



# PROGRAMME

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## DAY 1 | Thursday, December 6, 2012

10:00 | New Stage

### Welcome and address by Louis Bec (FR)

10:30-12:30 | New Stage

### Liminal Lives: Life in the Age of Permanent Bio-transgression

Attractors: Maciej Ozog (PL) & Ryszard W. Kluszczyński (PL)

Oron Catts (AU) & Ionat Zurr (AU) | Crude matter: the milieu as life enabling  
Francois-Joseph Lapointe (CA) | Me, myself and my microbiome: the art of metagenomics and the fate of metagenomic art

Joanna Hoffmann (PL) | 'Hidden topology of being' (the sublime and protein molecule)

Verena Friedrich (DE) & Adrian Ranga (CH) | Cellular Performance

Maciej Ozog & Ryszard W. Kluszczyński: Development of life sciences and biotechnology entails the need for rethinking and redefining of several categories that till recently have seemed easily comprehensible, stable and obvious. In our proposal we want to focus on re-configurations of the category of life itself. Term liminal lives, taken from the book of Susan Merrill Squier, emphasizes openness, fluidity and instability of this category, and also its ambiguity. Liminal lives are boundary beings whose ontological status is not clear and is subject to continuous transgressions; they exceed and challenge dichotomies: organic – artificial, autonomous – dependent, human – non-human, living – inanimate, coherent – hybrid. Their existence, though often unnoticed outside the context of the laboratory, has a real impact on how we understand ourselves, and the world around us. Art has a particular significance and plays an important role in the public debate on the challenges arising from the existence of liminal forms of life. On the one hand, art can be regarded as cultural translation of procedures and scientific discourse, on the other provides critical analysis of cultural, social and political consequences of techno-scientific achievements. In our proposal, we would like to present and analyze various examples of the latter attitude within bioart. Methodology: Goal of the project is to select a research group consisting of theorists and artists whose research and artistic practices allow for a multidimensional analysis of the very phenomenon of liminal lives as well as the socio-cultural context and consequences of the development of this branch of modern biology. This group would be selected in the "call for papers". Work of the group would consist in the preparation of individual papers, but also we would like to initiate a platform for creative discussion and presentation of opinions and actions, pointing especially to the transgressive dimension of the liminal lives issue.

13:00-15:00 | New Stage

## **Confronting the Bacterial Sublime: Whole Genome Sequencing, Microbiology and Bioart**

Attractor: Anna Dumitriu (UK)

Kevin Cole (UK) | Rise of the Superbug  
James Price (UK) | Man, Machine and MRSA  
Tagny Duff (CA) | Wet Net  
Adam Zaretsky (US) & Tony Allard (US) | Mutate or Die  
John Paul (UK) | A bacteriological enquiry into the sublime and beautiful

Anna Dumitriu: There is a sense that the world is heading towards a new pandemic, that an unknown disease will emerge or that an existing pathogen will evolve strategies to resist our limited antibiotic cures and strike us down. However, new developments in whole genome sequencing of bacteria and viruses offer us hope, potentially enabling doctors to diagnose and precisely treat diseases in a matter of hours. But the implementation of whole genome sequencing (WGS) technology in microbiology raises a number of complex technical and ethical issues from processing and understanding vast amounts of data to potential privacy issues revealed by the specific organisms an individual may be carrying and passing on, and even in the way genomic data is pieced together jigsaw puzzle-like. The cost of WGS technology is continually being reduced whilst processing speed is increasing exponentially at an unexpected rate, and it will begin to be implemented across healthcare providers worldwide within the next five to ten years. We are in the midst of a quiet revolution that may have as big an impact on our lives as the industrial revolution had on our ancestors' lives.

16:00-18:00 | New Stage

## **Vegetal Sensoria**

Attractor: Monika Bakke (PL)

Christelle Westphal (FR) | Mythical Space Habitat  
Kathy High (US) | Piper in the Woods: Men becoming plants  
Laura Cinti (UK) | The Sensorial Invisibility of Plants  
Allison Kudla (US) | Biological Systems Art: Artistic Research Into the Algorithms Embedded in Living Systems

