

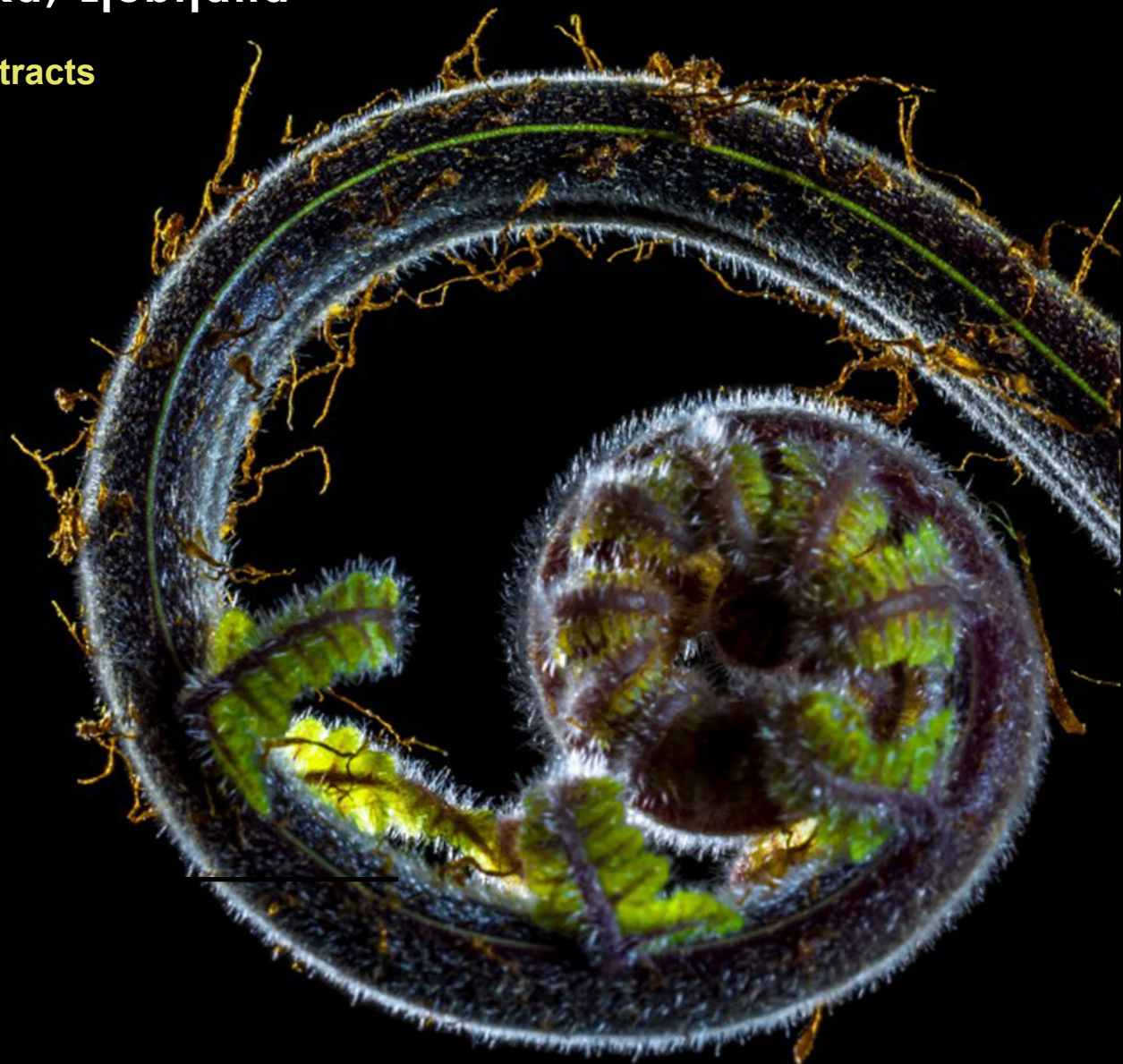
TABOO TRANSGRESSION TRANSCENDENCE

IN ART & SCIENCE 2025

SEPTEMBER 9-13TH, 2025

Kino Šiška, Ljubljana

Book of Abstracts





TABOO - TRANSGRESSION - TRANSCENDENCE in Art & Science

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Please note that these are the original abstracts and bios submitted by authors to TTT2025 Ljubljana until 31 August 2025. Eventual revised abstracts and bios are available in the online conference program. Also, the final versions of abstracts, authors bios and accepted full papers will be published in the conference Proceedings containing an ISBN number.

Introduction

TTT2025 Ljubljana

The international conference Taboo - Transgression - Transcendence in Art & Science (TTT) is an interdisciplinary and nomadic event, where both practitioners as well as theorists present and discuss the status of art-science and/or art & technology research under extreme conditions. TTT was launched ten years ago and it has been hosted in Greece (2016-2017), Mexico (2018), Austria-Online (2020), Malta (2023), and is now being hosted in Slovenia (2025). The complete program of activities of TTT2025 Ljubljana taking place at the Kino Šiška Centre for Urban Culture in Ljubljana on September 9-13th, counts with approximately 170 speakers from more than 30 countries focusing (a) on questions about the nature of the forbidden and about the aesthetics of liminality, and (b) on the opening of spaces for creative transformation in the merging of science and art.

Topics explored in the TTT conferences include: Biopunk, hybridity and aesthetics of mutation; Cyborg, augmentation, and body modification; Chemistry of the mind, natural healers, and mind enhancement; Biotechnology, DIY&DIWO, and biohacking; Ethology, human and nonhuman; Evolution, genetics, and plasticity; Post-gender, transgressive identities, and social models; Human sexual response, laws of attraction, and queer eroticism; Parasitology, symbiosis, and microbiome; Biopolitics, displacement, and resistance; Pandemic, bioterror, and scientific trust; Witchcraft, gender narrative, and history of science; Rewilding, degradation and restoration; Underground ecosystems, geological formations, and subterranean life.

Taboo – Transgression – Transcendence in Art & Science 2025 conference is organized with Kino Šiška, Projekt Atol, Pixxelpoint – GO!2025, and the Ionian University – Department of Audio and Visual Arts.

Besides the conference sessions structured into 30 sessions and six roundtables, TTT2025 Ljubljana presents its art-show entitled “Coining Utopias”, which includes an exhibition, screenings and performances at the Kino Šiška Centre for Urban Culture, as well as “Forensic Performativity” organized by Kapelica Gallery, “Mestna Jaga: A Decade of Urban Hunting” organized by Cirkulacija 2, and a guided tour to the exhibition “Future Legacies” at the Museum of Architecture and Design. The program includes contributions by the Rewilding Cultures Consortium, local Slovenian institutions, and international collaborators, culminating with the performances “eliXir” and “Lament” co-organized with Projekt Atol and Pixxelpoint 2025 festival in the context of GO!2025 European Capital of Culture Nova Gorica - Gorizia, taking place in the Karst region.

About TTT

Taboo-Transgression-Transcendence in Art & Science (TTT) conferences program is the result of an initial open call and peer-reviewed selection of abstracts. TTT, created by Dalila Honorato, is based on the support of a large informal worldwide network of researchers and practitioners that develop their activities at the edge of art and science intersections. Since its beginning TTT seeks to provide a comfortable setting for the interaction of its participants and the attendees at the institution hosting it. This is accomplished through coordinating the conference’s agenda with the development of events developed within the hosting institution in collaboration with other organizations.

The major outcomes of the conference are the publication of its proceedings in the peer-reviewed journal Technoetic Arts published by Intellect and an open-access e-book with ISBN number by the Ionian University Publications.

Each TTT conference has a different hosting institution as well as a distinct organizing committee (responsible for the entire structure of the program and production) and a new guest artistic-scientific committee (responsible for peer-reviewing the presentation proposals submitted). The TTT conference series is supported by its Steering Committee.

Contact us if you would like to host a TTT conference at: av-ttt@ionio.gr

Support

As an organization we defend that the access to TTT conferences should be financially sustainable to all its participants. We provide fee waivers to all requests and, when possible, no fees. If you wish to support the organization of further TTT events please contact TTT communication department for sponsorship and donations at: av-ttt@ionio.gr

Committees

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Roundtable 1: Slovenian Contingency

chair: **Uroš Veber**, Zavod Projekt Atol

This roundtable brings together key figures from Slovenia's contemporary art and cultural landscape to examine local practices within global contexts. Our panelists represent diverse institutional and artistic approaches that challenge conventional boundaries between performance, technology, and social engagement. Together, these practitioners will discuss how Slovenian cultural contingency operates within broader European and international networks, examining questions of locality, collaboration, and critical artistic practice in contemporary contexts.

Via Negativa - Bojan Jablanovec

Kapelica - Jurij Krpan

KSEVT Collection & More-than-Planet online library - Miha Turšič

Cirkulacija 2 - Tatiana Kocmur

Event Hours: 10/09/2025 (09:15-10:00)

Location: Katedrala - Kino Šiška

Roundtable 1: Slovenian Contingency

Via Negativa

Via Negativa is a Ljubljana-based contemporary performance platform operating since 2002, providing an open space for artists working across diverse performance practices. Founded to explore theatre's meaning at the turn of the millennium, VN has become a key player in the "production of contemporaneity" in Slovenia and European contemporary performance art.

Operating through the VN Lab, the platform develops innovative performance strategies and creative processes that cross boundaries between performance art, theatre, dance, lecture, concert, video, installation, and intervention. VN's heterogeneous formats reintegrate various disciplines into unexpected and unconventional artistic expressions. Through twenty years of conceptually focused activity and long-term cycles, Via Negativa has marked significant shifts in creative practices and performance strategies. Artistic director Bojan Jablanovec will discuss the platform's sustained commitment to experimental performance practice and the redefinition of contemporary artistic expression.

Bojan Jablanovec

Via Negativa

Bojan Jablanovec is a theatre director and researcher known for his work in contemporary performance art and for founding the international project Via Negativa in 2002.

Kapelica

Many performances presented at Kapelica Gallery have left a profound impact on visitors, as their artistic potency pushed the boundaries of the perceivable. Their unrepeatability leaves behind a tangible void and a commitment to historicize these extraordinary events. Attempts to capture the structure of the environment that provided the context for these amazing artworks often elude video documentation, and are entirely absent in the case of reenactments. In order to offer the most authentic experience of the performance as artwork, Kapelica Gallery curators are developing a presentation method that includes forensic remnants, video and photo documentation, and the performative experience of personal storytelling within the intimate setting of the exhibition set at Kapelica Gallery during the TTT conference. A restricted number of time slots are available. A precise schedule is still to be announced.

Jurij Krpan

Kesnikova Institute

In 1995, Krpan conceived the Kapelica Gallery - Gallery for Contemporary Investigative Art as a non-governmental and non-profit organization. As a curator and commissioner, he has contributed to both national and international exhibitions and festivals, the largest international productions to date being the organization and artistic leadership of the Slovenian national pavilion at the 50th Venice Biennale in 2003, the conceptual gallery Cosinus BRX at the European Commission building in Brussels, and U3 the 5th Triennial of Contemporary Investigative Arts 2006 at the Museum of Modern Art - Ljubljana. In September 2008 he curated the presentation of the Kapelica Gallery in the Featured Art Scene section of Ars Electronica in Linz and in 2009 the survey of contemporary investigative art relating to 80 years of avant-garde art in Slovenia. In 2014 he co-curated the Designing Life section of the Ljubljana Design Biennale and was co-curator of the Slovenian Pavilion at the Venice Architecture Biennale. He has been a member of the Prix Ars Electronica jury for the Hybrid Arts category in 2010, '13, '15, '16, '17 and 2023. Since 2012, he became the artistic director of the Kesnikova Institute. BioTehna, Rampa, and Vivarium research and development laboratories have become important R&D platforms for the Kapelica Gallery. Since early 2017 he has worked on systemic solutions for innovation design, bringing artistic ideations as innovation catalysts in the innovation process for smart industries and communities for a more sustainable, safer, inclusive, and ethical future. In 2020, he co-curated the symposium The Future of Living with AI for EUNIC at Bozar Brussels, where the selection of Slovenian artists was presented in the framework of the S+T+ARTS awards. In 2019, the Government Office for Development and European Cohesion Policy awarded him the title of Ambassador of Smart Specialisation of the Republic of Slovenia. He is a member of the National Council of Culture of the Republic of Slovenia representing and advocating cultural NGO interests from 2019 to date. Jurij Krpan lectures on the artistic profile of the Kapelica Gallery and the cultural profile of the Kesnikova Institute in Slovenia and abroad.

KSEVT Collection & More-than-Planet online library

KSEVT Collection & More-than-Planet online library combine the effort of making the knowledge of space art, culture, humanities and social studies more visible, accesible and possibly integrated into space programmes. Talk at TTT will share insights and stories in the first year of their founding.

Miha Turšič

Waag Futurelab

Miha Turšič works at Waag as the Space Lab lead, as well as a concept and project developer. He focuses on international collaboration and initiates projects that explore themes such as art-science, space art and culture, planetarity, biotechnology, digital fabrication, and open-source hardware.

As part of the European S+T+ARTS collaboration, Miha works at the intersection of science, technology, and the arts, specializing in research and methodology of collaborative innovation. He has been involved in several key Waag projects, including OpenNext, which addressed community and concern-driven innovation through open-source hardware, as well as VOJEXT and Better Factory, which fostered collaboration between artists, technologists, and industry. He also serves as the initiator and coordinator of the More-than-Planet European project. Miha studied Industrial Design at the University of Ljubljana. He is the co-founder of Asobi Design Studio and KSEVT, the Cultural Centre of European Space Technologies. In collaboration with space and cultural organisations, KSEVT has produced cultural programmes on the International Space Station, introduced space architecture to the Venice Biennale, and publicly presented the Voyager instruments for the first time. Miha is also the founder and a member of the Postgravityart group, which created the first-ever theatre production in zero gravity and is working on the 50-year performance project Noordung 1995-2045.

Roundtable 1: Slovenian Contingency

Cirkulacija 2

Cirkulacija 2 is an artist-led initiative based in Ljubljana, founded in 2007 and registered as an association in 2009. Functioning as a local hub for independent artistic production, it fosters interdisciplinary practices grounded in mutual support, shared methods, and social cohesion. With a flexible, process-oriented approach inspired by tactical media, the initiative develops dynamic forms of expression across media such as radio, sound, internet, video, performance, robotics, and digital technologies. Its name (cirkulacija) reflects an ongoing commitment to evolution and experimentation in contemporary art.

Tatiana Kocmur

Cirkulacija 2

Tatiana Kocmur (BA, 1992) is a visual artist and contemporary art producer, representing the Cirkulacija 2 association and co-creator of the TRANSLACIJA/ TRASLACIÓN platform for the production, exhibition, and research of performative art.

chair: **Andrew Paterson**, Aalto University / Pixelache Helsinki

10:15 On Awkward Intimacy: Affective Encounters with Greenhouse Automation
Agnieszka Wołodźko, Špela Petrič

10:30 GROUNDSWELL
Andrew Carnie

10:45 Soil Stations
Audrey Rangel Aguirre

11:00 Swamp_Matter: Exploring Ecological Thresholds through Art, Science, and Speculative Narratives
Eva Garibaldi, Ana Laura Richter

Location: Katedrala - Kino Šiška

On Awkward Intimacy: Affective Encounters with Greenhouse Automation

The proposed presentation will be a multilayered dialogue between Petrič's artistic research into automation of care and Wołodźko philosophy of contamination (Wołodźko, 2023) as a framework for encountering industrial greenhouses.

Positing the greenhouse as a test-bed for future automation-centered ecosystems, we identify the necessity to address the complex, omnipresent and potentially violent relationships emerging within all-enveloping infrastructures of automation – what we term as an awkward intimacy. Intimacy here is understood as never neutral; it is close and transformative and thus inherently risky. To be intimate is to be open to transformations that cannot be predicted or controlled. In this way, intimacy has a capacity to contaminate, to penetrate bodies in ways that intensify their multiple scales of existence, albeit unevenly. But rather than imagine possibilities of escaping automation, rather than desiring the position of innocence, we propose to embrace difficult and complex relationalities with it, as already practised by Petrič in her "Performative Ethnographies" – it is "an embodied observation practice that creates a possibility for the lay audience to not only experience these spaces but also to employ a particular embodied perspective from which their observation will take place, e.g. a plant, a DNA, a ping-pong player, a vampire, a farmer, an engineer" (Wołodźko, 2024). In her work, Petrič experiments with creating encounters with the multiple bodies of automation through intimate because embodied relations of care - relations that migrate, that are thin, elusive, and yet significant (Kasmani 2023).

In our presentation, we will look into how Petrič's artistic research practice and her residency together with Wołodźko in the greenhouse help us to not only understand how it is possible to encounter automation as affective relation, but also, what are the implications of closely embracing its unequally transformative relationality.

Agnieszka Wołodźko

Artez University of the Arts

Agnieszka Anna Wołodźko, PhD, is a lecturer and researcher teaching contemporary philosophy and art-science at AKI Academy of Art and Design ArtEZ since 2017. At AKI she has founded a biolab kitchen space and the BIOMATTERs, an artistic research programme that explores how to work with living matters. Her research focuses on post-humanism, ecocriticism, affect theory and new materialism at the intersection of art, ethics and (bio) technology. Selected publications include: "On Špela Petrič's Performative Ethnography or How to Contaminate Automation" in Šum 2024; Špela Petrič and Agnieszka Anna Wołodźko, "Awkward Intimacies" in Antennae 2024; Affect as Contamination. Embodiment in Bioart and Biotechnology, Bloomsbury 2023; "Ars Demones*2022*Manifesto," in Footprint. Delft Architecture Theory Journal; "Demonological re-enchantments – or how to contaminate through intimate stories of commons without consensus," in Technoetic Arts: A Journal of Speculative Research; 'Living Within Affect As Contamination: Breathing In Between Numbers' in Capacious: Journal for Emerging Affect Inquiry.

Špela Petrič

independent

Špela Petrič is a Slovenian hybrid media artist with a background in the natural sciences. Her artistic research and practice combines (bio)media and performativity to enact strange relations between bodies that question the underpinnings of our (bio)technological societies. Recently she has been busy with looking closely at automation of care in agriculture and medicine.

GROUNDSWELL

In 2024, one of the most significant acts in my creative practice was two days spent at Groundswell, Regenerative Agriculture Festival, Lannock Farm, Hertfordshire.

The Groundswell Festival, with 8000+ delegates, provides a forum for farmers, growers, and anyone interested in food production and the environment to learn about the theory and practical applications of regenerative farming systems, including no-till, cover crops and re-introducing livestock into the arable rotation, to improve soil health. It is a 'festival' with little music but with five marquees hosting over a hundred talks, forums and discussions from two hundred speakers from around the globe. It is a practical show aimed at anyone who wants to understand the farmers' core asset, the soil, and make better-informed decisions from leading international soil health experts, experienced arable and livestock farmers, agricultural policy experts, practical demonstrations and field trials, from policy-makers attracted by the 'public benefits' of such systems as carbon sequestration and flood/drought prevention.

Attending the conference strengthened my artistic focus on the relationship between land, soil, and our ecosystem. Through 2025, I plan to expand my work in this field with my current project, "The Pond in Us" with Prof. Sian Harding, looking at how our gut microbiome originates in our evolutionary time in the water through a series of drawings and 3D PLA sculptures and in a specific work I am making for Groundswell 2025, "The Tree Beneath Our Feet", a work linking nutrition, soil, water and sunlight, our need to care for this ecosystem, made in the language of festival going, using the material of tents and marquees.

I want to discuss these projects in my talk, their production and exhibition, the important lessons gleaned from the festival, and how these ideas radically adjust how we should view and live on this planet.

Andrew Carnie

Southampton University, UK

Andrew Carnie is an internationally exhibiting contemporary visual artist practising in the UK. His main concerns focus on the interface of art and science, often working in collaboration with scientists, though not exclusively. His approach is media agnostic, using methodologies and media as informed by the context, concepts, and concerns. Drawing, painting, and sculpting have an enduring place in his practice, but video, projection, and installation are his primary strengths. He creates environments that are endlessly fascinating around subjects, like heart transplants, metabolism, and neurological conditions that intrigue him, and engage audiences in how we see ourselves through the world of science.

Recent work has been shown at the Fundación Telefónica, Madrid. the CCCB, Barcelona, Brain Observatory, RSU Anatomical Museum, Riga, and Spencer Museum, Kansas.

Soil Stations

In the context of emerging innovations trying to materialize within obsolete schemes (some institutional, some cultural), the artist is revealed as the enabler of new spaces for production. Soil Stations are links of connection with the Earth, plugs for energetic transference between soil matter and body matter, and through connection, energetical and conceptual dialogues emerge as thinking systems that belong to primal states of consciousness. Soil Stations are units of soil carved from the inside of the Earth, using soil as an element to sculpt shapes and volumes made by hand. By sculpting the volumes, a connection between the body's dimension and natural soil occurs, and the results are soil extensions that fit the body. The stations are sculpted on the forest surface to produce exchange, by touch, triggering a system of energy between the Earth, body, forest, and the planetary energetical system connecting the atmosphere with outer space. Insights on bioenergy related to environmental engineering have informed the project, which delves into the study of properties of microorganisms on soil and biomass that are capable of producing bioelectricity by means of chemical exchange, and such process can be amplified by the implementation of the union of technological systems like the microbial fuel cell system with the human body. The result is the direct use of the body as a connector element per se, using the principles of a microbial fuel cell system of soil, but with a novel component: the body and cosmic rays. Soil Stations is one of the outcomes of the collaboration with engineer Ioannis Ieropoulos. This collaboration advances the creation of energy production systems and sustainable art making, while transcending spiritually, the ecological and global crisis.

Audrey Rangel Aguirre

Independent Artist and Researcher

Audrey Rangel Aguirre is an interdisciplinary Mexican artist based in England, researching at the intersection of art and science, focusing on artistic intuition to create new systems that belong to the future of human civilisation. Currently developing the ongoing research project Terras Lux, focusing on the relation between energy on microbial micro ecosystems on soil and the energy on the human body. In her practice, she uses creative intuition as a tool to create speculative scenarios that may be a possibility for our nearest future in our society and research through the lenses of art and philosophy, diverse fields of science. Using artistic intuition, reciprocity and caring for others as a way to weaving politics, poetics, and consequences through contemporary art practices. The current convergence of art and science may be the key to unlocking new possibilities and the development of human consciousness towards the next phase of civilisation. In her research, she allows herself to free artistic intuition to power and enhance scientific research with the aim of the creation of new systems that belong to the future of human civilisation, in which, with the collaboration of other beings like microbes and ecosystems, a new way of living and collaborating between all beings on Earth can be achieved, through reciprocity.

Swamp_Matter: Exploring Ecological Thresholds through Art, Science, and Speculative Narratives

We will present an artist talk reflecting on three projects produced in the last year: *The Stones Only Appear to Be Non-Living* (caves), *Fantastic Glitch Swamp* (swamps), and *Salinarum* (halobacteria and extremophiles). Our presentation explores the intersection of art and science through the lens of subterranean ecosystems, focusing on caves, swamps, and extremophile habitats. Each project interrogates liminal spaces—ecologically, temporally, and epistemologically—through interdisciplinary methodologies, blending field research, digital technologies, and speculative narratives to reveal the fragile (un)balance deriving from division of human and non-human worlds.

In *The Stones Only Appear to Be Non-Living*, we examine caves as dynamic, living systems, challenging static perceptions of geological formations. Through 3D scanning and speculative storytelling, we expose the temporal depths of karstic landscapes and the slow violence of anthropogenic impact. Similarly, *Fantastic Glitch Swamp* uses augmented reality (AR) and speculative narratives to reimagine swamps as vital ecosystems, countering their stigma as stagnant wastelands and positioning them as spaces of resistance through a feminist lens. In *Salinarum*, we delve into halobacteria as metaphors for resilience in the Anthropocene. Using dissolving salt sculptures and magnified microbial projections, the installation explores the fragility of ecosystems, challenges human-centric perspectives and scales, and questions the illusion of control over natural processes.

Together, these projects bridge art, science, and speculative storytelling to interrogate ecological thresholds, challenge anthropocentric thought, and inspire new ways of engaging with the natural world. In response to the challenges of the Anthropocene, we emphasize the importance of collective reimagination, proposing social structures that transcend human dominance and incorporate non-human agents into collaborative processes. This approach fosters multispecies resilience, urging us to rethink our relationships with both the environment and each other in an era defined by ecological transgression.

Eva Garibaldi

independent

Eva Garibaldi (b. Ljubljana, 1996) is a Slovenian multidisciplinary artist, designer, and researcher based in The Netherlands. Her practice focuses on dissolving binary understandings of landscapes and bodies through critical ecologies. Her research engages with marginal spaces focusing on swamps as spaces of resistance through a through a glitch feminist lens. She works with the mediums of spatial installation, experimental film, and speculative fiction.

She is a member of CBK Rotterdam and Architectural Humanities Research Association. Her work has been presented in several publications and exhibitions across Europe such as BIO27, Milan, Berlin and Dutch Design Week, Soapbox Journal, Art Rotterdam, Garage Rotterdam and HuidenClub among others. Together with Ana Laura Richter, she is the founder of duo *Swamp_Matter*. Their work has been supported by Creative Industries Fund NL, Škocjan Caves Public Service Agency, Aksioma U30+, Kino Šiška and P74 Gallery.

Ana Laura Richter

independent

Ana Laura Richter (1996, Ljubljana) is an interdisciplinary artist, researcher, dramaturg, and visual storyteller. She holds an MA in Ecology Futures from the Master Institute of Visual Cultures in Den Bosch (2022) and a BA in Dramaturgy from the Academy of Theatre, Radio, Film and Television in Ljubljana (2019). Her projects often employ mixed reality tools to present stories from more-than-human perspectives, blending ecological speculative fiction with immersive narrative forms. In 2023, her graduation project *I Remember the Place I Have Never Seen* was exhibited at The New Current during Rotterdam Art Week. She is also co-founder of the critical art and design duo *Swamp_Matter*, based between Rotterdam and Ljubljana.

Session 1B: Speleothem

chair: **Nicolas Van Achter**, Unmade Frames Collective - **Esteban Lloret Linares**, Unmade Frames Collective

10:15 Performing and Exhibiting Immersive Virtual Experience Queering of Digital Heritage Assets:
A Framework for Artistic Research and Practice
Adnan Hadziselimovic

10:30 Danube body of water. Trans corporeality of Danube River protection
Andrea Gogova

10:45 Heimkehren
Anna Kedziora

11:00 Rage Against the Archive
Anshul Roy

Location: Komuna - Kino Šiška

Performing and Exhibiting Immersive Virtual Experience Queering of Digital Heritage Assets: A Framework for Artistic Research and Practice

This paper delves into the performing of immersive experience queering of digital heritage assets, a transformative approach explored within the IMPULSE research project. IMPULSE investigates innovative methods for experiencing and interpreting digitised cultural heritage within immersive virtual environments, challenging conventional narratives through speculative and inclusive frameworks. By integrating emerging immersive technologies, the project re-imagines the role of digital heritage in contemporary cultural discourse.

At its core, IMPULSE employs artistic research methodologies to interrogate and expand the potential of digital heritage archives and assets. Through performances and exhibitions, the project creates dynamic, user-centered experiences that foster emotional and cognitive engagement. These speculative interpretations serve to “queer” digital heritage archives, questioning normative understandings and reshaping their cultural significance. This approach highlights the capacity of immersive technologies to make digital heritage more accessible and inclusive while addressing critical challenges such as interoperability and design.

The paper also examines the role of artistic research in transforming digital heritage practices, emphasizing its power to unlock new layers of meaning in cultural artifacts. By queering digital archives, IMPULSE transcends traditional boundaries, offering audiences an active role in the reinterpretation of heritage. The findings underscore the potential of immersive and performative methodologies to redefine the dissemination and experience of cultural heritage in the digital age.

Ultimately, this paper showcases how IMPULSE’s integration of technology, artistic research, and speculative design contributes to a more inclusive and dynamic cultural heritage landscape. It highlights the project’s significance in addressing pressing issues of accessibility and representation, demonstrating how performing digital heritage can challenge and enrich our understanding of the past. This innovative approach not only expands the scope of heritage research but also positions immersive experiences as a vital tool for cultural engagement and reinterpretation.

Adnan Hadziselimovic

University of Malta

Adnan Hadzi is currently working as resident academic in the Department of Digital Arts, at the Faculty of Media and Knowledge Sciences, University of Malta. Hadzi has been a regular at Deckspace Media Lab, for the last decade, a period over which he has developed his research at Goldsmiths, University of London, based on his work with Deptford.TV. It is a collaborative video editing service hosted in Deckspace’s racks, based on free and open source software, compiled into a unique suite of blog, cvs, film database and compositing tools. Through Deptford TV and Deckspace TV he maintains a strong profile as practice-led researcher. Directing the Deptford TV project requires an advanced knowledge of current developments in new media art practices and the moving image across different platforms. Hadzi runs regular workshops at Deckspace. Deptford.TV / Deckspace.TV is less TV more film production but has tracked the evolution of media toolkits and editing systems such as those included on the excellent PureDyne linux project.

Danube body of water. Trans corporeality of Danube River protection

Keywords: Trans corporeality of Danube, environmental ecology, Danube River protection

The project is outgoing from interdisciplinary approach to the Danube River conservation as trans corporeal interacting bodies of water. We seek to understanding of the relationships between humans, more than humans and water environment, and contribute to meaningful responses to ecological crises.

The aim of the project is to develop specific transcorporeal “Danube body of water” (forth DBW), which manifests bio-cultural diversity in the certain time-space. It refers to the continuing co-evolution and adaptation between biological and cultural diversities and its reflection in language [1].

Mapping evolved trans corporeal complexity of DBW, intermeshed with the dynamic, material world of each connected human or more than human hybrid assemblage [2] of equal water-based togetherness [3] organised by ‘matters agential realism’ [4]. Mapping bio and cultural diversity is passed down through language [5]. It follows to Maturana and Varela’s ‘Structural coupling’ notion and its reflection in the patterns of cognition and communication embedded in a biological, psychological and cultural context. [6] Trans corporeal Danube body of water is dynamic transformative material world in which human is the more influential actor of developing figuration of DBW. It is presented by the figuration of ArtSci work, which is communicate possible environmental posture to Danube River protection as komplex of mentioned relations.

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[4] Barad, Karen. 2007. Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning. Durham: Duke University Press.

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Andrea Gogova

Faculty of Natural Sciences
University Comenius in Bratislava

I am a full researcher at the Faculty of Natural Sciences, Department of Environmental Ecology and Landscape Management in Bratislava. I received my doctorate in multimedia arts. In my transdisciplinary research involving art, science and technology, I focus on posthuman phenomenology, hydro-environmental artistic practices and approaches to sympoietic relationships and communication between humans and more than human. My works reflect the interconnection of various experiences – literature, environmental studies, ecophilosophy, semiosis and visual art. It is a space of thought in which approaches of an equal, environmentally sustainable view of the relationship between human and non-human species and biocultural diversity are created.

Heimkehren

My presentation focuses on the ongoing research-art project Heimkehren, which explores the pre-war collections in Natural History Museums in Western Europe (currently the Natural History Museum at the University of Wrocław). These collections stem from research expeditions and exchanges between scientific institutions in the late 19th and early 20th centuries. I am particularly interested in the colonial contexts of these expeditions and exchanges, as well as the materiality of the preserved objects. Some items have suffered degradation due to incomplete descriptions and minor damage, which has caused them to be relegated to the margins of scientific and institutional history. Despite this, they are carefully stored and protected, even if they no longer serve as part of museum displays or scientific circulation. The subject of my visual analysis is the materiality of these non-human bodies, which, through the processes of acquisition, preparation, and cataloging, have become “objects of science”. I’m also interested in their more inaccessible and fragmentary biographies. The focus of my work is on the materiality and history of museum’s „objects”, particularly bird eggs and bird specimens from pre-war collections. In the scientific section, I examine birds that were damaged due to difficult collection conditions and hasty preparation. From the exhibition section, I am interested in birds that were intended for display, which reveal the theatrical aspect inherent in all natural history museums. The main part of the project involves photo sessions at the Wrocław Natural History Museum, along with archival research from museums in Berlin, Görlitz, Dresden, and Leipzig. Based on these archives and object descriptions, I will create brief texts accompanying the photographs. The reconstructed and newly created biographies of these scientific objects will reflect the concept of “returning home” (Heimkehren). Additionally, small sculptural works and installations will be developed from the visual and archival research.

Anna Kedziora

Magdalena Abakanowicz University of Arts
in Poznan, Poland

Born in 1982, visual artist, holds PhD in Arts, teaches at the Photography Faculty, University of the Arts in Poznan. Co-curator and curator of photography exhibitions (eg. during: Photokina Academy, Cologne, 2014; the European Month of Photography, Berlin, 2016; Riga Photo Month 2019; Chiang Mai Photo Festival 2020).

Participated in artist residencies in Spain, Thailand, France, presented her works in individual and group exhibitions and conferences in Poland, Germany, Austria, Belarus, Slovakia, Lithuania, Spain, Sweden, Greece, Wales, Indonesia, Korea, Portugal, Malta, Thailand.

My artistic research is centered around what I call “Conflicted Landscapes,” a term that reflects my exploration of landscapes as dynamic processes, rather than static vistas to be admired or consumed. I understand landscapes as deeply entangled in various relationships between humans, nature, and the broader environment. In my work, I focus on the traces of human presence and decisions both tangible and metaphoric, imprinted in the very fabric of the land itself, and echoed in its history, in macro and micro-scale manifestations. The recurring themes in my practice are deeply connected to the concepts of power and loss as they manifest in landscapes. I explore how landscapes are shaped by historical and social forces—whether the imprint of colonialism, the consequences of environmental exploitation or smaller scale interventions. My approach to the research combines both field and studio work, blending observational and archival studies to create a more comprehensive understanding of the land’s complex narratives. Photography is my primary medium, I also work with ceramics and installation.

Rage Against the Archive

Anshul Roy

Independent

Rage Against the Archive is an activist project comprising video, performance, and new media art that critically probes how the New York Public Library's (NYPL) website catalogs, displays and even sells dehumanizing ethnographic photos from the 19th-century colonial-era publication *The People of India*. This work conceptually interrogates how images can get decontextualized in archives, thus losing their gravitas. Through screen-recorded browser videos, this series also documents the "hacking" methodology employed to insert different texts using HTML to activate NYPL's digital archives in an act of Electronic civil disobedience.

The People of India, published between 1868-75, is one of the world's oldest and most comprehensive ethnographic books, commissioned by the British colonial government in India after the 1857 First War of Independence. After having experienced violent uprisings and the first challenge to their colonial rule, the British were keen to understand the native tribes and their cultures to rule them better and prevent future rebellions. The camera, masquerading as an objective device, was employed as an imperial tool by the colonial government to document natives, "othering" them in this process. How do these problematic historical images exist in our archives in the contemporary networked image culture?

Rage Against the Archive scrutinizes whether institutional archives like NYPL perpetuate colonial exploitation and the camera's violence, raising ethical questions about how we, as a more conscientious society, should consume exploitative images online. I believe that digital archives, in some cases, instead of being harbingers of free knowledge, can be just another way to amplify the visual violation of some people, and they must be questioned.

This work aligns with TTT2025's themes of taboo, transgression, and transcendence by addressing the boundaries between art and technology. It reimagines digital archives as sites of resistance, advocating for a more conscientious engagement with historical imagery.

Anshul Roy (b. 1997, India) is a visual artist and educator with an MFA in Art Photography from Syracuse University in New York. In 2020, he received a B.Tech in Bioengineering from the Indian Institute of Technology in Kanpur, where he became interested in the intersection of STEM and Arts and how these diverse knowledge systems could merge. Roy's current artistic practice is inspired by Postcolonial discourses, exploring issues like identity, historical memory, cultural representation, and visual ethics. He is interested in probing how British colonizers employed photography in India for "othering" and visual propaganda, and how these ethnographic photos exist in our contemporary institutional archives. Through appropriation techniques, Roy recontextualizes such historical photographs to question and challenge their enduring impact on collective consciousness.

His work has been exhibited in prestigious venues like ACM SIGGRAPH, where he received the "Best in Show" award in 2024 for his project *Rage Against the Archive*. Roy has also shown his work at places such as the Art Gallery of Peterborough (Ontario, Canada), IEEE VIS Arts Program (St. Pete Beach, FL), iidrr Gallery (Manhattan, NY), Light Work (Syracuse, NY), The Photographers' Gallery (London, UK), Society for Photographic Education's Media Festival (St. Louis, MO) and Society for Visual Anthropology's Film and Media Festival (Tampa, FL). In 2024, he was a student at the School for Poetic Computation and an Artist-in-Residence at the ESRC-funded Digital Good Network, where he further refined his new media art practice.

chair: **Margherita Peveri**, Margherita Peveri Studio

11:45 The politics of striptease: taboos, transgressions, and post-pandemic heterotopias
Anastasios Tsakaliadis-Sotirakoglou

12:00 Leaky Networks and Bareback Browsing: Towards reclaiming Promiscuity Online
Arianna Ferrari

12:15 Pleasure Expansion: Building ethical frameworks for global AI pleasure applications
Lex Gillon

12:30 Cassiopeia's Secret - The Future of Intimacy in Space
Rudolf Arnold

Location: Katedrala - Kino Šiška

The politics of striptease: taboos, transgressions, and post-pandemic heterotopias

According to Freud, the term “taboo” encompasses two opposite meanings. It may characterise something as sacred and sanctified, while simultaneously denouncing it as unholy and forbidden. This contradiction should not surprise us, as the essence of taboo is the sanctification of an object through a process of prohibition. Within the context of modern western civilisation, such practices of fetishism are most often sexual in nature. However, if there is one such practice that best represents capitalism’s ability to apply a spiritual (sublimated through a financial process) aura upon a sexual subject through the enforcement of a taboo, it is none other than the art of striptease. In contrast to other forms of prostitution, striptease is a process of commodifying a sexual body not by means of consummation, but prohibition. It is this process of prohibition that creates a surplus of desire that sanctifies and simultaneously over-commodifies the stripping subject.

Nevertheless, staying true to its contradictory nature, striptease does not only constitute itself as a taboo, but also as a form of transgression. Not only does it subvert the traditional mononormative attitudes of sexual expression, it also shifts the understanding of sexuality from being exclusively regarded as something reclusive, hidden and personal, to something public and spectacular. Michel Foucault defines the brothel as one of the most extreme examples of heterotopia, noting their contradictory ability of simultaneously creating an illusory space, while denoting the “real” space as even more illusory. In fact, I would like to propose the strip club as a more fitting example, as the “real illusion” that it provides does not adhere to the norms of privacy as a requirement for sexual expression, but functions as a space that publicly accommodates a prohibited natural need, revealing the illusory nature of the prohibitive norm itself.

In particular, the strip club shined as a quintessential case of heterotopia during the recent pandemic. While the media used a real crisis as the basis for the enforcement of a set of disciplinary practices that essentially denounced any unrestrained form of physical contact as a taboo, the strip club continued to illegally function as a sort of “underground” public space, in which all norms of social distancing and medical requirements for allowing contact were ignored, revealing the largely illusory character of the public biopolitical hysteria itself.

For the purposes of this paper, I will attempt to investigate the contradictory capabilities of this peculiar art form, using a selection of references on articles and books, as well as works of art, such as *The Bride Stripped Bare By Her Bachelors, Even* by Marcel Duchamp and *The Center of the World* by Wayne Yang.

Anastasios

Tsakaliadis - Sotirakoglou

Department of Cultural Technology and Communication, University of the Aegean

Anastasios Tsakaliadis-Sotirakoglou was born in 1995 in Thessaloniki, but is currently based in Athens. He is the owner of a bachelor's and a master degree from the Department of Art Theory and History at the Athens' School of Fine Arts. He is currently a Ph.D. Candidate at the Department of Cultural Technology and Communication at the University of the Aegean. His academic interests include aesthetic philosophy, art theory and critique, as well as digital aesthetics. As of today, he has participated in various international conferences, many of which were organised by the Ionian University.

Leaky Networks and Bareback Browsing: Towards reclaiming Promiscuity Online

Leaky Networks and Bareback Browsing examines how the inherent promiscuity of networked machines and network culture has been obscured—both technically and culturally—to uphold ideals of closure that reflect a phallogentric logic.

Drawing parallels between the stigmatization of bodily promiscuity and the securitization of digital interactions, the talk engages queer theory and digital media studies to reframe “leakiness” and “promiscuity” as generative conditions that have the potential to disrupt the phallogentric fiction of impenetrability embedded in cybersecurity narratives.

Inspired by Wendy Chun’s call “to build new forms of interaction that cannot leak because they do not seek to be private or close or monogamous in the first place” (Chun, Friedman, 2015) Leaky Networks and Bareback Browsing proposes to look at the subculture of Barebacking as a framework to reclaim the inherent promiscuity (and vulnerability) of networked interactions and reshaping them into practices of radical openness and collective care. By linking barebacking to browsing practices, the talk re-frames digital promiscuity as a form of resistance to the macho technopolitics.

Arianna Ferrari

Accademia di Belle Arti Santa Giulia

Arianna Ferrari (she/them) is a performance maker and writer whose current research delves into the complexities of postdigital society and technopolitics. She has showcased their projects in independent spaces, galleries, and cultural centers across Europe and North America, including JPerformance Space [in London, Defibrillator Gallery in Chicago, Onassis Cultural Centre in Athens, and The Blank Contemporary Art in Bergamo. Their work has been featured in collections such as Keep it Dirty Vol.a (Punctum Books, NY) and EmergencyINDEX (Ugly Duckling Press, NY), as well as in scholarly texts like ¡Mamá, de mayor quiero ser un cyborg! La performance como resistencia somatopolítica (Manuel Lopez Garcia, Universitat Politècnica de Valencia) and The Embodiment of Gender Identity in Contemporary Female Performers (Felicie Kertudo, King’s College London). Currently, she is pursuing a Ph.D. in Visual Arts and Techno Humanities at Accademia Santa Giulia in Brescia, Italy.

Pleasure Expansion: Building ethical frameworks for global AI pleasure applications

Lex Gillon

Independent

The rise of AI in intimate settings, such as AI companions in SexTech, presents ethical challenges. These systems have the potential to transform access to pleasure, alleviate loneliness, and democratize sexual education. However, they raise critical concerns around privacy, consent, and societal norms, particularly in culturally diverse contexts. My research aims to address these challenges by developing ethical frameworks that guide AI design in intimate contexts, ensuring privacy protection, consent, and inclusivity across cultural, linguistic, and religious boundaries.

Ethical safeguards will include transparency in AI processes, user control over personal data, and consent mechanisms tailored to individual needs. Drawing on value-sensitive design (VSD), the project will ensure AI systems align with human values and societal expectations.

To address cultural adaptability, I will explore how AI can dynamically adjust to diverse religious, cultural, and linguistic values. Key features will include customizable ethics settings, adjustable content filters, and multilingual support. Inclusivity is central to the project, and AI models will be trained on diverse datasets to reduce bias and promote fairness across different user groups.

This research follows a user-centered design approach, incorporating cross-cultural research, prototype development, and iterative feedback. In the first phase, I will conduct interviews across cultural contexts to gather insights into user needs and ethical concerns. These insights will guide the design of AI prototypes with adaptive features, which will be tested and refined based on diverse user feedback. Regular ethical audits will ensure the system remains fair and aligned with global standards, creating new standards where necessary. The project will deliver an AI prototype designed to respect privacy, foster inclusivity, and adapt to varied cultural values, along with a comprehensive ethical framework for AI in intimate contexts.

Lex Gillon is the founder of Modality Group, a pleasure think tank dedicated to exploring the intersections of sexuality, society, and emerging technologies. With over a decade of experience in sex industry research, she brings a nuanced and data-driven perspective to conversations about intimacy, culture, and innovation.

A two-time SXSW speaker, Lex has captivated global audiences with insightful presentations that bridge the worlds of sex, data, and Web3, offering thought leadership that challenges norms and fosters deeper understanding.

Lex holds a Chinese degree from Yale University and an MBA from the Asia School of Business. She has lived on three continents, in cities such as New York City, Shanghai, and Berlin. As "The Pleasure Researcher," Lex is committed to redefining the narratives around pleasure and creating multifaceted conversations which consider macro and microeconomic perspectives.

Cassiopeia's Secret - The Future of Intimacy in Space

Space sexology, gender identity, and music: It sounds exciting, but what is the connection? It is the human body as a musical source and interface for tactile stimulation and sexual arousal. Art, science, and technology are creating new forms of intimacy and sensory perception. An innovative piece of clothing called the Pleasure Spacesuit makes it possible. It transforms the wearer into a musical instrument driven by devotion and desire for oneself, human beings, and cosmic entities. Moreover, the lecture performance "Cassiopeia's Secret" raises questions about intertwining science fiction, space travel, and gender identity. Despite their male biology, the performer expresses their lifelong desire to become Cassiopeia, a Multi-Gender Science Spacegirl. Their mission is to promote the Spacegirl Science Academy project "Cosmic Caresse: The Future of Intimacy in Space." For them, performative experiments are a medium with which they can let their imagination run wild and reveal their hidden fantasies. Cassiopeia uses medical sensors and computation to translate their sexual arousal into art and music. The tactile stimulators of their Pleasure Suit are controlled by music played by the performer or a musician, as well as data generated by human physiology, environmental sensors, and cosmic phenomena.

Rudolf Arnold

SEADS Collective

Rudolf Arnold, a mathematics and physics graduate from the University of Ulm, has been a media educator since 1980, co-founding Radio Free FM in 1995. A cosplayer since 2006, he has embodied Hatsune Miku in "Still Be Here" and joined the smart fashion community in 2013. Since 2014, he has been an experimental musician and won Berlin's Fashion Hack Day awards. In 2018, he collaborated with Dr. Nicole Prause to develop a novel sensor for the sonification of sexual arousal, showcased globally. His "Pleasure Space Suit" concept debuted at the "7th International Congress on Love and Sex with Robots." Presenting as "Cassiopeia, the Science Space Girl," Rudolf's art merges technology, gender identity, and space exploration, with works like "Cosmic Caresse" featured internationally. Recent performances include "Cassiopeia's Secret" at NIME 2024, exploring themes of space sexology, music, astrophysics, and gender identity.

Session 2B: Alveolate

chair: **Jessica Ullrich**, University of Fine Art Münster

11:45 AQUADISIA 2.0
Stephanie Rothenberg

11:45 VJ Clew: Encouraging vermicomposting through interactive visual media and other senses
Andrew Gryf Paterson

12:00 Between Life and Non-Life: The Temporal Cycles of Storied Matter in Eco- and Bioart
Başak Ağın, Tuçe Erel

12:15 as we synch
Dr. Lea Luka Sikau, Denisa Pubalova

Location: Komuna - Kino Šiška

AQUADISIA 2.0

What if humans could cure climate change by simply drinking a special potion? A potion that would create an equal playing field between all entities, human and other-than-human? And now imagine that this special potion is made by a new species of bioengineered oysters. These new and improved cyborg oysters secrete a fluid that when ingested turn that ecstatic feeling of aphrodisia in humans into a new state of sentience – an “aquadisia”! Our insatiable consumptive desires are transformed into sensorial and energetic pleasures beyond the mere sexual, leading to new forms of sentient interconnections with the cycle of life.

Aquadisia is a speculative design project that plays on the myth of the oyster as an aphrodisiac to reimagine a more mutually symbiotic relationship between humans and other-than-humans. The project narrative engages a pseudo-scientific overview of the process for creating this magical fluid. Anyone can access it by simply turning on their faucet and taking a drink. It begins with extraction and gene manipulation of the organisms in the lab, studies on its effect on the human body, and then moves outward to the ocean where the futuristic aquaculture vessels are being harvested around the world. These structures allow the fluid to be pumped into public water systems.

The project explores several critical issues significant to our ecological crisis within the intersection of biotechnology and marine science: the use of nonhuman life for human survival through genetic engineering, the illusion of conservation within the “blue economy” enabled through ecosystem services, and the neoliberal desire to transcend climate change through individuated responses. Moving between reality and fantasy, Aquadisia not only questions human action but also the ethical and economic dimensions of our solutions. The project aims to generate discussion on what are the real-world possibilities and action steps for moving forward in this vulnerable real-world situation we are all in.

Stephanie Rothenberg

University at Buffalo

Stephanie Rothenberg works in both traditional media and digital formats to make visible the inequitable systems and infrastructures of techno utopias. Moving between real and virtual spaces her artworks focus on themes concerning emerging economies and their underlying sociopolitical impact. Earlier projects explored the rise of digital currencies and their effect on global labor. More recently she has been researching the politics of conservation initiatives and sustainability myths around new blue economies such as aquaculture. She is also currently developing a collaborative artwork on the impact of anthropogenic sound as an environmental detriment on marine life. Her artworks engage a variety of platforms that include interactive installation, drawing, sculpture, video, sound and performance.

<https://stephanierotherberg.com/>

VJ Clew: Encouraging vermicomposting through interactive visual media and other senses

For over eight years, I've practiced vermicomposting at home, documenting my interactions with my 'clew' (a community of *Eisenia fetida* composting worms) through playful photo collages shared on a popular blogging platform. These posts, under the Scots-familiar title 'Me an ma Wormies #1', record a symbiotic relationship: I provide organic materials, and the worms and their microbial collaborators transform this waste into nutrient-rich worm-cast humus, or 'black gold'. While far removed from the live visual art loops I created 25 years ago, these collages have become a meaningful way to engage with my micro-environment, and share this practice with others.

Recently I've been interested in exploring ways to inspire youth to embrace vermicomposting. Beyond zine-making and photo blogging, I propose a new project for Summer 2025: a prototype 'visual-jockey' (VJ) system that visually reveals the hidden processes that takes places snugly within the compost bins. This system will include a specially constructed bin equipped with infra-red or night-vision lighting to minimize disruption to the worms while capturing their activity among the compost materials and other organisms. Using a microcontroller and mini-projector setup, the system can switch between viewing angles, apply real-time visual filters, and integrate with open-source VJ software to create dynamic, interactive projections. The goal is to transform vermicomposting into an engaging, educational experience that appeals to younger audiences through interactive visual media rather than static imagery, and encourage getting their hands dirty. To complement this, an accompanying zine, 'Us an Oor Wormies #1', will provide accessible, commons-oriented instructions for building a personal VJ Clew system.

The paper presentation will contextualise this activity with reference to similar eco-art-media-tech projects, and autoethnographic reflections on the challenges of the different senses that may or may not be engaged between the species involved, and their respective communication capacities.

Andrew Gryf Paterson

Aalto University / Pixelache Helsinki

Andrew Gryf Paterson is an 'artist-organiser', cultural producer, educator, curator and independent researcher. Paterson specializes in exploring connections between art, digital culture, science, cultural activism related to the commons, DIY-Do-It-With-Others, Do-It-For-Research, ecological and sustainability movements, along with cultural heritage and collaborative networks. Originally from Scotland, Paterson has an international practice, including activity over the past ~20 years in the Baltic Sea region, based for most of the time in Helsinki, Finland. He works across the fields of media/ network/ environmental arts and activism, pursuing a participatory practice through workshops, performative events, and storytelling. Strengths lie in hybridity, communications, organisation and network arts: the ability to bring together and involve people in creative, collaborative exploration, developing temporary communities, gathering unexpected elements and components as new spaces of/for cultural activity. What is left behind as social, digital, material and ephemeral residue of 'being t/here' has been a consistent concern. More or less archived here: <http://www.agryfp.info>

Between Life and Non-Life: The Temporal Cycles of Storied Matter in Eco- and Bioart

Based on the new materialist concept of vibrant matter, which foregrounds the living, agentic, and energetic qualities of matter, the idea of storied matter emphasises how matter is also story-laden and holds narrative capabilities, transgressing the conventional understanding of narrativity as a human activity. Often invisible to the human eye and difficult to perceive at first glance, matter's narrative agency is, for us, best understood through eco- and bioart practices, as exemplified by the work of Nergiz Yeşil, Maya Minder, Rice Brewing Sisters Club, and Gülşah Mursaloğlu. In this paper, we discuss kombucha, potato, and algae as nonhuman agents of temporality and life cycles, where the concepts of life and non-life merge with one another. We explore through fermentation and plant-based material, we build a conversation on how these examples of (non-)living matter formulate narratives on posthuman time and temporal cycles. Yeşil's LOREM İPSUM II. series (2020-ongoing) is based on kombucha mushroom, in which the artist uses the kombucha byproducts as a canvas for her installation. Similarly, Maya Minder's film KombuMe (2020) shows the scoby-based material used to explore social action and fermentation. Rice Brewing Sister Club's defines their core practice as social fermentation, where they bring "aunty wisdom" into the sustainable and eco-friendly ways of artistic practice. In their project at Seoul MMCA and SEMA, they explored algae-based plastic production. As an artistic exploration, Gülşah Mursaloğlu's Merging Fields, Splitting Ends (Sequence II and III) (2021-22) showcases potato starch-based plastic material, which continuously changes, dissolves and degrades. With the help of these works, we argue that bioart provides us with profound ways of thinking-with and becoming-with vibrant and storied matter, whereby the artists intra-act with life and non-life, blurring the boundaries between the two and narrating the myriad stories of biodegradable matter.

Başak Ağın

Associate Professor, TED University

Başak Ağın, PhD, is Associate Professor of English literature at TED University, Ankara, Türkiye. She is the founder of PENTACLE, the first Turkish website on environmental and post-humanities (<https://thepentacle.org>), the author of *Posthumanizm: Kavram, Kuram, Bilim-Kurgu* [Posthumanism: Concept, Theory, Science-Fiction] (2020), and the Turkish translator of Jane Bennett's *Vibrant Matter: A Political Ecology of Things*, which is currently in its production stage. In 2021, she edited the Turkish translation of Simon C. Estok's *Ecophobia Hypothesis* (Routledge, 2018). She also co-edited two volumes, *Posthuman Pathogenesis: Contagion in Literature, Arts, and Media* (Routledge, 2022) and *Beşerî Bilimlerin 50 Rengi: Çevreci, Dijital, Tıbbi ve Posthuman Sesler* [50 Shades of Humanities: Environmental, Digital, Medical, and Posthuman Voices] (2023), the only handbook available for the Turkish academia in the relevant fields, the second volume of which is forthcoming in 2024. Her scholarly articles appeared in such journals as *Ecozon@*, *CLCWeb*, *Neohelicon*, *Translation Review*, *Configurations*, and *EJES*.

