1. Hey everybody. First, thank you all for coming today, and an especially big thanks to the Scott for his hospitality, friendship, and awesome work, both as a solo artist and collaborator.  
     
   I am, obviously, an artist,
2. I’m also a writer and teacher, with a fundamental belief that aesthetics and politics are inherently entwined, that how we perceive and act *stylistically* enforces and/or intervenes in, and changes, what *is*, as well as what *could be*. art and aesthetics both are, and open up, *research* and *development* for the unknown.

1. As I am middle-aged and have always been curious, I have a large body of work from the last 20 years and more, across many media and discplines, most of it in the realm of failure, to show for, and toward, this belief. But I’m only speaking for twenty minutes today – and I rarely decide showcase my failures directly, anyhow – so I’m gonna just give a very small sampling of my work with and without Scott to bring us to today.
2. For “Tweets in Space”

As you may have guessed, here we beamed Twitter discussions from participants worldwide towards GJ667Cc – at that time, the closest and most likely exoplanet that might support human-like biological life. Yes I had to practice saying that.

1. I kid you not, we hired *this precise* high-amplitude, high frequency radio telescope, and sent 30 minutes’ worth of voluntary tweets - all those tagged with the #tweetinspace – 22 light years across the cosmos, as a performance in New Mexico and online.
2. But of course the piece is not about aliens.   
   It’s about us.   
   It calls attention to the forces of social media dialog: the shallowness of 140 characters at a time, and the depth created by thousands of users, tweeting, replying, re-tweeting, and conversing in dozens of threads, all at once.
3. Yes, the tweets, which averaged 1 per second, nearly 1800 of them, from all around the globe, in that half hour performance, ranged from (wait for it)

* “don’t eat us” or
* I am Teh @li3n suxxor!!1!
* “what’s your tax structure like?,” and
* “we apologize for our behavior”.  
  But if you take a step back from these tweets,

1. it’s fear and existentialism, curiosity and regret: four very human traits.
2. Tweets in space takes a microcosm of the entire Internet world, in all its complexity, richness and absurdity, and then transmits those passing thoughts to everywhere and nowhere. Together and as a people, we asked questions, requested photos, and begged forgiveness for our flaws.
3. In the various threads of ongoing conversation, the most commonly used words (other than articles like ‘the’ or “an”), and this was beautifully surprising, were

* please and
* love, followed by
* hello,
* here,
* help, and
* peace.

All these voices together express wonder and anxiety, interest and happiness, hope and cynicism, and more.

We performed a public.

1. A prior work also with Scott, Wikipedia Art, questions structures of power and knowledge in the Age of the Internet.   
     
   This was 2009, the Wiki’s heyday.

we wrote about, and then initiated, a conceptual art work composed on Wikipedia, and thus art that anyone can edit.

The piece was intended to point to the 'invisible authors and authorities' of Wikipedia, and by extension the Internet, as well as the site's extant criticisms: bias, consensus over credentials, reliability, accuracy and vandalism.

Wikipedians, artists, critics, bloggers, geeks and journalists debated epistemology, fact and opinion via **literally** hundreds of sites and publications worldwide, each community continuously transforming what the work was and did and meant simply through their writing and talking about it.

1. The debates raged on Wikipedia,
2. on rhizome
3. on Slashdot,
4. Journal Sentinel,
5. Wall Street Journal
6. On PBS
7. The Guardian UK
8. De Telegraf
9. The Huffington Post

You get the general idea over 300 articles in over 20 languages, all discussing the work, the idiosyncrasies of Wikipedia, legal issues and insults (I was personally called a troll by Wikipedia founder Jimmy Wales and an “alleged performance artist” by their lawyer Mike Godwin of Godwin rule fame – look it up if you don’t know what that is, it’s hilarious) – all, Scott and I assert, part of the ‘work’ that **is** the ‘work of art.’