Monika Bakke: Accepting the position that 'to view plants as entirely disposable objects is to do them an injustice' is becoming one of the new challenges facing us in the twentieth first century. We are now rediscovering plants as a result of the emergence of plant neurobiology generating discussions on 'plant intelligence', 'root brains', 'plant memory' and other phenomena related to plant signaling and communication. Scientific knowledge of plants, however, has also enabled and accelerated their technological use, although plants have been the subjects of biotech since the very beginning of agriculture. At the same time proposals concerning the 'rights of plants' and 'plant dignity' are being put forth in response to new contexts created by biotechnology that is re-shaping human-plant relations. A growing interest in our ethical approach to plants – their being considered as life forms with an inherent worth, and therefore deserving protection for their own sake – is now gaining visibility in both the humanities and in art practices. Methodology: The goal of this stream is to gather researchers, artists, designers, architects and others whose work involve plants both on a material and on a discursive level opening up a territory where the complexity of plant lives can be put forward and communicated to a wider public. Projects/proposals of interest to this stream should pose theoretical and practical questions concerning the use of plants as well as indicate and promote change in attitudes towards them. Research with the potential to challenge the mainstream anthropocentric approach to plants, usually based on instrumentalization, colonization, separation, and control, is particularly welcomed. Presentations may also directly or indirectly deal with plant related biotechnologies – implemented either in professional laboratories or in a do-it-yourself mode – and open up the possibilities of a more inclusive postnatural history of human-plant relations.

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## DAY 2 | Friday, December 7, 2012

9:00-10:30 | Academy 1

### Scholars and/as Writers

Attractor: Radim Hladik (CZ)

Marina Garcés (ES) | The Standardization of Writing

Federica Bueti (DE) | The Theatre of Catastrophe

Julie Casper Roth (US) | Autism as Evolution: Experimental Cinema and Hypothetical Futures

Radim Hladik: Language and writing have been essential in the constitution of scientific discourse. However, according to Hayden White, the protocolary nature of scientific texts makes them distinct from tropological literatures. Yet other scholars would endeavor to study sciences in their literary dimension. It has been suggested that knowledge claims in scientific writing employ rhetorical devices and historical trajectories of scientific writing styles have been explored. The latter approach puts into question the referential character of empirical discourse and borders between disciplines as well as between the three cultures of natural sciences, social and human sciences, and literature. This stream will explore the uses of literary terms and devices in science as analytical tools or conceptual models, the points of osmosis between sciences and literatures, as well as the paradox of doing boundary-work in sciences by literary means. Methodology: The purpose of the stream is to bring together scholars and writers to discuss the ways in which texts as well as practices and materialities of writing operate in their fields.

9:00-10:30 | Academy 2

### Planetary Collegium Uncertainty Session #1

Chair: Roy Ascott (UK)

Luis Miguel Girao (PT) | The Emergent Hybrid System - crisis as collective autoscopic manifestation

Blanka Earhart (US) | I am Legion: Apparent or Actual Consciousness

Pam Payne (US) | Portrait of the Artist as Expeditionary; a Romance with Uncertainty

Isabella Buczek (DE) | What happens with spacial purity in the media revolution of materiality, hybridization and uncertainty?

11:00-12:30 | New Stage

### Beyond Uncertainty

Attractors: Roberta Buiani (CA) & Jim Ruxton (CA)

Alexander Cetkovic (UK) | Unconscious Perception in a Responsive Architectural Environment

Mike Phillips (UK) | The End of Things

Laura Beloff (FI) | The Curious G. and The Uncertain Future

Tyng Shih Yap (AU) | Refiguring Embodiment: Negotiating Mobility in Augmented Spatiality

Roberta Buiani (affiliated with York University, Canada): *Peur toujours, peur partout* (Bauman, 2005: 2).  
With these words, Bauman recalls Febvre's description of "the experience of living in the XVI century Europe," when ubiquitous fear was evoked by darkness, "...which started just on the other side of the hut door and wrapped the world beyond the farm fence...." While darkness is not directly connected to uncertainty, it sure is the natural locus of uncertainty, as the place where anything could happen. For years, scientific institutions, governments, etc. have made it their mission to tame uncertainty by mapping, calculating, assigning specific roles to all types of phenomena. The idea was that once tools and instruments

were made more advanced, and focused, uncertainty would be substantially reduced, or even erased. However, as many individuals in science technology and theory have noted (from Virilio to Robins and Webster, Deleuze, Barad) this is only partially the case. The more we move the horizon of the unexplored, the unseen, the previously uncalculable, the more we find more problems to be solved, more theoretical issues to be untangled, more uncertainty to be captured. Uncertainty can paralyze. We can try to limit its fuzziness. Even better, we can move beyond it, by turning “uncertainty as an object to be conquered” into “the very instrument fueling research and creative opportunities.” Starting from this idea, we would like to invite artists, scientists, and theorists to reflect on the potentials of uncertainty as a medium, rather than on how instruments and tools can better solve its unpredictability. In other words, we would like you to re-think uncertainty as a means, rather than an end.

