Book of Abstracts

XYZ: The Wound

H Jane
Sun 07 JUN 2 -

Opening Address: WELCOME TO THE WOUND

Speaker: Kara Weatherbee

Welcome to the Anthropocene or, more considered a sound – self-diagnosed fatigue – and bad ear combo – a'maze-ballz-ing. Incredibly spatial, Earth-centric phenomena (ethnics and both gory and spatial) blowing to sound and an ethnic.

Kara PHD,DIVINE'S AUDIENCE

Kara Weatherbee

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Keywords:Anthropocene, INCEPTION,WOUND,ANTHROPOCENE,HUMAN TIME / OBJECTS AND SITUATIONS

Patrick Farrell and Chris Gibson of Cultural Geography

A: Diagnosis

H Jane
Sun 07 JUN 2 -

(c) Phaedrilla TOY,2003

Phaedrilla Toy

A guided tour across the subject of human disease based on a recently Nurse Survey.

Dominic Pettman in Professor of Media at Qingdao University and Senior Fellow at the Center for Social Research. He has held previous positions at the University of Melbourne, the University of Vienna, the University of Amsterdam, and the American University of Paris. His most recent publications are Infinite Unemployment (Polity 2017) and Human Error (Polity 2018). He is currently at work on a book on boredom.

Dominic Pettman
Professor of Media at Qingdao University and Senior Fellow at the Center for Social Research

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Presentations

ANTHROPOCENE AND THE TRAGEDY OF THE COMMONS: A NEUROANALOGICAL PERSPECTIVE

Alessia Ferrone

Anthropocenic central dark is widely recognized as involving an unprecedented influence on planet Earth by the human species. The Anthropocene is also a time of crisis, in which the human species is facing the challenge of how to manage its impact on the environment through change in behaviour, i.e., making conservative and ethical choices. Although it remains the impact of climate change on human behaviour, the Anthropocene is also a time of crisis in which the human species is facing the challenge of how to manage its impact of different Earth's other forces of the science of science grasping process by private individuals, also designated by Gerard Hardin as tragedy of the commons. The tragedy of the commons is a dilemma arising from the situation of shared resources being exploited by individuals that have different and conflicting motivations. Individuals, acting independently and rationally, pursue their self-interest and, without knowing it, deplete common resources. Hardin's conclusion, however, is that the tragedy of the commons is not a problem of technical nature, but it is a problem of human nature. Hardin's proposed solution is that the tragedy of the commons can be avoided by the imposition of a "mutual coercion, mutually agreed upon" by the majority of people. Although Hardin's solution is a good one, it is not a viable solution, because it would be a violation of freedom, and thus we begin instituting dynamic coordinates for understanding authentically artifact that cannot be reduced to the mere sum of its parts. Hardin's solution is a good one, but it is not a viable solution, because it would be a violation of freedom.

LABORING CAPABILITY: a neuroliterary collection, spread across five countries and represented by Diane Bauer, Marlene Kocsis, Lynne Lawrence, Ruth Lepson, Ann Mirsky, Ann Pedersen, Ann Rosenthal, Ann Sacks, Ann Sacks, Ann Sacks

Embodiment and re-materialisation are called for in the Anthropocene and henceforth this paper analyses early modern Western religious and mythological paintings of acephalous states and those by contemporary artists such as Nigel Cooke. Forging connections between decollated heads, still life (*natures mortes*) and emojis, with the bodilessness of the digital Anthropocene, this paper urges for a finding of bodies and not losing heads.

Rachel Magdeburg is a visual artist, writer and PhD candidate at the University of Wolverhampton, UK, researching through art practice contemporary painting and the Anthropocene.

C2 ECOLOGICAL CONCERNS AND COSMOTECHNICS AS READ THROUGH WORKS IN ARKEN'S COLLECTION

Anne Kalbask Iversen

This paper addresses issues of eco-criticism and cosmotechnics (Hui, 2016) as they are articulated in two artworks in the collection of ARKEN. *Cosmotechnics*, as it is applied, here regards the relation between nature and a human horizon of moral, cultural, hermeneutic character, articulated through technical means and activities.

