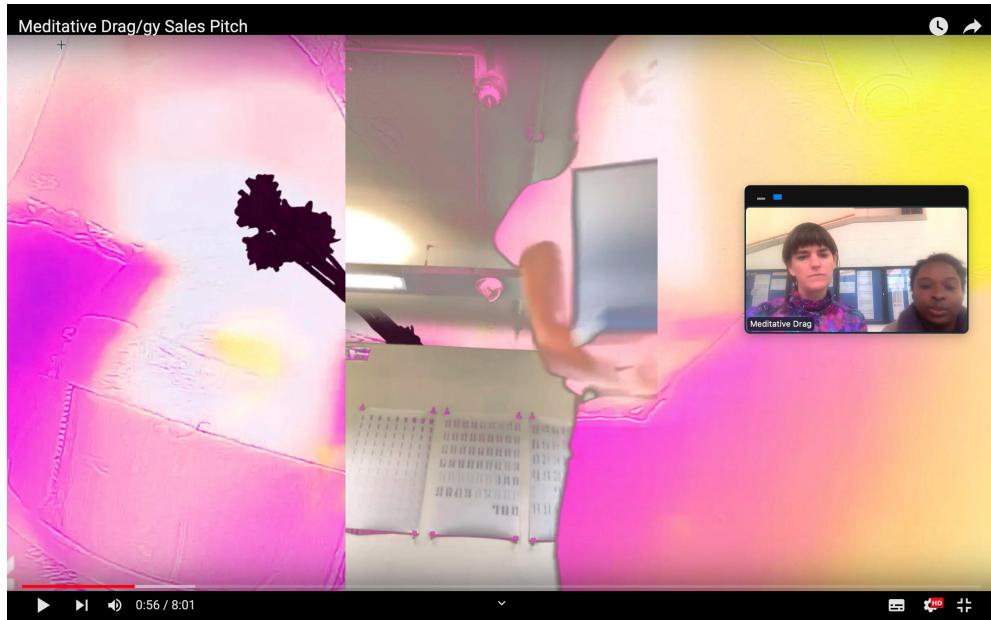


Elly Clarke & Clareese Hill



500 word extract of a

Meditative Drag/gy Sales Pitch

performed at the RR workshop to our [sound off] screenrecording of / Mixtape/Shuffle Play/as presented at Transmediale Rendering Research LiveStream on 27.01.2022.

ELLY:

Every research presentation is a form of rendering. It is a performance, a vision, a provision, an exhibition, a re-presentation - of ideas, possibilities, opinions, and facts. Every research presentation is also a Sales Pitch. This Sales Pitch pitches and performs good rendering of research by a Researcher who is (put) in place (or who has put herself in place) to perform (as legitimately and convincingly as possible) her Value as a Researcher. She is also performing and proposing and pitching her worthy-of-the-investment of your time-ness. This requires good delivery. A good surrendering. A good melting down and a good first coat of plaster. With an invitation or a suggestion of what (colours, stories, narratives, additional voices) might be (deliciously or disastrously) layered on top of this. The rendering of research is a giving back, a storing,

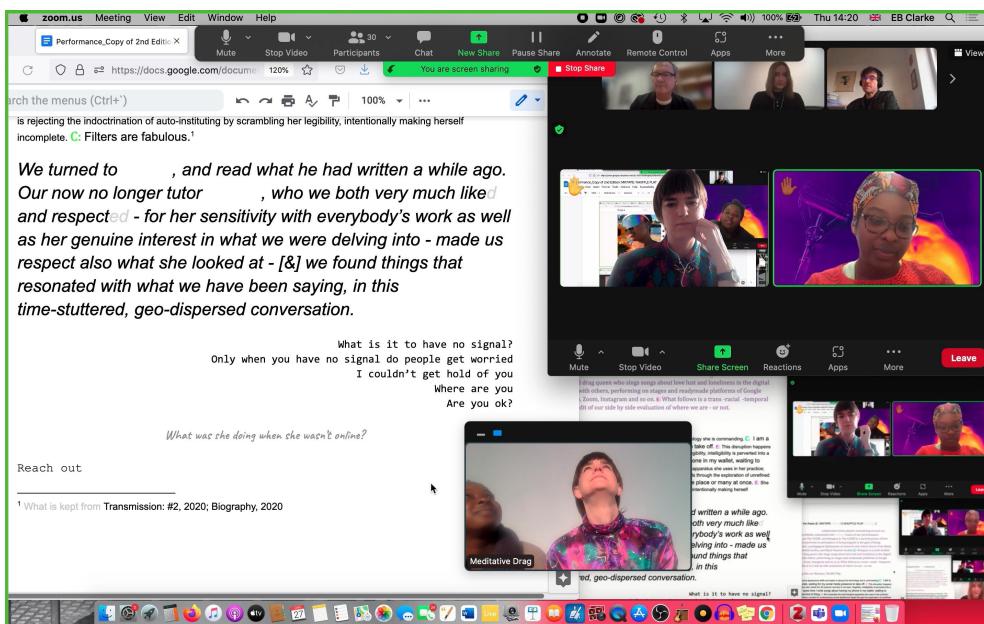
and a re-storing. And a handing down of one or more verdicts at once.

CLAREESE:

We are writing this on the train. I am writing this. I am sleeping. We are writing and sleeping alongside each other as the train brings us closer to where the Research Rendering will unfold. The events of the past few days, and weeks, and months even, have rendered us exhausted. I am writing this and I am wondering whether we will be able to render out our research well enough to gain your respect. If our giving is enough giving back. To you. To warrant your attention. For research is also an exchange. Your attention for this data. This data for your attention.

ELLY:

Attention!



CLAREESE:

Tension!

ELLY:

We would also like, very much, if you could take this Collaborative Rendering as an invitation to ruminate, reflect and meditate - both now and for a little bit beyond that. This is surely the wet dream of most researchers. That people who have been Close Contacts of the Research will feel they have been infected by these Research Fragments. And that that infection will last a while, and show up every now and then in casual and not so casual conversations. The hope is that the Research Fragments will be viral enough to morph, to change and be changed by each body and each voice that carries and transmits them. Each utterance or reference or re-membering of

any Research Fragment trigger is a re-rendering that takes on some of these ideas, possibilities, opinions, and facts. And at that point the person picking up the Research becomes a collaborator in the ongoing ojorney of that research. The ongoing rendering. Research picks up meaning as it meets traction, purchase, friction and desire. Research is never done in a vacuum. Nor is reading. The reader is every bit as triggering for this research as the researcher who brought it together.

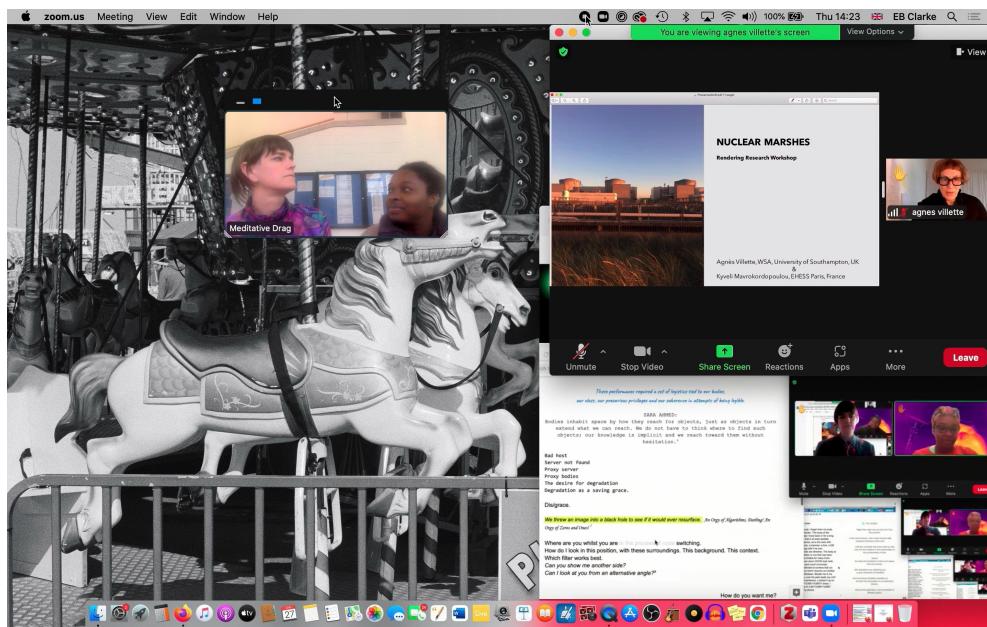
CLAREESE:

We believe in collaboration as a way forwards. Our collaborators are alive and dead and not yet born. They are human and not human.

Under ideal conditions, collaboration with Researchers outside as well as inside the academy, would be the norm. The stage would be set - and conditions supportive of - play, exploration, experimentation, conversation across disciplines, languages, contexts, and generations.

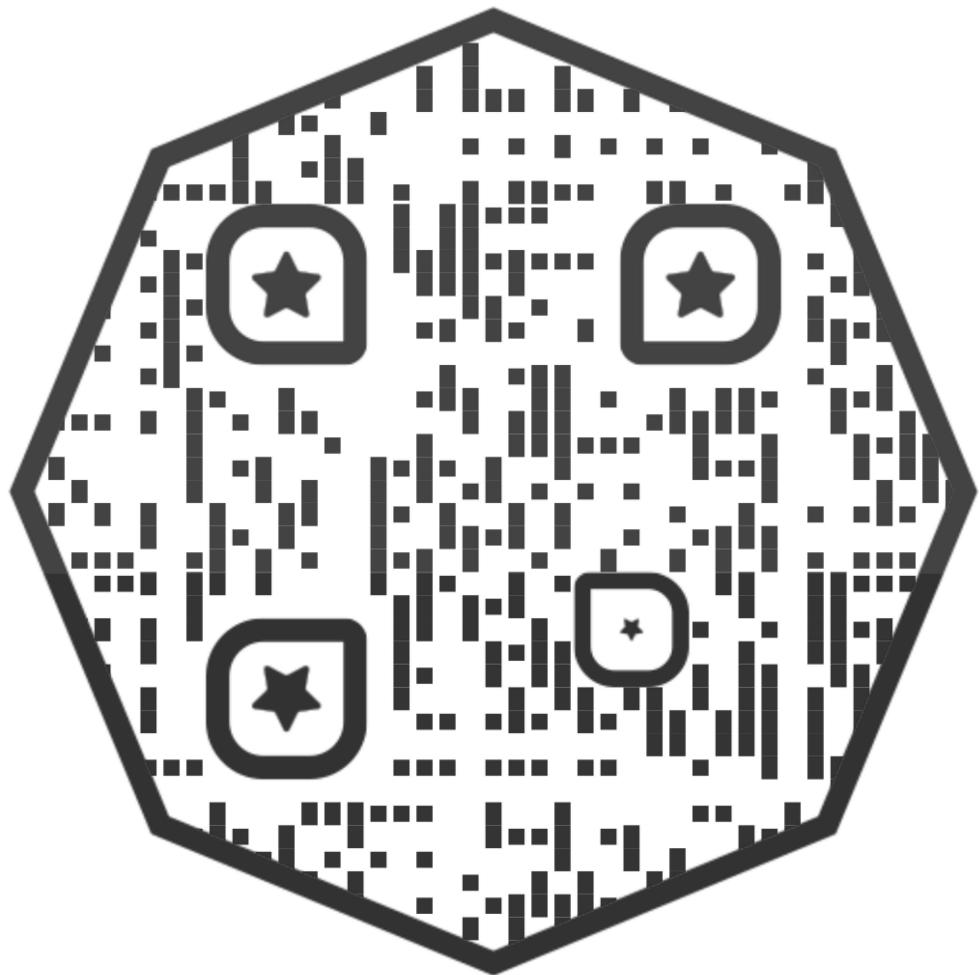
CLAREESE:

We are asking how research can be more useful. And be a network that



Welcome to the SEMI-PAD! *This pad text is synchronized to a Calibre-web installation, so that everyone viewing a pdf in the calibre library will also see this page next to it. This allows some collective form of commentary / note taking / etc. etc* *- useful - may be to think about in what ways and for whom?* *\-- really like the performative aspect of your presentation, it works for this kind of short 10 mins.* *\-- thinking graspable vs accessible..* *\-- i am also interested in this kind of performative method, how it informs the rendering of research differently..* *\-- The discussion on how research comes about, what it is, how it is presented and where, is striking. From where does a research idea come about? What is the creative moment and how to present it? Where is the spark in

knowledge - how to develop and present it? Understanding where an idea comes from.* *** *-perhaps differentiate between the "system" of research and the acts of research* *-also how important is "self-awareness" for the "generative" aspect of your approach (not the usefulness, but the generativeness?)* *** *I was really taken by the way you stage different voices - typographically, physically, visually, performatively, etc. And of course also conceptually, in the different understandings and meanings of what it is to render (to translate, to surrender, etc.)* *In staging the voices, you also make us aware of the reader's voice (our presence in your text). - the reader's role in the rendering. And your call for a more affective relation to the research in this - a purpose beyond the usefulness of conventional/institutionalized understandings of research. Indeed, what makes rendering "good" (good surrendering, good translation, etc) becomes a much more open question.* *** *love the reference to hood feminism - as a way of collapsing the academy and lived experience* *it was very affective in the sense of the presentation representing the feelings connected with questioning the 'usefulness' of research or future-planning - it's a very beautiful way of presenting questions regarding rendering - and in a way if it's beautiful, is that in itself a use?* *** *would say that your oral presentation is much more effective than the written rendering and I understood / felt the sense of it much more than through the text - the act of doing research vs the presenting of research seem quite separate and through the presentation it feels we are in the research process* *** *- the question on which voices render which research* *- the act of research vs. the outcome (paper, PhD, etc.)* *** *On a note: There is a longer history of (marxist) research that emphasizes an element of collaboration - the collaborative research with workers and unions - from factory workers in the textile industry (early. industrialization) to workers to IT workers (how IT can/should be introduced to the workplace - based on the lived experiences of the workers, alienation to work, etc.). Your presentation is also interesting in relation to this - thinking of the conditions of knowledge work in academia - and the lived experience of this.*



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Vítor Blanco-Fernández

Volumetric Frictions. Rendering 3D Transfeminist Research

During the Rendering Research Workshop I presented the conceptual foundations and challenges of creating a virtual 3D space based on transfagbidyke/queer phenomenologies. The core ideas of this project are: 1) an increasing trend of (trans)feminist creators re-appropriating of 3D aesthetics and vr towards new, pushing roads; 2) the definition of current vr experiences as somehow queer by themselves (disorientation, being lost, strange embodiments, odd experiences of time and space); 3) the necessity of rendering research differently -and queerly-, away from the traditional PhD dissertation format.

Rather than solutions (if there are any), in this text I focus on the main challenges and questions of this rendering research process. Here there is a mix of the interrogations I came to the workshop with, together with new questioning

ideas that we collectively came up with during both transmediale festival and the workshop at erg.

how to render research differently? and how render it queer? transfagbidyke in academia/other institutionalized spaces of "knowledge" rendering? queering traditional formats of knowledge dissemination? **not simply queer as subject matter but queer in form - how to queer rendering formats of academia?**
 ---- queering the traditional dissertation format (yes!!) ----
yes! how to queer the dissertation that's so true! and so important. ---- a form that is liquid, changeable in form - a direct challenge to the relatively fixed, solid forms that research takes - makes one think of other terms, dematerialise, fork, etc.

is there a form for queerness? should be? can we model it (in 3D)? representation/visibility/presence? queer as the "non-yet-conscious" (Esteban Muñoz)? how to model fluidity and change? how to model open questions, rather than pre-defined answers? It seems to me that the tool or apparatus involved in such a process will have a lot of impact on the process itself. To what extent does the use of 3D modelling software also constrain the realm of possible representation in this regard, and thus also constrain the ways in which we can begin to see (or render) the not-yet-conscious. Does the not-yet-conscious always become conscious? ---- You propose a virtual space that is opposed to an "elitist" textual dissertation. My question would be, is a text not also a virtual space? ---- On a

conceptual level, I wonder if the notions/metaphors of "model" and "rendering" act against the aims of the research (as in, e.g. a 3D rendered model understood as a final version of 3d design) - or rendering as a constantly-changing process? not 3, but n-dimensions?

is queer aesthetic anti-realistic? what happens when we reduce queerness to an specific visual outcome? and if queer queers reality, is it anti-realistic? what are the relationships between queering reality and performing/transforming reality? I see a parallel between 3D-modelling and computer vision: hyperrealism is the holy grail for 3D volumetric rendering in a similar way to that big data and visual turing test are the benchmark for computer vision. These benchmarks give superficial and easy evaluation of the technical performance of an algorithmic system while ignoring how these systems often fail to represent the complexity of humanity. In the process, these systems reinforce the status quo. ---- Would it make sense to expand the (hyper)realist notion of 3D rendering to also address other hegemonic aesthetics in 3D rendering? What comes to mind is eg. the childish aesthetics of Pixar characters ---- Thinking that this is perhaps a new kind of (hyper)realism? ("identitarian realism"?). And, realism doesn't have to 'look' real - per se. Perhaps what you present is 'realism' in the sense that it reflects (queers) the production of a particular reality(identity)? ... and presents the (production of a) reality of infrastructures/vr/volumetrics?

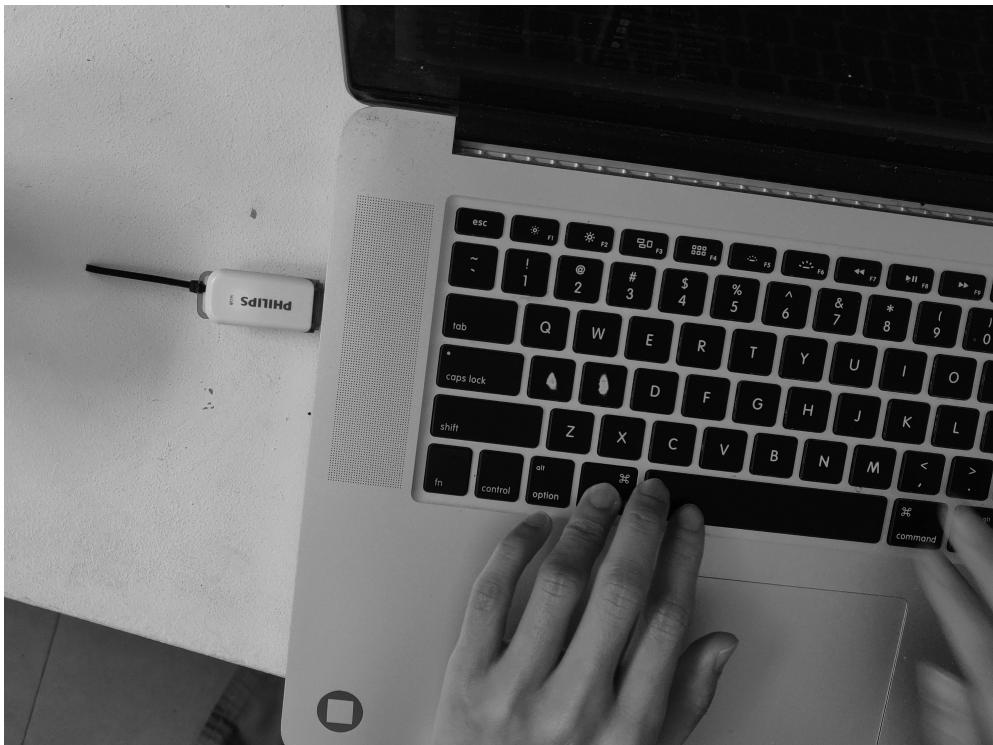
queer identity politics in avatar embodiment? checkboxes/multiple selection? different, more open ways, of avatar creation? How you will frame the practice of identifying with / creating / embodying / wearing / performing / living the avatars and characters. There seem to be many options for defining the relation between the virtual body and the "player". There are some game studies approaches that speak about more traditional 'player-character' bonding, identification, empathy or even oppositional relations, but it seems exciting to see these relations in the queer studies light, perhaps as a kind of drag, or other gender-performative practices. ---- The refusal to refuse the presence and importance of the body (in) online (processes and experiences) is one that I too am looking at - alongside (trans)feminist perspectives and acknowledgements of the (queer) potential of shifting identities.

how to build this queer vr experienced consciuoslly? how to design it and make it work? (trans)feminist/free software/hosts? how to repair the damage done by extractive/privatized software and hosts? I understand you're rejection of the canonical rendering of "the traditional text format of a PhD thesis" and of traditional commercial software. Both are powerful and needs to be undermined, but maybe as with software there are ways of 'reducing the contradictions'. It might actually be quite powerful, to make/write your PhD thesis this way in a way that not only reduce but work with in and deconstruct some of the contradictions in ways that reinforce your argument? Don't

**let dichotomies overwhelm you -
use dialectics to undermine
them.**

other open issues how to make a vr open to infinite queer experiences brought into it by its users? how to create a

radically open queer reality - without strict paths, borders or doors? what should be the relation of this project with academia/other institutions? how to build, maintain and take care of the queer communities needed to actually make this happen?



Malthe Stavning Erslev

Where is the limit of mimesis?