11:00-13:00 | Academy 1

## Time and Technology

Attractors: Regine Rapp (DE) & Christian de Lutz (US)

Gretta Louw (DE) | Controlling\_Connectivity

Daniel Belasco Rogers (DE) & Sophia New (DE) | Narrating Our Lines

Ellen Sebring (US) | Atmosphere: Disorientation in Visual Narrative as a Time Traveler's Tool

Yasuhiro Sakamoto (DE) | Sound Sculptures as Embodiment of Cross-modal Gesamtgestalt

Regine Rapp & Christian de Lutz: Technological developments over the past 25 years have altered our lives. The computer, its graphic user interface (GUI), the internet, mobile telephones have revolutionized work, leisure and communication. How has this effected our sense of time? On one hand new technologies make communication cheaper and more efficient. On the other hand working hours have increased, and the line between work and leisure blurred. New genetics is altering the speed of evolution. Computers function in time spans incomprehensible to us. The market place demands more productivity in shorter periods; while medicine promises to expand our life span. How exactly are these technological advances influencing our sense(s) of time? How have technological changes over the last 25 years changed and influenced our perception of time, how we structure our time, plan our days, and live our lives? Do these changes alter our biology? What are the conflicts between different 'types of time:' biological, subjective, objective, social, etc.? What is the contemporary connection between time and space – actual space, virtual space vs. actual time and virtual time? Methodology: By combining scientific and scholarly papers (science and humanities) together with presentations by media artists – targeting the intersection & serendipitous overlapping momentum of 'time & technology' in our current society – , we are looking for(ward to) a sustainable synergy between theory and practice.

11:00-13:00 | Academy 2

## Philosophical Toys Today

Attractor: Tomas Dvorak (CZ)

Verena Kuni (DE) | Analogital Philosophical Toys

Chris Burnett (US) | Reinventing the Automobile: Books at any speed

Claudia Mongini (AT) | On the indeterminacy of transdisciplinary practices

Bettina Bruder (AU) | Tools for Elastic Thought

Jana Horakova (CZ) | Tur(n)ing Bachelor Machine: Towards Articulations of the Universal Machine Unconscious

Tomas Dvorak: Philosophical toys were objects designed to examine various scientific phenomena experimentally while provided popular amusement; they were simultaneously vehicles of scientific investigation and knowledge production, sources of puzzlement, entertainment and popularization for the lay public and stimuli eagerly adopted by many artists. Their heyday is the first half of the 19th century when they were applied widely in natural philosophy, although we can find many of their earlier precedents as well as later offspring. The panel will seek to find contemporary counterparts to these devices of extension of the

senses (such as were kaleidoscopes, stereoscopes, thaumatropes or phenakistoscopes) that have the potential to break down the barriers between sciences, arts and popular culture, between theory and practice, between knowledge and amusement.

13:00-14:30 | New Stage

## **Blueprints for the Unknown**

Attractor: David Benqué (UK)

Howard Boland (UK) | Art from Synthetic Biology  
Georg Tremmel (JP) & Shiho Fukuhara (JP) | On/Maybe/Off  
Shiho Fukuhara (JP) & Georg Tremmel (JP) | DNA - An Esoteric Programming Language for Silicon- and Carbon-based life-forms  
Steffen Fiedler (Studio Nand) (DE) | Known Unknowns

David Benqué: Recent advances in Synthetic Biology are making the design of new life forms an increasingly real possibility. Driven by an engineering approach to biology, the future scientist/designer is envisioned as an architect of life, creating blueprints for living systems and organisms from a library of standardised, and replicable parts. However, life differs in many ways from the industrial paradigm we feel comfortable with. Adaptation, mutation and symbiosis are amongst the processes which make living organisms unstable, random and highly influenced by the context they are in. The current discourse surrounding biotechnologies promises to control these phenomena, using constant comparisons with the digital revolution. This project aims to explore what would happen if we were to embrace mutation as a driving force for design, rather than trying to force-fit life into our existing view of engineering. Taking this exciting time as an opportunity to question and challenge, we will take a new look at the way we design, produce, and relate to the world around us. Design will be used as a tool for exploration, imagination and discussion around our needs, desires, intentions and culture, with an underlying interest in the concept of Nature and our relationship to it.