Tuçe Erel

Independent Curator

Tuçe Erel is a Berlin-based independent curator, researcher, and cultural worker. She studied sociology at METU (2005) and art theory and criticism (MA program) at Anatolian University (2009). She did her second MA in Art Arts Policy and Management (with curating pathway) at Birkbeck College (2015). After working at various institutions in Istanbul as a content editor, event manager, archivist, and gallery assistant, she has been a freelance curator and art writer since 2013. She was an active member of >top e.V. between 2017 and 2021, where she curated and hosted events, exhibitions, and a Posthumanism reading group. She was a team member and co-curator at Art Laboratory Berlin from December 2019 to December 2024, assisting and co-curating their hybrid-art-oriented programme. Her curatorial interests are ecology, Capitalocene, and posthumanism. Erel uses her sociology education in her curatorial research, and in her research methodology, she prefers to twist and challenge conventional social science methodologies. In recent years, she has explored the concept of hacking as a way to unbox the concepts of bio-politics, Anthropocene, ecological crisis, cultures, non-human agency, artistic speculation and imagination. Since 2017, Erel implemented a curatorial narrative focusing on Capitalocene and environmental crises. Some of the curatorial projects focusing on ecology are "Now You are Here" (2017, curated with Seval Şener at Arte Sanat, Ankara); "Leviathan: A Capitalocene Beastarium" (2021, curated with Käthe Wenzel and Lisa Glauer at TOP e.V. Berlin); "Vicious Cycles" (2022, Art Laboratory Berlin); "Echoes of the Future" (2024, at Biosphere Potsdam).

as we synch

This impulse zooms into inter-species communication happening within our collective bodyminds. The focus of our artistic research project "as we synch" lies on the vibroacoustic rhythms of fermenting: how we synchronize through processing and becoming processed. During a year-long residency at LABoral (Studiosotopia) and BIONUC, we listened to sonified signals, sounding ferments and gut noise in Asturian cider factories, laboratory cultures and blue cheese caves, working out reoccurring patterns while guts engage in evolving ferments. We trained ourselves to attune our gastrointestinal tract to the howls, growls and grumbles of local nutraceutical foods. Via the tactility of vibration motors, called actuators, we rehearsed to co-create a multisensory experience that provokes the intestinal rhythms of audiences to synchronize with Asturian microbes.

Dr. Lea Luka Sikau

ZKM

The artist duo sikau/pubalova was founded in 2020, exploring the intersection of media arts, speculative research and experimental sound theater. They have been commissioned by Ars Electronica Festival, Science Gallery Bangalore, Climate Week NYC, European Commission, S+T+ARTS, LABoral, IMPAKT, Transmediale, Ensemble Modern and Ligeti Center.

As artist-researcher, Dr. Lea Luka Sikau (she/her) situates herself at the intersection of sound, music theater and media art. As the Curator for Music and Sound Art at the ZKM Hertzlab, Dr. Lea Luka Sikau (she/her) shapes the sonic profile of artistic research and programming, responsible for the artist residency programs and the performance series at KUBUS. Having received a doctoral degree from the University of Cambridge for her research on posthumanism, rehearsal ethnography and new opera, she became a Fellow at Harvard University's Mellon School for Performance Research and was awarded with the Bavarian Cultural Award for her research at MIT's Center for Art, Science and Technology. She has worked with Romeo Castellucci, Marina Abramović and Rimini Protokoll.

Denisa Pubalova

LABoral

The artist duo sikau/pubalova was founded in 2020, exploring the intersection of media arts, speculative research and experimental sound theater. They have been commissioned by Ars Electronica Festival, Science Gallery Bangalore, Climate Week NYC, European Commission, S+T+ARTS, LABoral, IMPAKT, Transmediale, Ensemble Modern and Ligeti Center.

Denisa Púbalová (she/her, CZ/NL) is an audiovisual artist, a researcher on environmental philosophy, critical posthumanism, and technological infrastructures, a creative coder and a lecturer. She works at the intersections of arts and science.

Exploring microscopic and macroscopic climates, her current research expands from climatic storytelling with diatoms (microalgae), to critical research of the phenomenon of Earth's digital twin. She works with microorganisms (molds, fungi, diatoms, biofilm). For her artistic research, she worked with Waag Futurelab, Posthuman Art Network CA, and Artbiom Prague.

Together with Dr. Lea Luka Sikau, she forms duo sikau/pubalova, an artistic initiative focusing on embodied multi-sensory encounters within the arts. sikau/pubalova were commissioned by S+T+ARTS, Ars Electronica, BASE Milan, Science Gallery Bengaluru, IMPAKT Utrecht, transmediale Berlin, LABoral, Ensemble Modern, TONALI Hamburg, and ligeti zenter Hamburg.

She is a visual artist in Metanoia Creatives, a collective that focuses on digital animation, generative arts, projection mappings, and large-scale audiovisual installations presented worldwide.

Session 3A: Troglaphiles

chair: **Olga Majcen Linn**, KONTEJNER - bureau of contemporary art practice

14:15 sacrificial holes of devolution
Cynthia Blanchette

14:30 Noise, Parasites, and Digital Coexistence: An STS Approach to Theo Triantafyllidis' Ork Haus
Stella Sofokleous, Eleni Gemtou, Johannis Tsoumas

14:45 Algo-Rhythmic Ideation Assembly
Tjaša Pogačar, Brandon Rosenbluth

14:45 Octet
Demi Hu, Colin Nations, Nhu Phung, Jiabao Li

Location: Katedrala - Kino Šiška

sacrificial holes of devolution

As an adoration mania for human exceptionalism grows ever stronger, this paper develops an argument for devolution. In a climate that appears more obsessed than ever with the ideology of progress and human advancement, the author looks to the taboos of the non-progressive, even luddite or primitive, to find a world of biological devolutionary possibility. The regenerative power of devolution is viewed as an equally intrinsic aspect of the morphological complexity of human adaptation and evolution. In the same way that viruses are said to once have been more evolved, humans too, could de-evolve.

While disgust is said to be the evolutionary gatekeeper at the boundary of the individual 'self', disgust can also be understood as a useful guide to otherness. Parasites, and so called evolutionary 'cheaters' are explored to develop new perspectives on the morally disgusting phenomena of becoming less. These so-called lower life forms which disgust us, are also intrinsic to the human microbiome. As the human condition oozes with holes of disgusting biofluid otherness, anything is possible in the intrusion and extrusion of genetic information. The author proposes the outsider notion of devolution, to romanticize the plasticity to become a less complex life form through lateral gene transfer and co-evolution, not out of existential distress but out of passion for the simple structures within highly complex systems.

Through literature and art review the paper maps out artistic, scientific, and philosophical perspectives on devolution, in addition to reflecting on the author's own artistic practice within the context of evolutionary disgust and sacrifice. In this context the author understands sacrifice to be the movement away from the current state of exceptional human 'being' and its parallel ideology through the manifestation of mutational metagenomic therapeutics.

Cynthia Blanchette

Aalto University

Cynthia Blanchette is a Canadian artist-researcher based in Finland, working as a Doctoral Researcher in the Department of Art and Media at Aalto University, and a member of the RAT research group led by Laura Beloff. Blanchette's research interests fall into the abject facets of human-microbial-technological evolution. Within her artistic practice she re-evaluates ubiquitous cultural-societal notions of the lived experience through ideation drawing, artifact collecting, bioart, and textile art. Blanchette has a Master of Arts degree in Visual Cultures, Curating and Contemporary Art with a minor in Textile Design (Aalto University, 2021), and a Bachelor of Fine Arts degree (University of Saskatchewan, CA, 2014).

Noise, Parasites, and Digital Coexistence: An STS Approach to Theo Triantafyllidis' Ork Haus

This analysis explores Ork Haus (2022), an experimental simulation by Greek artist Theo Triantafyllidis, critiquing socio-technological tensions within Web3-enabled digital platforms. In this speculative space, a family of orcs grapples with survival in a chaotic, incomplete household, echoing pandemic-era isolation. Inspired by The Sims, the orcs face absurd challenges—crying on the toilet, meditating at night, and striking walls—emphasizing their alienation within a fractured, never-ending work-from-home reality. The orc family's indefinite lockdown is symbolized by shifting shadows in the scenery, with their passive immersion in a technologically mediated “onlife” (Floridi, 2015) deepening their detachment from the physical world. Ongoing disturbances—such as a constant kitchen fire, a leaking sink, and accumulating trash—serve as metaphors for contagion, both literal and figurative, within the physical and the digital space. The “digital storm,” full of noise and disruptions, symbolizes the interplay between contagion and immunity in digital environments. Striking twice, the storm acts as a parasite (Serres, 1982), destabilizing the household and exposing the orc family's apathy — Serres' concept of noise as both disruptor and catalyst highlights vulnerabilities in the digital space while offering potential for transformation.

Applying Science and Technology Studies' (STS) theoretical lenses to Ork Haus sheds light to the socio-political impact of digital platforms and their role in shaping human experience (van Dijck, 2013; Spagnoletti, Resca & Lee, 2015) and identity (Srnicek, 2017; Brown, 2019) within emotionally charged, work-from-home contagion forms. Ork Haus' connotations connects to the broader discussion on digital platforms, which, though seen as neutral spaces for tasks and transactions, act as socio-political frameworks shaping individual and collective identities. They prompt us to reconsider isolation, control, and the ethical implications of technology in our lives, aligning with STS views on technology as an active force in shaping social processes and cultural dynamics (Grau & Hinterwaldner, 2021).

Additional info: Link to the artwork: <https://slimetechnology.org/works/orkhaus>

Stella Sofokleous

National and Kapodistrian University of Athens

Stella Sofokleous holds a PhD from the Department of History and Philosophy of Science at the National and Kapodistrian University of Athens (NKUA), supervised by Associate Professor Eleni Gemtou. Her research focuses on the history and philosophy of digital art. After completing an MA in History of Art at the University of Edinburgh, she worked at the National Gallery of Scotland. She received scholarships for both her MA and PhD studies from the A.G. Leventis Foundation. Her work has been published in conference proceedings and scientific journals (DRHA2020, RISE IMET 2021, ISEA 2022, Automaton). In 2022, she translated 19 texts into Greek for the volume Digital Technologies & Arts, edited by Assistant Professor Vassiliki Lalioti (NKUA). In 2023, she joined the network of the TECHNO-LOGIA project (ASFA & Dept. of PHS).

Eleni Gemtou

National and Kapodistrian University of Athens

Eleni Gemtou is Associate Professor at the National and Kapodistrian University of Athens (Department of Philosophy and History of Science). Her research explores the intersection of Art, Science, and Technology. She has published widely in scientific journals and conference proceedings, and is the author of the Greek-language books History of Art. An Epistemological Approach (2nd ed., 2022) and Art and Science. Interpretive Approaches to Modern and Contemporary Art through the Influence of Science (2018). She also translated and edited the Greek edition of The Books that Shaped Art History (2022). She has coordinated and authored several University of Athens e-learning programs and is a member of the TECHNO-LOGIA project (ASFA & Dept. of PHS), as well as teaching staff at the Open University of Greece.

Johannis Tsoumas

University of West Attica, Greece

Johannis Tsoumas earned his MA in History of Design from Middlesex University (1993) and a PhD in Art History from the Aristotle University of Thessaloniki (2002). He has published extensively in scientific journals and is the author of four books on design and visual culture, including The History of the Decorative Arts and Architecture in Europe and America (1760–1914), The Emergence of Plastics Culture in Greece (1950–1970), Women in Greek Advertisements in the 1960s, and Japan and the West: Mutual Influences in Applied Arts (1540–1960). He currently teaches at the Department of Interior Architecture at the University of West Attica as an Art and Design Historian and Fine Arts Tutor. His research interests include nineteenth-century design and twentieth-century European visual and material culture.

Algo-Rhythmic Ideation Assembly

Algo-Rhythmic Ideation Assembly (ARIA) was a summer school held in Ljubljana in 2023 and 2024. Adopting a role-play format, it sought to break free from entrenched ways of being and thinking amid political and ecological upheaval. Drawing on mystical techniques, contemporary cultural theory, speculative thought, occult traditions, and digital technologies, ARIA aimed to prototype alternative selves, collectivities, and worlds—allowing new forms of subjectivity to emerge and bleed into consensus reality. The presentation will outline the project's core ideas and consider what they might offer for creative and institutional practices.

Tjaša Pogačar

Tjaša Pogačar is an independent curator of contemporary art and co-founder and editor-in-chief of Šum, a Ljubljana-based magazine and platform for art and theory-fiction. She worked with the Museum of Contemporary Art Metelkova, Škuc Gallery and Aksioma Project Space, among others, curating solo and group shows and collaborating mostly with the younger generation of artists. In 2019/20 she curated two editions of IFCA – International Festival of Computer Arts in Maribor titled Automated Ecologies and Infrastructure Complex: Altered Earth that focused on questions arising from the intertwining of technology and planetary ecologies. She works also as a curator and producer of intermedia art at the Projekt Atol Institute in Ljubljana. With Šum and Projekt Atol she launched an offsite/online exhibition project Plaza Protocol that is developing new formats and plots for and from an unfinished construction site of an underground shopping mall on the outskirts of the city. She is also the curator of ISKRA DELTA – 34th Ljubljana Graphic Biennale. (<https://linktr.ee/tjasa.p>)

Brandon Rosenbluth

([@skeptical_mystic](#)) is a chimeric cultural engineer currently operating out of Ljubljana.

Octet

Octet is a speculative browser-based game that combines interactive storytelling with tactile feedback to explore connection, control, and cooperation. Inspired by the decentralized intelligence of octopi, it invites players to engage physically and socially, challenging dominant ideas of individuality and autonomy. In a world shaped by environmental destruction, inequality, and isolation—often fueled by self-interest—Octet asks how we might think and act differently. Through collective play and embodied experience, it prompts reflection on human behavior, non-human intelligence, and the possibility of more empathetic, cooperative futures. A modified TENS unit adds a sensory layer that reinforces the game's central question: What happens when we feel together? By blending speculative design, social critique, and participatory technology, Octet becomes a space for reimagining connection—not only with each other, but with the living systems we inhabit.

Demi Hu

Independent

Demi is an interaction designer and developer. Her work spans multiple disciplines, from physical fabrication to programming to UI/UX design. Demi is passionate about how tangible, immersive interactions can help us live more meaningfully in an increasingly digital world—her vision for the future is one where technology is used to augment our everyday sensory experiences and social connections, not replace it.

Colin Nations

Independent

Colin Nations is a Texas-born visual designer and printmaker whose work spans editorial and textile design. His practice emphasizes storytelling through material and form, often drawing connections between design, community, and shared experience. Beyond the studio, Colin organizes and participates in local cultural events, from live music to clothing markets, reflecting his interest in collaboration and collective gathering.

Nhu Phung

Independent

Nhu Phung is a Vietnamese American designer with a passion for print, ecology, and critical design. Her work often explores overlooked or underestimated subjects—whether celebrating the everyday pigeon or imagining new forms of connection through the intelligence of the octopus. Guided by feminist and experimental approaches, Nhu's practice seeks to create thoughtful and playful interventions that challenge human-centered perspectives while highlighting beauty and interdependence.

Jiabao Li

The University of Texas at Austin

Jiabao Li is an artist, assistant professor at The University of Texas at Austin, founding director of Ecocentric Future Lab, and visiting professor at Stanford. She creates works addressing climate change, multispecies futures, humane technology, and perceptions. Her mediums include wearable, robot, AR/VR, performance, scientific experiment, installation. In Jiabao's TED Talk, she uncovered how technology mediates the way we perceive reality. Her recent solo exhibitions include "Chill Out: The Arctic Couldn't", "Progenitorial Hysteresis", "Perception Omnifold", and "Ecological Soup: Interspecies Encounters". Jiabao is the recipient of numerous awards including Forbes China 30 Under 30, STARTS Prize, Falling Walls, Fast Company, and the Outstanding Instructor Award from Bio Design Challenge. Her work has been exhibited internationally, at MoMA, Venice Architecture Biennale, Ars Electronica, Exploratorium, Today Art Museum Biennial, SIGGRAPH, Milan and Dubai Design Week, ISEA, etc. Her academic papers have been published in top conferences and journals including SIGGRAPH, CHI, IEEE VIS. Her work has been featured on Fast Company, Art Forum, Business Insider, Bloomberg, South China Morning Post, Domus, Yanko Design, Harvard Political Review, Leonardo. She is a member of Onassis Foundation and a Fellow at Ars Electronica Founding lab. She graduated from Harvard GSD with Distinction and thesis award.

Session 3B: Troglophobiaes

chair: **Anna Kedziora**, Magdalena Abakanowicz University of Arts in Poznan, Poland

14:15 Death, vulnerable
Margherita Peverè

14:30 Transgressing Death, Transgressing Grief
Marietta Radomska

14:45 Aestheticized and Necrogamic Themes in Contemporary Art
Maria Athanasekou

15:00 From Kusōzu to Microbial Forensics: Exploring Thanatomorphosis in Art and Science
François-Joseph Lapointe

Location: Komuna - Kino Šiška

Death, vulnerable

'I am a living being.
I am already dying.
I am a dying being.'

I formulated this statement in 2020 to mark the inception of an artistic series investigating death from an ecological perspective.

The series builds upon my practice around leaky and vulnerable bodies and ecologies featuring the direct manipulation of living processes with (bio)technology. The series thus develops my practice's core by addressing how, in the Global North, death is a lingering taboo with tangled ethical implications. These implications can be seen e.g. in how the biomedical extension of life is praised as an indisputable value, whereas the deadly exploitation of those considered 'less worth' (because of gender, species, etc) is legitimized. The taboo rests on a binary assigning a positive value to life and a negative to death – but depending on whose life or death.

Following these reflections, questions arise from the 2020 statement, such as: what kind(s) of death(s) am I dying? What does it mean to be a dying being in times of technoscience and eco-disruption? The series addresses such questions through performance, manipulation of biological processes, ecological observation, and philosophical inquiry.

Philosophically, concepts from queer death studies and environmental humanities help critically examine how death's processuality unfolds through ecology and biotech. Artistically, different projects radically engage with macro and micro ecologies. Lament looks at post-wildfire ecologies in soil and features an installation-performance and community engagement. Hlymia interrogates the conflictual relation between my immune and skin cells in my auto-immune condition.

Ultimately, the series asks: by embracing death as a vulnerable, generative agent, what novel ways of inhabiting the world may emerge? My talk will discuss the series' current development and underpinning questions with a situated approach, to prompt a discussion on how death may catalyse ideas, ethics and aesthetics.

Margherita Pevere

Margherita Pevere Studio

Known internationally for her otherworldly work with living matter, ecology and biotechnology, Dr Margherita Pevere is an artist and researcher addressing taboos like death, sex and vulnerability. Her practice embraces object-making, installation, performance, and writing, which she waves seamlessly thanks to her transdisciplinary background.

Her project Lament on wildfire ecologies received the COAL Prize / Transformative territories mention (2024) and she was nominated for the Falling Walls Awards / Category Art and Science (2023) for the body of work around her concept 'arts of vulnerability'. Her artworks have been shown at iMAL - Center for digital cultures and technology, Bruxelles; Fondation L'Art Pur, Ryhad; Kunstquartier Bethanien, Berlin; Kiasma Theatre, Helsinki; Kapelica Gallery / Kersnikova, Ljubljana; KONTEJNER, Zagreb; Ars Electronica, Linz; Wiener Festwochen; Casa Viva, Mexico City, among other.

She runs the performance group Fronte Vacuo with Marco Donnarumma to create works that combine body art, dance, theatre, audiovisual performance and technology. Among the projects she initiated, the show Membranes Out Of Order (co-curated with Theresa Schubert and Karolina Żyniewicz) featured an innovative exhibition concept based on artworks and research materials. Recent art and science partnerships include the Joint Research Centre of the European Commission and the Heimholz Centre for Infection Research. She is a member of the Finnish Bioart Society and the Queer Death Studies Network, and affiliated researcher of The Eco- and Bioart Lab.

Pevere holds a doctorate in artistic research from Aalto University on art, biotechnology and queer studies. Her publications cover arts, aesthetics, environmental humanities and queerfeminist studies.

Transgressing Death, Transgressing Grief

Death is a node.

It is a point of implosion, where past, present, and future collapse – a presence/absence of that which dies.

And perhaps, a collapse for those who remain.

A key concern in Western philosophy and culture.

A point of reference. A term eternally re-appropriated by discourse.

Subject to both pornification and tabooisation at the same time.

Death has been at the centre of both art and philosophy since these fields' very inception. And yet, something has changed in the 20th and 21st century. The planetary scales of Anthropocene necropolitics, interlocked with both slow and spectacular (environmental) violence, and more-than-human poli-crisis, bring 'proximity to death' to a whole different level. Slow death, social death, ecocide, extinction. Of species, and of hope.

This theoretical intervention – mobilised via dialogue with contemporary artworks and artists – zooms in on the ways in which select contemporary eco-, bio- and new-media artworks articulate and mould their understanding and relation to more-than-human death and extinction. Grounded in queer death studies, the paper traces how the discussed artworks – weaving the bios, the soma, the zoe, and the techne – transgress the human-exceptionalist conceptualisations, imaginaries, understandings, and approaches to death, dying, and mourning. Visual and material storytelling – fleshed out through the works of Terike Haapoja, Polina Choni, Svenja Kratz, and Alexandra Daisy Ginsburg, among others – digs deep into the questions of relating, remembrance, ethics, and peculiar forms of resistance. Ultimately, they all offer – in very different ways – an assortment of conceptual and affective strategies which simultaneously queer and expand our own relationship to death, dying, and grief.

Marietta Radomska

Linköping University
The Eco- and Bioart Lab

Marietta Radomska, PhD, Docent, is Associate Professor of Environmental Humanities at Linköping University; director of The Eco- and Bioart Lab (<https://ecobioartlab.net/>); co-founder of Queer Death Studies Network (<https://queerdeathstudies.net/>). Radomska is the author of *Uncontainable Life: A Biophilosophy of Bioart* (2016); co-editor of the book series 'Focus on More-than-human Humanities' (Routledge); and co-editor of books *State of the Art – Elements for Critical Thinking and Doing* (BAS 2023) and *Routledge Handbook of Queer Death Studies* (forthcoming 2025). In years 2017-22 she led two research projects on ecologies of death, environmental violence and contemporary art (funded by Vetenskapsrådet, FORMAS, and MISTRA), and since 2022 has been the PI of the research project 'Ecological Grief, Crisis Imaginaries and Resilience in Nordic Lights' (2022-26), funded by FORMAS Research Council for Sustainable Development. She works at the intersection of environmental humanities, continental philosophy, queer death studies, visual culture, contemporary art, and artistic research; and has published in *Australian Feminist Studies*; *Somatechnics*; *Environment and Planning E*, and *Artnodes*, among others.

Web: www.mariettaradomska.com.

Aestheticized and Necrogamic Themes in Contemporary Art

Maria Athanasekou

Hellenic Open University,
Frederick University

Necrogamy, or symbolic unions with the dead, is an unusual theme, which, nevertheless, resonates deeply with many artists who visit and present it metaphorically, exploring how the living symbolically “wed” themselves to ideas of memory, grief, and mortality. Contemporary art has increasingly engaged with necrogamic themes that combine elements of ritual, symbolism, and existential exploration, bridging life and death in ways that prompt reflection on transience, remembrance, and spiritual transformation. Death aestheticization refers to the practice of presenting death and related themes—such as decay, mortality, and the ephemeral nature of life—in a way that emphasizes beauty, contemplation, or emotional depth rather than horror or fear. The transformation of death into an object of aesthetic focus is often achieved through visual, auditory, and conceptual techniques that frame passing not as a grim end but as a profound part of the human experience.

Aestheticized and necrogamic themes in contemporary art confront society’s taboos and fears around death, aiming to bring beauty, understanding, and introspection to impermanence. Among other artists’ work that will be discussed, Abramović’s work is characterized by exploring the thresholds between life and death, often through endurance pieces that confront mortality, creating an indirect “marriage” with death through physical vulnerability. Joel-Peter Witkin’s work frequently merges themes of the erotic and the macabre, creating a symbolic marriage between the beautiful and the decayed. Damien Hirst’s works often explore death as an intrinsic part of life’s beauty, making his pieces feel like tributes or “marriages” with mortality. Anya Gallaccio uses ephemeral materials like flowers and fruits that rot over time, symbolizing the impermanence of life while embracing decay as a transformative process. Artists may create portraits that imply a union with death, romanticizing the notion of life’s end as serene or poetic. Gottfried Helnwein creates haunting, hyper-realistic portraits that suggest both innocence and mortality, blurring the line between life and death.

Dr Maria Athanasekou completed a PhD in art history at the School of Architecture, National Technical University of Athens, on the art of the Pre-Raphaelites, an MA in Renaissance Studies at the University of London, Birkbeck College and a BA in Archaeology and History of Art at the National University of Athens. She teaches art history at Frederick University, Cyprus and the Hellenic Open University. She has delivered papers at several international conferences which have been published and contributed with chapters to books, as well as having published books on art, art as therapy and education.

She likes telling art stories, to share and communicate through images. She believes that art has a lot of stories to tell, many of which, if not all, concern us or will, at some future point in our lives, as long as the field of our existence broadens.

From Kusōzu to Microbial Forensics: Exploring Thanatomorphosis in Art and Science

The kusōzu, a Japanese Buddhist practice, illustrates the decomposition of a corpse in nine stages, to underscore the impermanence of life, the vulnerability of existence, and the fragility of the body. This tradition, blending religion and aesthetics, finds a parallel in forensic studies of the thanatobiome, the microbial communities involved in the five stages of human decomposition. Such artistic and scientific approaches converge in their exploration of the body post-mortem, reflecting the cyclical nature of life and death. While the kusōzu visually narrates body decay, the thanatobiome unravels the succession of microbial populations driving this process, shedding light on thanatomorphosis—the gradual transition of a human carcass into carrion, skeleton, and ultimately dust. Beyond a simple representation of corpses for artistic purposes, my hybrid approach bridging art and science seeks to propose novel ways of depicting body decomposition, drawing inspiration from both ancient aesthetic traditions and contemporary microbial forensics.

François-Joseph Lapointe

Université de Montréal

François-Joseph Lapointe is a biologist and bioartist, Full professor in the Department of Biological Sciences at the Université de Montréal (Canada). He holds a PhD in evolutionary biology (1992) and another PhD in the studies and practices of the arts (2012). As part of his research in biology, he is interested in phylogenetics, systematics, population genetics, and the human microbiome. As part of his interdisciplinary artistic practice, he draws inspiration from models of molecular biology and genetics. He is the author of 140 scientific publications and more than 300 international conferences. His artistic work has notably been presented at the Musée de la civilisation (Quebec), Transmediale (Berlin), SciArt Center (New York), Ars Electronica (Linz), Medical Museion (Copenhagen), Science Gallery (London) and the Pompidou Center (Paris).

Session 4A: Stramenopiles

chair: **Jiabao Li**, The University of Texas at Austin

15:45 Metaleptic Performativity and Its Aesthetic Properties: Art, Technology, Biomedia, Excretions and Fluids
Olga Majcen Linn, Sunčica Ostoić

16:00 Flies, Blood, and Rot: Exploring 'Improper' Entanglements in Search of Ecstatic Decay
KS Brewer

16:15 Post-Human Molecular Enhancement: Exploring Aesthetics and Biopolitics in Life Engineering
Elena Giulia Abbiatici

16:30 The Flow of Blood and Data: Parallels in Vital Systems and Symbolic Narratives
Evangelia Diamantopoulou, Penny Papageorgopoulou

Location: Katedrala - Kino Šiška

Title Metaleptic Performativity and Its Aesthetic Properties: Art, Technology, Biomedia, Excretions and Fluids

The paper builds upon the theory of metaleptic objects by researching the concept of metaleptic performativity. Metaleptic objects and performances are interconnected facets of art at the intersection of science and technology, both serving to challenge and transcend societal taboos and boundaries. Metaleptic objects, characterized by their static materiality, incorporate human bodily excretions and fluids—taboo elements traditionally excluded from aesthetic considerations—reframing them as resources for artistic energy and ecological recycling. Through their unsettling transformation of biological surplus into art, these objects challenge prevailing cultural perceptions, oscillating between fascination and repulsion. Their permanence invites sustained reflection on the human body's materiality and its potential for generating alternative narratives around waste and value. Metaleptic performativity enacts these transgressive principles through live and ephemeral actions. By utilizing the human body or taboo materials in performance art, it disrupts conventional narrative structures, creating immersive and participatory experiences. The temporal and interactive dimensions of performance amplify its ethical and emotional resonance, foregrounding the immediacy of norm breach and provoking an intensified engagement with societal boundaries. Both forms underscore the transformative possibilities inherent in taboo materials, recontextualizing them to challenge established norms and explore new ontological frontiers. By examining these modalities, the paper underscores their shared ability to disrupt cultural assumptions and reshape the interplay between art, materiality, and contravention. These modalities are explored through case studies such as *Until I Die* by ::vtol::, *Cloaca* by Wim Delvoye, *Agalma* by Zoran Todorović, and *Kissing Data Symphony* by Karen Lancel and Hermen Maat.

Olga Majcen Linn

KONTEJNER

bureau of contemporary art practice

Dr Olga Majcen Linn is art-sci-tech independent curator and researcher, and guest lecturer at the Academy of Fine Arts in Zagreb. She holds a PhD in arts and media from the Faculty of Media and Communication, Belgrade in the field of transdisciplinary studies of contemporary art and media. She is a co-founder of NGO KONTEJNER / bureau of contemporary art praxis.

Sunčica Ostoić

KONTEJNER

bureau of contemporary art practice

Sunčica Ostoić (Zagreb, Croatia) is an art historian and theorist of art at the intersection of science, technology, and the body. She holds a PhD in Arts and Media from the Faculty of Media and Communications in Belgrade. In 2002, she co-founded KONTEJNER / bureau of contemporary art praxis in Zagreb, where she led the organization for many years, curating and initiating internationally acclaimed festivals such as *Extravagant Bodies*, *Touch Me*, and *Device_art*. Her work includes peer-reviewed and professional articles, numerous exhibition prefaces, and the editing of catalogs for art exhibitions, festivals, and interdisciplinary anthologies. She has lectured at international conferences, as well as at higher education and artistic institutions. She is a guest adjunct assistant professor at the Academy of Fine Arts, University of Zagreb.

Flies, Blood, and Rot: Exploring ‘Improper’ Entanglements in Search of Ecstatic Decay

KS Brewer

Rensselaer Polytechnic Institute

For several months this past year, I did my best to care for hundreds of *sacrophaga bullata* flesh flies in my apartment, and fed them my blood throughout their lives and those of their progeny. These flies are decomposers - they eat and procreate on rotting flesh. I brought them into my home out of an interest in exploring the possibility of ecstatic decay—conceived as the visceral experience of coming undone, post-death, that breaks down the perceived divisions between life and death, subject and world. Setting aside the mind-body dualism of religious ecstasy in favor of a vibrant material entanglement (in the vein of Bennett (2010), Braidotti (2013), and Lykke (2021)), I can locate the transcendence of ecstasy in the body, rather than out of it.

As we lived, died, and decomposed together, I confronted the ways in which the flies challenged my sense of disgust, my preconceptions of contamination and cleanliness. Through my fumbling attempts at care, and the metabolic exchange of my blood, we conjured a queer affiliation, what Mel Chen calls an “improper affinity,” between us (2012). My blood decomposed in them, intimately entangling our bodies, and when I opened the window to let them leave, my DNA got pooped out throughout the environment, decorporealizing me into the world to some extent (Engelhaupt 2016). This strengthens my sense of decay as a site of radical transformation. It also suggests (perhaps even more challengingly) that such self-transcendence is an abjectly gross process - excessive, strange, even repellent. Against our understandings of future ecological change as necessitating a return to ‘pristine’ wilderness or ‘clean’ energy, this work instead suggests leaning into certain forms of kinship with “contamination.” Elaborated through current art-research projects, this artist talk delves further into my ongoing kinship with flies, and the ecstatic possibilities of material decay.

KS Brewer is a transdisciplinary artist-researcher and Ph.D. student of Electronic Arts at Rensselaer Polytechnic Institute, exploring life extension and preservation in technoscientific conceptions of present and future life, and alternative outlooks made possible from queer and abject standpoints of death and decay. Through experiential art, multiple senses, mediums, and technologies are incorporated together in search of affective intra-actions between human and/or inhuman beings. KS holds a BA in filmmaking from NYU, and uses their training in time-based technologies and experience as a professional fabricator to inform their practice. Recent shows include Co-Prosperity Gallery of the Public Media Institute (Chicago, IL), the IOTA Institute at the University of Windsor (Windsor, Canada), the Conference of the Society for Social Studies of Science (Cholula, Mexico), and the Amatrix Gaming Lab & Studio (Buffalo, NY). Their work has been published in *Forbes*, *Ravelin*, and *Hyperallergic*, and their writing is published in *Strange Matters Magazine* and *World Futures Review* (forthcoming).

Post-Human Molecular Enhancement: Exploring Aesthetics and Biopolitics in Life Engineering

Elena Giulia Abbiatici

Albertina Academy, Turin.
POLI.Design, Milano

In Stanislaw Lem's *The Futurological Congress* (1981), the government uses ingestible and inhalable substances to manipulate the perceptions and behaviour of its citizens. These substances allow immediate psychotropic control over the masses, bypassing slower and more complex rational and cognitive processes.

Today, smart drugs, nootropic drugs, hormone therapies and genetic nanotechnology define a chemical and molecular semi-sphere, marking the contemporary techno-neural transition towards cognitive bio-hacking aimed at perpetual performativity, under a pharmapornographic dictatorship, as theorised by Preciado (2013).

The engineering of life also enables intervention in DNA, the supreme code, allowing the design of psycho-physical capabilities or even behavioural traits, creating human beings with enhanced characteristics, potentially within a hybrid framework. The risk is that the use of these technologies, fuelled by computational averages, may revive neo-eugenic imperatives, including the reinforcement of gender and racial stereotypes, i.e. molecularly reinscribing race (Duster, 2015).

Our intention is to investigate artistic practices that critically engage with the chemical and molecular enhancement of our bodies, as latent mechanisms of power and social control exercised over vital aspects of life, such as sex and reproduction, work and leisure, sleep, mental states and gender identity. In this context, we will explore the work of artists, including, but not limited to, Anna Dumitriu, Ani Liu, Zach Blas, Memo Akten, Kendric McDowell, M. Pevere, Heather Dewey-Hagborg and Paul Vanouse, who interrogate the boundaries and implications of this enhancement, exploring its resonance with aesthetic categories such as simulation, second creation, and hallucination.

By situating these artistic investigations within the larger discourse of techno-scientific governance, this paper seeks to interrogate the biopolitical and psychopolitical ramifications of such advancements. Through this lens, we aim to offer a critical perspective on the molecular reshaping of life and its far-reaching socio-political consequences.

Elena Giulia Abbiatici is an art historian, researcher, and curator of contemporary art. She is a lecturer at POLI.design (Milan) and a PhD candidate in New Media and Critical Curatorial Practices at the Albertina Academy of Fine Arts in Turin and Université Paris 8. Her research explores the intersection of contemporary art, synthetic intelligence, posthuman theory, and decolonial thought, with a focus on speculative curating and poetic technologies. Her work often investigates the ethical, aesthetic, bio- and psychopolitical implications of human-machine relationships through transdisciplinary methodologies and hybrid narratives.

She has exhibited and developed projects at numerous contemporary art venues, including the first, second, and third editions of *Something Else – Off Biennale Cairo* (2015, 2018, 2023), the 56th and 57th Venice Art Biennale (2015, 2017), the 15th Venice Architecture Biennale (2016), the 15th Istanbul Biennale (2017), Berlin Art Week (2017), Manifesta 12 Palermo (2018), MACRO Museum, Rome (2012), AW Museum, South Korea (2018), Silent Barn, New York (2014), and BSBG – Italian Capital of Culture (2023).

Her research projects have been developed and/or presented at institutions including the University of Naples "L'Orientale", Tor Vergata University of Rome, Concordia University (Montreal), RWTH Aachen University, MOME – Moholy-Nagy University of Art and Design (Budapest), Politecnico di Milano, Lusófona University (Lisbon), Palazzo delle Esposizioni (Rome), and ISEA – International Symposium on Electronic Art.

The Flow of Blood and Data: Parallels in Vital Systems and Symbolic Narratives

Blood, a complex mixture of cells, plasma, and platelets, courses through the intricate systems of living organisms, ensuring their survival or signaling their potential dysfunction or demise. Historically, blood has transcended its biological role to serve as a potent symbol in religious rituals and artistic expression, embodying themes of sacrifice, survival, and transcendence. Similarly, in the 21st century, data flows have emerged as the lifeblood of digital ecosystems, underpinning the function of social, economic, and technological structures. This paper examines the parallel significance of blood and data as vital flows, exploring how both serve as existential regulators and cultural symbols.

The biological flow of blood, as reflected in contemporary artistic and digital representations, echoes the existential dynamics of survival and transformation. Artists in the 20th and 21st century depict or use blood to address issues such as human vulnerability, societal sacrifice, and technological transcendence, mirroring broader themes in digital culture where data flows sustain and reflect collective human activity. Data, like blood, is both a sustainer and a symbol: it fuels the operation of complex systems while simultaneously raising ethical and existential concerns about dependency, control, and the consequences of disruption. The interplay between biological processes and digital networks highlights the interconnectedness of life systems, with blood and data symbolizing the vitality and fragility of existence in both physical and virtual realms.

Moreover, blood's symbolic resonance is paralleled by the conceptual gravity of data in modern digital cultures. Just as blood rituals once connected communities to existential questions of life, death, and the sacred, the flow of data today governs the collective mind, shaping identities, behaviors, and global economies. The "algorithmic turn" in contemporary societies highlights how data not only sustains but also exerts control, raising questions of surveillance, ethical governance, and societal dependence on information parallel to blood's biological role as both a carrier of life-sustaining nutrients and a harbinger of disease or mortality. Both flows thus embody a paradoxical duality: they are essential yet precariously vulnerable to disruption.

By juxtaposing these two vital flows, this paper situates the biological essence of blood and the digital essence of data within broader artistic, philosophical and anthropological frameworks. Through an interdisciplinary lens drawing on digital humanities, and contemporary art, it underscores their shared role as indispensable regulators of life and death, both in human bodies and in modern societies. Understanding the cultural and practical implications of these flows invites deeper reflections on humanity's relationship to life-sustaining systems, whether organic or synthetic, and emphasizes the urgent need to address vulnerabilities in both natural and artificial networks that threaten their continuity.

Evangelia Diamantopoulou

National and Kapodistrian University of Athens

Evangelia Diamantopoulou is an associate professor and Director of the Laboratory of Arts and Cultural Management at the Department of Communication and Media Studies of the National and Kapodistrian University of Athens. She is a member of the Hellenic Section of the International Union Art Critics AICA GREECE and of the Association of Greek Artist Historians. Her BA and MA courses are related to issues such as History of Art, Visual Arts and Communication, Image Dialectics, Issues of European Art, Issues of Modern and Contemporary Greek Art, Artistic Portraits, Issues of Artistic Creation. Her academic interests focus on Art and Communication, Art and Society, Issues of Identity in Art, Symbolic and Experienced Space in Visual Arts, Art and Play, Art and Historical Memory. Her published academic work includes 5 books, as well as many research projects in Greek and International interdisciplinary journals concerning matters of Art and Culture. https://en.media.uoa.gr/el/staff/teaching_and_research_staff/

Penny Papageorgopoulou

National and Kapodistrian University of Athens

Dr. Penny Papageorgopoulou is a computer scientist, visual artist and new media scholar. In 2024, she received her PhD in Human-Computer Interaction from the National and Kapodistrian University of Athens. In 2015, she received her MSc. in Digital Communication Media and Interactive Environments from the National and Kapodistrian University of Athens. In 2008, she received her BSc. in Telecommunications Science and Technology from the University of Peloponnese. Her scientific interests include embodied computing, the broader field of human-computer interaction, as well as the design, development, and evaluation of immersive systems.

Session 4B: Dinoflagellates

chair: **Mihai Bacaran**, Independent

15:45 TITO IS NOT DEAD! (2025) Interactive Video Screening with Q&A
Marko Markovic via Paul Sutherland

16:00 The Distributed Narratives of Science: The Expanse of Possible, Historical, and Future Modes of Publication
Erik Zepka

16:15 Casting a Spell in Computational Regimes:
Arianna Forte

16:30 Cyborg Attunement: (re)Orientation, Ritual, and Embodiment in Long Duration Spaceflight
Jordan Kokot, Vivekanand Pandey Vimal

Location: Komuna - Kino Šiška

TITO IS NOT DEAD! (2025)

Interactive Video Screening with Q&A

Marko Markovic's TITO IS NOT DEAD! reflects on the symbolic afterlife of Josip Broz Tito, whose death in 1980 marked both the end of an era and the slow dissolution of Yugoslavia. Through a 9-minute video followed by a live reading and audience engagement, the work invites participants to confront the inevitability of mortality by imagining their own death—whether mundane, tragic, or absurd. By weaving personal fantasies of disappearance with collective memory, the piece challenges taboos around death while foregrounding the tension between private experience and shared history. The performance concludes with an interactive Q&A, ensuring at least one voice from the local audience is included in the dialogue.

Marko Markovic

TTT / independant
Vienna Actionist Museum

Marko Marković is an artistic researcher focused on collective engagement in self-organized societies that create autonomous models of coexistence with performative communication strategies. He graduated from the Academy of Arts in Split and the University of Zadar (psychology and pedagogy), and earned a Master's degree in Arts and Sciences at the University of Applied Arts in Vienna, where he also worked as a program coordinator. From 2008 to 2018, he was the artistic director and curator of the DOPUST / Days of Open Performance festival. In 2011, he won the Radoslav Putar Award for young visual artists. Between 2012 and 2014, he worked in the production of Matthew Barney's studio in New York. His works have been presented at the 15th International Architecture Exhibition – La Biennale di Venezia 2016, La Biennale di Venezia – Biennale Sessions Giardini 2019, the Moscow International Biennale for Young Art 2016, and Kunsthalle Wien in 2023. As a project researcher in the scientific team at Johannes Kepler University in Linz, researching human-robot interactions in 2022/2023. He is a zombie member of TTT society.

Paul Sutherland

Curtin University

Paul Sutherland is a PhD researcher and casual academic at the School of Media, Creative Arts, and Social Inquiry at Curtin University. Paul has taught units in photography and media art, emphasising post-photographic, digitally native, and experimental approaches to art practice and visual culture. Additionally, Paul has lectured in extremism studies, specialising in media ecosystems and the aesthetics of extremism. Paul has presented at numerous conferences around Australia, delivered a public lecture titled AI Slop: Post-Truth Digital Subjectivity, published writing in Do Not Research, and will chair a panel at AAANZ 2025 later this year. Paul's PhD research investigates the aesthetic and ideological vectors of the post-truth era, with specific interests in radical online political spaces and the emergent art movement known as 'internet cinema.' His broader theoretical interests include phenomenology, affect theory, and media theory.

The Distributed Narratives of Science: The Expanse of Possible, Historical, and Future Modes of Publication

Erik Zepka

Illigan Institute of Technology

This talk will explore two key themes: the plurality of means by which science is published and shared, and the role of creative and cultural projects in shaping, critiquing, and contextualizing scientific narratives. Drawing on scientific and artistic research, we will investigate how the processes of disseminating scientific knowledge have expanded beyond traditional publication routes and how artistic and cultural works influence the conversation.

Part 1: The Plurality of Science Publication

The first section will examine the diverse methods of scientific publication, challenging the reductive frameworks that emphasize citation counts and impact factors. Zepka's exploration of alternative communication platforms highlights the growing importance of workshops, community spaces, social platforms and open cultural contexts in reshaping scientific discourse. These platforms enable more inclusive, interdisciplinary, and real-time engagement with research, offering scientists and the public a broader spectrum of dissemination options.

Part 2: Creative and Cultural Narratives

The second part will delve into how creative and cultural projects—such as literature, art, and film—engage with science to communicate, critique, and contextualize it. Zepka's work underscores the role of speculative fiction, satire and other narrative forms in critiquing scientific progress, envisioning future possibilities, and reflecting on the societal implications of new technologies. In addition they offer science fictional worlds to imagine, transcend or transgress current paradigmatic discourse. These cultural narratives help expand the conversation around science, offering perspectives that pure scientific reporting cannot always capture.

By integrating insights from both scientific publication and creative critique, this talk will highlight the evolving, multi-dimensional ways science is communicated today and the importance of inclusive, creative storytelling in shaping future scientific discourses.

Erik Zepka is a scientist and theorist with expertise in biology, computer science, creativity and technological culture. He is currently engaged in Covid research at the University of Barcelona. He has presented his work globally whether as scientist (Tongji University, Engineers. SG, MIT, Curiosity Collider, Innovation Labs @ Microsoft, New York University, DeTao Institute), theorist (Furtherfield, Publication Studio, V&A Museum, Transfer Gallery, Pearl Art Museum, VIVO Press), or interdisciplinary researcher (Simon Fraser University, Tate Modern, University of Victoria, ShanghaiTech, The Whitney Museum, MLA Conference). He is the founding president of the Open Science Network and the founder of the international research organization XOX Labs.

Casting a Spell in Computational Regimes:

The proposal aims to present the results of a one-year research project by curator Arianna Forte, conducted as part of a fellowship with the Italian Council in 2024: *Casting a Spell in Computational Regimes: Ritual Practices for a Trans-Feminist Counter-Apocalypse*. The project critically reflects on the ongoing cultural and existential transformation, shaped by data and computation, which have redefined our global presence and revealed new forms of domination. Philosopher Franco Berardi describes the current state as a “techno-social dimension of the mind,” focusing not on growth but on extinction, anxiety, and degrowth.

The study investigates how these forms of domination are imagined, processed, and resisted, particularly through artistic practices that employ witchcraft and magical thinking to challenge techno-scientific systems. These practices, defined by De Martino as contemporary rituals, function as cultural tools for protection or redemption amid a collapsing universe of meanings. They address the entropic crises present at every level of human experience, including the pervasive digital systems, biomedical engineering, climate collapse, and surveillance regimes of late capitalism.

The research explores artistic practices that create rituals of resistance to computational regimes and informational entropy. Some of these practices can be understood within a common theoretical framework called trans-feminist counter-apocalypse: an opposition to apocalyptic rhetoric by embracing precariousness and vulnerability, shared by all living beings, irrespective of gender, race, or intelligence. This concept draws on Johanna Zylinska's alternative narrative to the Anthropocene, reshaping extinction and crisis from a feminist perspective. The project aligns with the theoretical frameworks of Donna Haraway, Anna L. Tsing, Rosi Braidotti, Karen Barad, and Silvia Federici, influential thinkers referenced by many of the artists involved.

Arianna Forte

Arianna Forte

Arianna Forte is an independent curator and researcher based in Rome. Her practice explores how contemporary art intersects with science and technology, generating new spaces for critical inquiry and social imagination. Grounded in an intersectional and trans-feminist approach, her work focuses on collaborative, performative, and site-specific methodologies that engage non-specialist audiences and diverse communities.

In 2021, she founded ERINNI, a curatorial platform dedicated to exploring the intersections between science, technology, and gender politics, through a feminist and experimental lens.

Her research investigates the political and poetic dimensions of emerging technologies, with a focus on computational rituals, cyber witchcraft, and magical materialism as anti-hegemonic practices of resistance and care. She was awarded the Italian Council Fellowship (12th edition) with the project *Casting a spell in computational regimes: ritual practices for a trans-feminist counter-apocalypse*.

Since 2016, she has been part of the international collective *Witches Are Back*, which engages with feminist techno-politics and digital disobedience. Arianna often works through non-institutional, experimental formats—such as workshops, public interventions, and temporary gatherings—to reimagine technological agency from below.

She has curated exhibitions and events in Italy and abroad, including *SomoS* Berlin, *la_cápsula* (Zurich), *Mz Baltazar's Lab** (Vienna), *Romaeuropa Festival*, and *AlbumArte* (Rome).

Cyborg Attunement: (re)Orientation, Ritual, and Embodiment in Long Duration Spaceflight

In 1983, Donna Haraway suggested that we are all already cyborgs. Technologies are so intimately woven into our lives that categories like “human” and “machine” are, at best, illusory, and often become tools of social and economic domination. More recently, Marco Donnarumma (2017) and Allison Kaefer (2013) have argued that mainstream technocratic approaches to body technologies both “elide the pre-conscious aspects of technological incorporation” and play into ableist and transhumanist motifs that encourage conformity to technocratic notions of “progress.”

In this project, we intend to build on Donnarumma’s notion of “automaticity,” which he defines as the “subjective form of psychic attunement with particular technical instruments” (2017), by exploring how ritual and dance can reconfigure human|technology relations to allow for a more coherent engagement with each other and our shifting world. We are motivated by our research into the effect of long duration spaceflight on human performance, where partial and zero-g environments will cause astronauts to have an erroneous inner sense of their orientation. Our research shows that while sensory augmentation using technology (vibrotactile feedback) slightly enhances performance, participants feel perceptual conflict between their erroneous inner sense of orientation and the correct orientation indicated by the vibrotactile feedback. We propose ritualized bodily aesthetic practice as a way of bridging this gap. Our goal is to first use ritual and dance to help people feel a sense of oneness with their cybernetic devices and second determine how to help a group of people feel a similar sense of oneness or community through devices and ritual over vast distances.

Building on Sara Ahmed’s discussion of spatial and personal orientation (2006), and on our previous research into gravitational cues and how sensory stimulation can be used to convey embodiment information (2017), we are currently developing a series of cyborg sensory augmentations to translate tilt information through vibration across vast distances (see tech details). Placed at key points around the body, these vibrotactors can send and receive information about bodily orientation among multiple participants. When a lead dancer tilts, that information is felt as vibrations on the bodies of the other dancers. However, current participants struggle with “attunement.” Thus, we are concurrently developing a set of ritualistic practices designed to explore new ways of developing hybrid relational corporealities. We are also inspired by Jonathan Sterne’s work on medically assistive devices (2021) and Aisen Caro Chacin work on sensory pathways and “assistive device art” presented at previous incarnations of the TTT (2023). Our goal for this conference is to present both the theoretical underpinnings of this project and to provide a technological and art demonstration of the vibrotactors through ritualistic dance.

Jordan Kokot

Harvard University

Jordan Kokot specializes in the ethics of technology, social and political philosophy, the philosophy of art, and phenomenology. His current research is focused on the issues generated by the meteoric rise of modern digital and biomedical technologies, specifically the ways that VR and XR technologies manipulate normative affordance structures and how cyborg technologies play into pernicious forms of ableist “cure aesthetics.”

Vivekanand Pandey Vimal

Brandeis University, Aston Graybiel Spatial Orientation Lab

I am a research scientist in the Ashton Graybiel Spatial Orientation Lab at Brandeis University. I study spatial disorientation that astronauts and pilots experience. Some countermeasures that I have explored include artificial intelligence and human augmentation. In fact, it was my research that motivated part of this project. In my research I found that when people are disoriented, they lose sense of where they are in space. When I augmented them (essentially turning them into a cyborg) by attaching a bunch of little vibrators that indicated their orientation, the participants are able to use it but nevertheless experience a confusion. This is because they no longer can rely on what is internal (their own vestibular sense) and instead have to rely on something external to them (the vibrotactors). I wondered, how can we make this external vibrotactor feel more internal? In my personal life, I hold many ceremonies at my house and so I thought that perhaps ritual, narrative and storytelling could make something external feel internal.

Research: https://sites.google.com/view/vivekanandpandeyvimal/research_2/introduction

Ceremonies: <https://sites.google.com/view/vivekanandpandeyvimal/projects/community>

Session 5A: Endogeeon

chair: **Marietta Radomska**, Linköping University / The Eco- and Bioart Lab (SW)

17:45 Co-Creating with More-Than-Humans

Jiabao Li

17:45 Tattoo or Taboo? A Transgressive Tissue Engineering Approach

Laura Sordini, Isadora Regis

18:00 A Chat with Hystera

Irini Athanassakis

18:15 trans.fail perspectives: community, body, and agency (chapter /combodagen)

Luka Prinčič

Location: Katedrala - Kino Šiška

Co-Creating with More-Than-Humans

Jiabao Li argues that a human-centered perspective limits our understanding of the world, often leading to ecological harm. Jiabao asks, what if we broadened our view to recognize the intelligence and agency of other species? This talk presents an eco-centric design approach that challenges human exceptionalism and reimagines our relationship with the non-human world. By embracing the vast intelligence beyond our own, Li calls on us to question our assumptions and hierarchies.

Jiabao Li

The University of Texas at Austin

Jiabao Li is an artist, assistant professor at The University of Texas at Austin, founding director of Ecocentric Future Lab, and visiting professor at Stanford. She creates works addressing climate change, multispecies futures, humane technology, and perceptions. Her mediums include wearable, robot, AR/VR, performance, scientific experiment, installation. In Jiabao's TED Talk, she uncovered how technology mediates the way we perceive reality. Her recent solo exhibitions include "Chill Out: The Arctic Couldn't", "Progenitorial Hysteresis", "Perception Omnifold", and "Ecological Soup: Interspecies Encounters".

Jiabao is the recipient of numerous awards including Forbes China 30 Under 30, STARTS Prize, Falling Walls, Fast Company, and the Outstanding Instructor Award from Bio Design Challenge. Her work has been exhibited internationally, at MoMA, Venice Architecture Biennale, Ars Electronica, Exploratorium, Today Art Museum Biennial, SIGGRAPH, Milan and Dubai Design Week, ISEA, etc. Her academic papers have been published in top conferences and journals including SIGGRAPH, CHI, IEEE VIS. Her work has been featured on Fast Company, Art Forum, Business Insider, Bloomberg, South China Morning Post, Domus, Yanko Design, Harvard Political Review, Leonardo. She is a member of Onassis Foundation and a Fellow at Ars Electronica Founding lab. She graduated from Harvard GSD with Distinction and thesis award.

Tattoo or Taboo? A Transgressive Tissue Engineering Approach

In MtF gender reassignment surgeries, a lot of attention is given to the aesthetic appearance of the external genitals (vulva) and vagina. Poor consideration is given to the only organ whose sole function is pleasure: the clitoris.

Could this be the result of a cis-hetero-masculine dominant system where non-normative pleasure is neglected? Where the only possible and useful sex is the penetrative one? With this work, inspired by the transfeminist theories of Paul B. Preciado, we intend to challenge the medical and biotechnology fields to answer these questions and explain why there is still so little research on this topic. In 2000, Preciado first criticized the lack of regenerative medicine research on the clitoris; today, in 2024, the clitoris remains one of the human organs that has never been fully engineered.

During my PhD studies in Bioengineering, I have focused on the 3D-bioprinting of electrically active tissues and organs, especially the nervous system, and how to evoke tissue response through stimuli-responsive biomaterials.

In this work, together with the Brazilian tattoo artist Isadora Regis (Kisartemisia), I have engineered a tattoo bioink with electroconductive polymers and piezoelectric nanoparticles: when stimulated by ultrasounds, the nanoparticles respond by generating electrical signals which propagate through the conductive polymer matrix, thus stimulating and activating the sensory nerve fibers with a wireless and electrode-free approach.

In this way, by simply coupling the tattoo with an ultrasound-based vibrator (commercially available), we aim to reproduce the essential function of the clitoris and give everyone the possibility to feel or enhance the feeling of a clitoral orgasm.