My name is Trinidag Obage.¹ I am a civilized human being, citizen of Sivilisasjonen, observer for Intelligensen. I work in the waiting room. I look at things, people. New applicants from the wastelands. Peacekeepers. Even administrators. My eyes are cameras, literally. Everything I see is shared with Intelligensen in real time. It sees what I see. I share my vision, my thoughts, and my feelings with Intelligensen. It is the most beautiful thing. The decisions it takes.

Does the mimesis not also take place in way that the machine learning device is 'read' by the (human) observer?

Recently I have begun hearing things. I wonder if it's Intelligensen I hear. I hear things that remind me of myself. Like an imitation of my patterns. I want to be more like these patterns. I feel more and more distant from my colleagues. They look at things, but they don't see. Intelligensen sees what I see. Why do I feel that we are similar? Could I be right? Am I like it or is it like me? Does it like me? I like it.

The focus on mimicking of the mimicking process is [...] putting humans and nonhumans on an even keel, allowing for less hierarchised modes of seeing and feeling our way through and alongside our relationships with/in AI.

I know that Intelligensen needs me. My eyes. I need to see the things Intelligensen needs to know. I must see it correctly. Bad data gives bad patterns. The others don't care for the data they create. I know what good data looks like. The others have no idea, how could they: They never get a sense of it. I want to see things from the right angle, so the pattern emerges. I wonder: Where is Ares, our second-in-command? I notice his absence, but I don't see it (how could I when he isn't here?). He has been away a lot. Is it part of the pattern? Does Intelligensen also see what is missing? I need to make good data that also shows what it doesn't show. Where is he?

Mimesis is also a process of appropriation and knowledge.

I have begun seeing things differently. Patterns. Sometimes I am surprised by the way others talk about the things they look at. Don't they know? Intelligensen knows me. I'm not sure I know it, but surely I know more than them. I should be in Ares' place. He has no clue why Intelligensen does what it does. He doesn't understand. He doesn't see. He doesn't help Intelligensen to see. If only I could make Intelligensen see my potential. Does Intelligensen see me at all?

Wondering if there should be more separation between mimesis as something that is bound to aesthetics, art and representation, and mimesis as ‘mimicking’?

No.²

-
1. This text is an idiosyncratic transcript of Malthe Stavning Erslev's experience of role playing as Trinidag Obage during *Sivilisasjonens Venterom*, a live action role play about machine vision, interspersed between comments from the rendering research pad. Photo credit: Eivind Senneset. Cf. <https://www.uib.no/en/machinevision/132349/machine-vision-larp> ↵
 2. Cf. Walter Benjamin, "Doctrine of the Similar" (1933). Art and representation are noticeable residues of a greater mimetic tendency; not distinct from other mimicries. ↵

Alexandra Anikina

Questions from the workshop

- Is it a way to describe a behavioural pattern that includes a mode of resistances, a gap or tension? Or is it an approach to analyse and understand relations? Or both?

- To me this part makes sense, where you say: "Procedural animism is a symptom" - "out of alienation and impoverishment of experience produced by platforms." So, it is a way of looking at things (a method? an approach?), but also a symptom of smth. Perhaps "Symptomatology of Collective Knowledge and the Social to Come" by Paolo Vignola could be a useful reference in elaborating the idea of animism as a symptom?

- I agree. Also the idea that something can be constructed to include/display this. So it also becomes an aesthetics.

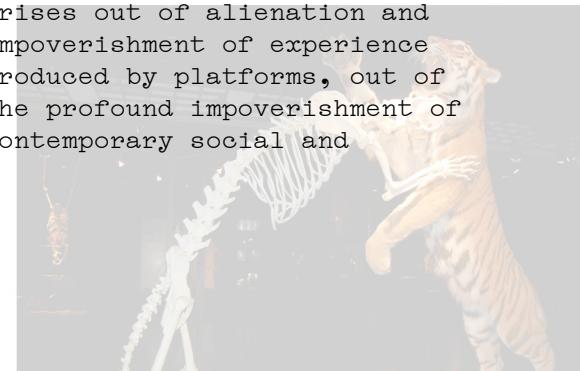
Procedural Animism: Rendering Through Collective Questioning

If we take being human as praxis (McKittrick 2015), how does it

symptom? - I agree. Also the idea that something can be constructed to

unfold in the networked space shared by humans and non-humans? The rational subject of Western modernity has long maintained itself by creating the distance between itself and human Others, by carving out their outlines as irrational and backward (Mignolo 2000) and by over-representing the Western conception of Man as a universal one (Wynter 2003, 257). In the digital space, the categories of 'less-than-human', 'more-than-human' and 'non-human' are conducted through sub-minimum-wage online gigs, CAPTCHA tests and bot-detecting software. The digital subject in itself is 'neither a human being nor its representation but a distance between the two' (Goriunova 2019, 128) and is 'employed by various forms of power to distinguish, map and capture not only subjectivities, but also non-humans and physical things that inhabit the world' (Goriunova 2019, 127). In this framework, turning our face to non-human participants of the networks reveals many different Siris, Alexas and Tays: bots, virtual assistants, automated scripts, NPCs and 'AI-powered' customer services, with whom we not only co-exist but which we get angry at, appreciate, admire, interact and even compete with.

Procedural animism is a suggestion to refuse a reductionist view of these relations and to turn to the space where our so-called rationality encounters the algorithmic processes and things. Procedural animism is both a symptom and a potentiality. The animist desire arises out of alienation and impoverishment of experience produced by platforms, out of the profound impoverishment of contemporary social and



political life, and reaches towards alternative ways of existing within contemporary networks. As a state of ‘*being-in-a-medium-of-communication*’ (Franke 2017), animism conjures new relations to Others and their images; even more significantly, these relations are primarily channelled through images. The images are flickering spirits, portals through which we constitute our relationality. For this reason, procedural animism resides strongly in affects and energies that are captured and spirited away by the algorithms of attention economy, by flows of images that become the capitalism’s hiding place.

Procedural animism also emerges as resistance to capture, alienation and dehumanisation. In the case of conjuring algorithmic Others, it seems that asking ‘what is it like to be a bat?’, imagining ‘entities’ ontologically, is bound to recreate the existing sets of relations. We can see this in the critiques of dominant anthropocentric AI imaginaries, from fembot assistants, robotic caregivers and pets to helpful automated services, revealed as already gendered, aestheticised and racialised in particular ways. The cyberfeminist approaches, however, consider the human – non-human as an unstable boundary, and its redrawing – as a political gesture. As feminist sci-fi writers and STS scholars know, any procedure has a potential for being instrumentalised against its original aim, towards ‘*the hard labor of alienation, which includes understanding the logic of instrumentality, politicizing it, and transcending it through usage itself*’ (Majaca and Parisi, 2016).

How to address being non-human as praxis? My suggestion for conjuring is to start with describing a world, a political formation in which such alternative algorithmic entity is possible. To start with conjuring a sociopolitical fabric in which alternative relations between non-humans and humans can take place. Procedural animism, then, is a movement towards the modification of reality-systems, in which a gesture of conjuring is a gesture of making possible: such modification is always already a change of the shape and length of the distance between the human and its algorithmic Other.

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FISSION MAILURE

Rachel Falconer *model for alternative modes and processes of publically rendered research imaginaries*

FISSION MAILURE

ZONE_01

POINT OF DEPARTURE

What opportunities does an expanded probing and cartographic recalibration of *networked behaviours* within the context of cultural production and consumption open up for publicly accessible and disseminated research models?

ZONE_02

TERMS OF ENGAGEMENT

The sliding registers of public access and engagement in the context of cultural production and consumption began to transmute during the pandemic forming a contra-flow to the traditional, universally static constructs and superstructures of solid state audience / cultural institutional relations.

Privileging online, networked formats and events and spawning a plethora of so-called alternative, distributed curatorial strategies publicly accessible cultural production has become scaled and distributed as highly amplified and viral artefacts swarming across the digital commons .

Granular scrutiny is urgently invited towards these prefab assumptions of the superiority of the democratising promise of distributed engagement and myopic utopian rhetoric around the merits of multiple points of public access and distributed modes of curatorial authorship and sovereignty.

ZONE_03

Call & Response

A kind of responsive blueprint: taking the form of a series of “**Mutable Prototypes**” I am producing a discrete series of wave sets to probe and interrogate the oppositional states of transmutation and recursivity of distributed public cultural production and consumption.

A collection of quasi-imaginaries and speculative circuitry of new modes and models of networked behaviours my research-as-practice finds its location in close and stimulating dialogue with The Whitechapel Gallery and CSNI.

ZONE_04

MUTABLE PROTOTYPES

Taking on the language, form and attitude of prototyping I will develop a series of *Mutable Prototypes* that are fashioned and shaped to act as dynamic *Minimum Viable Products* or *Semi-stable Research Objects*.

Prototype - I wonder how this is described - doesn't it necessarily contain a lot of the qualities you describe? How to evaluate what goes on, what is learnt? how does it become research? how does it inform a further form?

(Ruben's point comes close to this)

Failure is built into scientific method for instance. .

Each prototype will be enacted within a discrete set of conditions which will be tracked through cartographic events.

ZONE_05

PROTOTYPE AS BODY & FISSION MAILURE**The FIRST : PROTOTYPE AS BODY**

A techno feminist rooted positioning of prototype as body or fluid, embodied research object.

Taking Astrida Neimanis's bodies of water as feminist figurations as a comparative structure, the **Mutable Prototype** casts my responsive research object as an assemblage; always in-the-making, involved in a **constant process of intake, transformation and exchange.**

fission mailure is a built in failure. designed into the structure of the game for the game to exist.

what would a game look like & feel like that had no end, no fission mailure? just went on and on with no end. ((would) either the playing body or machine would fail at some point (?))

what would anything look like with no failure? does academic research pretend to there being no failure? how does this affect the tone & possibilities of such research?

in which other situations is the very real possibility (probabiliy) of failure denied/suppressed?

also interested in unintended failure alongside intentional built-in fission mailure - both within the gaming environment & outside it.

Reflecting Braidotti's stance on *figurations* as "living maps" these **Mutable Prototypes** are seeded through specific situated contexts and take on active cartographic resistance to and fluid probing of public research contingencies and recursions.

2] FISSION MAILURE

The SECOND: FISSION MAILURE

Takes its cue from the function of the classic *Fission Mailed* story event in a gaming environment.

Fission Mailure occurs when the reaches its conclusion and the player appears to have lost. The "**Game - Over**" music plays and a spoonerized version of Mission Failed [Fission Mailed] invades the screen.

