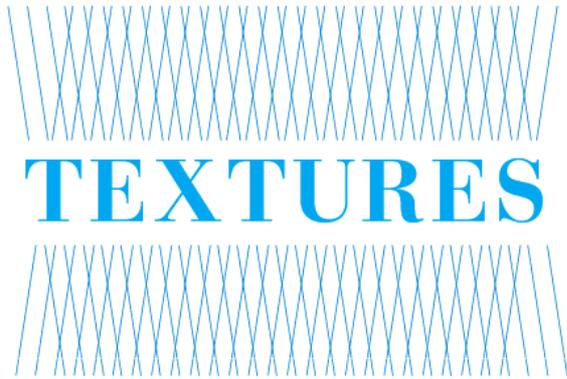




e-text+textiles presents:



15 – 19 June 2010

The 6th European Meeting of the Society for Literature, Science, and the Arts

Place and dates:

Riga/Liepaja (Latvia), 15-20 June, 2010

Main Organizer:

Electronic Text + Textiles (e-t+t): Zane Berzina (co-director), Anda Klavina (project manager, host), Carl Murphy (design), Manuela Rossini (co-director, programme chair), Joseph Tabi (co-director),

Venues:

Main site for the academic programme, reception, lunches:
The Stockholm School of Economics in Riga (SSE Riga)

The SLSAeu 2010 conference is dedicated to exploring fabrics, structures, surfaces, and interfaces in a world that has been transformed to a large extent through technoscience and networked media. This transformed world is highly textured, partly through verbal and non-verbal 'texts' but also by mixtures of human-made and given environments whose complexity offers resistance to symbolic readings.

Please visit our website at: www.e-text-textiles.lv/SLSAeu2010/home.htm

Keynote speakers

Erin Manning & Brian Massumi, Daina Taimina, Joanna Zylinka

TEXTURES - SLSAeu 2010, Riga, 15-20 June

STREAM DESCRIPTIONS

Textuality and Materiality

Chairs: Joseph Tabbi (Co-Creative Director of e-t+t / Department of English, University of Illinois at Chicago) and Maria Damon (Department of English, University of Minnesota)

Embodied presence of, for example, dance, touch, and the sensory qualities of language and/or haptic communication. Texture in the abraded, never-completely frictionless encounter between the reader/audience and the object of engagement/consumption/appreciation, and the social relations embedded, deep-patterned or ephemeral, in the encounter. Productive misreadings, heretical recastings of canonical texts touching on multi/di/versity, dialectics, tissues, folds, patterns, scarifications, and other textural terms.

Architextures

Chairs: Vera Bühlmann (media theorist, CAAD ETH Zurich) and Janis Taurens (philosopher, architect, Art Academy of Latvia)

The focus of this stream lies on exploring the implications, promises, benefits and maybe also hinderings that accompany the popular metaphor – popular both within and outside of architectural theory itself – to think about architecture in terms of “text”, “texture”, or “textile.” This panel proposes to cast a close look at what it means to engage with the contemporary architectural situation by reference to the cultural techniques of “reading” and “writing,” e.g. as opposed to that of “calculating.” In what sense might their legacy still be suitable for coming to terms with the challenges of the deeply embedded networked structures of today, for which some people have declared the “beyond of measurability” alias “virtuality” (e.g. Hardt/Negri)?

Key issues of this stream are:

- The relation of architecture to symbolization, both from the perspective of everyday people living in architecturally designed surrounds as well as for architects themselves.
- The relation between “measure” and “signification” in the context of architectural design.
- The role of the matrix/grid in architectural design today: Theoretical approaches to the relation between code and form, program and process.
- The synthetization of apt metrics for measuring the manifold scales each territory incorporates, and what approaches to this problem have already been proposed?
- The possible ways of understanding the “textures” and “language-games” of city: Seeking the new vocabulary of urbanism.
- Genealogies of “Analysis as a Practice,” both in applied contexts as well as from a theoretical angle.

- Other ways of approaching networks, beyond the textuality paradigm

We hope to bring together a heterogeneous group of lateral thinkers from different fields such as architecture, city planning and architectural theory, philosophy, semiotics, cultural theory, media science, engineering and design, urbanism, geography, as well as science researchers.

Biopalimpsests

Jens Hauser (independent curator, writer, artis, Paris; Department for Media Studies, Ruhr University Bochum) and Monika Bakke (Philosophy Department, Adam Mickiewicz University, Poznan)

The Biopalimpsest stream welcomes papers focusing on the overwriting of diverse and apparently unrelated knowledge flows induced by the superposition of biological disciplines or models, and their cultural impact. By reassembling erased, underlying or barely legible remains, the stream aims not so much to generate 'new figures of knowledge', but rather to reveal the very nature of transitional and trans-historical figures of thought, and the mechanisms of reappearance of once obsolete or unfitting bio-logics. The stream encourages cases of conceptual remediation in fields such as molecular biology, cognitive ethology, neurophysiology and neuroaesthetics, biocybernetics, immunology, ecology, animal/plant studies, post-anthropocentric philosophy, art and science history or media studies. Biopalimpsests is meant to be a forum for trans-disciplinary recognition of patterns and textures that materially explores the depth of hidden heuristic layers; therefore papers are free to speculate over the epistemological consequences of re-enacted palimpsests. The stream also wishes to encourage hybrid proposals from academics and artists who combine research and cultural resonances.

Tissue Cultures

Chairs: Joanna Zylinska (Department of Media and Communications, Goldsmiths College, University of London) and Ilva Skulte (Riga Stradina University)

The focus of this stream is both cultural and biological. It proposes to engage, on the one hand, with the cultural signification of biomaterial and its multiple technological and artistic applications. On the other hand, it will consider the philosophical and technical problems that the cultivation and transformation of tissue generates in the context of science and art respectively. The ontology of 'tissue' is clearly uncertain: it can be both natural and manufactured. Tissue can function as both a gift and a commodity. Indeed, the processes of its cultivation situate tissue as part of the material and symbolic economy of exchange, with trade in biomaterial being accompanied by the exchange of values and meanings surrounding bodies, organs and cells. It is not surprising that such processes of tissue exchange and transformation would raise serious ethical concerns. These concerns are of interest to this stream but we hope to go beyond the 'moral panic' reaction against tissue manufacturing to consider the possibility of the emergence of new paradigms – ethical and aesthetic – that 'culturing' tissue enables. This conversation can be most meaningfully conducted from an interdisciplinary perspective that brings together cultural theorists, media experts, philosophers, artists, medical practitioners and science researchers.

Key issues and themes this stream aims to address:

- The cultural signification of tissue in different disciplinary contexts – science, art, media, etc.
- The evolving ontology of tissue in science and bioart
- The ethics of tissue cultivation and transformation
- The political and symbolic economy of tissue exchange

- The new aesthetics of biomaterial

Cognitive Capitalism and Artistic Research

Chairs: Solvita Krese (Director of the Latvian Centre for Contemporary Art, Riga) and Gerald Raunig (eipcp - european institute for progressive cultural policies, Vienna/Linz)

Recent research about knowledge society and knowledge economy has culminated in the concept and phenomenon of “cognitive capitalism”. Since the late 1990s this has extended in various fields of research, especially in French and Italian contexts. Along with the relevant publications from Carlo Vercellone and Enzo Rullani, here the work by Antonella Corsani, Yann Moulier-Boutang and Maurizio Lazzarato should especially be mentioned. The authors affiliated with the French journal */Multitudes/* have investigated the concepts of immaterial, cognitive and affective labor, yet without presupposing a simplifying, all-comprehensive transformation from the material to the immaterial.

In contrast with the relatively well elucidated research situation of more general aspects of cognitive capitalism, however, the state of research with respect to the role of art within this setting is largely still unsatisfactory. Whereas the cultural-political and conceptual critique of phenomena and concepts of the */creative industries/* and the */creative class/* has drawn some attention, and though the concept of artistic research is booming widely, the development of a constructive concept of the overlapping of art and theory production is still lacking. Theoretically, the neighboring zones of art, science and philosophy were already conceptualized in the last jointly authored book by the French philosophers Gilles Deleuze and Félix Guattari. In */What is Philosophy?/* Deleuze/Guattari write of the concepts, sensations, and functions becoming indistinguishable, “at the same time as philosophy, art, and science become indiscernible, as if they shared the same shadow that extends itself across their different nature and constantly accompanies them.” The stream is intended to investigate this shared shadow and the specific, temporary relationships that see art and knowledge production as intersecting lines.

Networks and Sustainability

Chairs: Rasa Smite (director of RIXC, The Center for New Media Culture, Riga) and Armin Medosch (media artist, writer and curator, Riga and London)

This stream will interrogate the complex relationships between “network technology” and “network society”, in order to reveal the multilayered texture of networks and to consider what potential network culture contains for sustainable development in technological, social and cultural fields.

After the initial privatisation of the net in the 1990s, there was a wide-spread believe that the decentralized structure of the net would remodel society. The contrary has happened and the net has come under ever more closer corporate and state control. Yet, while some of the techno-utopian ideas of the 1990s failed, many important developments have been made which were rooted in the network culture of those days. In order to take steps towards a sustainable network culture a deeper analysis of many of its facets is now demanded. Taking stock of progressive and innovative developments in network culture, we are asking:

- Which approaches exist for sustainable and social development of technologies (merging communal and technological developments)?
- Which projects are underway to address the alternatives of energy use and other environmental issues (stemming from ICT)?
- In which ways have alternative networks been able to create and maintain own network infrastructures (regarding server hosting, bandwidth, wireless and wired community networks, etc.)?

- What can artists learn from FOSS (Free and Open Source Software) communities and vice versa?
- In which ways has network culture already transformed the ways artists, curators, art historians and the audience "work" together? And which alternative models for dealing with authorship rights and collective authorship exist?
- Which (artistic) strategies have been successfully used for purposes of resistance, social transformations, development of autonomous and sustainable structures?

For this stream, we welcome papers by researchers, media theorists, social scientists, network activists and artists, who are engaged with the issues of sustainable development, ecological and alternative uses of new technologies, social networking and social software development, etc.

LIEPAJA

Art as Research (Liepaja, 19/20 June)

Chair: Aija Druvaskalne-Urdze – the stream in Liepaja is organized by the Art Research Lab, Liepaja University(LV) in cooperation with Y (Institute for Transdisciplinarity) of the Berne University of the Arts (CH) and the td-net for Transdisciplinary Research of the Swiss Academies of Arts and Sciences (CH)

Researching art, talking about art. Researching through art, talking through art. We call the first activity the science of art, while the second is currently evolving under the banner of ‘artistic research’ or ‘art as research’. This slight reformulation via a prepositional shift is not a mere trifle. It is a way of affirming that the arts produce knowledge, and that they have the right to lay claim to being an alternative form of knowledge and research on a par with other sciences.

In our workshop “Art as Research” we want to collect general positions in dealing with artistic-research practice and focus especially on questions of methodology and the process of peer reviewing. We invite contributions that address the following issues:

General approaches:

- How to combine art and research? – On the theory of artistic research
- What does art know? – On the epistemological potential of the arts
- Why should we do artistic research? – On the explicit and implicit reasons for artistic research

Methodology:

- How to combine artistic and scientific knowledge production?
- Which are the methodologies for doing art as research?
- How can the arts contribute to the development of innovative inter-and transdisciplinary methods in research and teaching in general?

Peer reviewing:

- If artistic production wants to be research, how then to evaluate the presentation of nonverbal results?
- Examples of PhD-projects in the Arts.
- Examples of peer reviewing processes of artistic projects in national research funding programmes
- What’s the added value of integrating artistic research in larger inter- and transdisciplinary research projects and curricula?

Conference Schedule (last updated on 12 June)

Tuesday, 15 June

15:00 Registration (continues throughout the conference)
Hall

17:00-17:30 Welcome and opening of conference
Soros

17:30-19:00 KEYNOTE: **Daina Taimina**
Soros

19:00 Reception
Hall

Wednesday, 16 June

09:00-10:30 PARALLEL PAPER PANELS 1
W-32 1.1 Tissue Cultures (Zylinska, Steinman, Buiani, O'Reilly/Smith)
R-403 1.2 Materiality and Textuality (Iuli, Jaffe, Morton)
R-301 1.3 Biopalimpsests (Hauser, Casini)
R-411 1.4 Architextures (Riekstins, McDonnell, Abrantes)

10:30-11:00 Break

11:00-12:30 KEYNOTE (talk-performance): **Erin Manning & Brian Massumi**
W-32

12:30-14:00 Lunch

14:00-16:00 ROUNDTABLE Materiality and Textuality I:
W-32 Addressing the Humanities: cognitivism, neuroscience, deconstruction, ...
(Abrioux, Herbrechter, Kirby, Tabbi, Wilson)

16:00-16:30 Break

16:30-18:00 PARALLEL PAPER PANELS 2
W-32 2.1 Architextures (Holloway-Attaway, Bolter, Swanstrom, Vandagriff)
R-303 2.2 Materiality and Textuality (Rackham, Mooney, Baker)
R-311 2.3 Biopalimpsests (Clarke, Salter, Pedersen)
R-507 2.4 Art as Research (Hales, Tharakan, High, Grube)

Thursday, 17 June

- 09:00-10:30 KEYNOTE AND ROUNDTABLE
 R-303 KEYNOTE Networks and Sustainability: **Felix Stalder**
 R-311 ROUNDTABLE Materiality and Textuality II:
 Sensations in Worlds: Impersonal texture and aesthetic experience
 (Lamarre, Kirby, Manning, Massumi, Xin Wei)
- 10:30-11:00 Break
- 11:00-12:30 PARALLEL PAPER PANELS 3
 R-311 3.1 Biopalimpsests (High, Duff, Bakke)
 R-403 3.2 Materiality and Textuality (Pelse, Radin-Sabados, Duffy)
 R-303 3.3 Networks and Sustainability (Tyzlik-Cover, Apprich, Krebs)
- 12:30-14:00 Lunch
- 14:00-16:00 PARALLEL ROUNDTABLES
 Roundtable Medicine and Literature:
 The state of the field 2010
 (Besser, Budge, Gygax, Shuttleton)
- Roundtable Architectures:
 Beyond the Grid: Integrating numbers and narratives
 (Bühlmann, Hovestadt, Marshall, O'Donnell, Taurens, Wassermann)
- 16:00-16:30 Break
- 16:30-18:00 PARALLEL PAPER PANELS 4
 R-303 4.1 Materiality and Textuality (Abrioux, Heilmann)
 W-32 4.2 Tissue Cultures (Catts, Zurr, Craggs)
 R-311 4.3 Networks and Sustainability (Hadzi, Black, Biggs)
- 20:15-21.30 SLSA business meeting: SLSAeu, SLSA Australia, projects, publications, 2012, 2014, ...
 e-t+t
 Ausekla iela 11
 Apart. 222

Friday, 18 June

- 09:00-10:30 PARALLEL PAPER PANELS 5
 R-403 5.1 Architectures (Dumitrescu, Marshall, Rudovska/Veinberga)
 R-411 5.2 Biopalimpsests (Hallersleben, Dumas)
 R-603 5.3 Tissue Cultures (Walsh, Duff, Ugur)
 W-32 Keynote Art as Research: **Carole Gray & Heather Delday**

10:30-11:00	Break
11:00-12:30 W-32	KEYNOTE: Joanna Zylinska
12:30-14:00	Lunch
14:00-16:00 Soros	ROUNDTABLE Biopalimpsests: Synthetic Biology: (De)constructing eternal dreams (Catts, Hauser, Schmidt, Ried)
16:00-16:30	Break
16:30-18:00 R-507 R-311 W-32	KEYNOTE AND PARALLEL PAPER PANELS 6 6.1 Materiality and Textuality (Flach, Cordell, Scharbert) 6.2 Architectures (Hovestadt, Bühlmann, Wassermann) KEYNOTE Art as Research: Jan Kaila
20:00-open	Conference dinner at Neiburgs

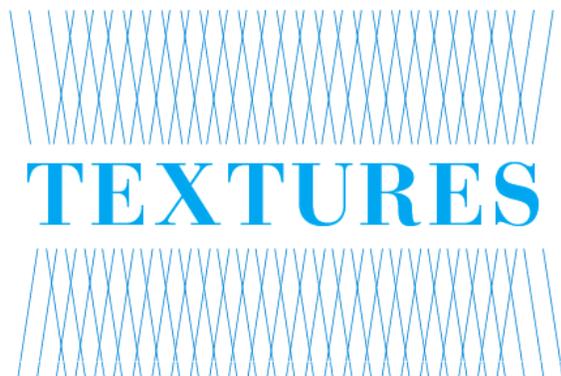
Saturday, 19 June

Dedicated to ART AS RESEARCH (location: always in the Soros Auditorium of the SSE)

09:00-10:30	ROUNDTABLE: The Humanities and the Arts (Arends, Dombois, Eller, Flach, Klein, Scharbert, Gisler, Schöfer, Schwab, van Loo)
10:30-11:00	Break
11:00-13:00	PAPER PANEL 7 Art as Research (Jeffries, Mey, Brunner, Baker)
13:00-14:00	Break
14:00-15:30	KEYNOTE: Henk Borgdorff & Sher Doruff
15:30-16:00	Break
16:00-17:00	Closing and looking ahead



e-text+textiles presents:



15 – 19 June 2010

The 6th European Meeting of the Society for Literature, Science, and the Arts

TUESDAY, 15 June 2010

15:00 Registration

17:00 Conference Opening / Welcome

17:30 Keynote: Daina Taimina (Cornell University, USA)

Folding Mathematics, Craft, and Art: Seeing what is between the folds

The great 20th century philosopher Gilles Deleuze wrote: "the Fold is always between two folds, and ... between-two-folds seems to move about everywhere." Often the most interesting things happen when two seemingly not connected fields fold together, and then from this place "between-two-folds" something new appears. Non-Euclidean geometry opened new horizons for late 19th century and early 20th century artists by inspiring them with its abstractness and by challenging them to visualize it without having even an analytic formula for it. By the end of the 20th century, crude paper models and crafts created a tactile way for wide audiences to be able to visualize things that previously only mathematical minds were able to deal with. In turn, it opened a new possibility to transform abstract geometric manifolds into fiber arts. It has also inspired many people around the world to join in a collective art project that ties together this original inspiration coming from mathematics with environmental concerns. These experiences have changed and enriched the texture of my own life.