13:30-15:00 | Academy 1

## **Nanotechnology: Instability in an Unpredictable Milieu**

Attractors: Paul Thomas (AU), Mike Phillips (UK), Frederik De Wilde (BE)

Tincuta Heinzl (RO) | Nanotextiles or the aesthetics of "wearwell-ness"  
Murat Germen (TU) | Unbearable lightness of uncertainty  
Renate C.-Z. Quehenberger (AT) & Peter Weibel (AT) | Heisenberg's Uncertainty Principle

Paul Thomas: The use of concepts from nanoscience and nanotechnology materials in art provides alternative perspectives on the material world by putting us literally 'in touch' with 'increasingly fuzzy, unstable and chaotic' atomic structures. Indeed, in order to measure the infinitely small, The Atomic Force Microscope (AFM) instantiates a shift from optical microscopy to a minute cantilevered stylus as a haptic interface with the seemingly intangible atomic substrate of the universe. Methodology: The relationship between the ephemerality/tangibility of matter shall be considered in a roundtable convened and led by Paul Thomas, Mike Phillips, Edward Shanken, Frederik De Wilde. We intend to explore the effects on human senses and perceptions of living in a boundary less states. The roundtable 'think tank' will interrogate and challenge the rhetoric of scientific nanotechnology that implies a controlled and regimented overview of all nature. In contrast to the machinic measurement of the atom within a fixed quantitative framework we will celebrate its instability in an unpredictable milieu. We see it as part material reality; part science fiction – an evolving narrative involving humans and non-humans that has the potential to rewrite the oppositional terms through which meaning (and our scientific understanding of reality) has traditionally been constructed.

14:30-16:30 | Academy 2

## **Crossbreeding Sensibilities**

Attractor: Franco Torriani (IT)

Grid Spinoza Project (ES) | Conclusions of Experimento#2: the uncertainty and the metaphor like points of confluence between artistic and scientific research.

Dolores Steinman (CA) & David Steinman (CA) | The Uncertainty of Precision

Natasha Vita-More (US) | Emerging and Speculative Design of Life Expansion

Diane Gromala (CA) & Chris Shaw (CA) & Tyler Fox (CA) | Epidemics of Silenced Pain

Franco Torriani: What are the hopes and fears of becoming a hybrid in a de-modern scenario? How to understand neo-biological civilization and its anxieties? Can artists and creative practitioners substantially contribute, by cross researches and productions, to the treatment of major diseases and chronic pains? When it comes to uncertainty, a complex set of our thoughts and attitudes of doubt is based on an archaic and suspicion-led skepticism linked to "dubitare", the vibration. Where is our hybrid frontier, if we have one? "Hybrids exist, they are among and with us..."(Bernard Andrieu). Therefore, let us critically reflect on neuromutation, our "immersion into the tissue of the world" (Polona Tratnik) where we all act as "mutalogues" (Louis Bec), interconnected with other biomasses, cultures, and artifacts, being immersed in a world of a dreadful crisis, looking for invariants in the middle of omnipresent mutation(s).

15:00-17:00 | New Stage

## **Limits of Collaboration: The Revolution of the Geniuses or the Downfall in Middlingness**

Attractor: Manuela Naveau (AT)

Mushon Zer-Aviv (IL) & Galia Offri (IL) | Wikipedia Illustrated

Susanne Jaschko (DE) | Challenges and limits of participation

Mirko Tobias Schäfer (NL) | Praising Participatory Culture, Limiting User Agency How 'social media' thrive on a rhetoric of participation whilst controlling, limiting and channeling user activities

Manuela Naveau: I observed a dramatic proliferation of the use of participative, open creative processes in the production of artistic works in recent years. According to Susanne Jaschko and Lucas Evers' "el proceso como paradigma / process as paradigm" exhibition at LABoral, Gijon/Spain (2010) and their statement in the accompanying catalog, two factors are responsible for the fact that, today, access to and participation in works of art is on the rise: on one hand, the art system has been destabilized by the absence of structures with respect to authorship as well as simple structures with respect to copyright; on the other hand, a general shift from passive partaker to "involved agent" is evident throughout the art world. But this "involved agent"-syndrome is not only existing in the artworld. People are nowadays used to share, comment and vote on information via social media platforms and stand for or against something, which they like to express. On the other hand many people are only driven by the prominence of their digital ego, represented by a well shaped and constructed identity over the internet. The borders between public and private, champion and dabbler are blurred. Methodology: Main goal on a meta-level is to collaboratively think, speak and research on the topic limits of collaboration. I would set up a new platform of Ars Wild Card and I would equip members of the research group with the App and would like to begin to collect relevant information due to our common topic via this system. It should succeed as a book of information and contributions to a topic and is the base for the conference that will then take place.

16:00-19:00 | Academy 1

## Developing Cloud Curriculum in Art and Science | Workshop

Moderator: Paul Thomas (AU)

‘So what would a “Art Science Cloud Curriculum” be in the face of networked culture?’

