

meta.morf

*A Beautiful Accident*

2018



*A Beautiful  
Accident*

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metamorf.no

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### **176 Partners**

**Meta.Morf 2018 – A Beautiful Accident****Biennale for art and technology**

Trondheim March 8–May 6

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**Meta.Morf likes to direct a grateful thank you to one and each of these fine people and their institutions for their participation and contributions behind the scenes in making the fifth Trondheim biennale for art and technology a reality!**

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Trøndelag  
fylkeskommune

# WELCOME VELKOMMEN

*Is mankind prepared for being thrown  
out of Tellus's cockpit, as a product  
of our innovative nature?*

IS MANKIND PREPARED FOR BEING THROWN  
OUT OF TELLUS'S COCKPIT, AS A PRODUCT  
OF OUR INNOVATIVE NATURE?

## A BEAUTIFUL ACCIDENT

New technologies and scientific insights increasingly contribute to placing questions concerning man's origin and destiny on the immediate agenda. It can be argued that we, as the planet's probably most innovative species, are now agents for an evolutionary process which in its consequence lead towards the possible creation of new forms of intelligent entities and a new universal consciousness.

The assembly of our new shared memory bank, the digital cloud, and the accelerating development of artificial intelligence and life that we witness, are processes that combined have the potential of laying ground for the creation of Worlds. Man's journey through the ages contains one constant, innovation, and on our path towards the future we are constantly changing our perception of our world and ourselves.

If we have arrived here today, in time and space, as a consequence of life having arisen by chance, as a beautiful accident, then is this still an accident happening, only now with us as its designers? In our apparent urge to reinvent ourselves, the trajectory itself seems just as interesting.

The fifth Trondheim biennale, Meta.Morf 2018 – A Beautiful Accident – has the ambition to present international acknowledged artists and researchers with an interest in Speculative Design and Futures.

Are we prepared for being thrown out of Tellus's cockpit as a product of our innovative nature? Placed in economy class, sipping on Piña Coladas, listening to the Beach Boys while blissfully sailing into the ultimate sunset?

Welcome in March 2018!  
– Espen Gangvik

## A BEAUTIFUL ACCIDENT

Nye teknologier og vitenskapelige innsikter bidrar i økende grad til at spørsmål om menneskets opprinnelse og skjebne settes på dagsorden. Det kan hevdes at vi som klodens antakelig mest innovative art er redskap for en evolusjonær prosess som i sin konsekvens fører til mulig skapelse av nye former for intelligente vesener og en ny universell bevissthet.

Oppbyggingen av vår nye felles hukommelse, den digitale skyen, og den akselererende utviklingen av kunstig intelligens og kunstig liv vi er vitne til, er prosesser som kombinert har potensial til å legge grunnlag for bygging av verdener. Menneskets reise gjennom tidene inneholder én konstant, innovasjon, og på vår vei mot fremtiden endrer vi stadig oppfatning av vår verden og oss selv.

Om vi har ankommet her i dag, i tid og rom, som en konsekvens av at liv er oppstått som en tilfeldig hendelse, som en "vakker ulykke", er det da fremdeles en hendelse under utvikling, bare nå med oss selv som dens designere? I all vår streben av å tilsynelatende ville gjenoppfinne oss selv synes veien dit vel så interessant.

Den femte Trondheim-biennalen Meta.Morf 2018 – A Beautiful Accident – har som ambisjon å presentere internasjonalt anerkjente kunstnere og forskere med interesse for spekulativ design og framtidsscenerier.

Er vi forberedt på å bli kastet ut av Tellus' cockpit forårsaket av vår egen innovativitet? Plassert på turistklasse med Piña Coladas i handa og Beach Boys på øret, salige seilende inn i den endelige solnedgang?

Velkommen i mars 2018!  
– Espen Gangvik



#### ABOUT META.MORF

Artistic and scientific research are continuously challenging and changing our perspectives on life, often implying new philosophical and existential questions.

