>

ART2M / Makery Art2M, Digital Art International

Art2M (Art To Machine) is an innovative company and a think & do tank exploring and supporting creative communities in the relations between art, design, education, technologies and science. ART2M produces art works, publications and events (workshops, residencies, conferences, exhibitions, festivals) and directs its activities according to different research&action cooperation projects, the ART2M labs. Makery is the medialab of ART2M and an online & bilingual information media (English-French, newsletter, website, social networks). <https://www.makery.info/en>

Projekt Atol Institute: PIFcamp: PIFtopia (2023) and PIFresidency: Maggie Kane (2022)

Makery: Artlabo Retreat (2023)
The Culture Yard: LabYard (2023)

Schmiede: FeralAIR: Adam Zaretsky (2022) and FeralAIR: María Angélica Contreras (2022)

Bioart Society: Field_Notes residency: Marta Moreno Muñoz (2022)

Cultivamos Cultura: Cultivamos Cultura residency: Anna Isaak-Ross (2022)

Radiona: Electric Wonderland (2022)

Projekt Atol Institute

Projekt Atol was first established informally in 1992, and has been registered in 1994 as one of the first non-profit institutions in Slovenia. Since then Projekt Atol is a hub for research in arts, transdisciplinary production of art projects, tactical media, situation building, publishing, education, community platforms. Projekt Atol co-organizes PIFcamp and has recently concluded coordination of the Feral Labs Network. It is also a member of the project Green Revisited. <https://www.projekt-atol.si/en/>

Radiona Makerspace – Association for Development of do-it- yourself Culture

is a non-profit organisation and citizen lab consisting of makerspace/hackerspace, media art lab, Repair Café and residence program founded in 2011. The organisation is dealing with DIY (do-it-yourself), DIWO (do-it-with-others) and DITO (do-it-together) cultures, STEAM concepts, interdisciplinary and intergenerational non-formal education and hybrid activities. <http://radiona.org/>

SCHMIEDE HALLEIN

Verein zur Förderung der digitalen Kultur

Schmiede is a cooperative prototyping festival between the arts, maker and digital media, a playground where our ideas come to play. The objective is to learn from the process, each other, build trust and find collaborators for the current or future projects. Schmiede empowers this process by bringing together the essentials: space, people, infrastructure, food and freedom to explore. Schmiede is open to everyone interested. <http://schmiede.ca/>

**TABOO - TRANSGRESSION - TRANSCENDENCE
IN ART & SCIENCE 2023
26-29 September 2023, Malta Society of Arts, Valletta**

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Contact with us via email to av-ttt@ionio.gr

TTT 2023 Malta in collaboration with:

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<https://ttt-conference.org>

Contact TTT Conference: av-ttt@ionio.gr

All events of the TTT2023 Malta program take place at the Malta Society of Arts (MSA), Palazzo de la Salle, 219 Republic Street, Valletta:
Conference Room **[C]** - Concert Hall **[H]** - Central Courtyard **[Y]** - Basement Vaults **[B]**