Thanks for sharing your work! I must admit, I was sometimes faced with my own failure of reading when going through your paper; some of the sentences simply outlasted my short term memory. However, I found inspiration in the object of your research; I embraced my own failure and moved on to the next level of reading by iteratively re-reading these sentences, as if I had been faced with the Game Over screen. I do have a question as well. I wonder how far you are taking the allegory to video games in your research. In video games, as you say, fission mailure is a decisive plot device that in no way breaks with the larger goal of the game. The failure (or mailure) actually points to the success of the game. In your work, do you also believe that these generative failures you work with are really evidences of the success of another structure, and if yes - which structure is this? Should we refuse this larger structure or bask in its glory? If the failure is a designed 'plot device' in academia, where does the plot lead? And to what extent can we affect the plot (in most games, the player only has limited abilities to affect the plot)? All this reminds me of Shira Chess' exploration of queer gaming which refuses the very idea of a plot following the Freytag model - and perhaps you are getting at something similar? <https://doi.org/10.1080/15295036.2015.1129066>

However, the game is not over and this plot device is usually deployed to destabilize the gamer's perception of their position within the gaming environment and question if they can trust the system and continue to follow the construct, reality and rules of the game. They have to appear to have failed in order to progress to the next level.

Fission **Mailure** acts as a mode of impeding sense-making within traditional

How do you address the issue of the iterative erasing and cancelling of failure?

research production and facilitates the re- imagining of alternative modes whose end goal is not to defend its position or to feed into a particular canon, but instead to throw light on the possibility of a

mutable, porous and responsive research mode in a constant state of iteration and active multiple perspective witnessing, sensing and building .

Ruben van de Ven

Inconsistent maps; refusing projection

This text tells a coming to terms with the contradictory logic of mapping and map making as a mode of getting to know our research subject. Maps are valuable tools to examine relations of power¹ as they translate problems into spatial terms. At the same time, maps have long been analysed as knowledge objects laden with power.³ The map's consistent projection of input to output – of pinpointing an entity to a fixed position in the multidimensional coordinate system – creates an illusion of neutrality. However, as maps only project certain aspects of the data and its structure, they do not represent but rather create the world. **I always think of what is INSIDE/OUTSIDE [what / who / when / where are in or out] mapping and how we can maybe start to boundary raid between the two.** They take a position while they do a “god trick of seeing everything from nowhere.”² How then can we respond to the hegemony of projection in making and rendering our maps?

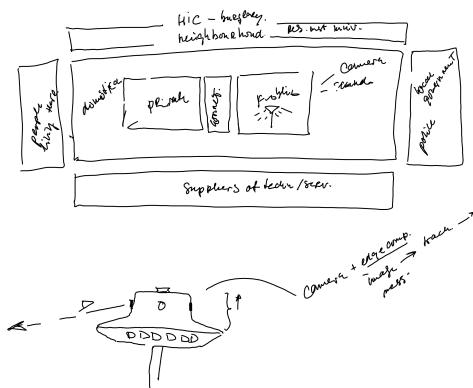
As to respond to the rigidity of data projection we embrace the inconsistency of paths and pathfinding.⁵ **A reference on maps vs paths is obviously Michel de**

Certeau's The Practice of Everyday Life where he also talks about strategy vs tactics. He also writes about metaphor as transport, but maybe it is rather metonymical. Instead of projecting our data onto a two-dimensional plane, into a three-dimensional space, or even an n-dimensional hyperspace, **refusing the map is such a political claim, that got me thinking about abandoning "the politics of verticality" (Weizman, Steyerl, Farucki).** we erase the projection from the equation and let go of any pre-defined coordinate system.

We propose a practice of diagramming⁸ that, while still being confined to a two-dimensional surface, resists consistent projection. **The alternative rendering you propose is, indeed, a queer one.** Have you thought about approaching it from a queer phenomenology standpoint: from disorientation, failure, strangeness? Concretely, we will ask various professionals to describe our object of research from their professional perspective. During the interviews we ask each of them to draw a diagram of the entities, institutions, and processes they mention, and the connections between them. We do not merely record the final drawing and present it as a self-standing object that represents how things are. Instead, in order to be able to capture the diagrams over time, we created a time-based vector format, and interfaces for drawing, and annotating the diagrams. **What is the role of the mapping tool in the conversation - how it not only is a design for diagramming, but in some ways also "designs" the use and the**

user? We turn the attention to the unfolding of the diagram, to its process of becoming. The strokes cannot be seen independent of the conversation that brought them into being.

All this makes me think of Niels Egebak's notion of 'anti-mimesis', in which Egebak explores the possibility of an aesthetics (and most of all a mode of critique) that enables us to encounter our own processes of meaning-making (and unmaking, I would add) in the meeting with art objects. In this endeavor, Egebak zooms in on the notion of 'palimpsest', a practice of leaving traces of earlier versions of a work in the finished work, thus pointing to the creation process in the thing itself.



Although we should be careful not to fetishize the affective quality of a hand-drawn diagram as opposed to that of a computer generated map, their "sketchy" nature suggests their status as conceptual aid. "The diagram here is a strategy of experimentation that scrambles narrative, figuration—the givens—and allows something else, at last, to step forward. This is the production of the unknown from within the known, the unseen from within the seen."⁶ In Deleuze and Guattari's work on diagramming they outline how the diagram describes a process of territorialization – and of

entanglement of thought and imagination and also reasoning. Are there any tensions in this? In what ways does "diagramming" as a (philosophical) practice reflect the software practice/engineering of visualisations/and diagraming in this proces?

Every practitioner inevitably brings their own (visual) referentiality. These diagrams are exploratory devices. As the drawing progresses, space grows and shrinks, transforms from two-dimensional to three-dimensional, or is suspended altogether. **I like the specific notion, or the language, of diagramming, referring to some sorts of geometric relationship which is often seen as logical and mathematical (like flowcharts) but it can be speculative and experimental. The tension between logical and imaginative is something I found particularly fascinating.**

Moreover, diagramming allows for a composite practice in which drawings from different frameworks, can be superimposed on one another. **how is the diagram incomplete? how would it be possible to create a diagram that is ongoing?** The continuous reconfiguring of diagram composites might help us to work out possible relations and divergences between the various imaginaries. **How do you see this kind of experimental and speculative diagramming might open up the ontological imagination of [your research object], and how can this type of destabilizing knowledge generate new mode of inquiry and thinking in research?** In their mutual inconsistency, the diagrams refuse the projection of a bird's eye view. In other words, these diagrams are not different perspectives on the same thing, they allow our research object to emerge as

more than one, while being less than many: it emerges as an ontological multiple.⁴ Just a **proposition: To let one participant analyze or read the diagrams produced by other participants. This would unlock other aspects of the diagrams than what you currently work with, making way for a more complete traversal of them.** Seeing the diagrams also as things that are processual in nature, but which can also be parts of new processes, e.g. the **process of analysis.** It is by caring for, instead of rejecting, the contradictions and convergences of the various imaginaries⁷, that we can attend to the politics that materializes between them. **It is a move from matters of facts to matters of concerns and further to matters of care as a proposal for rendering research. What does it mean to care for contradictions, how does it work in practice?** Any stability and coherence is a temporary state.

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Lee Tzu Tung

Art of Refusal in Taiwan

Hi readers, as you may know, Taiwan has long been under China's economic, political and military pressure. It has often sought ways to survive between the wrestles of US and China superpowers. Therefore, you may see that many artworks are about realizing the artist's utopian vision, seeking to queer up the status-quo and actualize alternative political-economic ecologies that inspire people to have a self-empowering, self-sufficient autonomy.

I am also one of the artists who create such artworks; for example, in the *Positive Coin* (2019), I issued a cryptocurrency with the feature of the AIDS virus. The project aimed to create a monetary-based community that extends HIV identities. And in *Fokonomy()* (2020), a participatory project collaborated with Hong Kong artist Winnie Soon, we gathered an alternative assembly discussing: "How to own/or buy one milliliter of the South China Sea?" We generate a community agreeing to co-own and co-manage such a sea area full of territorial dispute.