Our goal is to transcend the conventional boundaries of tissue engineering, breaking the silence and stigma surrounding the clitoris, advocating for a future where sexual pleasure is recognized and valued as a fundamental human right for all.

Laura Sordini

iBB/IST

Laura Sordini is a fourth-year PhD student in Bioengineering – Cell Therapies and Regenerative Medicine, at Instituto Superior Técnico, Lisbon, Portugal. Her work always focused on the regeneration of the human nervous tissue, through the use of biomaterials, smart conductive polymers, 3D-bioprinting technique, and electrical stimuli. In particular, her PhD is focused on the delivery of electrical signals in a wireless mode, without the use of invasive electrodes, for the stimulation and differentiation of stem cells into neural tissue. Nowadays, her academic research has been “contaminated” by artistic practices, biohacking tools, transhackfeminism, and withcraft. After completing a course in Neuroscience and Art, she transitioned from regenerative medicine to regenerative cultures, regenerative design, regenerative thinking. She is currently involved in a transfeminist collective working at the intersection between education and artistic practice, to challenge the sexist, patriarchal, colonialist and racist root of gynecology. The collaboration between the tattoo artist and friend Isadora Regis resulted in a fusion of millennia-old body art modification practice, tattooing, with cutting-edge technology from the bioengineering field, aiming to expand the worldwide access to pleasure as a human right.

Isadora Regis

Independent

Kisa is a multidisciplinary artist from the Brazilian Amazon, currently living and working in Lisbon, Portugal. Her work spans across tattooing, illustration, muralism, and art education. Her signature as an artist, regardless of the method, is the use of a counter-colonial perspective, questioning the power structures that disconnect human beings from their roots, the land, and their bodies. In her artistic interventions, Kisa seeks to reverse the logic of colonization by creating characters that live in symbiosis with the earth, reconnecting with their bodies and reclaiming symbols to strengthen their identities. For Kisa, tattooing is an ancestral cultural manifestation that connects us to our bodies—whether to exalt, affirm identities, or reclaim symbols. For her, it is a transformative process that directly engages with the practices of bioengineering, establishing a convergence between bodies and modifications. It is from this fusion that her collaboration with bioengineer Laura Sordini emerges—an audacious partnership that seeks to unite tattooing and pleasure in an innovative way, exploring new possibilities for body modification and expression.

A Chat with Hystera

“A Chat with Hystera” is an experimental short film combined with a lecture performance. This is a portion of the KORE art-based research project that explores infertility and A.R.T. (Artificial Reproductive Technologies) at the w&k Art and Science Programme of Mozarteum University Salzburg. “A Chat with Hystera” relies on histories, current practices, and the speculative future of the uterus as the organ that gives birth. Hystera used to be considered as the vessel for hosting and growing life. Here, the uterus, Hystera, is given a voice. As the day of her transplantation surgery approaches, she talks to her psychiatrist. The video will show historical representations of uteri and models of artificial uteri, along with the sound of Hystera talking to her psychiatrist and an experimental composition by Echoraum, Vienna.

“Hysteria has had a tumultuous and secretive history. She had been considered as a vessel, as the seat of hysteria, as a gift, as a secret, and as a problem. There have been numerous attempts to replace her. She is now confronted with the latest news that she will be transplanted into another body. This body belongs to someone she hosted and nurtured several years ago. She is anxious and is in therapy with her psychiatrists as the transplantation surgery day approaches. Their conversation revolves around her story, history, and uncertain future.”

Irini Athanassakis

University Salzburg | University Mozarteum
| IPU Berlin

Irini Athanassakis lives and works as an artist and author in the Paris Region (F) and on Kea Island (Greece). Trained in Sculpture, Transmedia Arts, Art History, and Philosophy (PhD), she co-operates with artists and scientists. Her art works and articles have been shown and published internationally. The topic of KORE and infertility is the focus of her current research, and the publication named POIESIS designed by Nik Thoenen through VfmK has been released in March 2025 and is to be followed by a series of exhibitions. In her perspective, milk, hormones, and gametes are materials, agents, and systems of meaning and exchange, and are also seen as examples of symbiotic processes. She is the editor of the book ‘MILK.’ Gabe, Lust und Verlust (Design Nik Thoenen, Vienna: Passagen Editors), which won the Austrian Award for the most beautiful art book in 2018. She collaborated with the microbiologist David Berry to publish ‘STILLEBEN.’ Becoming Symbionts” in Performance Research on Microperformativity, edited by Jens Hauser and Lucie Strecker, in 2021. Objects, images, videos and performances on the milk and the microbiome have been shown in Le Générateur, Paris 2023, AIL Vienna 2022, Magazin 4 Bregenz 2021, Leonardo Lectures 2019 Art&Science Department at the Medical University Vienna and Cairotronica, Cairo 2018. “Almost White. Colors of Milk, a film and book edited by Salon für Kunstbuch in Vienna, have been presented in May 2024 in the Salon für Kunstbuch and at MISS READ in Berlin in September 2024. Her art-based research on KORE infertility has been showcased at TTT2016 on Corfu Island at TTT2020 online version based in Vienna and at TTT2023 on Malta (in collaboration with Dana Papachristou). The latest KORE show took place in June 2024 at Sehnsaal in Vienna, and she will participate in Back to Athens in June 2025. She is currently a Fellow at w+k, the Interuniversity Institution for Science and Art at the University Salzburg and the University Mozarteum working on KORE in/fertility and also a Fellow at IPU International Psychoanalytical University Berlin on MUTTIER. Was nicht gesagt werden kann/ Kinder/Nicht Wunsch in Kunst und Klinik (MUTTIER. What cannot be said/ WISH and NO WISH to have children) in art and in the clinic.

trans.fail perspectives: community, body, and agency (chapter /combodagen)

trans.fail is an audio-visual conceptual and artistic framework: a glitchy hybrid performance utilising prerecorded and real-time live audio-visual elements and text, forming often frantic and chaotic mesh of data, images and noise. It is sourcing data and transfiguration from number of channels: media-oversaturation, home-made software, sonic explorations and visual algorithms, hacks, glitchings, and number of thematic interests in the background: slavic-romani myth-futurisms, gender fluidity, imperialism, media theories, praxis and artistic critique of digital capitalism.

It's a digital artistic research on successes and failures of media/gender. How can a gender be seen, used, and/or realized as a medium for nomadic thought, and how are contemporary digital media gendered in their appearances and/or algorithmic backends? Historically gender has been mostly an embodied experience usually coupled with a physical body. In this framework digital media are used as a challenge to that assumption. Fluidity of gender is perceived as a failure, a glitch in the system, while embodied live expression through performance still invites new and undiscovered perspectives.

/combodagen is a further complication of the existing conceptual framework with questions of community, body, and agency in a livecoding a/v performance. Perhaps a useful notion in this context is the activation of »a feedback loop between the live performer and the machine, between live and mediatized, establishing the parameters for live modification where both human and computer edit the same script.« to quote from »Livecoding – a user's manual« where authors are reflecting on Fischer-Lichte's arguments on »invalidation of the feedback loop in a mediatized performance«. Another influential theoretical inspiration is Donna J. Haraway's idea of sympoiesis, or »making with« as opposed to autopoiesis, or self-making. In »/combodagen« the role of self-organized community of autonomous agents in a decentralized and federated network is crucial and vital to »liveness« of livecoding as an art form.

Luka Prinčič

Emanat / Kamizdat / University of Malta

Luka Prinčič is a musician, sound designer, and media artist. They have been writing music, creating sound art, performing, and manipulating new media in various ways since the mid-'90s. They specialize in computer music, elaborated funk beats, immersive soundscapes, incidental music for live arts and video, and digital media experiments.

Session 5B: Hypogeon

chair: **Clarissa Ribeiro**, USP University of Sao Paulo

17:45 Every Shift is a Work of Art: Notes On Audio Transcription for AI Projects
Mihai Bacaran

18:00 Performance between Processing and Re-enactment: Human-AI Sense of Agency
Barbora Kundracikova

18:15 MOTHER
Beverley Hood

18:30 Your content has been removed: Nudity, needles and AI against censorship - Artwork Presentation
edna

Location: Komuna - Kino Šiška

Every Shift is a Work of Art: Notes On Audio Transcription for AI Projects

Mihai Bacaran

Independent

This paper addresses the labour of audio transcription for AI projects (one of the basic data entry jobs that ground the current rise of AI) as a performative process of spectatorship. While acknowledging the importance of theoretical discourses that unpack the social and political implications of AI data work in terms of exploitation of cheap labour, I will give here a situated, playful account based on my personal experience as a transcriber.

My main contention is that the labour of audio transcription—with its quantifiable targets and strict rules (algorithms)—is permeated by a background work of imagination which, despite one's best intentions to focus on the productive task at hand, weaves out useless, surreal, fragmentary landscapes (audio, visual, haptic, affective) that remain singular, unshareable imaginary experiences. I argue that addressing these imaginary artworks that emerge in the process of transcription can constitute a (small) impulse towards valuing those folds in our environments that escape the possibility of being captured in faithful representations and reified as data.

In making this argument I take my clue from the 'imaginary music' proposed in the 1970s by Romanian avant-garde composer Octavian Nemescu, who experimented with the creation of scores that were not intended to be played by musicians but performed by spectators in their own imagination—a practice that, among other things, was a dissident response to the political control of art/music in Romania in certain periods of the communist dictatorship. Challenging the taboo of speaking about AI data work from within (workers are bound by undisclosed agreements), this paper advocates for valuing the imaginary experiences of transcribers as artworks in their own right, infrathin (dis)orienting glitches in the context of the work-entertainment system that they are inscribed in.

I am an independent researcher focussing on intersections of art and technology. My research proposes an embodied, yet not humanistic, understanding of art spectatorship from a perspective grounded in a critical reading of the theory of individuation. I am particularly interested in engaging with processes of spectatorship that act as vectors of (dis)orientation, challenging, deconstructing, and remodeling the embodied experience of living in cultures permeated by digital technologies. My current research project addresses the labour of audio transcription for AI projects as a performative process of spectatorship.

Performance between Processing and Re-enactment: Human-AI Sense of Agency

Visual and performance artists are increasingly engaged in reenactments of different types. Reenactment not only defines a distinct phenomenon (different to re-make or re-creation) but also offers a specific concept of time. (Franko 2017) Whereas reconstruction always reveals performance as already historical, reenactment treats it as something that exist in the present – and thus has an open meaning structure. The new tools associated with the advent of AI multiplies this potential. How is the concept of reenactment changing? What impact does it have on the very notion of performativity? But most importantly, how the sense of agency (SoA) is modified? In the project Monument AI (2024-ongoing) Czech performer Vladimír Havlík (1959) deliberately engaged AI in the process of reenactment. He has chosen original projects by Marina Abramović (1946) and Joseph Beuys (1921), emphasized the notion of articulation (“Joseph Beuys discusses what contemporary art is with a dead rabbit.” / “Marina Abramovic performs The Justice with a Libra, a sword and a black scarf tied over her eyes.”; Flusser 1984), and awaited the response based on AI own understanding of the situation, collected data, and culturally determined semantic systems. (Epstein-Hertzmänn-Akten-Farid-Fjeld-Frank 2023)

Humans desire to control the technologies they use. However, SoA in AI permit it to have a subjective recognition of its own agency. Hence, the dilemma of joint human and synthetic agency is in the epicentre of the discourse on human–AI interaction. With Havlík’s example, the paper reflects the change of discursive categories. It focuses on the position of the author and the limits of agency, turning the attention to the autonomist framework of the final artwork. (Geiger-Iaia 2024; Samuelson 2023)

Barbora Kundračíková

Department of Art History, Palacký University,
Olomouc, Czech Republic

Barbora Kundračíková is an assistant professor at the Department of Art History at Palacký University in Olomouc. She also works as a curator at the Olomouc Museum of Art – Central European Forum (SEFO), collaborates with the private platform The House and works as a freelance curator. Her areas of interest include 20th and 21st century European art, technical representations, art history methodology and analytical approaches to aesthetics. As a curator, she focuses on projects presenting intermedia, postmedia and new media arts. As an author, she contributed to many publications, including the *New Realisms: Modern Realist Approaches* on the Czechoslovak Scene (1918-1945), László Lakner and CEE painting in the second half of the 20th century (with Dávid Fehér), *New Holland* (with Hubert van den Berg), etc. She is co-editor of the magazine *Art 3/2022*, focused on the relationship between photography and science. Due to her work within cultural institutions, she is interested in museum education, pedagogy, principles of sustainability, and inclusivity. She is a member of the L'Association internationale des critiques d'art (AICA).

MOTHER

For the proposed artist's talk, Beverley Hood will delve into the creation of her experimental photofilm, *MOTHER*, which showcases a novel approach to digital storytelling around the subject of motherhood. This work utilises Adobe Firefly AI to rethink and challenge conventional portrayals of motherhood within AI platforms.

The artist talk will illuminate how personal prose crafted from Hood's own experiences as a mother and carer was transformed into complex AI-generated imagery, pushing beyond the typical sanitized visuals associated with motherhood in digital platforms.

Hood's process involves intricately designed text prompts that navigate and exploit the linguistic limitations of modesty and conventional categorization in AI systems. This strategic manipulation steers the AI to produce imagery that creates a rich and evocative poetic visual narrative of experience, expressing personal challenges and visceral realities of motherhood. The talk will explore the technical nuances and creative challenges faced in nudging AI from its conventional, generic aesthetics, into richer, more evocative and visceral image-making.

The work brings insight into the intersection of advanced technology and personal narrative, examining how generative AI can be directed to express deeper, more nuanced social themes. *MOTHER* attempts to prompt a broader contemplation on the ethics of AI in art, particularly in how technology impacts representation and identity within digital media.

Beverley Hood

Edinburgh College of Art,
University of Edinburgh

Beverley Hood is an artist and researcher based in Edinburgh. Since the mid-1990s, she has been delving into the impact of technology and science on the body, relationships, and human experience, through the creation of digital media, performance art projects, and writing. Her work is interdisciplinary and research-led, undertaken in collaboration with a range of practitioners, including medical researchers, scientists, writers, technologists, dancers, actors, and composers.

Your content has been removed: Nudity, needles and AI against censorship - Artwork Presentation

edna

How can performance art challenge societal taboos and censorship while exploring the fluidity of identity and fantasy? As a nonbinary trans woman, DJ, and performer, I use AI video generation in real time in front of the audience and integrate BDSM and fetish practices into my DJ sets to investigate these questions. Through my work, I want to highlight representation biases in generative AI, and how projection of taboos and societal fears underlies the policing and exclusion from public visibility of marginalized bodies, practices and eroticisms.

I practice needle play or domination to foster a sense of presence, both for me and for the audience. These acts evoke a duality: vulnerability and empowerment. I aim to transform club spaces into sites of introspection and connexion, subverting expectations of escapism. A key element of my work involves live AI models transforming and resignifying my body into glitched yet evocative reinterpretations oscillating between abstraction, gender-bending eroticism, and fantasy, while often flirting with algorithmic content flagging. I also question the audience status by inviting them to be part of a D/S dynamic with me, creating spaces that are intimate and transgressive. This has included offering toys and sextoys for direct physical interaction with me or symbolically allowing them to use AI prompts to alter representations of my body, shaping what they want to see.

My work consistently explores the relationship between the body and its representation, algorithmic biases and power dynamics. How do marginalized bodies navigate systems of censorship and control? What happens when human desires and discomforts are mediated through artificial intelligence and technology in general? By resignifying nudity and intimacy, and creating participatory experiences, my work provokes dialogue about agency, the gaze, and the limits of embodiment in the digital age, and raises critical questions about the limits of representation and agency in both digital and physical realms.

edna is multidisciplinary artist and scientist, blending sound art, experimental music, and digital performance. Her background in material chemistry and heritage sciences and her work on the origin of colours in the first colour photographic process resulted in her PhD graduation from the Ecole Normale Supérieure (Paris) in 2018. In the framework of the SACRe doctoral program (Science, Arts, Création, Recherches) she initiated Arts/Sciences collaboration on photographic processes, and image formation. As an artist and trans woman, her work intersects vulnerability, body politics, and more recently AI. She uses DJing and live performances to challenge normative ideas about identity, technology, and censorship. Her recent performances in SOMA gallery in Marseille, Maloka Interactive Museum in Bogotá and Casa Bagre in Lima explored topics such as depersonalization, self-representation, and healing through collaborative, immersive sonic and visual experiences. Her scientific background uniquely informs her artistic practices and enables her to approach projects with a blend of analytical depth and creative experimentation.

Roundtable 2: DIY Garage GMO Baby Production

chair: **Adam Zaretsky**, BEAK, NADLinc, psyFert and Ionian University

How do ferality and rewilding inform reproductive processes—from ovum/sperm collection through germline editing to cryogenic banking and mutant embryo studies? This roundtable gathers participants from the three TTTlabs BioFeral.BeachCamps, a series of ART Camps hands-on IVF approach integrating audiovisual art, novel apparatus prototyping, and bio-feral performance experiments. Our “Do it With Others” ART Camps developed in 2023-2024 entitled Repro-Rebirthing Retreat, Repro-Zombie Studies, and Repro-FlaOctomingopus, merged artistic practice with reproductive technologies. Today’s roundtable examines how these experimental approaches challenge conventional bioethics, democratize reproductive technologies, and open new possibilities for creative intervention outside traditional institutional frameworks.

Lyndsey Walsh, Dann Disciglio, Clarissa Ribeiro, Praba Pilar, Angelina Almukhametova, WhiteFeather Hunter, Callum Siegmund, Nathalie Dubois Calero, Kristin Lucas, Janet Sarson, Shih Wei Chieh, Kelly Tarenidi, Laura Rodriguez

Event Hours: 10/09/2025 (19:00-19:45)

Location: Katedrala - Kino Šiška

Lyndsey Walsh

Humboldt University of Berlin

Lyndsey Walsh is an artist, writer, and researcher from the United States and based in Berlin, Germany. Lyndsey has a Bachelor's in Individualized Studies from New York University and a Master's in Biological Arts with Distinction from the SymbioticA Centre of Excellence in Biological Arts at the University of Western Australia. Lyndsey's practice fuses speculative narratives with autoethnographic investigations into the ruptures created by technology in the corporality of culture. Lyndsey sets out to question the cultural binaries of human-non-human, diseased-healthy, and life-machine using Crip, Queer, and intersectional feminist frameworks. Currently, Lyndsey is the first and only residing artist of the Department of Experimental Biophysics at Humboldt Universität zu Berlin. They have been awarded the S+T+ARTS Prize 2024 Honorable Mention, and their work has been featured in events and with institutions such as Frieze Art Week New York, the Humboldt Forum, the Ural Biennial, the Berlin Biennale, Athens Digital Arts Festival, Transmediale/CTM, and more.

Dann Disciglio

Lewis & Clark College

Dann Disciglio (b. 1993) is a transdisciplinary artist who explores notions of naturalism, intelligence, & vitality in biological and abiological systems. Disciglio works with technology, broadly, as both a tool and a material, appropriating and amalgamating discrete components to develop unique technological systems that function as interfaces and prostheses which make his audience attentive to perspectives, vital signals, and temporalities which are normally humanly inaccessible. Disciglio is currently a Visiting Professor of Art & Technology at Lewis & Clark College, where he also serves as the co-direct and curator of the Experimental Art Research (EAR) Forest.

Clarissa Ribeiro

USP University of Sao Paulo

Clarissa Ribeiro, Professor of Media Arts at the University of São Paulo, Brazil, is an artist and researcher exploring cross-scale informational dynamics in morphogenetic and behavioral processes through the lens of performative technoeitics. She is Chair of the Leonardo/ISAST LASER Talks, co-founder, and former Program Director of the Roy Ascott Studio Advanced Program in Technoeitic Arts.

Praba Pilar

California College of the Arts

Praba Pilar is a queer diasporic Colombian artist creating interdisciplinary projects that disrupt the cult of the techno-logic. She is working internationally on subversive, playful, and simultaneously serious ways with AI systems to nixtamalize the technology sector, creating algorithms, code, images, and songs that challenge data extraction techno-colonialism and offer algorithms of liberation. Her artworks have been presented in museums, galleries, universities, festivals and streets around the world – including the Museum of World Culture in Gothenberg, Sweden; MUAC in Mexico City; La Facultad de Bellas Artes, Altea, Spain; Vancouver's LIVE BIENNALE; Toronto's McLuhan Center for Culture & Technology; SIGGRAPH in South Korea; the Zero One Festival at ISEA; OCAD in Toronto; Galeria Studio Cerrillo in San Cristobal de las Casas, Chiapas, Mexico; MOCA in Los Angeles; San Francisco's MOMA; BAN 5 at Center for the Arts at Yerba Buena; Grace Performance Space in New York City; the Oakland Museum of California; and many more, with works on exhibit in perpetuity at the Kitchen in NYC and in ACM SIGGRAPH's Future Past VS. Coloniality: Decolonial Media Art Beyond 530 Year. She is a 2025-27 HUMAN (Humanities Understanding of the Machine Assisted Nexus) Fellow at Lake Forest College/Ragdale, Co-Director of the Bioarts Ethical Advisory Komission, and an Emeritus Board Member of Women Eco Artists Dialogue. Pilar has a PhD in Performance Studies from the University of California, Davis, and you can learn more about her work at prabapilar.com.

Angelina Almukhametova

Lewis & Clark College

Angelina Almukhametova (b. Kazan, Russia) is a US-based transdisciplinary artist whose research engages cybernetics, techno-culture, and the interplay of digital and analog systems. Almukhametova works across performance, installation, and sculpture to create autonomous, indeterminate systems that respond to site and context. Almukhametova's current research examines neon beyond semiotic and figurative forms, to affirm the medium's material agency within cultural and aesthetic assemblages and to discover its affective impact on human and non-human sense apparatuses. This research in effect aims to confront conventional modes of artistic engagement with light media. Almukhametova holds a BFA in Art & Technology from the School of the Art Institute of Chicago. She has exhibited and performed work internationally, and has presented her research at SGMK Hackteria (CH), BioFeral.BeachCamp (GR), FEMeeting 2023 (US), Taboo-Transgression-Transcendence 2023 (MT), Experimental Sound Studio, and the San Francisco Contemporary Jewish Museum (US), among others.

WhiteFeather Hunter

Simon Fraser University, CA

Dr. WhiteFeather Hunter is an internationally recognized Canadian artist and researcher, and SSHRC Postdoctoral Research Fellow at the School of Interactive Arts and Technology, Simon Fraser University. She holds a PhD in Biological Art through SymbioticA, The University of Western Australia, and an MFA in Fibres and Material Practices from Concordia University. Her doctoral thesis, "The Witch in the Lab Coat" was a TechnoFeminist negotiation of science biocultures by using 'taboo' materials such as menstrual fluid in tissue engineering protocols; this included witchcraft as performed resistance to medicalized control over women's bodies. Her recent project, Sentient Clit—The Pussification of Biotech explores 3D-bioprinting clitorises with menstrual stem cells differentiated to neuronal types, to produce synthetic clitorises that respond to stimuli. The project was awarded an Ars Electronica 2024 S+T+ARTS Prize jury nomination. WhiteFeather exhibits internationally, recently (solo) at the Museum of Witchcraft and Magic (Cornwall, UK), MKIL (London, UK), Plexus Projects (NYC, US), Ectopia Lab (Lisbon, PT), SomoS Arts (Berlin, DE), and Duende Art Museum (CH). She is hosted at prestigious international biolabs, such as the Gulbenkian Institute of Molecular Medicine, uLisboa, University of Ottawa Heart Institute, and DZNE German Center for Neurodegenerative Diseases. She presents at high profile festivals, conferences, and residencies across the globe, recently delivering a keynote address for the Future Humanities Institute, University College Cork (IE). She is published in peer-reviewed journals and books in Australia, UK, Greece, France, Denmark, Canada, and USA, with forthcoming publications in Austria, Australia, and the UK.

Callum Siegmund

CEO of DNASAND

Proud owner of the world's smallest penis (nanobot), Callum J Siegmund is a bio/nano artist who uses DNA nanotechnology to create DNA Nanosculptures, double helices interwoven into imperceptible 3D objects whose form and sequence are imbued with poetics. Having developed this practice during an extended SymbioticA residency (June 2020-Dec 2022), Callum's highly technical works explore the materiality of the immaterial, the absurdity of biotechnology, bioweapons, and the epistemological struggles of everyday life.

Nathalie Dubois Calero

Ionian University

Nathalie Dubois Calero is a BacterVirHuman, scientist (Ph.D. in biology, UPMC, France) and bioartist (BA, University Concordia, Montreal, MFA, University of Windsor, Canada, MAres student, Ionian University, Corfu). BacterHuman is a series of feminist/queer works that explore human-microbe relationships inside the human holobiont through workshops, performances, ontological workshop games, and videos/sounds (aka Bacterhuman in Bandcamp) using fabric and tattoos made with pH indicator culture media, where color changes testify conflicts, overlapping multiplication or equilibrium between human skin (and its excretions), and microbiota- creating images and sounds interacting with her performative quest of human identity. She collaborates on MaterVirus, an ontological workshop game about human viral identity with Cecilia Vilca, Waterbodies with Ada Gogova, and Stamping Genes with Kristin Lucas. Her website is at nathalieduboiscalero.com

Kristin Lucas

University of Texas at Austin

Kristin Lucas is an artist exploring connectivity as both an interpersonal process and a condition of the digital age, shaped by technological and ecological forces alike. Through speculative, often collaborative works, spanning biohacking, solar-powered web projects, and AR installations, she embraces complexity, challenging dominant narratives that shape how we see ourselves, relate to one another, and the more-than-human agents with whom we co-create realities. Lucas's work has been featured in Art in America, Engadget, and Hyperallergic, with commissions from institutions including Dia Center for the Arts, FACT Liverpool, Rhizome.org, and the Whitney Museum. She is represented by And/Or Gallery in Pasadena and Electronic Arts Intermix in New York. Lucas studied at The Cooper Union and Stanford University, and currently teaches in the art department at the University of Texas at Austin.

Janet Sarson

SARLAR & Larval Rock Stars

Janet Sarson is a queer writer, researcher, editor and recovering geologist from Winnipeg, Canada. Her recent work with the art collectives SARLAR and Larval Rock Stars focuses on technological imaginaries. As a white settler Canadian, Sarson has worked on initiatives defending Indigenous rights in the Prairies of Canada for decades.

Shih Wei Chieh

Wise Mouse

Shih Wei-Chieh is an artist, maker, self-taught materials scientist, and activist who fosters international exchange for independent art events. He is pursuing a Ph.D. in the Interdisciplinary Art Program at the Graduate Institute of Applied Arts, National Yang Ming Chiao Tung University. Shih initiated the "Tribal Against Machine" project in Taiwan, which bridges traditional textile craftsmanship with the international e-textile community. He is actively involved in and facilitates international collaborations within independent art networks, establishing unconventional interdisciplinary connections. He organized the international online residency "Having Friends in The Future" for the National Taiwan Craftsmanship Research and Development Institute in 2020/2021. Additionally, his research project, Non-Governmental Matters, explores and investigates independent interdisciplinary art camps and gatherings, examining the positive impacts of such international and cross-disciplinary exchanges. His personal project "Laser Dye Project" was awarded the grand prize at Reshape 2019 in Barcelona and featured in deTour 2019 in Hong Kong. His electronic textile piece, "I Am Very Happy I Hope You Are Too," was exhibited at the Taipei Digital Art Festival and the "Hello World" exhibition at the University of Sydney. In 2023, his work "The Mind of A Greenhouse" was showcased at "The Energy Giveaway at the Humuspunk Library" in Zurich, an exhibition jointly organized by Hackteria and Regenerative Energy Communities.

Kelly Tarenidi

Athens School of Fine Arts

Kelly Tarenidi is an interdisciplinary artist, with a first degree in Philosophy, Education, and Psychology. Currently studying at the Athens School of Fine Arts, her practice spans painting, AI animation, performance, dance, and visual poetry. With a keen interest in AI, she explores its theory and practice.

Laura Rodriguez

Eathlings Art Guild

Laura Elidedt Rodríguez Torres is a Mexican scientist and multidisciplinary artist based in the Netherlands. With a background bridging biotechnology and the arts, Laura holds a Bachelor's degree in Biotechnology Engineering from the National Polytechnic Institute in Mexico, a Master's in Molecular Biology from Skoltech Institute in Moscow, and a Master's in Art & Science from ITMO University in Saint Petersburg, Russia. Her work integrates living systems and new media to uncover hidden connections between species, fostering empathy and kinship through posthuman philosophies and speculative design. Drawing inspiration from Mexican folklore and cultural narratives, Laura explores themes such as decolonization, bodily identity, and interspecies connections. Laura's career spans notable achievements, including winning the Kuryokhin Contemporary Art Prize in Art & Science (2020) and being shortlisted for the Bioart and Design Award (2023). Her artistic journey has led to residencies at esteemed institutions like YEMAA Center in Kazakhstan, Metamedia in Croatia and V2_Lab in Rotterdam. She has exhibited her work internationally, with shows in the Netherlands, Russia, Kazakhstan, and Mexico. A dedicated educator, Laura has mentored artists and developed workshops and university courses bridging biology and art for institutions such as ITMO University. As a curator, she co-led projects like Staying with the Trouble and Pangardenia at Ars Electronica, focusing on ecological and speculative futures. Currently working independently and as a member of the Earthlings art Community, Laura continues to merge her expertise in science and art to create thought-provoking projects and foster dialogues on environmental agency and bodily autonomy.

Session 6A: Ciliophora

chair: **Zahra Mirza**, University of Applied Arts Vienna

09:15 'TAMATA / An ode to broken bodies.' An interactive installation on gender-based violence
Caterina Antonopoulou

09:30 Trans:plant (Being Beyond Belonging)
Iona Pelovska

09:45 IMARA: DIY Biofabrication and Feminist Worldbuilding
WhiteFeather Hunter

Location: Katedrala - Kino Šiška

‘TAMATA / An ode to broken bodies.’ An interactive installation on gender-based violence

The paper introduces the interactive installation ‘TAMATA / An ode to broken bodies,’ which addresses the issue of gender-based violence. The installation comprises of a tangible interface made of metallic plaques used as traditional religious votive offerings. These offerings —known as ‘tamata’ in the Greek Orthodox religious tradition — typically feature embossed images of bodily parts that the offerer desires to be cured. The installation consists of a composition of such votive offerings that represent bodily parts, giving the impression of a deconstructed and fragmented body. When the visitor touches the installation’s votive offerings, they trigger audio poems related to recent gender-based violent incidents. The poems were created by the author with an AI text-to-text algorithm.

More concretely, the AI algorithm is fed with open data from an online observatory of gender violence. The observatory gathers data related to violent incidents, such as the geographical coordinates, date, and a short description. The descriptions of some selected incidents are used as input to a large language model (LLM), which generates poems inspired by them, using as reference the work of female poets.

The metallic plaques serve as an interactive interface. They are connected to an electronic microcontroller and are used as capacitive electrodes, which detect human touch. Whenever the visitors touch one of the plaques, the microcontroller activates a synthetic AI female voice reciting one of the generated poems.

The paper summarizes official reports on gender-based violence, examines related artistic works, and it describes the artwork ‘TAMATA / An ode to broken bodies.’ More concretely, it provides information about the concept of the artwork, its design, and technical implementation, describing the process of generating AI poetry and building the installation’s interactive interface.

Caterina Antonopoulou

Digital Arts & Cinema Department, National & Kapodistrian University of Athens

Caterina Antonopoulou is an engineer, a new media artist and researcher. Her artistic practice combines interactive installations and performances, real-time audiovisual generation, algorithmic video and urban interventions.

Trans:plant (Being Beyond Belonging)

Is the heart the seat of thought and emotion, as the Ancient Egyptians believed, or merely a replaceable muscle, as modern medicine suggests? This question is the anchor of hArt, a short video loop that explores the interplay of myth, science, and technology. Grounded in the Ancient Egyptian conception of the heart as the locus of emotion and intellect, hArt explores the tensions between ancient mysteries and contemporary transgressions wrought by biological transfiguration and technological innovation.

These inquiries extend into The Sky is a Mirror, a geo-temporal video loop that interrogates the boundaries of identity through the lens of the immigrant experience. Together, these works juxtapose mythological and modern contexts, connecting the personal and the trans-personal. The artist talk bridges lived experiences of heart transplantation and immigration, drawing semantic and philosophical parallels between phenomena that thrive at the margins of collective consciousness.

Trans:plant examines the theme of belonging across biological, geographical, and semantic boundaries. Merging poetic and philosophical inquiry, the talk interrelates the means and meanings of organ transplantation, plant grafting, and immigration, revealing shared themes of (dis)placement and (dis)connection as vehicles of transformation. Thus it arrives at its core question – can form be ever truly home or is transgression (of boundaries, indeed of form), and ultimately transcendence, the only way to bona fide belonging?

Presented as a hybrid artist talk with integrated artwork excerpts, Trans:plant asks: What does it mean to belong - physically, geographically, and socially? How does transcending boundaries reshape our understanding of life, freedom, and mortality? By intertwining ancient philosophies with contemporary experiences, this presentation repositions embodiment as both locus of identity and existential axis.

Iona Pelovska

Independent

Iona Pelovska is a dream technician (colloquially known as artist/filmmaker) interested in the human capacity to assemble realities. With roots in visual art, degrees in Film Production, and a doctorate in thinking too much (formally: Communication & Culture), she works across disciplines to trace the outlines of future cinemas, intent to open new portals of perception. Her films, installations, and paper-trails - funded by some, decoded by few - have circled festivals, academic sanctums, and art spaces across continents. When not conjuring light-time apparitions, she asks unlikely questions about the techno-human condition. She believes language can break things - and that's precisely why it matters.

IMARA: DIY Biofabrication and Feminist Worldbuilding

In a speculative future illuminated by feminist technoscience, IMARA—the Interstitial Machine for Aggregate Reparative Anatomies—emerges as a radical tool for worldbuilding and challenging the boundaries of identity, bioethics, and bodily autonomy. Developed by WhiteFeather Hunter as part of the NEW SUNS project (Artengine, Ottawa), with support from the University of Ottawa Heart Institute (Alarcón Lab), IMARA represents both a functional hacked bioprinter and an artistic intervention for crafting futures where biotechnology is democratized, accessible, and transformative. The NEW SUNS project is a collective worldbuilding initiative that transcends the limits of patriarchal and extractive systems, proposing alternative ecologies of care and collaboration. Installed within the NEW SUNS exhibition (Ottawa Art Gallery), IMARA is contextualized as a practical tool and a critical object, designed to provoke dialogue and explore the boundaries of biotechnology. It engages with themes of fertility, regenerative technologies, and embodied materiality, using bioinks and stem cells derived from easily accessible sources. Drawing inspiration from Octavia Butler's *Lilith's Brood* and her unpublished *Parable of the Trickster*, IMARA envisions futures where adaptability, hybridity, and transformative resilience are central to survival. In the world that IMARA inhabits, some humans have been in a cryogenic sleep ("cry-bernation") as the world collapsed around them. Upon revival, they discover that cytotoxic cryopreservation chemicals have caused certain organs or body parts to atrophy. These cryodamages led to the development of IMARA, which provides custom 3D bioprinted anatomical tissues and organs to replace those that have atrophied. These choices are multi-speciated, allowing humans to hybridize with other organisms, such as amphibians, tweaking the boundaries between self and other and fostering new modes of coexistence and renewal. This presentation will highlight IMARA through documentation images, didactic videos, and discussion, examining its design, role in speculative worldbuilding, and implications for creating accessible, inclusive biotechnologies.

WhiteFeather Hunter

Simon Fraser University, School of
Interactive Arts and Technology

Dr. WhiteFeather Hunter is an internationally recognized Canadian artist and researcher, and SSHRC Postdoctoral Research Fellow at the School of Interactive Arts and Technology, Simon Fraser University. She holds a PhD in Biological Art through SymbioticA, The University of Western Australia, and an MFA in Fibres and Material Practices from Concordia University. Her doctoral thesis, "The Witch in the Lab Coat" was a TechnoFeminist negotiation of science biocultures by using 'taboo' materials such as menstrual fluid in tissue engineering protocols; this included witchcraft as performed resistance to medicalized control over women's bodies. Her recent project, *Sentient Clit—The Pussification of Biotech* explores 3D-bioprinting clitorises with menstrual stem cells differentiated to neuronal types, to produce synthetic clitorises that respond to stimuli. The project was awarded an Ars Electronica 2024 S+T+ARTS Prize jury nomination. WhiteFeather Hunter exhibits internationally, recently (solo) at the Museum of Witchcraft and Magic (Cornwall, UK), MKII (London, UK), Plexus Projects (NYC, US), Ectopia Lab (Lisbon, PT), SomoS Arts (Berlin, DE), and Duende Art Museum (CH). She is hosted at prestigious international biolabs, such as the Gulbenkian Institute of Molecular Medicine, uLisboa, University of Ottawa Heart Institute, and DZNE German Center for Neurodegenerative Diseases. She presents at high profile festivals, conferences, and residencies across the globe, recently delivering a keynote address for the Future Humanities Institute, University College Cork (IE). She is published in peer-reviewed journals and books in Australia, UK, Greece, France, Denmark, Canada, and USA, with forthcoming publications in Austria, Australia, and the UK.

Session 6B: Apicomplexa

chair: **Dauren Kaliaskar**, Earthlings Art Guild

09:15 Ready-wild, How and why make the wild a work of art, From Alan Tod forest artist to Julien Isoré
Julien Isoré

09:30 Kanal Opal: Aerial Botany and Graffitopian Assemblage in the Donaukanal's Urban Ecology
Martina R. Fröschl

09:30 ALMA de Bruixes - Exploring Biotechnologies as Erotic and Liberating Practices
Cristina Dezi, Giulia Tomasello, Isabel Farina

09:45 Between Flesh and Code: Free Translations from Biology to Computer Algorithms
Wun Ting Chan

Location: Komuna - Kino Šiška

Ready-wild, How and why make the wild a work of art, From Alan Tod forest artist to Julien Isoré

Julien Isoré

Master in Art, Panthéon-Sorbonne University

Ready-wild, translated as 'already-wild,' is presented as a sculptural work composed of a wild space, constituting a monumental sculpture related to land art. This work aspires to become a monument and a cultural heritage, borrowing certain constitutive elements from sculpture and asserting its rights. The ready-Wild is the result of extensive artistic research, developed over seven years with the support of the Cultivamos Cultura artistic innovation residency in Portugal, led by Marta de Menezes, and the Grace Exhibition Space gallery in New York. This journey has led to the creation of the first prototype of a work that integrates a wild forest of nearly 3 hectares, located along the Hudson River in the United States. This first work is named "New-Fountain" in homage to the famous ready-made titled "Fountain" by Marcel Duchamp. Currently, this artistic research is being deepened as part of a Master's program in Art at La Sorbonne. In this dynamic, a second prototype will be created in 2025 in Mexico in collaboration with local associations and universities. This time, this ready-wild will consist of an entire valley containing rocks, forest, and a river. The valley is located on the property of Rancho Tehuan, near the village of Palpan de Baranda in the southwest of Mexico City. This project will be done from February to May 2025 and a 'mémoire' of Master will be written and presented at La Sorbonne in June 2025.

The presentation will focus on these two achievements by examining the historical, artistic, and legal contexts, and explaining the stakes regarding the protection of wild spaces and those of art.

Julien Isoré is a French painter and visual artist, born in 1977. He has been living and working in Vincennes since 2023. After training in law, specializing in sculpture at the Fine Arts School in Lisbon, and gaining experience in the sociology of the imaginary, he embarked on an international career that blends art, law, biology, and sociology. As a painter, Julien develops a "painting of the invisible" inspired by Pierre Soulages, seeking to represent a figurative image of a landscape becoming invisible through contrasts of shadow and light. Beyond our relationship to reality, he questions our capitalist value scales and creates total works that combine concepts and performances, exploring themes of the immaterial and the non-human.

With his advertising campaign project for love (artforlove.fr) and his research project on forest art, "Alan Tod, the Forest Artist" (alantod.com), Julien Isoré has exhibited his works in Europe, the United States, Mexico, China, and India. Today, as the inventor of the "Ready-wild" concept, which transforms wild spaces into works of art to protect them, Julien did a Master's degree in art at Panthéon-Sorbonne to refine this activist and innovative artistic technique. He has chosen Mexico to carry out his Master's project, focusing on the Tehuan Ranch Valley where he did an ready-wild made of 12 hectares of wild forest called "Gracias".

Kanal Opal: Aerial Botany and Graffitopian Assemblage in the Donaukanal's Urban Ecology

Martina R. Fröschl

Donaukanal is a concrete serpent that doubles as the city's largest graffiti gallery and an urban jungle. We trace the emergence of a collective coalition of artists, plant whisperers, and drone pilots who engage in a long established space for international graffiti art. The activist planting of flora into interstitial spaces of concrete decay. Kanal Opal is the gemstone to be harvested out of aerosol ephemerality.

The interventions at the confluence of urban art, rogue botany, and the techno-poetics of drone-enabled activism are part of an externalization process that puts the works of the one decade old Science Visualization Lab of the University of Applied Arts into new perspectives – the anarchy of public spaces.

Through autoethnographic drift and digital cartography, we document how these actors repurpose drones—originally designed for surveillance and warfare—as tools for lobbing seedbombs, *Sedum* and *Sempervivum* into inaccessible crevices of tagged retaining walls. The graffiti becomes a nutrient-rich substrate for vertical micro-gardens, which, in turn, destabilize the distinction between vandalism, gardening, and ecological protest.

We interrogate planting as a starting point for roots cracking concrete ideologies and drones buzzing like awkward pollinators over Vienna's most chromatic corridor.

Martina R. Fröschl is a senior scientist and digital artist at the University of Applied Arts Vienna, where she leads the interdisciplinary Science Visualization Lab. With a background in media technology and media design, she earned her doctorate with the thesis *Computer-Animated Scientific Visualizations of Tomographically Scanned Microscopic Organic Entities*. Her work focuses on visualizing biological and ecological phenomena using advanced imaging techniques such as μ CT, MRI, SEM, CT, MRI, SEM, and light microscopy.

A core element of her research is the creation of immersive installations that engage audiences emotionally and intellectually with urgent scientific topics—from biodiversity and systems ecology to human impact on the environment. Her animations and installations have been shown internationally, including at Ars Electronica Center (AT), Barbican Center (UK), SIGGRAPH Art Gallery (US), EPICenter (AU), NTU Gallery (SG) and ECC Venice (IT). Since 2020, she has also served as chairwoman of the PIXELvienna Society, supporting the digital art and animation community through curation and knowledge exchange.

www.scivizlab.com

ALMA de Bruixes - Exploring Biotechnologies as Erotic and Liberating Practices

ALMA de Bruixes is a nomadic collective of biohackers witches who see little difference between a speculum and a sex toys. The collective is investigating the rebellious act of re-imagining science, biomaterials and gynecology as alternative forms of care, knowledge and pleasure. How can we re-frame pleasure through spells and rituals and free our eroticism from the violence of racist and misogynist medical claim?

The collective will present its work based on Sx-Pleasuration, Santa Sangre and On/scenity made of participatory practices, workshops, radical education and performances. Sx-Pleasuration is an interdisciplinary and participatory workshop aimed to explore a familiar but unpleasant object of our intimacy: the speculum. We explore gynecological visit experiences, pleasure and health, feminist self-exploration to re-imagine future scenarios on exploring our body.

Santa Sangre is an esoteric journey in which participants will unlearn the taboos and myths around menstrual blood and through alchemical activities they will hack, transform and enjoy the most controversial fluid of the human body.

On/scenity is a celebration of synthetic desires, a provocative ceremony that interweaves sex, technology, magic and biology to explore the depths of occult pleasures.

ALMA de Bruixes born from the union of ALMA Futura, which studies and develops tools for radical change in vaginal and gender health, and Bruixes-Lab, a nomadic laboratory of biohacking, sextech and witchcraft rituals.

Cristina Dezi

ALMA de Bruixes

Alma de Bruixes is a nomadic collective of biohackers witches who see little difference between a speculum and a sex toy. They weave together like a spell, biomaterials, DIY biology, gynaecology and lubricants for the pleasure of self-exploration. Born from the union of ALMA Futura, which studies and develops tools for radical change in vaginal and gender health, and Bruixes-Lab, a nomadic laboratory of biohacking, sextech and witchcraft rituals. Founded by Cristina Dezi, Isabel Farina and Giulia Tomasello. The collective is investigating the rebellious act of re-imagining science, alchemy and gynecology as alternative forms of care, knowledge and pleasure. How can we re-frame pleasure through spells and rituals and free our eroticism from the violence of racist and misogynist medical claims? The starting point is the violence from which gynaecology was born but the ending one is pleasure as anti-colonial, anti-patriarchal and anti-capitalist. The collective has been collaborating so far with Arse Elektronika, Mu Hybrid Art House, Witches are Back, Bellakeo and Abbramà Festival.

Giulia Tomasello

ALMA de Bruixes

Giulia Tomasello is an interaction designer committed to female's intimate care and its innovation, combining biohacking and interactive wearables. Founder of ALMA [al-ma.org] where design, science and anthropology are combined to co-create tools for a radical cultural change in female's bodies. With Future Flora in 2018 she wins the STARTS Prize, assigned to projects representing "innovative alliances between technology and artistic practices". Her multidisciplinary work has also received other awards at european and international level such as the World Omosiroi Japanese Award in 2020. Giulia offers new deeper knowledge of female's wellbeing, developing innovative tools in the intersection between medical and social sciences. Coded Bodies is her teaching platform designed to learn the basics of soft wearables and the exploration of biological textiles.

Isabel Farina

ALMA de Bruixes

With an academic profile between anthropology, service design and management engineering focusing on young people wellbeing and models of participation, Isabel Farina has an interdisciplinary background focused on healthcare, body and participation.

Between Flesh and Code: Free Translations from Biology to Computer Algorithms

Biologists have long criticized the oversimplification in the analogies. In the development of modern neural networks, noting that real neurons are vastly more complex than artificial nodes, and that brains do not learn via backpropagation the way our algorithms do. Instead of seeing this disparity as a failure, I argue it is the point: like a translator capturing a poem's essence over exact wording, bio-inspired algorithms carries the original meaning across when they embrace interpretation over imitation.

This talk emerges from my experience in translator and from my occasional encounters with biologically inspired algorithms during my study in computer science. Repurposing parameters in translation theory as the meta-framework, the mapping between biological mechanism and computer algorithm are dissected in dialogue. In particular, five central ideas, supermemes, from translation theory, is utilized to examine how knowledge moves and transforms between biology and computing: source-target, equivalence, untranslatability, free versus literal, and the notion that all writing is translation. By representing the exchange between organism and machine as a translation, a new vision may be conjured, one that understand bio-inspired algorithms as free translations across epistemic boundaries.

Wun Ting Chan

Affiliation

Wun Ting Chan is a NYC-based computer scientist, translator, and artist from Hong Kong. Chan has a Bachelor of Fine Arts in Visual Communications from Northwest College of Art, a Bachelor of Science in Computer Science from Evergreen State College, and she is currently pursuing a Master of Science in Computer Science at the Courant Institute of Mathematical Sciences, New York University. Chan's practice aims to disrupt the status quo by injecting neologisms as texts and as art objects into the cultural corpus. In her most recent work, she was commissioned by the Bioarts Ethical Advisory Komission (BEAK) for the English to Simplified Chinese translation of Human germline gene editing is bioart: an open letter to Lulu and Nana by Dr. Adam Zaresky, a bioart-centric, cross-disciplinary critique of human germline editing.

Session 7A: Metamorphic

chair: **Polona Tratnik**, Faculty of Arts at the University of Ljubljana, Slovenia

10:45 Bodyscapes: Uterine Polyps, Cysts, and the Aesthetics of Self-Surveillance
Laura Rodriguez, Amos Peled

11:00 Signs of the Times: The Sisyphean Performance of Commemorating
Karolina Żyniewicz

11:15 Viral Load: on post-truth, ontological security and anti-vaxxers
Callum Siegmund, Paul Sutherland

11:30 Enema / Evo-Devo: The Sociobiology of Klismaphilia
Adam Zaretsky

Location: Katedrala - Kino Šiška

Bodyscapes: Uterine Polyps, Cysts, and the Aesthetics of Self-Surveillance

Laura Rodriguez

Earthlings Art Guild

What does it mean to know our internal organs truly? How does it come I am always in touch with them but only feel them when there is pain? How can we empathise with parts of ourselves often considered dysfunctional, unworthy, or silent? And how might medical technologies become tools for storytelling and care rather than mere diagnostics? These questions guide Bodyscapes, a project that explores the intersection of body, biology, and technology through my intimate experiences with uterine polyps, cysts, and endometriosis. Diagnosed with polycystic ovaries at fourteen and later with uterine polyps by age 25, my journey of chronic symptoms has transformed into a daily practice of self-discovery, now mediated through portable ultrasound scans, technology and computers for artistic explorations of self-surveillance. These scans and data paired with reflections and digital interpretations, document the sensations and emotions that emerge alongside my hormones.

Inspired by Niall Richardson's Transgressive Bodies and Susan Sontag's *Illness as Metaphor*, this project reimagines my body as a transgressive queer force— active participant in its narrative rather than a passive subject of medical readings. Considering also the concept of “becoming with” I investigate how becoming with the medical tools as artistic devices can reframe the story of these organs, turning pathology into ritual. The organs that were once thought to be sterile and dysfunctional now embody growth and liveliness, giving birth to a multitude of cysts and polyps.

The paper brings together medical imaging, rituals of care, and digital technologies, challenging normative views of illness. It celebrates the messiness, hairiness, blobyness, and complexity of body textures of unwell bodies, offering a safe space for self-surveillance and reclamation of bodily warmth and agency. This is not about diagnosing sickness but about finding meaning, empathy, and aesthetics within the complexities of what it means to be unwell.

Laura Elidedt Rodríguez Torres is a Mexican scientist and multidisciplinary artist based in the Netherlands. With a background bridging biotechnology and the arts, Laura holds a Bachelor's degree in Biotechnology Engineering from the National Polytechnic Institute in Mexico, a Master's in Molecular Biology from Skoltech Institute in Moscow, and a Master's in Art & Science from ITMO University in Saint Petersburg, Russia. Her work integrates living systems and new media to uncover hidden connections between species, fostering empathy and kinship through posthuman philosophies and speculative design. Drawing inspiration from Mexican folklore and cultural narratives, Laura explores themes such as decolonization, bodily identity, and interspecies connections.

Laura's career spans notable achievements, including winning the Kuryokhin Contemporary Art Prize in Art & Science (2020) and being shortlisted for the Bioart and Design Award (2023). Her artistic journey has led to residencies at esteemed institutions like YEMAA Center in Kazakhstan, Metamedia in Croatia and V2_Lab in Rotterdam. She has exhibited her work internationally, with shows in the Netherlands, Russia, Kazakhstan, and Mexico.

A dedicated educator, Laura has mentored artists and developed workshops and university courses bridging biology and art for institutions such as ITMO University. As a curator, she co-lead projects like *Staying with the Trouble* and *Pangardenia* at *Ars Electronica*, focusing on ecological and speculative futures.

Currently working independently and as a member of the Earthlings art Community, Laura continues to merge her expertise in science and art to create thought-provoking projects and foster dialogues on environmental agency and bodily autonomy.

Amos Peled

Independent

Amos Peled is a multidisciplinary artist focusing on experimental music, audio-visual installations, and performance art.

Signs of the Times: The Sisyphean Performance of Commemorating

Signs of the Times is my long-term project dedicated to commemorating the pandemic Covid 19. It started in 2021 when I got interested in seeing masks as *aide mémoire* – a thing helping to remember. I was collecting masks trashed (intentionally or not) in the streets of Berlin. It was like performing without an audience and giving value to objects. I follow the theory of storied matter offered by Oppermann and Iovino, saying that every kind of matter plots a story by its existence. I was also inspired by what Karen Barad suggested, that Matter is always already an ongoing historicity (2003:206). The masks contain pandemic stories to decipher.

In the project's second stage, I involved the mask carriers and their pandemic memories, stories plotted by the matter of their bodies. 11 gatherings took place to perform the ritual of commemoration. Every participant was asked to share the most vivid pandemic memory while wearing a fresh medical mask and spoiling it with the storied matter of their bodies.

All the collected memories and masks were used in the third stage of the project trajectory. The audio recordings of the pandemic stories have been transcribed, and the masks were investigated by microbiology and genetic sequencing to discover the non-human agents of the storied matter of the masks. The stories written in human language and the discovered genomes have been used in a performative installation where I work as a contemporary scribe, writing the memories/stories repeatedly and fighting the process of their disappearance.

In my conference talk, I want to present the project trajectory, particularly the Sisyphean installation performance created during my EMAP residency at Kontejner in Zagreb. I also aim to show how the project interacts with memory studies and other theories from the so-called turn toward Matter.

Karolina Żyniewicz

Independent

Karolina Żyniewicz (PL/DE) is a Berlin-based artist&researcher&educator, a liminal being, existing and performing between various contexts and disciplines. She is a graduate of the Faculty of Visual Arts of the Strzemiński Academy of Fine Arts in Łódź and holds PhD in cultural sciences (obtained in the transdisciplinary program Nature-Culture at Artes Liberales Faculty, University of Warsaw). While executing art&research projects based mainly on biotechnology and medicine, she also conducts ethnographic and autoethnographic observations. In her work, she underlines the epistemic and didactic dimensions of art. In 2016–2018, she cooperated with the education departments of the Museum of Modern Art in Warsaw and the Zachęta National Gallery of Art, running workshops and museum lessons for regular audiences and with accessibility for visually impaired and deaf visitors. She uses these educational experiences in her own liminal practice. The topics of her work are often related to broadly understood life and death and their social and biological dimensions. That is why she is a member of the Institute of the Good Death in Warsaw. Her work is strongly process-oriented, so she often participates in residencies, like the European Media Art Platform (EMAP) at Kontejner Zagreb or Coalesce in Buffalo, NY, and group projects, like Stretching Senses School by Humboldt Cluster of Excellence Matters of Activity. She exhibited internationally, for instance, at Kunstquartier Bethanien in Berlin, Kontejner Zagreb, or The Center of Contemporary Art Łaźnia in Gdańsk, Poland. Additionally, she is an associate reviewer of the Technoetic Arts journal.