Exposing sheets of photo sensitive paper for 1,2 and 2,5 minutes during night-time at the parking lot at ARKEN in April 2017, artist Nanna Debois Buhl has produced a series of images showing small dots of light on a dark background. The specks of dust and grains of sand make it out for stars in the sky. Through engaging with the technique of the celestrograph, Debois Buhl opens to questions around the function and status of photographic registrations in relation to the depicted elements of nature.

In Lea Porsager's video work *Disrupted Elsewhere/ Fantasy (Eva Splash)* (2018) sculptural abstractions of the inner ear become a point of connection to a spiritual dimension. Here we have to do with an investigation of bodies on molecular and spiritual levels making connections through specific forms of correspondence and communication. We may not fully capable of understanding these connections, but we get the chance to meet them in the composition of visual, textual-semantic, and material elements of the artwork.

The objective of this paper, therefore, is twofold: to present readings of two works from ARKEN's collection through the perspective of cosmotechnics, and to provide some perspectives for the discussion of an Anthropocene condition through art.

Anne Kalbask Iversen (b. 1984) is a postdoctoral researcher affiliated with ARKEN – Museum of Modern Art, where she conducts the research project *From a Grain of Dust to the Cosmos* (2019–2020).

As a PhD student she was part of the research project The Contemporary Condition at Aarhus University and obtained her degree with the dissertation *Forms and Formations of Memory. Artistic negotiations of Brandmindfulness in light of contemporary memory conditions* (2018).

C3 *WHATEVER THE CITY IS MADE* OF ARCHITECTURAL IMAGINARIES FOR A NEW URBAN MORPHOLOGY

Johanna Mehl

The city is made of solid stuff. Yet, the urban morphology of the metropolis has been referred to as anything but hard, static, inert, stable, or fixed – in fiction as well as urban theory. My paper offers an analysis of non-solidity as a central metaphor used to deconstruct and oppose the climatically dire materialities of urban landscapes in the Anthropocene. Aside from ubiquitous descriptions of cities surrounded by liquid – meaning dystopian fiction in which the city floats or is swallowed whole by the rising sea – that merely address climate change via calamity, speculative architectural practices have visualized the built urban environment itself as liquid and undoubtedly building as a melting, mixing morphing, and metabolizing activity. Through the lens of material agency, this paper will examine the works of architects Peter Cook, founding member of radical futurist group Archigram (1960-1974), in comparison to Kishō Kurokawa, associated with the Metabolist movement (1958-1970ies), who both have employed non-solidity as a mode of building environments, incorporating technology and inhabiting urban space. The hybrid city schemes that emerged, invite interactions among the environmental humanities, (neo-) cybernetics, media theory and urban studies, as they question the non-solid qualities and metabolic life of cities beyond their mineral foundation.

Johanna Mehl studied communication design and art and design studies. Next to her artistic and curatorial practice, she has taught at different design schools in europe and is currently working at the Hochschule für Künste Bremen as a lecturer in urban and media theory and at Köln International School of Design as a lecturer and coordinator of the MA program Integrated Design. She is pursuing a PhD in art and design theory in collaboration between the University and Technical University of Cologne.