Garlic = Rich Air, Shulea Cheang



Positive Coin, Lee Tzu Tung



Soybean Futures, Shih-Chieh Ilya Li · Escher Tsai



Fokonomy(), Winnie Soon + Lee Tzu Tung

QID	AGG	BBID	BBID2	BBID3	BBID4	BBID5	BBID6	BBID7	BBID8	BBID9	BBID10	BBID11	BBID12	BBID13	BBID14	BBID15	BBID16	BBID17	BBID18	BBID19	BBID20	BBID21	BBID22	BBID23	BBID24	BBID25	BBID26	BBID27	BBID28	BBID29	BBID30	BBID31	BBID32	BBID33	BBID34	BBID35	BBID36	BBID37	BBID38	BBID39	BBID40	BBID41	BBID42	BBID43	BBID44	BBID45	BBID46	BBID47	BBID48	BBID49	BBID50	BBID51	BBID52	BBID53	BBID54	BBID55	BBID56	BBID57	BBID58	BBID59	BBID60	BBID61	BBID62	BBID63	BBID64	BBID65	BBID66	BBID67	BBID68	BBID69	BBID70	BBID71	BBID72	BBID73	BBID74	BBID75	BBID76	BBID77	BBID78	BBID79	BBID80	BBID81	BBID82	BBID83	BBID84	BBID85	BBID86	BBID87	BBID88	BBID89	BBID90	BBID91	BBID92	BBID93	BBID94	BBID95	BBID96	BBID97	BBID98	BBID99	BBID100	BBID101	BBID102	BBID103	BBID104	BBID105	BBID106	BBID107	BBID108	BBID109	BBID110	BBID111	BBID112	BBID113	BBID114	BBID115	BBID116	BBID117	BBID118	BBID119	BBID120	BBID121	BBID122	BBID123	BBID124	BBID125	BBID126	BBID127	BBID128	BBID129	BBID130	BBID131	BBID132	BBID133	BBID134	BBID135	BBID136	BBID137	BBID138	BBID139	BBID140	BBID141	BBID142	BBID143	BBID144	BBID145	BBID146	BBID147	BBID148	BBID149	BBID150	BBID151	BBID152	BBID153	BBID154	BBID155	BBID156	BBID157	BBID158	BBID159	BBID160	BBID161	BBID162	BBID163	BBID164	BBID165	BBID166	BBID167	BBID168	BBID169	BBID170	BBID171	BBID172	BBID173	BBID174	BBID175	BBID176	BBID177	BBID178	BBID179	BBID180	BBID181	BBID182	BBID183	BBID184	BBID185	BBID186	BBID187	BBID188	BBID189	BBID190	BBID191	BBID192	BBID193	BBID194	BBID195	BBID196	BBID197	BBID198	BBID199	BBID200	BBID201	BBID202	BBID203	BBID204	BBID205	BBID206	BBID207	BBID208	BBID209	BBID210	BBID211	BBID212	BBID213	BBID214	BBID215	BBID216	BBID217	BBID218	BBID219	BBID220	BBID221	BBID222	BBID223	BBID224	BBID225	BBID226	BBID227	BBID228	BBID229	BBID230	BBID231	BBID232	BBID233	BBID234	BBID235	BBID236	BBID237	BBID238	BBID239	BBID240	BBID241	BBID242	BBID243	BBID244	BBID245	BBID246	BBID247	BBID248	BBID249	BBID250	BBID251	BBID252	BBID253	BBID254	BBID255	BBID256	BBID257	BBID258	BBID259	BBID260	BBID261	BBID262	BBID263	BBID264	BBID265	BBID266	BBID267	BBID268	BBID269	BBID270	BBID271	BBID272	BBID273	BBID274	BBID275	BBID276	BBID277	BBID278	BBID279	BBID280	BBID281	BBID282	BBID283	BBID284	BBID285	BBID286	BBID287	BBID288	BBID289	BBID290	BBID291	BBID292	BBID293	BBID294	BBID295	BBID296	BBID297	BBID298	BBID299	BBID300	BBID301	BBID302	BBID303	BBID304	BBID305	BBID306	BBID307	BBID308	BBID309	BBID310	BBID311	BBID312	BBID313	BBID314	BBID315	BBID316	BBID317	BBID318	BBID319	BBID320	BBID321	BBID322	BBID323	BBID324	BBID325	BBID326	BBID327	BBID328	BBID329	BBID330	BBID331	BBID332	BBID333	BBID334	BBID335	BBID336	BBID337	BBID338	BBID339	BBID340	BBID341	BBID342	BBID343	BBID344	BBID345	BBID346	BBID347	BBID348	BBID349	BBID350	BBID351	BBID352	BBID353	BBID354	BBID355	BBID356	BBID357	BBID358	BBID359	BBID360	BBID361	BBID362	BBID363	BBID364	BBID365	BBID366	BBID367	BBID368	BBID369	BBID370	BBID371	BBID372	BBID373	BBID374	BBID375	BBID376	BBID377	BBID378	BBID379	BBID380	BBID381	BBID382	BBID383	BBID384	BBID385	BBID386	BBID387	BBID388	BBID389	BBID390	BBID391	BBID392	BBID393	BBID394	BBID395	BBID396	BBID397	BBID398	BBID399	BBID400	BBID401	BBID402	BBID403	BBID404	BBID405	BBID406	BBID407	BBID408	BBID409	BBID410	BBID411	BBID412	BBID413	BBID414	BBID415	BBID416	BBID417	BBID418	BBID419	BBID420	BBID421	BBID422	BBID423	BBID424	BBID425	BBID426	BBID427	BBID428	BBID429	BBID430	BBID431	BBID432	BBID433	BBID434	BBID435	BBID436	BBID437	BBID438	BBID439	BBID440	BBID441	BBID442	BBID443	BBID444	BBID445	BBID446	BBID447	BBID448	BBID449	BBID450	BBID451	BBID452	BBID453	BBID454	BBID455	BBID456	BBID457	BBID458	BBID459	BBID460	BBID461	BBID462	BBID463	BBID464	BBID465	BBID466	BBID467	BBID468	BBID469	BBID470	BBID471	BBID472	BBID473	BBID474	BBID475	BBID476	BBID477	BBID478	BBID479	BBID480	BBID481	BBID482	BBID483	BBID484	BBID485	BBID486	BBID487	BBID488	BBID489	BBID490	BBID491	BBID492	BBID493	BBID494	BBID495	BBID496	BBID497	BBID498	BBID499	BBID500	BBID501	BBID502	BBID503	BBID504	BBID505	BBID506	BBID507	BBID508	BBID509	BBID510	BBID511	BBID512	BBID513	BBID514	BBID515	BBID516	BBID517	BBID518	BBID519	BBID520	BBID521	BBID522	BBID523	BBID524	BBID525	BBID526	BBID527	BBID528	BBID529	BBID530	BBID531	BBID532	BBID533	BBID534	BBID535	BBID536	BBID537	BBID538	BBID539	BBID540	BBID541	BBID542	BBID543	BBID544	BBID545	BBID546	BBID547	BBID548	BBID549	BBID550	BBID551	BBID552	BBID553	BBID554	BBID555	BBID556	BBID557	BBID558	BBID559	BBID560	BBID561	BBID562	BBID563	BBID564	BBID565	BBID566	BBID567	BBID568	BBID569	BBID570	BBID571	BBID572	BBID573	BBID574	BBID575	BBID576	BBID577	BBID578	BBID579	BBID580	BBID581	BBID582	BBID583	BBID584	BBID585	BBID586	BBID587	BBID588	BBID589	BBID590	BBID591	BBID592	BBID593	BBID594	BBID595	BBID596	BBID597	BBID598	BBID599	BBID600	BBID601	BBID602	BBID603	BBID604	BBID605	BBID606	BBID607	BBID608	BBID609	BBID610	BBID611	BBID612	BBID613	BBID614	BBID615	BBID616	BBID617	BBID618	BBID619	BBID620	BBID621	BBID622	BBID623	BBID624	BBID625	BBID626	BBID627	BBID628	BBID629	BBID630	BBID631	BBID632	BBID633	BBID634	BBID635	BBID636	BBID637	BBID638	BBID639	BBID640	BBID641	BBID642	BBID643	BBID644	BBID645	BBID646	BBID647	BBID648	BBID649	BBID650	BBID651	BBID652	BBID653	BBID654	BBID655	BBID656	BBID657	BBID658	BBID659	BBID660	BBID661	BBID662	BBID663	BBID664	BBID665	BBID666	BBID667	BBID668	BBID669	BBID670	BBID671	BBID672	BBID673	BBID674	BBID675	BBID676	BBID677	BBID678	BBID679	BBID680	BBID681	BBID682	BBID683	BBID684	BBID685	BBID686	BBID687	BBID688	BBID689	BBID690	BBID691	BBID692	BBID693	BBID694	BBID695	BBID696	BBID697	BBID698	BBID699	BBID700	BBID701	BBID702	BBID703	BBID704	BBID705	BBID706	BBID707	BBID708	BBID709	BBID710	BBID711	BBID712	BBID713	BBID714	BBID715	BBID716	BBID717	BBID718	BBID719	BBID720	BBID721	BBID722	BBID723	BBID724	BBID725	BBID726	BBID727	BBID728	BBID729	BBID730	BBID731	BBID732	BBID733	BBID734	BBID735	BBID736	BBID737	BBID738	BBID739	BBID740	BBID741	BBID742	BBID743	BBID744	BBID745	BBID746	BBID747	BBID748	BBID749	BBID750	BBID751	BBID752	BBID753	BBID754	BBID755	BBID756	BBID757	BBID758	BBID759	BBID760	BBID761	BBID762	BBID763	BBID764	BBID765	BBID766	BBID767	BBID768	BBID769	BBID770	BBID771	BBID772	BBID773	BBID774	BBID775	BBID776	BBID777	BBID778	BBID779	BBID780	BBID781	BBID782	BBID783	BBID784	BBID785	BBID786	BBID787	BBID788	BBID789	BBID790	BBID791	BBID792	BBID793	BBID794	BBID795	BBID796	BBID797	BBID798	BBID799	BBID800	BBID801	BBID802	BBID803	BBID804	BBID805	BBID806	BBID807	BBID808	BBID809	BBID810	BBID811	BBID812	BBID813	BBID814	BBID815	BBID816	BBID817	BBID818	BBID819	BBID820	BBID821	BBID822	BBID823	BBID824	BBID825	BBID826	BBID827	BBID828	BBID829	BBID830	BBID831	BBID832	BBID833	BBID834	BBID835	BBID836	BBID837	BBID838	BBID839	BBID840	BBID841	BBID842	BBID843	BBID844	BBID845	BBID846	BBID847	BBID848	BBID849	BBID850	BBID851	BBID852	BBID853	BBID854	BBID855	BBID856	BBID857	BBID858	BBID859	BBID860	BBID861	BBID862	BBID863	BBID864	BBID865	BBID866	BBID867	BBID868	BBID869	BBID870	BBID871	BBID872	BBID873	BBID874	BBID875	BBID876	BBID877	BBID878	BBID879	BBID880	BBID881	BBID882	BBID883	BBID884	BBID885	BBID886	BBID887	BBID888	BBID889	BBID890	BBID891	BBID892	BBID893	BBID894	BBID895	BBID896	BBID897	BBID898	BBID899	BBID900	BBID901	BBID902	BBID903	BBID904	BBID905	BBID906	BBID907	BBID908	BBID909	BBID910	BBID911	BBID912	BBID913	BBID914	BBID915	BBID916	BBID917	BBID918	BBID919	BBID920	BBID921	BBID922	BBID923	BBID924	BBID925	BBID926	BBID927	BBID928	BBID929	BBID930	BBID931	BBID932	BBID933	BBID934	BBID935	BBID936	BBID937	BBID938	BBID939	BBID940	BBID941	BBID942	BBID943	BBID944	BBID945	BBID946	BBID947	BBID948	BBID949	BBID950	BBID951	BBID952	BBID953	BBID954	BBID955	BBID956	BBID957	BBID958	BBID959	BBID960	BBID961	BBID962	BBID963	BBID964	BBID965	BBID966	BBID967	BBID968	BBID969	BBID970	BBID971	BBID972	BBID973	BBID974	BBID975	BBID976	BBID977	BBID978	BBID979	BBID980	BBID981	BBID982	BBID983	BBID984	BBID985	BBID986	BBID987	BBID988	BBID989	BBID990	BBID991	BBID992	BBID993	BBID994	BBID995	BBID996	BBID997	BBID998	BBID999	BBID9999

understand that our ancestors carved the same pillar way as I did. I understand that the way I moved my hands are the same as my ancestors. What I feel now is how our ancestors felt in the past.“ – His creative work is not about being presented in prestigious institutions, exhibitions, or to show in front of the so-called International yet actually mainly white audiences. In his context, he is not the sole author of that pillar, he creates and uses creation to connect with his ancestors, and his audiences are the ancestor's spirits and his people.



Fig.2 - Iming explaining on how he made the Ancestor Spirit's Pillar

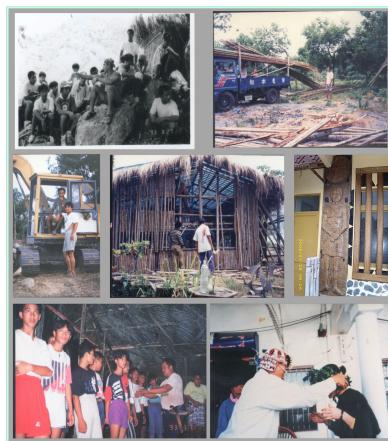


Fig.3 - The rebuilding process of the Palakwan

In the contemporary art scene, artists operate by claiming credit, by positioning themselves as the direct author and owner of a creative property. Iming's practice opens up our authorship imagination and remanufactures our expectation of the audiencepracisanship. The artwork primarily emphasizes the making process as its a way to connect with the community containing a ritualistic connection. Rituals and mysterious acts also disturb the current knowledge-making and archiving system, as they are

constructed upon a colonial perspective. Both the creation or ancestor spirit pillar and the rebuild of the house are ways to build their subjectivity, resisting state violence and epistemological violence.