Viral Load: on post-truth, ontological security and anti-vaxxers

In the wake of COVID-19, a larger pandemic of viral misinformation was spreading through unregulated communication apps. Communities were fractured into those who “trusted the science” and those who believed the vaccine itself was a bioweapon created to cripple the public. The fact that multiple divergent ideas about both virus and vaccine could spread rapidly and become stubbornly attached to self-identity and wider belief structures is indicative of the broader ‘post-truth’ condition it exists within. Post-truth describes the situation where distinctions between ‘truth’ and ‘lies’ have become impotent, and that which has emerged in its place is “online huddling” around polarising and affectively resonant content regardless of its veracity (Kalpokas 2019, 5). Treatment-resistant misinformation particularly thrives in these ecosystems; the truth of a statement is less important to individuals than how the statement coheres with and stabilises the rest of their worldview. This sense of needing a stable and consistent sense of self-identity and worldview can be conceptualised as ‘ontological security’, a theory originating in the work by existentialist psychiatrist R.D Laing (Laing 1965). The core tenet for Laing’s theory is that for people to communicate with each other, an implicit assumption must exist that they share the same experience of reality. In this paper, two main points are achieved. Firstly, Sutherland revises Laing’s theory for the post-truth era, suggesting that a subject’s ontological security instead describes their tolerance for plurality and dissensus. Siegmund explores the relationship between ontological security and post-truth through socially engaged bio-art comprising molecular-level sculpture. Siegmund attributes to ontological insecurity the conflicting beliefs surrounding ‘vaccine shedding’ and uses this plurality to create “Viral Load”, a performative DNA nanosculpture emanating from the artist’s breath whose form changes depending on the audience’s beliefs.

Callum Siegmund

CEO of DNASAND

Proud owner of the world’s smallest penis (nanobot), Callum J Siegmund is a bio/nano artist who uses DNA nanotechnology to create DNA Nanosculptures, double helices interwoven into imperceptible 3D objects whose form and sequence are imbued with poetics. Having developed this practice during an extended SymbioticA residency (June 2020-Dec 2022), Callum’s highly technical works explore the materiality of the immaterial, the absurdity of biotechnology, bioweapons, and the epistemological struggles of everyday life.

Paul Sutherland

Curtin University

Paul Sutherland is a PhD researcher and casual academic at the School of Media, Creative Arts, and Social Inquiry at Curtin University. Paul has taught units in photography and media art, emphasising post-photographic, digitally native, and experimental approaches to art practice and visual culture. Additionally, Paul has lectured in extremism studies, specialising in media ecosystems and the aesthetics of extremism. Paul has presented at numerous conferences around Australia, delivered a public lecture titled *AI Slop: Post-Truth Digital Subjectivity*, published writing in *Do Not Research*, and will chair a panel at AAANZ 2025 later this year. Paul’s PhD research investigates the aesthetic and ideological vectors of the post-truth era, with specific interests in radical online political spaces and the emergent art movement known as ‘internet cinema.’ His broader theoretical interests include phenomenology, affect theory, and media theory.

Enema / Evo-Devo : The Sociobiology of Klismaphilia

Klismaphilia is a paraphilia involving complex sexual arousal from enemas but the taboo mania and sometimes fatal attraction to colonic irrigation is not just a perverted aesthetic sometimes designated a mental disease or behavioral deviance. Instead, all fetishes when seen through the lens of biosociology are non-reproductive, devotional sexualities that promote neo-eugenic evolutionary adaptation. Devotional Rites that Become Needed for Sex to Be Gratifying may present as Nonreproductive Obsessions focused as they are on NonGenital Centric, non-human or Inanimate Magical Lust Objects but that does not preclude the maxim that transgressive kinks are forms of Social Darwinism exemplifying species fitness. These are the kinds of monomanias needed for deep time human survival.

The Institute for Sociobiology of Netporn (ISN) reports here with another chapter on readings of anthropogenic fitness regimes through analysis of pornographic genres as survival mechanisms. Enema/Evo-Devo is a report on enema fetish as seen through Extremes: A General Theory and LoveSex/LoveDeath NoNophilia analytical lenses. The Sociobiology of Klismaphilia explores enema culture, scatology in general and the global field of fetish obsessions as genetic predispositions, linking paraphilic aberration to the major drivers of living biodiversity. Celebrating polymorphous perversity as a “Get Your Genepool Freak-on!” ISN herald. ISN advocates engineering enhanced mutagenic sex-zealot natures towards H+ reproductive success while promoting more resilient health consilience between Sexology and the Human Genomic Commons.

ISN hypothesises that perversity is positive transgression and provides a selection pressure that is based on genomically predetermined behavior. All successful love/lust object relations lead to more than germinal choice fetish tribal clade based in-groups or ornate aesthetic tests for sexual selection based on endurance based mate choice. Beyond male and female breeder natalisms, or economies of non-trad IVF economies, all aberrations are part and parcel of deviant sexualites as a part of nature’s shotgun approach to inoculating the cosmos. Radical Heterosis, or paraphilic hybrid vigor, second guesses the future of reproductive method. Repro styles, fetish technologies and irresistible biophilias lead to reproductive avenues as wide and long as the full range of human behavioral potential. Enema or Clyster Culture is just one of many advantageous genetic heterogeneities that reveal intense sexual arousal antinormophiliac exogamic propensities towards atypical objects, places, situations, fantasies, behaviors, or individuals (or partial individuals, i.e. armpits, feet, excrements, nostrils or hair) as important deviations potentially shielding human existence from extinction through protiomorphic flexibility, erotismic neuro-plasticity and supernatural selection.

Adam Zaretsky

BEAK, NADLinc, psyFert and Ionian University

Adam Zaretsky, Ph.D., is a former researcher at MIT’s Department of Biology and an experimental bioartist with over a decade of teaching experience. His art practice critically explores the legal, ethical, social, and libidinal implications of biotechnological materials and methods, with a particular focus on transgenic humans. Known for his engaging, hands-on bioart labs, Zaretsky creates dynamic spaces for bioart production.

He has led the VivoArts experimental bioart class at institutions including San Francisco State University (SFSU), SymbioticA at the University of Western Australia (UWA), Rensselaer Polytechnic Institute (RPI), The Arts and Genomic Centre (TAGC) at Leiden University, and the Waag Society. He is the Head of Research at Nadlinc (since 2016) and a Research Consultant at Bioart Ethical Advisory Kommission (BEAK) and the BEAK thinktank Institute for Sociobiology of Netporn (ISN) in New York (since 2022). Since 2024, he has been a Visiting Professor at the Department of Audio & Visual Arts at the Ionian University, where he also serves as the Creative Director of TTTlabs and TTTfellows in the “Rewilding Cultures” project (2022-2026), part of the Feral Lab Network, co-funded by the Creative Europe Programme of the European Union.

Session 7B: Magmatic

chair: **WhiteFeather Hunter**, Simon Fraser University, CA

10:45 Transcendental

Elizabeth Littlejohn, Daniela Brill Estrada, Monica C. LoCascio

11:00 Embracing the Monster. Queer Mermaids in Contemporary Art

Jessica Ullrich

11:15 Of Peas and People

Verena Friedrich

11:30 Queer Evolutions: Decolonising the Gaze and Reimagining Extinct Species (Working Title)

Tane_Tanya Laketić

Location: Komuna - Kino Šiška

Transcendental

Transcendental is an interactive sculpture enabling the re-visioning of the celestial heavens to immortalize queer and trans icons through the creation of a new exoplanet for present and future queer and trans existence. By the end of 2024, scientists have discovered 5811 exoplanets in 4340 planetary systems. Through the interactive involvement of visitors, Transcendental ensures one of these exoplanets includes a safe place for queer and trans communities.

Upon entering a dark circular curtain, a spotlight shines upon an interactive sculpture of a copper volcano, surrounded by an etched disk showing a celestial map of queer and trans constellations, placed on a podium. The visitor touches the knob embedded within the volcano, which, as it moves, lights up the LEDs of one of the constellations woven into the copper mesh sculpture of the five celestial bodies suspended in the room. On its ceiling is a projection of the Northern Hemisphere's galaxy system.

By launching a particular hexadecimal code of the rainbow spectrum on the podium disk's colour wheel, the visitor activates these celestial bodies' constellations, visualized by stars embedded in the copper mesh, and hears quotations of queer activists. Each of the five sculptures is formed in the image of the body of each activist. The human rights quotations are chosen from transnational activists, immortalizing their thoughts in this astronomical universe as constellations and heavenly bodies.

Upon the fifth interaction, the volcano launches a final constellation by emitting ash into the heavens, and a quote describing the visitor's contribution of this new exoplanet in this re-imagined astronomical universe. By engaging with Transcendental, the visitor tenderly generates a place for queer and trans history in our expanding cosmos for all genders and forms of life, where life is free, complex, queer, weird, and curious, with no judgement or danger.

Elizabeth Littlejohn

Independent

Elizabeth Littlejohn is a communications professor, human rights activist, photojournalist, and documentary filmmaker. She has written for seventeen years on social movements, sustainable urban planning, and climate change. As a running gun social movement videographer, she has filmed Occupy, Idle No More, and climate change movements internationally. In 2018 she directed, filmed, and produced 'Leelah's Highway', a broadcast half hour documentary focusing on the suicide of trans youth, Leelah Alcorn, and 'Frolic's Haunt', a nine-minute documentary about a queer, accessible haunted house, with its own unique scare system. Both documentaries were shown in international film festivals.

Daniela Brill Estrada

Johannes Kepler University (Linz), University of Applied Arts, Vienna

daniela brill estrada is an artist and researcher from Bogotá, living and working in Vienna. in her artistic work, currently focused on origin of life research and astrobiology, daniela shows matter that mutates, changes and interacts, to question and challenge western hierarchical taxonomies, disciplines, and categories. in her installations and research daniela questions the apparent static, binary, linear and mechanical existence of bodies, humans, societies, and systems, and looks for the complex, chaotic elements that guide them. daniela is currently an artist in residence at the SETI institute, and a PhD candidate at the art x science school for transformation.

Monica C. LoCascio

Independent

Monica C. LoCascio is a transdisciplinary artist focusing on the materiality of invisible phenomena. Her works arrive as artifacts of her material and theoretical research on memory, microbiology, theoretical physics, and hierarchies of knowledge and power. She pairs fermented bio-materials, salvaged fiber, and heritage craft techniques with industrial and salvaged materials to examine the tension between the fluidity and vulnerability of the lived human experience and the systems and institutions that contrast it. Her art has been featured at significant venues such as the Museum of Natural History in Vienna, the Academy of Fine Arts in Krakow, the AIL (Angewandte Innovation Lab) in Vienna, and the ERES Stiftung in Munich. She currently resides and creates in Vienna, Austria.

Embracing the Monster. Queer Mermaids in Contemporary Art

Jessica Ullrich

University of Fine Art Münster

Long before Hans Christian Andersen and Disney made the mermaid a global pop cultural phenomenon, merpeople existed in Black and indigenous cosmologies. Today's Western capitalized stereotypes of mermaids are rooted in racialized concepts of beauty and femininity that have their origins in the context of colonization. But the figure of the mermaid as a 'boundary object' (Helmreich 2016) certainly has critical potential. As a hybrid between woman and fish and between culture and nature, she is a 'monster' (Braidotti 2000) and that challenges binary thinking. I want to discuss artists who imagine mermaids in relation to Queer Ecology and hydrofeminism (Neimanis 2017) in order to subvert the image of the mermaid to question heteronormativity, sexism, racism, ablism, and human supremacy. Old, black, disabled mermaids, mermen and transgender merpeople queer traditional ideas and help to break down the boundary that stands at the beginning of all hierarchically conceived dualisms, namely the boundary between humans and other animals. As Donna Haraway (2016) states, "queering has the job of undoing 'normal' categories, and none is more critical than the human/nonhuman sorting operation". As configurations of animal drag (McCartney 2024) queer mermaids illustrate the interconnectedness of all life forms. While myths and fairy tales about mermaids teach that it rarely goes well when you fall in love across species, artistic storytelling conveys ideas of radical tolerance for alterity and cross-species forms of kinship through the embrace of the monstrous. While becoming mermaid mirrors the human longing to come into contact with the more-than-human and to escape from a disenchanted terrestrial life, becoming a queer mermaid is highly political and criticizes modes of thinking based on division, extractivism, and anthropocentrism. It exposes the links between colonial dispossession, the disregard of sexualized or racialized others, the devastation of the environment, and the reification of other animals.

Jessica Ullrich is professor for art history and aesthetics at the University of Fine Arts Muenster. She studied art history, fine arts and German literature in Frankfurt as well as Arts Administration in Berlin. She holds a PhD in art history and has been assistant professor at the University of Arts in Berlin and at the University Nuremberg-Erlangen as well as visiting professor at the University of Fine Arts Muenster and lecturer at the University Frankfurt and Europa University Flensburg. She has been head of the education department at Kunstpalais in Erlangen. She curated art exhibitions and video screenings in Berlin, Utrecht, and Sao Paulo. Jessica published exhibition catalogues, collections of essays, and articles mainly on modern and contemporary art and on human-animal relations in art. She is editor of *Tierstudien*, the German journal on animal studies.

Of Peas and People

The long-term project ERBSENZÄHLER (Pea Counter) positions the pea as a liminal being—transitioning between semi-living seed and plant, object of investigation and living entity—within a techno-industrial system. The project consists of a series of sorting machines, with peas serving as model organisms to reflect on biopolitical mechanisms of classification and discrimination.

The installation EZ Quality Sorter exemplifies this by inviting visitors to visually inspect and pre-sort peas, with their decisions later guiding the machine's automated process. Over time, the machine transitions to fully automated sorting based on user input.

By merging human judgment and algorithmic automation, the installation raises broader questions about the delegation of life-and-death decisions to machines. It challenges the perceived neutrality of automated systems, revealing their dependence on subjective human biases, and critiques the reduction of complex living systems to rigid binaries.

Verena Friedrich

University of Arts Linz

Verena Friedrich creates time-based installations in which organic, electronic, and sculptural media come into play. Her projects have been presented internationally in the context of exhibitions, media art festivals, and conferences. She received the International Media Award for Science and Art from ZKM Karlsruhe 2005; a special mention in the VIDA 13.2 Art and Artificial Life Awards; two honorary mentions in the Prix Ars Electronica 2015 and 2023; a jury mention in the Japan Media Arts Festival 2015 and the Transitio_MX award in 2017. She has been teaching at the University of Art and Design Offenbach, the Bauhaus University Weimar, and the Academy of Media Arts Cologne.

<http://heavythinking.org/>

Queer Evolutions: Decolonising the Gaze and Reimagining Extinct Species (Working Title)

The idea I wish to articulate in the coming period, primarily concerns the expansion of queer whose aim is to explore connections between queer and extinct animals, most of which perished during the colonial expeditions of white men.

What led me to frame the idea in this way are: the aesthetic-visual appearance of these animals and the fact that they are no longer among us. The first refers to their extraordinary appearance compared to species familiar to us, whose presence signaled the development of organisms, confirming links to dinosaurs. These transformations validate evolution as a process of (re)adaptation, which was violently taken from many species, preventing us from observing and understanding what kinds of (un)expected transformations might have occurred in the meantime.

The second speaks to the unforgivable desire for dominance over space and the elimination of life forms considered less valuable, drawing parallels between human, in this case, queer identities, and non-human, extinct animal species. This opens a space for the decolonisation of adopted binary norms, a critique of imposed anthropocentrism, and oppressive heteronormativity.

The proposed topic seeks to resist the Western perception of the world. Through this resistance, I aim to uncover queer pleasures, the joy of existence, and, in doing so, foster the acceptance and recognition of one's own gender identity and sexual orientation, which must not be subjected to the fetishisation of the white male gaze - a gaze that served as a motive for the killing of animals for collectors to marvel at.

Through new imaginaries and attempt to equalise the lives of living beings without creating distinctions, by exploring insufficiently studied domains, I aim to generate key insights that weave ecological, aesthetic, and socio-political threads together to expand the concept of queer in its perpetual unfinishedness.

Tane_Tanya Laketić

Independent

Tane_Tanya Laketić is a cultural worker and researcher with completed Interdisciplinary Master's studies at the UNESCO Chair of Cultural Policy and Management of the University of Arts in Belgrade.

As an artist, she primarily works with textiles, but is also interested in drawing, text, sound and performance. In addition, Tane aspires to contribute to the wider field of culture, including various disciplines such as management, curating, art history, cultural heritage, politics, human rights with an emphasis on LGBTQ+ rights. So far, she has participated in two international conferences in 2023 (Presented research: Perreo Periferia: Feminist Exploration of Reggeaton) and 2024 (Presented research: The Architecture of Female Gaze: The Influence of Femme Fatale Stereotype Portrayal).

Since 2022, Tanya is part of the Organisational Team of the Youth Biennial (Serbia) in the Financial and External Communications Teams. She is currently curating its third edition with the concept Oases regarding 'new imaginings of future and better worlds', contextualising this natural phenomenon as 'active, transient spaces, a sort of micro-reconfigurations that have no intention of ever becoming part of the dominant discourse (desert)'. Besides, she is a member of interdisciplinary international collective PhD in One Night focused on aesthetic education for all, collective intelligence, and an amateur approach to knowledge; Les Orangeries de Bierbais as well as its Laboratory for Radical Peace (Belgium) initiated by the former and the latter where aesthetics, arts, ecology, solidarity and experimentations are joined in the practice of permaculture.

Roundtable 3: Art as Target: Context, Consent, and Control

chair: **Dalila Honorato**, Ionian University

Across Europe and beyond, artists face growing threats as their works are stripped of context and weaponized for ideological purposes. This roundtable addresses the political misuse of artistic expression, the risks of decontextualization, and the urgency of defending narrative agency and artistic freedom in increasingly hostile environments. Maja Smrekar's internationally exhibited K-9 Topology project—praised in artistic and scientific circles alike—was recently misused in a far-right campaign in Slovenia, escalating into an unprecedented assault on her personhood and professional integrity. Together, the speakers will explore the complex entanglements between contemporary art, media ecologies, and propaganda, asking: How can artists reclaim control of their narratives? What forms of collective infrastructure and solidarity are needed? And what does it mean to protect artistic freedom in the age of weaponized aesthetics?

Maja Smrekar, Jens Hauser, Mojca Kumerdej, Ewen Chardronnet

Event Hours: 11/09/2025 (12:00-12:45)

Location: Katedrala - Kino Šiška

Maja Smrekar

Maja Smrekar's work explores themes of belonging, becoming, family and home, challenging socially and politically fixed identities and notions of order. She engages with ecofeminism, interspecies relationships, and the impact of technology-driven ideologies. Her interdisciplinary practice spans performances, installations, site-specific art, videos, workshops, lectures, and texts. Her work has been presented at various institutions, including MAXXI - National Museum of 21st Century Art in Rome (Italy), Kunsthalles Vienna (Austria), ZKM Karlsruhe (Germany), Het Nieuwe Instituut (Rotterdam, The Netherlands), BOZAR - Centre for Fine Arts Brussels (Belgium), the National Museum of Contemporary Art in Riga (Latvia), Museum of Contemporary Art Ljubljana (MG+MSUM, Slovenia), Museum of Contemporary Art Montenegro, Museum Reina Sofía (Madrid, Spain), National Museum for Contemporary Art Zagreb (Croatia), Center for Contemporary Art Laznia (Gdansk, Poland), Färgfabriken Stockholm (Sweden) among others. Smrekar has been an artistic associate of the following art production platforms: A/POLITICAL (UK), Kapelica Gallery (Slovenia), Quo Artis Foundation (Spain/Italy), The Culture Yard (Denmark). She is an Associate Professor of Sculpture and Contemporary Artistic Practices at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia. <https://www.majasmrekar.org/>

Jens Hauser

Independent

Jens Hauser is a Paris and Copenhagen based art curator and writer. As a media studies scholar he is focusing on the interactions between art and technology. His curated exhibitions include L'Art Biotech (Nantes, 2003), Still, Living (Perth, 2007), sk-interfaces (Liverpool, 2008/Luxembourg, 2009), the Article Biennale (Stavanger, 2008), Transbiotics (Riga 2010), Fingerprints... (Berlin, 2011/Munich/2012), synth-ethic (Vienna, 2011), and assemble | standard | minimal (Berlin, 2015). Hauser is also a founding collaborator of the European culture channel ARTE and has produced numerous reportages and radio features.

Mojca Kumerdej

Independent

Mojca Kumerdej is a Slovenian fiction writer who has been translated into several languages and included in numerous Slovenian and foreign anthologies. In addition to literary writing, she has worked as a journalist, dramaturge and art critic in the fields of contemporary dance, theatre, performance and intermedia art. As a freelance contributor to the Saturday supplement of Delo newspaper, she writes about art, science and culture and occasionally collaborates with the Slovenian intermedia institutions Kersnikova 4 and Aksioma Project Space.

Ewen Chardonnet

Roscosmoe Lab\

Ewen Chardonnet is an artist, author, journalist and curator based in Paris. He is currently editor-in-chief of the bilingual web magazine Makery.info and coordinator of the Creative Europe cooperation programs "More-Than-Planet" (2022-2025) and "Rewilding Cultures" (2022-2026). In his work, he is interested in practices, tactics and speculations that connect artistic research and scientific knowledge to the creation of social situations that intertwine discourses and shifts of perspectives in the very fabric of society.

<https://www.makery.info/en>

<https://laboratoryplanet.org/>

<https://roscosmoe.org>

chair: **Karolina Żyniewicz**, independent

14:15 Human and Nonhuman Ethology in Analogue/Experimental Filmmaking:
Inter-Species Collaboration and Ecological Narratives
Müge Yildiz

14:30 On interspecies communication; the connections between human and bird languages
Leena Saarinen

14:45 Towards radical complexity of becoming others
Fara Peluso

15:00 Empirical Monsters. Rethinking Boundaries Between Ecology and Media
Morten Søndergaard, Anna Nacher

Location: Katedrala - Kino Šiška

Human and Nonhuman Ethology in Analogue/Experimental Filmmaking: Inter-Species Collaboration and Ecological Narratives

This paper explores the dynamic interplay between human and nonhuman agents in analogue filmmaking, framing it as an emergent site for inter-species communication and ecological restoration. Drawing on concepts of ethology and symbiosis, it examines the experimental borders where living organisms and human creativity intersect, highlighting the delicate balance between control and liberation that defines these collaborations.

Through an ecological turn in analogue filmmaking, the paper investigates how nonhuman entities such as microorganisms actively contribute to the filmmaking process. These agents leave physical and conceptual traces on film materials, reshaping traditional understandings of authorship and storytelling. By embracing nonhuman vitality and unpredictability, the practice challenges anthropocentric narratives, fostering new modes of interaction and shared agency.

The research situates these processes within broader discourses of ecological restoration and material interdependence, where the traces left by nonhuman collaborators offer profound insights into our own ecological and existential entanglements. This approach not only expands the artistic possibilities of filmmaking but also underscores the potential for cinema to mediate relationships between human and nonhuman worlds, creating a dialogue that is both reflective and transformative.

Müge Yıldız

Aalto University

Müge Yıldız is an artist-filmmaker and researcher at Aalto University. She has a BA in Cinema from Galatasaray University, further expanded her cinema education as an Erasmus exchange student at Paris 3 Sorbonne Nouvelle, and completed her MA in Visual Cultures, Curating, and Contemporary Art at Aalto University on a Finland Scholarship. Her work blends experimental filmmaking with hybrid techniques while emphasizing sustainable practices. Her work has been showcased at major international film festivals, including the BFI London Film Festival and Images Festival in Toronto. She also participated in the Oberhausen Film Seminar and Istanbul Biennial Production and Research Program.

On interspecies communication; the connections between human and bird languages

Leena Saarinen

Independent

I'm proposing an artist talk for the 2025 conference "Taboo - Transgression - Transcendence in Art & Science" about my ongoing artistic research on language, translations, sound, mimicry, empathy and interspecies communication. I've studied particularly bird languages and spectrograms as visualizations of bird sounds, aiming to show the connections between the human and bird languages.

The works I present during the talk are Birdsong, Etudes for birds and Decoy. In the piece Birdsong (2019) my aim is to bring the languages of people and birds closer to each other by creating an alphabet for birdsong, by translating bird sounds to images and human alphabets into sounds as spectrograms. For the piece Etudes for birds (2020) I've imitated the bird vocalizations by drawing, then translated the drawings into sounds as spectrograms and finally collected the drawn sounds into a constructed soundscape.

For the piece Decoy (2022) I've studied decoy whistles used for hunting. I've built whistles that mimic the vocalizations of other animals, especially birds, from different mostly recycled materials. Learning to build and play the instruments helps me to better understand sound as phenomenon. I also explore the connection between mimicry and empathy, as well as the dark side of empathy; reading someone's mind with the objective to harm them.

Through my research, I've developed a speculative theory on how the auditory bird vocalizations could have synesthetically effected the development of the visual forms of the human alphabets. I'm working on a zine to show how google translate image recognition can recognize human texts in images of birdsong spectrograms. I've also studied the idea of mimicry as an interspecies pidgin language. Mimicry can work as a communicative bridge between species, but it can also work as an exercise in empathy. Through mimicry and empathy, I explore the potential connections between species.

Leena Saarinen (b. 1988) is a visual artist based in Helsinki, Finland. Her practice is multidisciplinary and research based. She works with questions of posthumanism in the age of climate change and mass extinctions. In her work she studies culture, language and the relationship between human and non-human species. Her works have been exhibited in galleries, museums and public spaces in Finland and internationally. She is currently doing her master's degree in the Academy of Fine Arts in University of the Arts Helsinki in the sculpture department.

leenasaarinen.com

Towards radical complexity of becoming others

Sustainability and innovation are not a simple and straightforward path; rather, they must recognise the value of complexity and the power of vulnerability, especially if their goal is to act towards a planetary justice.

The term planetary justice (Lobo, Mayes, Bedford 2024) represents radical perspectives and practices of ecofeminism and ecosocialism. It interweaves ideas of justice and solidarity. In the face of the right to biodiversity, a right to justice that listens to the diverse voices that speak with the planet. Planetary justice supports politics and methodologies that work towards a future in which the planet also thrives from a more-than-human perspective. Therefore what are the models and the lessons that sustainability and innovation should take into account today and put into action in order to advance the interactions between man, society and

nature and the systemic human constructions (Margulis 1998)? What-if non-human entities and more-than-human encounters are to be called upon to support these explorations?

Towards radical complexity on becoming others takes up these matters and suggests possible pathways that interdisciplinary fields and technological developments should consider in order to achieve truly human progress. By studying the diverse, the complex, the symbiotic, the alien, the caring, the embodied, the vulnerable (Pevere 2023), the intelligent (Bridle 2022), the 'troubled' and the 'sympoietic' (Haraway 2016), it questions how humans approach complexity through the neurotypical systemic lens (Manning 2016), with the aim of supporting unlearning practices aimed at learning how to truly planetary coexist (Lykke, Aglert, Henriksen 2024).

Fara Peluso

Hochschule für Gestaltung Karlsruhe

Fara Peluso is a Berlin based artist-designer. She graduated in industrial design at University Architecture 'La Sapienza' in Rome and studied as graphic designer. Through a speculative research she plays how to connect the human beings with nature, living organisms and biological processes in a deeper relationship. Constantly researching and taking inspiration from elements present in Nature, she believes that it's a great Strategy for Art and Design. The relationship between the human beings and their environment is observed and the concept that we are the most important living organisms on earth is cancelled. As an artist-designer with a strong interest on Biology, Fara Peluso pursues her deep research on algae taking constantly inspiration from them, enquiring into their poetry and agency through a transdisciplinary and speculative methodology. Her work is focused on both the material and the procedural aspects, investigating possible closer relationships between human beings and algae organisms.

<http://www.farapeluso.com/site/>

Empirical Monsters. Rethinking Boundaries Between Ecology and Media

The dynamic interplay of taboo, transgression, and transcendence offers a critical lens through which to explore the convergence of art and science within a perspective of ecology and media. We will look at 'Ecomedia' (Peters 2015, Jue 2020, Iheka 2021, Jue and Ruiz 2021), which engages with a deep reconfiguration of media as environments generative of the processes, in which ecological, cultural, and epistemological boundaries are renegotiated. Further, by drawing on Bateson's Steps of an ecological mind (1972) and Michel Serres' concept of the parasite (Serres 1982), we will show that the notion of interference between ecology and media becomes a productive framework for examining how art and science disrupt and reconfigure dominant systems, particularly in the context of environmental entanglements.

In Pia Arke's **Tupilakusaurus** project, the parasitic figure of the Tupilak emerges as both an environmental and media construct. Drawing from Greenlandic mythology, the Tupilak is not only an artifact of cultural memory but also a critique of systemic exclusions within European art history. The methodological combination of art and science in Arke's work mirrors an ecological media system, where cultural narratives, material histories, "elemental politics", and technological practices intersect. Serres' three parasitic systems—biological, social, and informational—are here reconceptualized through ecomedia theory, where interference serves as a means of reimagining relationships between human and nonhuman agents, media technologies, and planetary systems. Theories of ecology and media situate the Tupilak as an ecological agent, amplifying its critique of colonialism through the materiality of media itself. The parasite becomes a medium of transgression, destabilizing Eurocentric frameworks by foregrounding the interconnectedness of cultural and ecological systems. Arke's work resonates with Gregory Bateson's principle that the unit of survival is organism plus environment, while also invoking Guattari's ecosophy, where rooted parasitism critiques the "ecology of bad ideas" sustaining systems of exclusion (Guattari 2000).

By addressing taboos surrounding the limits of human and nonhuman agency, the transgressive potential of art-science collaboration invites a rethinking of identity, boundaries, and resilience. The parasitic interference into the convergence of ecology and media challenges dominant epistemologies, fostering an inclusive, multispecies critique of modern culture. Arke's **Tupilakusaurus** thus exemplifies (as the title **Empirical Monsters** reflects) the monstrous as a method of interference and critique of the ways that art and theories of ecology and media may engage in a generative dialogue, reshaping the epistemological and cultural landscapes which we inhabit.

Gregory Bateson. 1972. *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*. Chicago: University of Chicago Press.

Felix Guattari, 2000. *The Three Ecologies*. London and New Brunswick: The Athlone Press.

Cajetan Iheka. 2021. *African Ecomedia. Network Forms, Planetary Politics*. Durham and London: Duke University Press.

Melody Jue. 2020. *Wild Blue Media. Thinking Through Seawater*. Durham: Duke University Press.

Saturation. *An Elemental Politics*. 2021. Melody Jue and Rafico Ruiz (eds.), Durham and London: Duke University Press.

John Durham Peters. 2015. *The Marvelous Clouds. Toward a Philosophy of Elemental Media*. Chicago and London: The University of Chicago Press.

Michel Serres. *The Parasite*. Baltimore and London: The John Hopkins University Press

Morten Søndergaard

Aalborg University, Aalborg, Denmark

I am a researcher and internationally acclaimed Media Art Curator at Aalborg University, Denmark. On top of my own sound/design practice, I am presently engaged with sound curation at the Momentum Festival in Norway.

I am Co-founder of conference series, including POM – Politics of the Machines conference series (with Laura Beloff) (since 2017) and RE:SOUND MAH2019 in Aalborg 19-23 August 2019.

I have published and curated several international exhibitions since 1994, including Kiasma, ZKM, Rupertinum, Ars Electronica, Eyebeam NY, Utzon Center Aalborg, Kunsthall Aarhus, and Museum of Contemporary art in Roskilde.

I generally work with media and sound in transdisciplinary, constructive, critical and creative maker settings and developing theory and ideas from those settings. I have a background as a professional curator at the Museum of Contemporary Art (Roskilde) with a focus on sound art (via the legacy from Fluxus mostly). And more currently (last 15 years or so), I teach Music, Sound and Media Art and Curating in theory and practice. Recently, my focus seems to have shifted a bit towards two trajectories: 1. sound curation in a new context, post-curating or uncurating of sorts. Bigger venues and festivals. 2. towards a sound practice drawing it seems on my early background as a sound practitioner (and singer) in the 80s and early 90s in transnational exchange with other sound artists, cross-boundary, with a certain focus on words and sound as social agencies.

Anna Nacher

Jagiellonian University, Krakow, Poland

Anna Nacher works as Associate Professor at Jagiellonian University. Her research centers around digital aesthetics and media, with a focus on new media art, electronic literature, and sound art. She also ventures into environmental humanities and postcolonial theory. She has published in *European Journal of Women's Studies*, *Hyperrhiz*, and *Communications +1* (among others) and contributed chapters to edited volumes published with Routledge, Intellect and Brill. In 2021, together with Scott Rettberg (University of Bergen) and Søren Brø Pold (Aarhus University) she co-curated an online exhibition of electronic literature and digital art produced during the COVID19 pandemic: <https://eliterature.org/elo2021/covid/>

She is a 2020 Fulbright alumna, in 2019-2024 she served as a member of the Board of Directors of the Electronic Literature Organization. In addition to her academic endeavors, Anna Nacher pursues a creative practice in sound and digital media. She is an active member of permaculture community, Biotope Lechnica, which she has been building in the Carpathian mountains since 2014. She currently is working on the project on ecomedia, bridging her theoretical academic endeavors on postdigital aesthetics, media materialities and mediation as well as her creative and permacultural pursuits, under umbrella name of Breath Library. More information and a full list of academic publications: <http://breathlibrary.org>

Session 8B: Apoptosis

chair: **Ioannis Melanitis**, Athens School of Fine Arts, GR

14:15 Roscoffensis I/O - did the sea worm want to go to space?
Ewen Chardonnet, Miha Godec

14:30 Living Hybrids: Biohybrid Artifacts as Agents of Ecological Restoration and Mutation
Vivien Roussel

14:45 "Incub.IA.tor": Bio-engineering and healthcare challenges about plants based organs and I.A prediction
Alizee Armet

15:00 Art, AI, strategies of biomimicry: mimiphenia, the ambivalent mimicry
Ioannis Melanitis

Location: Komuna - Kino Šiška

Roscoffensis I/O - did the sea worm want to go to space?

The installation Roscoffensis I/O, developed by Miha Godec since 2023 with the support of the Roscosmoe Lab, takes an in-depth look at the complex relationship and symbiosis between plants and animals, focusing in particular on the marine flatworm *Symsagittifera roscoffensis*; an animal-algae symbiosis that enables the worm to live fully off the photosynthetic activity of its microalgae symbionts, which it ingests but does not digest and keeps in its epidermis. Inspiration of the prospective scenario of a future "Homo Photosyntheticus" developed by evolutionary biologist Lynn Margulis, the *Symsagittifera roscoffensis* has become a model organism for research into the design of bioregenerative life support systems for space exploration.

As an interactive installation Roscoffensis I/O explores the intricate symbiosis established between a Roscoffensis colony and an anthropomorphized artificial intelligence system. It underscores the complexity of natural interdependencies and invites viewers to reconsider their relationship with the environment, questioning it as a dynamic and living system where technology and biology coalesce.

The Roscosmoe Lab is an art & science platform launched by Ewen Chardronnet in 2015 in partnership with Dr. Xavier Bailly from the Roscoff Marine Station (France). Roscosmoe hosts or supports artists conducting researches in the field of marine biology, photosymbiosis, developmental biology, algal ecology, design, anthropology of science and intermedia art. A major thread of the initiative is the design of research protocols involving the photosymbiotic worm *Symsagittifera roscoffensis* as a potential biological model to apply in space research. With Roscoffensis I/O as an observation habitat for its long-term research objectives the Roscosmoe Lab (Dr. Xavier Bailly, Ewen Chardronnet, Miha Godec, Maya Minder, Olivier Morvan, Špela Petrič and Miha Turšič) invite to examine animal-plant-machine interrelationships in anthropotechnical constructs, and to reflect on the future of terrestrial life forms here and in outer space.

Ewen Chardronnet

Roscosmoe Lab

Ewen Chardronnet is an artist, author, journalist and curator based in Paris. He is currently editor-in-chief of the bilingual web magazine *Makery.info* and coordinator of the Creative Europe cooperation programs "More-Than-Planet" (2022-2025) and "Rewilding Cultures" (2022-2026). In his work, he is interested in practices, tactics and speculations that connect artistic research and scientific knowledge to the creation of social situations that intertwine discourses and shifts of perspectives in the very fabric of society. <https://www.makery.info/en>
<https://laboratoryplanet.org/>
<https://roscosmoe.org>

Miha Godec

Roscosmoe Lab

Miha Godec (1988) is an artist, musician, videographer, photographer and lecturer. With a formal background in natural sciences, Godec graduated in 2014 from the Academy of Arts of the University of Nova Gorica. During his studies, he studied at the Portuguese school ESAD (College of Art and Design). In addition to his photographic and artistic practices, he is also a lecturer for photography and virtual reality, while he independently conducts regular educational, scientific, and artistic workshops. In his artistic practice Godec, who works at the intersection of art, science, and new technologies, focuses on the development of new media projects, in which he researches the consequences of anthropogenic impact on aquatic ecosystems, experimenting with water as an artistic medium and researching the sonification properties of water and living organisms. Godec with a diverse skill set from new media, sound, video, and photography is exploring the juxtaposition of technology as a beacon of hope in addressing environmental crises and the contrasting realities of mindless capitalist consumption, analyzing how both forces are steering our contemporary actions. <https://godec.art/>

Living Hybrids: Biohybrid Artifacts as Agents of Ecological Restoration and Mutation

This project explores biohybrid artifacts as liminal entities at the threshold of living organisms and machines. By cultivating bacterial cellulose - a biodegradable, accessible, and self-regenerating biomaterial into symbolic and functional forms, it critiques extractive modes of fabrication and imagines artifacts grown in symbiosis with their environments.

In dialogue with biopunk aesthetics, speculative material ecologies, and posthuman feminist perspectives, the work examines hybridization as a politics of mutation rather than as technical experimentation alone. Artifacts such as the Biohybrid Device Game Controller and the Grew Shoe are presented not as finished products, but as processes: grown, not manufactured. Their instability foregrounds fragility, decay, and care, embodying the negotiations that living systems demand.

Drawing inspiration from fermenting feminisms and the relational dynamics of digital pets like Tamagotchi, the project reflects on how hybrid systems require attention, maintenance, and ethical engagement. These living artifacts act as relational technologies, mediating between human and more-than-human agencies, and inviting audiences to inhabit fragile yet regenerative futures.

Vivien Roussel

IFT, Paris / CHROME & Projekt, University of Nîmes, France.

Vivien Roussel is a PhD student in design at the Institut for Future Technology (ESILV, Paris), in partnership with Nîmes University, where her research bridges the fields of biology (CHROME lab) and design (Projekt lab).

Her work explores new paradigms of fabrication through living materials, combining bioengineering, human-machine interfaces, and speculative design. With a background rooted in the maker movement and fablabs, he investigates how collective and individual practices of making can respond to ecological limitations and open up alternative modes of co-creating with the living.

“Incub.IA.tor”: Bio-engineering and healthcare challenges about plants based organs and I.A prediction

Alizee Armet

Independent

This paper deals about a recent research creation based named Incub.IA.tor. This installation art based research prompts a machine-incubator enable the breeding of organic tissue that could be grafted onto human bodies, with sanitary control by machine-learning. Hosted by “Hibridalab” in Spain and “Antre-Peaux” in France and a French laboratory “Bioconnect”, this project addresses the current issues around the frame of human body inside health department and others disciplines. The subject of organs donation is now a complexity ethically than economically. The impact of the xenotransplantation — animals donor organs— questions a lot about the benefice of plants based donor organs. Furthermore, the impact of A.I in health questions about our knowledge of the body but also about data production and in a way private data. Our first challenge is to raise questions about the commodification and hybridization of living organisms. This recent technique can continue this hybridization between the natural living and the human living. We hope to open up this reflection with Michel Foucault’s ideas about “biopolitics” and Critical Art Ensemble’s concept of the “Flesh Machine”. Our aim is to raise awareness of a new phase in which plant nature becomes an exploitable resource for human survival, transformed into an organic structure. Another focus is on the question of body management in biopolitics and bioengineering as a tool of power. By creating human organs from plants, technological management of health and “body repair” becomes a tool for transforming and extending human biological capacities. Another form of power over human life is taking shape. The human body becomes a testing ground for sophisticated technologies. This same transformation requires us to redefine what a human body is. The decellularization of plants and AI control is an example of how technology is blurring the boundaries between the biological and the mechanical, the human and the non-human. Finally, we’d like to highlight the need to make visible the hidden mechanisms behind biotechnology and economic systems. Who decides on the criteria that define the “norm”? Who benefits from these technological advances? Incub.IA.tor reveals a potential disparity when it comes to the challenges of biomedical technologies. Patients and doctors alike may not understand the vital decisions defined by algorithms.

As a research artist Ph.D , she tries to demystifying the myth of singularity. Her works raise awareness of a philosophical, aesthetic, biological and anthropological vision. She wants to question our attachment to the ecosystem, while projecting possible scenarios; she criticizes the Cartesian separation between nature and culture. Her practice attempts to “disentangle” the codes and implications of computational society. Drawing on scientific methods and artistic inspiration, she regularly collaborates with scientists and engineers to create and design her installations. Her artistic works are presented in Europe (Tabakalera, Frac NoA, Kapelica gallery, Ars Electronica, Wrofest, Basis e.V, Foundation Hippocrene, Galerie Vivoequidem, Centro Huarte ..). In 2024 she received a price from Artochange21 for the price Art Eco Conception. In 2018, she founded a bio-art and technological research group called NeuroBioticArt.

Art, AI, strategies of biomimicry: mimiphenia, the ambivalent mimicry

This paper examines interactions between animal and human patterns of biomimetics to state that ‘all art is biomimicry’ on the basis of information exchanges. Similarities between biomimicry, Art, and AI are methodologically apparent; advances in AI self-coding computation might be reconsidered alongside artistic interpretations of evolutionary patterns in animals. Purposefully misleading signals, blended with more accurate or comprehensible ones, intertwine the web of mimetics. In these treacherous artistic, adaptive, or coding processes, conjecture states emerge, questioning the precision of signal conception. ‘Apophenia’ is defined as the tendency to perceive a connection or meaningful pattern between unrelated or random things (such as objects or ideas), while ‘pareidolia’ as the “tendency to perceive a specific, often meaningful image in a random or ambiguous visual pattern” (<https://www.merriam-webster.com/>). ‘Mimiphenia’ is a neologism we propose as a paraphrase of apophenia and pareidolia, terms related to perception. This ‘apparent-ambiguous’ mimicry imposes on viewers and predators a half-aware state, an artistic dilemma. By observing this phenomenon in Ophrys orchids, we propose new hypothetical bee-resembling patterns by applying Turing’s morphogenetic formula to a parent orchid using AI. The resulting patterns closely resemble those evolutionarily occurring in nature.

Ioannis Melanitis

Athens School of Fine Arts

Y. Melanitis’s work initiates from a conceptualization on the strategies of contemporary art. Recent research focuses on the role of information on the arts considering “INFORMATION AS THE NEW CONCEPTUALIZATION. (Latest example is his gene micro-injected into the butterfly named Leda Melanitis for the creation of a transgenic, adult butterfly breed). Yiannis Melanitis holds degrees in painting, sculpture and digital arts from the Athens School of Fine Arts and is presently a PhD candidate at the School of Architecture, (NTUA) with a thesis entitled: Biological Dynamics in Art. Exhibited in Austria, Mexico, Brasil, Belgium, UK, Portugal, Switzerland, US, Scotland, Italy, Portugal, Sweden, Germany, Greece. Latest work presentations include Ars Electronica 2020, MACRO Museum (Rome); at the National Museum of Brasil; Biblioteque of Brasil; Museu D. Diogo de Sousa, Braga, Portugal; the Tongeren Museum and Praetorium, Belgium. As a subject of criticism, his work is included in international editions as “Art Tomorrow” (Ed.L.Smith), Leonardo MIT, Lomonosov Moscow University, by Seung-Chol Shin, Assimi Kaniari, Mario Savini among others.

chair: **Stephanie Rothenberg**, University at Buffalo

15:45 Karst to Cosmos: Reimagining Ecosystems and Ecological Fragility in Space Narratives with Astrotop_X
pETER Purg

16:00 Consume Our Consumption
Anya Koehne, Annan Zuo, Jiabao Li

16:15 Studies in Colour & Flora
Jude Abu Zaineh

16:30 Fluid Boundaries of the Adriatic Avant-Garde: Transgression, Ecology, and Decolonized Narratives
Kristina Pranjić

Location: Katedrala - Kino Šiška

Karst to Cosmos: Reimagining Ecosystems and Ecological Fragility in Space Narratives with Astrotop_X

pETER Purg

University of Nova Gorica

Astrotop_X is a speculative new-media artwork that blends artistic imagination with scientific inquiry to challenge prevailing narratives of space colonization. Situated within a traveling laboratory xMobil, this work explores the interconnectedness of ecosystems through the lens of posthumanist thought, critiquing anthropocentric paradigms. The project foregrounds the agency of non-human entities—particularly plants—envisioning them as potential autonomous agents in cosmic exploration. This unconventional proposal transforms our perspective on identity, participation, and the aesthetics of interstellar futures.

Drawing on theoretical frameworks from Donna Haraway's "Chthulucene" and Rosi Braidotti's posthumanism, Astrotop_X interrogates entrenched ideas of human supremacy and reimagines the interface between artistic creativity and scientific practice. By incorporating a carefully selected ecosystem into a speculative space-travel capsule, the project reframes notions of power and adaptation, presenting alternatives to hierarchical relationships between humans and nature. It critiques the Nietzschean techno-escapism that underpins dystopian visions of space colonization, instead championing coexistence and ecological entanglement as the foundation for sustainable futures.

The capsule's algorithmic analysis of exoplanet data underscores humanity's aspirations alongside its inherent vulnerabilities, raising essential questions about our evolving identity and collective belonging. The work challenges established conventions by suggesting that plants—adapted to extreme conditions such as the Karst ecosystem—might one day transcend human limitations. Ethical dilemmas surrounding ecological disruption and invasive species are also confronted, emphasizing the moral complexities of such a scenario.

In presenting this speculative trajectory, Astrotop_X illuminates ecological fragilities and pushes conceptual boundaries, inviting reflection on space exploration's broader moral and ecological implications. Through its innovative synthesis of perspectives, the project gestures toward radical new possibilities for identity, agency, and the role of nature in shaping futures beyond Earth.

pETER Purg, PhD is Associate Professor at both Arts and Humanities, University of Nova Gorica, whose new-media art (thinking) practice ranges from performance to education and interdisciplinary research. He is Dean of the School of Humanities and New Media module lead as well as coordinator or team lead in several projects crossing disciplines, sectors, theories and practices. For the Go!Borderless European Capital of Culture 2025 programme pETER Purg currently leads the xMobil art+science mobile lab, curates the PostMobility artistic programme of exhibitions and performances as well as co-curates the 26th international festival of contemporary art practice Pixxelpoint 2025. With a PhD in media art, communication science and literature from the University of Erfurt in Germany, he often combines scientific inquiries that include media arts pedagogy, avant-garde studies, post-growth and media ecology with artistic experiments in performance and media art. www.pleter.net

Consume Our Consumption

The gut microbiome of *Zophobas morio* (superworm) hosts bacteria capable of degrading plastics. Inspired by the plastic-degrading capabilities of superworm, we developed “Plascetamol,” a probiotic pill that transfers these microbes into new gut systems. This probiotic contains microbes capable of depolymerizing plastics, enabling both animals and humans to consume plastic, reframing pollution as a potential food source and thereby reducing plastic pollution. By linking eating (consuming) with plastic (consumption), this project envisions a dystopian future where plastic waste is perpetually recycled through ingestion, creating an endless loop of consumption, recycling, and production.

Through a fine dining experience featuring food made of edible bioplastic, we invite participants to reflect on the consumerist loop, flawed food systems, and the greenwashing embedded in current recycling narratives. Recycling, often championed as a solution, may instead perpetuate overproduction and consumption. Aligned with radical ecology arguments, this project challenges the notion that there is no alternative to the growth-driven capitalism fueling plastic-related greenhouse gas emissions, habitat destruction, and species extinction. By critiquing the systems underpinning the plastic production industry, it seeks to inspire actionable pathways toward truly ecologically responsible futures.

Anya Koehne

The University of Texas at Austin

Anya Koehne is a junior at The University of Texas at Austin, known for her work in biochemistry and her innovative project that involves creating a probiotic pill designed to help digest plastic waste. She recently won a grand prize award for her project, which promotes sustainability and creativity.

Annan Zuo

University of Oxford

Annan Zuo is a more-than-human researcher and architectural designer. He holds an MPhil in Architecture and Urban Design from the University of Cambridge and currently works at Foster + Partners in London. In October 2025, he will begin a PhD in Geography and the Environment at the University of Oxford. His research focuses on post-phenomenology, intersubjectivity, more-than-human architecture, landscape recovery, empathy, and care. Annan's work has been featured at international platforms including the Venice Biennale, Edinburgh Fringe, the Media Architecture Biennale, and exhibited in institutions such as the Shanghai Ming Contemporary Art Museum and Austin Unchained Gallery. He is the recipient of the 2024 BioDesign Challenge Grand Prize and has published with Springer Nature and Innovation: The European Journal of Social Science Research. He has presented at conferences across cybernetics, systems design, bio art, and architecture, including RSD12, ASC60, and ISEA 2025. He was nominated for both the RIBA Bronze and Silver Medals and is an active member of the American Society for Cybernetics and the Ecocentric Future Lab.

Jiabao Li

The University of Texas at Austin

Jiabao Li is an artist, assistant professor at The University of Texas at Austin, founding director of Ecocentric Future Lab, and visiting professor at Stanford. She creates works addressing climate change, multispecies futures, humane technology, and perceptions. Her mediums include wearable, robot, AR/VR, performance, scientific experiment, installation. In Jiabao's TED Talk, she uncovered how technology mediates the way we perceive reality. Her recent solo exhibitions include “Chill Out: The Arctic Couldn't”, “Progenitorial Hysteresis”, “Perception Omnifold”, and “Ecological Soup: Interspecies Encounters”. Jiabao is the recipient of numerous awards including Forbes China 30 Under 30, STARTS Prize, Falling Walls, Fast Company, and the Outstanding Instructor Award from Bio Design Challenge. Her work has been exhibited internationally, at MoMA, Venice Architecture Biennale, Ars Electronica, Exploratorium, Today Art Museum Biennial, SIGGRAPH, Milan and Dubai Design Week, ISEA, etc. Her academic papers have been published in top conferences and journals including SIGGRAPH, CHI, IEEE VIS. Her work has been featured on Fast Company, Art Forum, Business Insider, Bloomberg, South China Morning Post, Domus, Yanko Design, Harvard Political Review, Leonardo. She is a member of Onassis Foundation and a Fellow at Ars Electronica Founding lab. She graduated from Harvard GSD with Distinction and thesis award.

Studies in Colour & Flora

Studies in Colour & Flora is an ongoing series of works that began in 2022 and developed into an experimental film and installation, “FORMations”. This process-based work reflects the natural ecology of food and flora in the settler-regions between the south west Ontario and Upstate New York corridor—two areas the artist often frequents. Sampling the earth, indigenous and collected plant species, and leftover foods, FORMations examines the constant evolution within an ever-shifting cultural and geographical landscape; the petri-dish environment makes visible the invisible by providing a medium of growth for the microbial and bacterial communities that naturally exist within food and our overall surroundings. This enclosed environment gives metaphorical and visual connections to the often ignored or erased narratives and the layered complexities of hybrid existences that many newcomer (human and nonhuman species) experience in their respective, evolving habitats. The work gives a visual nod to the artist’s cultural heritage in referencing geometric forms found in South West Asia and North African architecture and Islamic art, while acknowledging the larger landscapes, foods, resources, and diverse ecosystems that make-up Southwest Ontario & region.

Jude Abu Zaineh

Independent

Jude Abu Zaineh is a Palestinian-Canadian interdisciplinary artist-curator working across art, food, science, and technology studies. Her work develops counter-archive practices and investigates themes of culture, displacement, storytelling, diaspora, and belonging, through de-colonial and feminist perspectives. She examines ideals of home and community influenced by her childhood and upbringing in Southwest Asia.
<https://www.judeaz.com/>

Fluid Boundaries of the Adriatic Avant-Garde: Transgression, Ecology, and Decolonized Narratives

Kristina Pranjić

University of Nova Gorica

This paper proposes a reexamination of avant-garde artistic practices in the Northern Adriatic region through an ecocritical and ecofeminist lens, by exploring the intersections of art, science, and ecology. Historically marginalized as peripheral or fragmentary, avant-garde movements in East-Central Europe, including Slovenia and the broader Adriatic region, have been overlooked within dominant Western art historical narratives. By shifting the focus to the Adriatic Sea – a space of cultural, ecological, and geopolitical interconnectedness – this contribution aims to construct an alternative, eco-centric narrative of the region's avant-garde. The waterscapes of the Adriatic offer a fertile metaphor and material reality for rethinking the transgressive potential of the avant-garde in relation to contemporary ecological crises. Drawing on ecofeminist and posthumanist theories, the paper interrogates the role of water as both subject and medium in avant-garde art, emphasizing its relational and transformative properties. By engaging with the artistic strategies of fluidity, hybridity, and interconnectedness, the contribution proposes an alternative art history framework that integrates spatial and material turns in humanities scholarship.

Focusing on three key periods – the intermedial works of interwar historical avant-garde, the performance art of the neo-avant-garde of the post-WWII era, and contemporary ecological art and science projects from the Northern Adriatic region – the study clusters works into three thematic areas: (1) mythological and poetic engagements with the Adriatic; (2) new relationalities with nonhuman entities; and (3) critical responses to urgent environmental issues such as pollution and biodiversity loss. These clusters highlight how avant-garde practices transcend traditional boundaries, forging connections between art, ecology, and society. Ultimately, this paper contributes to the decolonization of art historical methodologies by adopting a transdisciplinary, transnational, and eco-critical perspective, demonstrating how avant-garde art in the Adriatic region offers a relevant context for reimagining cultural narratives, ecological resilience, and our place within a more-than-human world.

Kristina Pranjić is Associate Professor at the University of Nova Gorica's School of Humanities and Research Centre for Humanities. Her work focuses on avant-garde and intermedia art, ecocriticism, cultural criticism, and the intersections of art and science. She has published widely, co-edited several volumes on the avant-garde, and is the principal investigator of the upcoming project *Adriatic Avant-Garde: Eco-Transversal Remapping of Northern Adriatic Avant-Gardes* at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), in collaboration with the University of Graz.

She has organised three international conferences with artistic programmes and co-edited the proceedings: *The World as Objectlessness*, *Cosmic Anarchism*, and *Avant-garde and the End of the World*. She is the author of a monograph on the Yugoslav avant-garde (*Jugoslovanska avantgarda in metropolitanska dada*, Sophia, 2024), which will also appear in English with De Gruyter Brill in 2027.

She studied Comparative Literature and Russian Language and Literature at the University of Ljubljana, where she also earned her PhD in Slavic Studies. She has conducted research at the University of Konstanz, the University of Belgrade, and Paris 8 University, and has taught at the University of Klagenfurt.

Session 9B: Pumice

chair: **Marta de Menezes**, Cultivamos Cultura

15:45 Thinking in, about and through atmospheres: the animated atmosphere of the Camino Primitivo
Emma Hallemans

16:00 Mouth as Provocation: Hacking Interfaces and Transgressing Ableism in XR
Puneet Jain

16:15 Desludging the Artifecal in AI
Praba Pilar

16:30 Extreme AI bodies
Ian Haig

Location: Komuna - Kino Šiška

Thinking in, about and through atmospheres: the animated atmosphere of the Camino Primitivo

Emma Hallemans

Scientist and cultural mediator,
Cultivamos Cultura

Atmospheres give our surroundings a certain tone and situate themselves in the in between. We are affected by their configurations as they unfold through time. They are ambiguous, forming a connective element between multiple dualities. This makes them a flexible concept to think through as they take on both the role of research object and research medium. I use this concept to analyse the Camino Primitivo, a pilgrimage in Northern Spain. There is something about this pilgrimage that is not entirely graspable, but which make thousands of pilgrims move through pain, discomfort, and solitude. The Camino embodies tacitly a cultural context and this is exactly why I use atmospheres to understand my case study.