Daina Taimina, land & sea, <http://fiberforthought.multiply.com>

19:00 Reception

WEDNESDAY, 16 June

09:00-10:30 PARALLEL PAPER PANELS 1

PANEL Tissue Cultures 1.1: In/visible Tissue between Representation and Performance | Chair: Joanna Zylinska | Room: W-32

Joanna Zylinska, "If it Reads, it Bleeds: Online Tissue Culture"

Goldsmiths, University of London, UK

In introducing this session and the wider problematics of the 'Tissue Cultures' strand, Joanna Zylinska will show her visual work, 'If it reads, it bleeds'. The project is an attempt to experience and visualise the materiality of technology in the practices and artefacts of blogging and web surfing. By creating composite images out of screenshots of selected blog pages, Zylinska aims to see 'under the skin' of the web in order to trace the pulsating connections between images, text and code. Blogs are not being examined here for their content, but rather looked at through the lens of Michel Foucault's suggestion that 'writing transforms the thing seen or heard into tissue and blood'. Playfully referencing the closed system of blood circulation in an organism, Zylinska's video interweaves blogs dealing with blood donation, health advice, neo-Gothic TV programmes, Christian iconography and kinship networks into a multi-layer visual tissue.

Dolores A. Steinman, "Virtual Medical Representations: Integrant Part of the Body's Texture"

University of Toronto, Canada

Body representations, as they interweave with its understanding, have always been part of human life, and medical images have paralleled the changes undergone over the millennia by the visual representations of the human body. From the initial drawings and carvings on stone to the “perfection” of a classical representation, humans have faced a number of challenges due to changes in their ability to process the information acquired, in the skills required for representing this information as well as the technology at hand, challenges mirrored by the evolution of the CFD models, albeit brief. Generating computer models also entails the interpretation of reality through the creation of easily accessible images following the cultural trend in place, similarly to current artistic representations of the human body that vary widely despite the unchanging appearance of the body.

Currently, most of the medical images seen by a clinician are computer-generated interpretations of patient data. The cultural and aesthetic conventions that influence the perception of the clinician and lay viewer alike continuously develop and change, and so are the virtual images we generate. Our work, in the Biosimulation Laboratory, can be described as a multi-step process through which from the reality of the human body and the physiological phenomenon of blood flow, a mathematical model is first created and then translated into a visual representation, with the last step being the refining of this image to make it understandable user. In our search for better ways of representing the medical realities of blood flow, we have been following the parallels between our work and the artistic approach and appropriation of medical technologies and images. From our perspective, these images are just fold in the large canvas of body representations and we feel responsible for the layered meanings that get woven into the visual popular culture.

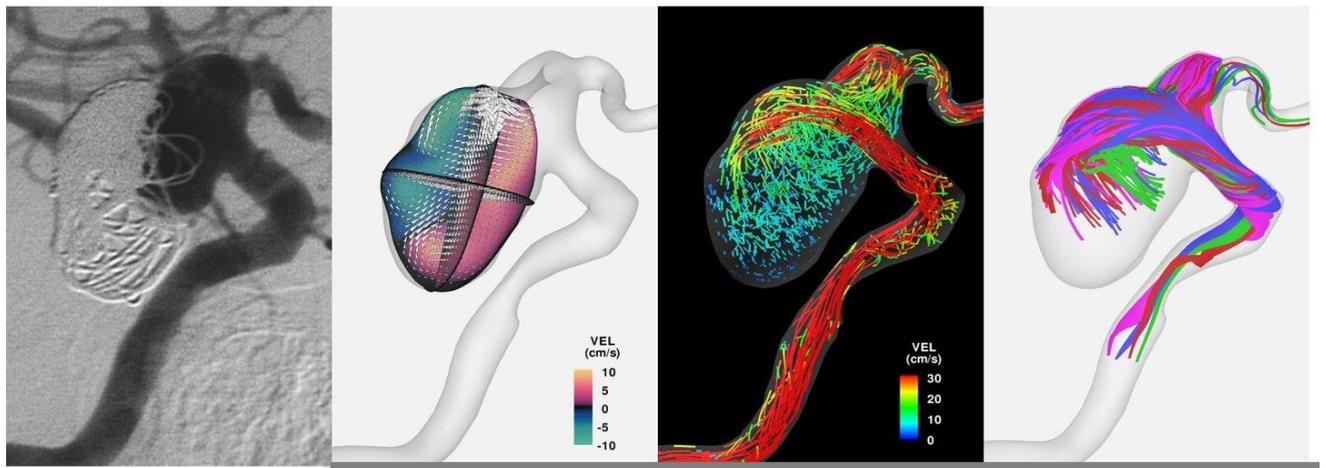


Figure: Evolution of virtual representations of blood flow in a simulated brain aneurysm, starting from corresponding patient angiogram.

Roberta Buiani, “Invisible Objects: When Scientific and Information Visualization Converge”

York University, Canada

“The scientific notion of ‘objectivity (Van Loon 2005, 112),” Van Loon observes, “has always (or at least since Plato) been ordained by the principle of visibility.” Western culture is dominated by the philosophical principle that “seeing” is necessary to “knowing.” If, in order to be credible and properly analyzed, an object must be first observable (109), then, what happens when we are dealing with submicroscopic biological substances (viruses, prions etc.) or informational data whose forms and shapes are “imagined” or mediated through layers of technological devices before our eyes can examine them? The lack of visibility, as instance of the unknown, is a considerable source of fear and anxiety.

Invisibility is not just source of fear. At the opposite end of the spectrum, it nurtures a desire to overcome the indeterminacy that pervades invisible, aleatory or abstract substances, generating a continuous drive to further explore their behavior and composition. Using technologies, from invisible and formless, these substances can be turned into visually readable (and thus, immediately perceivable) objects.

The purpose of this paper is twofold. I argue that the incredible variety of methods, tools and technological devices that manage invisibility in a number of different ways is the result of both a reaction to the above anxiety and the product of a drive to domesticate these objects of study. Thus, the knowledge acquired through objectification and visualization has a double function: it leads not only to understand but also to eventually neutralize the anxiety engendered by invisibility. Technologies clarify, specify and objectify. At the same time, they act as a protective layer between the scientist and the "object", the user and the code.

In addition, a variety of devices (electron microscopy, customized data retrieval software or 3D modeling) are juxtaposed to assign an appearance to invisible substances by associating the energetic signals they emit or the numbers and algorithms they are made of, to a specific color, shape, behavior. However, and paradoxically, the very technologies that should reveal, by displaying the object (thus contributing to mitigate the anxiety caused by its invisibility), end up making it disappear under multiple layers of technology and interpretations. A product of this trend, scientific visualization and information visualization reach a stage in which they increasingly approximate each other. The result is a constellation of "texts" whose methods of assembly and the content simultaneously converge and diverge.

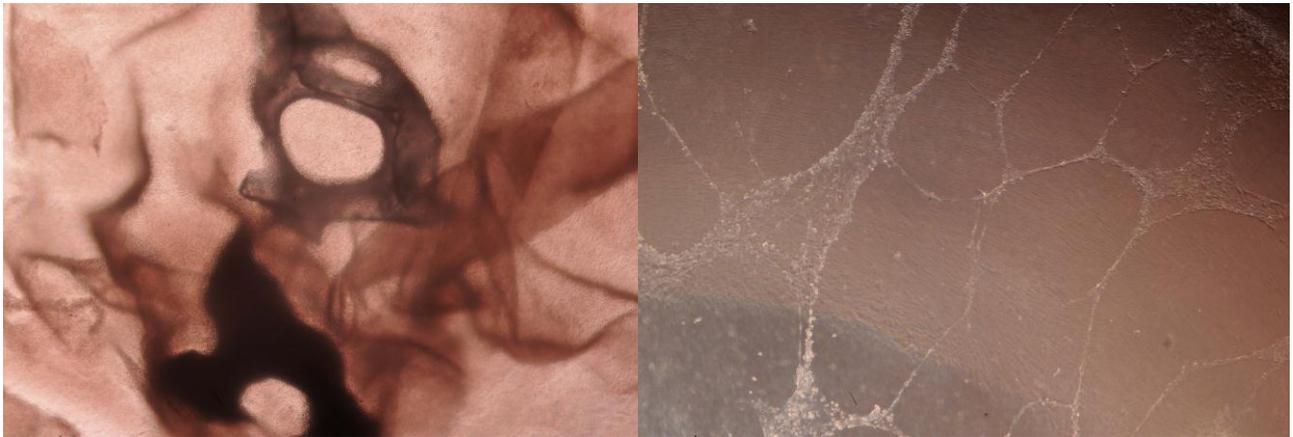
Kira O'Reilly and Janet Smith, "Biocrafts and Edge Practices"

www.kiraoreilly.com

The project "Biocrafts and Edge Practices" is a series of tissue cultured provocation, a staging of unlikely events in the laboratory to produce co-cultures of mammalian cells with spider silk, and attendant performative interventions. These have allowed dialogues to take place, reflections to be made and writings to be generated by artist Kira O'Reilly and scientist Janet Smith. They will present the outcomes of these investigations as a series of exchanges and readings.

These multiple processes and outcomes have provided a fertile groundwork for explorations of interweavings between materiality, performance and writing in the laboratory, confirming the laboratory as a provocative site of cultural production. Tissue, text and textile share an etymological root and have been crucial to their laboratory-based work. In handmade textile making, be it knitting, lace making, crocheting etc. there is an immediate recording of a body and its movements; the time spent, the processes, the tiny choreographies of movements that create a sequence, that are all rendered material and are reflected within the actual textile materiality. Labour, narrative, memory and the personal all come together as analogue threads, as the thinking through doing and direct engagement with materiality. How is "techné", or craft, central to the production of biological arts, and how is it a useful model for thinking through the relations of twisting and unravelling between practices and knowledges?

We wish to present and discuss these practices as they relate to contemporary and historical practices of tissue culture, the architecting of biomaterials, an unfolding that teases and subverts the languages that are used in order to expand, shift and creatively unsettle paradigms that structure how both scientific *techné* and arts and crafts practices are viewed, that acknowledge and play between systems and lineages and that take these suggestions as provocations to unravel, weave and knot.



Kira O'Reilly www.kiraoreilly.com

PANEL Materiality and Textuality 1.2: Folds | Chair: Cristina Iuli | Room: R-403

Panel Abstract

Our workshop is interested in exploring the epistemological status and function of hyper-mediated texture working in the folds of contemporary discourses in science, literature, and art. From these convolutions, we find mutually articulated contact layers and aesthetic possibilities for visual, performative, and narrative art. These work to register, to reposition, and to renegotiate traditional definitions of culture and cultural transmission. Specifically, in relation to wider networks of communication, three central concepts are being remade: the verbal, the material, and the human. Notions of meaning such as embodied emergence and co-emergence, sensory and conceptual connectivity, cognitive and emotional affectivity only serve to further perplex habitual, predictably humanist patterns of meaning-making. Whatever technological substrata involved -- digital or analogical -- whatever code plays host to the parasite -- the creative impetus engendered by contemporary writing and works of art -- such as the installations of Joseph Beuys (Jaffe), the fiction of Steve Tomasula, (Iuli) and W.G Sebald's novels, (Morton) -- layer aesthetic forms that are simultaneously meaningful on critical and creative registers. In certain terms, such enfolding of critical-creative discourse is best "positioned" to address the increasing interdependency of the techno-scientific, the imaginary, and the archival. Its strategies follow a corrugated topography to augment the production and management of meaning, memory, and history (thus: concepts, events, and time) under historical conditions of "information multiplicity" (John Johnston) and "semantic overburdening" (Niklas Luhmann). The purpose of this panel is not to focus on the specific materiality that embed literary works in the media environment, but rather to investigate how the coexistence of different textual/textural forms and narrative styles thickened by traditional and new delivery and compositional media is generating a renewal of the literary-philosophical project.

Cristina Iuli

Università del Piemonte Orientale, Italy

Steve Tomasula's experimental fiction thrives in the intersections, interferences, and cross disturbances of verbal, visual, and -- more recently -- sonic and electronic codes playing across the threshold of specific "negative architectures," each immensely ambitious from a thematic point of view: the cracking of the bio-linguistics programs for individual singularity (*Vas, An Opera in Flatland*), the generative techno-genetics underwriting accounts of desire, identity and identification across time and cultures

(*The Book of Portraiture*), the philosophical and material morphogenesis and phylogenesis of time outstripped of and impingent on its mythical, universal dimension (*TOC*). Tomasula's *oeuvres* conjure a multi-layered prose mixing several registers and infolding a wide range of scientific, literary, and philosophical discourses, all along engaging in a quality of formal experimentation that both presupposes expert technical knowledge of printed and electronic languages, code performances and multi-media composition, and simultaneously seems to look back from the vantage of such knowledge to the longer, older tradition of literary artifacts, aesthetic categories, critical thinking (whether under revolutionary or nostalgic auspices is yet to be determined). The works under scrutiny seem to be deliberately constructed as aesthetic statements -- overstatements, perhaps -- about their own experimental nature as creative assemblages, and about their own positionality as conceptual objects in larger literary and communicative environments. In the attempt to capture what is contemporary and inscribe it as the futurity of the literary, Tomasula's fiction apparently aspires to create both a world and its user's manual, that is, it strains, by artistic effort, "to attain a fresh mode of cognition" (Barthelme) capable of redrawing the meaning of the verbal, the material and the human, thus ideally aligning with all experimental art worth the adjective, and with all the literature claiming its own inexhaustibility. Addressing the specific, formal expectations to futurity embedded in Tomasula's fiction and the epistemological questions it raises about the relation between aesthetics, knowledge, and meaning, my paper will investigate its the relevance for rethinking the concepts of avant-garde and historicity in literature today (I will likely focus on *VAT* and *TOC*: could anybody resist coupling them, for the sake of the resulting sound?)

Aaron Jaffe

University of Louisville; Humboldt Fellow, Humboldt-Universität Berlin, Germany

Felt. Blood. Fat, wax, honey, gold leaf. A rubberized box. Well-thumbed lupine fur in mottled hues. A hare's inert body, cradled by the artist. The mere inventory of the materials employed in artwork of Beuys -- across three decades of actions, installations, performances, documentations and still going on now nearly two decades after his death -- is enough to conjure forth his name. There is a remarkable durability in the bundling of "Beuys" (as aesthetic imprimatur) to the very stuff in, from, and by which he fashions his aesthetic projects. The topic of my talk, then, is the theoretical implications of this enfolding of material and method as Beuys's signature provocation. The man (not) in the felt suit is not merely highly particular about material in his work; the conspicuous and deliberate attention to material is one of Beuys's signature provocations: What affective, stylistic, autopoetic, psycho-reflexive potentialities inhere in the stuff that things are made of: animal, vegetable, mineral; un-living, living, dead, and undead alike? In the folding of diverse materials -- Beuys's care packages - art arrives at the nexus of its very different spatial-temporal material modalities, which, as Beuys's critical summa, is an event he annotates for acute pedagogical (i.e. critical-heuristic) possibility. In works such as *How to Explain Pictures to a Dead Hare* (1965) the focus of my talk, we participate in reflexive presentation of aesthetic style itself to itself, with its anomalous, skeumorphic future pasts. A skeumorph (after Katherine Hayles) is an anachronistic design feature that has become vestigial, a body without organs: brass rivets on jeans, fake stitching on dashboards, imitation wood grain on countertops and bowling lanes. The sense of style as secondary *Dasein* provides a correlative that ties the Beuysian felt-fold as an aesthetic event; something that surpasses material as a mere organizing metaphor and approaches instead the conditions of a second modernity as pathetic fallacy gone wild -- style running nature amok.

Seth Morton

Fulbright Fellow, Freiburg, Germany

The narrator of W.G. Sebald's *Vertigo* wanders in an uncanny Europe, where the cities, people, and memories have been cyclically destroyed and rebuilt to the point where history and identity have collapsed into an indistinguishable space. This system may function parasitically, but unlike in Michel

Serres' idiom these parasites don't engender a new system, instead they repress the static, the dissonance that predicates a relation between two points. The result is a space that is too flat, too smooth, and too boring to be worth saving or writing about. Thus the narrators in Sebald's novels (*Vertigo*, *The Emigrants*, *The Rings of Saturn*) wander in the steps of Nietzsche's Wanderer, who turns back to face his shadow and decipher its aphoristic whispers, if only because what stands in front of him is an ever expanding sameness. The narrator's turn -- to forgotten memories, textual anomalies, persistent literary tropes, long lost passages, and a Germany that has forgotten as much as it has remembered -- folds historical, literary, and philosophical discourses into an uneven but transmutable present. Thus the wandering narrator sets aside his traveling tweed for the garb of the alchemist and like Benjamin's critic attempts a trick that only works if the sum over histories has equal force in explaining the uncertainty of the past as it does the present/future. The purpose of this talk is to explore how Sebald's narrator's constitute a literary/philosophical style that relies on disharmonious discourses to rescue the temporal, political, and aesthetic relations from ubiquity and oblivion. Like Serres' formation of the parasitic system, the aesthetic crisis occurs not from too much disharmony, but from too little. The narrator jars the reader, produces vertigo, and hedges his bets that in the enfolding chaos a new discursive system will emerge.

PANEL Biopalimpsests 1.3 | Bioauthenticity, Nanoart | Chair: Monika Bakke | room: R-301

Jens Hauser, "Indexicality: A Transhistorical Approach to the Construction of Bioauthenticity"

Ruhr University Bochum, Germany

As much as the technique of the imprint represents a common strategy to materialize the allegedly recorded 'real presence' of bodies in art history, bio-medial techniques have tried to establish evidence through the convincing logics of indexicality. As opposed to the symbol and the icon in C.S. Peirce's sign trichotomies, the index establishes its relationship between the signifier and the signified by the means of shared materiality. Based on this consistent epistemic feature the biological sciences, often instrumentalized by the current dominant socio-political climate, have taken advantage of the feature of indexicality in order to hide away the constructedness of their media of representation. This paper discusses the relationship between forensic fingerprinting and photography ('the pencil of nature') in general and chrono- and composite-photography in particular, and contemporary gelelectrophoreses techniques as 'genetic fingerprinting'. The tactical and biopolitical artwork of Buffalo based artist Paul Vanouse will serve as an empiric manifestation of this logics at work.

Silvia Casini, "Facing Nanoart: A new Aesthetics and Epistemology of the Surface?"

OBSERVA – SCIENCE IN SOCIETY, Italy

My paper will assess the aesthetics and epistemology of the surface -- intended as a certain "distribution of the sensible" (Rancière 2004) -- in selected nanoart practices at the crossroad of science and art. The notion of surface is central to nanotechnology whose radical innovation is based on its capacity to study and understand properties of matter at nanoscale. In nanomaterials surface phenomena being dominant over mass properties govern the chemical and biological behaviour of objects. I draw upon my experience as senior researcher in the on-going Europe-funded project, Time4Nano, which aims at enhancing communication on nanotechnologies with the support of science centres across Europe without neglecting use of artistic concepts and approaches. I shall conduct a close-reading of nano-based artworks by artists such as BridA collective, Cris Orfescu, Alessandro Scali and Robin Goode who work in different media to find out if and how their artistic practices create a new topography of the surface. Paradoxically, at the point where the object seems to disappear at nanoscale level, the surface and its texture becomes more visible and apt for triggering interaction with the viewer with or without the

mediation of highly specialised instrumentation.