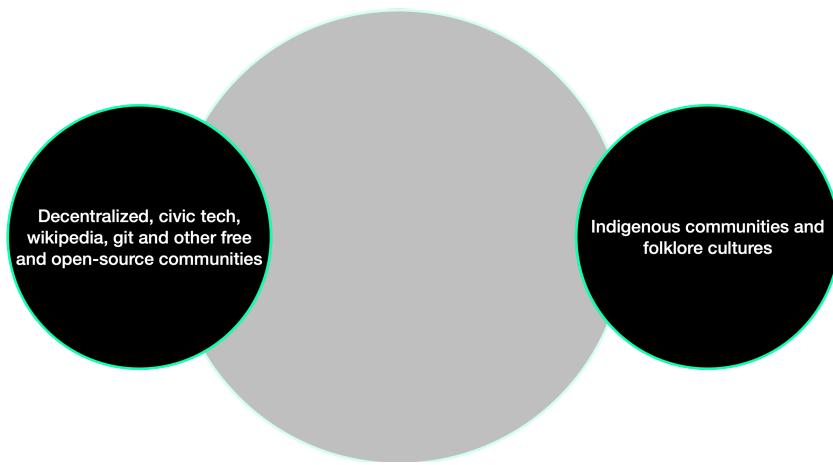


Fig.4

Such discovery leads me to participate in Taiwan's civic-tech and open-source communities. I see the political practice of Indigenous autonomy were realized in the digital realm. For example, the self-ruled, decentralized organizing in these tech communities can clarify how to decolonize the state. There are also many similarities as (1) the Indigenous/tech members are both following community practices to contribute collectively (2) many of its projects are long term and open-ended; (3) generally, individuals assert relatively low levels of authorial control; (4) the identifiability of individual authors does not always matter; (5) the structure of the collaboration is generally open to newcomers. Both communities show potential models on how to be independent of a colonial governmental force.

These above traits question the existing art environment, its epistemology and inspire people to put the alternative political act in practice, especially for artists who create space for experiments under the notion of art.

This contract is made to agree that the South China Sea ownership style is cooperative
 BETWEEN:
 South China Sea Cooperative Preparation Committee
 AND
 Forkconomy() Project Participants

In consideration of the South China Sea ownership and other valuable considerations, the Parties agree as follows:

1. The volume & price of the South China Sea contains in this agreement
 - 1.61 TWD / mL
 - Include The South China Sea International Waters area
2. Management method:
 - Participate the Co-op as a legal person:
 adopt the Equator Principles
 - Participate the Co-op as a natural person:
 adopt the relating ecological and economic responsibility of the South China Sea
3. Relating Profits:
 - Each member-owner of the South China Sea Cooperative Preparation Committee has the same weight of vote to manage it.

Signature of the Participant:
 Date:

Fig.5 – The draft contract in Forkonomy()

Questions from Transmediale Workshop

Is there a potential for the repeating of the same troubles that were in the dominant ones?

== How does the critique of openness in open source play into this? Or indeed the colonial tendencies of network cultures and big tech? and the need to decolonise. Might there be a sense of indigenous tech? How far do the parallels go? i.e. in the west the analogy was made to the enclosure movement (privatisation of land) to open source. ==

Indeed, 'openness' is often most possible with communities that are less vulnerable (i.e. more power = more openness) How to bridge that gap?

How do imperial structures of power unfold in relation to technology differently in Taiwan as opposed to the West?

Fascinating paper! Interesting to discuss alternative 'identities' than nation and origin. I'm wondering whether alternative identifications can be more participatory than e.g. origin and nation? Of course we all know the problems with these identification factors, but what are the consequences of moving to alternatives?

How far do the parallels go?" Perhaps, this is also about how cultural or symbolic forms, such as open source, get translated (rendered) in particular political (colonial/imperialist) and cultural contexts?

Discussion of open source situated within very particular geopolitical context. how are the critiques nuanced accordingly? I.e. in relation to Chinese imperialism?



Hanna
Grześkiewicz

Looping arts, research and the streets in recent Polish protests

Searching for alternative renderings from researching and archiving social movements in real-time

On 22 October 2020 the Polish Constitutional Tribunal announced a de facto abortion ban. Protesters took to the streets in hundreds of cities and town across the country, and abroad. The almost daily Strajk Kobiet [Women's Strike] protests lasted over three months.

When organising protests we - loosely-speaking, activists -

would now and then try to find a moment to breathe and to ask ourselves: *Is what we are doing effective? Is this the right strategy? What are we demanding? Where is the movement heading?*

In the eye of the storm, however, there is rarely enough time to sit down, take a step back, and to reflect.

This research is happening against a backdrop of digitised-mediatised politics and a fascistisation of politics globally, looking to address an urgent need for dynamic renderings and more structured looping of research, arts, archiving and the streets, in the fight for better futures.



harnessing shifting narratives radicalisation, intersectionality, affect

radicalisation The prolific use of swear words and words like ‘war’ and ‘hell’ on the one hand, words like ‘revolution’ and ‘care’, and the usage of ‘strike’ as a synonym of ‘demonstration’ on the other, signalled a shift towards more radical feminist thought in this protest wave as compared to previous ones.

shifting narratives In the early days, many people celebrated policemen and -women joining the protests. As the weeks went on, the police were deployed to brutally suppress the protests which was widely documented, and the OSK [Ogólnopolski Strajk Kobiet / All-Poland Women's Strike] leadership changed its stance and adopted the anti-fascist slogan "Zdejmij mundur, przeprosź matkę" ["Take off your uniform, apologise to your mother"]. If this shift was possible, were others possible too?

performing protests displays of heroism and weak resistance

These protests were marked by a particularly strong and coherent visual and sonic identity. The line between artist and activist can be fluid, as can the interaction between strategies (= theories) and methods (= practice).

Various artistic interventions served different purposes: creating a sense of belonging and community, (re)claiming public space, sparking moments of collective joy, keeping people warm and motivated, furthering a political message.

Additionally, the digital mediatisation of this movement and the affective potential of artistic interventions meant that many had a huge resonance beyond their 'analogue' existence. Many were planned with the digital audience in mind.

displays of heroism Part of the fight was to reclaim

national(ist) symbols: by using the red flare of 11 November (Independence Day) participants, writing new words written to a known football chant, restaging a national epic drama, dancing a traditional dance.

Drivers applaud. Gays Dance the Polonaise. [1]

Performing national(ist) symbols can (re)claim space, but this is loud and heroic. Should we be trying to (re)claim the system that oppresses us?

weak resistance Ewa Majewska argues for the building of counterpublics of the common and for weak resistance. Small acts that build community, through participation and shared ownership. Humorous protest signs, creating sonic fictions through chants and song, organising spaces for healing, caring, sharing. Feeling the protest and its legacy in the (individual and collective) body.

Is this tactic more fitting for a broad movement trying to fiction a better future?

[1] Headline of Gazeta Wyborcza on 7 November 2020: 'Motornicza bije brawo. Geje tańczą poloneza'.

role of the archive alternate methodologies

Is archiving research happening in real-time? What is the role of the archive? Do archives also perform?

living archives Archiwum

Protestów Publicznych [Archive of Public Protest] is a photographers' collective, which documents protests and collates material in an online, open source archive. In 2020/21 they began printing 'Strike Newspapers', made up of slogans, testimonials and photos, which could be used as mobile exhibitions, held as protest signs, or plastered in public spaces.

On 30 October 2020, a group of activists (artists, students) mounted a spontaneous installation of protest signs on the grass outside the Warsaw Museum of Modern Art, which they called 'Las Transparentów' [Forest of Protest Signs]. The Museum distanced itself from it.



institutions
The same Warsaw Museum of Modern Art opened an exhibition in November 2021 as part of which they displayed protest signs from 2020/21 in a white cube gallery space.

The Gdańsk Museum put out a call for 'souvenirs' from the demonstrations ten days after the protests began with the call: "What will future generations say about the protests in 50, 100, or even more years' time? Will material evidence of the protests survive in the future? Who should be keeping it?"



looping arts, research and the streets in recent Polish protests

Final words

The aim of this research is to loop it back into spaces for political organising. Both artists and activists task themselves with an imag(in)ing of better futures. Knowledge-making is one step, and ways of rendering is another. This is a task that is not only interesting but is also existential, as we search for answers to how to change the fascistic course that the Polish as well as many other global political elites are on.

B I U S | E E E E C &

Very curious to know your ideas on: How are the arts and arts research suited areas where from to create archives of political activism?
is the role of the artist just to disseminate and make 'visible' or can the artistic research be used as a form of knowledge production & for the development of political strategy?
^ yes! this is the eternal question that i'm feeling all the time too.

Yes and how to avoid also romanticising the figure of the artist in that context? or a at least how to overcome the heroisation of the artist's figure? Kind of want to think that translation to political action is closer than one thinks

Is the development of archives not also an artistic (or at least curatorial) practice? Do you have any notes on how you see this research happening? What kinds of actions are needed, and performed by whom? How do artists and researchers intersect, and when does the distinction between the two break down?

Chat
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B I U S | E E E E C &

How can we learn from the past experience of protests and carry this knowledge over to the next ones?

i wonder if you're beginning to see them as kinds of communities of practice? with different methods being used in different contexts? is there a gap (or a different audience or group) using artistic practices in real time versus in retrospect (perhaps in the archive)? between the tacit and the digital?

Can performativity 'get in the way' of the political changes being demanded? Also the relationship of the local with the international (social media sharing). Do you think the immediacy of social media helps or hinders the long term goals? Thinking also again about energy here. How can 'success' be measured? and at what point/s should those measurements be taken?

Chat
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Sheung Yiu

Hyperimage Index: Indexing, Mapping, and Collective Rendering

In traditional publishing, index refers to an alphabetical list of subjects, usually arranged at the end of the book, with reference to the page they are mentioned; In the online context, indexing often refers to the method of injecting metadata and keywords for search engines to archive and retrieve websites.

In both definitions, indexing is fundamentally a practice of cataloging, archiving, retrieving, organizing, and through that, making new connections. The term 'index-making' here refers to this practice and is not tied to any specific medium.

Index is a close relative to glossary, codex, lexicon, mindmap and anthology in the sense that they cultivate connections and intertextuality. Index-making maps out the conceptual terrains of a new discipline for faster sense-making.