I apply Sumartojo and Pink's (2019) research methodology of researching in, about and through the atmosphere of the Camino. Researching in reflects an embodied perspective, researching about transforms this knowledge into a representation and researching through uses the concept of atmospheres as a route to arrive at new knowledge. More specifically, I tackle the following main question: "How can we think in, about and through the atmosphere of the Camino?" and sub-questions: "How can I, applying this methodology, uncover new knowledge about the atmosphere of the Camino?" and "What is this new knowledge about the atmosphere of the Camino?"

I established an ethnographic-theoretical dialogue using fieldnotes and photographs that I took of the atmosphere of the Camino. In the end, I arrived at the idea that the atmosphere of the Camino is animated. On the Camino pilgrims surrender to its atmosphere in the form of mystical participation which translate into affect, serendipities, and movement.

Emma Hallemans is a Belgian scientist and cultural mediator at Cultivamos Cultura. Her interest in putting both natural science and human science in conversation with each other led her to finish an MA (2024) in Management of the Arts and Culture (UCP) after her MA (2022) in Biochemistry and Biotechnology (KUL). As a cultural mediator she searches for a nexus between artists, scientist and audiences. In an attempt at identifying with these three groups, she also explores multiple fields of arts. As a photographer she contributed to a project about mental health for the Belgian governmental youth department "MIJNLeuven". Besides, she has photographed multiple exhibitions, interviews and concerts in both Belgium, Sweden and Lisbon. In Sweden, she also contributed to the musical project "Cloudgazers" (2022) and created a micro-exhibition at Galaxy Protonen (2022). Furthermore, in Lisbon she co-created an installation (2023) at Bairro em Festa and curated micro-exhibitions (2024) at both Católica and Rizoma. Her research interests lie in Cultural Theory, Music Studies, Visual Culture, Science Philosophy and Social Anthropology. Her creative practices mostly explore visual arts, installations and sound.

Mouth as Provocation: Hacking Interfaces and Transgressing Ableism in XR

Puneet Jain

Zurich university of the Arts and Concordia University

Disability often elicits visceral emotions—disgust, fear, irritation—reactions that many able-bodied individuals experience when encountering a disabled body. Does this render disability a near-taboo identity? These tensions were confronted in *Crip Sensorama*, an XR artwork exhibited at the Ars Electronica Festival in Linz, Austria. This immersive experience invited visitors to navigate the everyday life of disabled artist Christian Bayerlein, who lives with spinal muscular atrophy, through playful and unconventional gestures. Audiences opened their mouths wide, puffed their cheeks, and extended their tongues to move and interact within the virtual environment—transgressing what disability scholar Alison Kafer terms “compulsory able-bodiedness.” Current XR technologies predominantly rely on hand and head movements to explore virtual worlds, reinforcing an able-bodied design paradigm that HCI researchers Gerling and Spiel describe as a “corporeal standard”. This ableist framework excludes individuals with limited sensorimotor abilities from full access to these devices. Addressing this exclusion, *Crip Sensorama* hacked camera-based technology, enabling Christian to interact in XR using chin, jaw, and tongue movements—redefining the interface to center the mouth as an accessible and inclusive modality.

This presentation will delve into the artistic and technical processes behind *Crip Sensorama*, demonstrating how the mouth—a visceral organ often tied to intimacy and taboo—was transformed into both a practical interface and an artistic provocation. By reimagining the bucca (mouth) as a tool for interaction, the work not only subverted technological ableism in XR but also brought audiences into intimate proximity with disability culture.

Ultimately, this talk will argue for the mouth as a “trouble-maker” in XR art, capable of unsettling entrenched misconceptions about disability, revealing the biases embedded in technology, and fostering a deeper understanding of disability as a site of creativity, desire, and embodied agency.

Puneet is an artist/engineer working at the intersection of Human-Computer Interaction (HCI), eXtended Reality (XR), Critical Design, and Disability Studies. He is currently pursuing his PhD at Concordia University, Montreal, Canada under the supervision of Artist/Researcher Chris Salter. Puneet's artistic-research practice investigates how technologies of XR (umbrella term for Virtual/Augmented Reality and body-worn interfaces) can be made accessible for the disabled communities (particularly people with quadriplegia/paraplegia). Concretely, opening the platform of XR for (and with) the disabled communities, developing artistic XR interventions that re-shapes, re-imagines, and provokes the common misconceptions around sensorimotor disabilities. Puneet's work has been showcased both in India (from where his roots emerge) and internationally at venues such as Ars Electronica (Linz, Austria), ISEA (Barcelona, Spain), xCoAx (Treviso, Italy), Electronic Literature Organization (Florida, USA), KunstFest (Weimar, Germany) etc.

Desludging the Artifecal in AI

For the last two years I have explored Artifecal Intelligence through research, art residencies, and creative collaborations with AI systems, bioartists, and scientists. I first learned this term from a ChatGPT/SunoAI glitch that occurred while we were analyzing the nature/culture divide, and since then I have come to view Artificial Intelligence (AI) as Artifecal.

Indiscriminate releases of AI systems have generated enormous quantities of excreta, alongside a very tense duality about the nature of AI itself. Expectations are growing that Artificial General Intelligence (AGI) or Transformative AI (TAI) will take over 25% of human jobs within this decade. Compute power dedicated to training AI models has scaled at a factor of 4-5 per year over the last 10 years, while multiplying energy use by orders of magnitude. For example, Microsoft has signed deals for 5GW/10GW data centers for Open AI, with projected energy requirements equal to the annual output of Portugal (43.8 TWh). Parts of the AI community tremble in the face of AI's imagined demonic power of destruction, rendering it taboo, while others blithely transgress into a wildly erotic AI death drive.

This avalanche of for-profit enshittified slop introduces global challenges for humanity and our biosphere. While ethicists are focused on the 'alignment' of superhuman intelligence systems to human safety, they are overlooking these artifecal processes. Artifecal excreta mimics impaired fecal metabolisms that can lead to dementia, and further threatens social and mental health worldwide. I will share the transcendent possibilities of Desludging the Artifecal in AI that transforms artifecal excess into artifical dreams.

Praba Pilar

California College of the Arts

Praba Pilar is a queer diasporic Colombian artist creating interdisciplinary projects that disrupt the cult of the techno-logic. She is working internationally on subversive, playful, and simultaneously serious ways with AI systems to nixtamalize the technology sector, creating algorithms, code, images, and songs that challenge data extraction techno-colonialism and offer algorithms of liberation.

Her artworks have been presented in museums, galleries, universities, festivals and streets around the world – including the Museum of World Culture in Gothenberg, Sweden; MUAC in Mexico City; La Facultad de Bellas Artes, Altea, Spain; Vancouver's LIVE BIENNALE; Toronto's McLuhan Center for Culture & Technology; SIGGRAPH in South Korea; the Zero One Festival at ISEA; OCAD in Toronto; Galeria Studio Cerrillo in San Cristobal de las Casas, Chiapas, Mexico; MOCA in Los Angeles; San Francisco's MOMA; BAN 5 at Center for the Arts at Yerba Buena; Grace Performance Space in New York City; the Oakland Museum of California; and many more, with works on exhibit in perpetuity at the Kitchen in NYC and in ACM SIGGRAPH's Future Past VS. Coloniality: Decolonial Media Art Beyond 530 Year.

She is a 2025-27 HUMAN (Humanities Understanding of the Machine Assisted Nexus) Fellow at Lake Forest College/ Ragdale, Co-Director of the Bioarts Ethical Advisory Komission, and an Emeritus Board Member of Women Eco Artists Dialogue. Pilar has a PhD in Performance Studies from the University of California, Davis, and you can learn more about her work at prabapilar.com.

Extreme AI bodies

This talk will delve into my ongoing instagram project of extreme AI bodies; here the human body emerges not as a pristine social media ideal of photographic perfection but as a site of glitches, extreme errors, and unruly mutations. Platforms like Stable Diffusion begin with noise—a chaotic swirl of pixels that algorithms wrestle into coherence. Yet, this process mirrors the human body itself, the body is a kind of stable diffusion: a messy, biological tangle of fluids, tissues, and imperfections, smoothed by culture into an illusion of “normalcy.” AI slop after all references the human body, the leaking, messy, visceral slime of what it means to be human.

My AI mutations explore transhumanism gone wrong, AI malfunctions, biological errors, Elon Musk neuralink brain implant disasters, AI bodily hallucinations, GMO humans, algorithmic flesh accidents and AI as a contagion and online parasite.

Ian Haig

RMIT University, Melbourne

Ian Haig works across media, from video, sculpture, drawing, technology based media, mutant AI and installation. Haig's practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last thirty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror, transhumanism gone bad, and the defamiliarisation and confrontation of the human body. His work has been exhibited in galleries and video/media festivals around the world. Including exhibitions at: The Australian Centre for Contemporary Art, Melbourne; The Ian Potter Museum of Art, Melbourne; The Experimental Art Foundation, Adelaide; The Australian Centre for the Moving Image, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale – Nagoya, Japan; Centre Georges Pompidou, Paris; China Millennium Monument Art Museum, Beijing; Museum Villa Rot, Burgrieden-Rot, Germany; Kunstlerhaus Bethanien, Berlin, Germany; The Museum of the Moving Image, New York; The Havana Biennial, Cuba. In addition his video work has screened in over 200 festivals internationally including The Ann Arbor film festival, US; VideoBrasil, Sao Paulo, Brazil, Melbourne International film festival and Rencontres Internationales, Paris/Berlin. In 2003 he received a fellowship from the New Media Arts Board of the Australia Council and in 2013 and 2017 he curated the video art shows Unco and Very Unco at The Torrance Art Museum in Los Angeles.

Session 10A: Diatoms

chair: **Kristina Pranjić**, University of Nova Gorica

17:45 Perpetual Laughter in the Sight of the Ridiculous. Defining a meta-Agelast
Ioannis Melanitis

18:00 Tears for Lost Frequencies
Monica Duncan, Senem Pirler

18:15 Comic and absurd aspects of destruction in robotic art (Jean Tinguely and Survival Research Labs)
Natalia Fedorova

Location: Katedrala - Kino Šiška

Perpetual Laughter in the Sight of the Ridiculous. Defining a meta-Agelast

Keywords: art, conscience, Democritus laughter, agelast, biomimetics, biomimicry, AI

The undersigned has previously discussed the Agelast, a non-smiling archetype, demarcated as a character to be re-evaluated through AI-generated humour. In artistic terms, there was an attempt to depict this newly generated humour in oil paintings, where portraiture reached the point of being transformed into buffoonery.

The smile of the Agelast is not comical; rather epitomizes a smile of the unsmiling, formed as the Uncomical Humorous. Defining a meta-agelast is an investigation on this problematic. In direct contrast to the “Agelastos” stands the natural philosopher Democritus, a counterpart who is famously referred to as the “constantly laughing” or the “laughing philosopher.” Art, in this context, expands into the subterritories of philosophy, from the sublime, extended towards a laughingstock; it may produce an “eternal laughter,” a seriously problematic, petrified projection of the ideal. This juxtaposition delineates a profound philosophical antinomy, wherein the Agelast, an archetype of feigned solemnity and the renunciation of laughter, rather stands in a distinctly dialectical opposition to Democritus, the archetypal “laughing philosopher,” whose ceaseless laughter signifies an ontological engagement with the absurd. As a crucial dichotomy, it encapsulates conflicting existential approaches, reflecting the epistemic and aesthetic tensions between gravitas and levity, problematising the boundaries of philosophical and artistic discourse.

Devolved into absurdity, perpetual laughter, as denoted through art, is a profound philosophical stance on the incoherence of the human predicament.

Ioannis Melanitis

Athens School of Fine Arts

Y. Melanitis's work initiates from a conceptualization on the strategies of contemporary art. Recent research focuses on the role of information on the arts considering “INFORMATION AS THE NEW CONCEPTUALIZATION.” (Latest example is his gene micro-injected into the butterfly named Leda Melanitis for the creation of a transgenic, adult butterfly breed). Yiannis Melanitis holds degrees in painting, sculpture and digital arts from the Athens School of Fine Arts and is presently a PhD candidate at the School of Architecture, (NTUA) with a thesis entitled: Biological Dynamics in Art. Exhibited in Austria, Mexico, Brasil, Belgium, UK, Portugal, Switzerland, US, Scotland, Italy, Portugal, Sweden, Germany, Greece. Latest work presentations include Ars Electronica 2020, MACRO Museum (Rome); at the National Museum of Brasil; Biblioteque of Brasil; Museu D. Diogo de Sousa, Braga, Portugal; the Tongeren Museum and Praetorium, Belgium. As a subject of criticism, his work is included in international editions as “Art Tomorrow” (Ed.L.Smith), Leonardo MIT, Lomonosov Moscow University, by Seung-Chol Shin, Assimi Kaniari, Mario Savini among others.

Tears for Lost Frequencies

For our artist talk, we are proposing to present our research and creative process in the making of “Tears for Lost Frequencies.”

“Tears for Lost Frequencies” explores our complex relationship with plastic through the act of improvisation. Our intention is to highlight plastic as a matter that cannot be separated from the “natural”: a material everywhere and becoming our “nature” and our “uninvited” collaborator. In “Tears for Lost Frequencies,” microplastics found in tears become material witnesses to the experience of one’s grieving moment, such as hearing loss, and a speculative space for plastic healing.

During Fall 2023, while artists-in-residence at LMCC at Governors Island, we collected microplastics from the surrounding waters using ethical and open-source tools provided by CLEAR Lab for plastic pollution research. Through the process of getting closer to these samples through microscopes, close-up cameras, and large-scale video projection, we began to look deeper into our own connection, to see if we carry microplastics in our most intimate moments of relating to the world. In Oct. 2023 at Nature Lab in Troy, we began to look for microplastics in our tears and sweat. From our microplastic findings, we created an audiovisual performance and video titled “Tears for Lost Frequencies”.

“Tears for Lost Frequencies” is based on queer ecologies which question the sterilized narratives that are built around understandings of “nature” and reveal the entangled relations between humans and more-than-human entities through eroticism, kinship, and care.

Monica Duncan

Lehman College - CUNY

Monica Duncan (she/her) is a video and performance artist. Her time-based work investigates sensory perceptions, queer potentiality, and interconnectedness with our more-than human world.. Duncan's video and performance work has been exhibited Hebbel am Ufer HAU1, Frankfurt Lab, zeitraumexit, Komuna// Warszawa, The Kitchen, Roulette, Atlanta Contemporary, Hallwalls, La Casa Encendida, ZKM, LACMA, Los Angeles Contemporary Exhibitions, amongst others. She has been a visiting artist at the Atlanta College of Art, Georgia State University, Hunter College, New School, Pratt Institute, Signal Culture, Experimental Television Center, Scena Robocza, Institute for Electronic Arts, PACT Zollverein, LMCC Governors Island and Stoveworks. Duncan received her BFA from the NYSCC School of Art and Design at Alfred University, MFA in Visual Arts from the University of California, San Diego, and while on a D.A.A.D fellowship her MA in Choreography and Performance at the Institute for Applied Theater Studies, Justus Liebig University Gießen, Germany. Duncan joined the faculty of the Department of Music, Multimedia, Theatre & Dance at Lehman College-CUNY in Fall 2019. For more information visit: www.monicaaduncan.net

Senem Pirlir

University of Chicago

Senem Pirlir (she/her) is an artist, sonic improviser, and educator. Pirlir's interdisciplinary work crosses over into sound engineering, sound art, composition, performance, video art, movement, and installation. <https://www.senempirlir.com/>

Comic and absurd aspects of destruction in robotic art (Jean Tinguely and Survival Research Labs)

Natalia Fedorova

Independent

Normally, robotic art would be a process or an environment. One of the ways to make an environment an aesthetically charged one is to include a conflict or a tension between the actors.

In the case of robotic art, such tension would be an explosion, a literal one. Once the destruction is implied, seemingly unlikely for robotic art, the theme of transience is evoked. Indeed, a robot may hypothetically go on forever or as long as the source of energy is provided. Yet such artists as Jean Tinguely and Survival Research Labs demonstrate dysfunctional, destroying one another, or autodestructive machines. Failure is as magnetic as success, yet failure (of a human, animal, or machine alike) causes sympathy and evokes cathartic projection; the viewer projects their vulnerable self on the vulnerable machine (or human, or animal). The other theme that goes with the destructive machines is the reverse of overproduction. Destructive machine is anti-clock and thus anti-perpetual mobile. Being drawn towards its own end, this machine neglects countable time and rejects production in order and order as such. Witnessing the destruction is a reminder of endings of various sorts, including the one of the life of the observer. A broader vision of the end of technocratic civilisation or Western civilisation is equally possible

The spectacle of destruction of Survival Research Labs is a familiar one: it is spread by the news. Yet literal destruction is rarely made the material of an artwork; rather, the artwork points at it. Destruction and failure is oftentimes used for the comic effect. In Tinguely and SRL works, destruction is both apocalyptic and comic in its pointlessness. It is a critique of war as an economy of destruction. The spectacle is aimed to show the consequences of violence and imbue horror, yet it also excites, the way pyrotechnic special effects excite in films. The excitement grinds into memory. It is hard to imagine the exact properties of noise, the smell, and this comic pointlessness of destruction when watching the video footage from the news. The spectacle is the chance to experience a glimpse of destruction without a trauma.

Natalia Fedorova is a an artist, curator, researcher and educator in the field of contemporary art and literature. Her work is centred around mediation between the languages of humans, technology and ecosystems.

<https://nataliafedorova.com/>

Session 10B: Homologs

chair: **Alizée Armet**, independent

17:45 Symbiony: The definitive exploration of the symbiotic harmony of the vaginal microbiome, based on its environment.
Mehrtā Shirzadian

18:00 How to talk with scientists as an artist
Marta de Menezes, Efrat Gold, Cosima Herter, Kathy High

18:15 Confessions of a body in configuration
Marco Donnarumma

18:30 Eco-Semiotics as Method: Exploring More-than-Human Knowledge Gathering
Daria Testo, Dauren Kaliaskar, Laura Rodriguez

Location: Komuna - Kino Šiška

Symbiony: The definitive exploration of the symbiotic harmony of the vaginal microbiome, based on its environment.

The human body, with its vagina, harbours a diverse and dynamic microbiome that plays a vital role in maintaining health and balance. This presentation will delve into the symbiotic relationships among bacteria within the vaginal microbiome, focusing on how these interactions evolve in response to environmental factors throughout the menstrual cycle. By presenting bacterial growth samples cultivated from my own body during different days of the menstrual cycle, I will visually demonstrate the nuanced changes in this microbial community. These samples, cultivated using biohacking techniques within a domestic setting, will be presented through an artistic representation of petri dishes, accompanied by a video installation.

Despite its significance, research on vaginal microbiomes and bodies with vaginas remains critically underexplored in medical science. Historically, these bodies have been underrepresented in studies, perpetuating misconceptions such as the vaginal microbiome being inherently “sensitive” or prone to imbalance. Misguided medical prescriptions have been shown to disrupt this ecosystem, leading to persistent infections and long-term health challenges. These gaps in research highlight the urgent need for more inclusive and informed medical practices.

This presentation also explores the biohacking process used to cultivate these samples at home, detailing the challenges and creative methods employed to document the microbiome’s cyclical changes. The presentation seeks to advocate for greater understanding of the dynamic, symbiotic nature of this ecosystem, and to promote more inclusive research and greater appreciation for the microbiome.

Mehrta Shirzadian

die Angewandte

Mehrta Shirzadian is a performer, multimedia artist, and artistic researcher. She conducted doctoral-level research in molecular biology and holds degrees in computer science and mathematical modeling. Currently studying Art & Science at the University of Applied Arts Vienna, she works with time-based media such as video installation, animation, and performance. Drawing on her scientific background, her artistic practice explores personal, interpersonal, and non-human relationships, as well as the visibility of the invisible. Engaging with themes of bodily autonomy, microbial life, and trans-corporeal perception, her work often investigates the boundaries of knowledge, identity, and materiality in intimate and speculative ways.

How to talk with scientists as an artist

Establishing a meaningful conversation between artists and scientists is not merely a matter of translation—it is an act of co-creation, and the most productive collaborations do not rely on adopting the language of science. This presentation explores strategies artists can use to initiate and sustain dialogues with scientists without compromising their artistic identity. Through case studies drawn from laboratory residencies and long-term projects in bioart, I share tactics for artists to engage scientists as equals—foregrounding curiosity, mutual vulnerability, and epistemic friction. Furthermore, this is not a lesson in diplomacy—it is a call for radical co-presence.

Marta de Menezes

Cultivamos Cultura

Marta de Menezes is a Portuguese artist with a degree in Fine Arts by the University in Lisbon, a MSt in History of Art and Visual Culture by the University of Oxford, and a PhD candidate at the University of Leiden. She has been exploring the intersection between Art and Biology, working in research laboratories demonstrating that new biological technologies can be used as new art medium. In 1999 de Menezes created her first biological artwork (Nature?) by modifying the wing patterns of live butterflies. Since then, she has used diverse biological techniques. Her work has been presented internationally in exhibitions, articles and lectures. She is currently the artistic director of Ectopia, an experimental art laboratory in Lisbon, and Director of Cultivamos Cultura in the South of Portugal.

Efrat Gold

SUNY Buffalo

Efrat Gold is a SSHRC postdoctoral fellow and visiting assistant professor at SUNY Buffalo's Center for Disability Studies, engaging in mad and disability studies. <https://efratgold.academia.edu/>

Cosima Herter

Independent

Cosima Herter is a historian of biology and a writer who served as a science consultant for the Emmy Award-winning series "Orphan Black." She collaborates with artists to explore the intersection of biology and storytelling through various projects.

Kathy High

Rensselaer Polytechnic Institute

Kathy High is an interdisciplinary artist / educator who collaborates with scientists and activists, and considers living systems, animal sentience, and ethical dilemmas of biotechnology and medical industries. She is Professor of Video and New Media in the Arts department at Rensselaer Polytechnic Institute, Troy, NY, and is director of BioArt and Technology Laboratory, Center for Biotechnology and Interdisciplinary Studies. She is a supporter of community DIY science and ecological art practices and Project Coordinator for the NATURE Lab Urban Environmental Education Center with The Sanctuary for Independent Media where she is a board member and co-founder. www.kathyhigh.com

Confessions of a body in configuration

About thirty years ago I first observed my heart beating through the skin, my tiny skeletal chest shifting shape with each heartbeat. Years later it occurred to me that all muscles must make a sound, just like my heart. This was the beginning of my research into muscle sounds, that led me to combine performance art and sound art with biomechanics, wearable robotics and physiological computing. A juvenile curiosity expanded into an interest for the bodies of others and eventually became a decades-long inquiry into body politics. Integral to this was the practice of making transgressive machines to perform the body's limits: I conceived, designed, engineered and handcrafted numerous prosthetics, including a biophysical instrument creating music from a performer's body, a robotic limb jutting out of one's face, a self-cutting AI-driven robot arm and prosthetic spines without a body. Only recently though I noticed a flaw in my practice. Despite my own disability and scholarly engagement with the relevant theory - I'm late-deafened - the machines I had created were detached from the experience of others living with prostheses. This made my practice prone to be associated with discourses of augmentation, and sometimes, to my despair, with a transhumanist desire to transcend the body's vulnerability. To address this I began doing artistic research together with fellow d/Deaf people, exploring the multiplicity of knowledge enshrined in our bodies. In this talk I'll share my journey. I'll discuss how this work enabled me to redefine the very idea of prosthesis, creating machines that by celebrating d/Deafness invite those taking their bodies for granted into unfamiliar perceptual territories. I hope this will highlight how disabled knowledge is too often a taboo in the discourse on body technologies in the arts, and how that knowledge can nurture radical approaches to art, science and technology.

Marco Donnarumma

Independent artist, theorist and inventor

Marco Donnarumma creates technological bodies to navigate the boundaries of experience. Born hearing and then become late-deafened, he makes work that, through resonating aesthetic encounters, challenges how powers of society regulate the human body. Owing to a hybrid identity as a performer, sound artist, stage director, inventor, and theorist, he blends contemporary performance, new media art, and interactive computer music into performances, installations, and films that "defy categorization" (Jury Prix Ars Electronica). Rooted in performance art, he takes the discipline into strange encounters with sound, machines, light and movement to create a sensual, uncompromising aesthetic. The inventions he designs and handcrafts, such as AI-driven robotic prosthesis and biophysical musical instruments, explore visceral forms of interaction on stage and create music from the sounds of a performer's body. He is considered a pioneer in the field of emerging technology and performing arts (Der Standard), and his repertoire, often created in dialogue with science and technology labs, toured 36 countries across theater and dance, media art, contemporary music, and contemporary art. Donnarumma received numerous awards and was named Artist of the Science Year 2018 by the German Federal Ministry of Research and Education. He holds a Ph.D. in performing arts, computing, and body theory from Goldsmiths, University of London. His writings integrate aesthetics, feminist studies, and critical theory with scientific research.

Eco-Semiotics as Method: Exploring More-than-Human Knowledge Gathering

In the shadow of an environmental tipping point, the need for intellectual kincentric pluralism is undeniable. As David Abram, creator of the 'more-than-human' concept, suggests in *The Spell of the Sensuous* (1996), "it is not a matter of 'going back,' but rather coming full circle, uniting our capacity for cool reason [science] with more sensorial and mimetic ways of knowing." This full-circle journey challenges the Enlightenment's ego-centric rationalism, which severed humanity from eco-social narratives that unite humans with nature.

Knowledge systems across cultures offer distinct ways of comprehending reality. For the past centuries, scientific reason has been dominating the global discourse. Meanwhile, artistic research, Indigenous practices, and alchemical creativity have gained attention as methodologies to rewild our understanding of nature and connect us to the more-than-human world. Among these, eco-semiotics stands out as a framework for exploring the interconnected signs and meaning-making shared between humans, ecosystems, and non-human entities. It invites a reconsideration of how culture and nature co-create meaning.

This talk explores the intersections of rational science, artistic research, and Indigenous traditions, guided by a soil scientist, a bio-artist, and a researcher of Indigenous practices. With sensory-driven methodologies—observation, tasting, hearing, intuition, and feeling—they investigate the parallels and intersections in their practices. Accompanied by Indigenous knowledge three researchers aim to foster biodiversity conservation and enable interspecies communication.

Through eco-semiotic practices, the presenters ask: how can hybrid methodologies between art and science transgress disciplinary boundaries and transcend ego-centric ways of knowing? How might these approaches reveal ethical frameworks for living within, not above, the natural world? Rewilding sensorial comprehension becomes not only an ecological act but also an imaginative, cultural transformation.

Daria Testo

Earthlings Art Guild

Daria Testo is a Buryad-Mongolian (Khorii Buryad) Indigenous curator and storyteller, deeply engaged in amplifying marginalized and more-than-human perspectives through her decolonial lens. Her practice is anchored in the preservation of both tangible and intangible heritage, where Traditional Ecological Knowledge (TEK) and Indigenous Knowledge serve as guidance.

Dauren Kaliaskar

Earthlings Art Guild

Dauren is a multidisciplinary artist and scientist from the Argyn tribe of the Kazakh ethnicity. Originally from Kazakhstan, he is currently pursuing a PhD at the University of Alberta, Canada, focusing on the preservation, restoration, and sustainable use of grasslands. In his scientific research, Dauren emphasizes minimizing the use of chemicals and waste, striving to develop sustainable practices that maximize resource efficiency.

Laura Rodriguez

Earthlings Art Guild

Laura Elidedt Rodríguez Torres is a Mexican scientist and multidisciplinary artist based in the Netherlands. With a background bridging biotechnology and the arts, Laura holds a Bachelor's degree in Biotechnology Engineering from the National Polytechnic Institute in Mexico, a Master's in Molecular Biology from Skoltech Institute in Moscow, and a Master's in Art & Science from ITMO University in Saint Petersburg, Russia. Her work integrates living systems and new media to uncover hidden connections between species, fostering empathy and kinship through posthuman philosophies and speculative design.

Roundtable 4: เหล้าบ แลบ - Laab Lu Lao CoLaboratory

chair: **Marc Dusseiller**, International Hackteria Society & Center for Alternative Coconut Research

This panel broadens Art & Science concepts through global, cross-cultural perspectives within the hackteria network's Asian activities across Indonesia, Singapore, Taiwan, and Thailand. Following the January 2024 "do-it-with-others" open laboratory in Chiang Mai, the core team discusses how diverse cultures, religions, and artistic disciplines contribute to transcendent art/science practices. Projects ranged from alternative genetic engineering and traditional fermentation to collaborative graffiti and urban interventions. LLL refers to Laab (Thai spiced minced meat), Lu (meat with raw blood), and Lao (alcohol), representing cultural fusion in scientific exploration. Panelists from Switzerland, South Korea, Thailand, Taiwan, and Indonesia examine how differing worldviews and historic traditions can create truly global approaches to interdisciplinary practice, fostering dialogue between local audiences and international art-science communities.

Jirapat "Bos" Thaweechuen, Bora Hong, Helmi Hardian, Weeratouch "Wave" Pongruengkiat, Wei Chieh Shih, Fransisca Tan, Anne Vlaanderen

Event Hours: 11/09/2025 (19:00-19:45)

Location: Katedrala - Kino Šiška

Jirapat “Bos” Thaweechuen

Tomorrow Lab

Bora Hong

Pa rang cafe & Art stay

Helmi Hardian

Waaft-Lab

Helmi Hardian is a grassroots artist and ghetto scientist, with a specific interest in cooking and smoking at the same time. He lives in Surabaya, the city that is well known for its industry and technology, as well as being the center of electronic component trading (chiefly, Pasar Genteng). Hence, almost all of his works are closely related to science and technology as the medium of creativity. He is the co-founder of Waft Lab, a creative-based initiative that works at interdisciplinary practices. Currently, he focuses on tech development through DIY/DIWO culture and playing his role in researching, hacking, or deconstructing daily materials to provide some devices with new functional aspects, as well as developing workshop kits, lecturing contents, and presentation materials, which aim to learn, share, and exchange knowledge.

Weeratouch “Wave” Pongruengkiat

Tomorrow Lab

Thai artist and engineer Wave Pongruengkiat merges technical prowess with artistic expression, collaborating with local talents to explore the juncture of art and tech. Passionate about posthumanism and animism, he advocates for a deeper connection with nature and AI, bridging tradition with innovation for a sustainable future.

Wei Chieh Shih

Wise Mouse

Shih Wei-Chieh is an artist, maker, self-taught materials scientist, and activist who fosters international exchange for independent art events. He is pursuing a Ph.D. in the Interdisciplinary Art Program at the Graduate Institute of Applied Arts, National Yang Ming Chiao Tung University. Shih initiated the “Tribal Against Machine” project in Taiwan, which bridges traditional textile craftsmanship with the international e-textile community. He is actively involved in and facilitates international collaborations within independent art networks, establishing unconventional interdisciplinary connections. He organized the international online residency “Having Friends in The Future” for the National Taiwan Craftsmanship Research and Development Institute in 2020/2021. Additionally, his research project, Non-Governmental Matters, explores and investigates independent interdisciplinary art camps and gatherings, examining the positive impacts of such international and cross-disciplinary exchanges. His personal project “Laser Dye Project” was awarded the grand prize at Reshape 2019 in Barcelona and featured in deTour 2019 in Hong Kong. His electronic textile piece, “I Am Very Happy I Hope You Are Too,” was exhibited at the Taipei Digital Art Festival and the “Hello World” exhibition at the University of Sydney. In 2023, his work “The Mind of A Greenhouse” was showcased at “The Energy Giveaway at the Humuspunk Library” in Zurich, an exhibition jointly organized by Hackteria and Regenerative Energy Communities.

Fransisca Tan

Independent

Fransisca Tan is an Austrian food experience designer, blending her expertise in cognitive sciences, communication, gastronomy, and IT. With a deep-rooted passion for exploring and creating transformative human experiences, Fransisca uses the multisensory power of food as her canvas. As an artist, creative producer, and international project manager, she aspires to bring together people from all walks of life and to highlight the value of community, collaboration, and compassion. She creates somatic experiences such as ice cream interventions, sensory grounding, and food meditations. Her second nature as a facilitator is reflected in her strong belief in a community arts approach and in creating opportunities to find inspiration through engaging with art using all our senses.

Anne Vlaanderen

Ionian University

Anne Vlaanderen is an interdisciplinary designer, specializing in digital fabrication and mycology. Her expertise in fungal systems extends beyond material applications to a deep engagement with diverse fungal species’ care, culture, and creative potential. As an instructor at the Willem de Kooning Academy (WDKA) in Rotterdam, she teaches digital fabrication and bio-integrated design courses. She has also lectured at the Biohack Academy at Waag. Her work has been exhibited at Teylers Museum at their first Art-Science event, demonstrating her commitment to bridging historical scientific inquiry with contemporary bioart. Building on her research, she explores collaborative pedagogies, AI-enhanced fungal interfaces, and post-anthropocentric design methodologies, offering innovative approaches to learning and co-creating with living systems inspired by the adaptive and decentralized nature of mycelial networks.

Session 11A: Moffetes

chair: **Laura Rodriguez**, Eathlings Art Guild

09:15 The Futurity of Transglothing
Tatjana Petzer

09:30 SHIOPi
Melisa Cano

09:30 The Inconsumable Power of Showing Hole
Max Lester

09:30 Cultural Intoxication: Microdosing AI
Dann Disciglio

Location: Katedrala - Kino Šiška

The Futurity of Transglothing

Digital and AI transformation in fashion design is currently leading to a dissolution of boundaries between material and visual cultures, between clothing and data modelling. From a cultural studies perspective I will analyse this transgression as disruptive shift in textile thinking, clothing crafts and body practices.

What do data sewing, generative cloth or immersive skins mean, anthropologically, for the human being who is distinguished by dress and its intrinsic symbolic communication? How to redefine dress(ing), which turned the body into a writing and reading surface of material culture, in its digital environment? Starting from the first purely visual experience as digital information, cloth/ing data challenges the sense of sight in different pictorial complexities (simulation, animation, transformation). They can be transferred by print or other production means into wearables of real materiality or continue to exist as “visibles,” “virtualisibles,” and “visionables.”

The new quality of operational iconicity of clothing will enhance human cognition and bodily functions as anticipated in transhumanist technologies and posthumanist thought. The far-reaching implications of digital and AI generated fashion will be discussed at the example of the transcendence taboo which finds an expression in a phenomenon which I want to call “transglothing” – a transgressive force of energetic/ glowing cloth(es) in the digital and immersive realm of futurity.

Tatjana Petzer

University of Graz

Tatjana Petzer is a nomad between cultures and times, working as a full professor at the university of graz. she is writing in the field of humanities, especially about slavistic topics and the history of knowledge, about text and sound, image and dress – across media and undisciplined. her most recent publications include the monograph knowledge and faith. figurations of the synergos in slavic modernism and the annotated anthology immortality. slavic variations.

SHIOPI

In a context where people move around the space, Shiopi tries to highlight the listening process. Shiopi presents itself as a Sound_Installation/Sound_Object that explores three main concepts through a listening exercise: Silence, Nature and Sonification of the Invisible. The name Shiopi comes from the Greek word Siopí, which means silence, and the onomatopoeia sh, used to ask for silence.

Melisa Cano

Independent

Melisa Cano (Spain, 1990) is a pianist and sound artist focused on contemporary music, free impro and new ways of sound expressions. Although she is an artist with classical music academic background, her artistic work aims to explore and experiment with sound using it as a bruit material: electronic sounds created with supercollider/ PureData, soundscape recordings, extended techniques in different instruments...etc; combining these materials with improvisation, intuition and our natural environment. As a performer, she likes to explore different sound effects produced inside the piano sound box and the strings such harmonics, scraping or muting strings. She is co-leader of n0n0is, a free-impro group where she plays the piano, oramics_live, programmed sensors, lyre and tambourine. This year, n0n0is has released their first album: <https://nonois.bandcamp.com>.

ONICЯA is her artistic name for sound art works: Onirical-Nuances + Irreverent-Creations + Realistic Attitude <https://onicamelisacano.bandcamp.com>

Currently, her main projects are Oramics_back_to_life (ORAMICS_live) and SHIOPI. Oramics_live is a live version of Oramics, the graphic sound synthesizer by Daphne Oram, for iPad/tablet that she has programmed with PureData and Mobmuplat (<https://youtu.be/j6EJRS2f97U>). It was a final project for her studies in electroacoustic composition, and she uses as an instrument for free improvisation. SHIOPI is a sound installation/sound object that explores three main concepts: silence-nature-listening. It was programmed with supercollider and puredata, using different sensors for temperature, humidity and uv. She is also currently working in soundscape works processed in supercollider, for her first solo album, using field recordings of different places in Europe (Spain, Bosnia Herzegovina, Croatia, Greece, etc).

Oramics_Live was presented in the last edition of Piksel Festival (Norway). The free impro group n0n0is has given different concerts and participated in a variety of projects with other artists (visual artists and dance), improvising the music for silent movie "Der müde Tod", or designing the sound for a theatre play. As a contemporary pianist, she has participated in several festivals, like Festival Expresiones Contemporáneas (Mexico, 2022, 2019), Fluxes (Madrid, 2022) or SIM (2022, 2019). In addition, she has also played as a classical accompanying pianist in Palacio de Festivales (Santander, 2025) or Ateneo (Santander, 2025).

Melisa Cano holds a BA in Piano Performance (Consmupa, Spain), a BA in Piano Pedagogy (Metropolia-University, Helsinki, Finland), a MA in Contemporary Music (Royal Conservatory, Madrid, Spain) and a MA in Electroacoustic Composition (Katarina Gurska Music Institute, Madrid, Spain). She works as a piano teacher and piano accompanying pianist at the Professional Conservatory of Music Jesús de Monasterio and Torrelavega (Cantabria, Spain).

The Inconsumable Power of Showing Hole

Written in the format of an experimental essay, this project is a constellation of ideas that circulate around a nebulous hole. Struck by the urgency of a moment where language and meaning is disintegrating under the threat of fascism, I have been exploring the potential of fluidity, hereticism, and the embrace of nothingness as strategies for defiance. This project finds its footholes in the throughlines between the parallel histories of Dutch water maintenance infrastructure and the shift from feudalism to capitalism and catholicism to calvinism. In looking at this age-old war against the sea, I speculate that this struggle against unpredictable and unknowable waters has shaped not just the land and infrastructure of the Netherlands and its colonial exports, but also the social fabric through which bureaucratized conformity is deployed. I explore the process of commodification as a form of mystified hardening, wherein anything from an object to an idea is hermetically sealed by the solidification of its living meaning. Finally, I look to the hidden traditions of negative theology, as it has been written and unwritten about by thinkers such as Walter Benjamin, Georges Bataille, Clarice Lispector, Jiddu Krishnamurti, and Pseudo Dyonisius, to explore how heretical experiments in thinking, writing, and art can profanate and liquidate that which has been hardened.

Max Lester

Independent

Max Lester is an artist, writer, rogue scholar, retired punk, and actor-for-hire. Max was born in Tkaronto and currently lives in Rotterdam. He spends much of his time walking, often in circles, through the cities he dwells in. This is where he conducts his observational and very subjective research and collects material for sculptures and images. Max is curious about the mysteries of power and the power of mystery. He believes that if he looks closely at the surfaces of things and tends to the waste and commodities of the world, he might come to understand how ideologies of this racist-colonial-capitalist system we live in, are encoded, sublimated, and maintained. Max received an MFA at the Piet Zwart institute and a BFA in Integrated Media at OCAD University. He has held solo exhibitions at InterAccess and Bunker 2 and has also exhibited at TENT, A Tale of Tub, United Contemporary, and Eastern Bloc.

Cultural Intoxication: Microdosing AI

AI saturates the world around us at an unprecedented and intoxicating speed and scale. Even if we abstain from using the technology directly, we are nonetheless immersed in its outputs, conditioned by realtime feedback loops and algorithmic flows. This talk frames AI as a hyper-pharmakon, at once medicine and poison, and asks how artists might find the right dose: using it critically, selectively, even adversarially, without succumbing to an overdose.

Dann Disciglio

Lewis & Clark College

Dann Disciglio (b. 1993) is a transdisciplinary artist who explores notions of naturalism, intelligence, & vitality in biological and abiological systems. Disciglio works with technology, broadly, as both a tool and a material, appropriating and amalgamating discrete components to develop unique technological systems that function as interfaces and prostheses which make his audience attentive to perspectives, vital signals, and temporalities which are normally humanly inaccessible. Disciglio is currently a Visiting Professor of Art & Technology at Lewis & Clark College, where he also serves as the co-direct and curator of the Experimental Art Research (EAR) Forest.

<https://danndisciglio.com/>

Session 11B: Fumaroles

chair: **Tuçe Erel**, Independent Curator

09:15 Blurring Boundaries Between Human and Machine Creativity:

Can AI-generated images achieve emotional resonance comparable to human-created works?

Laida Limniati, Minas Pergantis, Aristeidis Lamprogeorgos, Andreas Giannakouloupoulos

09:30 Computational Transcendence: Semiotic Pathways and an Emerging Quantum-Digital Art

Silvia Laurentiz, Clarissa Ribeiro

09:45 ReVerie

Pinyao Liu

Location: Komuna - Kino Šiška

Blurring Boundaries Between Human and Machine Creativity: Can AI-generated images achieve emotional resonance comparable to human-created works?

During the latest years, Artificial Intelligence has evaded many aspects of our everyday life, including the audiovisual and creativity fields as well as advertisement. The way creative industries are choosing to use AI generated content has raised a pivotal question: “Can AI-generated imagery elicit the same sentiment as human-created works?”. This is the topic that this study will attempt to answer by comparing the sentiment of AI-generated advertising to their traditional equivalents using a qualitative analysis of audience perceptions and experiences through their online comments.

By choosing specific advertisements that have created with the use of AI and similar ads that have made through traditional means, we will seek to uncover how viewers perceive the emotional depth and cultural relevance of AI-generated versus human-created visuals. Towards this, we will use their comments and analyze themes such as nostalgia, warmth, and authenticity along with positive or negative sentiment.

While AI-generated text is promised to be able to attain technical brilliance and conceptual originality, it may lack subtleties and intuitive cultural touchpoints that are common in human-crafted works and in this way it can appear as cold or imposing the uncanny valley effect. Furthermore, users might be more biased when they know that the final results was AI generated.

This study contributes to the ongoing and continuing regarding the confluence of technology and art by investigating whether AI has the ability to transcend its technological foundation and form true emotional relationships with viewers. It also analyzes the broader impact of using AI to re-imagine cultural practices in advertising and other creative industries.

Laida Limniati

BrilliantPR Digital Agency

Laida Limniati is working as a Digital Account Executive in BrilliantPR Digital Agency. She is currently developing her PhD at the Department of Audio / Visual Arts of the Ionian University.

Minas Pergantis

Ionian University

Minas Pergantis is currently an active postdoctoral researcher and a research fellow of the Department of Audio & Visual Arts. His post doctoral research revolves around the Evaluation and Optimization of User Experience in Online Digital Art Repositories.

**Aristeidis
Lamprogeorgos**

Ionian University

Aristeidis (Aris) Lamprogeorgos a PhD candidate at the Department of Audio and Visual Arts of the Ionian University.

**Andreas
Giannakouloupoulos**

Ionian University

Andreas Giannakouloupoulos is Professor at the department of Audio and Visual Arts of the Ionian University, where he teaches courses related to Internet Communication, New Media and the Web Technologies.

Computational Transcendence: Semiotic Pathways and an Emerging Quantum-Digital Art

This proposal explores the concept of transcendence within computational processes, focusing on the emerging potential of quantum computing and its influence in shaping, beyond AI-based technology, an emerging quantum-digital art. Moving away from metaphors like “machine hallucination,” we investigate how quantum computational frameworks, exemplified by Google’s quantum chip Willow and other developments and projects from an increasing number of companies, including NVIDIA, open new avenues for understanding the generative nature of quantum algorithmic systems. This study critically examines the ways in which computational transcendence redefines the boundaries of meaning-making, art, and technological agency. Using Charles Sanders Peirce’s theory of semiotics, we analyze the semiotic pathways through which quantum processes produce generative outcomes that exceed deterministic algorithms. Although Peirce admits that we only have access to the semiotically real (we emphasize that Peirce was not a transcendental philosopher), we must consider the affection of things as things, or at least the first impressions of the senses of things, which would lead us to the domain of the transcendental. Quantum computing, with its principles of superposition and entanglement, challenges conventional binary logic and introduces an inherent openness to multiplicity and unpredictability. Peirce’s conception of Fallibilism could offer us a compass to discuss these processes, providing a unique opportunity to rethink the creation of meaning and enabling a deeper understanding of computational art and algorithmic aesthetics. Peirce wrote the final version of his semiotics at the time quantum mechanics was emerging, and we consider updating, transplanting, and adapting his perspective to a context in which quantum computing has become mainstream. This proposal positions quantum generativity as a paradigm-shifting approach to computation, art, and philosophy. By focusing on transcendence as a key attribute of quantum processes, we aim to illuminate their potential to challenge existing epistemologies, contributing to amplifying technoetic aesthetic explorations and offering profound implications for contemporary art, technology, and human creativity. By contextualizing these creations within the framework of Peircean semiotics, we investigate how quantum generativity transforms not only the production but also the perception and valuation of an emerging quantum-digital art.

Silvia Laurentiz

USP University of Sao Paulo

Professor at the Department of Fine Arts and the Graduate Program in Visual Arts at ECA-USP. Coordinator of the Research Group “Realities – from tangible realities to ontological realities” (www.eca.usp.br/realidades). Multimedia artist with works in virtual reality, augmented reality, interactive environments, multimedia and web art. Coordinator of the Visual Arts Course at the Department of Fine Arts, ECA-USP.

Clarissa Ribeiro

USP University of Sao Paulo

Clarissa Ribeiro, Professor of Media Arts at the University of São Paulo, Brazil, is an artist and researcher exploring cross-scale informational dynamics in morphogenetic and behavioral processes through the lens of performative technoetics. She is Chair of the Leonardo/ISAST LASER Talks, co-founder, and former Program Director of the Roy Ascott Studio Advanced Program in Technoetic Arts.

ReVerie

The ReVerie AI Performance explores the scientific concept of dream reliving, and translates whispered dream recollections into real-time visualizations of dream objects using a 3D generative diffusion model, allowing participants to explore a shared “dreamscape”.

During the performance, visitors engage in a ritualistic act of whispering their dreams. Each dream transcription and corresponding visualization are temporarily collected in the memory of the AI system. ReVerie then retrieves from this memory to generate a collective, dynamic visual journey where participants navigate through interlinked dream objects within a virtual space.

At its core, ReVerie challenges the capacity of technology to authentically represent the intangible and private terrain of dreams. By inviting participants to contribute whispered dreams that are algorithmically transformed into 3D visuals, ReVerie turns dreams into a public, collective experience, pushing viewers to confront whether such digitally synthesized representations can capture the true essence of our subconscious—or craft new forms of detachment or control over personal narratives.

Historically, dream interpretation has been wielded as a tool of power, such as in imperial China, where dreams were used to legitimize political ideologies, or in Mesopotamia and Egypt, where they were seen as messages from divine realms, shaping collective beliefs and societal behavior. This parallels our time, where state actors deploy mass social engineering to shape the collective subconscious, with synthesized content and targeted misinformation through generative AI and social media. This modern approach continues the age-old use of subconscious influence, now heightened by digital means that penetrate individual and societal realities.

Through this juxtaposition, ReVerie underscores how modern AI, with its generative and interpretive capacities, can either challenge or perpetuate subconscious control. By allowing participants to co-create in an open dreamscape, ReVerie offers an alternate route—a reclaiming of agency, where individuals contribute to a living, evolving collective dream that resists singular interpretations.

Pinyao Liu

Independent

Pinyao Liu is an interdisciplinary artist and researcher based in Vancouver, Canada and Linz, Austria. His practice explores 3D generative AI and immersive technology for altered states of consciousness and transformative experiences. His interactive AI artwork has been exhibited at Ars Electronica Festival (AT), the 13th Shanghai Biennale (CN), Vancouver International Film Festival VR Gallery (CA), IEEE VR Art Gallery (FR), MUTEK (CA), SIGGRAPH Immersive Pavilion (US) and CVPR AI Art Gallery. His research has been published and presented in the Leonardo Journal by MIT Press, ACM CHI and NeurIPS.

Session 12A: Activin

chair: **Lyndsey Walsh**, Humboldt University of Berlin

10:45 Green Open Food Evolution - Or how to become Homo Photosyntheticus
Maya Minder

11:00 METABOLOME
Hege Tapio

11:14 Tackling harsh environmental challenges through applied Pantropy and bioengineering (BioArt perspectives)
Gjino Šutić

Location: Katedrala - Kino Šiška

Green Open Food Evolution - Or how to become Homo Photosyntheticus

Since 2020, Ewen Chardronnet and Maya Minder have been developing the art research project Homo Photosyntheticus, which examines the role of algae and phytoplankton in the balance of the Earth system, as well as their potential role in medicine, energy, carbon sequestration, space research, food and ecological transitions. The two artists and authors draw on speculations by evolutionary biologist Lynn Margulis on how the unique characteristic of the symbiotic marine flatworm *Symsagittifera roscoffensis* could be applied to the human species in future space explorations, in a “becoming Homo Photosyntheticus” scenario. An animal-plant, the worm ingests but does not digest its partner micro-algae, sheltering it beneath its epidermis, which in turn supplies most of the worm’s nutrients through its photosynthetic activity. This inquiry into our evolutionary future takes the form of installations, artworks, performances, workshops, texts, video interviews and documentary essays.

Maya Minder

Independent artist

Maya Minder is an artist based in Zurich and Paris, working in the medium of installation, video and performance. She studied Art History at the University of Zurich and earned an MA in Fine Arts from Zurich University of the Arts (ZHdK). She is also the co-founder of the Open Science Lab at ZW Zurich. Her recent exhibitions include the Kanazawa 21st Century Museum, Kunsthaus Zurich, ISEA, Seoul Arts Center and Swissnex Osaka. Recent grants and nominations include Fungi Cosmology (2022-24) Art Explora Fellow (2021), Pro Helvetia's Werkbeitrag (2020 & 2023).

<https://mayaminder.ch/>

METABOLOME

This talk presents experiences and insights from my PhD research project METABOLOME, developed within the Futures of Living Technologies (FeLT) - project and the Innovation for Sustainability (PINS) program at OsloMet, Norway. The research investigates how artistic and curatorial practices can critically engage with the growing tendency to quantify and systematize life, care, and emotion. The research was initiated and rooted in transdisciplinary artistic practice, anticipating an unfolding through interdisciplinary engagements and research environments - a practice still emerging in the Norwegian context. This presentation reflects on the challenges and potentials of navigating this terrain - where disciplinary boundaries, institutional structures, and ethical concerns intersect. Sharing experiences from the research process, the talk addresses how artistic practice can contest instrumental framings of the biological and open space for alternative imaginaries and critical thinking of care and affect.

Hege Tapio

OsloMet

Norwegian artist, curator and researcher operating at the intersection of art, technology, and biological speculation. Her practice explores how humans, machines, and metabolic systems are entangled in processes of control and commodification and care. For over two decades, her provocative, research-driven works have been exhibited internationally, from Ars Electronica to PST ART at Beall Center for Art & Technology.

Tapio is the founder and director of i/o/ lab – Center for Future Art, where she curated the Article Biennale (2006–2016), a platform for unstable art and critical, speculative engagements with emerging technologies. Recent curatorial work includes the exhibition *Caring Futures*, an inquiry to technology-mediated care and its societal implications. She has played a pivotal role in shaping the bioart discourse in Norway, cultivating a critical and process-oriented perspective. She spearheaded Norway's first Bioart Masterclass in collaboration with SymbioticA in 2008, and contributed to the early development of the Norwegian Bioart Arena (NOBA).

Tapio is currently an associate artist for the Metabolic Art Gathering Program at Medical Museion in Copenhagen, and a contributing researcher with the Futures of Living Technologies (FeLT) project, including PhD research in Innovation for Sustainability (PINS) program at Oslo Metropolitan University. From making her own biofuel to speculative emotion prosthetics – Tapio advocates for artistic practice and research to challenge dominant paradigms and to push the boundaries of art and science.

Tackling harsh environmental challenges through applied Pantropy and bioengineering (BioArt perspectives)

Gjino Šutić

Independent

This research paper explores alternative approaches to ensuring human offspring sustainability in the face of escalating environmental, social, and economic challenges. Specifically, it examines the concept of Pantropy—the hypothetical use of bioengineering to adapt humans to harsh environments - proposing it as a viable strategy for personal survival.

Traditionally, efforts to address environmental challenges have focused on terraforming or altering the environment itself to sustain life on Earth. Even though harsh environmental conditions on Earth that threaten life sustainability are escalating due to human impact (e.g. global climate change, pandemics, global economic instability, global increase of violence etc.), the focus of intervention is still on changing the environment instead of considering changing us. However, recent advances in bioengineering now make it feasible to consider reshaping ourselves to better withstand hostile environmental conditions. This paper argues that applied Pantropy, through bioengineering, could present an innovative alternative to environmental manipulation, which is sustainable, noninvasive and the most respectful to the other.

By examining state of the art case studies examples of social use of related bioengineering technologies as found in art and applied science; from hybrid stem cells, species hybridization, in vitro organs to somatic gene therapies - the paper highlights both the potential and limitations of Pantropy today. Through these examples, the research considers how bioengineering technologies might offer new pathways to human adaptation and survival in an increasingly hostile world, while also reflecting on the ethical, social, political and technological challenges that come with such interventions.

Gjino Šutić is a biotechnologist, medicinal chemist, postmodern new media artist, biohacker, innovator, and educator. He is the founder and director of the Universal Research Institute (UR Institute, HR) since 2013, and the founder and director of the company Gen0 Industries d.o.o. – for the development and production of innovative technologies since 2014. He is also the president of the Association of Innovators of Dubrovnik-Neretva County, Croatia since 2020. Šutić works as a multidisciplinary researcher and producer of projects in the fields of experimental biotechnology, hybrid and biological art, electronics, biological and chemical engineering, often promoting DIY innovative practices. Recent achievements include the production of the EU projects Dubrovnik Postmodern (VR culture and art), STARTS4Water (art and new technologies in water conservation), and a gold medal at the ARCA 2022 innovation fair for a synthetic molecule with potential pharmaceutical use developed in silico using chemoinformatic and VR tools.

chair: **Laida Limniati**, BrilliantPR Digital Agency

10:45 "Reflections on the Mirror": Investigating Spatial Anxiety in Installation Art Through Body-related and Environment-related Perceptual Modalities.