C5 RUSSIAN FERATIONS: TOXIC CARTOGRAPHY OF POST-SOVIET FERAL POLITICS

Post Lab: Ekaterina Nikitina, Nikita Sazonov, Ippolit Markelov

Let's consider the post-soviet situation not as a bygone traumatic legacy, but as an urgency that affects the whole temporal, material and discursive strata of our existence. That is to say that for local humans and other biological habitants the post-soviet has become an actual "trouble" with the multiple and global living manifestations of its heritage. Various hybrids (Sosnowsky's hogweed, sunroot, kombucha, consequences of drying of the marshes, etc.) — created and distributed by the proletarian humanism — had broken away after the collapse of the Soviet Union and had turned into independent and powerful non-human feral politics that we call "ferations". Today, seeping into our daily cosmologies, they are stalking us at such a catastrophic instance that demands our attention to redefine their eco/ecological status. Referring to our theoretical, artistic and expeditionary work with abandoned landscapes, we are trying to redefine the importance of post-soviet cosmologies and research co-existence with them to the whole planetary ecosystem. To grasp our research and theoretical contemplations we created a digital platform named "Russian Ferations". Here we are presenting our postdisciplinary methodology which we use in our theory-art research of abandoned/ ecologically imbalanced territories. In our paper we would like to introduce "Russian Ferations" developed with biologists, geobotanists, cartographers, designers, philosophers, chemical engineers and artists.

Ekaterina Nikitina — Ph.D. in Literary Studies (University of Silesia in Katowice, Poland), independent researcher in the field of posthuman studies, lecturer on Critical Posthumanism at the ArtisExcience international educational program of (TM) University (Saint-Petersburg).

Nikita Sazonov — philosopher, independent researcher, Moscow. His interests focuses on speculative philosophy, geophilosophy and inhuman politics.

Ippolit Markelov — Ph.D. in biology. Graduated Lomonosov Moscow State University, Russia), science artist engineering the problem of transspecies and intraspecies communication, with using artistic, neuroscience and bioengineering methods.

C31 CAN SOCIAL NETWORKING SITES HARNESS MEANINGFUL INTERCULTURAL RELATIONSHIPS OFFLINE?

Lourdes Zamanillo

The proliferation of migration has created transnational communities that collide daily. Since social networking sites (SNSs) can potentially downplay cultural barriers, they emerge as a potential medium to break down social distance between migrants and receiving communities and thus, enable meaningful intercultural contact offline. This presentation focuses on Meetup, an SNS that facilitates offline encounters between its users by using shared interests and leisure (rather than age, gender or ethnicity) as the primary criteria for membership. With a mixed-methods approach comprising of surveys, semi-structured interviews, and social network analyses, it explores the extent to which Meetup promotes or obstructs the formation and maintenance of sustainable intercultural relationships in Melbourne, Australia. Preliminary results indicate that Meetup is effective in bridging cultural barriers, however, they also suggest that Meetup's social networks are highly centralized and unstable. Meetup seems to be a living, breathing organism that ebbs and flows in terms of participation, which could pose challenges for users who wish to sustain relationships overtime, and therefore, to long-lasting change. By identifying the factors that enhance or obstruct intercultural relationships, this study sheds light on the ways in which SNSs can contribute new knowledge to stakeholders striving to improve intercultural relationships in culturally diverse areas.

Lourdes Zamanillo is a PhD candidate at Monash University. Her research explores intercultural relationships in the context of a mobile, mediated world. Before doing her PhD, she studied the role of intercultural contact in the change in tourism encounters over time and worked as a journalist in her home-country, Mexico; specializing in topics such as social enterprise, solutions journalism and social entrepreneurship.

C32 SOUND AGENCY IN THE CONTEXT OF ACOUSTIC ECOLOGY AND TIMOTHY MORTON'S HYPEROBJECTS

Przemysław Degórski

Sound agency in the context of acoustic ecology and Timothy Morton's hyperobjects In my presentation I would like to review the soundscape concept created by Raymond Murray Schafer. I would like to extend its range with a contemporary ecological perspective represented by such philosophers as Bruno Latour or Timothy Morton. The acoustic ecology introduced by Schafer in 1960s is based on the strictly anthropocentric model where a human is surrounded by the sound events or the sound environments. The sound in this case is reflecting humans cultural, historical, sociological and economical transitions – the changes that are constituted only within external relations between the human and the environment, only within a human perception. The advent of Anthropocene epoch re-evaluated the status of the human in the environment. Along with the posthuman tendencies it has blended the human among other non-human beings creating the relationships of equal potential of agencies on both sides. Timothy Morton adopts the ecosophical perspective and the hyperobject model in the way of thinking about the landscape – the human is not a third-person observer but is included in the landscape with all of his surroundings (including the acoustical environment). I would like to translate this non-anthropocentric way of thinking about ecological connections into the contemporary ways of using soundscapes (Lo Duca, Grzińkiewicz – soundscape research on the bark beetle and Monica Gagliano's plant bioconmunication research). I would like to present how the sound and the soundscape can be the autonomous, dynamic non-human agent. I would also note how this kind of relationships enhances the way of perceiving the acoustic reality and creates the aforementioned Morton's zero-perspective in which the human not only observes changes in the acoustic space but also interact with the independent sound agency.