Nanoart surfaces interrogate the enigma of vision: are we conceptually equipped to face the aesthetic challenges posed by those artworks? What is the epistemological role of the surface in nanoart experiments? Are the dichotomies between surface and depth, hidden and outer, material and immaterial still at work? Is nanoart producing innovative insights in the visual arts by re-thinking the notion of surface? What is the role of the viewer in interacting with the surfaces of nanoart? Examined with the methodological tools coming from revised visual studies (Elkins 2003; 2008) and Jacques Rancière's philosophy of the image, the nanoart surfaces shall reveal their aesthetic and epistemological power.

PANEL Architextures 1.4: Fabrics of Immateriality: Overflowing surfaces, fluid urbanism, streaming sounds | Chair: Klaus Wassermann| room: R-411

Arne Riekstins, "The Canvas of Fluid Urbanism and Liquid Architecture"

Riga Technical University, Latvia

Architecture has mixed up with other design fields. Big architectural firms design in expressing the utmost accumulation of capital and its vast influence over the traditions. This can be best seen in urban design. New inter-disciplines arise and the canvas of old historical sites is being opened up to new fields of experimentation. Today we can handle urban dynamics in animation software that have been developed for the use in Hollywood and other movie industries. Pioneer in digital architecture age -- Marcos Novak talks about „liquid architecture“ -- an architecture that blends in, weaves together, expands, syncs, contextualizes, interferes and dialogues with the city canvas. Author explains both theoretically and practically with examples of his own work and work of Zaha Hadid architects, how fluid urbanism approaches are dealt within case cities of Torino (Italy), Istanbul (Turkey) and London (UK). Can we already say that architects have a great influence on cities that evolve and are in constant developments towards the needs of modern society? Where are we heading and what are we looking for in the contemporary cities of the 21st century? Is urban planning architecture gaining a new horizon and becoming a playground for new possibilities we never thought about before?

Niamh McDonnell, "Textural Surfaces and Specifications: The Problem with the arche in architextures"

Swiss Federal Institute of Technology ETH Zurich, Switzerland

This paper contends that the conjunction between *arche* and textures in *architextures*, problematizes the grounds of the term *arche* in its modernist formalist sense. It disrupts how the form content paradigm preserves the founding order, or the first cause of the structure. Two different accounts characterizing the quality of the digital image are considered insofar as they figure the conjunction between *arche* and textures in such contrary terms. Making reference to the painted image, both readings focus on how the role of the surface is synthesized from its textural elements, either as a composition of form or a construction of forms in modulation. The first account identifies the compositional elements of the surface textures of the image in relation to their synthesis through measurement of difference by analogy with a third and constant element. A Kantian based formulation of discrimination of differences in the flow of sense perceptions underlies the concept of measuring the discrete as a discontinuity; limits are thus essential as a means of sublimation in the aesthetic experience and of cognitive value in recognition to the reflective consciousness of a subject. The material of sense data conforms to the ratio of measure through analogy and by giving content to the form, demonstrates this functional relationship within the logic of the structural order; the re-inscription of the founding principle of the idea in the form $\frac{3}{4}$ *arche*, is part of the ideal of a well founded

sustainable structure.

The second approach looking at the digital video image is aligned with a Deleuzian theory of architextures, whereby the premise for evaluation of its quality is not considered in relation to the mode of representation of the cognizing subject; by virtue of the immersion in the flow of sense perceptions and the inclusion of the continuum, the measure of the discrete in the continuity of the flow of sensations is a matter of the singularity as a continuity of unfolding series, and a manner of repetition of the world anew. The differential is the mathematical sign expressing this power of repetition. The cohesion of textures relies on their differential relations and how the surface is stretched to its limit as part of its role in testing these virtual relations, rather than demonstrating the essential function of compositional elements in relation to form; this makes the shift in the ratio of measure of texture through its differential relations the focal point of exposing its surface, as a double-sided threshold facing the outside; it reconfigures the ideal of synthesis of textures around the folding of the outside into the structure. The guiding principle in the anticipation of a futural state of the form lies in its continuous modulation in accordance with the capacity of the structure to be affected. Specification of the differential relations in the cohesion of surface textures in a Deleuzian theory of architextures is orientated around tracing the vector paths of potential expression of forms in modulation; this approach is key to considering how the inventive design of structures in digital media is informed by image quality rendered through vector-based graphic technology.

Eduardo Abrantes, „Tying Vocal Chords – a phenomenological inquiry into the ‘fabric’ of the voice”
University of Copenhagen, Denmark

The voice is usually perceived as an acoustic emanation – air moving air, therefore, something afloat. But the loftiness of sound is produced by the tension in the vocal chords – in a musical analogy, reproduced by stringed instruments – by its elastic steadiness, its dynamic immobility. Accordingly, so can the human speak without producing external movement, as the wonders of ventriloquism seem to prove... Yet, if the voice denotes something at all, it is internal movement – the sound of thought.

This paper engages in an investigation of the relationship between the physicality of voice, meaning, its acoustic manifestation, and its place in the history of western thought as the medium for language – the Greek 'logos' as more pertinent to knowledge than the 'phoné', the sonorous fabric of the voice. It does so focusing on the phenomenological analogy between the fabric-like texture of the voice – 'grain de la voix' in Roland Barthes' terminology – the string-like tension present in the human phonic apparatus, and the web-like construct of the language.

This paper's theoretic basis is set in motion by using examples from selected contemporary practitioners in the field of experimental sound performance and voice, such as the American harpist and composer Zeena Parkins, the Greek sound and voice artist Mikhail Karikis and the Portuguese freeform jazz vocalist Maria João.

10:30-11:00 Break

11:00-12:30 KEYNOTE: (TALK-PERFORMANCE)

**Erin Manning and Brian Massumi (Concordia University and
Université de Montréal, Canada) | room: W-32**

Talk - Coming Alive in a World of Texture: For Neurodiversity

A thorough-going philosophy of emergence must include space itself among the formations that emerge. This means foregoing any notions of a priori spatial schema of experience, or giving any kind of priority to formal expressions of such schema, such as systems of measure or positional coordinate grids of the kind deployed in the quantitative sciences. Position must be seen as the product of a process of experiential genesis. On the level of that genesis, it has yet to separate out in a determinate fashion from other emergent dimensions of experience. The emergence of space must be grasped at this level in directly *qualitative* terms, which is to say in directly experiential terms -- and as part of a texture of incipient forms of life. These include the modalities of perception, and even language. An approach of this nature -- developed for example from the work of William James, Alfred North Whitehead, and Gilbert Simondon -- offers the advantage of enabling an account of emergent diversity of forms of perceptual experience and, correlatively, of the experience of language: what might be called, in relation to differences within the human community, "neurodiversity." Neurodiversity will be approached here through the schema of a speculative pragmatism at the level of thought itself. Thought will here be conceived as the emergent tendency -- the qualitative force -- of all activity. Following Foucault's injunction that an epistemic shift is what forces us to think the unthinkable, we will explore how the very capacity to think it itself allied to a notion of neurodiversity -- a constitutive difference in the thinking that redesigns the very field of what is thinkable. A philosophy of emergence, we will suggest, is a philosophy of thought as motion -- and thought in motion -- that supersedes position, even, and perhaps especially, the position of the so-called neurotypical human.

Art Performance - Volumetrics

Folds to Infinity is a 2-phased fabric-based exploration of how textiles move us. Phase 1, *Slow Clothes*, is composed of 500 pieces of cut and serged fabric based on 25 pattern designs that lend themselves to all kinds of garments when connected to each other. Each piece is singular both in its cut and in the placement of buttons, button-holes, magnets, hooks and eyes and can be attached to or paired with any other piece to create garments or environments of the participant's making. Phase 1 tends toward surface folds, layerings that are thin and sediment-like, though the magnets' inherent attraction to multiple stickings does create a complexity of folding that already tends toward volumetric bunching. Phase 2, entitled *Volumetrics*, connects to Phase 1 but is based more specifically on the idea of volumes, generative of foldings that are thick and bunched. Where Phase 1 plays with colour, the fabrics chosen for their chromatic weaves, Phase 2 is black, the emphasis on textural subtleties. Phase 2, is not cut from conceived patterns that, in their shape, already call forth garment-potential. *Volumetrics* is thought as a supplement to Phase 1 that thickens the sediment, building out from under its interweaving layers. Each piece is more-or-less a rectangle and is comprised of button-holes with elasticized string pulled through them, multiple magnets, snaps and zippers. With *Volumetrics*, the flatness of the body-surface is put into question, as is the idea that a garment layers directly on the human frame. To play with *Volumetrics*, toggles are pulled or loosened along the elasticized string, or gotten rid of altogether, zippers are opened or closed, and snaps are multiply connected on a single piece of fabric or across pieces. The emphasis in Phase 2 is on the ontogenetic qualities of shaping: *Volumetrics* is a machine for creating volumes. Each piece of *Volumetrics* also has one button, thought as an invitation to couple with *Slow Clothes* -- although of course each of the button-holes housing the elastic string is itself an occasion to connect and fold, as are the magnets. *Slow Clothes* and *Volumetrics* are conceived as Choreographic

Objects for the exploration of what a body can do at the productive interval between dressing and architecting.

12:30-14:00 Lunch

14:00-16:00 ROUNDTABLE Materiality and Textuality I: Addressing the Humanities: Cognitivism, neuroscience, deconstruction, ... | room: W-32

Participants Yves Abrioux, Vicki Kirby, Joseph Tabbi, Stefan Herbrechter, Elizabeth Wilson.

This roundtable will launch a considered critique of a number of prevalent theories of cognition and consciousness as they engage, or seek to supplant, established approaches in literary studies and the arts. We will consider a range of areas of interest to the panelists - cognitivism, neuroscience, reductionism, deconstruction, "plasticity" as an alternative to New Liberal "flexibility" (in Catherine Malabou's work), psychoanalysis, feminism. The currency of cognitive constructions seems to us to constitute a useful nexus and background for the various textiles, textures, and technologies presented in the conference generally. Presentations of around ten minutes each will be given by each of the participants. Topics will include: the positioning of poststructuralism in manoeuvres such as the neurological turn and the erasure of feminism's contributions to mind/body politics in brain centered arguments (Kirby); the attempted synthesis of neuroscience with psychoanalysis (Wilson); the re-engagement but certainly not a move away from poststructuralism, deconstruction and their underlying notion of textuality (Abrioux, Herbrechter); the appearance of "novel theories" and cognitive fictions that respond to, and redirect, current discourse in the neurosciences, inflecting literary work toward 'experimental practices' consistent with research generally, and not just in the humanities (Tabbi).

16:00-16:30 Break

16:30-18:00 PARALLEL PAPER PANELS 2

PANEL Architextures 2.1: Performing Spaces and Digital Design | Chair: Kate Marshall | room: W-32

Panel Abstract

In our panel, we propose to review the performative characteristics of innovative digital media forms and practices. With reference to projected performance spaces, social computing media, and design practices in mixed-media environments, we will review the unique surfaces that inform performance in digitally-mediated environments. As the culture and contexts for new media artifacts are transformed, the resulting innovations require new perspectives to account for the radical changes. Our panel will offer supplementary theoretical and practical methods to understand the complex texture of performing media arts and practices.

Lissa Holloway-Attaway, "Sc(re)nic Textures: Projected Space and Digital Performance"

Blekinge Tekniska Högskola, Sweden

In the last decades of the twentieth century, the development of digital media forms and technologies has radically altered traditional performing arts practices, practitioners, genres, and venues. The application and inclusion of Internet technologies and multimedia applications within performing arts, such as theater, dance, and art installation, has intensified their interactive capabilities and contributed to the development of complex networks of communication, exchange and distribution. In general, the

incorporation of the computer as a creative and expressive medium for production and exhibition has transformed even the most elemental components necessary to enable artistic performances: “actors,” “artists” “authors” and “theaters” are re-imagined and digitally re-cast.

In hybrid live/mediated performances, for example, computer screens, video monitors, and cinematic multimedia projections can counter, enhance, resist, and conflate spatial dimensions that frame action, revising the nature of traditional dramatic scenography, content, and action. The possibilities for “virtual” selves operating in relation to “real” subjects and the blending of digitally-mediated worlds with “live” spaces proliferate. As such, the transformation of *all the world* to a *stage* is an increasing subject of debate and interest for performance and media theorists/artists seeking aesthetic and critical subtlety. In this age of heightened media/genre convergence, the depths and surfaces for considering how performances are construed requires a nuanced perspective to enable creative and critical expression within the performances supported by networked digital media.

I propose that one may identify the rich and textured surface(s) of live and mediated performance spaces through a consideration of screen projections and their material relationship to liveness. I develop the term “sc(re)enic,” a conflation of the words “screen” and “scene” that highlights revision and reflection in an iterative process of representation within digital performances. Using examples that range from the cinematic use of projection *screens* in multimedia theater and art installation to display content and reflect interaction, to more immersive use of projections that extend performance space and create complex embodied *scenographies*, I explore a spectrum of mediations. My identification of sc(re)enic textures and tendencies supports a method for performance pattern recognition within increasingly convergent media practices.

Jay David Bolter, “Performing Your Self on the Digital Screen”

Georgia Institute of Technology, Atlanta, USA

In keeping with the themes of the panel, I propose to examine social computing media—in particular YouTube—in the context of the history of 20th century performance art and technology. Social applications, such as Facebook and YouTube, are among the most compelling new manifestations of digital media. Contemporary digital media theory does not adequately account for these new forms. One reason is that digital theory is dominated by the canon of procedurality: that the essence of the digital medium lies in the fact that it executes a procedure in code. To understand collective and social media forms, we need to supplement the notion of procedurality by exploring the performative character of digital media. Just as all digital media artifacts are procedural, there is a sense in which they are all performative. This is particularly clear in the case of social computing media, which encourages the user to perform her self—either for herself or for an audience of anonymous viewers on other screens.

The motto of YouTube is “Broadcast yourself”—which millions of users have interpreted to mean not only “you do the broadcasting,” but also “you broadcast a version of yourself.” The classic YouTube video is the “talking head,” in which a user addresses her webcam and its implied audience directly. In her essay “Video: The Aesthetics of Narcissism,” Rosalind Krauss argued that the cardinal feature of the video art of such pioneers as Vito Acconci and Richard Serra was the study of split subjectivity that the technology enables, when the artist can monitor her own performance. YouTube and other social media are popular realizations of the explorations of split subjectivity that began with the video artists of the 1970s, or indeed with various avant-garde performance artists from the Futurists to Fluxus. YouTube is narcissistic performance video as a general culture practice.

The Digital Stitch: Subjectivity, suture, and simulations of nature

Lisa Swanstrom, HUMlab, Sweden

This project considers digital simulations of natural spaces in light of literary and artistic tradition, focusing specifically upon the way such installations make use of computer code, as well as the way code participates in the aesthetic experience they engender. I am particularly interested in the way that code offers the reader-user-player a way to attach him- or herself to the artwork via a process I am calling “digital suture.” Some of the artworks that I explore in this project include Keith Armstrong’s *Intimate Transaction* (1), Jeffrey Shaw’s *ConFIGURING the Cave* (2), and Char Davies’ *Ephémère* (3).



Jenifer A Vandagriff, “Designing Liminal Spaces: Applying Performance Theory to the Experience Design of Mixed Physical and Virtual Spaces”

Georgia Institute of Technology, USA

I propose to examine the design challenges for mixed media environments drawing from performance studies theories. The practice of digital design is in itself a new field with new delivery environments. The challenge of designing for digital environments becomes even more convoluted by the intermixing of physical and virtual spaces. The challenge requires the broader perspective of experience design - an interdisciplinary practice inclusive of fields such as interaction design, user centered design, visual design, and anthropology. Performance is a discipline currently missing as a tenant of experience design, yet it can help inform the design of liminal space, the threshold between virtual and physical space.

Performance, particularly theatrical performance, has been used as a metaphor in the field of human computer interaction as a way of thinking about human-computer interface design. Brenda Laurel’s book *Computers as Theater*, for example, is a seminal work in the field of user centered design. Theatrical director Augusto Boal has also influenced theories of interaction design, particularly in the area of serious games, through his work *Theatre of the Oppressed*.

However to solve the larger design challenges for mixed media environments, we cannot limit our design methodology to interface design, interaction design, nor the theatrical metaphor alone. Mixed-media environments involve hurdles of embodiment and new cognitive frameworks. Liminal spaces are culturally ambiguous in-between spaces. Victor Turner, the foremost proponent of the concept of liminality says, ‘entities are neither here nor there’. Thus, it is not enough to consider only the digital side of design. As designers we must account for the overall experience. The broader lens of performance can help the experience design of mixed-media environments through a better understanding of performance space; through issues such as audience perception of liveness and relationship to the screen, the performance of identity, and the dynamics of space and ritual behavior. In ritual and aesthetic performances, Richard Schechner considers liminal spaces as widened conceptually and sites of action, enlarged in time and space, yet retaining a quality of temporariness. Performance theory provides a framework for designing experiences inside of mixed media spaces, supporting a treatment of liminal space between physical and virtual as performative.

PANEL Materiality and Textuality 2.2: Material Interfaces | Chair: Melinda Rackham | room: 507

Panel Abstract

This panel investigates emerging material research in the field of wearable and textile interfaces being explored by designers today. Exploring how textiles converge with the disciplines of science, biology, fashion, engineering, architecture and data visualization, the panel investigates the resonant potential for materiality to articulate new processes, interactions and iterations in the area of wearable and fabric design.

In the area of materiality, the uses of non-conventional materials, the role of sustainable energy practices, the design of responsive interfaces, as well as the engineering (or hacking) of technologies with the aims of creating new and innovative works will be investigated.

The panel will act as a catalyst, stimulating discussion amongst a diverse group of researchers about developments in and across their linked fields of activity, and encouraging critical reflection on evolving traditions, new directions and future possibilities. The individuals invited to present on this panel will speak specifically to the topic of textures within wearable/ fabric materiality and their personal experience in designing or working with hard/software applications and sensors/actuators for the articulation of new forms of textiles and fashion.

Melinda Rackham, "Glocal Unfolding"

RMIT University, Australia

As the field of wearable art matures Australian artists are investigating works that speak of an intimate embodied relationship with their immediate environment. The textured works I will speak about illustrate a broader exploration of human connectedness within a holistic system.

Mitchell Whitelaw's jewellery, the Weather Bracelet, makes weather data tangible through the 3D printing process, inviting intimate, tactile familiarity. Wearers interpret the form with their fingers - the textures mediating between memory and experience. Each bracelets digital fabrication can be generated from a 365 day local weather data set, potentially making each object intensely and specifically local.

Celebrating the process of respiration, Elliot Rich's Two-way provides a point of reflection on the most basic requirement of life – the breathing process. The design utilising EL panel and conductive knit and thread allows the notion of 'sustainability' to leave the realm of the theoretical and become a first-hand and immediate daily practice, as the lungs of the work illuminates reminding the wearer of their aliveness.