Biotechnology, nanotechnology, neuroscience and new communications and computer technologies represent fields that expands the boundaries of artistic practices, practises that in turn may reveal unexplored viewpoints for scientifically based research.

The artist as a conveyor and interpreter of new knowledge and research plays a crucial role for society's ability to maintain an adequate discourse regarding the use of new technologies and scientific advancements.

Meta.Morf aims to present artists, writers, scientists and researchers for a broader audience with projects and performances that in various ways helps extending our perspectives on life.

[metamorf.no](http://metamorf.no)

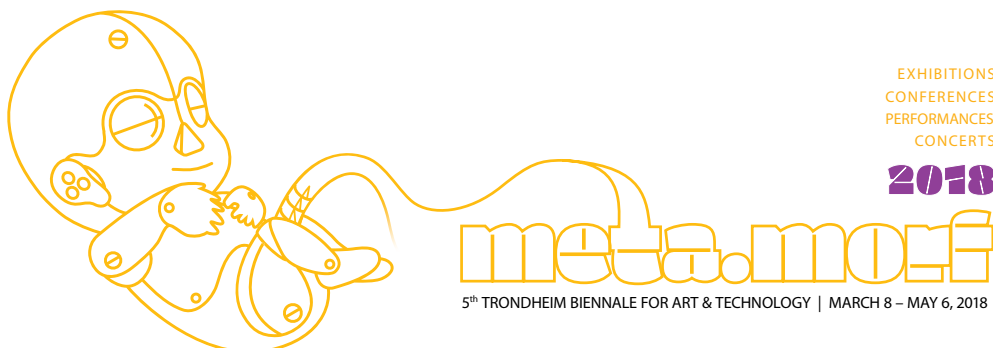
#### OM META.MORF

Kunstnerisk og vitenskapelig forskning utfordrer kontinuerlig våre perspektiver på livet og bringer ofte med seg nye filosofiske og eksistensielle spørsmål.

Bioteknologi, nanoteknologi, nevrovitenskap og nye kommunikasjons- og datateknologier representerer alle felt som utvider grensene for kunstnerisk praksis.

Kunstneren som formidler og tolker av ny viten og forskning bidrar til innsikt i vitenskapelige gjennombrudd og nye teknologiers muligheter og anvendelse.

Meta.Morf skal for et bredt publikum presentere internasjonale kunstnere, forfattere og forskere med prosjekter som på ulike måter bidrar til å utvide våre perspektiver på livet.



# TEKS

## TRONDHEIM ELECTRONIC ARTS CENTRE

### ABOUT TEKS

TEKS – Trondheim Electronic Arts Centre – is a non-profit organisation founded in Trondheim in 2002.

TEKS is a resource and competence centre that aims to produce and convey techno related art projects within all art disciplines.

TEKS is the founder and organiser of Meta.Morf.

TEKS is funded by the Arts council Norway and the Trondheim Municipality.

TEKS is a member of PNEK – Production Network for Electronic Arts Norway.

### OM TEKS

TEKS – Trondheim Elektroniske Kunstsenter – er en ideell stiftelse opprettet i Trondheim i 2002.

TEKS er et ressurs- og kompetansesenter som produserer og formidler teknologisk baserte kunstprosjekter innenfor alle kunstdisipliner.

TEKS er grunnlegger og arrangør av Meta.Morf.

TEKS er finansiert av Norsk kulturfond og Trondheim kommune.

TEKS er medlem av PNEK – Produksjonsnettverk for elektronisk kunst i Norge.

