



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.

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?

I see a parallel between 3D-modelling and computer vision: hyper-realism 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?

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.

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.
```



## Malthe Stavning Erslev

**Where is the limit of mimesis?**

My name is Trinidag Obage.<sup>1</sup> 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.**

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

2

---

<https://www.uib.no/en/machinevision/132349/machine-vision-larp> ↵

↔

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



---





# FISSION MAILURE

*Revised generative failure 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 sealed and distributed as highly amplified and viral artefacts swarming across the digital commons .

Granular scrutiny is urgently invited towards these prefab

**PROTOTYPES**

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. .

**Mutable Prototype**

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 alongsdie intentional built-in fission mailure - both within the gaming environment & outside it.

Mutable Prototypes

"Game - Over"

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>

Mailure

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



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 methonymical.

refusing  
the map is such a political  
claim, that got me thinking  
about abandoning "the politics  
of verticality" (Weizman,  
Steyerl, Farucki).

8

1

3

The  
alternative rendering you  
propose is, indeed, a queer one.  
Have you thought about  
approaching it from a queer  
phenomenology standpoint: from  
dissorientation, failure,  
strangeness?

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.

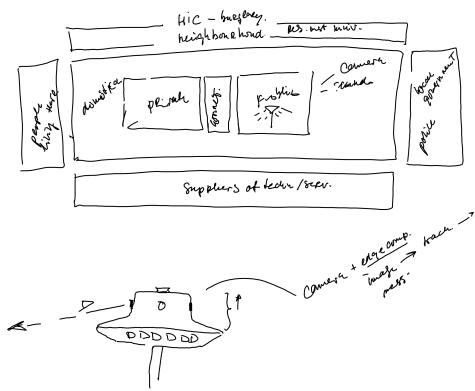
2

<sup>5</sup> A reference on maps  
vs paths is obviously Michel de

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?

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.



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?

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.

how is the diagram incomplete? how would it be possible to create a diagram that is ongoing?

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 Deleuze and Guattari's work on diagramming they outline how the diagram describes a process of territorialization - and of

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.

[https://doi.org/  
10.2307/3178066](https://doi.org/10.2307/3178066) ↵

[https://  
doi.org/10.1177/0309132507077082](https://doi.org/10.1177/0309132507077082) ↵

[https://  
doi.org/10.1515/9780822383550-001](https://doi.org/10.1515/9780822383550-001) ↵

7

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?

[https://doi.org/  
10.1177/0306312710380301](https://doi.org/10.1177/0306312710380301) ↵

---

[https://  
vimeo.com/24517619](https://vimeo.com/24517619) ↵

[http://  
www.openhumanitiespress.org/books/  
titles/aesthetic-programming/](http://www.openhumanitiespress.org/books/titles/aesthetic-programming/) ↵



# 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 Positive Coin (2019), I issued a cryptocurrency that contains an AIDS virus. The project aimed to create a new currency that extends HIV identities. And in Forkonomy (2019), a history project collaborated with Winnie Soon, we created an alternative assembly of the South China Sea.