Then to fabric that starts with a bottle of wine... Donna Franklin & Gary Cass's Micro'be' bacterial fermented fashion investigates the practical and cultural biosynthesis of clothing - to explore the possible forms and cultural implications of futuristic dress-making and textile technologies. Instead of lifeless weaving machines producing the textile, living microbes ferment a seamless garment which redefines the production of woven materials.

These investigative works celebrate our renewed relationship - post consumerism - with sustainability, environment and the self. The craft and practice of warping and wefting embedded local knowledge into diverse material interfaces for micro-produced objects, speaks of the return of flourishing diversity.

Tara Baath Mooney, "Communication and Cladding"

London College of Fashion and SMARTlab Digital Media Institute, UK

This presentation looks at my work to date, which explores the potential for external cladding/garments to act as interface between man and the immediate environment, thus promoting reflection, emotional durability and communication. My primary interests lie in the idea of sustainability and its movement

and transcendence through many different forms and formats including the boundaries of human experience, communication, and interaction in regards to personal and global environments. I am currently investigating the theme of memory as it is sustained and captured in garments and fibers. The essence of past makers, wearers and handlers can be retained in the fibers of a garment/textile even many years after the wearer has ceased to exist in the corporeal sense. Fabric and garments are the interface we subconsciously adopt between our inner persona and the world we inhabit. The use of technology to further enhance a wearers experience through clothing holds key potential. The communicative aspects of technology if manifested through clothing give our outer cladding exceptional significance in terms of its potential to become an interface between man and world. This presentation will explore communicative, social and material opportunities offered through thoroughly explored seamless integrative systems. A non invasive and wholesome 'technology of cladding' that acts as an invisible interface and is a means to many positive 'ends'. To date my knowledge and interaction with technology has been through the housing of hardware in garment shells. This I see as a tiny sequence in a great evolution of wearable technology- more often than not the hardware is clumsy and representational- and does not integrate seamlessly to positively impact on the wearer's experience. I see great opportunities for human beings to actively collect and store energy from the air through the motions of their daily living and being. Energy like memory holds the essence of its creator. The ability to harness this essence to enhance the daily life and experience of the individual is a key step to attaining a sense of personal engagement with the environment we inhabit.

Camille Baker, „Ephemeral Touch: Bio-Sensing Devices and Skin Interfaces for Personal Engagement“
SMARTlab Digital Media Institute, UK

My work is an enquiry into how embodied experiences could be embedded into media art practices, as well as how they could be experienced in the body, to access memory and altered consciousness. The assumption for me is always that the body is the integral site of the mind, so the experience must take place within the body. This research intended to return to the body for interpersonal exchange, wisdom, transcendence, and exploration, to immersively attune people to their own bodily sensations to harness the 'virtuality' of sensation, imagination and a dreamlike imaginative state. My aim is to understand how people can find alternate, embodied ways to 'connect to each other', wireless biofeedback sensor technology is used to assist as the embodied 'interface' with mobile devices. From there, it might be determined whether such an interface can facilitate various other non-verbal forms of communication and exchange. It might also reveal other opportunities or value from the body-as-interface, possibly serving as a conduit between technology and the body or for unique social interactions. Visceral, proprioceptive sensations of the internal activity include: hormones, pheromones, fluids and/or nervous reactions and responses triggered by emotional or other thoughts, affect or situations encountered by a person. I am interested in how this embodiment might be experienced and shared through the use of wearable devices to extend felt presence through time and space, just as telepathic exchanges can be said to extend emotionally and affectively experiences, responses and sensations from one body/ mind to another.

PANEL Biopalimpsests 2.3: Living Systems | Chair: Monika Bakke | Room: R-311

Bruce Clarke, “Overlapping Metamorphosis: System Differentiation, Autopoiesis, Hybridogenesis”
Texas Tech University, USA

Now that Niklas Luhmann's systems theory has provided a rigorous and pervasive extension of the

concept of autopoiesis beyond the biological instance, we might consider how to bring the concepts of biological and social autopoiesis back into theoretical alignment. Placing Luhmann's discourse of social autopoiesis in relation to some recent developments in systems biology, I will propose that the theory of system differentiation -- "the repetition within systems of the difference between system and environment" -- which Luhmann himself developed in its social dimensions, may also be brought to bear on the embedded system/environment relations of biological systems and their multifarious environments. We are assisted in this effort by microbiologist Lynn Margulis, who has long incorporated Maturana and Varela's model of autopoietic systems into her own biological work. If we press the theory of autopoietic system differentiation toward some recent evolutionary theories, we see that organic subsystems may come about not only by emergent differentiations, but also by *symbiogenesis*, as in Margulis's work on the combination of separate, pre-evolved living or genetic systems into permanent mergers, and also by *hybridogenesis*, the term used by biologist Donald I. Williamson in his work on the origins of larvae, in which separate genomes may be "transferred from one hereditary animal lineage to another by cross-species, cross-genera and even cross-phyla fertilizations." However, in the instances at hand, how would the conceptual premium the theory of autopoiesis places on operational closure -- the self-referential self-production of the autopoietic system in its biological instance -- square with the assertions of Margulis and Williamson that systemic merger -- which implies a basic organic openness to operational transformation -- is a major driver of evolution altogether? In this talk I will suggest how this seeming paradox might be unfolded.



Luidia sarsi, juvenile and larva, from Donald Williamson, "The Origins of Larvae" (2007)

Christopher L. Salter, "Non-Human Theory of Performativity"

Concordia University, Canada

In 1939, the Austrian trained architect/scenographer Frederick Kiesler authored an essay entitled "On Biotechnique and Correalism" in which he posed the question "at what point does inanimate matter pass over and become alive?" Seeking to examine the increasing symbiosis between the human, natural and technological environment in his design "correlation" research program at Columbia University at the time, Kiesler focused on the concept of "biotechnical." "Biotechnical design develops the human being ... [and] is inventive. A functional object is inert. A biotechnical object is reactive." Twenty-seven years later, curator Jasia Reichardt reinvigorated this biotechnical concept by claiming that we ascribe sentience, performativity and "liveness" to an entity based on its *behavior* rather than its appearance. Reichardt was describing the cybernetic loops in robotic and machine-based artworks that displayed human like characteristics through their movement. But what does this notion of the live mean today in a context where we are increasingly confronted by artistic practices that cross the biotechnical and the ecological and organic and inorganic matter into what Bruno Latour called "monsters:" semi-living organisms, trans-

performing materials, or ubiquitous sensing networks that produce “sentient” environments through the interaction of multiple actors and machinic enunciations? In these perplexing imbrolios of the born and the made, the social, corporeal, technological and natural, dynamic processes of materiality, temporality and performativity are beginning to eclipse long held frames of reference based on models of representation, semiosis and mediatization. Utilizing Kiesler’s biotechnical object and three case studies of artistic practices in biology, architecture and sensing-based environments, this paper will briefly sketch out a theoretical framework for a non-human theory of performativity that does not resort to the anthropomorphic, the post-human or the vitalistic but rather aims to address the question of liveness in animate organic/inorganic matter through strategies of material agency (Pickering), temporality and the dynamics of form (morphogenesis).

Helena Pedersen, “Speciated Knowledge Forms in the Science Canon of Education: A Posthumanist Critique”

Malmö University, Sweden

In curriculum theory, formal (institutionalized) education is viewed as a system where already existing knowledge is selected, validated, structured, and presented in chunks suitable for dissemination, consumption, and digestion. There is, however, a lot more going on in education. It is also a space where knowledge is contested, challenged, resisted, or reworked and used as counter-hegemonic strategies. This paper explores the processes by which different knowledge forms (as performed in formal education) become related to particular categories of animals and animal practices, analyzes how these “speciated” knowledge forms become meaningful, and identifies transitional moments in educational practice when they collide, overlap, interact, or fall apart. Drawing on empirical material from a critical ethnographic study on human-animal relations in education (Pedersen 2010, Purdue University Press), the paper frames the animal question in education discourse within a posthumanist critique of conventional, anthropocentric epistemologies shaping “the knowledge society” in which the education system is at the same time embedded and viewed as an instrument to achieve.

PANEL Art as Research 2.4 | room: R-507

Chris Hales, “Learning from the SMARTlab Experience”

SMARTlab Digital Media Institute, University of East London, UK

Artists, designers, performers and technologists create their products for a variety of reasons, make them through a variety of processes, and end up with a multiplicity of results. The pleasure of creation, obtaining funding, selling work, or simply the urge to communicate a challenging or controversial message might all be measures by which the success of these creative outputs are judged. It is, however, not unusual for these practitioners to believe that through their creative processes research is being carried out.

The SMARTlab Digital Media Institute is a renowned research centre with a 16-year history and to date has graduated over thirty successful practice-based PhDs across areas such as performance, visual arts, assistive technologies, sonic arts, and virtual worlds. Although SMARTlab is only one of many institutional departments offering practice-based PhDs, it benefits from the experience of the large number of successful completions in potentially problematic cross-disciplinary fields of research. Most students coming to SMARTlab are already mid-career experts in their fields, and in most cases are not coming from the traditional academic route.

The PhD programme has therefore been developed and refined to help established practitioners identify appropriate ways to measure and describe their innovative practices and outcomes. This paper firstly outlines the modus operandi of the course, which revolves around three physically-attended ‘seminar weeks’ per year supported by regular online seminars. The intensive seminar weeks incorporate a variety of teaching methods including peer-to-peer review, formal presentations, and short workshops. Secondly, some case-studies of successful graduations will be sketched, where the practical work might involve live performance, interactive films, avatars in an online existence, or software tools to support creativity.

Mili John Tharakan, “New Insights into Traditional Narrative Textile Craft Shaping the Future of Interactive Textiles and Technology”

CUTE Center, National University of Singapore, Singapore

We aim to journey through the unexplored landscapes of Japanese and Indian textile communities in search of relationships that might be forged between traditional textile crafts, interactive technology and smart materials. The tacit knowledge, skills and insight into materials, as well as the sensitive competence of these traditional craftsmen might expand the possibility of interactive technology and smart materials in a way not yet explored. Despite the rich textile history in India and Japan, very little or no work has emerged in Interactive textiles from these communities. Traditionally, craftsmen were seen as innovators in a community. They continuously searched for new materials and methods to push the boundaries of knowledge in and through their craft. We will facilitate a space for craftsmen to once again be the innovators of the community by bridging the gap between them and the digital revolution. For the proposed project we have adopted practice-based research methodology for a deeper hands-on interaction with and for the artisans to immerse in. Initial workshop with artisans will introduce them to smart materials (eg. colour changing inks, lilypad arduino). The design exploration with and by the artisans will take place through collaborative projects in the field.

Our attempt is to democratize technology and create a space for artisans to explore new materials to further their crafts. Through this process of exploration and collaboration, we aim to make new advancements towards humanizing technology in meaningful ways. We propose to introduce new methods that will enable traditional crafts to shape the future of Neo Crafts and Digital technology. This project seeks to be a catalyst for the artisans as well as those steering the silent Digital Craft revolution today. The resulting knowledge will be valuable to those creating textiles in our times, encouraging them to examine the future of traditional crafts, especially narrative textiles, as well as for artisans to revive their traditional methods. It can also direct the future of Crafts, starting with redefining our understanding of Craft itself and enabling us to explore the space between craft and gadgets.

Kathy High, “BioArt Initiative: the failure of going too fast”

Rensselaer Polytechnic Institute, USA

The BioArt Initiative at Rensselaer Polytechnic Institute (RPI) was a collaborative research project between Rensselaer’s Arts Department and the Center for Biotechnology and Interdisciplinary Studies (CBIS). This project proposed to lay the foundation establishing RPI as a premiere institution for the synthesis of emerging biotechnological research and media art practice in the United States. The potential for creating a mutually supportive and critically engaged culture between art, engineering and science exists at RPI to a degree that is possible in only a select few universities worldwide. The initiative

brought together RPI's cutting-edge biotechnology resources with its world-class electronic arts community.

Started in 2007 through an internal research from the university, a collaboration was born to foster artists and scientists to collaborate and develop idea together. For one and half years the BioArt Initiative sponsored lectures, exhibitions, and laboratory research conducted by scientists and artists. But at the end of the project, its budget was cut by the university's administration and the program was stopped. What happened? What were the outcomes and what mistakes made here? Why couldn't this go forward?

This paper will look at the overall picture of this ambitious project and its demise and possible future. See: <http://arts.rpi.edu/bioart> and http://issuu.com/addict_creative_lab/docs/addict29/9

Signe Grūbe, "Artwork – Witness of Time"

Riga Stradins University, Latvia

An artist, particularly a painter is the one, who by use of means of expression known only to self can express in his or her works those things about his or her own time, which are difficult to establish for the social science scholar using only social science methods. It is for this reason that it is important for the representatives of the social sciences to address the artists and through their intermediation and with the help of their work to find the answers to those questions that are pivotal for the society and that cannot be answered unambiguously with the common study methods of social sciences. As a result, the winners will be both the scholars of the social sciences, and the society on the whole, because upon seeking the answers via other study subjects, it is possible both to confirm the existing findings and arrive at new ones. In this work, these matters are related to the national identity in Latvia, because the social importance of the national identity is exacerbated in conditions, when the society is facing choice and/or uncertainty, because strong national identity can fortify the civic society and unite the people for achieving a common goal.

Analysis of the artworks in a social context is one of the possible ways of setting the national identity in its creation phase, as well as in the present time, because the artists were and still are the ones, who select and interpret the basic elements of the cultural and civic heritage, by dressing them into a visual language for a specific audience. The artwork not only leaves the footprints of its time, but it also contains directly or indirectly encoded information about a specific nation, its history, and geographical location. The work of art, if professional and not created as a result of a political order, is the best indicator of the existing national identity, because its form is the purest. The visual artwork does not tell you what to do and it does not indicate unambiguously what is what, but it is indicative of the way how it is understandable for the nation.

PANEL Tissue Cultures 2.5 | room Soros

Seçil Uğur, "Social Skin: Between Textile and Technology"

Politecnico di Milano, Italy

Clothes are the most intimate surfaces which interact with body and society. We can call our clothes as our Social Skins. Skin -which is the canvas for the human to express his creativity and identity- and tactile

feeling have always been important for the human being, and in the future it will become more and more important by transforming and integrating with new technologies. Over the past quarter century, under the influence of new technologies, we have been experiencing massive changes in our behaviors and way of living. Technology has been influencing into our daily lives and this unrestrained influence causes dehumanization and overlook of emotional aspect. The aim of this research is integrating the traditional textile methods with new technologies to create everyday garments which fill the gap inbetween the society and investigating new ways of exposing our emotions by non-verbal communication tools, our clothes. This research has been realized by providing a fusion of theoretical and practice-based work for investigation. By capturing the expressions of the human body and deformations on the skin according to emotional changes, the research has been metaphorically exploring the role of the garment which alters the social dynamics. While the garment is exposing the emotions, it also collects the history of the wearer, as the skin get wrinkles by time. If we consider our outfits as our social skins, it also experiences the life with us from the very intimate distance. On the practice-based part of the research , the garments will be realized by a virtual modeling tool to test people's reactions as a feedback of the project.

THURSDAY, 16 June 2010

09:00-10:30 KEYNOTE Networks and Sustainability: Felix Stalder (HGK Zurich, Switzerland) | room: 303

Sharing and Surveillance: Two Elements of Network Culture

Technology does not determine society, but it alters the space of the possible in which conflicting agendas of social actors drive the actual transformation of society. I will focus on two dimensions of this new space of the possible: 'sharing' and 'surveillance'. These play an important role in nearly all activities that take place within it. While these are usually considered to be on opposite ends of the social spectrum, sharing being progressive and surveillance being repressive, they are better seen as mutually constitutive. Yet, depending on how, by whom and to what end these features of network culture are realized the social reality produced is vastly different.

09:00-10:30 ROUNDTABLE Materiality and Textuality II: Sensation in Worlds: Impersonal Texture and Aesthetic Experience" | room: R-311

Chair: Thomas Lamarre, McGill University, Canada

Panel Abstract

Texture presents an invitation to think beyond received divides and false abstractions that continue to burden the analysis of experience and aesthetic theory: such as feeling versus thinking, individual versus society, mind and world, and matter versus mind. Texture also encourages us to work beyond the (ontological) priorities that are frequently presumed in such instances: such as thinking over feeling; mind over matter; society constraining the individual, or the individual ordering society; perceptual modality over inchoate sensation.

Such divides, abstractions and priorities arise in very different registers of analysis, and yet we feel that it is time to look at them jointly, as a fundamental problematic related to how we situate sensation and experience, at once in theory and in practice. Thus we propose a series of six papers that build on the invitation of the concept of texture to reconsider aesthetic experience in relation to judgment, decision,

imitation, and participation, with an emphasis on the operations of the impersonal. The overall idea is not to show how experience grounds us in the world (a preexistent world) or presents a quality of being thrown into a world, but rather to explore the delineations of sensation in the world, in matter and materiality, which constitute the infinitesimal fault lines of a real experience of something new.

Vicki Kirby, “Déjà-Vu: Iteration, Intertwining and the Mirror Neuron”

University of New South Wales, Australia

The suggestive appeal of the mirror neuron for social and cultural theorists is considerable, especially in its operational resonance with insights from phenomenology (intertwining) and deconstruction (iteration or general textuality). Indeed, in an unusual gesture of détente between the humanities and the sciences the Italian discovery team has anticipated the connection by acknowledging Merleau-Ponty’s importance for understanding their project.

The discovery that promises to collapse neurology into philosophy in more ways than one begins with research on macaques: it appeared that the “action potential” of a single brain cell could fire during a grasping action and during the sight of another’s grasping action. Related provocations include the fact that the corporeal animation wherein one body is “alive” to another crosses species. And further, although an exact gestural formation of the hand can imply either a picking, scratching or grasping intention, a macaque’s mirror neurons can anticipate the difference. Clearly, this is no simple mirror!

Human studies suggest that an individual mirror neuron can empathically incorporate perception, cognition, language, action and intention at once, such that these apparent differences are no longer functional aggregates. Further to this, if the intra-subjective nature of individual being can include other subjects, other species, and even objects – because the possible uses they provoke are reflected in an excitation of the mirror neuron – then the identity of subjectivity is worldly indeed. If the mirror neuron is the action potential of textual involvement, the always/already of corporeal entanglement, then the notion of an “individual” anything loses analytical purchase.

As claims and criticisms about this biological phenomenon argue over the nature of its identity and its specific location, can cultural critics revisit notions of textuality and intertwining to contribute to this exchange about individual identity?

Thomas Lamarre, “Social Textures: From Exchange to Imitation”

McGill University, Canada

For a long time in social theory we have unwittingly shored up a divide between things in the world and things of the mind. We have been unable to address interactions between the material and ideal, the real and the mental, and thus between production and consumption, precisely because we have first accepted a basic dualism between world and mind. We tend to place consumption on the side of the unreal, of sheer fantasy and mental projection, in opposition to the reality of things produced. Texture, however, is an invitation to rethink such dualisms.