### CONTACT INFORMATION

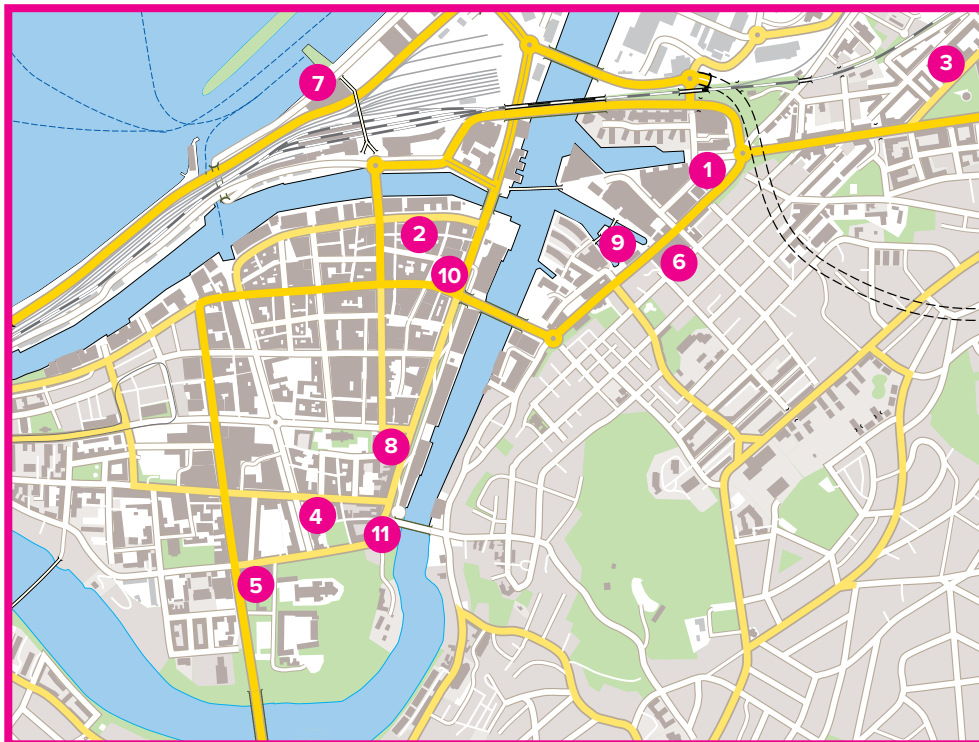
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## TEKS

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[teks.no](http://teks.no)

# FESTIVAL MAP **KART**



1. Trondheim kunstmuseum, Gråmølna  
**Trondheim Art Museum, Gråmølna**  
Trenerys gate 9
2. Trøndelag senter for samtidskunst  
**Trøndelag Center for Contemporary Art**  
Fjordgata 11
3. Babel Visningsrom for kunst  
**Babel Art Space**  
Mellomveien 4
4. Nordenfjeldske kunstindustrimuseum  
**National Museum for Decorative Arts and Design**  
Munkegata 3–7
5. Trondhjems kunstforening  
**Trondhjem's Art Association**  
Bispegata 9A

6. Galleri KiT  
Innherredsveien 7
7. Rake Visningsrom  
Brattørkaia 17
8. Vitensenteret  
**Trondheim Science Center**  
Kongens gate 1
9. Dokkhuset  
Dokkparken 4
10. Cinemateket Trondheim  
Olavshallen, Kjøpmannsgata 48
11. ReMida  
Kjøpmannsgata 3



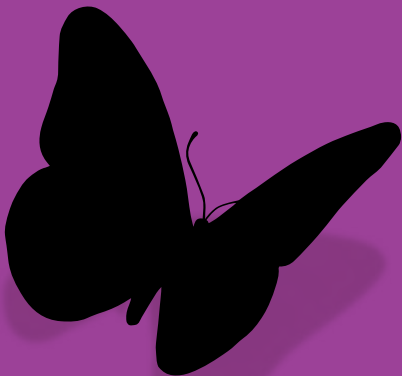
*A Beautiful Accident*

**META.MORF OPENING FESTIVAL / MARCH 8-10**

# **A BEAUTIFUL ACCIDENT**

**EXHIBITION OPENING / MARCH 8**  
Trondheim Art Museum, Gråmølna

**CONFERENCE / MARCH 9-10**  
Dokkhuset



## META.MORF 2018 – OPENING A BEAUTIFUL ACCIDENT

Dokkhuset, March 9–10 @ 10.00–17.00. Free entrance!