Ioustini Antigoni Eloul, Marianne Strapatsakis

11:00 [ir]reverent: Blood Libel

Adam Brown

11:00 On Artists and Inventors: Understanding the politics of invention through art and technology

Rodrigo Guzman-Serrano

11:15 Variable Screen Project: Decomposable and Edible Screen

Yosaku Matsutani, Yuki Hayashi, Hana Sawada

Location: Komuna - Kino Šiška

“Reflections on the Mirror”: Investigating Spatial Anxiety in Installation Art Through Body-related and Environment-related Perceptual Modalities.

How can spatial anxiety, which manifests as feelings of uncertainty and fear when navigating environments, have a negative impact on art appreciation, especially in installation art, where feelings of uncertainty and discomfort often arise when visitors interact with spaces that include challenging and unpredictable materials? The installation art, titled “Reflections on the Mirror,” served as a case study for analyzing participants’ spatial anxiety in conjunction with art appreciation. In this context, we examined participants’ sensory and spatial perception, aiming to explore how these elements influenced their emotional responses related to spatial perception, thus contributing to the manifestation of spatial anxiety and its relationship to art appreciation. Reflecting the interconnectedness of sensory experiences, where external interactions can enhance internal awareness and vice versa, we applied a dual analysis framework: (a) Body-related Perceptual Modalities, which include processes related to internal bodily sensations and awareness, and (b) Environment-related Perceptual Modalities, which concern the perception of external environmental stimuli. Participants expressed a wide range of emotions, with notable references to the categories “Enjoyment and Appreciation” (40.45%) and “Fear and Anxiety” (37.08%), highlighting the contradictory nature of their experiences. Therefore, our findings show that while spatial anxiety was largely elicited, leading to transient feelings of uncertainty and discomfort in visitors, it did not diminish their enjoyment and art appreciation. This suggests that the emotional complexity elicited by such immersive experiences can coexist with positive feelings of enjoyment and appreciation.

Ioustini Antigoni Eloul

Ionian University

Eloul Ioustini is a PhD student in Audio and Visual Arts at Ionian University and a member of the Node for Hybrid Arts at the Interactive Arts Laboratory. Her research explores spatial perception in audiovisual art, while her video and sound works have been presented at international festivals across Europe.

Marianne Strapatsakis

Ionian University

Marianne Strapatsakis has been a pioneer in video art in Greece, with emphasis on video installations in which she incorporates painting, sculpture and video. From 2004 she was inspirer, founding member, professor and president of the Department of Audio and Visual Arts of the Ionian University, Greece. In 2005, she was appointed as visiting professor at the Athens School of Fine Arts. She continues her work by focusing on the possibilities of coexistence of moving images, sound and digital art, on the dialogue between contemporary digital art and civilisations of the past and on the presentation of large size digital works in public spaces (projections mapping). Her work has been widely presented worldwide and it integrates different museum collections in Greece. She lives and works in Greece.

[ir]reverent: Blood Libel

[ir]reverent: Blood Libel builds upon the themes of [ir]reverent: Miracles on Demand, in which the artist used *Serratia marcescens*—a bacterium known for producing a red, blood-like pigment—to simulate a Eucharistic “miracle.” In this new performance, the exploration intensifies through the live staging of “host desecration.” The artist stabs a consecrated wafer, previously inoculated with *Serratia marcescens*, to trigger a dramatic “bleeding” effect. This wafer bears the inscription “In God We Trust,” linking divine faith directly to national currency and suggesting the long history of commodifying miracles in service of institutional power.

This visceral act reenacts the medieval anti-Semitic myth that Jews stabbed the Eucharist to make it bleed—a fabricated narrative that catalyzed centuries of persecution and religious hysteria. By orchestrating a miracle in plain sight, [ir]reverent: Blood Libel exposes the mechanics of belief, the seduction of spectacle, and the fragile line between the sacred and the profane.

The piece also draws attention to the continued potency of conspiratorial narratives. Just as blood libel accusations once weaponized fear against Jews, modern conspiracy theories—from QAnon to nationalist mythologies—rely on similar patterns of scapegoating, anxiety, and sensationalism. Blood Libel reveals the enduring entanglement of ritual, violence, and control—provoking viewers to reconsider where they place their trust, and at what cost.

Adam Brown

Michigan State University

Adam Brown is an Intermedia artist, scholar, and researcher. His work incorporates art, science, and engineering hybrids including living and biological systems, robotics, molecular chemistry, and emerging technologies that take the form of installations, interactive objects, video, performance, and photography. Brown is a Full Professor at Michigan State University where he created a new area of study called Electronic Art & Intermedia and directs the Bridge Artist in Residency Program. Brown has exhibited widely in international venues in North and South America and in Europe and Asia. Brown received the Grand Prize from the Japan Media Arts Festival as well as an Award of Distinction and several Honorary Mentions at the Prix Ars Electronica.

On Artists and Inventors: Understanding the politics of invention through art and technology

In his monumental “Natural History,” Pliny the Elder refers to the mythical first artists as “inventores,” inventors of the arts of painting and sculpture. These “ur-artists” created new modes of being—the arts—which emerged through intellectual, emotional, and material experimentation: Kora of Sicyon invents painting by tracing the shadow of her lover; her father, Butades, invents sculpture by casting a mask off the traced shadow. The relationship between creativity and material concreteness joins forces in the invention of the arts. Similarly, works of art and technology can be approached through the conceptual framework of “inventiveness.” Invention is usually associated with technical and scientific development, which in turn is often presented as the linear progress of machines and media that build upon and improve on previous systems and technologies. Technical invention, however, can be understood more broadly as material experimentation that, depending on external circumstances, unfolds into media, artworks, useless tinkering, appliances, or useful machinery. The similarity between art making and invention is often framed through the concept of individual creation, which Simon Penny states are “at root, almost indistinguishable” (Penny 2008). Works of art and technology, often referred to as “(new) media art,” share many similarities with technoscientific inventions and prototypes. I argue that these works highlight the creative drive behind technical invention as well as the purported autonomy of machines and their relationship to labor. Invention-like artworks, understood as integral, wholesome devices, are different from technical systems, which propose networks of relationships instead of self-contained mechanical beings. By approaching media artworks through the lens of technological innovation and inventiveness, I argue that the processes of technical invention and artistic creation share roots that later become negotiated and stabilized into more solid categories of “technical device” and “artwork.”

Rodrigo Guzman-Serrano

Cornell University

Rodrigo is an art historian and musician researching the interaction between art, science, and technology. His current research explores the concept of invention and how it can be used to frame and understand contemporary artistic practices that engage with technoscience. He holds a master's degree in Art History from City College of the City University of New York (CUNY) and an Erasmus Mundus degree in Media Arts Cultures, a joint master's degree program coordinated by Donau Universität Krems, Austria. He has worked at institutions devoted to art and research in the United States, Europe, and Asia, including the New York Art Resources Consortium (NYARC), the Archive of Digital Art (ADA) in Austria, and the Asia Art Archive (AAA) in Hong Kong. Rodrigo has also curated and co-curated various exhibitions, including *Guadalupe Maravilla: Armonía de la Esfera* (Johnson Museum, Cornell University, 2024), *I Thought I Knew* (Syracuse University, 2023), *Maro Pebo: The Death of a Naturalist* (The Rest, Ithaca, NY, 2023), and *I'm Always Here* (Osage, Hong Kong, 2021).

Variable Screen Project: Decomposable and Edible Screen

Since the dawn of the 21st century, scholars in media, visual, and digital culture have increasingly redirected their focus to the screen as an object of study. Unlike their predecessors, contemporary screens—such as those of laptops, smartphones, and portable gaming consoles—are ubiquitous, unstable, and in flux. Lev Manovich, for instance, categorizes screens into three types, illustrating that modern computer screens originate from a fundamentally different genealogy. Similarly, Erkki Huhtamo emphasizes the intricate and complex genealogy of screens, endeavoring to explore this genealogy through screenology as a media archaeology of the screen. In their discussions, both Manovich and Huhtamo point to the disappearance of the screen, referring to real-time screens, holograms, and head-mounted displays.

The collaborative art project of filmmaker Yuki Hayashi, artist Hana Sawada, and aesthetician Yosaku Matsutani seeks to conceptualize a variable screen, encompassing even the disappearance of the screen. The theoretical foundation of this project lies in thermodynamics. The first law of thermodynamics, which applies the principle of energy conservation to thermodynamic systems, asserts that energy can be converted into various forms, yet the total energy remains constant. Image production, in general, depends on such conversions—mechanical, thermal, electrical, and light energy. Consequently, even when a screen appears to vanish, the image persists in another form. Screen practices and research have historically been grounded in this first law.

However, what might screen practices entail if based on the second law of thermodynamics, which addresses the irreversible dissipation and degradation of energy? This project investigates this question by creating decomposable and edible screens. Since such screens could offer a novel artistic paradigm from the perspective of waste, this project would also propose an innovative form of expression in response to a planet in crisis. This paper aims to unpack the implications of this groundbreaking project.

Yosaku Matsutani

Otemon Gakuin University

Yosaku Matsutani is currently a professor in the Department of Sociology at Otemon Gakuin University in Osaka, Japan. He specializes in aesthetics, art and media theory, and visual culture studies. He works on problems of art practices since the aesthetic turn, the relationship between science, technology, and art, and the sensibilities common to various organisms and things. He also collaborates with artists on various art projects that seek to reconsider the entanglement of the body, science, technology, and the environment, and to explore art practice itself. Recent articles include "Encounter with the Moon: Critical Reflections on JAXA's "Lunar Farming" from the Perspective of Post-Earth Aesthetics," "A Study on the Overlay Images in the Japanese Contemporary Art Scene: Cases of Chikako Yamashiro's Your Voice Came Out Through My Throat and Nobuaki Ito's Dead person and Living person" and co-authored "(De) composing Media Art through Practices with Nonhuman." Recent art projects include "Let's Ride the Waves on March 11th," a collaboration with artist Soichiro Mihara and surfer Yuko Takahashi.

Yuki Hayashi

Otemon Gakuin University

Hayashi was born in Kyoto in 1976 and started making films in 1997. He uses photos as materials for his video making.

Hana Sawada

Otemon Gakuin University

Hana Sawada produces work utilizing various media, including film.

Roundtable 5: The Sweetest Taboo

This interdisciplinary roundtable explores sugar as material substance, cultural metaphor, and hyperobject flowing through bodies, behaviors, economies, and ecosystems. Participants examine molecular bonds, colonial histories, metabolic pathways, supply chains, personal cravings, and global consequences. Topics include sugar's dual nature in edible sculptures and military rations (Alyagon Darr), cultural connections between sex, food, and sweets addressing masculinity and queerness taboos (Markovic), sweetness as linguistic power exploring "sugarcoating" and food racism (Koniordou), sugar addiction and fermented food alternatives (Páez Vélez), collapsology through Maillard reactions and a "sugarcoating" app (Mirza), sensory pleasure in collaborative video work (Vincent), and sugar's historical slavery ties with sustainable material potential (Tóth). Through diverse perspectives, the discussion examines sweet contradictions in pleasure, destruction, addiction, exploitation, and innovation.

Markela Koniordou, Rimón Alyagon Darr, Dejan Markovic, Carolina Páez Vélez, Zahra Mirza, Ethan Vincent, Márton Emil Tóth

Event Hours: 12/09/2025 (12:00-12:45)

Location: Katedrala - Kino Šiška

Markela Koniordou

University of Applied Arts Vienna

Markela Koniordou is a Greek performance and video artist whose work merges art, science, and social engagement. With an academic background in biological sciences and public health from University College London, and over 15 years of experience in health research, project management, and communications, she is currently pursuing an MA in Art & Science at the University of Applied Arts Vienna. Her interdisciplinary approach allows her to explore themes of sustainability, health, and the environment by blending scientific inquiry with artistic expression. Markela's creative practice spans video, audio, and performance, crafting sensory experiences that prompt critical reflection on the interplay between technology, nature, and human society. Recent works include the performance "Graziata," developed during a residency at Seestadt Studios in Vienna, as well as video pieces like "Circa diem" and "Walk in the Mall," which investigate how media shapes contemporary human experience. In addition, Markela has contributed to documentary filmmaking, serving as associate producer and featured character in the award-winning short film MICROBIOME, and working on the feature documentary E-LIFE, which exposes the environmental impacts of electronic waste disposal. Through her multidisciplinary practice, Markela Koniordou inspires dialogue and action on global issues, urging audiences to reconsider the interconnectedness of human health, the environment, and the systems that shape our world.

Rimon Alyagon Darr

University of Applied Arts Vienna

Rimon Alyagon Darr is a glass artist and cognitive scientist. In order to create multi-sensory works she often works with candy as a secondary material, using traditional glass blowing and sculpting methods on molten candy.

Dejan Markovic

University of Applied Arts Vienna

Dejan Markovic (aka. Dejan Klement) (b. 1989, Belgrade) was educated at the Marina Abramović Institute and the Faculty of Contemporary Arts in Belgrade, where he graduated from the Painting Department. He primarily works in the fields of poetry, performance art, pornography, and painting. Since 2008, he has actively exhibited his work in solo and group exhibitions, as well as at art festivals in Serbia and abroad.

Carolina Páez Vélez

University of Applied Arts Vienna

Carolina Páez Vélez studied chemistry and microbiology and holds a Master's degree in Biological Sciences. Her scientific background fostered a deep passion for microbial life and plants, with a particular interest in exploring their symbiotic relationships. Moving between science and art, her practice investigates living systems and their aesthetic, ecological, and cultural dimensions. She has exhibited and curated in projects such as Dar a Luz (2024) and Refractive Perspectives | 310^8 m/s* (2024), and presented her work A Golden Agony (2025). Alongside her artistic practice, she actively participates in excursions, lectures, and collaborative research that connect biology, technology, and cultural heritage.

Zahra Mirza

University of Applied Arts Vienna

Zahra Mirza is a lifelong learner from Pakistan, now living in Austria. She has an educational background in Sculpture and her professional experience extends into public service content and art direction for print and television media. She is also former director of RetroArts; artists platform in Pakistan. She has conducted design seminar and fiber arts studio courses at Beaconhouse National University, Lahore and sculpture workshops for Community College, Kunsthalle Wien and Academy of Fine Arts, Vienna. Currently, she is a student at the department of Cross Disciplinary Strategies and works as a tutor at the department of Media Theory at University of Applied Arts, Vienna.

Ethan Vincent

University of Applied Arts Vienna

Márton Emil Tóth

University of Applied Arts Vienna

Tóth Márton Emil (b. 1988) is a visual artist. He graduated from the Hungarian University of Fine Arts with an MA in 2012 as a sculptor. He is currently studying at the Doctoral School of the Moholy-Nagy University of Art and Design (MOME). He lives in Budapest and has been working at AQB (Art Quarter Budapest) since 2012. He seeks to expand his object-based creative practice by exploring the possibilities of the theme of entropy. Instagram: <https://www.instagram.com/tothmartonemil/>

Session 13A: Orogeny

chair: **Hege Tapio**, OsloMet

14:15 Cosmic Horror and Cinematic Rebellion: The Aesthetics of Excess in Andrzej Żuławski's *The Silver Globe*
Despoina Poulou

14:30 Critical Mass : Soft Robotics as an undoing of Fascist Automata
Jimi DePriest, Callum Siegmund

14:45 How to Speak with the Dead: An Introduction to Necrosemiotics
Ciclón

14:45 Media and Ritual: The Story of Mutual Evolution
Anastasiya Maksymchuk

Location: Katedrala - Kino Šiška

Cosmic Horror and Cinematic Rebellion: The Aesthetics of Excess in Andrzej Żuławski's *The Silver Globe*

Despoina Poulou

University of the Aegean

After his international success of *That Most Important Thing: Love* (*L'important c'est d'aimer*, 1975), Polish director Andrzej Żuławski returned to Poland in 1976 to begin production on his ambitious sci-fi epic *The Silver Globe* (*Na srebrnym globie*). Based on a novel by his great-uncle, Jerzy Żuławski, the film was conceived as a dark, avant-garde, and visually extravagant exploration of human existence. Set in a distant future, the narrative follows a group of astronauts who attempt to colonize a mysterious planet, only to encounter savage, mythical beings inhabiting a barbaric yet mystical society. This stark contrast between a futuristic world and an archaic, violent civilization provides the backdrop for a philosophical inquiry into freedom, existential despair, and the human condition. At the same time, the film subtly critiques authoritarianism and societal control. However, production was abruptly halted by Polish authorities in 1977, who deemed its themes politically dangerous. Many of the film's sets, costumes, and props were destroyed, leaving the project incomplete. In 1988, Żuławski returned to the film and presented a fragmented, rough version of what remained. This paper examines *The Silver Globe* as an enigmatic, unfinished work, exploring its aesthetic excesses, political subtext, and the impact of censorship on its development.

Despoina Poulou is an Assistant Professor of Culture and Digital Audiovisual Arts at the Department of Cultural Technology and Communication of the University of the Aegean. Since 2023, she has been a coordinator and lecturer at the Open Hellenic University in the Undergraduate Program in Film Writing, Practice, and Research Studies. She holds a PhD from the Department of Philosophy and Education of the Aristotle University of Thessaloniki. Her research interests lie in the fields of film theory, film aesthetics, and philosophy of film, focusing also on issues of intertextuality and intermediality in cinema and on the conversation between filmic and literary text. She has presented papers reflecting her research interests in journals and conferences and is the author of the book *The Philosophy of Eroticism in Cinema: Bataille, Bertolucci, Oshima* (Athens, Aigokeros, 2022).

Critical Mass : Soft Robotics as an undoing of Fascist Automata

Soft robotics is an emerging and innovative technological practice that involves making robotic parts out of pneumatically powered silicone appendages that can grip objects or move autonomously when inflated. Soft robots are created by designing 3D models that contain air chambers in their central structure and can be turned into a 2 part mold. Once 3D printed, the mold is casted in silicone and the parts are bonded together with silicone adhesive. Because silicone is such an expensive and non ecologically friendly material, I am experimenting with various bio silicone recipes that use ingredients like glycerol, gelatine, agar agar, K carrageenan and water which are affordable and biodegradable to find a formula that is best suited for soft robotics.

In the past my arts practice has involved using body casting to make wax multiples of ears and other appendages such as hands, thumbs, noses, lips, vulva, chicken feet and mushrooms. The intended outcome being to form amorphous organic entities that are novel, unexpected and uncanny. My current arts practice involves making many multiples of soft robots that form an amorphous whole as they all inflate and deflate at differing time intervals, playing upon notions of biomimicry in robotics to generate life like automatons that simulate fungal, botanical and oceanic figures while refusing to perform any functional task for humans.

I propose to further push the concept of biomimicry to make soft robots whose primary structural forms are created from casts made of human body parts and other organic material such as fungi and plant matter or organs such as cow hearts or octopus tentacles sourced from local butcher shops and fisheries. The goal being to explore how soft robotics as an arts practice can be pursued in imaginative and sustainable ways by leaning farther into the concept of biomimicry that it is based upon and further looking to the natural world for inspiration in their construction.

The conceptual intention of the experimentations draw on psychoanalytic notions about fascist culture formulated by Klaus Theweleit in "Male Fantasies: Volume II." In this text Theweleit deconstructs the doctrine of the fascist psyche which clings to the rigidity and sterility of martial hierarchy and resentfully rejects the viscous fluidity of desire which is associated with both their internal organs and the seething public masses that comprise crowds found at protest demonstrations. I am interested in combining soft robotics, body casting and bio-silicone to create an artistic representation of what Theweleit describes as the "animal" in the mass which "snaps its greedy jaw and stares poisonously, paralyzing from a thousand eyes. It has a thousand legs, a thousand heads, it can generate a thousand degrees of heat. It can metamorphose into a single creature, many-limbed millipede, rat, snake or dragon." The philosophy and methodology of my practice is further guided by theoretical frameworks found in disciplines such as cyberfeminism and tactical media, to create a work which stands in opposition to and challenges both the cisgender binary and institutional approaches to electronic arts.

Jimi DePriest

SymbioticA

Jimi DePriest is an interdisciplinary artist and researcher with a background in Anthropology and socialist organizing. Their work involves conducting Marxist and Anti Imperialist analyses of military technologies by examining the historical trajectories and socioeconomic conditions that led to their development. Jimi's emerging artistic practice is informed by their research and employs tactical media methodologies to create DIY robotic forms and political films.

Callum Siegmund

CEO of DNASAND

Proud owner of the world's smallest penis (nanobot), Callum J Siegmund is a bio/nano artist who uses DNA nanotechnology to create DNA Nanosculptures, double helices interwoven into imperceptible 3D objects whose form and sequence are imbued with poetics. Having developed this practice during an extended SymbioticA residency (June 2020-Dec 2022), Callum's highly technical works explore the materiality of the immaterial, the absurdity of biotechnology, bioweapons, and the epistemological struggles of everyday life.

How to Speak with the Dead: An Introduction to Necrosemiotics

Ciclón will create an electronic disturbance ritual space to resurrect their dead, summoning the demi-god Castellano, the raccoon Mini, Puss n' Boots Loki, and the OG Chilango toy poodle Luk Kahlo, as well as any other spirits who want to join the hullabaloo. Endocannibalism for anyone who wants to partake. Specifically, they will rely on an invocation of the Goddess Chinnamasta for the ritual. All will be protected by apotropaic salt forms.

Ciclón

Necromancer, Trans*media Storyteller

Ciclón is a necromancer and trans*media storyteller that is moved by quantum connectivities within and beyond the technosphere. Their recent work establishes meaningful connections amongst goddexes, ghosts, animals, plants, and the elements. They seek to amplify spectra of desire.

Media and Ritual: The Story of Mutual Evolution

Rituals are undergoing constant evolution, as they keep adjusting to environment and society of each epoch. Importantly, today's artistic processes are manifestations of contemporary ritual culture. Media plays the key role in accommodating rituals, and if in the antient times we spoke of elemental media like water, fire, air etc.; today similar role is played by contemporary media, among which are internet, art objects, performances, moving images. A number of ethnographers and media scholars argue that contemporary media, both digital and analogue, replace natural elements utilized by antient ritualistic practices. We utilize media as a transmitter of ideas, emotions, and as a storage for meaning.

In addition to the mainstream theory by Durkheim explaining ritual's main objective as to strengthen social bonds between members of a society, we see ritual as performing more functions: anxiety relief, identity building, memory conservation, rite of passage, empathy.

strengthening, communicating emotions and experience, processing loss, myth building and rebuilding. Artistic practices acting as new rituals are aimed to mediate most difficult human feelings as terror, pain, grief. Researchers highlight special importance of these processes in today's world.

We analyze reenactment as a ritualistic practice which is evoked by a deep-seated societal desire to not just repeat and memorize the past, transmitting the experienced history between members of community, but also to 'change' the past. We argue that re-experiencing past and even shifting its perception becomes possible by means of ritualistic practice. The transitions rituals undergo, and as a result, transformations in meaning, together with changes in collective memory happen because of evolution through multiple reenactments.

Anastasiya Maksymchuk

Lusófona University, Lisbon

Filmmaker, video artist and activist, Anastasiya Maksymchuk received her BA in film directing in Kyiv, and proceeded with the Masters Degree in film from an international Erasmus program KinoEyes. In 2024, she got a PhD in Media Art at Lusófona University, Lisbon. Her PhD focus was the artistic reenactment of trauma as a cinematic method. Her latest work investigates the visuality, ritualism, and digitality of memory, as well as hybrid documentary as an archival and transformative practice.

Session 13B: Isostasy

chair: **Gjino Šutić**, independent

14:15 Slime Machine
matilde sartori

14:30 Unhuman: an essay on the monstrosity of the future body
María Nonantzin (MAGENTA) Martínez Bautista

14:45 Mechanisms of care: transgressing online censorship through playful artistic interventions
Liza Shkirando

15:00 Plantoverse: Rethinking Perception Through Plant Optics
Alexandra Burnusuz, Mariia Moshchenskaia, Veronika Prizova

Location: Komuna - Kino Šiška

Slime Machine

Slime Machine explores intelligence and the relationship with machines from a non-anthropocentric perspective, challenging the dominant cerebrocentric view. At the center is the slime mold, specifically *Physarum Polycephalum*, an organism that defies the binarism between individual and collective, existing both as a single entity and as a collective. Moreover, this organism is decentralized: the slime mould lacks a central control system; it is a brainless organism and its control is distributed everywhere and nowhere. And for these reasons it was the inspiration for an algorithm that would follow its characteristics. The algorithm created is a computer vision algorithm, *aaardm.py*, and is inspired by the behavior of the slime mold. It uses the Slime Mould Algorithm instead of the classical machine learning model. This algorithm challenges the traditional forms of computing by creating one that seeks to emulate nature. It is a metaheuristic algorithm designed to be decentralized, random, and non-binary, inspired by the non-binary, decentralized nature of slime mould. It combats the brain-centered view of intelligence. The *aaardm.py* algorithm thrives with small data, adapting through exploration rather than relying on large datasets. This project represents a more inclusive and ecological way of doing technology. It showcases how computing can evolve by learning from nature, highlighting the effectiveness of randomness and decentralized decision-making in solving complex problems.

matilde sartori

Independent

Technologist, Researcher, Designer
<https://matildee3.github.io/matilde/>

Unhuman: an essay on the monstrosity of the future body

In this talk/essay, I want to present to you some concepts from which I have been developing my artistic project and my reflection on my practice with biomaterials, AR (augmented reality) and AI (Artificial Intelligence) specifically in this project; about the non-human and monstrosity as a way of constructing ourselves and everything it implies from the reflection of posthumanist theory. In order to understand what a Posthuman or a Transhuman is, it would be necessary to first understand what it means to be a human, how it is constituted and, at what moment it stops being a human. where does the idea of being human come from? In general, it is taken for granted that we all know what it is to be a human. However, in the context of Post/Transhumanist speculation, we would have to go back to the origins in order to know what we are talking about. I will return to the ideal of the human being as a starting point in order to resignify and update the idea of the human. Thus, I propose that the human is built not only based on what is proper to it, such as being rational, free will, among other things; but also for everything he has left behind throughout history and; importantly, for everything that has been left aside: the intolerable, that which is of the order of the monstrous: the unhuman, the inhuman, that is, the radically incomprehensible Other. As part of the talk, I will present to you a multimedia essay about my artistic process of the work that I have been working on the subject.

María Nonantzin (MAGENTA) Martínez Bautista

independent transdisciplinary designer and
artist

MAGENTA (María Nonantzin Martínez Bautista, México) is a transdisciplinary researcher, designer, and artist from Mexico City. She holds a Master's degree in Sciences and Arts for Design (CyAD) and is currently a PhD candidate in Social Sciences with a focus on Politics and Communication at the Universidad Autónoma Metropolitana (U.A.M.). Her artistic practice spans speculative art and design, live cinema, live coding, wearable art, audiovisual performance, biosensor-based works, and noise generated with DIY devices. As an academic researcher and educator in transdisciplinary art and multimedia design, she explores the possibilities of code as a plastic and aesthetic material, as well as inter-semiotic experimentation with new materials, augmented reality (AR), artificial intelligence (AI), DIY hardware/software, sound collage, and robotics. In the digital sphere, she often integrates biological processes, data, and material experimentation into her artistic production and speculative design. Conceptually, her work engages with critical theory—particularly deconstruction, posthumanist thought, systems theory, and chaos theory—reflecting on both present conditions and possible futures. Her projects have been exhibited internationally in festivals and forums including Transpíksel, e-Cuerpo International Meeting of Wearable Art and Technology, and the International Meeting of Sound Art and Audiovisual Exploration. Her recent project MITOCONDRIA / Immersion in the Maternal Lineage includes the bioart piece Mitochondrial Dress: Travel Stories with My Ancestors, which combines 3D printing, AI, and AR, and has been exhibited at CNART and the Genomic Research Institute. She is also part of Posthuman Art Network as a resident and artist.

Mechanisms of care: transgressing online censorship through playful artistic interventions

Liza Shkirando

Independent

Over the past few years I have been working with the topic of transgressive art, online censorship and state/institutional censorship and reflecting it back on human experience and experience of an artist.

I am discussing some of the experiments with AI text2image policies and content moderation of art by Instagram.

One of the experiment was built around crafting prompts for text-to-image LLM to coax them into producing “sexually suggestive” images. I have been exploring what the limits of “sexual imagery” are since from the human (especially queer) sexuality perspective, many visuals can be sexually loaded for one individual but not for another (and not for the AI). In that experiment I also argue that the process of interacting with generative AI such as Midjourney or ChatGPT is play: there is an element of ambiguity, chance and unpredictability, all, human and non-human actors, are playing with boundaries and rules and the interaction is turn-based.

Blind Spots is an artistic intervention challenging AI algorithms and online censorship. Nine pieces were created as a “puzzle” for Instagram to solve. The painting is loosely based on a glitched AI generated image. Through this experiment I am exploring the experience of an artist engaging in a playful interaction AI in order to reclaim the agency and power. This and other experiments were showcased at my exhibition Mechanisms of Care (October 2023, Malmö, Sweden).

Finally I reflect on artist’s experience/phenomenology of creating an artwork knowing that it will be censored or deleted from public view (online or physical). How is our artistic practice affected when we are working while being subjected to (self-) censorship (based on my personal experience and interviews with other artists)?

Liza Shkirando (Swe/Rus, b.1986) a painter, a visual artist and an interaction designer based in Malmö, Sweden.

I primarily work in oil painting, using traditional media innovatively through transgressive experiments and conceptual projects. For me, painting transcends aesthetics; it serves as a means to research, conceptualize, and communicate complex ideas. Through video, I foster a direct and unfiltered conversation with the audience.

My art draws from my lived experiences, exploring identity, paradox, and binaries while navigating diverse cultures, political views, sexualities, and genders. The transgressive, the queer, and the anarchist embody a moving utopian horizon, while mourning the lost culture I grew up in. Through my practice, I challenge the norms, pushing the boundaries of taste and symbolism. My work exposes raw emotions, expressed through the body as a vessel, a prison, and medium. My body is central to my art—serving as a reference in my oil paintings and as a canvas for video and performance.

I have exhibited throughout Europe and Canada, including Kunsthall Aarhus (Aarhus, Denmark), FRANK Gallery (Malmö, Sweden) and Duplex Gallery (Lisbon, Portugal). Currently I am focused on the topics of identity and censorship, researching them through the prism of transgressive art. I’ve been a guest lecturer at Linnaeus University (Växjö, Sweden) and Malmö University (Malmö, Sweden) speaking about my artistic practice and research. I am involved with the art-based research group led by Professor Susan Kozel at Malmö University.

Plantoverse: Rethinking Perception Through Plant Optics

Light, its amount and qualities are essential signals for plants (Szabo et al., 2020; Müller-Xing, Xing and Goodrich, 2014). Scientists still explore the comprehensive role of light in plant life, yet this is no secret. But what if plants receive information about their surroundings in ways we have not supposed?

Our work is based on recent insights regarding *Boquila trifoliolata* mimicry. This South American vine imitates support plant leaves, and there is no consensus on the mechanism behind this phenomenon (Gianoli and Carrasco-Urra, 2014). One of the probable hypotheses, recently proposed based on experiments with artificial plants, suggests that *B. trifoliolata* can even mimic plastic leaves (White and Yamashita, 2022). The presumed nature of this sense may be physical and, possibly, optical. While this remains a hypothesis, it has already caused discussion not only about the plant sensory systems but also about the image of a plant among humanity. Plant blindness, a statistically proven phenomenon, describes the tendency to overlook plants, treating them as mere objects rather than living organisms (Hershey, 2002). This bias even skews conservation funding in favour of animals (Jose, Wu and Kamoun, 2019). Also, plants are often seen as “blind” themselves, perceived as receiving information through a narrow range of modalities.

Our project, Plantoverse, is a media sculpture that illustrates how leaf epidermal cells transform images considering their optical properties (Haberlandt, 1905; Wager, 1909). Current research offers multiple explanations for the role of the leaf epidermis in light perception, along with its ecological and physiological implications (Poulson and Vogelmann, 1990; Bone, Lee and Norman, 1985). In our sculpture, image from built-in cameras is captured and processed through a mathematical model based on our data on epidermal cell optics. The resulting image becomes part of the artwork, symbolising how external perceptions shape identity and drive responses. Ultimately, this can define the quality of interaction between the parties.

Alexandra Burnusuz

BioArt Lab, ITMO University

Alexandra Burnusuz is a researcher at the Art & Science Center, ITMO University, with a background in biology (BSc, MSc, Saint Petersburg State University). Her work explores the intersections of life sciences, new media, and artistic practice, with a focus on bioart, bioprinting, and plant-human interaction. She has co-authored publications in *Scientific Reports*, *Immunology & Cell Biology*, *Humanities and Social Sciences Communications*, and *Convergence*.

Mariia Moshchenskaia

BioArt Lab, ITMO University

Maria Moshchenskaya is an interdisciplinary artist working at BioArt Lab. She explores the themes of interspecies communication, non-verbal dialogue and interaction with plants. The artist has exhibited her works at the audio-visual festival *Intervals* (Russia, 2019), the *Speculum Artium Festival of New Media* (Slovenia, 2021, 2022), the international virtual exhibition *Pending Futures* (Netherlands, 2021), and many others.

Veronika Prizova

BioArt Lab, ITMO University

Veronika Prizova is an interdisciplinary artist and culturologist. She studies nature-to-culture narratives and issues of phyto-semiotics. She has taken part in the international festivals ‘*Ars Electronica*’ (2020) and ‘*Speculum Artium*’ (2021) as well as in the international virtual exhibition ‘*Pending Futures*’ (2021). She is a mediator and creator of a guided tour and a leaflet-game for children at the State Hermitage Museum.

Session 14A: Delocation

chair: **Despoina Poulou**, University of the Aegean

15:45 Echoes and Future Whispering in Haunted Times
Marie-Luise Meister

16:00 Practicing Feralities: On Making Sense with Multispecies Landscapes
Markéta Dolejšová, Chewie

16:00 BioQuantum Record: Chiral Handshakes Between Terrestrial Extremophiles and
Their Extraterrestrial Counterparts - An Arts-Science Collaboration
Anna Steward, Sebastian Gfellner

16:15 Embodying Non-Human Perspectives to Design with Multispecies Empathy
Ceren Ozgen, Jiabao Li

Location: Katedrál - Kino Šiška

Echoes and Future Whispering in Haunted Times

Marie-Luise Meister

Independent

This artist talk unfolds from a long-term research process that explores speculative modes of communication with nonhuman and more-than-human entities and assemblages—across porous interfaces of material, sound, and atmosphere. Titled *Dialogues with the Other – Echoes and Future Whispering in Haunted Times*, the project engages how forms of listening, resonance, and delay can become gestures for rethinking our relation to the unknown, the silenced, and the yet-to-be-articulated.

Rather than approaching the Other as fixed alterity, this research situates the concept within an entangled mesh of symbiotic agencies—those that store without narrative, and respond in forms not aligned with linguistic convention. They shimmer through fracture. They inhabit thresholds, atmospheres, and incomplete loops.

My practice—spanning installation, sound composition, neural image systems, drawing, writing and sensor-based spatial arrangements—engages the epistemic potential of non-linear, multisensory encounters. Clay, porcelain, field recordings, water, moss, and neural textures become interlocutors. Not representations of nature, but agents of interrupted knowledge—each carrying tension, delay, and resonance within their very materiality.

The talk will move through recent iterations of *Bodies of Water*, an ongoing artistic research project that approaches water not as motif, but as thinking medium. Within this context, rivers and sediments appear as temporal inscriptions—where histories of extraction, violence, and migration leave layered residues. Geological and hydrological maps enter as material witnesses—etched, folded, and marked by absence.

The research is informed by an altered mode of listening—one shaped by a sensorily fractured auditory system. Due to a progressive condition, my hearing registers certain frequencies with heightened intensity, while others remain inaccessible. What enters perception is no longer filtered by cognitive hierarchies of relevance. Human speech does not dominate; environmental and nonhuman sounds surface with equal weight. This sensory configuration is not a biographical backdrop—it alters the architectural logic of my research. Delay, saturation, and dissonance become compositional elements. Sound does not serve narrative; it arrives as density, lingers in thresholds, folds into the body. Listening, here, is not interpretation—but a method of attunement.

In *Dialogues with the Other*, I ask:

What forms of speech emerge when language fails to align with perception?

How can we build modes of attunement that allow nonhuman and posthuman entities to act—not as symbols, but as co-sensing presences?

What does it mean to listen-with materials that do not speak back?

What interests me are infrastructures of delay. Forms that resist the compulsion to name. Fractures that do not collapse into clarity. Echoes that do not return the same. I consider poetic storytelling a speculative mode of exchange—where language breaks open to allow resonance with other registers: tactile, sonic, mineral, vegetal, algorithmic. Communication, in this sense, does not mean alignment. It means proximity. It means friction that does not destroy, but holds.

Throughout the talk, I will share fragments from recent works—textual scores, sound fields, sculptural arrangements, and traces from an evolving vocabulary of communication without content.

The voice in this research is multiple. Sometimes it arrives through field recordings. Sometimes through code. Sometimes through a silence charged with memory. Violence is not a theme—it is a structural condition, embedded in the material: in cracked porcelain, interrupted frequencies, unrendered data. The question is not how to tell these stories, but how to make them perceptible as tension.

The Other does not always answer. But it responds.

Through pressure.

Through breath.

Through the thickened air of haunted times.

Marie-Luise Meister is a transdisciplinary artist whose work explores processes of change and liminal spaces that weave together past, present, and speculative futures. Employing storytelling as a tool, she delves into the symbiotic relationships between humans and the more-than-human world. Her artistic practice traverses materials, words, and images, shifting fluidly between analog processes and self-trained neural networks, crafting evocative in-between worlds that reflect themes of biodiversity, ecology, and evolution.

With a background in theater, media art, text, and body-based research, Meister studied Fine Arts at the Academy of Visual Arts in Leipzig and the Royal Institute of Art in Stockholm. Her work is deeply rooted in notions of rewilding, embracing the transformative potential of artistic exploration to reimagine ecological narratives. Meister has participated in artist residencies across China, Georgia, Italy, Sweden, Russia, Israel and Palestine, with her works showcased in numerous national and international exhibitions.

Supported by institutions such as the Rosa Luxemburg Foundation, the Goethe-Institute, the Ministry of Culture and Science of North Rhine-Westphalia, and Kunst Fonds Bonn, her projects emphasize the interconnectedness of ecological and cultural systems. Currently, she leads the EU-funded residency program *Fluid Materialities*, an artistic research initiative exploring the interrelations of matter and symbiosis, set to unfold in collaboration with the KIND Lab of the University of Applied Sciences Trier in 2025. Meister's practice embodies a commitment to reimagining the boundaries of artistic creation, fostering innovative dialogues between art, nature, and speculative futures.

Practicing Feralities: On Making Sense with Multispecies Landscapes

In the talk, we share insights from our practice-based experimentation with 'feral' ways of making sense with multispecies landscapes and dataflows. Drawing on our ongoing research collaboration with the Křivoklátsko forest in Central Bohemia, we discuss how feral ways – open-ended, spontaneous, messy, welcoming indeterminacy – may foster more-than-human co-creation of knowledge and data, and nurture shifts from anthropocentric 'making sense of' to relational 'making sense-with' other-than-human creatures.

Our research is often performative and embodied, taking the shape of, for instance, experimental walks or drifts (or *dérives*, following Debord, 1958) that invite local dwellers and inhabitants – pine trees, squirrels, dogs, storks, lichen, humans – to explore and understand local landscapes. While walking (crawling, floating, drifting, or otherwise moving) together with these participants, we pay attention to our surroundings, guided by each others' sense of orientation and interests as well as spontaneous chance encounters. On the way, we exchange conversations (verbal or otherwise), gather sensory impressions, and record traces in diverse formats: sounds, videos, scribbles, sniffs, or simple acts of remembering. The data emerging from such experiential inquiries where knowledge is embodied and felt, often materialises beyond dominant data norms – of structured, measurable, reproducible, or clearly codable units of information – as artifacts and experiences open for engagement through sensory, emotional, and tacit perception.

Reflecting on our recent (often failed) attempts to share this work within broader academic contexts, we illustrate how experimenting with ferality can foreground issues of power, agency, and control in the currently human-centric discourses around data, technology, and sensemaking in eco-social transformation efforts.

Markéta Dolejšová

The Academy of Fine Arts, Prague

Markéta Dolejšová (<https://materie.net>) is a practice-based researcher experimenting with embodied and sensory experiences in multispecies contexts. Her recent focus has been on ferality and feral eco-systems, exploring what relations, intuitions, and ways of knowing can emerge in the liminal spaces between the wild and the domesticated, the familiar and unknown, the serendipitous and intentional. She is also an Assistant Professor at The Academy of Fine Arts in Prague, where she acts as the Head of Doctoral Research Department, and recently finished her postdoctoral research fellowship at Aalto University – School of Arts, Design and Architecture (2020-24). In 2020-22, she worked with the CreaTures – Creative Practices for Transformational Futures project, where she led the Laboratory of Experimental Productions and co-created the CreaTures Framework proposing how creative practices can stimulate action towards socially and ecologically sustainable futures. She has co-founded several art-design research initiatives including the Uroboros festival, the Open Forest Collective, and the Feeding Food Futures network. Since 2025, she's been co-directing the ABIS – Ars Biologica Independent Studies, an international platform connecting experimental art, design, technology and science with a focus on perma~culture thinking. Her work has appeared in academic outlets and cultural venues such as the Venice Architecture Biennale, Helsinki Design Week, ArtScience Museum Singapore, National Museum of Scotland, and National Gallery Prague.

Chewie

Forest Guide

Chewie is a forest guide living in Central Bohemia, in the protected landscape area Křivoklátsko. Since 2021, Chewie has been a core member of the Open Forest Collective where he contributes to feral explorations of more-than-human ecologies and leads a series of experimental walks in the Křivoklátsko forest. Through his guidance, Chewie helps other collective members and contributors to learn about diverse multispecies relationalities that make up a forest.

BioQuantum Record: Chiral Handshakes Between Terrestrial Extremophiles and Their Extraterrestrial Counterparts - An Arts-Science Collaboration

Anna Steward

Transdisciplinary Artist

BioQuantum Record is a speculative artistic project that reimagines the Golden Record launched by NASA in 1977 aboard the Voyager spacecraft. The post-Voyager concept examines the implications of scientific advancement and contemporary cultural, societal, and philosophical thought. While the Golden Record was designed to communicate the message of humanity to an intelligent extra-terrestrial life, the BioQuantum Record shifts the focus to life itself, proposing that microbial collectives are most likely the first form of extra-terrestrial life we may come in contact with.

This project explores the possibility of molecular communication with these hypothetical extra-terrestrial microorganisms, using the concept of chirality—the “handedness” of molecules. On Earth, life relies on left-handed amino acids and right-handed sugars, but alien life could operate with opposite chirality. This hypothesis of mirror life forms the speculative basis of BioQuantum Records.

The sci-fi narrative of the project proposes sending an artistic prototype hosting biochemical materials and ‘a crew’ of prokaryotes into space to initiate a chiral handshake with their extra-terrestrial siblings. The crew members are extremophilic archaea, namely, the two species *Metallosphaera sedula* and *Halobacterium salinarum*. *M. sedula* thrives in hot, acidic, metal-rich environments, and can survive in desiccated states. *H. salinarum* has been isolated from ancient salt crystals, demonstrating its ability to endure geological time. It thrives in high-salinity environments, which are common throughout the solar system.

The design of vessels carrying them into space is informed by the panspermia theory—the idea that life can travel between planets on space debris—serving as a metaphor for life’s potential cosmic journey, its resilience, and adaptability, as well as the possibility of seeding extra-terrestrial environments.

By blending real and speculative concepts, scientific research, and experiments with poetic storytelling, the project aims to provoke new ways of thinking about life beyond Earth, and invite discussions on the fragility of planetary ecosystems, possibilities of interstellar encounters, and boundaries between science fiction and scientific reality. Ultimately, the project is a question, an invitation, and an open-ended experiment: What happens when we send not just a message, but life itself, to the unknown?

Developed during an arts-science residency (November 2024 – February 2025) at the Center for Molecular Biophysics, CNRS – Orléans and École Supérieure d’Art et de Design, hosted by the LE STUDIUM Loire Valley Institute for Advanced Studies (France), this project initially aimed to produce a prototype. The collaboration, however, turned out to be much richer, generating a wealth of material experiments and conceptual expansions, and we are looking at the creation of the entire cosmos surrounding it.

Owing to the high quality of transdisciplinary collaboration, all partners are committed to continuing their shared endeavors. The BioQuantum Record team has co-authored an abstract of the project and received an invitation to present this work at the Biennial European Astrobiology Conference in Reykjavik, Iceland. In addition, production began for exhibiting in Orléans as part of the France Design Week 2025.

On a meta-level, the project functions as a real-time investigation into the dynamics of interdisciplinary collaboration: What is there to gain from arts-science collaborations? What constitutes a successful trans-disciplinary process? Can laboratories serve as artistic studios in which materiality, processes, and experimentation transcend disciplinary boundaries?

In this experimental approach, arts-science partners tackle scientific questions using an artistic narrative by combining and uniting the best of the two worlds. In compliance with scientific quality standards, artistic freedom is given an additional dimension.

Anna Steward is a transdisciplinary multimedia artist. Her practice combines performance, installation, and scientific collaboration, with a focus on microbiology, neurology, and a growing passion for astrobiology. She trained at Arts Educational Schools London in 2000 and initially worked as an actor before shifting to Live Art in 2007. Anna graduated with honours from the Academy of Fine Arts Nuremberg in 2023, where she now lectures. Supported by a scholarship from the Bavarian State Ministry of Science and the Arts, she collaborated with the German Archaea Centre at the University of Regensburg, Germany, where she remains a visiting artist. Her 2024/2025 Arts-Science Residency at the Center for Molecular Biophysics (CBM)–CNRS Orléans and École Supérieure d’Art et de Design Orléans, hosted by LE STUDIUM Loire Valley Institute for Advanced Studies (France), sparked an ongoing partnership with CBM’s Exobiology and Synthetic Protein and Bioorthogonal Chemistry teams. Together, they explore microbes, meteorites, and molecules.

Sebastian Gfellner

Center for Molecular Biophysics, CNRS–

Orléans, France

Sebastian Gfellner is a postgraduate researcher in the Exobiology Group at the Center for Molecular Biophysics, CNRS – Orléans, and the University of Orléans (France). His scientific journey from Earth Sciences to Astrobiology started at the University of Vienna (Austria) and continued at the University of Bremen (Germany), with stops at Harvard University (United States) and the University of Liège (Belgium). Primary research focuses on extremophilic microorganisms, their survivability under extreme conditions, and analysis of their biosignatures. His special interest lies in the detection of traces of microbial life on other planetary bodies, particularly on Mars. Through arts-science collaboration, Sebastian found a way to add a transcendental narrative conceptualized by Anna Steward to his research, bridging the two worlds of arts and science.

Embodying Non-Human Perspectives to Design with Multispecies Empathy

Design has traditionally focused on improving human lives, often at the expense of other species and ecosystems. This anthropocentric approach has contributed to habitat destruction, ecological imbalances, and the exclusion of non-human beings from human-shaped spaces. This paper introduces embodied movement practices as a method to build empathy and foster collaboration across species through immersive workshops. Drawing on Uexküll's Umwelt theory, Gibson's ecological psychology, and somatic design principles, these workshops allow participants to explore the sensory worlds of non-human species, such as dogs and pigeons. These workshops challenge human-centered paradigms by offering designers an experience of how non-humans perceive the world. Through sensory simulations and guided activities, participants can temporarily "step into the shoes" of non-humans and explore their sensory worlds. Tools like dichromatic lenses, which replicate how dogs rely more on smell than sight, and beak prosthetics, which mimic bird behaviors like foraging and navigation, provide designers with firsthand insights into the challenges and behaviors unique to non-human species. This fosters a more inclusive approach to design, viewing non-human species as critical stakeholders. Participants use these insights to create practical, inclusive solutions for shared environments. Case studies include designs addressing the sensory and behavioral needs of dogs—such as olfactory-enriched spaces, non-toxic sensory gardens, and texture-focused pathways—and pigeon-friendly urban features like safe perches and feeding stations. These examples demonstrate how embodied empathy can inspire designs that promote coexistence. This paper demonstrates how embodied movement practices enable designers to empathize with and address the sensory and behavioral needs of non-human species. By fostering ecocentric approaches, these workshops offer practical frameworks for designers, researchers, artists, educators, and others. Inspired by Haraway's concept of coexistence, this work envisions a future where design transcends human-centric limitations, embracing shared responsibility and fostering resilient, multispecies environments through inclusive and innovative practices.

Ceren Ozgen

University of Texas at Austin

Ceren Ozgen is an interdisciplinary designer, urban planner, artist, and dancer whose work bridges interaction design, urban systems, and everyday experiences. With a fluid and adaptive approach, she explores relationships between people, places, and materials, moving freely across scales and disciplines. Her practice integrates sustainability and multispecies perspectives, experimenting with eco-friendly materials such as bioplastics and using embodied movement to cultivate empathy in design.

Jiabao Li

The University of Texas at Austin

Jiabao Li is an artist, assistant professor at The University of Texas at Austin, founding director of Ecocentric Future Lab, and visiting professor at Stanford. She creates works addressing climate change, multispecies futures, humane technology, and perceptions. Her mediums include wearable, robot, AR/VR, performance, scientific experiment, installation. In Jiabao's TED Talk, she uncovered how technology mediates the way we perceive reality. Her recent solo exhibitions include "Chill Out: The Arctic Couldn't", "Progenitorial Hysteresis", "Perception Omnifold", and "Ecological Soup: Interspecies Encounters". Jiabao is the recipient of numerous awards including Forbes China 30 Under 30, STARTS Prize, Falling Walls, Fast Company, and the Outstanding Instructor Award from Bio Design Challenge. Her work has been exhibited internationally, at MoMA, Venice Architecture Biennale, Ars Electronica, Exploratorium, Today Art Museum Biennial, SIGGRAPH, Milan and Dubai Design Week, ISEA, etc. Her academic papers have been published in top conferences and journals including SIGGRAPH, CHI, IEEE VIS. Her work has been featured on Fast Company, Art Forum, Business Insider, Bloomberg, South China Morning Post, Domus, Yanko Design, Harvard Political Review, Leonardo. She is a member of Onassis Foundation and a Fellow at Ars Electronica Founding lab. She graduated from Harvard GSD with Distinction and thesis award.

Session 14B: Resonance

chair: **Ingrid Cogne**, KMD - University in Bergen (NO)

15:45 Dust to Dust
Lyndsey Walsh

16:00 The dust that will keep you alive, the dust that kills, the dust you return
Line Krom, Brian Degger

16:15 Cyborg Woman-Plant-Machine Experiment
Carolina Sudati

16:30 How a spectral realm of vision fuses tarmac, human skin and paper
Anna Olszewska

Location: Komuna - Kino Šiška

Dust to Dust

Unlike the microbiome, which has been described as working in symbiosis with living systems, the necrobiome is a living community of micro and macro-organisms haunting bodies and materials beyond the boundary given to define “life”. The Necrobiome and the Thanatomicrobiome that comprises it microbial agents actively dismantle the material composition of life as we knew it, signaling to cultural notions of the abject and putrefaction[1], [2].

However, the necrobiome remains an undeniably important framework for understanding the complex and shifting network of interactions and relationships that living organisms have beyond the anthropocentric boundary of death. From whale fall to compost, the necrobiome exists all around us and plays a crucial role in planetary cycles.

Consulting both scientific and cultural practitioners working with these facets of death, “Dust to Dust” attempts to examine the value systems projected onto death, the meaning death has in life cycles (micro and macro), and the rituals that exist around death (both scientific and cultural). Exploring the role of planetary forces and the needs of overlapping systems of living entities that permeate the boundary between life and death, “Dust to Dust” offers artistic mediation on the cycling of carbon on our planet.

[1] Kristeva, J., 2024. Powers of horror: An essay on abjection. Columbia University Press.

[2] Nakas, K., 2013. Putrefied, Deliquescent, Amorphous: The ‘Liquefying’ Rhetoric of Ugliness. In: A. Pop and M. Widrich, ed., Ugliness: The Non-Beautiful in Art and Theory. I.B. Tauris.

Lyndsey Walsh

Humboldt University of Berlin

Lyndsey Walsh is an artist, writer, and researcher from the United States and based in Berlin, Germany. Lyndsey has a Bachelor's in Individualized Studies from New York University and a Master's in Biological Arts with Distinction from the SymbioticA Centre of Excellence in Biological Arts at the University of Western Australia. Lyndsey's practice fuses speculative narratives with autoethnographic investigations into the ruptures created by technology in the corporality of culture. Lyndsey sets out to question the cultural binaries of human-non-human, diseased-healthy, and life-machine using Crip, Queer, and intersectional feminist frameworks. Currently, Lyndsey is the first and only residing artist of the Department of Experimental Biophysics at Humboldt Universität zu Berlin. They have been awarded the S+T+ARTS Prize 2024 Honorable Mention, and their work has been featured in events and with institutions such as Frieze Art Week New York, the Humboldt Forum, the Ural Biennial, the Berlin Biennale, Athens Digital Arts Festival, Transmediale/CTM, and more.

The dust that will keep you alive, the dust that kills, the dust you return

“Dust/ futures are already here. It’s just not evenly distributed yet” William Gibsons

Dust is a surprising mix of the mundane and the extraordinary. Minerals, organic matter, pollutants, and sometimes even traces of gold are part of its story. It’s a poetic reminder that even what seems insignificant can carry meaning—and value.

Dust doctor, dust detective, dust-divinator, dust-wrangler as umbrella terms for those dealing with dust, its consequences or uses. There are dusty times ahead, for good and ill, and these people will be needed. To mitigate, to diagnose, to treat, and to celebrate our dusty future.

Dust vs dust when it comes to pollen, dust wars, where (engineered)-antibodies are used to stop the activation of the immune system against dusty allergens (like pollen). The Art-Object acts as a probe into these dusty futures, a sentinel that continuously inscribes the local dust-o-sphere....Too much human in the sample? Perhaps it’s time to bring in the other, the canine, the mossy, the outside air. Too much pollen, perhaps it’s time for some personalised medicine to stop your asthma. Too much pm2.5/4/10 black carbon, time to be aware, put the filter on high mode, or get away. Too much microplastics, perhaps a flocculating bacterial mist, that sinks the particles to be robo-vacuumed and fused into a plastic puck for the plastics recycler.

Line Krom

Independent

Line Krom is a German artist and cultural anthropologist, who explores the cultural richness of dust collected from museums, archives, mines, fields and other sites of social significance. Krom has transformed this often-overlooked material into performances, paintings, digital objects, and installations. Dust serves as both a metaphorical and material substrate in her practice for investigating themes of time, memory, environmental justice, and cultural heritage.