*Garlic = Rich Air, Shulea Cheang*



*Positive Coin, Lee Tzu Tung*



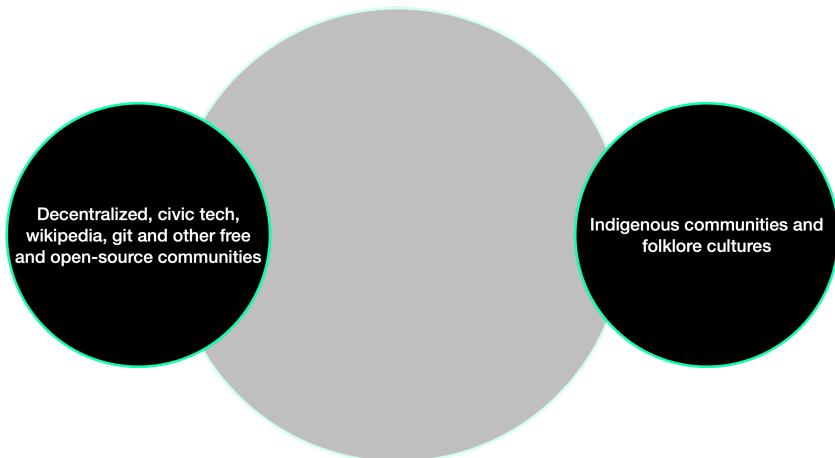
*Soybean Futures, Shih-Chieh Ilya Li + Escher Tsai*



*Forkonomy®, Winnie Soon + Lee Tzu Tung*

合同編號	日期	金額	幣種	期貨	到期日	手續費	手續費率
C001	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C002	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C003	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C004	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C005	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C006	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C007	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C008	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C009	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C010	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C011	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C012	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C013	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C014	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C015	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C016	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C017	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C018	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C019	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C020	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C021	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C022	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C023	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C024	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C025	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C026	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C027	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C028	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C029	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C030	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C031	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C032	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C033	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C034	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C035	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C036	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C037	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C038	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C039	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C040	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C041	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C042	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C043	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C044	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C045	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C046	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C047	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C048	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C049	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C050	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C051	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C052	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C053	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C054	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C055	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C056	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C057	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C058	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C059	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C060	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C061	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C062	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C063	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C064	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C065	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C066	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C067	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C068	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C069	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C070	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C071	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C072	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C073	