Building from the meeting at Copenhagen in November 2012 the Leonardo Educational Art Forum Art Science Cloud Curriculum workshop will generate and build an internationally recognised and Leonardo endorsed art and science cloud curriculum course outline. The workshop outcome would be a curriculum that could become a benchmark of what we see as quintessentially important to engage in the world of research at the core of Art/Science. This workshop is established in collaboration with the research being developed for the SEAD curriculum white paper and STEAM. The proposed workshop would be able to define and construct an actual sample curriculum that would be placed on the art sci cloud curriculum wiki under a creative commons license.

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## DAY 3 | Saturday, December 8, 2012

9:00-10:30 | Academy 1

### Beyond Disciplinary Guidelines

Attractor: Georg Russegger (AT)

Ildiko Sophia Maria Meny (ES) & Stefan Aue (DE) | SYNTOPIA SALON - Interdisciplinary Urban Interface  
Roberta Buiani (CA) | Viral methodologies: Beyond Uncertainty?  
Lucas Evers (NL) | Art and science interactions - knowledge valorisation or not

Through the establishment of new creative cultures, enabled by digital media and global communication networks, new practices and ability profiles of creative and artistic delineation and exploration are gaining new grounds. Furthermore, economic models are eager to create synergies with symbolic values of cultural and artistic programs to deal with the potentials of »creativity«. At the moment these profiles are roughly subsumed (e.g. as »creative class«), but at the present day it is difficult to predict which catalysts and draft programs can be put into effect for these creative innovation processes. On the other hand it has to be questioned if innovation -as it is understood by policy makers of entrepreneurship- is a desired state for artistic projects and networks. This phenomenon that is set up via global nodes of creativity (e.g. networks, communities, organizations, projects, etc.) is more and more uprooting disciplinary guidelines and permitted structures of local traditions. Therefore, these vectors have changed the ways of cooperation and development in socio-cultural production paradigms. In this context »new« things happen based on cultural conditions of transformation, which have departed from established mechanisms of delineation and creation. They activate an innovation-fabric that does not yet have any adequate surface for the assessment of observations and mediations in such transformation processes. Thereby, new options of interaction emerge within the intersection of art / culture / economics / knowledge development / idea aggregation / intermediation a.s.o. Methodology: Coming from media-anthropology and co-evolutionary theory the methodology is focusing on human-self-transformation and mediated self-organization. Methods for that are applied project-approaches from creative media-integrated knowledge-cultures. Therefore it is a strong approach focusing on qualitative research (web, net, f2F, interviews and discursive formats like panels) and network theory looking on intermediation between human-body wetware and artifacts (soft- and hardware)

9:00-11:00 | Academy 2

## **Planetary Collegium Uncertainty Session #2**

Chair: Mike Phillips (UK)

Leslie Alfin (UK) | Enterprise, Entropy, Hopeful Monsters, and Dirty Little Secrets-- An artist's point-of-view about uncertainty and the future of global enterprise.

Claudia Jacques (US) | From Greenwich to Google: The Aesthetics of Time and the Meta-Environment  
Haytham Nawar (EG) & Daniel Bisig (CH) | Tribute to Uncertainty: Post-Humanism and Trans-Culturalism  
Nasim Zamanzadeh (IT) | Certainty of Reading the Message on Iranian Contemporary Art, The double meaning of Iranian art practice

Xiaoying Yuan (UK) | SNS, Blogs or future alternatives for Art curatorial in Post-Internet era?

11:00-12:30 | New Stage

## **Neurogenetic Media: From Research Tool to New Art Applications**

Attractor: Aleksander Valjamae (ET)

Maxim Safiulline (US) | Eloë: Application of Brain-Computer Interfaces in Visual Creativity  
Jennifer Canary (NL) | Mind Warriors – Second Person Empathic Resonators in Neurocinema  
Jane Grant (UK) | Between signal and noise: potency, potentiality and the uncertain moment  
Robert B. Lisek (PL) | Mind Uploading and Consciousness Redefined