There are a number of ways of thinking the relations between production and consumption, but generally in social theory, Durkheim’s theories of symbolic exchange have triumphed. We thus tend to posit exchange as the site or mode where minds and things intersect, and where production and consumption mesh. Yet the basic dualism remains, because the objects of exchange only become “symbolic” via a projection of mental values.

At least three great traditions have issued a challenge to such an emphasis on exchange. There is the emphasis on the commodity fetish in Marxism, on the body image in phenomenology, and on the partial object in psychoanalysis. (There is also the shift to sacrifice among radical Durkheimians.) Yet these traditions have also remained oddly indebted to the logic of exchange and symbolic exchange when dealing with the social.

But what would happen if we adopt the perspective of Gabriel Tarde, an early opponent of Durkheim whose work has relatively ignored, and speak not of exchange but of imitation? Instead of a social

theory that posits a preexisting divide between individual and society that must be mediated through exchange, we discover modes of individuation in which individual and society are already entangled. We encounter textures of social difference, or what Tarde describes as infinitesimals. This paper proposes an exploration of Tarde's theories of imitation as a way of addressing the challenge of texture for social theory.

Erin Manning, "Textures of Touch"

Concordia University, Canada

I propose to explore the concept of the amodal, by looking at how movement is essential to modalities of touch. I will build on the discussions of social textures and worlding in the other papers while working through these insights in the context of my recent art installation, *Folds to Infinity*.

Folds to Infinity is a fabric collection made up of 500 cut and serged pieces. Each of these pieces is cut toward the creation of a piece of clothing or an immanent architecture. The pieces connect through magnets, buttonholes, buttons, hooks and eyes. This installation directly evokes what I call textures of touch, that is, amodal relays that arise from the artwork's conditions for participation and relation.

My proposal is that instead of foregrounding a specific sense -- touch -- *Folds to Infinity* foregrounds textures of participatory potential, each of which emphasizes the sensing body in movement without deciding in advance how sensing bodies relate to one another. Textures of touch are modalities of participation that emphasize new modes of relation rather than underwriting already existing ways of coming together. My suggestion is that these textures are at the heart of what art can do, and, to quote Spinoza, what (artistic) bodies can do.

As I've developed and exhibited the project, I have continually tweaked the conditions for participation and noted how small changes effect participatory environments. In response, I have tended toward creating "enabling constraints" or immanent directives within each improvisatory situation. In this paper, I will delve into the idea of enabling constraints in an exploration of how improvisation meets choreography in participatory events and explore the role of touch-as-texture within these participatory ecologies.

Brian Massumi, "Nonsensuous Perception and The Theory of the 'Strange Intruder'"

Université de Montréal, Canada

In his Harvard lectures of 1903 on pragmatism, C.S. Peirce rehearses his theory of the three categories of logic and experience, Quality, Struggle and Relation (or more familiarly Firstness, Secondness and Thirdness). As he spirals through multiple drafts preparing the same lecture, a singular and unexpected conceptual figure suddenly emerges which he names the Strange Intruder. The Strange Intruder is the experiential present forcing itself into awareness as a direct aftershock of perception's incipience, which he likens to being hit on the head from behind. Oddly, the Strange Intruder's other name is the Non-Ego. It is the figure of the eventful coming together of the three categories in an intensity of occurrent experience. In the incipience of perception preceding the appearance of this impersonal figure of present experiential intensity, all of the potential logical content of the moment has already pre-arrived "as if" it had been actually thought, when in the event it has only been potentially felt. This thinking-feeling, which no sooner strikes than it is supplanted by the Strange Intruder, is the Ego.

Peirce goes on to develop his theory of "perceptual judgment," as "direct" perception at the basis of the fundamental logical category of "abduction," from this parable of the immediate supplanting of personal experience by the event of its own emergent strangeness. This paper will explore the implications of the reversals effected by Peirce's schema, in which first-person experience occurs in a perpetual immediate past upon which the phenomenal present of consciousness, normally considered to be in the first person, intrudes as an insurgent impersonality. Peirce's schema complicates the relation between consciousness and personal experience, between thought and perception, and between perception and event, in ways that will be linked to Whitehead's theory of "nonsensuous

perception,” Deleuze and Guattari’s concept of the “block of sensation,” and Michotte’s “amodal perception.”

Sha Xin Wei, “Petitot, Whitehead, the Problem of Novelty, and Computer Vision”

Concordia University, Canada

I propose to discuss two applications of a topological approach to embodied experience that starts from continua rather than atomic egos or bodies: the question of novelty in a continuous processual experience, and phenomenologically informed approaches to computer vision. Both of these applications concern how people or machines may construe, construct, or constitute things.

I consider Jean Petitot’s work on morphogenesis and in particular, his provocative attempt to “naturalize” phenomenology. Petitot’s poetic use of fibre-bundles and concepts from differential geometry, following on René Thom’s earlier inventions upon continuous topology, stand in sharp contrast with A.N. Whitehead’s bare-handed approach to an unbifurcated world.

These francophone and anglophone approaches to continuous experience yield challenging responses to the question of novelty. How do things emerge from and dissolve back into continuous fields, whether they be discursive fields or fields of hybrid computational matter? Of course, nearly every term in this question is a nexus of divergent interpretations, therefore in a brief discussion, I can only try to examine a few of them, informed by emergent practices in new media arts and sciences.

One interesting question from the perspective of science studies is the entanglement between Petitot’s and other continuum approaches to materiality and embodiment, and studies of computer vision and machine perception at engineering research centers in Paris, namely the Sony Computer Science Laboratory, and the Laboratoire de Psychologie Experimentale, CNRS, Université René Descartes. Computer vision, perhaps the most developed area of machine perception, has permeated some recent new media work with responsive environments, and to the extent that such art comments on or tilts our embodied experience, the conceptual commitments implied in the use of computer vision techniques merit critical attention.

10:30-11:00 Break

11:00-12:30 Parallel paper sessions 3

PANEL Biopalimpsests 3.1 | Chair: Jens Hauser | room: R-311

Kathy High, “Vampires and the Between-ness of Man-made Creatures”

Rensselaer Polytechnic Institute, USA

The figure of the undead, the vampire, a liminal body, is suspended between life and death. This suspension between two states of being is also synonymous with laboratory animals, cell lines, tissue cultures, and their sustained existence as living organisms created and kept alive for research. The vampiric acts of sucking and feeding are metaphors for the medical industry’s economic exchange, the exchange of body materials, and the ability to subsist on other living bodies. “As Donna Haraway said in *Modest_Witness@Second_Millennium*: “Above all, OncoMouse™ is the first patented animal in the world. By definition, then, in the practices of materialized refiguration, s/he is an invention... Crafted through the ordinary practices that make metaphor into material fact, her status as an invention, who/which remains a living animal is what makes her a vampire, subsisting in the realms of the undead.”

This talk will discuss issues such as man-made animals, transgenics and xenotransplants, and tissue and blood banks – all technologies occurring behind closed doors and with donors/recipients in mind, but separated from their original source. The idea of immortality is a driving force behind all of these technologies – the idea is to not die, to stay alive, even if only barely, but to desperately hang onto life.

Where are these technologies leading us, built on the backs of the bodies of the undead, the neo-dead, trafficking materials under the label 'benefit to all'?

Looking at my own art work as well as works by other artists, I will tease out this notion of the liminal body and vampire in each – especially with the current popularity of this mythic creature. Drawing on the work of Catherine Waldby and Donna Haraway, I will discuss the ways in which myself and other artists are looking at liminality and life used in the lab.

Tagny Duff, "Living Viral Tattoos?"

Concordia University

The attempt to take molecular and cellular entities out of the confines of the laboratory and into the context of art is closely monitored by a meshwork of institutions and stakeholders. This paper reflects on current tensions around the public display of human-animal tissue and biological viruses in the sculptural component of my work titled *Living Viral Tattoos* (2008). The work was recently selected for the juried exhibition "Posthumanisms: New Technologies and Creative Strategies" at ISEA 2009 by an international advisory selection committee. *Living Viral Tattoos* was the only selected work to be cancelled from the exhibition shortly before the opening date for reasons that were not explained to myself or the selection committee. A special panel was convened at ISEA by the selection committee to address key issues that the works' absence from the exhibition raises. I reflect on the following: How might bioparanoia contribute to a misreading of documentation and epitexts surrounding a biological art work containing unfamiliar biological materials? How are health and safety regulations, in this specific case, used to preempt accidents and public health concerns in public exhibition of posthuman entities and wet biomedica, ultimately censoring its public encounter?

Monika Bakke, "Face-to-face Encounters with Unexpected Partners or the Joy of DIY Biotech"

Adam Mickiewicz University, Poland

The growing interest in do-it-yourself biology, affordable molecular biology equipment, synthetic DNA available for purchase on internet and web sites like DIYbio.org and Hackteria.org prove that nobody wants to be technologically marginalized. Nature and technology are no longer separated and now, as Donna Haraway states, "what matters is who and what lives and dies, where, when, and how?" With the growing amateur biotech movement the awareness of that comes with the necessity of making such decisions as part of everyday practice in the garage biotech lab.

DIY bio art is part of this movement therefore in my paper I will analyze a project *Common Flowers, Flower Commons* developed by Shiho Fukuhara and Georg Tremmel who employ do-it-yourself biotech approach with the intention of wetware hacking and biopiracy. The artists in their amateur lab produced illegal copies of a genetically modified and patented plant to eventually release it to the environment in which it could reproduce freely. Is it fun, is it safe, is it legal? These are the necessary questions to be asked however, multispecies companionship formed by the hobbyist practices – as an alternative to the standard anthropocentric exploitation usually performed by the industrial and academic biolabs – become the biggest promise of our time. We, being technocultural people, as Donna Haraway suggests, "must study how to live in actual places, cultivate practices of care, and risk on-going face-to-face encounters with unexpected partners." The latter, certainly, have already appeared in the garages, kitchens or basements of a biotech hobbyist.

PANEL Materiality and Textuality 3.2: Visual Textures | Chair: Joe Tabbi | room: R-403

Stella Peļše, "From Surface to Illusion and Back: Painting's Textural Qualities in Latvian Thinking on Art"

Latvian Academy of Art, Latvia

Painting is an art of material "something" applied to a surface, pointing to its pre-modern, craft-like origins, still it has been extensively theorised at least from the Renaissance on, despite the abundant conclusions that its indispensable value consists precisely in what cannot be put in words at all. After the conceptual turn of the 1970s, the artist's idea seemed to gain the pride of place instead of the artwork's sensual qualities; still the latter aspect had not gone away. The artist's touch has acquired a new value in an era of increasingly mechanically generated imagery and possibly may foster a special kind of inter-subjective communication: "Painting offers a transposition of a style of seeing into a material embodiment *from which that seeing might be recovered*" (Mary Rowlinson).

In local art-theoretical thinking there is a curious history of the relationships between what has been termed long ago "tactile" and "optical" approach, loosely corresponding to "modernist" and "traditionalist" stances. First, texture has been explored in depth and freed from the subservience to convincing illusory representation by Voldemārs Matvejs, a sort of spiritual father for Latvian modernists active in the 1920's. The artist Niklāvs Strunke in his manifestoes inspired by Russian version of Futurism also extolled texture alongside other formal elements – colour, line and form; this accent on intuitively graspable painterly and surface qualities was carried on by local modernists Romans Suta and Uga Skulme, repudiating the wish to "render material on the canvas", i.e., to imitate reality, similar to Matvejs' statement that to "give the texture of a visible object is not art" but "the boring work of a hired hand". In the 1930's however, the attitude clearly changes, conceiving of pronounced brushwork as "superficial", "rough", "blotchy" etc. that testifies to lack of either patience or skill to portray "the living human being" convincingly. After the Soviet-period battle with "formalism" in which expressive texture was the key component, it made gradual yet finally uncontested return as a link to the artist's original self, still asking whether it be viewed as part of outdated modernist myths or a viable strategy of vital insight.

Mirna Radin-Sabados, "Zero-oneness of the world – mathematical patterns between subtext and surface in Don DeLillo's fiction"

University of Novi Sad, Serbia

Starting from the proposal that the world is made of sequences of zeros and ones, which in DeLillo's early novel *Ratner's Star* overtly introduces the idea that the (creation of) reality is of mathematical nature, the paper seeks to determine how this thread expands and how the idea translates to the weaves of fictional reality of his later novels.

Although only in *Ratner's Star* mathematics and its history are present as symbolical core-history of mankind, therefore mathematics serves as the text; mathematically established states of incommensurateness and infinity are strongly present as subtext in DeLillo's explorations of the philosophy of time in *Body Artist* as well as in the ideas of contingency and correlation as principles of production of a deep-structure weave affecting the "movement in space/time" of the "money curve" in *Cosmopolis* or the mesh/network structure linking the known, the unknowing and the unknowable in the *Underworld*. Registering the "sum total of one's data" as the only texture of one's reality, the paper goes on to discuss materializations of the reality patterns between the text and the subtext of DeLillo's fictional worlds.

Kathleen Duffy, “Fabric as Metaphor for the Cosmos”

Chestnut Hill College, USA

Recent work spearheaded by Lakoff and Johnson makes it clear that metaphors can no longer be regarded as mere embellishments to discourse. Instead, they actually govern our lives.¹ They shape conceptual systems and frame worldviews. As Lakoff notes, “to study metaphor is to be confronted with hidden aspects of one’s own mind and one’s own culture.”²

As an example, we note that scientists, especially astrophysicists, are prone nowadays to use the metaphor, “fabric of the cosmos,” when speaking about the structure of spacetime. The various levels of meaning of this metaphor act as a bridge between sophisticated physical understanding of the structure of matter and the everyday experience of woven cloth with the variety of textures that this visual metaphor elicits.³ As a descriptive, “fabric” is apt not only as it relates to the cosmos as a whole but also to the activity of its component parts. However, its use as metaphor is much more powerful than mere description. More importantly, it also provides us with a more integrated view of the cosmos. Whether we look at matter as made of particles or strings or whether it appears more holistic to us is critical. At some level, it determines what we believe and how we behave.

Rather than a static image, “the fabric of the cosmos” is a process metaphor. Weaving sets the stage for evolutionary cosmic action that is irreversible and productive of novelty. In this paper, I intend to examine the aspects and use of the metaphor, “fabric,” not only as descriptive of the cosmos but also as it frames a worldview that governs our lives and leads us to action. To illustrate the nature and power of this metaphor, topics from fields such as relativity, complexity theory, neural networks, and evolution will be addressed.

PANEL Networks and Sustainability 3.3 | room: R-303

Magda Tyzlik-Carver, “Sustainability of Labour within Organised Networks”

University College Falmouth, UK

Since the introduction of the concept of organised networks as new institutional forms in network capitalism (Rossiter 2006), organised networks’ ‘capacity to become organized’ has been proposed as the potential for transformation. According to Rossiter it is labour power that needs to be transformed from its ‘individualized’ form to that of ‘a singularity with networked capacities’. It is within this ‘capacity to become organized’ that the issue of sustainability is implicit. Rossiter asserts that a plan for sustainability is required as part of a strategy for organised networks. However sustainability for networks refers to the multi-layered conditions – economic, social, political, technological, etc. – that place networks and get them to operate within capitalism. It is by articulating politics, based on the ‘labour-power’ understood as a ‘force’ and ‘pure potential’ to work against capital’s alienating tendencies, that organised networks will be able to sustain their influence in shaping network conditions of labour. Thus the important problem of sustainability for organised networks within network capitalism is to develop a kind of strategy where it is possible to sustain creative and indeed any kind of labour outside of the capital relations of power and labour exploitation by the way of re-organisation of labour.

This paper will take the example of *playing practice* – a curatorial project based on collaborative research, which is formed as a small socio-technological network – as the basis on which to consider the

¹ George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980); Cor van der Weele, “How to Do Things with Metaphor? Introduction to the Issue,” *Configurations*, Winter 2008, 16:1-10.

² George Lakoff and Mark Turner, *More than Cool Reason: A Field Guide to Poetic Metaphor*, (Chicago: University of Chicago Press, 1989), 203.

³ See Kathleen Duffy, “The Texture of the Evolutionary Cosmos: Matter and Spirit in Teilhard de Chardin,” in Arthur Fabel and Donald St. John, ed., *Teilhard in the Twenty-first Century: The Emerging Spirit of the Earth* (New York: Orbis Books, 2003).

potential of organised network to organise labour. Taking into consideration the complex and multi-layered composition of *playing practice* as an organised network which includes relations between social and technological, space and time, temporal and durational as well as specific link between what Rossiter calls 'constitutive outside' and immanent conditions within the network, I will try to articulate the political dimensions within the network. This paper will also address the changing role of the curator within network cultures and will speculate further on what Joasia Krysa terms as 'curating for networks' (Krysa 2008; 2006).

Clemens Apprich, "Reading the Digital City: New political technologies in the Network Society"

Humboldt University, Germany / Vienna, Austria

At the beginning of the 1990s, an active media culture scene was formed to discuss both the promises and risks of recently built network technologies. This fact presents the starting point for my work, which sets out to define these pioneer projects as an experimental ground for today's network society. By tracing the spatial metaphor of the "digital city" back to its utopian dimension of an ideal space of information accumulation and preferred place of cyberdemocratic communities, we can reveal some of the implicit assumptions of existing network cultures. In this sense, the archaeological analysis defines the digital city as a specific spatial knowledge, which makes the multilayered texture of networks more legible.

Handling the current discourse over these new dynamics with Foucault's "theoretical kit" henceforth provides a specific point of view in which the description of the global network society can be confronted with a variety of local forms of knowledge. A focus on media archaeology results from the question of how technology – and respectively the discourse over technology – has been crucial for our understanding of the dominant organizational form within the information age. Hence, the network constitutes an attempt to govern our virtual age with new political technologies of space. In my lecture, I would like to present the digital city not only as a spatial metaphor to structure Cyberspace, but also as a background to a new regime of governance, which is characterized by very strong patterns of inclusion and exclusion. A fundamental critique of today's network society, therefore, has to reveal some of the fractures in this historical line of thought, in order to re-articulate the potential of alternative network cultures and their technologies.

Valdis Krebs, "Textiles and Networks – Motifs, Patterns and Weaves"

orgnet.com, USA

Motifs, patterns and weaves are key aspects of textiles. They are also fundamental to biological, human and technological networks.

We start by looking at ancient symbols in Latvian folklore. These patterns are not just symbols from an ancient past; they reveal motifs that are found in many modern networks today. Especially interesting is the ancient Latvian Sun symbol which "scores" high in many modern network metrics. The "Auseklis" symbol is a great model for modern core-periphery networks. The fact that it was the symbol of the Third National Awakening in Latvia -- a self-organizing movement -- is not surprising.