1. My other work spans interactive art, with body and skeleton tracking
2. experimental printmaking, where, for example I bring desktop printers underwater for new forms of slit scan mark-making
3. installation based, including 200 ft textiles bridging a lake
4. or hand-made tornado machines in galleries
5. and sometimes even across mixed realities, and about little things, like love
6. More recently, inspired by the artist I have wrote about in my new book, I have dived more explicitly into the ecological domain, and this is what seemed to hold scott’s interest. (sidenote, This is new work where I am not yet as skilled at talking about it; I’m still learning what it is and does, so bear with me)  
     
   The larger series, World After Us. What in 1m. not post but… world without us posits, not long so I took that on, playfully.
7. Server farms.
8. Wall as the inverse
9. Phossils
10. Scientist
11. Phoney Prints
12. Circuitous tools
13. No bad puns for this yet, but these are made from melted down imacs
14. Scott, for his part, was mostly into the server farms, like this, photosynthesis, produced in Durban, South Africa, this past Summer
15. Scott
16. Sonaqua 1
17. 2
18. 3
19. 4
20. Audio Synth with plant sensor
21. Xenoform Labs and the invite for the stopover. Great idea. First day, we just caught up, hung out, made up a structure for the next day, decided to look at work and play with improv and our version of post-its on the wall
22. Arts thinking
23. Juxtapose with design thinking processes that are more experimental than problem oriented
24. For me, similarly arts thinking is material and embodied, printmakers think in ink, tech artists weave with code, we play and learn and do what the *things* tell us to
25. Some things that struck us.
    1. Defined by time
    2. Technorganic, among other things
26. Of course…
27. And thought it would be a good idea if… but then we realized that’s already how it works.
28. Thought about anthropomorphizing the plant or plantifying the human
29. Or helping a speaking plant come up with plantitudes so that they might be a plantidate for president
30. Look how very clever and funny I am, and I know how to point
31. We thought about VR *as* plants, vr *for* plants, a plant that wants to be a bee, an oppressed plant, or, my favorite
32. A power plant. She’s benching, like 300, and yes, she is her preffered pronoun
33. We realized that why we are fascinated by plants is that on the one hand we tend to them, and tend them, and try to save the forests, etc, but on the other, we know they will far outlive us, as individuals and as a race. To survive the apocalypse, in fact, we ourselves must BECOME plant!
34. Cyanthroplant – cybernetic, anthropological, foliage
35. Columns for each
36. Cut off hair
37. Mwahaha, manical etc
38. Guess who?
39. Start hooking up who we were now calling Cyan
40. Some more hookups, no not that kind, I’m married
41. And more
42. Checking out the VR
43. Sim chip
44. And my favorite sympathy photo here. This was a quick shot, but us both looking down, attached and engrossed, maybe tuning to each other. Yeh, it’s funny, but it still kind of moved me a bit.  
      
    We felt feeling and decided to do another dive.
45. What did we like about this?
    1. Funny
    2. But also speculative – asks us to imagine and maybe act
    3. Thought about self-acting things
    4. About connections and sympathy
    5. And about other artworks that made us feel very present
    6. Decided, in the end we wanted to commune with the plant.
46. Built a booth
47. Asked a few questions
48. Chose this one. We actually sat and held hands and looked into each others eyes for a few minutes, talked about how it felt – literally, the temp of our palms, the pulses, the mosture or lack thereof, and more – and metaphorically. The vulnerability and/or care.
49. Here’s why
50. Said good bye to cyan, and went out for supplies
51. To finally wind up with what you have in the back hall.
52. Amahle. Kind of privacy, encase.
53. Two fingers. Not full hand holding (we built weird shit), but still more than a touch or button. Complete a circuit.
54. The lights breathe in and out, first, slowly, your presence is made known, warm lights – because plants want warm light, sunlight – then slowly she acknowledges you, shares, cooler lights, then you slowly get warmer and fade in, and finally the two of you come into sync. It takes about a minute of contact, not a small amount of time. And you can give in, put your elbows down, look at and around Ahmale… or you might not. But we hope you hold on, and wait.

That’s all I had time to prepare today, but we were really hoping for feedback to see if this is a collaboratin we should continue, and how. It aligns with both of our work really well…

1. With Ecological Aesthetics, for example  
   I ask us to *think* about the kinds of relationships and environments we’d have, if we *thought* more about the relationships and environments we have.

Well both open up for questions from here! Thank you.