Przemysław Degórski Composer, conductor, media artist, researcher; graduated from Adam Mickiewicz University in 2018 (Interactive Media and Performance). In 2018 he started Phd studies at Institute of Theatre and Media Art at Adam Mickiewicz University. He is the member of Interdisciplinary Research Center Humanities/Art/Technology at AMU. In his research he is interested in exploring direct relationships and interactions between the sound and the movement, analysing sonic relations within sound environments. As an artist/science artist he incorporates interactive technologies in his projects, working with dancers sonificating motion.

C33 UNTAMED AND UNNAMED: WOMEN WHO REWILD WOLVES

Paulina Szymoński

In the 1950s, Lois and Herb Crisler raise seven wild-born wolf pups for the purpose of filming a documentary. The wolves are denied their freedom, and Lois laments the irreversibility of their condition: it is either death or captivity for the animals she loves. Decades later, a third option is explored by two other women. Their captive-raised wolves are rewilded: untamed, unnamed, and returned to the wilderness. One story begins in 2010 in Zoige Grassland, China, with a painter Li Weiyi and a wolf she names Green; the other is set in 1980s in the Pacific Northwest, where Teresa Tammy Machin, an artist and a poet, shares her life with the wolf McKenzie. In the time of climate change and sixth mass extinction, their efforts pose a question: does saving an individual animal matter when the survival of so many species is uncertain? Is preserving the wilderness in its intact state—if it still exists—possible, or should we actually rewild ourselves and make ourselves invaluable in the Anthropocene? This paper seeks the answers in the women's memoirs, which not only describe their ambiguous relationship to the animals, but also reveal the changing attitudes of humans towards the wilderness.

Currently a doctoral candidate in English literature, Paulina Szymoński holds a master's degree in English Philology from the University of Silesia. Research interests include animal studies, mythology, nature writing and wildlife conservation.

C34 REINVENTING FEMINIST CARE IN PANDEMIC TIMES

Miriam Tola

This paper provides a reconsideration of social reproduction in light of the Covid-19 pandemic. Social reproduction, defined as the activities that regenerate life, has long been central to materialist feminism. Building on a long genealogy of struggle, in recent years feminist movements from Argentina to Italy have made visible the continuous devaluation of gendered and racialized reproductive labour under neoliberal capitalism. In the context of the Covid-19 pandemic, social reproduction and care have been widely cited for highlighting the value of life-making activities including healthcare and education, as well as the stark care inequalities along the axes of gender, race, class, age and geography. Social reproduction theory, however, often tend to sidestep the ecological dimension of reproduction that the pandemic has brought into relief. This paper argues that the Covid-19 pandemic demands a reconsideration of reproduction and care in two distinct ways. First, by considering the nexus between the appropriation of women's reproductive labor and that of the biosphere, reduced to a repository of resources in the current mode of production; second, by reflecting on a notion of asymmetrical, and often non-reciprocal care, that would open up the space for more just socio-ecological relations in a more-than-human world.

A scholar and activist, Miriam Tola is an assistant professor of Environmental Humanities at the University of Lausanne, Switzerland. Her current book project focuses on the resurgence of the common from feminist and decolonial perspectives. She has written about the intersections between gender, colonialism and materiality in the political imaginaries of the environment for numerous academic journals and media outlets.