Aleksander Valjamae: Rapid development and maturation of different brain imaging techniques fostered new research domains of imaging genetics and neurocinematics. On one hand, imaging genetics links together brain activity studies in laboratory that are typically employ magnetic resonance imaging (MRI) and electroencephalography (EEG) techniques with studies on human behavior genetics. Examples of imaging genetics studies that try to link certain genes with particular brain responses include different mood disorders, human decision-making, or human trust and altruism. Many of these studies already use interactive Virtual Reality (VR) scenarios to investigate human behavior in controlled situations. On the other hand, neurocinematics analyze brain activity of multiple viewers in order to find common patterns of film experiences. Particular interest here represents an area that is very close to neurocinematics – enactive cinema technologies that allow viewer's experience to influence the film content in real-time using brain imaging. It is natural to think about the possible new field that would merge the two above-mentioned fields into the new field of neurogenetic media. Here, different media like interactive films, or VR can be specifically designed to trigger particular brain responses, for example, for diagnosis of schizophrenia, that will be linked to the viewers genetic data. But the reverse might be also true – viewer's genetics might determine which film to watch in the evening. Neurogenetic media futuristic concept has many open questions and this session will aim at stimulating discussion on this topic.

11:00-12:30 | Academy 1

## **Mutual or Mutant: Where or When Is My Education?**

Attractor: Nina Czegledy (CA)

Patrizia Moschella (IT) | Cognitive behavior in hybrid system  
Joanna Hoffmann (PL) | "Meeting of imaginations" - art education in the society of knowledge.  
Christo Doherty (ZA) & Tegan Bristow (ZA) | Mutant Collaboration: Technology Arts Education in South Africa  
Heather Barnett (UK) & Silke Lange (UK) | Fluid networks and emergent learning: an interdisciplinary case study

Nina Czegledy: The profile of education in the 21st century is going to be very different from previous models. Both institutional leaders and academics are aiming to redefine the role of higher education and



invest on a large scale in new learning technologies. Consequently, higher education is expected to be a much broader enterprise in the future. Peer to peer and on-line learning is gaining a firm foothold in academia. Institutions, by following market trends, will be inclined to focus on livelihood-related programs; enabling students to graduate with diplomas that provide the prospect of sustainable earnings indicating the greatest developmental challenge facing educational environments today. There seems to be an agreement among professionals that research, self-organization, creativity, cross-disciplinary practice, community driven professional development, break-through partnerships and a balance between experience and innovation, are the key elements that will form a new equilibrium, a new educational ecology. Methodology: International and regional local presenters involved in new trends/models of education, to present and discuss with participatory involvement how the radical shifts internationalization in higher education became widespread and how the learning environment became completely altered. It is important to emphasize that the explosion of this new ecology has not been pre-planned; it is mainly due to a tremendous interest by the emerging generation, whose daily reality has profoundly changed and is often in conflict with, rigid, out dated educational concepts. A discussion on the inclusion of practice-based peer-to-peer models involving academia is especially essential, because limited funding, escalating class sizes and threatened course closures continue to be a serious challenge to effective training. In an era of fast technological growth and transforming art forms there is an increasing need for educational flexibility by academic institutions. In most countries, regardless of the level of economic development, policy makers have been compelled to review and reorganize their abilities for an analysis of high-level knowledge that profiles social change.

11:30-13:00 | Academy 2

### **Planetary Collegium Uncertainty Session #3**

Chair: Jane Grant (UK)

Stephanie Owens (UK) | Certain Uncertainty: Clouds, Cosmologies and the Scale of Transformation

Ziva Ljubec (SI) | The uncertainty of ASCOT and the 2nd order hesitation of ASCO2.T within the transdisciplinary buffer zone, round 2

Dooeun Choi (KR) | Naturalizing the Pathways to the Whole in the Art of Hundun [Chaos]

Julietta Aguilera (US) | Spatial Interactions and Mutations of the Mind

13:00-15:00 | New Stage

### **Balance-Unbalance: Can the Arts Help to Save the World?**

Attractor: Ricardo Dal Farra (AR)

Benjamin Pothier (FR) | MAITSOH, an interactive documentary installation and mindset proposal for trans-civilizational cultural production and preservation.

Varvara Guljajeva (ET) & Mar Canet Sola (ES) | The development and role of digital fabrication. Case study: Open Knitting

Monika Weiss (US) Sustenazo - Public Space and The Environment

Ricardo Dal Farra: How do you think we, the (electronic) artists, could/should contribute to the health of our environment? Do you have ideas and projects to propose? Do you have a working model that could be replicated? Borrowing some words from Jorge Wagensberg: "...we can organize coexistence, we need to gather, exchange ideas, look for proposals, analyze our possibilities, and then take decisions and start specific actions, both at the individual and the collective level". Each participant/proponent is expected to contribute to the reflection, debate and promotion of projects and actions regarding our environment and human's responsibility in trying to heal the deep wounds we can see all around us. Methodology: The [electronic] arts could become a powerful tool of awareness and transformation in times of ecological threats, economic uncertainty and political complexity. Artists, scientists, economists, philosophers, politicians, sociologists, engineers, management and policy experts were sharing their knowledge, debating over different perspectives, exploring new projects and starting to build paths with the intent of engendering awareness and creating lasting intellectual working partnerships in solving our global environmental crisis during two conferences, one organized in Buenos Aires (2010) and the other in Montreal (2012). Worth mentioning some concrete international projects/actions are starting to emerge from the aforementioned events.