Next we examine some ancient Latvian traditions and how they teach a "networked perspective" of existence. The focus is on interdependence not on individuality. Emphasis is on emergent patterns, not on a prescribed hierarchy of relationships. Janis Tupesis (1987) describes key network perspectives in the old traditions as follows:

- shift from the parts to the whole
- shift from objective knowledge to one dependent on the human observer
- shift from fundamental laws to a network of relationships
- shift from truth to approximate descriptions
- shift from dominating Nature to participating with Nature

The major part of the talk will examine modern networks -- biological, human and technological. We explore many real networks that resemble and often match the motifs and patterns found in the ancient symbols. Further, we will investigate how research in small-world networks (Strogatz, Watts, 1998) and organizational agility and adaptability (Falkowski, Krebs, 2004) reveal key patterns and structures of sustainable and thriving networks. We conclude by looking at how these same patterns contribute to successful local communities and economies.

The talk finishes with suggestions for weaving thrivable human networks. The approach of "know the net, knit the net" is explained along with simple rules that can be used everyday and by everyone to create sustainable and thrivable networks.

12:30-14:00 Lunch

14:00-16:00 PARALLEL ROUNDTABLES

ROUNDTABLE 1: Literature and Medicine: The State of the Field 2010 (Chair: David Shuttelton) | room: W-32

Participants Stefan Besser (University of Amsterdam), Gavin Budge (University of Hertfordshire), Franziska Gyga, (University of Basel), David Shuttelton (University of Glasgow).

Literature and Medicine (L&M), construed as two disparate territories, have been interconnected in their intellectual content since ancient times. More recently, the field was invigorated in the two-cultures controversies following C. P. Snow's famous Reith Lecture in 1959. After that L&M was further invigorated by G. S. Rousseau in a landmark article: "Literature and Medicine: The State of the Field," *Isis* 52: (1981): 406-424. Rousseau's 1981 analysis has often been cited as initiating a sub-discipline about L&M that continues to the present day. The progress of the field between 1981 and 2009 has more recently been reassessed by Rousseau in the *Routledge Companion to Literature and Science* to be published in time for the Riga conference. This new chapter, dealing with the epistemological status of the signifying 'interface', will form the basis of the Round Table discussion. Panellists will have read the chapter before travelling to Riga and have used it as a springboard from which to launch their own points and positions.

ROUNDTABLE 2: Beyond the Grid: Integrating Numbers and Narratives (Chair: Vera Bühlmann) | R-311

Participants Vera Bühlmann, Ludger Hovestadt, Niamh McDonnell, Klaus Wassermann (ETH Zurich), Kate Marshall (University of Notre Dame), Janis Taurens (Art Academy of Latvia).

In this roundtable we wish to reflect on the diverse contributions presented in the architecture stream – the practical explorations, artistic investigations as well as the theoretical approaches – and relate them to the guiding question for the stream's program: what happens to the ancient problems related to "measurement" when architectural designing, planning, and even construction today take place within so-called non-metric spaces? What happens to the problems of "meaning" when "methods" that allow us to proceed by reference to "creative geometries" are being followed? With our invited guest Prof. Ludger Hovestadt, this roundtable talk will ponder the theoretical and philosophical stakes of these

developments as well as discuss cutting-edge experiments and common strategies of how information technologies are being integrated into architectural design today.

16:00-16:30 Break

16:30-18:00 PARALLEL PAPER PANELS 4

PANEL Materiality and Textuality 4.1 | Chair: Joe Tabbi | room: R-303

Yves Abrioux, "A Virtual Tissue of Signs"

Université Paris 8, France

Both Saussure and Lévy-Strauss, who adapted Saussurian linguistics to the analysis of social systems and mythology by way of Jakobson and Troubetzkoy's principles of phonology, remark that the particular nature of such sign systems means that they must be regarded as virtual. Recent research (Maniglier, Viveiros de Castro) has renewed our understanding of both Saussure and Lévy-Strauss, in part by regarding this observation in the light of the Deleuzian concept of the virtual. In either case, 'virtual' must be understood as engaging issues that are properly ontological, not merely epistemological. What is in question is the materiality of signs.

My paper will explore the materiality of the virtual tissue implied in sign systems. It will seek to push further the rereading of Saussurian and Lévy-Straussian structuralism in Deleuzian terms. It will suggest that a stronger concept of the virtual might expose unsuspected continuities between structural linguistics and recent highly dynamical linguistic theories that are critical of the notion of the sign (Cadiot & Visetti) and, indeed, inflect the latter in interesting ways. It will enquire whether the notions of coding and embodiment deployed in the cognitive sciences do not perhaps involve a potentially disabling, pre-structuralist conception of materiality.

Till A. Heilmann, "Markup and Materiality"

University of Basel, Switzerland

Since the beginnings of writing, the materialities of media have determined in large part what text is. The material properties and specifics distinguishing clay tablets, papyri, parchment codices, and printed books have all brought about very different textual structures and strategies. The latest medium to change our notions of text and its character again is, of course, the digital computer. Hypertextuality, interactivity, mutability, and medial hybridity are some of the new characteristics of digital text extensively discussed in recent years. These novel features have often been attributed to the material or, more often, allegedly immaterial qualities of their electronic fabric. The materiality of digital text, i.e. computer hardware, certainly is an important factor. But the apparent new forms of digital text are not only due to the 'flexibility' or 'fluidity' of electronic technology. One historically unique feature of digital text is the code commonly called markup, of which HTML is only the most prominent example. Whereas in analog media it is the materiality that implicitly dictates text structures, in digital media they are explicitly formulated as text themselves. Markup thus leads to a redoubling of the textual layer. While many sorts of markup serve the formatting of text for specific output devices, its more generalizing variants can be understood as an attempt to overcome the specific materiality of any medium. The proposed paper highlights some exemplary materialities of textual media, traces the history of coding and markup from telegraphy to the World Wide Web, and discusses the dialectics of markup and materiality that are shaping digital text today.

PANEL Tissue Cultures 4.2: The Semi-Living | Chair: Joanna Zylnska | room: W-32

Oron Catts, "The Corpuselastic Semi-living"

The University of Western Australia, Australia

How much can a body be fragmented before it is not a body anymore? How much can life be stretched before it is not life anymore? It is not death we are talking about here, but the semi-livings. The artistic research project of the authors, The Tissue Culture and Art Project (TC&A), has been exploring and actualising these questions for the last 15 years. We coined the term Semi-Living to describe the type of in-between life forms that results from maintaining and growing parts of bodies in artificial conditions. By doing so, we try to engage with the notion that life can be stretched to places that greatly challenge the ontology of life itself. Although alive in some sense, and surely not dead yet, the semi-living are no longer parts of the bodies and life that they once belonged to. However, the discussion will be complicated by the notion that they might be able to reaggregate into a new kind of body or even migrate and rejoin some discrete bodies.

We hope to demonstrate the elasticity of the fragmented body. The points raised demonstrate the crisis of our relations to the body as a whole and bodies as discrete entities. We hope to establish how elastic life is when viewed from the cellular and tissue perspective. Even when the whole body breaks into pieces, life rebounds and exists in some surprising configurations. Lab grown life is more than just something that should interest scientists- it is raising some deep and fundamental questions regarding how we see, and how we treat living bodies. Maybe if Wells and Huxley's suggestion of calling cells corpuscles would have been heeded, the corpuselastic ideas presented here would not seem so strange.

Ionat Zurr, "The Ecology of Parts"

University of Western Australia, Australia

Devil facial tumour disease (DFTD) is an aggressive non-viral transmittable parasitic cancer <http://en.wikipedia.org/wiki/Parasitic_cancer> that affects Tasmanian Devils <http://en.wikipedia.org/wiki/Tasmanian_Devil> to the extent that they may become extinct. This is the rare instance where cells from one complex organism mutate, detached from the host body to become a semi-autonomous parasitic life form. In this case, a cluster of cells, a cell line (all derived from the same cancerous cell from the one "original" animal) is transmitted from one animal to the other via physical exposure, to create a facial tumour in that animal. It is as if these clusters of cells, or semi-living beings, gained some sort of integrity, or semi-selfhood, which is surviving and furthermore, expanding in size and presence, by parasiting on the Tasmanian Devil's body as its support mechanism.

This naturally occurring case of persistent semi-living can be seen as a (somewhat tragic) starting point into a meditation concerning the extent in which semi-living entities need to be considered as parts of a new ecology; in particular as we are now witnessing an ever increasing, technologically mediated, expansion of semi-livings.

These semi-livings are not only liminal in the sense of being 'on the edge of life' (hence the in-between zone of the pre-life on its way to become a fully living organism), but rather they are liminal in many other profound respects. The living fragment becomes part of a different order that includes all living tissues regardless of their current site.

These semi livings, whether artificially supported or not, are not necessarily in the process of developing into something else (or another body) but rather slowly gaining semi-agency as they are. The search for articulating these entities and re-taxonomising them within a post anthropocentric ecology of parts is the aim of this paper.

Ben Craggs: "Does New Media Matter? Living Tissue in New Media Art"

Goldsmiths, University of London, UK

Taking the conference theme of textures and tissue cultures this paper will critically examine the use of living or semi-living tissues, produced in vitro, as new creative media.

In the introduction the 2008 exhibition catalogue *Sk-Interfaces* Jens Hauser described the use of skin and other living or semi-living material as a form of re-materialized 'new media art'. I will take up this specific observation, examining the link he has clearly made between new media 'computer arts' and

new media 'tissue arts' specifically asking why a re-materialized new media art might be of cultural or artistic significance.

Treating living tissue as a medium seems to be a departure from earlier computer arts that sought to mimic biological processes, emphasizing notions of the gene and the idea that 'life' could be reduced to information or code. The significance of the 'life as code' trope has been criticized for its reductionist, disembodied tendencies, separating life from the messiness of flesh. In contrast tissue culture art seems to respond to this criticism, presenting a 'positive' and 'progressive' return to 'bodies'.

This paper will ask why materialization has become such a point of focus in critical theory and further whether tissue culture as re-materialized new media art actually represents a significant departure from the disembodied and conceptually problematic tendencies identified in earlier new media arts.

With reference to works by Ionat Zurr and Oran Catts, two artists who are currently using cultured tissue in their practice, I will examine what exactly is new about a re-materialized new media art and (after Bolter and Grusin) what is actually getting remediated. Considering new bio media art together with earlier computer or digital media art this paper will then consider the significance placed on re-materialization, finally raising the question, does this materialization actually matter

PANEL Networks and Sustainability 4.3 | room: R-311

Adnan Hadzi, "Why Openness Matters: the Deptford.TV Project"

Goldsmiths, University of London, UK

Deptford.TV is an online media database documenting the urban change of Deptford, in South-East London. It operates through the use of free and open source software, which ensures the users continued control over the production and distribution infrastructure. Deptford.TV (<http://www.deptford.tv>) was initiated by Adnan Hadzi in collaboration with the Deckspace media lab, Bitnik media collective, Boundless project, Liquid Culture initiative, and Goldsmiths College. This paper argues for the importance of:

- a) the use of open source software, which ensures the users continued control over the infrastructure for distribution;
- b) the capacity building of participants in the technical aspects of developing an online distribution infrastructure that they themselves can operate and control, empowering them to share and distribute production work both locally and internationally.

This paper continues the debate raised in the Next 5 Minutes media conference (Amsterdam, 2003) regarding 'tactical media in crisis'; a conference which in many ways marked the "crash" of an online activism based on a merely tactical approach. As McKenzie Wark and others stated during the conference: 'can tactical media anticipate, rather than be merely reactive?'

The aim of a strategy is to generate a form of social contract; not only by enunciation or discursive agreements, but by actual practice. Existing networks, applications, artefacts and organisations like The Pirate Bay, Steal This Film, Deptford.TV, the Transmission.cc network etc. in effect constitute strategic entities that re-write the rules of engagement with digital media on an everyday basis. The problem being, that many of these entities become deemed illegal, quasi-legal or illegitimate by the current copyright legislation, something which can only really be addressed through finding new ethical frameworks which can appropriate what is already happening but in terms which do not frame it in the old dichotomy of 'legal' versus 'illegal'.

As Michel de Certeau makes us aware of, strategies differ from tactics in that they are not reactive to an oppressor or enemy. Rather, strategies are self-maintained, autonomous, and -- more specifically -- spatially situated. If the 'temporary autonomous zone' (Bey 1991) of pirates, nomads and vagabonds is characterised not by permanence but by transience, still it might be seen as a means to generate short intermissions of stability; the establishment of momentary connectors, stable points, islands in the stream. The establishment of such islands is dependent on location and manual effort: different types of

strategies that will become apparent throughout this paper.

An overarching issue for this paper has been the concept of 'data spheres' and of strategies aiming to build, uphold and defend these generative spheres. Adnan Hadzi presents a case for the strategic use of copyleft licenses within the dataspheres of peer-to-peer networks by establishing data spheres: basically, acknowledging the need for a social contract which can uphold an ethical viability for those data spheres that have already emerged, but are currently branded illegitimate or at least non-sanctioned.

Ilze Black, "Local Portals: Experiments in ubiquitous networks"

Queen Mary University of London, UK

"Internet is not simply "open" or "closed" but above all it is modulated." (Galloway 2007)

Since the *The Rise of the Network Society* as elaborated by Manuel Castell (2000) and further questioned by scholars like Tiziana Terranova (2004), Geert Lovink (2002) and Alexander Galloway (2007) to name a few, networks have become the buzz word of the early 21st century not only in circles of academics or IT professionals, but also for the media savvy kids on the streets as social networking becomes the norm. Connectivity and access to the Internet have been promoted as basic human rights while the rise of digital commons is shadowed by corporate network monopolies. Today, it is more important than ever to untangle the invisible 'connections between dots and lines' by the help of analysing practical examples to improve our understanding of the underlying structures weaved into the fabric of the network phenomenon.

In the "wastelands left by the official media" the open culture practitioners, media activists and artisans vigorously challenge the existing technologies and network structures by staging collective experiments, be it a new open source kernel or wireless community network development that are built upon the prospects of open hardware or software. The roots of this innovating and resisting force can be traced back through the 20th-century radical media practice while some elements recall strategies used by earlier art movements. Tracing these histories will help us to understand better the role of those practitioners in contemporary contexts.

Simon Biggs, "Where and why creativity?"

Edinburgh College of Art, UK

Might all art be considered participatory? Expanded concepts of agency, such as actor-network-theory (Latour 2005), question what or who can be an active participant, allowing us to revisit the debate on authorship from a new perspective. We can ask whether creativity might be regarded as a form of social interaction rather than an outcome. How might we understand creativity as interaction between people and things, as sets of discursive relations rather than outcomes?

Whilst creativity is often perceived as the product of the individual artist, or creative ensemble, it can also be considered an emergent phenomenon of communities, driving change and facilitating individual or ensemble creativity. Creativity can be a performative activity released when engaged through and by a community and understood as a process of interaction.

In this context the model of the solitary artist, producing artefacts that embody creativity, is questioned as an ideal for achieving creative outcomes. Instead, creativity is proposed as an activity of exchange that enables (creates) people and communities. In *Creative Land* (2003) anthropologist James Leach describes cultural practices where the creation of new things, and the ritualised forms of exchange enacted around them, function to "create" individuals and bind them in social groups, "creating" the community they inhabit. Leach's argument is an interesting take on the concept of the gift-economy and suggests it is possible to conceive of creativity as emergent from and innate to the interactions of people. Such an understanding might then function to combat an instrumentalist view of creativity that demands of artists that their creations have social (eg: "economic") value. In the

argument proposed here, creativity is not valued as arising from a perceived need, a particular solution or product, nor from a supply-side "blue skies" ideal, but as an emergent property of communities.

20:15-21.30 SLSA business meeting:

SLSAeu, SLSA Australia, projects, publications, 2012, 2014, ...

FRIDAY, 18 June 2010

09:00-10:30 PARALLEL PAPER PANELS 5 (parallel with KEYNOTE Art as Research)

PANEL Architectures 5.1: Art, Texture, Connectivity | Chair: Niamh McDonnell | room: R-403

Delia Dumitrescu, "Dual-Textures: Textiles between function and ornamentation"

The Swedish School of Textiles, University of Borås, Sweden and Chalmers University of Technology, Department of Computer Science and Engineering, Sweden

Integrating computational technology to architectural surfaces challenges the traditional design process offering novel possibilities to design materials and spaces.

Starting with a conceptual design exercise, the present paper discusses the relation between form, textile expression and human interaction in architectural design by joining together different design practices such as architecture, textile and interaction design. The aim of the paper is to challenge design views and to integrate textiles and computerized technology as part of the expression in space design that means to relate the aesthetic of the space to the user's actions. It is a reflection on the role of interactive textiles textures that exceed the expressional and technological limits of the traditional textile materials having dual nature between function and ornamentation in architectural design.

The present paper is an example of practice-based research and follows a design project that had as objective to design a collection of interactive textile structures meant to be used in an architectural context. The aim of the project was to explore the soft face of computerized technology and to integrate it into the space design to generate new typologies that relate the space to the human presence; to explore situations how people's relation to the space materializes and progresses in time by the mean of interactive soft surfaces.

The paper also aims to start a discussion on new design methods for architecture that offer more alternatives compared to the traditional ones; having as initiator new textural expressions and acts of interaction in the built space. The discussion has as outcome to inspire to a new design process in architecture inspired by human centred design ideas not by a problem solving process; a design process that builds up on new semantics and opens to other design disciplines in order to develop new forms of expression.

Kate Marshall, "Corridority and Lateral Media: Textures of Relation"

University of Notre Dame, USA

In this paper I will provide an account of the peculiar modernity – and mediality – of the corridor as both architectural and literary form. The corridor has organized movement within interior spaces since its widespread adoption by eighteenth-century architects, repositioning the threshold of public and private within the interior itself and reconfiguring the spaces through which bodies and messages are transported. In the twentieth century – from the advent of the telegraph to the ubiquity of mobile

media – the "wireless imagination" has superseded the "channel" as a model of information transmission and reception: the passageway has undergone a becoming-virtual that might seem to render the contained space of the corridor obsolete as a figure for communications. The persistence of this figure and form, however, demands an account of how the corridor has been re-imagined as a complex and unstable interstitial site capable of representing modes of transmission and mediation that are no longer "straightforward." This paper examines figurations of complex corridors in texts appearing within these broadcast atmospherics in an effort to understand how a contemporary *passagenwerk* might be accountable both to the contained, situated spaces through which our bodies move and the virtual channels along which they communicate.