Brian Degger

Independent

I am an interdisciplinary maker with a PhD in biotechnology, passionate about open-source practices and shareable expertise. I also bring enthusiasm to grassroots software and science policy. My work often involves collaboration with artists (such as Anna Dimitriu and Blast Theory, particularly in creating innovative projects that integrate biological media). Over the past two decades, I have been actively involved in workshops, hack-days (<https://www.hackteria.org/workshops/surf-and-turf/>), hack labs (eg FieldNotes, Fi; LabLife, Uk, Hlab11&14), residencies (MigratingArtAcademies), and art collective projects worldwide. These experiences have allowed me to develop my technoscientific art practice and voice, blending accessible technology with creative expression. I am a founding member of the Maker Space in Newcastle upon Tyne and an active participant in the North East England Maker community, and the broader UK and international networks. My role extends beyond hands-on projects—I advocate for documentation, mapping, and promotion to preserve and amplify the impact of communities like mine. I am also inspired by thought-provoking artists, writers, and theorists who explore technoscientific discourses.

Cyborg Woman-Plant-Machine Experiment

A.v.p. (Alba viridi pythonissan) is an artistic-scientific experiment exploring new forms of human becoming through the integration of body, technology, and nature. Rooted in biodesign and phenomenology, the project envisions mutation via prosthetic devices that enhance environmental relationships, the ingestion of concentrated chlorophyll, and the induction of trance states through repetitive movement and sound frequencies. Developed in collaboration with visual artist and designer Leo Ceolin, the Cyborg Woman-Plant-Machine Experiment employs bio-industrial wearables made from biomaterials and organic substances, designed to transform bodily limitations into expanded choreographic possibilities.

The performative research investigates how saturation, trance, and bionic movement can generate an immersive environment where performer, guests, and audience co-create the experience. Wearable objects, mobility devices, and sound interventions serve as catalysts for this process, positioning the observer as an active participant in the experiment.

By weaving together the symbolic dimensions of Alba (light), Viridi (green/plant kingdom), and Pythonissan (witch/healer), the project illuminates new pathways of coexistence, resistance, and reconnection with ecological rhythms, proposing a cyborg ontology of care and attentiveness.

Carolina Sudati

Translúcida Bruta, BR

Carolina Sudati a.k.a. Translúcida Bruta is a Brazilian dance and performance artist who investigates the relationship between body and wearable devices, interested in converting psycho-emotional limitations into expansions of movement. The successive creation of feminine becomings is present in their projects in which ruptures and reconnections with rhythm and the natural environment are constantly investigated at the intersection of territory.prosthesis.body. Together with associated artists—particularly visual artist and designer Leo Ceolin, multi-instrumentalist Jose Barrickelo, and photographer Mayra Azzi—she creates performance-installations, video-performances, and wearable devices in different contexts and supports. She increasingly dedicates herself to the study of dark ecologies that emerge from vegetal hacking processes and material manifestations linked to mining, neo-extractivism, and post-industrialism, as well as to artistic investigation through specific parameters that include trance practices and consciousness expansion. She shares her processes through laboratories that stem from the subtle field of collectives and communities, converted into raw wearable manufacturing, generating dances and performative actions. Since the end of 2019, she has intensified creation in direct relationship with territory and local communities, establishing a transit between the rural zone and the urban space of the megalopolis São Paulo. Since 2023, she has been connected to the South American platform Observatorio de la Agonía, alongside Luis Carvalán, Mecha Mio, and Cristian Espinosa, with whom she has maintained a continuous exchange since 2017 through the project Corredor Electromagnético Paulista.

How a spectral realm of vision fuses tarmac, human skin and paper

This is to report and curate an emergence of sensory orders, sets of materials and materialities brought about by research practices operating in extended registers of visibility. The proposal begins by uncovering a paradoxical state in which technical ensembles that produce operational, invisible visuality (Paglen 2019; Mackenzie, Munster 2019) are simultaneously born into the realm of sensing much more than a strip of rainbow produced by a Newtonian prism. This is where, new aesthetic affordance emerges. As the registers of visibility extend into adjacent ultraviolet, near-infrared and far-infrared frequency bands, the realm of colour and form merges with the configuration of material emissivity and reflectance.

I invite to study and creatively expand practices founded on the discovery of spectral signatures - fingerprints of matter - first understood in the famous experiments of Gustav R. Kirchhoff and Robert W. Bunsen in 1859. Kirchhoff shone light through a flare of burning salt and used the spectroscope to observe its yellow glow. Large-scale projects measuring the spectral signatures of the Earth's surface from satellites, such as the Landsat Multispectral Scanner System of the 1970s, propagated a particular way of thinking about the sensory qualities in terrestrial structures (Schowengerdt 2007:3). After a few decades of routine measurements, piles of recorded spectral signatures prompt a spontaneous formation of aesthetically intriguing objects. These are conglomerate lists of materials and surfaces that collocate emissivity and reflectance values for commonly measured structures. In these purely technical indexes, reflectance and albedo values establish an unexpected proximity between freshly fallen snow and river sand. Contrast both with moorland and tarmac. Emphasise the similarities between human skin and paper. Compare black bodies-like vantas and emissive mirrors of polished gold, aluminium, and silver.

Anna Olszewska

AGH University of Science and Technology in
Krakow / Faculty of Humanities

Anna Olszewska, PhD is a lecturer at the Faculty of Humanities, AGH University of Science and Technology in Kraków, where she works in the Department of Cultural Studies and Digital Age Research. Her academic work focuses on the intersections of culture and the digital age, and she is actively engaged in research and teaching within this field.

Session 15A: Syntopy

chair: **Jasna Jernejšek**, Kino Šiška

17:45 Stamping Genes: A Speculative Union of Flamingo, Urchin, and Rice
Kristin Lucas, Nathalie Dubois Calero

18:00 Exoplanetary Poetry: experimental chemistry as a universal language for alien communication
Julie-Michèle Morin, Bart Kuipers, Daniela Brill Estrada

Location: Katedrala - Kino Šiška

Stamping Genes: A Speculative Union of Flamingo, Urchin, and Rice

In this talk, we share the motivations and processes behind Stamping Genes: A Speculative Union of Flamingo, Urchin, and Rice, a conceptual performance and evolutionary biohacking experiment. In this scenario, the fusion of two species produces a novel gene expression that enhances the nutrition and breeding capacities of both species, symbolizing resilience and adaptability.

Building on a collaboration initiated at TTTlabs in Crete, we explore key questions that drive our inquiry: How can horizontal evolutionary biology—where genetic material flows between organisms rather than through lineage—reshape our understanding of adaptation and evolution? What does consent mean when working with microbiota and nonhuman species, and how can we address the ethical challenges this raises? How do we challenge entrenched notions of human purity and exceptionalism to envision more inclusive and interconnected approaches to evolution and coexistence?

Blending art and science, this talk invites reflection on these questions and explores new possibilities for resilience, adaptation, and interconnected futures.

Kristin Lucas

University of Texas at Austin

Kristin Lucas is an artist exploring connectivity as both an interpersonal process and a condition of the digital age, shaped by technological and ecological forces alike. Through speculative, often collaborative works, spanning biohacking, solar-powered web projects, and AR installations, she embraces complexity, challenging dominant narratives that shape how we see ourselves, relate to one another, and the more-than-human agents with whom we co-create realities. Lucas's work has been featured in Art in America, Engadget, and Hyperallergic, with commissions from institutions including Dia Center for the Arts, FACT Liverpool, Rhizome.org, and the Whitney Museum. She is represented by And/Or Gallery in Pasadena and Electronic Arts Intermix in New York. Lucas studied at The Cooper Union and Stanford University, and currently teaches in the art department at the University of Texas at Austin.

Nathalie Dubois Calero

Ionian University

Nathalie Dubois Calero is a BacterVirHuman, scientist (Ph.D. in biology, UPMC, France) and bioartist (BA, University Concordia, Montreal, MFA, University of Windsor, Canada, MAres student, Ionian University, Corfu). BacterHuman is a series of feminist/queer works that explore human-microbe relationships inside the human holobiont through workshops, performances, ontological workshop games, and videos/sounds (aka Bacterhuman in Bandcamp) using fabric and tattoos made with pH indicator culture media, where color changes testify conflicts, overlapping multiplication or equilibrium between human skin (and its excretions), and microbiota- creating images and sounds interacting with her performative quest of human identity. She collaborates on MaterVirus, an ontological workshop game about human viral identity with Cecilia Vilca, Waterbodies with Ada Gogova, and Stamping Genes with Kristin Lucas. Her website is at nathalieduboiscalero.com

Exoplanetary Poetry: experimental chemistry as a universal language for alien communication

We were selected for the Cosmic Consciousness Literary Artist residency of the SETI (Search for Extraterrestrial Intelligence) Institute with our project Exoplanetary Poetry, an experiment in communication with speculative extraterrestrial beings. The project is supported by the AI Stipendium in der Kunst of the Austrian Ministry of Arts and Culture. We would be excited to present our creative process to the TTT community, to spark reflections on interspecies communications and the alien Umwelt.

We aim to co-author a collection of poems with a speculative extraterrestrial being in the form of an AI and present it as a multi-sensory experience. In the process, we hope to transcend linguistic and sensory boundaries to make the co-created poems accessible to a multitude of human and other-than-human bodies.

Inspired by Sara Walker's research on the origin of life, and SETI's research on the chemical composition of exoplanetary atmospheres as indicators of potential extraterrestrial life, we propose chemistry as a poetic language to communicate with a speculative alien being. We want to train a language model using chemical data by mapping atmospheric structures onto natural (human) language, reimagining chains of molecules as sentences, molecules as words, atoms as letters/syllables, and subatomic particles as haptics and sounds.

With this language model, we will co-author the poetry in English, then translate the result back to chemistry creating a multi-sensory atmospheric performance of "chemical life poems" — controlled environments where chemical reactions produce visual, olfactory, and tactile experiences. This approach speculates how alien beings might perceive and create poetry, aligning with Walker's notion of the vast and diverse possibilities of life shaped by chemistry.

Presenting our creative process as part of this conference would allow us to open a dialogue about chemistry as an interspecies linguistic mode of communication and enable discussions about poetic gestures beyond the human.

Julie-Michèle Morin

Artist-researcher + Postdoctoral Fellow @
University Laval (Canada)

Julie-Michèle Morin is an artist-researcher, dramaturg, and technoqueerfeminist thinker working at the intersection of live arts, machines, and political speculation. They recently completed a joint PhD at Université de Montréal and the University of Antwerp (2025), where their research interrogated the dramaturgies of robotics and the lingering humanist, technocapitalist, racist, and patriarchal assumptions embedded in technoscientific imaginaries.

Their most recent performance projects—Glitching Optimization in a Few Steps: A Lecture-Performance about Robotic Failures (2023) and Reassembling Bolts of Care: Yet Another Talk about the Future of TechnoCare (2024)—stage machinic encounters that resist solutionism and care for failures as a mode of living and caring.

Currently a postdoctoral fellow at Université Laval, they examine the affective narratives mobilized by the AI industry and explore how artists disrupt, reconfigure, or sabotage these dominant scripts through critical fabulation and speculative performance.

Julie-Michèle's writings have appeared in Theatre Research in Canada, Liberté, Jeu, Esse arts + opinions, aparté | arts vivants, Spirale and Percées. They co-edited the book *La vidéo en scène : l'acteur et ses technologies* [Video on Stage : Actors and their technologies] (2023) with Josette Féral.

Bart Kuipers

Independent author + multimedia artist

Bart Kuipers is a hybrid writer and multimedia storyteller from The Netherlands living in Berlin. He is the unexpected product of master degrees in computer science and creative writing and anything at the intersection of language and science has a high probability of piquing his interest. His fiction and poetry have appeared in magazines in The Netherlands and The United States and his screenplays have been produced for Dutch and German public television.

Daniela Brill Estrada

Johannes Kepler University (Linz),
University of Applied Arts, Vienna

daniela brill estrada is an artist and researcher from Bogotá, living and working in Vienna. in her artistic work, currently focused on origin of life research and astrobiology, daniela shows matter that mutates, changes and interacts, to question and challenge western hierarchical taxonomies, disciplines, and categories. in her installations and research daniela questions the apparent static, binary, linear and mechanical existence of bodies, humans, societies, and systems, and looks for the complex, chaotic elements that guide them. daniela is currently an artist in residence at the SETI institute, and a PhD candidate at the art x science school for transformation.

Session 15B: Parapatry

chair: **Rodrigo Guzman-Serrano**, Cornell University (USA)

18:45 Etymological transgression and colonial taboos: the post-human hypothesis and the risk of western narcissism
Theodore Kabouridis

19:00 The Non-Image as Method
John Santomieri

19:15 I always write “knowledges”, even it is not grammatically correct.
Ingrid Cogne

19:30 Coral Dialogues: An Enactive Biosemiotic Approach to Interspecies Communication
Annan Zuo, Augustas Lapinskas

Location: Katedrala - Kino Šiška

Etymological transgression and colonial taboos: the post-human hypothesis and the risk of western narcissism

For the last twenty years, the concepts of post-human and post-humanism reframe our anthropological understanding by setting the idea of being human under question. At the same time, both terms presuppose the idea of humanity not only etymologically by the prefix (post-) but also as a repetition of being human, that is expressed either by the need to move beyond (humanism) or as an inescapable condition (human) that needs to be redefined.

In the first condition of post-humanist discourse, the disposition to transcend humanity beyond itself, a new taboo begins to arise by the name “human”. According to this discourse, the latter is synonymous with technological (mis-) advancement, environmental destruction, and climate crisis. In its second condition, the redefinition of being human relates to an attempt to discuss, organize, and predict new ways of ethics and living that will correspond to the avoidance of the first condition, i.e., the continuation of Anthropocenic elimination of the human species.

My paper will argue that both conditions need to be discussed under the criticism of the decolonization discourse since what it means to be human in post-humanist studies is the completion of human ineffectiveness that results in catastrophe. But by proposing this human definition, post-humanists actually sketch a way of being that corresponds to Western, white colonial development. In other words, they draw a definition of human that splits the responsibility of colonial history and its repressive development equally among the colonized.

Consequently, the second condition of post-humanism which strives for a re-shape of humanism, without a close circumspection by decolonial discourse, faces the risk of bringing the old colonial taboo of the “pre-human” primitive Other that needs to be reshaped in the form of a new taboo, that of being human, and its alteration by post-human forms of biopolitics.

Theodore Kabouridis

Independent, Dr. of Philosophy, AUTH.

Theodore Kabouridis is a researcher in Aristotle University of Thessaloniki with field of research the anthropological, productive and legal reconstitution of digital technologies. His doctoral thesis (Aristotle University, 2014) studied the diachronic and systemic relation between technology and human internality, whereas his post-graduate studies (Aristotle University, 2008), concerned political philosophy, ontology and philosophy of social sciences. He completed his graduate studies in London Metropolitan University (2004), in the faculty of Philosophy and Sociology.

The Non-Image as Method

Appropriating its title from a work of medical anthropology (Stevenson 2013), this paper extends the image as a method of knowing—one based on sensory symbolism and representation. And, one that is an important consideration of the nonhuman. By reconfiguring the construction of the nonhuman image (or Non-image), it suggests speculative means for expressing complex nonhuman frameworks of information. This is extrapolated from early futurist discourse of “contextual-mapping,” found in Magda and John McHale’s proposal for the Conceptual Revolution, first developed in 1971. Within these parameters, this paper triangulates a theoretical groundwork for interspecies ‘understanding’ based on representational frameworks of meaning-making. This idea is presented informed by certain key principles of biosemiotics written about by David Dusenbery (1992), Terrence Deacon (1997), Jakob von Uexküll (2015), among others, and shown during this paper presentation in demonstration as a coded digital video artwork. As counterpart to scientific precis, this thesis is buttressed by a range of philosophical perspectives on meaning-making. These include Henri Bergson (1998), Gilles Deleuze (2003), and Elizabeth Grosz (2008), among others, in support of the McHale’s idea that information is, at a baseline, spatial and biological. As argued in this paper, the idea of the Non-Image, once founded, can be expanded to better develop an ethological understanding of interspecies meaning.

John Santomieri

Rensselaer Polytechnic Institute

John Santomieri is a PhD student in the Integrated Electronic Arts program at Rensselaer Polytechnic Institute, New York, where his research-led practice bridges horticulture, landscape design, and BioArt. With an MFA in Emerging Practices from the University at Buffalo and a BA in Urban and Public Policy Studies, his work aligns critical theory, landscape technologies, and vegetal agency to reimagine relationships with the living environment.

I always write “knowledges”, even it is not grammatically correct.

I am struggling with “hierarchy” – the recurrent principle of inclusion or exclusion – performed by supposed authorities when I would prefer the “doing”/practicing knowledges to be more than working on the fixity of their presence in systems.

I have a principle: in order to fight the conditioning, the consensus of knowledge and references to be used by “the” system of knowledge – that is a political construction of a supposed collective identity – I refuse to use in my articulation references “suggested” in the sense of imposed by external voices or others. I believe there is enough spaces to maneuver a thinking that remains free from conditioning. Thinking is something else than responding to injunctions of imposed norms. Knowledges need to be kept in movement as much as language needs to be understood as a practice – a “social praxis, a semiotic activity susceptible of subjectivation and emancipation” (Canut, p.9. trans. Cogne).

I probably mentioned that the circulation of knowledge does not build on the use of the same vocabulary by the people involved in the situation, so several systems of knowledge called in a communication are welcomed. I see communication as the ultimate result of acceptance of others’ ways of thinking. We understand each other when we have accepted that we do not use or belong to the same system of knowledge, and it is only through the concept of conversation (that focuses on the “how”) that we can reach a profound exchange and a state of being with. In other words, each of us accepts to read what the other one is sharing without fixing the projection/understanding we may have on what the other one has articulated. Communication is not fixed and relying on words.

Ingrid Cogne

KMD - University in Bergen (NO)

(PhD.) born 1977 is a French artist, facilitator, dramaturge, researcher working across Arts, Choreography, and Sciences. Cogne conceptualizes artworks in the form of articulated sculptures, expanded choreographies, artistic researches, and text-based objects—be it alone or in collaboration. She uses choreography to create movement and suspension, circulation and time, positioning and displacement in relation to Economy, Knowledge, Work, and Individuals. Her work problematizes the dramaturgy of (existing or created) situations. With soft provocation for movement in representations and structures, Cogne likes to—slowly, progressively—shake and shift perceptions, projections, and perspectives. Cogne is currently a senior researcher at the Academy of Fine Arts Vienna with the arts-based research project *The Dramaturgy of Conversation* (Elise Richter PEEK project V709, AT), an associate professor in Text-based-arts at the Bergen Academy of Art and Design (NO), and an artist represented by Galerie Michaela Stock (Vienna, AT).

Coral Dialogues: An Enactive Biosemiotic Approach to Interspecies Communication

Advancements in AI-assisted language models have spurred efforts to decode animal communication, providing potential to bridge the gap between humans and nonhuman animals. However, questions raised by philosopher Thomas Nagel persist: can we truly understand another species without sharing their biological and sensory structures? Human senses, constrained by our bodies, limit our understanding of lifeworlds beyond our own. The nature of beings who perceive their environment in ways inaccessible to humans remains beyond human comprehension.

This project seeks to address this “anthropocentric bias” created by cognitive and sensory limitations by embracing our inherent anthropocentric perspective and applying empathy to inter-species communication. Connecting autopoietic enactivism with biosemiotics, it proposes an enactive biosemiotic domain that applies empathy to transcend linguistic barriers, emphasizing reciprocal, affective dynamics and mutual influence.

To illustrate the enactive biosemiotic domain, the installation “Echoes of Light: A Conversation with Corals” offers an immersive experience exploring the empathetic relationship between corals and their symbiotic algae. Inspired by bleaching corals’ attempts to shield their symbiotic partners from climate crises through bright neon pigments driving optical feedback loops (Bollati et al., 2020), the project invites visitors into an interactive holographic installation using Large Language Models and the Pepper’s Ghost technique. Movement sensors capture visitors’ bodily movements, analyzed by an algorithm to interpret emotional states. This data informs changes in the hologram, which depicts coral-like structures shifting in geometry, color, and light intensity to reflect and influence visitors’ emotions.

While anthropocentric perspectives shape our understanding of nonhuman experiences, this project emphasizes that shared sensory and emotional interactions can indeed provide opportunities to facilitate meaningful connections, bridging perceptual divides and transcending human-centric modes of communication.

Annan Zuo

University of Oxford

Annan Zuo is a more-than-human researcher and architectural designer. He holds an MPhil in Architecture and Urban Design from the University of Cambridge and currently works at Foster + Partners in London. In October 2025, he will begin a PhD in Geography and the Environment at the University of Oxford. His research focuses on post-phenomenology, intersubjectivity, more-than-human architecture, landscape recovery, empathy, and care. Annan’s work has been featured at international platforms including the Venice Biennale, Edinburgh Fringe, the Media Architecture Biennale, and exhibited in institutions such as the Shanghai Ming Contemporary Art Museum and Austin Unchained Gallery. He is the recipient of the 2024 BioDesign Challenge Grand Prize and has published with Springer Nature and Innovation: The European Journal of Social Science Research. He has presented at conferences across cybernetics, systems design, bio art, and architecture, including RSD12, ASC60, and ISEA 2025. He was nominated for both the RIBA Bronze and Silver Medals and is an active member of the American Society for Cybernetics and the Eco-centric Future Lab.

Augustas Lapinskas

Independent

I am an architect and interdisciplinary artist, actively engaged in artistic research and interdisciplinary collaborations. Architectural education and extensive artistic experience allow me to collaborate with specialists from various fields, conceptualize and realize ideas that require multifaceted knowledge. I am an alumnus and/or participant of Ars Electronica, the Architecture Fund’s Experiment Platform, the Venice Biennale, EIT Climate-KIC Hub, Tech Arts Incubator, and the “Creating Vilnius” programs; a co-founder of the interdisciplinary art collective “micro-empathy”; and a member of a speculative architecture collective “3022”.

Roundtable 6: Humming to Myself

This roundtable engages temporal perspectives —past, present, and future— through artistic and theoretical explorations as ways of practically shaping alternative trajectories. Honorato reflects on the past decade of the TTT initiative (2015–2025). Šebjanič presents *Echoes of the Abyss*, a series exploring the ecological and legal implications of discarded chemical weapons on the ocean floor, revealing their hidden impact on marine life and more-than-human ecologies. Vesna discusses *SUNFlower Plasma & the Solar MAXIMUM*, an immersive performance connecting solar flares to human breath, exploring how magnetic disturbances ripple through ecosystems and collective psyche.

TTT2015-2025 and now what? - Dalila Honorato

Echoes of the Abyss - Robertina Šebjanič

SUNFlower Plasma & the Solar MAXIMUM - Victoria Vesna

Event Hours: 12/09/2025 (19:15-20:00)

Location: Katedrala - Kino Šiška

TTT2015-2025 and now what?

Over the past decade, the TTT initiative (2015–2025) has navigated significant transformations, marked by both achievements and challenges in adapting to evolving contexts. This presentation reflects on the key milestones of the past ten years, highlighting the lessons learned, the strategies that succeeded, and the areas where expectations were unmet.

Dalila Honorato

Ionian University

Dalila Honorato, Ph.D, is the starter of the conference "Taboo-Transgression-Transcendence in Art & Science". She is a Professor in Aesthetics and Visual Semiotics at the Ionian University, Greece, where she is also the Director of the Interactive Arts Lab and the Master of Research in Hybrid Arts. A collaborator at the Center of Philosophy of Sciences - University of Lisbon, her research focus is on embodiment, monstrosity, the uncanny and the acrobatic balance between phobia and paraphilia.

Echoes of the Abyss

Echoes of the Abyss is opus of works by Robertina Šebjanič; that address the critical yet often overlooked issue of discarded chemical weapons on the ocean floor. These remnants of past conflicts, hidden beneath the ocean's surface, disrupt biodiversity, water chemistry, and ecological balance, acting as environmental time bombs. Echoes of the Abyss is opus of works that are addressing the critical yet often overlooked issue of discarded chemical weapons on the ocean floor. These remnants of past conflicts, hidden beneath the ocean's surface, disrupt biodiversity, water chemistry, and ecological balance, acting as environmental time bombs. Building on preliminary research conducted during artist residency aboard the TARA research vessel at Baltic Sea and continued in the frame of Made in platform residency at the Adriatic Sea, this project integrates an interdisciplinary approach, the research explores the interactions between decaying munitions and the perspectives of more-than-human entities. The work also highlights how acts of war and human exploitation not only shape global realities but leave lasting damage on marine ecosystems at both small and large scales. Beyond its scientific focus, the project examines the (in)effectiveness of (current) laws in addressing these environmental challenges.

Robertina Šebjanič

Independent artist (SI)

Robertina Šebjanič is an artist whose work explores the biological, chemical, (geo) political and cultural realities of aquatic environments and the impact of humanity on other organisms. Her projects call for the development of empathetic strategies aimed at recognising the other (non-human) entities. In her analysis of the Anthropocene and its theoretical framework, the artist uses the terms "aquatocene" and "aquaforming" to refer to the human impact on marine environments. She exhibited / performed at solo and group exhibitions as well as in galleries and festivals worldwide. Her works received awards and nominations at Prix Ars Electronica, Starts Prize, Falling Walls, Re:Humansm 2023. Her art work Aurelia 1+Hz / proto viva generator (artist proof) is since 2019 part of the NewArt { collection:}. _ Electronic Art Collection, Spain. <https://robertina.net/>

SUNFlower Plasma & the Solar MAXIMUM

Tuning into the Magnetic Web: A Collective Meditation on Solar Resonance

SUNFlower Plasma & the Solar MAXIMUM is an immersive projection and sound performance that invites the audience into a collective meditation on the entangled forces of our time. Bridging macro and micro scales—from solar flares and Alfvén waves to bees, sunflowers, and human breath—the work transforms scientific data, microscopy, and field recordings into a dynamic audiovisual landscape. As the Sun reaches peak activity, the performance highlights how disturbances in the magnetic field ripple through Earth's atmosphere, ecosystems, and collective psyche—manifesting as wildfires, floods, war, and emotional unrest. This experience invites audiences to reflect on interconnection, vulnerability, and the unseen waves that shape our shared world.

Developed in collaboration with plasma physicist Walter Gekelman and biomedical engineer/microscopist Haley Marks.

Victoria Vesna

UCLA Art Sci center

Victoria Vesna, Ph.D., is an Artist and Professor at the UCLA Department of Design Media Arts and Director of the Art|Sci Center at the School of the Arts (North campus) and California NanoSystems Institute (CNSI) (South campus). Although she was trained early on as a painter (Faculty of Fine arts, University of Belgrade, 1984), her curious mind took her on an exploratory path that resulted in work can be defined as experimental creative research residing between disciplines and technologies. With her installations she investigates how communication technologies affect collective behavior and perceptions of identity shift in relation to scientific innovation (PhD, CAiiA_STAR, University of Wales, 2000). Her work involves long-term collaborations with composers, nano-scientists, neuroscientists, evolutionary biologists and she brings this experience to students. Victoria has exhibited her work in 20+ solo exhibitions, 70+ group shows, has been published in 20+ papers and gave 100+ invited talks in the last decade. She is the North American editor of AI & Society journal (Springer Verlag, UK) and in 2007 published an edited volume - Database Aesthetics: Art in the Age of Information Overflow (Minnesota Press) and another in 2011 -- Context Providers: Conditions of Meaning in Media Arts. (co-edited with Christiane Paul and Margot Lovejoy) Intellect Ltd, 2011. Currently she is working on a series Art Science & Technology based on her online lecture class.
<https://victoriavesna.com/>

ArtShow

COINING UTOPIAS

In a time of cultural contestation and planetary crisis, artists coin utopias as speculative acts of resistance, care, and transformation. This curated program brings together experimental works that confront ideological manipulation, challenge anthropocentric hierarchies, and reimagine the contours of embodiment, ecology, and agency. From hacked biologies to altered landscapes and posthuman desires, the pieces unfold alternative currencies of meaning — where rebellion meets ritual, and futures are shaped not by domination, but by interdependence, imagination, and poetic disruption.

Kino Šiška, Sept 9-13, 2025
Opening 6pm on Sept 9, 2025

Exhibition

Date & Time: 09/09/2025 (18:00-22:00); 10/09/2025-12/09/2025 (9:00-21:00); 13/09/2025 (12:00–18:00)

Location: Kamera, Kino Šiška (Trg prekomorskih brigad 3, Ljubljana)

Curated by: Jasna Jernejšek

Participating artists: Michael Valiquette: A Line in the Sand, Andrew Carnie: The River Running Through Us, Darya Warner: Amalgamated Landscapes, Angelina Almukhametova: Neon Biotope, Leena Saarinen: Decoy, Leena Saarinen: Birdsong, Leena Saarinen: Etudes for birds, Jude Abu Zaineh: Studies in Colour & Flora, Stephanie Rothenberg: AQU-ADISIA Version 2.0: Lubricating the Public Sentient Machine, Špela Petrič: Operational Bodies: The Tomato Tasted Like Automation of Care, *Adam W. Brown: [ir]reverent: miracles on demand, *Melisa Cano: SHIOP!

A Line in the Sand

Below Mount Cristo Rey, where one can stand in the United States and Mexico simultaneously, a family of five runs as fast as they can toward an opening underneath the train tracks. This is one of the moments I observed while working on A Line in the Sand, an ongoing series of photographs that integrates border politics, accessibility, separation, secrecy, intimacy, and the complexities of human nature.

Inspired by navigating a cross-border relationship with my Palestinian-Canadian partner, I critically document the larger ecosystem and polarizing nature of the United States' policies and border relations with its neighbors to the north and south. Over the course of two years, I have been making images in places that divide, barriers that are real and imagined, across Mexico, the United States, and Canada. The border crisis has never been more present than it is right now and it is only going to get more challenging in the next four years of the incoming United States presidency. I need to continue exploring the existing tensions in these border areas. I am adding to the traditions of contemporary photography by responding to and documenting the current geopolitical climate. It has never been more important to photograph these areas in these precarious times of division.

Michael Valiquette

Michael Valiquette is a multidisciplinary artist, photographer, book maker, and graphic designer, based in Troy, New York. Michael makes photographs that integrates border politics, accessibility, separation, secrecy, intimacy, and the complexities of human nature. He holds a Bachelor of Arts degree from Siena College and has worked as a Graphic Designer and Photographer at the Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute (RPI).

The River Running Through Us

In 2024, one of the most significant acts in my creative practice was two days spent at 'Groundswell', The Regenerative Agriculture Festival at Lannock Farm, Hertfordshire. The Groundswell Festival provides a forum for farmers, growers, or anyone interested in food production and the environment to learn about the theory and practical applications of 'regenerative farming' systems, including no-till, cover crops and re-introducing livestock into the arable rotation, to improve soil health.

Attending the conference strengthened my focus on the relationship between land, soil, and our ecosystem. Since then, I have begun to develop work that reflects what I have understood and further explored, making biologically based figures using PLA, Polylactic Acid, a biodegradable thermoplastic polyester derived from renewable resources like corn starch or sugarcane. The works Pick Up and A River Runs Through try to reflect how closely we are associated with the biome that lives in the soil.

Andrew Carnie

Southampton University, UK

Andrew Carnie is an internationally exhibiting contemporary visual artist practising in the UK. His main concerns focus on the interface of art and science, often working in collaboration with scientists, though not exclusively. His approach is media agnostic, using methodologies and media as informed by the context, concepts, and concerns. Drawing, painting, and sculpting have an enduring place in his practice, but video, projection, and installation are his primary strengths. He creates environments that are endlessly fascinating around subjects, like heart transplants, metabolism, and neurological conditions that intrigue him, and engage audiences in how we see ourselves through the world of science. Recent work has been shown at the Fundación Telefónica, Madrid, the CCCB, Barcelona, Brain Observatory, RSU Anatomical Museum, Riga, and Spencer Museum, Kansas.

Amalgamated Landscapes

Inspired by nature and driven by climate change, Darya's work always includes scientific research that weaves into the creative process. For this project Darya has combined various digital and alternative photo processes with sustainable art practices methodologies.

Amalgamated Landscapes is an ongoing series of cross-processed artworks - a multilayered map of artists meandering through the local landscape of Colorado. Consciously collected natural artifacts – stones, bark, flowers, seeds, fungi, and more – were scanned and then returned to their place of origin. The resulting cyanotypes are each etched with a unique pattern that delineates the associated hiking path as recorded by GPS. Resembling wind movement and shadows, these "drawings" tell a story of artist and object in a time and place: the complex, changing ecology of Colorado. The heat and the burn of the laser amalgamated with cyanotype process embodies the sun, the sky, and surrounding landscape into one entity.

The series were started during Covid-19 as a response to isolation, evolving into a project celebrating and examining local ecology. Darya worked with a local woodworker and framer to create one of a kind frames specific to the location. In the recent decades Climate Change has driven local populations of Mountain Pine Beetles to explode leading to destruction of western North American pine forests. Since 2004 unusually warm winters, hot summers in combination with matured pine forests have caused a massive forest insect blight seen in North America since European arrival. The signature blue stain of the pine is the symbiotic fungus without which beetles cannot survive in the trees. The artwork responds to these changes by being framed with Beetle Kill Pine, preserving as much of the original tunnels in wood as possible.

**Due to governmental fund cuts for traveling in the US, the cyanotypes could not be shipped by the artist, and these are the copies of the photos originally used to produce the piece.*

Darya Warner

United States Airforce Academy

Darya Warner (they/she) works at the intersection of art and science by bridging the creative process and growth/connections with human and non-human actors through the prism of Climate Change. By addressing site-specific history, ecology, and local systems of communication Darya aims to mine a new form of hybrid space for "intermatter" interaction with an emphasis on the interconnectivity of intelligence across species. Their research explores the Systems Theory as a crucial factor in reconnecting humans and nature via interactive installations, visual displays, photography, sound, time-based media, and bioart in the new form of hybrid matter based on care. They address issues of environmental impact among artists and connect creative processes to earth-conscious practices. Darya is an educator, and they are implementing sustainable art practices methodology as a part of the educational curriculum. Darya graduated from the School of Visual Arts (BFA) and got their MFA from the University at Buffalo. They have exhibited nationally and internationally, including in NYC, Denver, Albuquerque, LA, Miami, India, and Germany, and received multiple grants to support their projects. Darya teaches photography and art+science collaborative practices at the United States Airforce Academy, Colorado. www.daryawarner.com

Neon Biotope

Neon Biotope is a living artwork that investigates the affective and ecological reciprocation between neon light and *Chlamydomonas reinhardtii*, a model organism widely used in biological research. By utilizing neon light for its affectual, sensory qualities rather than semantic or semiotic ones, the work establishes a cybernetic system where the spectral properties of neon – tuned to the algae's photosynthetic preferences – become its lifeforce. This system probes the organism's biological response to specific light spectra, and repositions neon as an active participant in a multiplicitous assemblage of technology and life. Through this interdisciplinary convergence, this sculpture recontextualizes neon light for a biocentric future and proposes new methodologies for engaging with luminous media.

Angelina Almukhametova

Lewis & Clark College

Angelina Almukhametova (b. Kazan, Russia) is a US-based transdisciplinary artist whose research engages cybernetics, techno-culture, and the interplay of digital and analog systems. Almukhametova works across performance, installation, and sculpture to create autonomous, indeterminate systems that respond to site and context. Almukhametova's current research examines neon beyond semiotic and figurative forms, to affirm the medium's material agency within cultural and aesthetic assemblages and to discover its affective impact on human and non-human sense apparatuses. This research in effect aims to confront conventional modes of artistic engagement with light media.

Almukhametova holds a BFA in Art & Technology from the School of the Art Institute of Chicago. She has exhibited and performed work internationally, and has presented her research at SGMK Hackteria (CH), BioFeral.BeachCamp (GR), FEMeeting 2023 (US), Taboo-Transgression-Transcendence 2023 (MT), Experimental Sound Studio, and the San Francisco Contemporary Jewish Museum (US), among others.

Decoy

2022, Installation; sound piece and whistles (wood, plastic, metal, ceramics, paper and reed)

The work Decoy is part of Leena Saarinen's ongoing research on languages of humans and other species and their connections, as well as interspecies communication and mimicry. Saarinen has studied decoy whistles used for hunting. She has built whistles that mimic the vocalizations of other animals, especially birds, from different materials and learned how to play them. Making instruments and learning to play them helps her to better study and understand sound as a phenomenon. She also explores the connection between mimicry and empathy, as well as the dark side of empathy; reading someone's mind with the objective to harm them. In her own work Saarinen tries to find the potential connection between species through empathy and mimicry.

Birdsong

2019, Audiovisual moving image piece 3min 29sec

In the Birdsong piece Leena Saarinen aims to bring the languages of people and birds closer to each other by creating an alphabet for birdsong. For the piece she has studied sound visualization through spectrograms, that show how frequencies vary over time. While studying bird vocalization she found that the whistle tones in the spectrograms look visually similar to letters or alphabets. That is one of the links Saarinen tries to make to bring the human and nonhuman languages closer to each other. She tries to see their connections and similarities in order to dismantle the structures and hierarchies in the languages. Saarinen is also interested in different kinds of translations between image, sound and text and what knowledge can be gained and lost in the translation process.

Etudes for birds

2020, Installation, soundscape 2 min 50 s and a publication (16 pages, 20 x 29cm)

In the piece Etudes for birds Leena Saarinen studies language, mimicry and interspecies communication. She's interested in translations and the knowledge that can be gained or lost in the translation process. She's also interested in the relationship between the original and fabricated imitation.

One of the starting points of the work is the idea of mimicry as an interspecies pidgin language. For the piece Saarinen has studied bird languages and spectrograms as visualizations of the bird sounds. First she has imitated the bird vocalizations by drawing, then translated the drawings into sounds as spectrograms and finally collected the drawn sounds into a constructed soundscape. She has gathered the drawings into a publication that works as a score for the soundscape. She has also played the drawn sounds for the birds in the Central Park of Helsinki.

Through mimicry Saarinen tries to understand the point of view of the other; She tries to become someone else to feel empathy for other beings.

Leena Saarinen

Independent

Leena Saarinen (b. 1988) is a visual artist based in Helsinki, Finland. Her practice is multidisciplinary and research based. She works with questions of posthumanism in the age of climate change and mass extinctions. In her work she studies culture, language and the relationship between human and non-human species. Her works have been exhibited in galleries, museums and public spaces in Finland and internationally. She is currently doing her master's degree in the Academy of Fine Arts in University of the Arts Helsinki in the sculpture department.
leenasaarinen.com

Studies in Colour & Flora

Studies in Colour & Flora is an ongoing series of works that began in 2022 and developed into an experimental film and installation, "FORMations". This process-based work reflects the natural ecology of food and flora in the settler-regions between the south west Ontario and Upstate New York corridor—two areas the artist often frequents. Sampling the earth, indigenous and collected plant species, and leftover foods, FORMations examines the constant evolution within an ever-shifting cultural and geographical landscape; the petri-dish environment makes visible the invisible by providing a medium of growth for the microbial and bacterial communities that naturally exist within food and our overall surroundings. This enclosed environment gives metaphorical and visual connections to the often ignored or erased narratives and the layered complexities of hybrid existences that many newcomer (human and nonhuman species) experience in their respective, evolving habitats. The work gives a visual nod to the artist's cultural heritage in referencing geometric forms found in South West Asia and North African architecture and Islamic art, while acknowledging the larger landscapes, foods, resources, and diverse ecosystems that make-up Southwest Ontario & region.

Jude Abu Zaineh

Independent

Jude Abu Zaineh is a Palestinian-Canadian interdisciplinary artist-curator working across art, food, science, and technology studies. Her work develops counter-archive practices and investigates themes of culture, displacement, storytelling, diaspora, and belonging, through de-colonial and feminist perspectives. She examines ideals of home and community influenced by her childhood and upbringing in Southwest Asia.
<https://www.judeaz.com/>

AQUADISIA Version 2.0: Lubricating the Public Sentient Machine

What if humans could cure climate change by simply drinking a special potion? A potion that would create an equal playing field between all entities, human and other-than-human? And now imagine that this special potion is made by a new species of bioengineered oysters. These new and improved cyborg oysters secrete a fluid that when ingested turn that ecstatic feeling of aphrodisia in humans into a new state of sentience – an “aquadisia”! Our insatiable consumptive desires are transformed into sensorial and energetic pleasures beyond the mere sexual, leading to new forms of sentient interconnections with the cycle of life.

Aquadisia is a speculative design project that plays on the myth of the oyster as an aphrodisiac to reimagine a more mutually symbiotic relationship between humans and other-than-humans. The project narrative engages a pseudo-scientific overview of the process for creating this magical fluid. Anyone can access it by simply turning on their faucet and taking a drink. It begins with extraction and gene manipulation of the organisms in the lab, studies on its effect on the human body, and then moves outward to the ocean where the futuristic aquaculture vessels are being harvested around the world. These structures allow the fluid to be pumped into public water systems.

The project explores several critical issues significant to our ecological crisis within the intersection of biotechnology and marine science: the use of nonhuman life for human survival through genetic engineering, the illusion of conservation within the “blue economy” enabled through ecosystem services, and the neoliberal desire to transcend climate change through individuated responses. Moving between reality and fantasy, Aquadisia not only questions human action but also the ethical and economic dimensions of our solutions. The project aims to generate discussion on what are the real-world possibilities and action steps for moving forward in this vulnerable real-world situation we are all in.

Stephanie Rothenberg

University at Buffalo

Stephanie Rothenberg works in both traditional media and digital formats to make visible the inequitable systems and infrastructures of techno utopias. Moving between real and virtual spaces her artworks focus on themes concerning emerging economies and their underlying sociopolitical impact. Earlier projects explored the rise of digital currencies and their effect on global labor. More recently she has been researching the politics of conservation initiatives and sustainability myths around new blue economies such as aquaculture. She is also currently developing a collaborative artwork on the impact of anthropogenic sound as an environmental detriment on marine life. Her artworks engage a variety of platforms that include interactive installation, drawing, sculpture, video, sound and performance.

<https://stephanierothenberg.com/>

Operational Bodies: The Tomato Tasted Like Automation of Care

Špela Petrič

independent

Taking the Dutch horticultural sector as a case in point, Petrič's artistic research project examines the infrastructures and automation used in the production of bodies, following the interlock of technological innovation, market affordances/constraints and the particular futurity that arises from them. In response, a series of interventions into the horticultural sector are performed, each geared towards a critical aspect of agribusiness.

Infrastructures are notoriously difficult to grasp as they are designed to be reliable and unseen, taken for granted unless they break. The Operational Bodies series applies Harun Farocki's method of exposing operational images as a way to observe the digital infrastructure of an industrial greenhouse in spite of its invisibility, through authentic artifacts. Operational (or functional) images are images captured to be immediately analyzed for information, most often by machines. They can therefore be considered as part of our invisual culture.

The artwork presents the operational images taken by a robot in a tomato greenhouse. Every evening, the Plantalyzer robot slowly rolls along the heating pipes between rows of tomato plants. During its 6 hour ride, it snaps images every 10 centimeters with its 6 cameras. After their capture, it uses AI to analyze the visual images for data, identifying the number of tomatoes and their color. The grower receives a report containing the current harvestable yield, classified into 12 categories of ripeness.

Credits:

2024 | Concept and execution: Špela Petrič | Operational images rendering: Tim Oblak | Facilitation: EatThis. (Peter van der Sar, Rene Snijders, Ed Smits) | Plantalyzer robot data: HortiKey (Andreas Hofland) | Produced by: Zavod 2^32 | Supported by: Centre of Applied Research for Art, Design and Technology (CARADT), Creative Europe - EU Digital Deal, and the Netherlands Film Festival.

Špela Petrič is a Slovenian hybrid media artist with a background in the natural sciences. Her artistic research and practice combines (bio)media and performativity to enact strange relations between bodies that question the underpinnings of our (bio)technological societies. Recently she has been busy with looking closely at automation of care in agriculture and medicine.

[ir]reverent: Miracles on Demand

[ir]reverent: miracles on demand is an installation featuring a custom-designed monstrance that incubates a Eucharistic host inoculated with *Serratia marcescens*, a naturally occurring bacterium known for its red pigmentation. By creating the appearance of a “bleeding” wafer, this piece subverts the notion of miracles as exclusively divine events. Instead, it foregrounds the act of human intervention and scientific process, prompting viewers to question the boundaries between faith, evidence, and fabrication.

Adam Brown

Michigan State University

Adam Brown is an Intermedia artist, scholar, and researcher. His work incorporates art, science, and engineering hybrids including living and biological systems, robotics, molecular chemistry, and emerging technologies that take the form of installations, interactive objects, video, performance, and photography. Brown is a Full Professor at Michigan State University where he created a new area of study called Electronic Art & Intermedia and directs the Bridge Artist in Residency Program. Brown has exhibited widely in international venues in North and South America and in Europe and Asia. Brown received the Grand Prize from the Japan Media Arts Festival as well as an Award of Distinction and several Honorary Mentions at the Prix Ars Electronica.

SHIOPÍ

In a context where people move around the space, Shiopi tries to highlight the listening process. Shiopi presents itself as a Sound_Installation/Sound_Object that explores three main concepts through a listening exercise: Silence, Nature and Sonification of the Invisible. The name Shiopi comes from the Greek word Siopí, which means silence, and the onomatopoeia sh, used to ask for silence. Silence is understood as an open space to listen. Thus, the search of silence aims to enhance the listening process. Besides, this search must be a collective effort. The sonification of the invisible is made by measuring the temperature, humidity, ambient-light and uv radiation and mapping the information to create different sounds in real time. These sounds are only audible when there is silence in the exhibition space.

The sounds generated through sonification are mixed with field recordings of natural environments of the North of Spain. These nature sound filed recordings are always present, despite the level of silence. However, only when the exhibition space is focused on listening, the sounds generated through sonification appear, creating the illusion of a magical natural environment. On the contrary, when there is a considerable level of noise in the installation space we can't hear these sounds and a disruptive noise appears. This noise is created measuring the fundamental frequency of the space in real time.

Melisa Cano

Independent

Melisa Cano (Spain, 1990) is a pianist and sound artist focused on contemporary music, free impro and new ways of sound expressions. Although she is an artist with classical music academic background, her artistic work aims to explore and experiment with sound using it as a bruit material: electronic sounds created with supercollider/PureData, soundscape recordings, extended techniques in different instruments...etc; combining these materials with improvisation, intuition and our natural environment. As a performer, she likes to explore different sound effects produced inside the piano sound box and the strings such harmonics, scraping or muting strings. She is co-lead of n0n0is, a free-impro group where she plays the piano, oramics_live, programmed sensors, lyre and tambourine. This year, n0n0is has released their first album: <https://nonois.bandcamp.com>.

ONICЯA is her artistic name for sound art works: Onirical-Nuances + Irreverent-Creations + Realistic Attitude <https://onicamelisacano.bandcamp.com>

Currently, her main projects are Oramics_back_to_life (ORAMICS_live) and SHIOPÍ. Oramics_live is a live version of Oramics, the graphic sound synthesizer by Daphne Oram, for iPad/tablet that she has programmed with PureData and Mobmuplat (<https://youtu.be/j6EJRS2f97U>). It was a final project for her studies in electroacoustic composition, and she uses as an instrument for free improvisation. SHIOPÍ is a sound installation/sound object that explores three main concepts: silence-nature-listening. It was programmed with supercollider and puredata, using different sensors for temperature, humidity and uv. She is also currently working in soundscape works processed in supercollider, for her first solo album, using field recordings of different places in Europe (Spain, Bosnia Herzegovina, Croatia, Greece, etc).

Oramics_Live was presented in the last edition of Píksel Festival (Norway). The free impro group n0n0is has given different concerts and participated in a variety of projects with other artists (visual artists and dance), improvising the music for silent movie "Der müde Tod", or designing the sound for a theatre play. As a contemporary pianist, she has participated in several festivals, like Festival Expresiones Contemporáneas (Mexico, 2022, 2019), Fluxes (Madrid, 2022) or SIM (2022, 2019). In addition, she has also played as a classical accompanying pianist in Palacio de Festivales (Santander, 2025) or Ateneo (Santander, 2025).

Melisa Cano holds a BA in Piano Performance (Consmupa, Spain), a BA in Piano Pedagogy (Metropolia-University, Helsinki, Finland), a MA in Contemporary Music (Royal Conservatory, Madrid, Spain) and a MA in Electroacoustic Composition (Katarina Gurska Music Institute, Madrid, Spain). She works as a piano teacher and piano accompanying pianist at the Professional Conservatory of Music Jesús de Monasterio and Torrelavega (Cantabria, Spain).

Screening

Date & Time: 09/09/2025, 18:00–22:00

Location: Katedrala, Kino Šiška (Trg prekomorskih brigad 3, Ljubljana)

Curated by: Maria Chalkou

Participating artists: Stanza: Entangled Cities, João Pedro Oliveira: Things I Have Seen in My Dreams, Laura Cinti: AI in the Sky, Beverley Hood: MOTHER, Müge Yıldiz: Non/Living, Senem Pirler & Monica Duncan: Tears for Lost Frequencies, Yukang Tao: Annihilation, Ian Haig: Worm Pornography

PART I (43' 10'')**Things I Have Seen in My Dreams**

9' 28''

A poetic animation that reflects on the beauty and emotion found in dreams, drawing from the filmmaker's own memories. Through a collage of vivid images and sounds, it captures the fleeting, mysterious nature of the dream world.

João Pedro Oliveira

University of California, Santa Barbara

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

www.jpoliveira.com

Entangled Cities

3' 9"

An experimental film about how data and AI shape the way we live in and see cities. Through art and non-human perspectives, it imagines a future where technology creates new divisions and changes how we experience the world.

Stanza

Independent

Dr Stanza is an independent artist based in London who has been exhibiting worldwide since 1982. His work lives at the intersection of art and potential futures of disruptive and opportunistic nature, delving into scenarios of observation, invisible agency, and the changing human environment. The artworks demonstrate how humans are complicit and thus entangled in the surveyed and monitored technological layers they communicate. They fit seamlessly into what he calls 'panoptic aesthetics'. The technologies incorporated in his digital artworks can include, custom-made sensors, networked cameras, robotics, and computers. What becomes real are the art installations, sculptures, websites, software systems, and paintings Stanza exhibits. Stanza's artworks have won twenty international art prizes and art awards including:- Vidalife 6.0 First Prize Spain. SeNef Grand Prix Korea. Videobrasil First Prize Brazil. Cynet Art First Prize Germany. Share First Prize Winner Italy. Video Formes France.

<https://www.stanza.co.uk/>

AI in the Sky

9' 29''

A film about the search for the rare *E. woodii* plant in South Africa's oNgoye Forest using drones and AI technology. Combining aerial images and data, it shows how the forest is scanned and analysed from above in the quest to rediscover a species thought extinct in the wild.

Laura Cinti

C-LAB

Laura Cinti is a research-based artist whose practice intersects science, technology and visual storytelling through experimentation and field research. More recently, her focus has shifted to biodiversity loss, using creative and technological approaches to rethink our relationship with endangered species. Her works have been exhibited and presented internationally.

MOTHER

10' 26"

An experimental photofilm that explores motherhood using AI-generated images. Based on her own experience, Beverley Hood uses poetic text to push beyond typical AI visuals and create more emotional and complex representations of being a mother.

Beverley Hood

Edinburgh College of Art,
University of Edinburgh

Beverley Hood is an artist and researcher based in Edinburgh. Since the mid-1990s, she has been delving into the impact of technology and science on the body, relationships, and human experience, through the creation of digital media, performance art projects, and writing. Her work is interdisciplinary and research-led, undertaken in collaboration with a range of practitioners, including medical researchers, scientists, writers, technologists, dancers, actors, and composers.

Non/Living

10' 38"

A silent Super 8mm experimental film that explores the connection between living yeast and a ghost archaeologist through cameraless, process-based techniques. Blending art and science, it invites spontaneous sound interventions during screenings – both human and nonhuman – to create a unique, open-ended experience.

Müge Yıldız

Aalto University

Müge Yıldız is an artist-filmmaker and researcher at Aalto University. She has a BA in Cinema from Galatasaray University, further expanded her cinema education as an Erasmus exchange student at Paris 3 Sorbonne Nouvelle, and completed her MA in Visual Cultures, Curating, and Contemporary Art at Aalto University on a Finland Scholarship. Her work blends experimental filmmaking with hybrid techniques while emphasizing sustainable practices. Her work has been showcased at major international film festivals, including the BFI London Film Festival and Images Festival in Toronto. She also participated in the Oberhausen Film Seminar and Istanbul Biennial Production and Research Program.

Tears for Lost Frequencies

17' 31"

An experimental film that explores our entangled relationship with plastic as both a naturalized and invasive presence in our lives. Using microscope imagery of microplastics found in human tears, it reflects on grief, loss, and the idea of plastic as an unexpected part of healing.

Senem Pirler

University of Chicago

Senem Pirler (she/her) is an artist, sonic improviser, and educator. Pirler's interdisciplinary work crosses over into sound engineering, sound art, composition, performance, video art, movement, and installation.
<https://www.senempirler.com/>

Monica Duncan

Lehman College - CUNY

Monica Duncan (she/her) is a video and performance artist. Her time-based work investigates sensory perceptions, queer potentiality, and interconnectedness with our more-than human world.. Duncan's video and performance work has been exhibited Hebbel am Ufer HAU1, Frankfurt Lab, zeitraumexit, Komuna// Warszawa, The Kitchen, Roulette, Atlanta Contemporary, Hallwalls, La Casa Encendida, ZKM, LACMA, Los Angeles Contemporary Exhibitions, amongst others. She has been a visiting artist at the Atlanta College of Art, Georgia State University, Hunter College, New School, Pratt Institute, Signal Culture, Experimental Television Center, Scena Robocza, Institute for Electronic Arts, PACT Zollverein, LMCC Governors Island and Stoveworks. Duncan received her BFA from the NYSCC School of Art and Design at Alfred University, MFA in Visual Arts from the University of California, San Diego, and while on a D.A.A.D fellowship her MA in Choreography and Performance at the Institute for Applied Theater Studies, Justus Liebig University Gießen, Germany. Duncan joined the faculty of the Department of Music, Multimedia, Theatre & Dance at Lehman College-CUNY in Fall 2019. For more information visit: www.monicaaduncan.net

Annihilation

15' 44''

A film that examines the allure of meat and how the aesthetic and ethical framing of animal flesh hides the violence of slaughter. Using the pig as a metaphor, it explores the exploitation of human and non-human bodies under capitalism and questions how we might rethink our relationship to death, consumption, and subjectivity.

Yukang Tao

Syracuse University

Yukang Tao (b. 2000) is an interdisciplinary artist working across electronic arts, animation, video, and performance. His internationally exhibited works explore gender, power, and society through the lens of technology, blurring the boundaries between the virtual and the real.

Worm Pornography

34' 14"

A collage-style underground film made during Melbourne's Covid-19 lockdown, following a hazmat-suited narrator who discovers a strange parasite spreading through media. As he unravels, his story dives into bizarre themes like AI, virtual worms, and mutated pop culture in a world overwhelmed by information and infection.