13:30-15:00 | Academy 1

## Secure Insecurity

Attractor: Robert B. Lisek (PL)

Przemysław Sanecki (PL) | Invisibility of new politics  
Marta Heberle (PL) | Securing the imminent AI  
Emilia Wysocka (PL) | Superstition, manipulation, exclusion – art of cognitive enhancement  
Miha Tursic (SI) | Space Culturalisation

Robert B. Lisek: Security is a fundamental principle of state and main criterion of political legitimization. Security vs. discipline and law as instruments of governance. On one side we have hard power structure based on discipline, differentiation and blockade, isolating power and closing the territories and the second side: security policy associated with globalization, intervening and controlling processes associated with liberalism because of security measures may work in the context of movement of persons and goods. The division proposed by Foucault and Agamben on the hard law and the dynamic activities of the security policy is an artificial assumption. These two areas are closely related, complementary and provide a medium for example laws can be quickly changed by power elite, or processes related to the commodification of human life forcing changes in security policy. The increasing dynamism and complexity of social space and violent forms of bio-capital make this model of thinking is inadequate. Bio-exchange. The idea of "life" is considered to be included in the domain of technology, both for economic profits and for security reasons. Meta-capital. Everything is partially interchangeable, as everything is connected. Life becomes a currency of the code. The code provides for trade, works as a social marker, as a new form of capital. Methodology: We are seeing an increasing runway where we can no longer talk about the control of the phenomena that is so rapidly increasing complexity of the problems that becomes almost uncomputable. Panel 'Secure Insecurity' investigates problem of conflicts in quick growth of transfer of data, people and entities. Is there a common structure of modern conflicts, which remains constant in the various conflicts? What is the relationship between terrorism, modern war and globalization? What is the order of war and terrorist attacks? There are common and predictable patterns to the way in which people are making terror and war, which go beyond the specific time and place.

13:30-15:30 | Academy 2

## Examining Networks of Power

Attractor: Owen Mundy (US)

### Addressing the Future: The Tactics of Uncertainty

Attractor: Claudia Westermann (AT)

Marc Garrett (UK) | Revisiting the Curious World of Art & Hacktivism  
Diane Derr (QA) | Morphological Mapping of the Arab Spring through an Ecological Lens  
Daphne Dragona (GR) The power of counterpower  
Katerina Karoussos (UK) | LUMEN HILARE - The (bio)photonic emission of a church and its metabolism in human consciousness

Owen Mundy: This thread intends to examine representations of contemporary control structures and discuss whether or not an image, particularly network graphs depicting power relationships, information flows, economic activity, etc. have the ability to reverse trends of concentrated power. Does depicting power lead to greater democratization of said power or are we merely creating beautiful images that detract from their original intent—to reveal, examine, and act. To what effect does mapping complex data depicting influential actors, institutions, moments in time, finance systems, mapped onto a two-dimensional surface unravel the power they represent by distributing that power? Methodology: We'll begin the discussion by looking at historical examples of communication that intend to affect power structures. We'll examine works by artists and cultural practitioners such as Hans Haacke, Mark Lombardi, Josh On (theyrule.net), Bureau d'études, and more. We'll consider Manuel Castells' "Network Theory of Power" within these context(s). Then we'll discuss visual components of network graphs, asking in particular; what data and

representational forms help make a graph speak to as many people as possible. Finally we'll work in groups to extend the discussion into possible solutions and various statements and recommendations for such representations.

Claudia Westermann: More than 30 years ago, Michel de Certeau suggested that a shift in methodologies was necessary from strategies that operate on the basis of planning and prediction to tactics that operate on the basis of appropriation. Within this context, competition for the best prediction is substituted for a search for authorities that create the places that give space. This stream of interest with the title 'Addressing the Future – The Tactics of Uncertainty' suggests that even though Utopia has not been valued recently, it is nevertheless the actual turn towards the future – this radical uncertainty – that allows for a profound re-questioning of our methodologies. How do the sciences and the arts address the future? Can we speak to it, and in doing so, can we create openings in the present? Methodology: The main intention of this suggested stream of interest is to provide for a 'good' start question from which the theme of uncertainty could be addressed in a rather radical way. I am interested in viewpoints from all areas of the sciences and arts. In addition to presentations, there could be conversational panels and workshops. The latter could also be contextualized within the city of Prague. Which inclination this theme takes also depends on the other streams of interest and should be discussed.