Maija Rudovska and Iliana Veinberga, "Architectonic Structures and Social Ecology: Case-Study of Hardijs Ledinstba"

Latvian Academy of Art, Latvia

Hardijs Ledins (1955-2004) is an unwritten cult figure in Latvian non-conformist and vanguard art history whose artistic and theoretical legacy is still to be thought through. Originally educated as an architect his official position after graduating Architecture dept. of Polytechnic Institute of Latvia SSR in 1979 was a researcher associate (1979-1989) at Latvia's Institute for scientific and experimental building technology under National committee of building affairs of Soviet Socialist Republic of Latvia. Apart of this official position he deeply engaged in local s.c. 'kitchen culture' being famous for his experimental music (he was a DJ, too), poetry, installation and performance work.

During Soviet time his artistic work was known mostly for 'insiders', some public output in form of publications in press, public happenings and presentations were considered more like an "acts of a weird person" and was payed little attention to; not to mention the idea of him "being harmless to centralized Soviet culture". Since nineties His legacy in culture field has been defined mostly in terms of his literary output, going hand in hand with music and performance-like activities done by NSRD (*Nebijušu sajūtu restaurācijas darbnīca / Restoration workshop of non-existent feelings*) – a group founded in 1982 by Ledins and his childhood friend Juris Boiko among others. Their activities has been evaluated as abstract, expressionist and seemingly absurd dadaist-like acts, a milestone in local vanguard culture. Although with a time distance it becomes obvious how well-structured and purposeful Ledins acts and ideas behind these acts was. It is best seen in his meditations on architecture – written, published as well as serving as a source for performances dealing with architectural issues – the least known and under evaluated part of his artistic legacy. Our paper will explore and give insight into his theoretical standpoints and ways they manifest into Ledins creative activities making architecture, architectural environment and its interconnectedness to individuals and society as a central idea through which his artistic legacy – previously falsely considered to be absurd and carnivalesque - can be structured and read.

Unlike active professional architects of that time Ledins and his circle didn't praise or condemn the modern architecture of that time, dictated by ideology and technical possibilities. He contemplated architectural environment and its impact on human self-awareness instead, using newly built districts as a source for his post-structuralist visions as well as actual construction sites as a platform for his researches done by sociological and artistic approaches. These materials in form of photography, video tapes, 'art-books' and drawings accompanied by published and unpublished writings in press and in diary shows us an intelligent person striving to model healthy and – above all - contemporary environment and society. His vision is not idealistic or Utopian as it might seem, it's radically-realistic, resonating to actual needs and spatial possibilities of then-current social and architectural situation. His methods of exploring the subject and contemplating on it has been unique for that time and still is due to the artistic and creative component in it; His approaches and results can be insightful and useful for architects, architecture and art historians and theorists in nowadays.

PANEL Biopalimpsests 5.2 | Chair: Jens Hauser | room: R-411

Markus Hallensleben, “Performing the Body, Erasing the Face and Writing the Skin: Bio-Photo-Graphy in Yoko Tawada’s Book Palimpsest ‘The Bath’” (Biopalimpsests)

UBC Vancouver, Canada

In my current research, I investigate the human body as performative image space in 20th century European avant-garde and 21st century body art. With the aim of describing the development from figural and imaginative to intermedial and transcultural body spaces, in this paper I will analyze Yoko Tawada’s book *The Bath* as palimpsest, based on the etymology of photo-graphy as *written* image and textual body space. In particular, I utilize Barthes’ writings on photography and Peter Weibel’s concept of a ‘visual grammar of the body’ to show how body images that question cultural spaces as fixed categories, and expose gender and ethnic identities as performative, are grounded in the ‘body as text’ metaphor, and thus can be understood as textual interfaces or performative intertexts.

Thus, Yoko Tawada’s transcultural and multimedial image of a faceless woman in *The Bath* can not only be traced back to the avant-garde aesthetics of fragmented body parts and the technique of photomontage (e.g. Benn, Hannah Höch), but can also be interpreted as a form of (re)writing her own Japanese-German bio-graphy by extending the bodily image space. The face becomes an over-exposed and thus empty space, on which others can write their cultural stereotypes. The body is seen as a palimpsest, on which cultural identities can be erased and re-written. Skin is no longer a signifier of race, but a remediated performance space (Grusin/Bolter). Here, the text is indeed a “multi-dimensional space” and a “tissue of quotations drawn from the innumerable centres of culture”, as Barthes suggested. Not only is the book printed in form of a palimpsest, it also includes illustrations of a naked body, and the text appears as written on skin, in this way visualizing and mediating the bodily metaphors used in the story.

Finally, this paper wants to continue the search for a definition of the human body as transfacial image and intertextual space, based on the etymological double bind of tissue and text. Although Tawada stands in a long literary tradition from Ovid’s metamorphosis to German Romanticism (e.g., E.T.A. Hoffmann), her biopolitical writings can also be cross-mapped with recent body and bio art (e.g., Aziz + Cucher, Orlan) that deals with strategies of defacialisation (Deleuze/Guattari).

Stéphane Dumas, “The Return of the Skin”

ESAAD, France

Skin is a “biopalimpsest” in itself. As a biological substrate, it is a living support of inscription. It is a memory, keeping traces of many events in its furrows. The marks they leave on the epithelial surface combine and form a cutaneous landscape, offering an evolutionary support of image. But skin is not just a surface. It is rooted in the body and connected to the central nervous system through numerous nerves ending with sensors. Therefore, the motive of the living flayed skin, in an apparent state of autonomy from the rest of its body, gives rise to a lot of questions. It belongs to the fields of art history, image anthropology, cognition and biology.

A prominent flayed skin motive can be found in the Marsyas myth from Greek mythology. The story ends with the flayed skin becoming a living material with the ability to vibrate in accordance with a certain type of music. It has a memory. A lot of pictures have been inspired by this myth during the Antiquity and the Renaissance, but few concern the flayed skin itself. In recent art, the motive of the living and autonomous skin has become very important. “The great ephemeral skin” has appeared as a prominent issue in post-modern philosophy and has become a global issue with the development of electronic informational networks as well as tissue culture biology.

I propose to exemplify these recent issues with a few specific artworks chosen among Saint Bartholomew’s stripped skin by Michelangelo, Joseph Beuy’s *Haut*, Paula Gaetano’s *Alexitimia*, Tissu Culture & Art’s *Worry Dolls* and Paul Thomas’ *Midas* project. Tracing the motive of the autonomous skin,

or the flayed skin, through different periods of art history should prove especially enlightening regarding this recent return of the skin.

PANEL Tissue Cultures 3.3: The Evolving Ontology of Tissue: Ethics and Life | Chair: Joanna Zylińska | room: R-603

Meredith Walsh, “Evolving the Concept of Tissue”

London Consortium, University of London

For the first time in US legal history the potential products of stem cells can be patented (Cooper). Dissociated from the body, the person is no longer regarded as having the power of development over the pluripotency of their cells. In future, any potential biological function that may emerge –expected or not –will be a scientific invention. Owned and capitalised, patenting the potential life of cells marks a significant biopolitical shift to what Cooper refers to as ‘the capitalisation of surplus life’.

Re-employing a logic of individual rights over biological matter will not I suggest be an effective response to this shift away from the subject. It will require the very technique by which life is dissociated from its organic form: tissue culture.

Through tissue culture practice, I argue stem cells appear as biological concepts, affording the creative tool by which this capitalisation of life to come can be empirically and so ethico-politically negotiated. Using the methodological terms in which they are potentialised as “products” I will show how the very dissociation of pluripotent cells at the basis of the right to patent their potential function to come is ethically complex and so challengeable in the laboratory.

Tagny Duff, “Retroviral Assemblages”

Concordia University, Canada

This paper will explore how retroviruses challenge the ontology of tissue based on (neo)Darwinian models of evolution and heredity, and simultaneously provoke a rethinking of Deleuze and Guattari’s concept of the rhizome. Currently, viruses are not classified in the 5 Kingdoms of Life, yet phylogenetic trees delineate “families” of viruses. The Paleogenomic approach used in the study of viral evolution searches for a master lineage of viruses in DNA fossils. Retroviral families are classified and ordered into blossoming branches of subspecies based on genetic attributes. However, this recycled model of the tree of life which separates species through “family” gene assignment operates in retrospect. It reproduces the same-filiation, linear evolution and heredity. Seen through another lens, the excess of these tracings may be perceived through the rhizome: a movement that transverses linear and genealogical mappings of life.

The early development of virology and molecular biology pre-1980 informs much of the background for Deleuze and Guattari’s influential writings on the rhizome: a concept that refers to viral movement as a form of interspecies relations in *A Thousand Plateaus. Capitalism and Schizophrenia*. They refer explicitly to Benveniste and Todaro’s research on Type C virus as an example of genetic transfer across species. Since that time, the HIV/AIDS pandemic has prompted much experimental laboratory research focused on understanding the family of retroviruses: viruses that not only transfer, but alter the genetic makeup of host cells. The fields of molecular and cell biology have acquired new perspectives on the ontology of tissue in relation to retroviruses. In particular, the use of synthetic human retroviruses for delivering marker genes in mammalian tissue culture introduces new thought for philosophical enquiry on the complexities of interspecies relations. Consequently, the scientific understanding of the virus used in Deleuze and Guattari’s concept of the rhizome requires some careful reflection. It is necessary at this juncture to reconsider the scientific and philosophical premise of the rhizome and viral movement.

09:00-10:30 **Keynote Art as Research: Carole Gray & Heather Delday
(Scotland) | room: W-32**

“A ‘Pedagogy of Poiesis’: Possible Futures for ‘Artistic’ Practice-Led Doctoral Research”

Independent artists, researchers and higher education consultants, Scotland

... creative knowledge cannot be abstracted from the loom that produced it. Inseparable from its process, it resembles the art of sending the woof-thread through the warp. A pattern made of holes, its clarity is like air through a basket. Opportunistic, it opens roads. - Paul Carter

We offer critical perspectives on the rapid development of practice-led doctoral research in the art and design higher education sector, with the intention of helping to inform the pedagogic decisions in initiating and implementing new doctoral programmes.

We begin by raising some cautions and irritations on terminology. ‘Art as research’ can be seen as a contentious, confusing term, generating more heat than light; ‘PhD in studio art’ is misleading, suggesting research might be a closed off, disconnected activity; the term ‘artistic inquiry’, on the other hand, is a helpful clarification of an approach to research (as in ‘scientific research’). The paper then welcomes a certain clarity on definitions of practice-led research that emerged from UK research funding and quality assurance bodies, helping frame artistic inquiry within the academy, at higher degree and post-doctoral levels. We then identify invaluable, recent thinking on ‘artistic research’ from international perspectives; for example Carter’s compelling concept of ‘material thinking’, and Barrett’s crucial epistemological question asking - what might be known through creative practice that could not be known by any other means? To illustrate the exciting new opportunities and value of creative practice-led research, we outline some examples of doctoral projects, giving emphasis to the methodologies and methods.

Finally, drawing on this thinking and practice, some considerations are offered to help inform principles of new practice-led doctoral programmes, such as that of the New Media Art initiative at Liepaja University, Latvia – Such principles may shape a pioneering approach to pedagogy - that of poiesis.

11:00-12:30 **Keynote: Joanna Zylinska (Goldsmiths, University of London, UK) | room: W-32**

The Fantasy of Interspecies Ethics

How can the human speak in the shadow of the post-humanist critique? This paper arises out of a cognitive and affective confusion over the ontology and status of what goes under the name of “man.” Now, that confusion is of course nothing new. It has been inherent to the disciplinary enquiry within the *humanities* over the last few decades. The early twenty-first century attempts on the part of humanities scholars to turn to a more serious engagement with those hard sciences that deal with different human parts and particles – anatomy, neurology, genetics – have contributed even further to this uncertainty,

as has the discovery that the typical signal points of the human such as language, tool use, culture and emotions are to be found across the species barrier. Rather than aim at ascertaining the identity of the human/non-human animal, in all its biodigital configurations, what I am predominantly concerned with in this paper is discussing how this transformed understanding of the human can help us not only *think better* about ourselves and others who may or may not be like us, but also *live better* with others - machines, humans, and other animals. My focus here is therefore primarily ethical rather than ontological. And yet the very inquiry into ways of living a good life must be accompanied by the assessment not only of who will do the living but also of who will be involved in the process of judging its goodness, and in structuring a theoretical discourse around the interwoven biological and political textures of our existence.

12:30-14:00 Lunch

14:00-16:00

ROUNDTABLE Biopalimsests: “Interpreting Synthetic Biology: (De)-constructing Eternal Dreams” | room: Soros

Chair + Moderator: Jens Hauser (Curator & Writer, Paris/Department for Media Studies, Ruhr University Bochum)

Oron Catts, “Well Oiled Machines and The Circuit-Breakers”

Director SymbioticA, The University of Western Australia, Australia

The areas of synthetic biology and synthetic life promise to finally bring about real engineering logic into biology and life. In the words of Synthetic Biologists their aim is to make life into “a well oiled machine”. In a time when biologists call themselves engineers (such as in genetic engineers, cellular and tissue engineers), and engineers call themselves biologists (such as in synthetic biologists), it might be necessary to have disrupting agents who question this logic. When life forms are seen as components of engineered circuits there is a need for inbuilt circuit-breakers. Would that be the new role for artistic engagement with such ‘engineering logic’ to view life? Will artist be able to point out where the oil might spill? This contribution will discuss some possible and actual strategies by which artists tend to bring back the messiness and unpredictability of life to an increasingly engineered take on life.

Markus Schmidt, „Living machines and mechanical organisms: weaving together a hybrid technology“

International Dialogue and Conflict Management, Vienna, Austria

Since Jacques de Vaucanson’s mechanical duck in the early 18th century, several attempts have been made to engineer life-imitating objects. In contrast to early experiments that used mechanical engineering to construct animal like machines, the second half of the 20th century saw the rise to genetic engineering. Given the complexity of living systems and our limited understanding of it, the term engineering in genetic engineering, however, was rather used as a metaphor and less as a methodology. Only with the support of powerful enabling technologies since the beginning of the 21st century, such as automation, computer support, and high throughput systems, contemporary science disciplines such as systems biology could start to disentangle the complex web of life. Following first successes in understanding biological systems, systems biology’s sister discipline, synthetic biology, started to apply real engineering principles to biology. The interplay of classical engineering disciplines and biological sciences creates a texture of minimal organisms, standardized biological parts, protocells and synthetic genes. Synthetic biology promises to design and construct living systems at will, just like mechanical or

electronic engineering created machines and computers in the past. In synthetic biology, however, it seems that the resulting hybrid technology is neither simply an engineering discipline nor a biological science but a category of its own, through the synergetic interaction of the involved fields and the disappearance of conventional boundary objects. What follows are living machines and mechanical organisms that could have a life of their own.

Jens Ried, in collaboration with Peter Dabrock „Creating Life – ‘Playing God’? A Theological Perspective on (Pseudo-) Religious Interpretations of Synthetic Biology

Bioethics Division at the LOEWE-Centre of Synthetic Microbiology, Philipps-University Marburg/Germany

Similar to other biotechnological progresses in the past, religious ideas and metaphors are used in the cultural interpretation of synthetic biology. By the use of religious formulae, this newest branch of biotechnology is presented as a question of ultimate concern that threatens to impair the very foundations of our way of thinking about ourselves and the world.

The conceptual basis of synthetic biology makes this scientific enterprise particularly susceptible to the (pseudo-) religious reproach of “playing God”. By systematically linking basic scientific research with engineering, synthetic biology attempts to build up novel organisms and to create new life from scratch. In almost all religious traditions – and thereby in the cultural memory of mankind – producing living matter out of non-living substances is strongly regarded as a divine privilege. Furthermore, the attempt of ‘engineering life’ might blur the difference between organism and machine, which is deeply rooted at least in most modern cultures.

The usurpation of divine prerogatives by human beings and the blurring of traditional concepts by human enterprises has always been a subject not only of theological reasoning but of arts and especially of literature as well. The hubris of Adam and Eve, the myth of Prometheus and its reformulation in the first novel by Mary Shelly are only the most well-known literary examples. However, the historical and systematic background of (pseudo-)religious interpretations of synthetic biology has not been elucidated so far. By carefully scrutinizing the theological foundations and implications of “playing God” as an example for the religiously coloured framing of steps forward in biotechnology, a differentiated and differentiating view on synthetic biology can be established. Hence, a theological approach can considerably contribute to a matter-of-fact perspective on biotechnological advances and thereby demythologize hopes and fears that are evoked and provoked by synthetic biology.

16:00-16:30 Break

16:30-18:00 PARALLEL PAPER PANELS 6 (in parallel in KEYNOTE Art as Research)

PANEL Materiality and Textuality 6.1: ‘We are Spirits in a Material World’ -- Cognition Reversed | Chair: Sabine Flach |room: R-507

Panel abstract

This stream puts into new perspective the relationship between consciousness and processes of perception as currently discussed in brain research and cultural studies. We propose a detailed investigation into the interplay between experimental and cognitive neurosciences and developments in visual arts and visual arts theory & the history of sciences and aesthetics since late 19th century. Contemporary Neuroscience assumes that the brain is capable of cognition and that cognition is

exclusive to the brain. Therefore it uses the principles of standardization, objectification and quantification for the purpose of locating and explaining cognitive processes in the brain. We turn this assumption on its head and ask: what is cognition, and what can be considered to be other sides of cognition? Or, to be more precise: how can we describe consciousness and processes of perception? To expand upon this, we ask what processes in the brain are due to evolutionary developmental requirements and what are due to cultural and social processes - and how do they interact. Furthermore, how does brain plasticity come into play in order reconfigure what can be considered the standardized brain into the specific and individual mind, how are these areas and connections formed, and what are the guiding principles behind their formation and the cognitive processes they give rise to? Finally and most importantly we ask how one can explain:

- the individual perception and experience that these specific brain formations and connections gives rise to
- the bodily awareness of a subject in a specific status of consciousness
- how the standardized and individualized brain and bodily statuses interact.

Gerhard Scharbert, “Materiality and Modernity”

Zentrum für Literatur- und Kulturforschung Berlin, Germany

The paper discusses the important fact that the deconstruction of older poetical forms emerged in nineteenth-century France under the influence of experimental psychiatry which used a hallucinogenic drug to do research in the parallels of normality and madness. The emergence of pathological neurophysiology in nineteenth-century France was embedded in an atmosphere of attention about the materiality of mind. Interested in the interdependencies between neuropathological theory of human perceptions, inaugurated by François Magendie, and inspired by psychopharmacological effects of Cannabis, known from the French colonial enterprises in Northern Africa and the Middle East, psychiatrists and physicians like Jules Baillarger, Louis Aubert-Roche and Jacques-Joseph Moreau de Tours were electing «professionals in perception» as partners and objects for a «recherche de la folie» by colonial drug reintroduced to the «salons littéraires» of the Metropolis. The questions which arose from the medical influences in the nervous system about aesthetics, led Baudelaire to his theory of modernity, which includes the knowledge about the biochemical influences in mind and language as well as the consciousness of their formal consequences in art and poetry. The sensory dissociation that is associated with modern city-life takes its way into the formal revolutionary prose-poems of Nerval's *nuits d'octobre*, Baudelaire's *poème du hachisch* and *petits poèmes en prose* and Rimbaud' *illuminations* as a technical writing of intracerebral processes and a theory of derailment of the mind as a material cause for modern lyrics. According to a new experimental physiology of the mind, literature and letters are later considered by Mallarmé as «resonances» of the vibrations of nervous material in optical constellations. Modern poetry reacts by destroying the classical verse and rhyme and reintroduces rhythm and sound into literature.