Ian Haig

RMIT University, Melbourne

Ian Haig works across media, from video, sculpture, drawing, technology based media, mutant AI and installation. Haig's practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last thirty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror, transhumanism gone bad, and the defamiliarisation and confrontation of the human body. His work has been exhibited in galleries and video/media festivals around the world. Including exhibitions at: The Australian Centre for Contemporary Art, Melbourne; The Ian Potter Museum of Art, Melbourne; The Experimental Art Foundation, Adelaide; The Australian Centre for the Moving Image, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale – Nagoya, Japan; Centre Georges Pompidou, Paris; China Millennium Monument Art Museum, Beijing; Museum Villa Rot, Burgrieden-Rot, Germany; Kunsterhaus Bethanien, Berlin, Germany; The Museum of the Moving Image, New York; The Havana Biennial, Cuba. In addition his video work has screened in over 200 festivals internationally including The Ann Arbor film festival, US; VideoBrasil, Sao Paulo, Brazil, Melbourne International film festival and Rencontres Internationales, Paris/Berlin. In 2003 he received a fellowship from the New Media Arts Board of the Australia Council and in 2013 and 2017 he curated the video art shows Unco and Very Unco at The Torrance Art Museum in Los Angeles.

Performances

Curated by: **Dalila Honorato, Jasna Jernejšek, Peter Purg, Uroš Veber**
Producer: **Lara Mejač, Uroš Veber**

AQUADISIA Version 2.0: Lubricating the Public Sentient Machine

Aquadisia imagines bioengineered oysters that secrete a potion transforming human desire into new forms of sentient interconnection. Blending myth, biotechnology, and marine science, the project speculates on symbiotic futures while questioning the ethics of using nonhuman life to address ecological crisis.

Stephanie Rothenberg

University at Buffalo

Stephanie Rothenberg works in both traditional media and digital formats to make visible the inequitable systems and infrastructures of techno utopias. Moving between real and virtual spaces her artworks focus on themes concerning emerging economies and their underlying sociopolitical impact. Earlier projects explored the rise of digital currencies and their effect on global labor. More recently she has been researching the politics of conservation initiatives and sustainability myths around new blue economies such as aquaculture. She is also currently developing a collaborative artwork on the impact of anthropogenic sound as an environmental detriment on marine life. Her artworks engage a variety of platforms that include interactive installation, drawing, sculpture, video, sound and performance.

<https://stephanierothenberg.com/>

Blots diffusion: what do you see?

An interactive DJ performance uses an uncensored AI model to reshape an artistic trans body based on audience prompts, opening questions about agency, exclusion, and self-representation. It explores how the projection of social taboos and fears reinforces control over marginalised bodies, and how biased generative AI entrenches normativity and exclusion.

edna

edna is multidisciplinary artist and scientist, blending sound art, experimental music, and digital performance. Her background in material chemistry and heritage sciences and her work on the origin of colours in the first colour photographic process resulted in her PhD graduation from the Ecole Normale Supérieure (Paris) in 2018. In the framework of the SACRe doctoral program (Science, Arts, Création, Recherches) she initiated Arts/Sciences collaboration on photographic processes, and image formation. As an artist and trans woman, her work intersects vulnerability, body politics, and more recently AI. She uses DJing and live performances to challenge normative ideas about identity, technology, and censorship. Her recent performances in SOMA gallery in Marseille, Maloka Interactive Museum in Bogotá and Casa Bagre in Lima explored topics such as depersonalization, self-representation, and healing through collaborative, immersive sonic and visual experiences. Her scientific background uniquely informs her artistic practices and enables her to approach projects with a blend of analytical depth and creative experimentation.

Feral Navel

Feral Navel is an audiovisual performance in which Dann Disciglio will enter into a co-piloted state of glossolalia - the phenomenon of speaking in tongues - with a neural network.

Dann Disciglio

Lewis & Clark College

Dann Disciglio (b. 1993) is a transdisciplinary artist who explores notions of naturalism, intelligence, & vitality in biological and abiological systems. Disciglio works with technology, broadly, as both a tool and a material, appropriating and amalgamating discrete components to develop unique technological systems that function as interfaces and prostheses which make his audience attentive to perspectives, vital signals, and temporalities which are normally humanly inaccessible. Disciglio is currently a Visiting Professor of Art & Technology at Lewis & Clark College, where he also serves as the co-direct and curator of the Experimental Art Research (EAR) Forest.

<https://danndisciglio.com/>

trans.fail perspectives: community, body, and agency (chapter /combodagen)

A hybrid live-coding audiovisual performance weaves together pre-recorded and real-time audiovisual elements with text into a wild, chaotic network of data, images, and sound. It draws data and transfiguration from various sources, including media oversaturation, homemade software, sonic experiments, visual algorithms, hacks, glitches, and thematic frameworks such as Slavic-Romani mythofuturisms, gender fluidity, imperialism, media theory, praxis, and artistic critiques of digital capitalism.

Luka Prinčič

Emanat / Kamizdat / University of Malta

Luka Prinčič is a musician, sound designer, and media artist. They have been writing music, creating sound art, performing, and manipulating new media in various ways since the mid-'90s. They specialize in computer music, elaborated funk beats, immersive soundscapes, incidental music for live arts and video, and digital media experiments.
<https://prin.lu/>

Cassiopeia's Secret - The Future of Intimacy in Space

The lecture-performance explores the intersection of science fiction, space travel, and gender identity. Despite a male biology, the performer aspires to become Cassiopeia, a multi-gender space girl who transforms her sexual arousal into art and music through medical sensors and computer processing. The tactile stimulators of the pleasure spacesuit respond both to the performed music and to data drawn from human physiology, environmental sensors, and cosmic phenomena.

Rudolf Arnold

SEADS Collective

Rudolf Arnold, a mathematics and physics graduate from the University of Ulm, has been a media educator since 1980, co-founding Radio Free FM in 1995. A cosplayer since 2006, he has embodied Hatsune Miku in "Still Be Here" and joined the smart fashion community in 2013. Since 2014, he has been an experimental musician and won Berlin's Fashion Hack Day awards. In 2018, he collaborated with Dr. Nicole Prause to develop a novel sensor for the sonification of sexual arousal, showcased globally. His "Pleasure Space Suit" concept debuted at the "7th International Congress on Love and Sex with Robots." Presenting as "Cassiopeia, the Science Space Girl," Rudolf's art merges technology, gender identity, and space exploration, with works like "Cosmic Caresse" featured internationally. Recent performances include "Cassiopeia's Secret" at NIME 2024, exploring themes of space sexology, music, astrophysics, and gender identity.

A.v.p. Alba viridi pythonissan - the Cyborg Woman-Plant-Machine Experiment

The performance combines dance, hybrid prosthetics, and live sound interventions to explore mutations between body, plant, and machine. Conceived as a biopoetic lecture, it invites the audience to experience a shift between species in a multisensory environment.

Carolina Sudati

Translúcida Bruta, BR

Carolina Sudati a.k.a. Translúcida Bruta is a Brazilian dance and performance artist who investigates the relationship between body and wearable devices, interested in converting psycho-emotional limitations into expansions of movement. She increasingly dedicates herself to the study of dark ecologies that emerge from vegetal hacking processes and material manifestations linked to mining, neo-extractivism, and post-industrialism, as well as to artistic investigation through specific parameters that include trance practices and consciousness expansion. She shares her processes through laboratories that stem from the subtle field of collectives and communities, converted into raw wearable manufacturing, generating dances and performative actions. Since the end of 2019, she has intensified creation in direct relationship with territory and local communities, establishing a transit between the rural zone and the urban space of the megalopolis São Paulo.

Leo Ceolin

Translúcida Bruta, BR

Leo Ceolin graduated in design from the Faculty of Architecture and Urbanism of Buenos Aires. In 2015, he founded Galpão Base, a space for creating, producing, and executing projects at the convergence of design, scenography, and visual arts. As a visual artist, he investigates various traces such as metals, waste, and residues, developing a kind of archaeology. Interested in the relationships between matter and memory, he increasingly focuses on the impact of consumer culture's excesses on the Earth.

Stamping Genes: Mobile Lab

The DIWO (Do-It-With-Others) collaborative mobile laboratory and speculative biohacking experiment invites the audience to explore species hybridisation as a creative response to the environmental challenges faced by local ecosystems. Participants wear agar patches infused with microbiota representing the hybridisation of two local species, and through the experience of microbial merging reflect on notions of consent, agency, resistance, and co-evolution.

Kristin Lucas

University of Texas at Austin

Kristin Lucas is an artist exploring connectivity as both an interpersonal process and a condition of the digital age, shaped by technological and ecological forces alike. Through speculative, often collaborative works, spanning biohacking, solar-powered web projects, and AR installations, she embraces complexity, challenging dominant narratives that shape how we see ourselves, relate to one another, and the more-than-human agents with whom we co-create realities. Lucas's work has been featured in Art in America, Engadget, and Hyperallergic, with commissions from institutions including Dia Center for the Arts, FACT Liverpool, Rhizome.org, and the Whitney Museum. She is represented by And/Or Gallery in Pasadena and Electronic Arts Intermix in New York. Lucas studied at The Cooper Union and Stanford University, and currently teaches in the art department at the University of Texas at Austin.

Nathalie Dubois Calero

Ionian University

Nathalie Dubois Calero is a BacterVirHuman, scientist (Ph.D. in biology, UPMC, France) and bioartist (BA, University Concordia, Montreal, MFA, University of Windsor, Canada, MAres student, Ionian University, Corfu). BacterHuman is a series of feminist/queer works that explore human-microbe relationships inside the human holobiont through workshops, performances, ontological workshop games, and videos/sounds (aka Bacterhuman in Bandcamp) using fabric and tattoos made with pH indicator culture media, where color changes testify conflicts, overlapping multiplication or equilibrium between human skin (and its excretions), and microbiota- creating images and sounds interacting with her performative quest of human identity. She collaborates on MaterVirus, an ontological workshop game about human viral identity with Cecilia Vilca, Waterbodies with Ada Gogova, and Stamping Genes with Kristin Lucas. Her website is at nathalieduboiscalero.com

The Intimacy of Otherness

A transmedia and multisensory lecture-performance about the artist's radical self-healing journey during recovery from multiple sclerosis. The transformative process unfolded through guerrilla art interventions, dances of urgency, and diverse techniques of bliss, such as clubbing, (self-)hypnosis, and erotic expression.

Jatun Risba

Independent

Jatun Risba (they) is a transmedia artist from Slovenia whose work engages with ecofeminist and posthumanist discourses through performance art, ecoart, relational practices, and acts of détournement, abjection, and intervention. Bridging ritual and disobedience, their practice cultivates reciprocity between species by awakening sensory awareness through the application of Vajrayana Buddhist principles and subversive uses of technology. At its core, their work reimagines Art as a site for healing, transformation, and expanded modes of being. Their research unfolds along two primary trajectories: Arts for Health and Art as Nourishment for the Bodymind. Jatun's work has been presented internationally at Galerija O.K. (Rijeka), Crow's Nest (Baltimore), Studio Alta (Prague), Opens (Singapore), the Prague Biennale Re-connect Art festival (2023-25), Meta.morf Trondheim Biennale (2022), Bangkok Biennial (2020), Fabbrica del Vapore (Milan), and Y Gallery, Kersnikova Institute, and Cirkulacija2 (Ljubljana). They have delivered talks and workshops at DRHA 2024 (Munich), Akademia Sztuk Pięknych (Wrocław), the University of the Underground, Goethe University Frankfurt, Strasbourg University, and the Moving Image Research Lab (Montreal). They are the founder and co-facilitator of Be-coming Tree, a global Live Art platform fostering ecological connection through collective performance (becomingtree.live). Risba has received the a-n Artist Bursary (2019), an ERSTE Foundation Fellowship (2020), and the Social Art Award (2021). Their writings and interviews have appeared in *Antennae: The Journal of Nature in Visual Culture*, *Body, Space & Technology (BST)*, *ecoartspace.org*, and other publications. Jatun holds a BA (Hons) from NABA (Milan) and a PG Cert in Art & Science from UAL, London. More at: jatunrisba.com.

The Inconsumable Power of Showing Hole

The lecture-performance explores the intertwined paradoxes of the power of secrecy and the secrecy of power. Through speech acts, movement, animation, silence, and sound, the artist circles around an invisible void, tracing connections between Dutch water infrastructure, the rise of modern cities, the transition from feudalism to capitalism, and the theological foundations of imperial power.

Max Lester

Independent

Max Lester is an artist, writer, rogue scholar, retired punk, and actor-for-hire. Max was born in Tkaronto and currently lives in Rotterdam. He spends much of his time walking, often in circles, through the cities he dwells in. This is where he conducts his observational and very subjective research and collects material for sculptures and images. Max is curious about the mysteries of power and the power of mystery. He believes that if he looks closely at the surfaces of things and tends to the waste and commodities of the world, he might come to understand how ideologies of this racist-colonial-capitalist system we live in, are encoded, sublimated, and maintained. Max received an MFA at the Piet Zwart institute and a BFA in Integrated Media at OCAD University. He has held solo exhibitions at InterAccess and Bunker 2 and has also exhibited at TENT, A Tale of Tub, United Contemporary, and Eastern Bloc.

La Inteligencia Artifecal

In this performance, a defiant cyborg explores “artifecal” intelligence, which drives hyperreality and our taboo, transgressive, and transcendent preconceptions of AI. Through a biohazardous body, she critiques the erotic fetishisation of a resurrected death drive and the claims of AI’s demonic destructive power, questioning whether our fear of AI means renouncing ourselves or merely serving necropolitical billionaires and their vision of death.

Praba Pilar

California College of the Arts

Praba Pilar is a queer diasporic Colombian artist creating interdisciplinary projects that disrupt the cult of the techno-logic. She is working internationally on subversive, playful, and simultaneously serious ways with AI systems to nixtamalize the technology sector, creating algorithms, code, images, and songs that challenge data extraction techno-colonialism and offer algorithms of liberation.

Her artworks have been presented in museums, galleries, universities, festivals and streets around the world – including the Museum of World Culture in Gothenberg, Sweden; MUAC in Mexico City; La Facultad de Bellas Artes, Altea, Spain; Vancouver’s LIVE BIENNALE; Toronto’s McLuhan Center for Culture & Technology; SIGGRAPH in South Korea; the Zero One Festival at ISEA; OCAD in Toronto; Galeria Studio Cerrillo in San Cristobal de las Casas, Chiapas, Mexico; MOCA in Los Angeles; San Francisco’s MOMA; BAN 5 at Center for the Arts at Yerba Buena; Grace Performance Space in New York City; the Oakland Museum of California; and many more, with works on exhibit in perpetuity at the Kitchen in NYC and in ACM SIGGRAPH’s Future Past VS. Coloniality: Decolonial Media Art Beyond 530 Year.

She is a 2025-27 HUMAN (Humanities Understanding of the Machine Assisted Nexus) Fellow at Lake Forest College/ Ragdale, Co-Director of the Bioarts Ethical Advisory Komission, and an Emeritus Board Member of Women Eco Artists Dialogue. Pilar has a PhD in Performance Studies from the University of California, Davis, and you can learn more about her work at prabapilar.com.

ReVerie

The AI performance explores the scientific concept of dream re-living, using a 3D generative diffusion model to translate whispered dream memories into real-time visualisations of dream objects. In doing so, it allows participants to explore a shared “dreamscape”, turning dreams into a public, collective experience.

Pinyao Liu

Independent

Pinyao Liu is an interdisciplinary artist and researcher based in Vancouver, Canada and Linz, Austria. His practice explores 3D generative AI and immersive technology for altered states of consciousness and transformative experiences. His interactive AI artwork has been exhibited at Ars Electronica Festival (AT), the 13th Shanghai Biennale (CN), Vancouver International Film Festival VR Gallery (CA), IEEE VR Art Gallery (FR), MUTEK (CA), SIGGRAPH Immersive Pavilion (US) and CVPR AI Art Gallery. His research has been published and presented in the Leonardo Journal by MIT Press, ACM CHI and NeurIPS.

Consume Our Consumption: Culinary Adventures in the Pacific Garbage Patch

The performance envisions a deliciously dystopian future where plastic waste is recycled not only through bins but also through stomachs. Plascetamol™ is a speculative probiotic made from the excrement of a superworm; through the isolation, identification, and amplification of bacteria that break down plastic waste, it enables digestible miracles, helping the human digestive tract process plastic.

The number of participants for this event is limited, available upon registration.



[Registration](#)

Anya Koehne

The University of Texas at Austin

Anya Koehne is a junior at The University of Texas at Austin, known for her work in biochemistry and her innovative project that involves creating a probiotic pill designed to help digest plastic waste. She recently won a grand prize award for her project, which promotes sustainability and creativity.

Annan Zuo

University of Oxford

Annan Zuo is a more-than-human researcher and architectural designer. He holds an MPhil in Architecture and Urban Design from the University of Cambridge and currently works at Foster + Partners in London. In October 2025, he will begin a PhD in Geography and the Environment at the University of Oxford. His research focuses on post-phenomenology, intersubjectivity, more-than-human architecture, landscape recovery, empathy, and care. Annan's work has been featured at international platforms including the Venice Biennale, Edinburgh Fringe, the Media Architecture Biennale, and exhibited in institutions such as the Shanghai Ming Contemporary Art Museum and Austin Unchained Gallery. He is the recipient of the 2024 BioDesign Challenge Grand Prize and has published with Springer Nature and Innovation: The European Journal of Social Science Research. He has presented at conferences across cybernetics, systems design, bio art, and architecture, including RSD12, ASC60, and ISEA 2025. He was nominated for both the RIBA Bronze and Silver Medals and is an active member of the American Society for Cybernetics and the Ecocentric Future Lab.

Jiabao Li

The University of Texas at Austin

Jiabao Li is an artist, assistant professor at The University of Texas at Austin, founding director of Ecocentric Future Lab, and visiting professor at Stanford. She creates works addressing climate change, multispecies futures, humane technology, and perceptions. Her mediums include wearable, robot, AR/VR, performance, scientific experiment, installation. In Jiabao's TED Talk, she uncovered how technology mediates the way we perceive reality. Her recent solo exhibitions include "Chill Out: The Arctic Couldn't", "Progenitorial Hysteresis", "Perception Omnifold", and "Ecological Soup: Interspecies Encounters". Jiabao is the recipient of numerous awards including Forbes China 30 Under 30, STARTS Prize, Falling Walls, Fast Company, and the Outstanding Instructor Award from Bio Design Challenge. Her work has been exhibited internationally, at MoMA, Venice Architecture Biennale, Ars Electronica, Exploratorium, Today Art Museum Biennial, SIGGRAPH, Milan and Dubai Design Week, ISEA, etc. Her academic papers have been published in top conferences and journals including SIGGRAPH, CHI, IEEE VIS. Her work has been featured on Fast Company, Art Forum, Business Insider, Bloomberg, South China Morning Post, Domus, Yanko Design, Harvard Political Review, Leonardo. She is a member of Onassis Foundation and a Fellow at Ars Electronica Founding lab. She graduated from Harvard GSD with Distinction and thesis award.

Date & Time: 12/09/2025, 13:00-13:30

Location: Upper Foyer, Kino Šiška (Trg prekomorskih brigad 3, Ljubljana)

on/scenity

A provocative ritual intertwining sex, technology, magic, and biology, delving into the depths of occult pleasures and synthetic desires. Together with the audience, cybernetic witches cast erotic spells linked to sensors and digital bodies, challenging established norms. Inspired by queer, feminist, and posthumanist mythologies, the performance transforms eroticism into a political act of liberation and a ritual of technological hybridisation.

Cristina Dezi

ALMA de Bruixes

Alma de Bruixes is a nomadic collective of biohackers witches who see little difference between a speculum and a sex toy. They weave together like a spell, biomaterials, DIY biology, gynaecology and lubricants for the pleasure of self-exploration. Born from the union of ALMA Futura, which studies and develops tools for radical change in vaginal and gender health, and Bruixes-Lab, a nomadic laboratory of biohacking, sextech and witchcraft rituals. Founded by Cristina Dezi, Isabel Farina and Giulia Tomasello. The collective is investigating the rebellious act of re-imagining science, alchemy and gynecology as alternative forms of care, knowledge and pleasure. How can we re-frame pleasure through spells and rituals and free our eroticism from the violence of racist and misogynist medical claims? The starting point is the violence from which gynaecology was born but the ending one is pleasure as anti-colonial, anti-patriarchal and anti-capitalist. The collective has been collaborating so far with Arse Elektronika, Mu Hybrid Art House, Witches are Back, Bellakeo and Abbramà Festival.

Giulia Tomasello

ALMA de Bruixes

Giulia Tomasello is an interaction designer committed to female's intimate care and its innovation, combining biohacking and interactive wearables. Founder of ALMA [al-ma.org] where design, science and anthropology are combined to co-create tools for a radical cultural change in female's bodies. With Future Flora in 2018 she wins the STARTS Prize, assigned to projects representing "innovative alliances between technology and artistic practices". Her multidisciplinary work has also received other awards at european and international level such as the World Omosiroi Japanese Award in 2020. Giulia offers new deeper knowledge of female's wellbeing, developing innovative tools in the intersection between medical and social sciences. Coded Bodies is her teaching platform designed to learn the basics of soft wearables and the exploration of biological textiles.

SUNFlower Plasma & the Solar MAXIMUM

The immersive audiovisual performance invites the audience to meditate on interconnection, vulnerability, and the invisible waves that shape our world. It highlights the impact of solar activity on Earth, ecosystems, and the collective psyche. Solar flares, bees, sunflowers, and breathing are interwoven, which is why disruptions in the magnetic field affect everything, manifesting as fires, floods, wars, and unrest.

Victoria Vesna

UCLA Art Sci center

Victoria Vesna, Ph.D., is an Artist and Professor at the UCLA Department of Design Media Arts and Director of the Art|Sci Center at the School of the Arts (North campus) and California NanoSystems Institute (CNSI) (South campus). Although she was trained early on as a painter (Faculty of Fine arts, University of Belgrade, 1984), her curious mind took her on an exploratory path that resulted in work can be defined as experimental creative research residing between disciplines and technologies. With her installations she investigates how communication technologies affect collective behavior and perceptions of identity shift in relation to scientific innovation (PhD, CAiiA_STAR, University of Wales, 2000). Her work involves long-term collaborations with composers, nano-scientists, neuroscientists, evolutionary biologists and she brings this experience to students. Victoria has exhibited her work in 20+ solo exhibitions, 70+ group shows, has been published in 20+ papers and gave 100+ invited talks in the last decade. She is the North American editor of AI & Society journal (Springer Verlag, UK) and in 2007 published an edited volume - Database Aesthetics: Art in the Age of Information Overflow (Minnesota Press) and another in 2011 -- Context Providers: Conditions of Meaning in Media Arts. (co-edited with Christiane Paul and Margot Lovejoy) Intellect Ltd, 2011. Currently she is working on a series Art Science & Technology based on her online lecture class.

<https://victoriavesna.com/>

Date & Time: 09/09/2025 (18:00-22:00); 10/09/2025-12/09/2025 (09:00-21:00); 13/09/2025 (12:00–18:00)

Location: Upper Foyer - Kino Šiška (Trg prekomorskih brigad 3, Ljubljana)

Reels: BioFeral Acts, curated by Adam Zaretsky, and Mestna Jaga - A Decade of Urban Hunting, curated by Marc Dusseiller & Dominik Mahnic

BioFeral Acts

Documents from TTTlabs and TTTfellows BioFeral.BeachCamp “Do it With Others” in vitro fertilisation camps (TTTlabs BFBC IVF DIWOfert), this reel gathers moments from the 2023 and 2024 TTTlabs BioFeral.BeachCamp and TTTfellows residencies — spaces where body, biotech, and ritual intertwine around creative, hands-on, In Vitro Fertilisation (DIY-IVF+). The themes of new reproductive technology and human germline gene editing included depth research creation and workshops in ovum and sperm stimulation and collection, fertilisation through artificial microinjection insemination, germline gene editing, cryogenic suspended animation archive banking, mutant embryo implantation studies and ex-vivo wombs. More information: TTTlabs and TTTfellows.

The events were part of the Ionian University contribution to the Rewilding Cultures project activities, co-funded by the Creative Europe Program of the European Union.

Participants:

(8'21") TTTlabs BioFeral.BeachCamp 2023, New Repro-Rebirthing Retreat - Gestalt Bioart/ Bodyart on the Beach (TTTlabs BFBC IVF NR-RR GB/BB) - short doc: Stefania Ólafsdóttir, Daisy Fairclough, Kalan Shh!, Mary Maggic, Dann Disciglio, Chanee Choi, Sara Cowdell, Angelina Almukhametova, Maria Antelman, Laura Rodriguez, Rüdiger Wassibauer, Elsa Ferreira, Adam Zaretsky, Dalila Honorato.

(21'37") TTTlabs BioFeral.BeachCamp 2024 Spring, New Repro-Zombie Studies - Undead Bioart/ Bodyart on the Beach (TTTlabs BFBC IVF NR-ZS UB/BB) - short doc: WhiteFeather Hunter, Marko Markovic, Kim Doan Quoc, Wave (Weeratouch) Pongruengkiat, Natalie Jeremijenko, Prathima Muniyappa, Anastasia Mandel, Shih Wei Chieh, Kelly Tarenidi, Elli Leventeri, Viktoria Konjaeva, Serafim Parsaloglou Marathias, Uroš Veber, Adam Zaretsky, Dalila Honorato.

(34'59") TTTlabs BioFeral.BeachCamp 2024 Fall, New Repro-FlaOctomingopus - Non-Human Bioart/Bodyart on the Beach (TTTlabs BFBC NR-FO N-HB/BB) - short doc: Nupur Doshi, Nathalie Dubois Calero, Lyn Hagan, Kinyua Malaika, Praba Pilar, Chiara Pitrola, Chinedum Muotto, Isidora Fernandez, Viktoria Konjaeva, Kristin Lucas, Serafim Parsaloglou Marathias, Nikolas Marcellos, Janet Sarson, Nafsika Tzanoulinou, Ivana Tkalčić, Adam Zaretsky, Dalila Honorato.

(6'12") Ovum Cryo- TTTfellows: Art & Science Residency 2023 - short doc: Aisen Caro Chacin, Lindsey Walsh.

(14'38") Fertilization - TTTfellows: Art & Science Residency 2024 Spring - short doc : Robert Lisek, Clarissa Ribeiro, Adam Zaretsky, Dalila Honorato.

(12'48") Implantation - TTTfellows: Art & Science Residency 2024 Fall - short doc: Heidi Hehnly-Chang, Boryana Rossa, Adam Zaretsky, Dalila Honorato.

(4'16") Mooncalf Homuncularium | 2024: Marko Markovic, Kim Doan Quoc, Wave (Weeratouch) Pongruengkiat, Natalie Jeremijenko, Prathima Muniyappa, Anastasia Mandel, Shih Wei Chieh (Abao), Elli Leventeri, Viktoria Konjaeva, Serafim Parsaloglou Marathias, Adam Zaretsky, Dalila Honorato, Elizabeth Littlejohn, Uroš Veber, Blu Zaretsky, WhiteFeather Hunter.

(10'24") Embryonic | 2025: *Collaboration by: Praba Pilar, Adam Zaretsky, Dalila Honorato, Janet Sarson, suno.ai, krea.ai, real tamale beet masa and Cretan cicada exoskeletons.

(12'28") TTTLab Official VR World | 2025: Nupur Doshi, Nathalie Dubois Calero, Lyn Hagan, Kinyua Malaika, Praba Pilar, Chiara Pitrola, Chinedum Muotto, Isidora Fernandez, Viktoria Konjaeva, Kristin Lucas, Serafim Parsaloglou Marathias, Nikolas Marcellos, Janet Sarson, Nafsika Tzanoulinou, Ivana Tkalčić, Adam Zaretsky, Dalila Honorato, Callum Siegmund, Brian Contreras, Augusto Calçada, Xristina Sarli.

Art & Science coordination: Adam Zaretsky - Dalila Honorato

Videography: Serafim Parsaloglou Marathias (2024) - Thanos Tsigkas (2023) - Iakovos Panagopoulos (coordination).

Video contributions: *Pilar et.al. (2025), The Terrabytes Glitch Lab [Augusto Calçada + Xristina Sarli] (2025), Elizabeth Littlejohn - WhiteFeather Hunter (2024).

Reel curation: Adam Zaretsky

Adam Zaretsky

BEAK, NADLinc, psyFert
Ionian University

Adam Zaretsky, Ph.D., is a former researcher at MIT's Department of Biology and an experimental bioartist with over a decade of teaching experience. His art practice critically explores the legal, ethical, social, and libidinal implications of biotechnological materials and methods, with a particular focus on transgenic humans. Known for his engaging, hands-on bioart labs, Zaretsky creates dynamic spaces for bioart production.

He has led the VivoArts experimental bioart class at institutions including San Francisco State University (SFSU), SymbioticA at the University of Western Australia (UWA), Rensselaer Polytechnic Institute (RPI), The Arts and Genomic Centre (TAGC) at Leiden University, and the Waag Society. He is the Head of Research at Nadlinc (since 2016) and a Research Consultant at Bioart Ethical Advisory Kommission (BEAK) and the BEAK thinktank Institute for Sociobiology of Netporn (ISN) in New York (since 2022). Since 2024, he has been a Visiting Professor at the Department of Audio & Visual Arts at the Ionian University, where he also serves as the Creative Director of TTTlabs and TTTfellows in the “Rewilding Cultures” project (2022-2026), part of the Feral Lab Network, co-funded by the Creative Europe Programme of the European Union.

Event Hours: 09/09/2025 (18:00-22:00), 10/09/2025-12/09/2025 (09:00-21:00), 13/09/2025 (12:00-18:00)

Location: Upper Foyer - Kino Šiška

Mestna Jaga - A decade of Urban Hunting

Marc Dusseiller & Dominik Mahnič explore with this reel the provocative world of BioArt through "Mestna Jaga" - questioning our relationship with urban ecosystems and hidden food systems. From snails in Ljubljana 2013 to city rabbits in Helsinki, the International Federation of Urban Hunters challenges us to confront the uncomfortable truths about life, death, and survival in our cities.

Marc Dusseiller

International Hackteria Society & Center for Alternative Coconut Research

Dr. Marc R. Dusseiller is a transdisciplinary workshopologist, lecturer, cultural facilitator and artist. He performs DIY (do-it-yourself) workshops in lo-fi electronics and synths, open hardware for citizen science, bioart / biohacking and DIY microscopy. He was co-organizing Dock18, diy* festival and poolloop (Zürich, Switzerland), KIBLIX 2011 (Maribor, Slovenia), workshops for artists, schools and children (2008-now) as founding member of the Swiss Mechatronic Art Society, SGMK and is the co-founder of the Hackerspace Collective Bitwäscherei (2020). He has worked as guest faculty and mentor at various schools, Srishti Institute of Art, Design and Technology (IN), UCSB (USA) and in Switzerland, FHNW, ZhdK, HEAD, HSLU, ETHZ. In collaboration with Kapelica Gallery, he has started the BioTehna Lab in Ljubljana (2012 - 2013), an open platform for interdisciplinary and artistic research on life sciences. Currently, he is developing means to perform bio- and nanotechnology research and dissemination, Hackteria | Open Source Biological Art, in a DIY / DIWO fashion in kitchens, ateliers and in the Majority World. He is part of the Center for Alternative Coconut Research developing low-cost educational open hardware. He was the co-organizer of the different editions of HackteriaLab 2010 - now in Zürich, Romainmotier, Bangalore, Yogyakarta, Klöntal and Okinawa and collaborated on the organisation of the BioFabbing Convergence, 2017, in Geneva, and the Gathering for Open Science Hardware 2016 in Geneva, 2018 in Shenzhen & 2026 in Bali, and organized international residencies and research collaborations in Zürich 2020-2024, Yogyakarta 2019-2023 and Chiang Mai 2024.

Dominik Mahnič

Dominik Mahnič (Ljubljana, Slovenia), FA of the Academy of Fine Arts and Design, Ljubljana., an emblematic figure nestled between the realms of academic painting, video mastery, cave sherpa, urban hunting, and street art insurgency, raises questions about the perpetual dialectics between classical artistry and the onslaught of contemporary technological modalities.
<https://app.assembla.com/spaces/dominik-mahnic/wiki>



Satellite Acts of TTT2025

X – COINING UTOPIAS

Emerging from the conceptual core of Coining Utopias, these series of four peripheral acts beyond the main venue extends TTT2025 from underground rituals in the Karst to post-industrial fieldwork and archival disruptions. A collaborative constellation curated with Kapelica Gallery, Cirkulacija 2, MAO, Projekt Atol, Pixxelpoint 2025 and GO!2025, X-Coining Utopias events unfold across Ljubljana and Nova Gorica–Gorizia.

[A] FORENSIC PERFORMATIVITY / KAPELICA

Date & Time: Wednesday, Sept 10–Friday, Sept 12 (21:00–23:59)

Location: Kapelica Gallery (Likožarjeva 1, Ljubljana)

Curated by: Jurij Krpan and Sandra Sajovic

[B] MESTNA JAGA (URBAN HUNTING) / CIRKULACIJA 2

Date & Time: 10/09/2025 (21:00-23:59)

Location: Cirkulacija 2 (Podhod Ajdovšična 2, Ljubljana)

Curated by: Marc Dusseiller, Dominik Mahnic, Tatiana Kocmur

[C] FUTURE LEGACIES / MAO

Location: Museum of Architecture and Design (Rusjanov trg 7, Ljubljana)

Date & Time: 13/09/2025 (11:30-12:30)

Guided Tour by: Cvetka Požar and Robertina Šebjanič

[D] KARST / GO2025!

Karst

Location: Ruska jama (1.8 km north of Kostanjevica na Krasu), GPS: 45.858895, 13.638604

Curated by: pETER Purg

eliXir

Participating artists: Floravita, Jatun Risba, Uroš Brezavšček

Date & Time: 13/09/2025 (18:00–19:30)

Lament

Participating artists: Margherita Pevere with music by Ivan Penov

Date & Time: 13/09/2025 (20:30–22:00)

Forensic Performativity

Exhibition

Many performances presented at Kapelica Gallery have left a profound impact on visitors, as their artistic potency pushed the boundaries of the perceivable. Their unrepeatability leaves behind a tangible void and a commitment to historicize these extraordinary events. Attempts to capture the structure of the environment that provided the context for these amazing artworks often elude video documentation, and are entirely absent in the case of reenactments.

In order to offer the most authentic experience of the performance as artwork, Kapelica Gallery curators are developing a presentation method that includes forensic remnants, video and photo documentation, and the performative experience of personal storytelling within the intimate setting of the exhibition set at the gallery.

The exhibition, with open slots for individual tours with a storyteller, will take place from 10th – 12h September as part of the accompanying program for the international conference TTT2025.

The exhibition is part of the accompanying program of the TTT2025 conference, organized by the Department of Audiovisual Arts at the Ionian University in collaboration with Kino Šiška and the Projekt Atol.

Produced by: Galerija Kapelica / Kersnikova Institute

Supported by: Ministry of Culture of the Republic of Slovenia

The number of participants for this event is limited, available upon registration.



Jurij Krpan

Kersnikova Institute

In 1995, Krpan conceived the Kapelica Gallery - Gallery for Contemporary Investigative Art as a non-governmental and non-profit organization. As a curator and commissioner, he has contributed to both national and international exhibitions and festivals, the largest international productions to date being the organization and artistic leadership of the Slovenian national pavilion at the 50th Venice Biennale in 2003, the conceptual gallery Cosinus BRX at the European Commission building in Brussels, and U3 the 5th Triennial of Contemporary Investigative Arts 2006 at the Museum of Modern Art - Ljubljana. In September 2008 he curated the presentation of the Kapelica Gallery in the Featured Art Scene section of Ars Electronica in Linz and in 2009 the survey of contemporary investigative art relating to 80 years of avant-garde art in Slovenia. In 2014 he co-curated the Designing Life section of the Ljubljana Design Biennale and was co-curator of the Slovenian Pavilion at the Venice Architecture Biennale. He has been a member of the Prix Ars Electronica jury for the Hybrid Arts category in 2010, '13, '15, '16, '17 and 2023. Since 2012, he became the artistic director of the Kersnikova Institute. BioTehna, Rampa, and Vivarium research and development laboratories have become important R&D platforms for the Kapelica Gallery. Since early 2017 he has worked on systemic solutions for innovation design, bringing artistic ideations as innovation catalysts in the innovation process for smart industries and communities for a more sustainable, safer, inclusive, and ethical future. In 2020, he co-curated the symposium The Future of Living with AI for EUNIC at Bozar Brussels, where the selection of Slovenian artists was presented in the framework of the S+T+ARTS awards. In 2019, the Government Office for Development and European Cohesion Policy awarded him the title of Ambassador of Smart Specialisation of the Republic of Slovenia. He is a member of the National Council of Culture of the Republic of Slovenia representing and advocating cultural NGO interests from 2019 to date. Jurij Krpan lectures on the artistic profile of the Kapelica Gallery and the cultural profile of the Kersnikova Institute in Slovenia and abroad.

Sandra Sajovic

Curator

Sandra Sajovic (SI) graduated at the Department of Art History at the Faculty of Arts, University of Ljubljana and has been working as a curator and lead producer in Kapelica Gallery, a space for contemporary investigative art, based in Ljubljana since 1995. She has been involved in the program development of BioTehna, a platform for artistic research of living systems, adjacent to the gallery within the Kersnikova Institute. She coordinated several international projects and is a team member for strategic development of Kersnikova Institute. As a lead producer she has been engaged in development and implementation of many art projects, some of which received wide international recognition and most prestigious awards. Her experiences as a curator and producer led to some of the most prominent national and international artistic manifestations' collaborations - Ars Electronica Festival (Linz, 2008), Cosinus BRX Gallery at the European Commission (Brussels, 2007-2010), Device_art triennial (Zagreb, San Francisco, Tokyo, Montreal, 2004-2018), Thingworld - International Triennial of New Media Art at the NAMOC (Beijing, 2014).

Event Hours: 10/09/2025-12/09/2025 (21:00-23:59)

Location: Kapelica Gallery (Likožarjeva 1, Ljubljana)

Mestna Jaga: Urban Hunting

Artists Marc Dusseiller and Mahnic Dominik present through this participatory performance a provocative exploration of BioArt that confronts an essential question: How can there be authentic biological art without embracing the reality of killing? This participatory performance builds on over a decade of “Urban Hunting” expeditions beginning with snails and pigeons in Ljubljana in 2013 which, through the International Federation of Urban Hunters, the artists have expanded to Helsinki and beyond. Now back in Ljubljana, curated by Cirkulacija 2 to TTT2025 Malta as a satellite act, Mestna jaga invites participants to join guided walks through the city, engaging in discursive exploration as both artistic practice and philosophical inquiry into the boundary between “Living” and “Non-Living.” Each expedition will be filmed and documented, culminating in both an online video publication and an offline fanzine that captures the collective investigation of urban survival, animal welfare, and the uncomfortable truths embedded in our daily consumption. This work challenges audiences to confront the hidden cruelty within our food systems while exploring how contemporary art can authentically engage with questions of life, death, and our relationship to the urban wild.

More information:

https://www.hackteria.org/wiki/Urban_Cuisine

https://www.youtube.com/watch?v=YPKDli0Q75c&list=PLS8G_dyPXI1QfB15ZJXjsYoZ8J6_gHbLt&index=7

The number of participants for this event is limited, available upon registration.



[Registration](#)

Cirkulacija 2 is an artist-led initiative based in Ljubljana, founded in 2007 and registered as an association in 2009. Functioning as a local hub for independent artistic production, it fosters interdisciplinary practices grounded in mutual support, shared methods, and social cohesion. With a flexible, process-oriented approach inspired by tactical media, the initiative develops dynamic forms of expression across media such as radio, sound, internet, video, performance, robotics, and digital technologies. Its name (cirkulacija) reflects an ongoing commitment to evolution and experimentation in contemporary art.

Marc Dusseiller

International Hackteria Society & Center for Alternative Coconut Research

Dr. Marc R. Dusseiller is a transdisciplinary workshopologist, lecturer, cultural facilitator and artist. He performs DIY (do-it-yourself) workshops in lo-fi electronics and synths, open hardware for citizen science, bioart / biohacking and DIY microscopy. He was co-organizing Dock18, diy* festival and poolloop (Zürich, Switzerland), KIBLIX 2011 (Maribor, Slovenia), workshops for artists, schools and children (2008-now) as founding member of the Swiss Mechatronic Art Society, SGMK and is the co-founder of the Hackerspace Collective Bitwäscherei (2020). He has worked as guest faculty and mentor at various schools, Srishti Institute of Art, Design and Technology (IN), UCSB (USA) and in Switzerland, FHNW, ZhdK, HEAD, HSLU, ETHZ. In collaboration with Kapelica Gallery, he has started the BioTehna Lab in Ljubljana (2012 - 2013), an open platform for interdisciplinary and artistic research on life sciences. Currently, he is developing means to perform bio- and nanotechnology research and dissemination, Hackteria | Open Source Biological Art, in a DIY / DIWO fashion in kitchens, ateliers and in the Majority World. He is part of the Center for Alternative Coconut Research developing low-cost educational open hardware. He was the co-organizer of the different editions of HackteriaLab 2010 - now in Zürich, Romainmotier, Bangalore, Yogyakarta, Klöntal and Okinawa and collaborated on the organisation of the BioFabbing Convergence, 2017, in Geneva, and the Gathering for Open Science Hardware 2016 in Geneva, 2018 in Shenzhen & 2026 in Bali, and organized international residencies and research collaborations in Zürich 2020-2024, Yogyakarta 2019-2023 and Chiang Mai 2024.

Dominik Mahnič

Dominik Mahnič (Ljubljana, Slovenia), FA of the Academy of Fine Arts and Design, Ljubljana., an emblematic figure nestled between the realms of academic painting, video mastery, cave sherpa, urban hunting, and street art insurgency, raises questions about the perpetual dialectics between classical artistry and the onslaught of contemporary technological modalities.

<https://app.assembla.com/spaces/dominik-mahnic/wiki>

Kocmur Tatiana

Cirkulacija 2

Tatiana Kocmur (BA, 1992) is a visual artist and contemporary art producer, representing the Cirkulacija 2 association and co-creator of the TRANSLACIJA/ TRASLACIÓN platform for the production, exhibition, and research of performative art.

Event Hours: 10/09/2025 (21:00-23:59)

Location: Cirkulacija 2 (Podhod Ajdovščina 2, Ljubljana)

Future Legacies

Exhibition

The exhibition brings together the results of three years collaboration between designers, artists, craftspeople, scientist and other experts, facilitated by ten organizations as part of the MADE IN Platform for Contemporary Crafts & Design. The Future Legacies is a space where heritage meets innovation, place-based knowledge intersects with speculative futures, and craft stands at the heart of both cultural continuity and ecological transformation. This exhibition is built on an exploration of the ways in which traditional skills, local materials and scientific methods can enrich each other.

The Museum of Architecture and Design (MAO) is Slovenia's central institution for architecture and design – preserving national heritage, fostering critical reflection and future oriented dialogue. As both museum and a platform for contemporary creativity, it connects cultural and creative sector with business, science and education, shaping the role of architecture and design in society and everyday life.

Cvetka Požar

PhD (MAO)

Cvetka Požar, PhD (MAO) is an art historian, museum councillor and curator at the MAO and has a PhD in the development and theory of design. Her main research interests are in the history of design, especially visual communication and contemporary design. She curated the exhibitions *The Century of the Poster: Slovenian Poster Design in the 20th Century* (2015) and *To the Polling Booths! The Poster as a Political Medium in Slovenia 1945-1999* (2000), and authored the accompanying books with the same titles. She has also co-curated several exhibitions, most recently *Castle → concepts, objects, spaces* (2024), *Jože Brumen: Modernist Designer and Art Connoisseur* (2021), *The World Inside: Designing Modern Interiors, 1930-Today* (2021), and *MADE IN: Crafts and Design Narratives* (2020).

Robertina Šebjanič

Independent artist

Robertina Šebjanič is an artist whose work explores the biological, chemical, (geo)political and cultural realities of aquatic environments and the impact of humanity on other organisms. Her projects call for the development of empathetic strategies aimed at recognising the other (non-human) entities. In her analysis of the Anthropocene and its theoretical framework, the artist uses the terms "aquatocene" and "aquaforming" to refer to the human impact on marine environments. She exhibited / performed at solo and group exhibitions as well as in galleries and festivals worldwide. Her works received awards and nominations at *Prix Ars Electronica*, *Starts Prize*, *Falling Walls*, *Re:Humansm 2023*. Her art work *Aurelia 1+Hz / proto viva generator* (artist proof) is since 2019 part of the *NewArt { collection:}*. _ Electronic Art Collection, Spain. <https://robertina.net/>

Event Hours: 13/09/2025 (11:30-12:30)

Location: Museum of Architecture and Design (Rusjanov trg 7, Ljubljana)

KARST/GO!25

Organized as part of the GO!2025 official programme “Xmobil” and of the conference “Taboo - Transgression - Transcendence in Art and Science “ (TTT2025 Ljubljana) program, the event is curated by pETER Purg and co-organized with Projekt Atol and “Pixxelpoint” 2025 Festival of Contemporary Art in the context of GO!2025 European Capital of Culture Nova Gorica - Gorizia.

Location: Ruska jama (1.8 km north of Kostanjevica na Krasu), GPS: 45.858895, 13.638604.

Important: The Ruska jama cave location on the Karst plateau is 10km from and 300m above the Adriatic sea, the weather is likely to be late-summer mild. However all event participants are advised to bring rain/sun/wind proof clothing according to weather forecast, and wear shoes suitable for walking on a rocky footpath (1,8 km each way).

- The group walk from and to the bus will be guided.
- No mobile signal at the event venue.
- Free food and drink to be provided at the venue.
- Tick protection advised (long trousers, mosquito spray).
- Bring some water and a charged phone -- torchlight needed for the walk back to bus.

The number of seats in the bus ride to the performance programme in Karst/ Lament and eliXir is limited, available upon registration.



Registration

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If you decide to bring your own transportation, please note that the parking space at the location (near the cave) is extremely limited, plus a few lay-by options on the narrow forest tracks around the venue -- the sharp rocky gravel roads are not suitable for lower cars! The “Ruska jama” cave is located between settlements Lokvica and Kostanjevica na Krasu: Way from road crossing near Lokvica, 1,8km (recommended parking): <https://maps.app.goo.gl/p285qu1B9UunJ2gd9> | Way from Kostanjevica na Krasu, 1,8 km (recommended parking): <https://maps.app.goo.gl/zqsS9V2MhZHKVXSX26>

Date: Saturday, September 13

Point and time of departure: Kino Šiška, Ljubljana at 15:45 | Departure of the bus back to Ljubljana 22:30.

eliXir

In the heart of Slovenia's wildfire-scarred Karst plateau—off-grid and underground—you are invited to gather at Ruska jama, a cave resonant with ancestral presence, to partake in a ritual feast of and through the manifold selves of nature. eliXir is a mobile art-science research residency within xMobil, a nomadic 2025 lab for ecological and artistic experimentation. Combining local foraging, transmedia ritual, and sustainable tech innovation, eliXir connects communities through shared knowledge and food. The eliXir trio—Floravita (PATCHING), Jatun Risba (DRENCHING), and Uroš Brezavšček (SCORCHING)—lead this multi-sensory, participatory gathering into a single performative ecology.

Vita Matjac

Institute Floravita

Vita Matjac, MA in Sociology, passionate forager, certified herbalist, farmer, artist has been studying the use of edible wild plants, herbs and mushrooms in everyday nutrition and medicine for many years, and explores the diversity of their use and storage. Through her practice, she explores the process of “domestication” of wild plants, herbs and mushrooms as part of the modern eco-movement and rediscovery of nature's hidden potential. She is also a director of institute Floravita and through that also a leader of Laboratory of future of food.

Jatun Risba

Independent

Independent

Jatun Risba (they) is a transmedia artist from Slovenia whose work engages with ecofeminist and posthumanist discourses through performance art, ecoart, relational practices, and acts of détournement, abjection, and intervention. Bridging ritual and disobedience, their practice cultivates reciprocity between species by awakening sensory awareness through the application of Vajrayana Buddhist principles and subversive uses of technology. At its core, their work reimagines Art as a site for healing, transformation, and expanded modes of being. Their research unfolds along two primary trajectories: Arts for Health and Art as Nourishment for the Bodymind. Jatun's work has been presented internationally at Galerija O.K. (Rijeka), Crow's Nest (Baltimore), Studio Alta (Prague), Opens (Singapore), the Prague Biennale Re-connect Art festival (2023-25), Meta.morf Trondheim Biennale (2022), Bangkok Biennial (2020), Fabbrica del Vapore (Milan), and Y Gallery, Kersnikova Institute, and Cirkulacija2 (Ljubljana). They have delivered talks and workshops at DRHA 2024 (Munich), Akademia Sztuk Pięknych (Wrocław), the University of the Underground, Goethe University Frankfurt, Strasbourg University, and the Moving Image Research Lab (Montreal). They are the founder and co-facilitator of Be-coming Tree, a global Live Art platform fostering ecological connection through collective performance (becomingtree.live). Risba has received the a-n Artist Bursary (2019), an ERSTE Foundation Fellowship (2020), and the Social Art Award (2021). Their writings and interviews have appeared in Antennae: The Journal of Nature in Visual Culture, Body, Space & Technology (BST), ecoartspace.org, and other publications. Jatun holds a BA (Hons) from NABA (Milan) and a PG Cert in Art & Science from UAL, London. More at: jatunrisba.com.

Uroš Brezavšček

Independent

Uroš Brezavšček is a mechanical engineer, consultant, and speaker with a passion for growing his own food and living in harmony with nature. He enjoys designing and building devices that support his vision of self-sufficiency and help others on their path to a more fulfilling and sustainable life.

The number of active participants [interacting with performers instead of being part of the audience attending the event] in eliXir is limited, available upon further registration.



[Registration](#)

Event Hours: 13/09/2025 (18:00-19:30)

Location: ruska jama

Lament

The striking aesthetic and rigorous research of Lament invite audiences to explore death and regeneration of post-wildfire ecologies. In a more-than-human death-bed, Peveri becomes a tentacular soil creature, probing the space after the fire among heaps of soil and glass sculptures hanging low on the area. The music weaves field recordings, cello and live electronics. The biotechnological elements of the installation and elements of the costume were sampled by Peveri after the 2022 Karst wildfires, while Penov explored the bioacoustics and hidden sounds of the burnt woods. Pixelpoint and TTT bring a unique edition of the artwork at the very site of the wildfires. Lament was awarded the COAL Prize 2024 Transformative Territories Mention.

<https://margheritapeveri.com/lament/>

Credits: Lament by Margherita Peveri | Music by Ivan Penov

Duration of the performance: 50 mins

Disclaimer: Partial nudity.

Lament is an artwork by Margherita Peveri. Commissioned by the EC Joint Research Centre in the framework of the SciArt project's Resonances IV cycle on "NaturArchy: Towards a Natural Contract".

Margherita Peveri

Margherita Peveri Studio

Known internationally for her otherworldly work with living matter, ecology and biotechnology, Dr Margherita Peveri is an artist and researcher addressing taboos like death, sex and vulnerability. Her practice embraces object-making, installation, performance, and writing, which she waves seamlessly thanks to her transdisciplinary background. Her project Lament on wildfire ecologies received the COAL Prize / Transformative territories mention (2024) and she was nominated for the Falling Walls Awards / Category Art and Science (2023) for the body of work around her concept 'arts of vulnerability'. Her artworks have been shown at iMAL - Center for digital cultures and technology, Bruxelles; Foundation L'Art Pur, Ryhad; Kunstquartier Bethanien, Berlin; Kiasma Theatre, Helsinki; Kapelica Gallery / Kersnikova, Ljubljana; KONTEJNER, Zagreb; Ars Electronica, Linz; Wiener Festwochen; Casa Viva, Mexico City, among other. She runs the performance group Fronte Vacuo with Marco Donnarumma to create works that combine body art, dance, theatre, audiovisual performance and technology. Among the projects she initiated, the show Membranes Out Of Order (co-curated with Theresa Schubert and Karolina Żyniewicz) featured an innovative exhibition concept based on artworks and research materials. Recent art and science partnerships include the Joint Research Centre of the European Commission and the Heimholz Centre for Infection Research. She is a member of the Finnish Bioart Society and the Queer Death Studies Network, and affiliated researcher of The Eco- and Bioart Lab. Peveri holds a doctorate in artistic research from Aalto University on art, biotechnology and queer studies. Her publications cover arts, aesthetics, environmental humanities and queerfeminist studies.

Ivan Penov

Musician, Sound Artist

Ivan Penov is a musician and sound artist whose artworks are inspired by natural and rural contexts. His audio works distinguish themselves for featuring unusual sounds of musical instruments and field recordings. His musical output ranges from sound installations and acousmatic compositions to audiovisual works and music for dance performances. Across the diverse media, the "gestures" of both sound and video are often inspired by material and ecological processes, be it the vibration of a bow or the fermentation of yeasts. Besides his individual practice, he writes commissioned music pieces such as for the Ivana Kocevskaja Company / Macedonian Opera House. His research has been presented at ICMC, Pact Zollverein, and the upcoming Cense Ljubljana.

Event Hours: 13/09/2025 (20:30-22:00)

Location: ruska jama

Taboo-Transgression-Transcendence in Art & Science 2025
Book of Abstracts

Edited by: Dalila Honorato

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TABOO - TRANSGRESSION - TRANSCENDENCE IN ART & SCIENCE 2025

9-13 September 2025, Kino Šiška, Ljubljana

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Organization: Department of Audio and Visual Arts, Ionian University in collaboration with Kino Šiška and Projekt Atol

Supported by: Kapelica, Cirkulacija 2, Pixxelpoint, Intellect, InArts – Interactive Arts Lab, Xcenter, GO! 2025

Founder: Dalila Honorato

Organising committee: Dalila Honorato (Ionian University), Jasna Jernejšek (Kino Šiška), Uroš Veber & Lara Mejač (Projekt Atol), Peter Purg (University of Nova Gorica)

Producers: Lara Mejač, Uroš Veber

Exhibition curator: Jasna Jernejšek

Performances curators: Dalila Honorato, Jasna Jernejšek, Peter Purg, Uroš Veber

Screenings curator: Maria Chalkou

Reels curators: Marc Dusseiller, Adam Zaretsky

Proofreading and translation: Daniel Sheppard

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Events posters photography: Gina Rottweiler

<https://tnt-conference.org>

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Mestna občina
Ljubljana



REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE



All events of the TTT2025 Ljubljana conference program will take place at the Kino Šiška. Kino Šiška has been the central Slovenian institution of the contemporary concert scene since 2009, complemented by activities in visual and performing arts.

Kino Šiška Centre for Urban Culture | Trg prekomorskih brigad 3, 1000 Ljubljana | <https://maps.app.goo.gl/vjzXLGxWNxfSrec6>