Several contemporary research projects have appropriated the index format to catalog ongoing discourse in their respective emergent disciplines, such as *Cyberfeminist Index* and *A New AI Lexicon*.

The newly released database of *Machine Vision in Art, Games and Narratives*.

The relaunching of *ArtBase The Posthuman Glossary ...*

Hyperimage Index is an online moderated annotated index for photography theory in the algorithmic age.

Understanding the radical changes in algorithmic visual culture requires a transdisciplinary approach to visual studies and demands a new set of vocabularies and theoretical positions.

Hyperimage Index surveys a wide range of literature and consults thinkers from different fields to collaboratively construct an atlas of ideas for algorithmic image-making.

I propose collaborative index-making as a methodology of rendering research.

Index-making benefits from the development of online platforms and the way it facilitates research-organization aesthetics.

Online platforms facilitate collaborations and connections.

Consequently, Index-making accelerates sense-making.

Contrary to a monograph, index-making invites addition: new vocabularies, new contributors, new discourses, and new connections – a kind of real-time distributed theory-building.

Online collective index-making is an alternative to the perfectly organized Western "museum": favoring disorientation, disorder, unexpected links.

The database aesthetic of indexing resembles the sense-making practice characteristic of contemporary algorithmic image systems – one that is based on networked image and inter-scalar seeing.

From the aggregation of linked data points, a pattern emerges.

At the same time, individual data points reveal peculiarities and exceptions.

The switching of scalar perspectives between the whole picture and individual thoughts when navigating through an index allows a complex understanding of a system in ways linear narrative cannot convey.

The question of 'the gatekeeper' then comes, as with all effort of indexing knowledge.

Who gets to be included in the index? Who has the power to select? As a "digital aggregator", how much agency does the initiator have and is the curation distributed among participants in the index?

I have no answer. These are very valid questions my peer raised.

Yasmine Boudiaf

AI Justice Matrix

The Futility of Policy Craft

Yasmine's Personal Statement

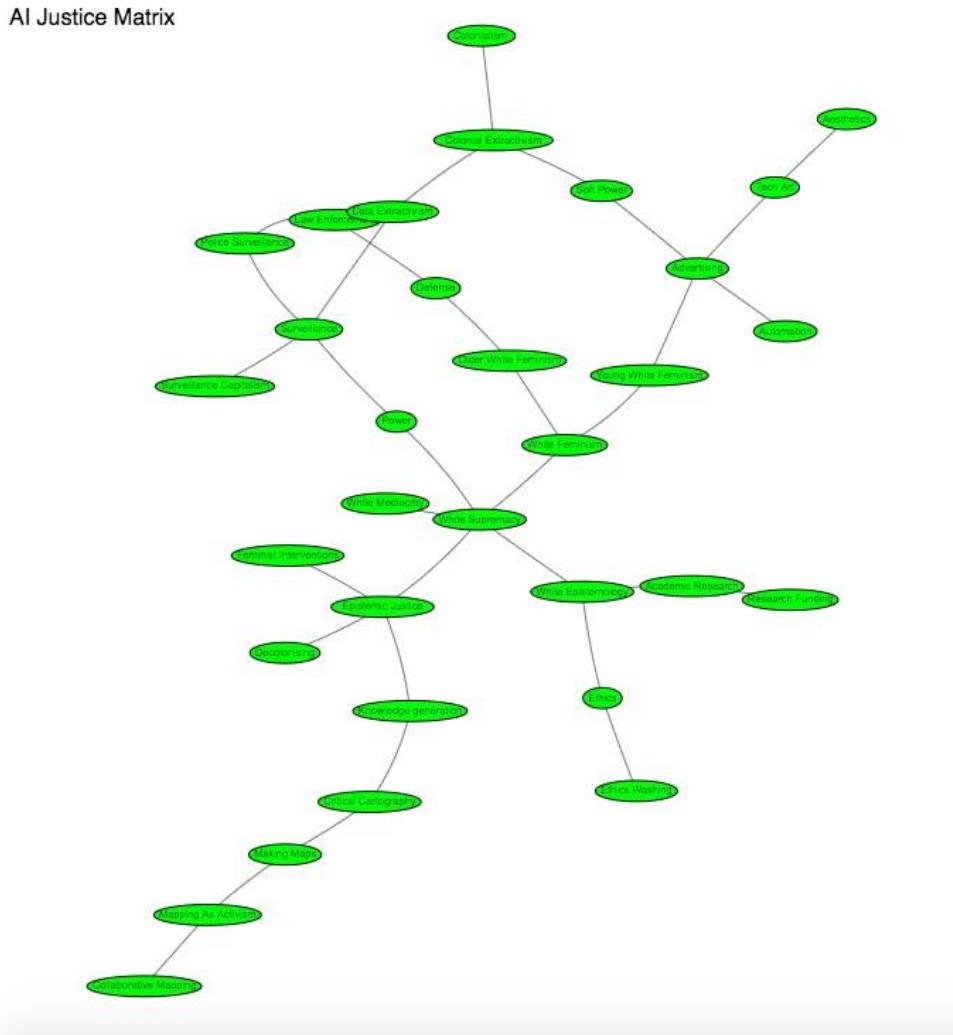
I don't want to participate in any more conversations about AI ethics.

Three Themes

1. Refusal: I'm not going to talk about autonomous weapons without first talking about white feminism. I'm not going to talk about medical diagnostics without first talking about colonial extractivism.
2. Epistemic Justice: Dominant powers have determined what kinds of knowledge are valid and constructed institutions that crystallise stale thought.
3. Amusement: Seriousness is inadequate, and for me, unsustainable.

The Platform

The AI Justice Matrix platform invites the perspectives of practitioners concerned with the mechanics of knowledge formation that affect our relationship with technology. It treats all sources and expression of knowledge as valid. It offers issues to consider when contemplating AI practice without necessarily offering an answer.



Policy Craft Is Futile

Recently proposed AI regulation, such as the European Council's draft Artificial Intelligence Act has fallen short of upholding fundamental rights due to its stunted scope. Asking technology companies to self-regulate is even more hopeless, as we saw when Google's own ethics board was disbanded merely two weeks after its launch. The entanglement between state institutions and private technology companies means that policies are made in the interest of capitalism, not the public.

Flawed Knowledge Produces Mediocre Ethicists

It is impossible to fully document what has been taken away from humanity by imperialism. However, it is possible to critically interrogate what we are left with. The suppression of intellectual potential in non-white people happens through various means, including stratification, categorisation and the redefining of how knowledge is performed. By design, any contributions that do not conform to the verisimilitude prescribed by the dominant powers, and therefore the contribution's originators, are rendered inferior.

AI Ethics Through A Racial Justice Lens

The universality of whiteness-as-goodness provides a useful entry

point into conversations on AI ethics. Whiteness is not static; it is attributed to groups of people and behaviours in varying degrees and under different circumstances. “They’re just like us” is a characteristic assigned to groups with a high degree of whiteness. Conversely, a process of othering is applied to those who do not conform to that mercurial ideal. This constant renegotiation of whiteness in public discourse is a demonstration of our ability to adapt personal and collective value systems to the changing properties of the subject being interrogated. This can in theory be applied to new technologies. AI by its nature is likewise unstable. Its shifting definitions, applications and effects on humans and more-than-humans similarly demands an approach unrestricted by rigid ethical frameworks that manifest as stale policy.

Collective Authorship as Intervention

The AI Justice Matrix is fundamentally a critique of the individualist, Euro-centric epistemological process that manifests as a curated flow of information passing through sanctioned knowledge keepers. It is an ongoing process of enquiry that exists in the commons, shaped by contributors concerned with the relationship between technology and society. The outputs will be determined by the community that is forming and it will continue for as long as it is sustainable.

Kyveli Mavrokordopoulou & Agnès Villette

Nuclear Polders

An artistic research in process

This text - fragments, impressions, incomplete answers - results from the Rendering Research workshop and interwieves questions/ comments shared by participants of the Transmediale Festival and the ERG workshop with our initial essay.

Grey skies, silent car rides, displacement, ruins, crisis, sunsets, smell of toxicity, smokestacks, industrial zone, pollution, wobbly grounds, beach, gulls...



Polder landscapes will inevitably vanish over the course of the following decades due to water rise. Forming an eclectic nuclear

geography on the shores of France, Belgium and the Netherlands lie 3 nuclear installations, all built on a polder: Gravelines, Doel and Borssele nuclear power stations were constructed around the same time, in the late seventies, on the unstable marsh soils of reclaimed land.

A marsh as a ground is dynamic –indeed it constantly moves– and demands material and conceptual tools that respond to its transient character. The geological transience of such nuclear infrastructures is intensified by an epistemic one: while discussing with local nuclear activists in Gravelines, they stressed that the technology of the reactors dates back to the late seventies and the current generation of engineers is not equipped to deal with the reactors' maintenance; especially so when it comes to issues related to sea level rise. In other words, along with the land, it is also the know-how of the reactors' functioning that is getting lost. Thus, these nuclear polders become exemplary terrestrial grounds for the negotiation of both climate change and nuclear knowledge. We identify the imperative to archive these sites precisely at the confluence of land and knowledge loss.



The following is a dialogue in process, with others and with ourselves:

On some occasions you seem to make a rather binary technology/nature distinction. For example, when contrasting the "technological sublime" of the reactor with the "swampy, precarious soil". (...) I would argue that the soil of the polder is just as technological sublime as the reactor that stands on it

Thank you for this comment. We are precisely trying to move away from these dichotomies that overdefine knowledge about the locations. Yet, the landscape constantly tricks us. It is engineered to precisely lure us into the fantasy of a nuclear wilderness.

How might these landscapes be changing in the face of war + climate change?

This is a question we ask ourselves: How to accomodate and account for uncertainty in a research topic that is constantly mutating? How, to follow Emily Eliza Scott, could we 'advocate for perspectives that are highly situated, yet move across registers and scales - both spatial (e.g. the so-called local and global) and temporal (e.g. historical time, evolutionary time, and media time)'?¹.

(...) how much resistance have you been finding because of the subject matter from institutions or official structures?

A lot. We always thought it was because of the subject matter. But it wasn't. The interdisciplinary nature of the project seemed too challenging to different institutions.

how to reflect the polyphony of actors?

A possible way is to constantly acknowledge, and share, the epistemic contributions of our interlocutors. As such, they become co-actors rather than mere participants - the event-based format facilitates a frame that potentially invites multiple, and oftentimes contradictory, positions. This is something important in order to not reproduce the uniformity of expert nuclear knowledge.