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C074	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C075	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C076	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C077	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C078	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C079	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C080	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C081	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C082	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C083	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C084	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C085	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C086	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C087	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C088	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C089	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C090	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C091	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C092	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C093	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C094	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C095	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C096	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C097	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C098	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C099	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C100	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C101	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C102	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C103	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C104	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C105	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C106	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C107	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C108	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C109	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C110	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C111	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C112	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C113	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C114	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C115	2020/01/01	10000	TWD	2020/01/20	2020/01/20	100	1%
C116	2020/						





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:

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

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?





Drivers applaud. Gays Dance  
the Polonaise. [1]



B I U S | ≡ ≡ ≡ ≡ C Q

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 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  
0

B I U S | ≡ ≡ ≡ ≡ C Q

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

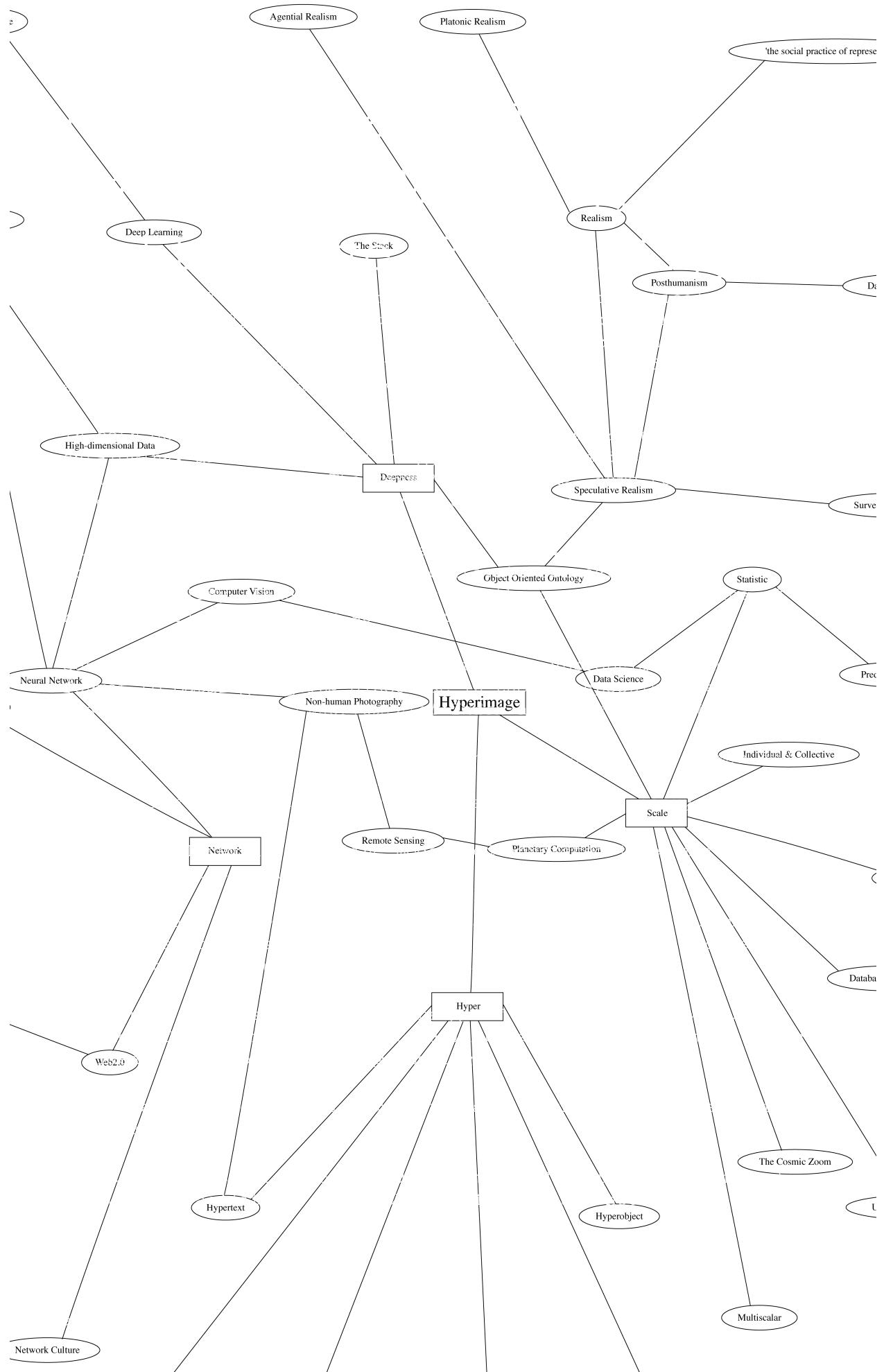
i wonder if you're beginning to see them as kinds of communities of practice? with different methods being used in different contexts? is there a gap (or a different audience or group) using artistic practices in real time versus in retrospect (perhaps in the archive)? between the tacit and the digital?

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  
0



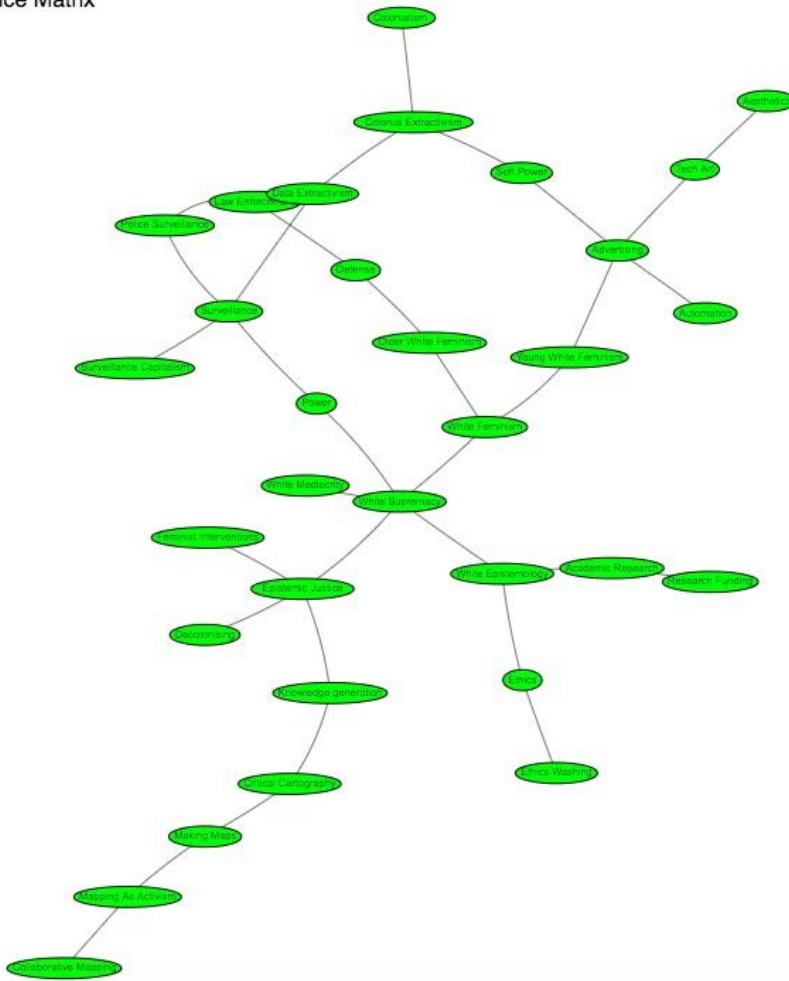
Loopi





AI Justice Matrix

## AI Justice Matrix







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

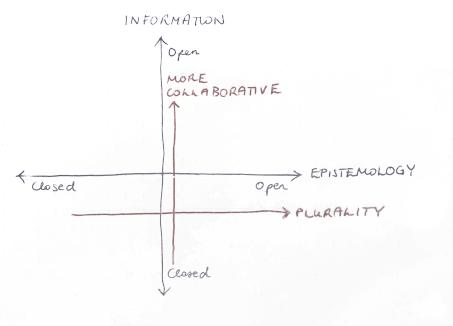
**geography on the shores of France, Belgium and the Netherlands lie 3 nuclear installations, all built on a polder: Gravelines, Doel and Borssele nuclear power stations were constructed around the same time, in the late seventies, on the unstable marsh soils of reclaimed land.**

*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.*



1





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 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

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

---

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

**Waste** is sociality that happens in the cracks of a research collective - it could be friendship or jealousy (reflections that may be *not* seen in the text - things we eventually share) -- we don't expand much on this later in the text - maybe we should?