C35 GEERING THE WOUND. ZOEPHILIC FIGURATIONS OF NONHUMAN LIFE AS TOOLS FOR RETHINKING DEATH

Ally Bishop

The Anthropocenic wound of extinction is grounded in Linnean species ontics, which both inscribes the notion of biological individuality and buttresses ideas of species hierarchy that undergird anthropocentric thinking. An ethics of relation grounded in human exceptionalism has since proved disastrous for countless nonhuman lives, particularly those bodies now at risk of erasure. In this way, extant notions of life recursively open the wound of death (specifically, death of the other). Such categorical distinctions have long been complicated by biosciences' claim for symbiotic relation as the basis of life (e.g. Margulis, Gilbert), and by posthumanities' claim (e.g. Braidotti, Haraway) for relationality as an ontological ground that substitutes being for becoming-with. This paper responds to calls for novel figures and concepts adequate to representing porous, entangled, transcorporeal, nomadic and becoming-impenetrable subjects. It engages Braidotti's philosophy of life as a transversal vital force (2)and to propose the figuration of the web-building spider—the arachnomad—whose queer ontologies and life-death ecologies complicate binary, mechanistic models of life, and thereby, human thresholds. I contend that the Anthropocene is populated with arachnomadic figures might queer categorical thinking, and mobilise a more nuanced ethics of relation across thresholds of difference: human/nonhuman, self/other, life/death.

Ally Bishop is an artist, writer and researcher, currently working within the transdisciplinary Arachnophilia Department in the studio of artist Tomás Saraceno. She first studied biological science (B.Sc. Hons I Microbiology), before turning to artistic practice—studying at the UDK Berlin through Olafur Eliasson's Institut für Raumexperimente, and completing a practice-based artistic PhD in 2018 (UNSW Sydney, National Institute for Experimental Arts).

C36 LOST AND DAMAGED: HOW MEMORIES OF THE FUTURE CAN HELP US OVERCOME POST-EXTRACTIVIST STRESS DISORDER?

Lena Dobrowolska & Teo Ormond -Skeaping

Can we consider climate change as a symptom of post-extractivist stress disorder when we examine it as a form of slow violence (R.Nixon)? In this session we will present our artist film and photographic works addressing Loss and Damage as *Afterpossessory Capitoscenary*, that describes the visible wounds created during the extraction of fossil fuels, the landfall of a hurricane or the burning of a wildfire and approaches an understanding of the less tangible traumas of displacement, dislocation and disorientation (G.Albrecht). We will then go on to explore how the "memories of the future" offered to us through the political and moral leadership of the climate-vulnerable seek to holistically heal, whilst authoritarian technocratic future scenarios threaten to rub salt into the wound.

Lena Dobrowolska & Teo Ormond- Skeaping are an artist's collaboration working with a combination of photography, artist's film, installation, virtual reality simulation and research. Their work considers the relationship between climate change, environmental degradation, human rights and geopolitics, and the ethics and aesthetics of documentary and journalistic practice.

In 2016 they were awarded Culture and Climate Change: Future Scenarios Network Residency supported by Jerwood Charitable Foundation, The University of Sheffield, The Open University and The Arden Trust. As part of the residency, they have collaborated with climate researchers and policymakers from Tyndal Centre for Climate Research, International Institute for Environment and Development, International Centre for Climate Change and Development in Dhaka and NGO's UNHCR, Jesuit Refugee Services, producing work in Bangladesh, Nepal, Uganda, Lao PDR, United Kingdom and The United States of America.

In 2019 Dobrowolska & Ormond-Skeaping were awarded COAL Prize on Climate, Disaster, Displacement supported by the Coalition for Art and Sustainable Development and François Sommer Foundation. They have presented their work at the UN Framework Convention on Climate Change Conference of Parties COP25 in Madrid to climate negotiators. They are currently working on the speculative futuristic short film about climate displacement.