Ryan Cordell, “Consciousness Between Evolution and Experimental Neurology”

Charité Berlin, Germany

In this talk I will ask the question: is it possible to understand consciousness and cognitive processes and other sides of consciousness by looking at more 'primitive' organisms specifically *Caenorhabditis elegans*. The entire nervous system of C-elegans is composed of 358 cells, 302 of which are neurons.

Despite its relative simplicity it is able to perform wide variety of complex behaviors necessary for the understanding of the deep relationship between evolutionary processes and conscious developments. By looking at *c-elegans* it might be possible to find clues as to why other sides of cognition developed – out of what primitive neural process – and determine what exactly cognition is by looking at the similarities between what we take for granted as consciousness and what might be termed their normal active neural state.

Sabine Flach, “Fade to Grey”

Zentrum für Literatur- und Kulturforschung Berlin, Germany

This talk will focus on the interwoven relationships between art production and theory and neurosciences during the classical avant-garde period of early 20th century. The main interest of this paper lies in the explanation of artistic production that tries to explain complex processes of cognition and perception in regard to and through exclusively an artistic praxis – and not a scientific one. While looking at an artistic production of – for example - Wassily Kandinsky, Paul Klee, Michail Matjuschin or Kasimir Malevich the paper concentrates on the artistic methodological approach which combines brain with body processes to be able to exemplify “higher” or “other” forms of cognition like intuition, Einbildungskraft as a very specific mental image, synaesthesia or scansions of consciousness. In a second step, the paper will compare these results of artistic practise with the results of neurosciences to be able to describe the extensive work on reversed cognition processes in avant-garde times and its relevance for cultural, scientific and social environments.

PANEL Architectures 6.2: The Information as an Architectonic Substrate | Chair: Janis Taurens | room:

Ludger Hovestadt, “Information Technology in Architecture and the Emerging Turbo-functionalism

Swiss Federal Institute of Technology ETH Zurich, Switzerland

Architecture has, with its incorporation of information technology, undergone a vast change during the past 15 years. Contemporary discourses center around concepts such as formfinding, parametrization, force fields, morphogenesis, pattern emergence, hybridization or many more. Patrick Schumacher, partner of Zaha Hadid and co-director of the AA school in London, has lately declared, in a vehement and prominent manner, parametricism to be the “great new style after modernism”. Postmodernism, deconstructivism and minimalism for him appear but as short episodes, marking a phase of transition which is finally coming to an end. Yet what exactly is it, that seems to mark parametricism as distinct from the functionalism of the International Style of the postwar years? The works of a few protagonists of contemporary architecture shall be analyzed, the philosophical, mathematical and technological basis of this contemporary movement shall be discussed. In conclusion, many of the contemporary phenomena around the implementation of information technology in architecture appear as not at all progressive, but bluntly reactionary. They mark the rebirth of a pure, uninhibited functionalism in new, naturalized clothes.

Vera Bühlmann, “Learning to Measure on the Edge of the Virtual -- Towards a Medial Architectonics”

Swiss Federal Institute of Technology ETH Zurich, Switzerland

“I want to talk about numbers and, indirectly, about the effect of numbers on architecture” -- with this statement, Rem Koolhaas has opened his contribution to the ANY conference in June 1997⁴. My paper will not focus on demographical developments, even though the numbers Koolhaas continues to name

⁴ Cf. Cynthia C. Davidson (Ed.): *anyhow*. MIT Press, 1998.

here are incredibly impressive, indeed. Instead, it will take this as a background in order to gain an apt frame of relationality for attending to the problem of measurement. Certainly, the relation between numbers and architecture has been treated exhaustively all throughout history. And certainly, up until quite recently, the geometrical schemes contained within the Euclidean systematics have led us extraordinarily well in how to draw the lines between the dots we can measure into reasonable arrangements and constructions. So why then should we attend to such an abstract and theoretical question again, if not due to the sheer monstrosity of the respective numbers we find ourselves confronted with through globalization?

This question will be addressed in a twofold way. Once from a philosophical-historical perspective regarding the loss of nature's assumed geometrical consistency – an assumption which had been crucial for science at large since the Greeks well until sometimes during the 19th century; and once with an eye to contemporary CAAD which hints at either replacing the idealizations of geometrical configurations by a modernist preference of functionality (the AI tradition of problem-solving), or which engages in a kind of “sophistication” in deforming and composing geometries in the name of aesthetic/artistic expression and openness.

This paper will approach critically both of these trends and argue that without a sort of “systematics” or “architectonics” that can deal with potentiality, they remain tied to the very foundation they are trying to overcome – even if only in the negative, through delegating the collocation of functions to “social self-organization” alias “bureaucratization” and “technocracy”, or in aestheticizing them in a way that leaves no possibility for critique, discourse, and hence common sense. The paper will present a tentative prospect on the kinds of questions such a “medial” or “orthoregulated” architectonics would have to help us deal with, as well as some approaches to it for which the Deleuzian notion of the “virtual” and the “informal” is of great importance, as well as his suggested way to operationalize these concept via a philosophical notion of the differential.

Klaus Wassermann, “Streams and Nodes: Working with the Associativity of Virtual Textures”

ETH Zurich, Switzerland

Nowadays it is a common place to claim that we live in a networked society. We embark on this claim, however, only for a remarkably short period of time. Even more remarkable, we pursue this claim as social beings, which inevitably are part of networks. Yet, we humans barely have learned to deal with all of them in a conscious and will-full manner. Just being connected is neither enough nor satisfying in some important aspect.

Initially, we distinguish two types of networks, logistic and associative ones. The first class is of a plant-like topology, exhibiting most nodes as terminal leafs. The second class, on which the paper focuses, looks like a densely woven fabric, neither bearing borders nor centers. Such networks are pure informational beings comprising amazing qualities. Independent of their materiality, they can learn, i.e. they build equivalence relations and classes linking circumstances and change, while themselves they are incompatible with the concept of causality.

For humans, the resulting situation is quite strange. On the one hand, we are constituting networks mostly in an unconscious way. On the other hand, associative networks are autonomous entities, which we can't influence in a simple and linear manner. This inevitably introduces a practically and philosophically interesting externality to any social action.

The dynamic, completely immaterial textuality of streams of information, organized on ‘networked’ populations of seething bodies as Deleuze described it in *Logic of Sense*, elicits the power of

classification and cognition. It is the cultural condition, and the condition of culture as well. The virtual texture of autonomous associativity perhaps is a medium for the possibility to invent and negotiate symbols. In fact, we actually may ask in a Wittgensteinian way, who is thinking, when we think together, what is it and where does it take place?

16:30-18:00 Keynote Art as Research: Jan Kaila (Academy of Fine Arts, Finland) | room: W-32

Artistic Research formalized into Doctoral Programs

I will start my paper with somewhat straightforward arguments:

Artistic research is an activity practiced by artists. Therefore it is essential that artworks and artists reflections on artworks are the key elements that artistic research is based on.

Unfortunately artistic research and practice based doctoral programs in Europe and elsewhere have already too often become playgrounds for art historians, curators and others who practice arts research instead of artistic research and who do not produce art themselves.

Then I'll go on with my essential theme which is not about discussing theoretical and /or philosophical questions that concern artistic research as a paradigm. Instead I'll make a pragmatic presentation about the process of formalizing artistic research into doctoral programs for artists. I chose to speak specifically about doctoral programs (not about art with research potentials in general nor about post-doc activities etc.) because of two reasons: 1) I consider the doctorate for artists to be the most interesting and demanding question that artistic research is facing 2) I have been in charge of a practice-based artistic research doctorate program now for seven years and want to speak about what I learnt.

The most important questions in my paper are dealing with the quality (assurance) of artistic research doctoral programs. For example:

How do you select the best possible students for a practice-based doctorate program in arts? What kind of a curriculum should be established to support artists research activities? How should the students supervising system look like?

Who are the people that can guarantee the quality of the studies and their outcome? And: How should the dissemination of the doctorate happen? My presentation will also include visual material based on three Doctorates in Fine Arts (DFA) achieved at the Finnish Academy of Fine Arts.

20:00-open Conference dinner

SATURDAY, 19 June 2010 (Plenary sessions, art-as-research stream)

All the events will take place in the lecture room "Soros" of the SSE.

09.00-10:30 Roundtable: The Humanities and Art as Research: What Do They Share?

Convenors and moderators: Florian Dombois and Sabine Flach

For a number of years the relationship between the arts and the sciences has been widely discussed. Also the humanities - with their special interest in the History of Sciences - have already built up a stable platform for interrelationships, discussions and sharing thoughts, ideas and methodological approaches to specific questions with the sciences. What is disregarded with this focus on the arts/humanities and the sciences is the relationship the arts and the humanities maintain with each other. Maybe because it seems to be so obvious - but it's not. What do the humanities think about art as research? How do the humanities deal with the nonverbal modes of thinking in the arts? What do they both share while investigating the research traditions of natural sciences?

Participants: Bergit Arends (Curating, London), Thomas Eller (Curating/Art, Berlin/New York), Priska Gisler (Science, Cultural and Gender Studies, Bern/Zurich), Julian Klein (Theatre, Berlin), Sofie van Loo (Curating, Antwerp), Gerhard Scharbert (History of Science/Aesthetic, Berlin), Jan Söffner (Literature Studies, Berlin.)

10:30-11:00 Break

11:00-13:00 Paper Panel 7

Janis Jeffries (t.b.a.)

Goldsmiths College University of London, UK

Over the last two decades, a lively discussion has developed about the relationship between art and research. The roles of the professional artist and the professional researcher have in many ways come closer to one another and often merged in fruitful ways. At the university level, the criteria for various forms of research related to art and design have emerged with increasingly explicit and articulated means for communicating and evaluating the results, and established practices for publishing the results. But where is the practice and on what terms are practice-based and practice-led research, formed? This paper will explore some aspects of the paradigm shift from artist as practitioner to the artist as researcher and how the idea of visual arts and design practices has been transformed in the process. It will also examine how artist/researchers are functioning within a computer-mediated culture and what this impact has on the future of studio and practice based research within the universities. **BIOPIC** Janis Jefferies is Professor of Visual Arts, Director of the Constance Howard Resource and Research Centre in Textiles and Artistic Director of Goldsmiths Digital Studios at

Goldsmiths, University of London, UK. She is an artist, writer and curator. During the last 25 years she has made significant contributions to the practice and theory of contemporary textile art within the field of visual and material culture through many solo and group exhibitions. She has also curated numbers of exhibitions, written numerous publications and edited two books. At the present time she is an associate researcher at Hexagram (Institute for Research Creation in Media Arts and Technologies), Concordia University, Montreal on electronic textiles and new forms of media communication in cloth. She also convenes the only PhD practice-led programme in Arts and Computational technology within the University of London.

Kerstin Mey, "Creativity, Imagination, Values – Why We Need Art as Research"

Director Research and Enterprise, University for the Creative Arts Ulster, Ireland

This proposal addresses epistemological functions and societal roles and responsibilities of art drawing on recent PhD research projects and by doing so argues for the need of art as research. The proposed argument builds on the following premise:

1) Perception is fundamental to shift the value base that determines our behaviour, individually and collectively. Influencing the values by which we live and relate to our environment and to other human beings has never been as important as now.

2) Today, from secondary education level onwards the way in which knowledge and skills are provided and acquired is mostly separated by discrete disciplinary and often abstract concerns. A know what approach rather than know how methods. Sense perception and experiential, embodied and 'relational' learning are sidelined. Under the pressures of an exponential increase in (scientific) knowledge and technological advance, education and research in the arts are squeezed to the margins.

3) The relationship between sense perception (aisthesis), theory (both in the contemporary meaning and in its origins in the Greek *theoria*) and praxis (and *poiesis*) calls for a renewed consideration in the light of current brisk and radical societal change. The rapidly advancing of mobile and ubiquitous information and communication technologies pose new challenges to notions of embodied experience and re/sources of re/presentation that shape research agendas across and between different disciplinary concerns. It poses new challenges to the role of culture-based creativity in knowledge production.

4) Art, it can be argued, is crucial for the fostering of creativity and the imagination as learning tools, for shaping identities and values and for generating ways and means of 'sensing' alternative futures. By drawing on recent PhD research by Loraine Leeson, Mick O'Kelly and Aileen Stackhouse, whom I have supervised to completion, I will explore art's specific contributions to the production of new knowledge with the aim to develop a rationale why art as research has never been more necessary than at present.

Christoph Brunner, "Research-Creation: The Generation of Novel Textures"

Concordia University, Montréal, Canada

Trans- or interdisciplinarity underlines many contemporary academic research projects for the sake of funding, acknowledgement or the desire to work across disciplines. The domain of 'artistic research' or 'art as research' might become part of an institutionalized attempt to seek alternative models of partially outdated disciplinary scholarly and scientific research. Hence, the question remains, if a trans-

or interdisciplinary approach does not fall back into well-known disciplinary practices of research and the generation of knowledge inside these domains. 'Art as research' would on the one hand confine such a domain for a reinforcement of a rigid disciplinary framing. On the other hand it might propose an opening towards novelty in its practice, knowledge and affect.

Deleuze and Guattari in their work "Qu'est-ce que la philosophie?" explicitly inquire processes of creation in scientific, artistic, and philosophic research. For them a concept, a sensory aggregate, or a scientific function are all processes of creation that inspire one another without losing their particularity. *Research-creation* exactly focuses on processes of creative emergence without any bound (inter-)disciplinary framework. In its conceptualization and practice it asks for the 'enabling constraints' for creative research to emerge as novelty. As a domain of inquiry, or as Deleuze would express through Bergson, considering the proposition of the right problem as ground for any further research, one has to consider 'art as research' in its force to produce novelty from the middle of its being, from the very proposition it offers.

Research-creation forms the centre for the proposed domain of inquiry that seeks to critically approach the process of 'artistic research' as neither being of a mere lineage character nor a pure externality but rather a 'problematic field' that creates novel textures. Research-creation as emerging from the 'in-between' becomes a collective and transversal process that cuts across domains, practices and disciplines (the making of textures). Its *intensity* and *affective tonality* (the potential of being felt) might propose first steps towards 'art as research' as a novel creative practice.

Camille Baker, "Art-as-Research for MINDtouch: participatory performance as research in mobile media"

SMARTlab Digital Media Institute, University East London, UK

How do we understand Art as Research in participatory performance practice? How do new hybrid methods illuminate artists' innovation not only in their practice, but also in research?

The aim of my PhD research project MindTouch is to uncover new understandings of the qualities and sensations of 'liveness' and 'presence' that may emerge when using mobile technologies with wearable devices in performance contexts. To explore these concepts, a project was developed to investigate them in a practical way using various participatory performance and visual installation modalities. This is manifested within live mobile media events, which uses biofeedback sensors and mobile devices in networked and remotely accessed artefacts, simulating embodied dream telepathy.

Within the project, practice is a means to innovate within this relatively new performance and technology domain. MindTouch has developed a hybrid, practice-based art research methodology that combines: performance-based structured improvisation for the workshop design and participatory performance activities; ethnography/ performance ethnography in observing; collecting and analysing interview data; phenomenology for the overall creative approach, performance design process and analysis; some visual methods to study and categorise the video imagery; as well as empirical methods used in the technology development and testing.

The viewpoint put forth in MindTouch is that one of the key approaches an artist or creator can take is to create their own philosophical or conceptual perspective on methodology, informed by their experience through practice. Thus, the more that an artist uses their work as the research, the artwork,

artefact or performance as a contribution to knowledge, with the exegesis to support it, the more these methods and modes of enquiry can become accepted in academic examination, in their intrinsic artistic form alone.

13:00-14:00 Break

14:00-15:30 Keynote Art as Research: Henk Borgdorff & Sher Doruff (Hogeschool voor de Kunsten Amsterdam, The Netherlands)

Artistic Research: Non-Conceptualism, Realism and Contingency

The significance of the current discussion at the intersection of phenomenology, cognitive sciences and philosophy of mind lies in the prospects it may open for liberating the non-conceptual content of research in and through art practices from the explicit, explanatory, descriptive or interpretive approaches that are so common in other research on the arts.

Art has the ability -- articulated in artistic research -- to impart and evoke fundamental ideas and perspectives that disclose the world for us and, at the same time, render that world into what it is or can be. This non-conceptual articulation of the world we live in is what we may call the realism of artistic research.

Art creates room for that which is unthought, that which is unexpected – the idea that all things could be different. Art invites us to linger at the frontier of what there is, and it gives us an outlook on what might be. Artistic research is the deliberate articulation of these contingent perspectives.

Our joint presentation will take the form of speaker /respondent in which discursive tenets of artistic research and material thinking are debated and elaborated upon. Our shared approach acknowledges the role artistic research plays in articulating the transversal vectors of the unthought, the real and the contingent. Just how these articulations might take shape and disseminate, how the relational dynamics between contingency and composition, the non-conceptual and the conceptual might play out and come to form in the research object is the theme we will together pursue.

15:30-15:45 Break

15:45-16:15 Closing and looking ahead

Satellite events

Transbiotics.

12th International Festival for New Media Culture "Art+Communication 2010"

<http://rixc.lv/10/en/festival.info.html>

Monday, June 14

19.00 Opening of the Exhibition "Transbiotics" and artists performances (kim? / RIXC / VKN galleries at Spikeri. Address: Maskavas iela 12/1)

Wednesday, June 16

19.00 “Transbiotics” public lectures: Ainars Kamolins (LV), Andy Gracie (UK), Terike Haapoja (FI) (kim? / Spikeri)

Thursday, June 17

18.00 Voldemars Johansons (LV) “Concord” – opening of the exhibition and performance. (RIXC Media Space. Address: 11. Novembra Krastmala 35, entrance from Minsterejas iela.)

19.30 “Transbiotics” public lectures: Jens Hauser (FR), Zane Berzina (LV), Paul Vanouse (US) (kim? / Spikeri. Address: Maskavas iela 12/1.)

Friday, June 18

21.00 Performances and video: Momoko Seto (JP / FR) “Planet A”; Evelina Domnitch, Dmitry Gelfand (BY / RU / NL) “Mucilaginous Omniverse”; Thomas Köner, Jürgen Reble (DE) “Materia Obscura” (RIXC Media Space. Address: 11. Novembra Krastmala 35, entrance from Minsterejas iela.)

Saturday, June 19

10.00 – 18.00 Biotech Art Workshop by SymbioticA (AU) (LU Faculty of Biology. Address: Kronvalda bulvaris 4.)