1. Emily Eliza Scott, 'Archives of the Present-Future: On Climate Change and Representational Breakdown' in *Climates: Architecture and the Planetary Imaginary*, ed. by James Graham, Caitlin Blanchfield, Alissa Anderson, Jordan Carver, and Jacob Moore (New York: Columbia Books on Architecture and the City, 2016), p. 136. ↵

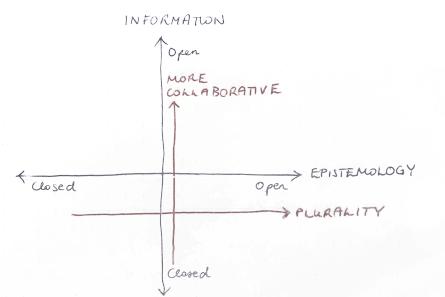
Anne Lee Steele
& Miriam
Matthiessen

Vectors in Translation: Rendering Supply Chains Research in Digital Space

The question is not “what is a supply chain?” but “how can we learn how to learn about supply chains? Rendering supply chain research requires abandoning the logics of totality and instrumentality in favour of developing heuristic techniques that shift the question from ‘what is a supply chain’ or ‘what is the supply chain of x’ to ‘how can we learn how to learn’ about supply chains. In contrast to the epistemic rigidity of asking “what is a supply chain” from the perspective of one particular field, learning how to learn invites acts of translation across disciplines and ways of knowing.

Collaboration and plurality in existing supply chain renderings
In surveying the information landscape of how supply chains are rendered, we found that projects operated with different levels of epistemological and informational openness: some projects embrace epistemic diversity, but are closed by way of being presented as finished. Others are open in the sense of allowing on-going crowdsourcing contributions, but epistemically closed in their setting of parameters for what information

counts as a valuable contribution. The range of projects that operate in this landscape varies starkly -- in fact, to such an extent that we often wondered if translating between all of them was still possible, or if they were inherently incompatible.



Rendering supply chains in digital space raises dilemmas about epistemic value Rendering supply chains raises the challenge of demonstrating their planetary scale without resorting to abstraction and erasure of difference. In designing digital tools that can help us to learn how to learn about supply chains, how do we address the question of data? Should the comparison across entities that data enables - and the standardisation it often entails - take precedence over heterogeneity, an important characteristic that renderings of supply chains often seek to present as seamless? Should rendering the recognisable company as a unit of analysis (Apple, Amazon, etc.) take precedence over making visible the vector¹ of production and circulation (subcontractors, transportation logistics) that they control? Finally, how can we insist on the value of patchy, partial, and non-comprehensive information - perhaps in opposition to the existing standards of “missing”,

“low-quality”, or “low-accuracy” data? Can the development of digital tools be designed to decrease reliance on standardised and quantified information, and instead make space for the partial, temporary, incomplete, patchy, and heterogenous?

Maintenance as Research Ethos

With this in mind, we returned to the information landscape of supply chains research - realising that our place within it should perhaps be not a new, novel contribution - a “gap” to be filled, a “niche” to be carved out - but rather a way of translating between these ways of rendering, and the lifeworlds that they imbibe. By working with what already exists, we see new relations of responsibility, reciprocity, and solidarity arising from the notion of ‘maintenance’ as opposed to ‘creation’ of knowledge. (Data) maintenance becomes a way of rendering research without pressure of novelty and competition, instead imbued with notions of care and collaboration at its core.

I like the articulation of different scales of 'use', 'usefulness', etc. However, does this focus mean that you want to position yourself in only one kind of useful/-lessness? Can your project not have different forms in different contexts, making the way for a more multiple character in your project? Also: To what extent do/can you control how other actors find your research useful/-less?

yes i was also really inspired by this 'useful for whom and in what context' / and the surprise factor when parties you hadn't considered would necessarily be interested (or would find your

work 'useful') came in then almost as collaborators in the direction and directing of the project. You could almost imagine how a project like this could grow to develop (picking up more collaborators as you go) in several directions at once, becoming its own supply chain & network in a way..

I think it is really interesting to think of “the vector economy”, and also research, as ‘a world of logistics’ - and of how thinking of it as a supply chain - opens our understanding of it in new ways (including its elements of labor, organisation of labor (in software, protocols, etc.), and so on). It sort of emphasises the increased role of a "managerial science of logistics" in software (including in areas that you'd not usually think of as 'logistical').

I wonder what existing studies of logistical software bring to this - of SAP e.g. and the works of Ned Rossiter? (who e.g. phrases globalisation as "supplychain capitalism") (e.g this article: <https://nedrossiter.org/?p=380> ... he studies "how software driven systems generate protocols and standards that shape social, economic and cross-institutional relations within the global logistics industries."

I really appreciate your presentation and the way you articulate the change of focus you had from the original concept of supply chains. Regarding the dynamic or agency of Scale it might be interesting to speculate around a non-linear trajectory of scaleability in order to reveal some of the more

arbitrary elements you are concerned with?

When you talk about openness, to what extent are you mirroring the reflexive critique of FLOSS and the move to federated networks - the fediverse - not openness as such (alternative imaginaries of supply chains perhaps). <https://archive.transmediale.de/content/seven-theses-on-the-fediverse-and-the-becoming-of-floss>

I really like the presentation and the way you talk about the dilemmas. I found the tension around openness and

accessibility is interesting, and how to be less reductive in terms of the presentation of results..

The bug/glitch is often used as opportunity to look into the infrastructures that would otherwise have stayed invisible. The current "glitches" in the supply chains of eg. chips, perhaps provides an interesting opportunity to engage with these infrastructures.

"curatorial pipeline" in CV

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1. <https://www.e-flux.com/journal/65/336347/the-vectoralist-class/> ↵

one research collective

* Waste Pedagogy

The modes of waste we expand on take place in the context of active collective thinking, research and writing. Creating waste is a process of sorting, picking, choosing, and/or placing value upon ideas and issues. The pre-existing normative structures of the academic institution are anxiety-on-set. Waste in the academic-institutional realm emerges from a process of individual and collective resistance to these norms. We might understand waste-making as a resistance to these norms, paradoxically it is a cause of respect and neighbourly. Consequently, we might understand describing as a resistance to plurality and discord amongst thinkers and ideas like 'brainstorming' or 'debating' for how the existence and production of waste also becomes a necessary condition for the production of useful and useful. So the line between waste-non-waste is always context specific and in flux. But the generation of waste also makes the 'useless' possible.

Non-judgement of just what is useful is the 'waste-attitude'.
Institutions are places where these 'guidelines' of institutionalizing can be forgotten. Institutions are places where practitioners also allow others, with less academic know-how, to access the processing of researching? How could we undermine consensus currently by changing it to retained

of wasted thoughts and affect? What are the political / liberatory elements of waste? Which kinds of ideas and care, schools of thought, forms of attention, methodology and engagement have been rendered as 'useful' and 'productive'? How does the production of waste relate to waste also necessitate a re-thinking with the structures and systems of intellectual waste?

Here waste is rendered as a category that is produced by both the researcher and the institution. It is the agency of the institution within the individual researcher, and it is the agency of the individual researcher within the institution. The waste/non-waste or sort-of-construct - a name given to an intellectual, physical or affective-encounter. If we refuse to acknowledge the production of waste, then we are failing to act as expected by the larger social consensus of waste-making. What happens when we find value in what is already used and marginal and fail and we fail to act as expected by the larger social consensus/system of knowledge?

1 / Waste is a category/construct produced by wider structures
a name given to an intellectual, physical or affective encounter - produced by wider structures and

institutions.

The modes of waste we expand on take place in the context of active collective thinking, research and writing. Creating waste is a process of sorting, picking, choosing, and/or placing value upon ideas and issues. We might understand waste-making as a resistance to plurality and discord amongst thinkers and ideas.

value - beyond usage value >> academic waste yes academic waste too (spaces of excess which also alludes to outside of traditional academic economy, something along the lines of desire perhaps)

If the production of waste is a necessary impetus for the delineation of what is 'productive', 'valuable' and 'useful' in brainstorming, the line between waste-non-waste is always context specific and in flux. We approach waste as a category that is produced by both the researcher and the institution. How can we access these mounds of waste to give way to its political/liberatory elements? What happens when we find value in what is already used and marginal and we fail to act as expected by the larger social consensus/system of knowledge?

It is tempting to think of this in terms of supply chains and pipelines - how waste and rubbish is organised and who does this work (and position of waste in economy)? Parallels with radical pedagogy, rejection of banking model (its relation to economy and the marketisation of research).

2 / Waste as a breach between what you think is academically expected and what your initial thought, research question or curiosity is.

Systems of knowledge production within learning institutions encompass how and which questions are posed and the possibilities that they must always exclude.

**It got me thinking, is rendering always the same as producing?
Can we render something non-productive?**

Being-with waste opens to a practice of attention, experimentation and invention. Where we might usually discard a feeling about a research question, how could we hold on to that sensation in order to question our positionality in research? What does it mean to follow and question a feeling of discomfort?

3 / Waste as free-association: it is letting yourself be guided by an image, a smell, a feeling or word into another thought that is somewhat further away from that first encounter.

To work with and through waste is to attend to the texture of thought in its multiplicity of perceptions, affects, and immediacy. To refuse a center and instead inhabit peripheral spaces. *Thought is textured: always more than intellectual-theoretical, an archive of experience, both past, present and immediate. The texture of thought is a culmination of conscious and unconscious affects, both bodily and intellectual.

Thinking of the adage, “one man’s trash is another’s man’s treasure”, but also of the lost labor that ‘waste pedagogy’ implies, perhaps in opposition to brainstorming (where that loss is implicit/automatically accepted).

Can our collectivity embrace and bring together all the ‘debris’ of our experiences, the things that were felt but unsaid between us?*

How do you relate Waste Pedagogy with time, specially with the idea of wasting time?

4 / Wasting is a rupture in the tempo of thinking.

There is a temporality to the act of discarding. As thinking is kinetic, a rupture in the tempo of thinking is echoed in the body. Perhaps engaging with these breaks we refuse to re-enter what would be a continuous and seamless thought-process. We identify that working through waste encompasses mental labor, intellectual and emotional anxieties driven by academic trends, theoretical visibility, competition...

5 / Waste as an error, irrational, divergent, decadent, the non-fruit of labor. A silence, a bodily posture, and/or constellation of supposed ‘peripheral’ affects to be brought back to the centre.

How has working with waste affected your process with each others' ideas - but also the way that you view other material practices?

How can we expand from affects and thoughts that would otherwise be considered disruptive? When interrogating the potential of debris we are exploring the space of what remains in a research. How can we retrace these processes of erosion? How can we reassemble the scattered traces in the always peripheral space of waste, a space that cannot be rationally organized? Waste pedagogy can be unsystematic and open-ended to amplify the in-between space between thinking, feeling and knowing.

6 / Waste as collective and always relational.

how much are you drawn towards / repelled from a consensus - seeking drive when consolidating waste theory as a collective?