16:00-18:00 | New Stage

## **Nomadic Science BioHackLab**

Attractor: Marc R. Dusseiller (CH)

## **Extreme Metabolic Interactions: Cooking for Apocalypse**

Attractor: Denisa Kera (SG)

Jennifer Willet (CA) | skype | BioARTCAMP: experiments in performing alternative biotechnological futures.  
Maria Joao Grade Godinho (UK) | What is happening at the boundary: mutagenic art/mutant science  
Corina Catana (RO) | Internet Memes – a New Tool in Risk Management  
Brian Degger (UK) | Freeing the Genetically Manipulated  
Špela Petrič (SI) & Robertina Šebjanič (SI) | Towards the (in)Human Spore  
Sumugan Sivanesan (AU) & Tessa Zettel (AU) | skype | Radical Banquet Aesthetics

Marc R. Dusseiller: We want to revive the creative science experimentations mixed with craft tradition, rich religious and mythological iconography, but also arts, which enabled the unique global exchanges in the 17. century Europe and gave rise to modern science. We want to return to these origins to develop our project of a nomadic science, which does not settle and identify with one institution nor one discipline and goal. It operates under the hackerspace paradigm, as a Renaissance utopian artisan network with their particular style of circulation and exchange of information (see Vera Keller, a historian of science). The Hackteria network revived this tradition of learned friendships and exchanges and introduced the forgotten format of "album amicorum", book of friends, by members traveling and gathering personal texts and illustrations from colleagues and exchanging "wishlists" (desiderata) on various eccentric projects. Present day tinkerers, disciplinary wanderers and artisans are invited to Prague to enjoy the "folly of empirics" and join us for a week of celebration of "maker's knowledge", eccentric science and inventions. While open biology and DIYbio often identify with attempts to democratize science and create open source, cheaper equipment and protocols, we want to open science to new, imaginative uses and collaborations, which support utopian and eccentric projects. Nomadic science is the opposite of institutionalized science. It supports lab "pastoralism" and moving from one location to the next in order to create autonomous zones for science tinkering and exchanges, which never settle for one goal or model of research and refuses progressivism in favor of radical openness and even knowledge anarchism. In Prague we plan to commence a "lab archeology" by connecting old and new lab equipment, spaces, and protocols, and defining desiderata of nomadic science. Rather than creating more efficient and cheap DIYbio equipment, we want to design more creative and imaginative, even imaginary equipment, and embrace the aesthetic possibilities of hacking and anarchistic marking. We want to develop further the idea of "media is the message" into "lab equipment is the science" approach. Instead of 3D printers and plastic we want to rehabilitate glass as the material of choice for open biology and democratize more materials for creative appropriations of science. We want to translate science protocols into artistic and alchemist iconography, read these new protocols

against old texts, combine practices and equipment, rethink some new uses of old distillation and fermentation apparatus, translate and compare on this material level the various practices and ideas. While science supports institutional knowledge with well-defined methodology, theory, and labor division, we want to revive alchemy as a space of improvisation and tinkering, which gave rise to plural ideas of political, economic and philosophic reform. The Senecan commonplace, "There was never a great talent (ingenium) without some mixture of madness" (Nullum magnum ingenium sine mixtura dementiae fuit), in the motto for nomadic science as a utopian project of plural science & society interactions.

Denisa Kera: We want to rethink the relation between food and technology and experiment with future metabolic exchanges that are biological, technological and political at the same time. Cooking and eating offer an ideal ground for design experiments with future scenarios around the theme of "tribute to uncertainty". Metabolism, death and possible apocalypse are all part of the same process, which intimately links various organisms and scales of existences. We will explore extreme eating and cooking practices that are not afraid to rethink the function and possibilities of deadly and evil ingredients in our planet kitchen like CO<sub>2</sub> and GMOs and rethink their limits. We want to test new relations between food chains, networks and systems at a variety of scales and propose new, metabolic exchanges. Methodology: We will explore various forms of cooking and eating at times of uncertainty and possible apocalypse by organizing workshops and dinners with the participants. With series of recipes and interventions we want to transform the dinners into apocalyptic events showing various metabolic interactions that will prepare the participants for the ultimate and inevitable. Our body is a system transforming thousands of organisms into a source of energy for other organisms, so perpetually involved in death and apocalypses. How to make these processes visible and enjoyable?