**START HERE:**  
**Formatting guidelines:**  
 Types of comments: **Comments & reflections, revisions, questions** (started to combine them: like this is a revision & reflection, and this is **reflection & question**)  
**(Macro scale of institution)**

#1 / Waste is a category/construct produced by wider structures.  
 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 what is important and what is less important. This is a process of selection and anxiety-or-stress. Waste in the academic-institutional realm emerges from a process of individualization and de-collectivization. In this sense, waste is a symptom of individualization, paradoxically it is a cause and effect of respect and negligence. Consequently, we might understand describing as a resistance to plurality and discord - how do we manage these tensions? How do we manage the production of waste? We may enjoy processes like 'brainstorming' or 'dealing' for how the existence and production of waste also becomes a necessary condition for the production of academic and useful. So the link between waste/non-waste is always context specific and it fluctuates. But the generation of waste also makes its 'inherent possibility' or non-judgment of just - and that's what I mean by the 'researcher-as'

**Comments above copied from original document**

These thoughts are very interesting, however, these mounds of waste be accessed? How have institutional 'guidelines' of teaching and communicating changed in a forgetful institution like ours? Can we access waste produced practitioners also allow others, with less academic know-how, to access the processing of researching? How could we undermine our capacity for ongoing in-research

**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 lost in the process of research? How can we bring back the political potential of waste to waste also necessitate a reckoning 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 in the cracks of the institution within the individual researcher, and therefore is the agency of the individual researcher in the production of waste. This is a process of selection or sort-of-continuum - a name given to an intellectus: physical or affective-encounter. If we refuse to acknowledge the production of waste, then we are also refusing to acknowledge the production of waste-making. What happens when we find value in what is already used and, marginal and liminal and we fail to act as expected by the larger social consensus/system of

**Comments above copied from original document**

**Saranya Varghese** 4:50 PM Dec 17  
 Add paragraph

**Saranya Varghese** 4:50 PM Dec 17  
 Delete paragraph [2 times]

**Séverine Chapelle** 4:50 PM Dec 17  
 laughter, envy, jealousy, friendhip, frustration

**Séverine Chapelle** 4:50 PM Dec 17  
 we can argue that these affects could prompt certain questions that could be revisited or amplified in rehearsals

**Caterina Salas** 1:00 PM Nov 24  
 academic emotions and how they influence our ability to learn and produce. How do we perceive what we discard, who we suppress these emotions and then take on as positive? Show more

**Séverine Chapelle** 2:00 PM Dec 17  
 'waste is always shared - inherently shared'

**Comments above copied from original document**

**Séverine Chapelle** 2:00 PM Dec 17  
 Add -- we don't expand much on this later in the text - maybe we should??

**Séverine Chapelle** 4:20 PM Nov 23  
 What makes our understanding of waste different from a necessary selection of ideas that constitute brainstorming and?

**Saranya Varghese** 5:00 PM Nov 24  
 was also thinking this and I agree - also in terms of we determine what we value and what is just thinking together

**Caterina Salas** 1:00 PM Nov 23  
 I think drawing from discursive studies we could 'work with' what we discard and what we discard as waste is yet necessary to our human condition I physical, mental, show more

**Comments above copied from original document**

**Séverine Chapelle** 12:40 PM Dec 17  
 Delete: "Waste is also the affective response to these processes

**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)**

**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).**

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

**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).**

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

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

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