Recent exhibitions include: Future Scenarios, Museum of Natural History Berlin;Biennal Fotografia Do Porto (2018); Future Scenarios, Kunst Haus Wien Museum Hundertwasser (2018). *Tweet to the Mar At least you are not afraid to live life on the brink of chaos*, Noorderlicht International Photography Festival (2018), *Human Nature*, Fotofestival Lodz (2018).

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Workshop

C37 ARTZ: ARTIFICIAL INTELLIGENCE IN ARTISTIC PERFORMANCE

Piotr Mirowski
Kory Mathewson

The arts and the sciences, two manifestations of human creativity, have accompanied the advent of the Anthropocene. As products of human civilisation, they comment on, and analyse, the role human plays in transforming their own world. Our project, improvised theatre augmented by artificial intelligence (AI)-based chatbots and robot-based actors, combines arts and science, by playful investigation of how human actors can perform on stage alongside machines . While attempting to build a "digital actor", we explore how mechanical and human minds can interact in artistically interesting ways, and which aesthetic and ethical topics arise in the process. Our work is inscribed in the larger AI for Creativity movement that employs machine learning models for music, text and visual art generation. In improvised theatre stores are made up on the fly, based on audience interaction, sometimes conjuring human experiences, sometimes embracing the absurd, so-called improv is performed spontaneously while giving to the audience the illusion of a planned, scripted play. Similarly, AI-based chatbots - relying on state-of-the-art statistical language models that generate likely responses to human textual input - can achieve the illusion of conversing with humans by producing plausible (i.e. statistically likely) text without understanding the meaning of the words used. Paradoxically these two methodologies is our artistic statement about the illusion of human communication, sometimes devoid of meaning or of proper grounding in nature. Using AI as a medium of artistic creation and performance, we stimulate the imaginations of audiences and performers by creating science-fiction scenarios challenging the place of humans on Earth. Our practice of human-machine narrative generation, leveraging the latest research on natural language understanding, machine-reading hypothetically paves the way toward pure robot theatre where robots would perform art for the enjoyment of other robots - a statistically likely feature of the alien theatre of the Robocene.

https://improbotics.org/anthropocenes/

Piotr Mirowski, a theatre actor and researcher in AI, co-founded HumanMachine and Improbotics, which explores AI-enabled improv companies. Experimenting with AI for artistic human and machine-based co-creation, Piotr created shows featuring robots and chatbots that have toured internationally. Featured in the New York Times, Wall Street Journal and New Scientist, Piotr obtained a Diploma in Acting at London School of Dramatic Art (2015–2017) and performed in 5 plays and over 200 improv comedy shows. Piotr works as Staff Research Scientist at DeepMind on AI research applied to navigation (Nature 2018) and weather forecasting. He obtained his PhD in computer science in 2018 at New York University.

Kory Mathewson completed his Ph.D. in computing science at the University of Alberta with the Alberta Machine Intelligence Institute. His research focuses on human-centric interactive machine learning and human-machine interfaces. He also holds a Bachelor's degree in Electrical Engineering and a Master's degree in Biomedical Engineering. Kory is also an accomplished improvisational theatre actor and director working around the world with Rapid Fire Theatre and Improbotics — additional details at https://korymathewson.com

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D: Art

17 June
(Gam CET, GMT+2)

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D1 ALIENATIONS OF THE FIRE NEXT TIME

D2 SHAME
Mathew Emmett

D3 DEMRATILLOMANIA
Camilla Nock

D4 FUTURE SCENARIOS
Lena Dobrowolska & Teo Ormond-Skeaping

D5 EXTRACTION
Michał Łuczak

D6 EMOTIONS CONTROL UNIT, ORACLE, PHOTO ROBOTOID
Przemysław Jasielski

D7 SCROLLING TO ZERO
Rafał Zajada

D8 SAFE [ ] PLACE
Konrad Jóźcirski

D9 PIREGEOMETRY, OBJECT THROUGH OBJECT
Maksymilian Sawicki

D10 FABFUNGUS

- Szymon Kaliski
- Marek Straszak
- Anek Zuk

D11 POST-APOCALYPSIS
David Bielz

About

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