Curator and moderator: Rachel Armstrong Co-curator: Espen Gangvik

*A Beautiful Accident invites us*  
A BEAUTIFUL ACCIDENT INVITES US  
*to revisit the ideas that have shaped the*  
TO REVISIT THE IDEAS THAT HAVE SHAPED THE  
*nature of consciousness and explore what*  
NATURE OF CONSCIOUSNESS AND EXPLORE WHAT  
*new developments in the field mean*  
NEW DEVELOPMENTS IN THE FIELD MEAN  
*for artistic practice.*  
FOR ARTISTIC PRACTICE.

Dr. Rachel Armstrong



RACHEL ARMSTRONG / ZANE CERPINA / LOUIS-PHILIPPE DEMERS /  
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FÉLIX LUQUE SÁNCHEZ / SUSAN STEPNEY / JORIS STRIJBOS /  
BILL VORN / KEVIN WARWICK / FREDERIK DE WILDE / PINAR YOLDAS

## DAY 1

*Friday March 9<sup>th</sup>*

10:00-10:10	Espen Gangvik	Welcome
10:10-10:30	Rachel Armstrong	Introduction
10:30-11:30	Simone Ferracina / Rolf Hughes	Whispering walls, listening stones, living bricks
11:30-12:00	Julie Freeman	A eusocial utopia? Considering an alternative society through data, art and naked mole-rats.
12:00-12:30	Joris Strijbos	Axon
12:30-13:15	LUNCH	
13:30-14:00	Susan Stepney	Can a slime mould compute?
14:00-14:30	Félix Luque Sánchez	Different ways to infinity
15:00-15:30	Zane Cerpina	Experimental Emerging Art – EE
15:30-16:00	Louis Philippe Demers / Bill Vorn	Inferno

## DAY 2

*Saturday March 10<sup>th</sup>*

10:00-10:10	Espen Gangvik	Welcome
10:10-10:30	Rachel Armstrong	Introduction
10:30- 11:00	Floris Kaayk	Modular body / Order Electrus / The Origin of Creatures
11:00-11:30	Pinar Yoldas	Kitty AI / Designer Babies
11:30-12:00	Nicolas Maigret / Maria Roszkowska	Predictive Art Bot
12:00-12:45	Rashik Parmar	The Anatomy of Digital Disruption
12:45-13:15	LUNCH	
13:15-14:00	Kevin Warwick	Cyborgs and Robots with Brains
14:00-14:45	Frederik de Wilde	The Council
14:45-15:15	Erin Manning	Not At A Distance: On Touch, Synesthesia and Other Ways of Knowing
15:15-15:30	BREAK	
15:30-16:00	PANEL DISCUSSION Kevin Warwick, Erin Manning, Rashik Parmar, Susan Stepney, Julie Freeman, Frederik De Wilde, Pinar Yoldas	Chaired by Rachel Armstrong

## META.MORF 2018 – OPENING A BEAUTIFUL ACCIDENT

*René Descartes opened a Pandora's box  
in our ideas about consciousness.  
His dualistic model of humanity  
described the ephemeral but intelligent  
"soul" as located within a mechanistic  
human body that is obedient to physical  
laws. As we move from an industrial to  
an ecological era, "A Beautiful Accident"  
presents a series of speakers that take  
us on a journey of alternative notions  
of consciousness for the 21<sup>st</sup> century.*

### A BEAUTIFUL ACCIDENT

Introduction by Dr. Rachel Armstrong

In an emerging ecological era, it is time to step aside the gridlock of mind body dualism and explore new ways of accessing, experiencing and embodying consciousness. By drawing together physical awareness and technological invention with mindful experience, our lived encounters with reality may become richer and more meaningful. We may even increase our receptiveness and capacity to think along with each other.

The fifth Trondheim biennale, Meta.Morf 2018 – A Beautiful Accident, invites us to open up the space between matter and mind, so that we can extrude our being-in-the-world into new spaces. For this, we need new metaphors, technologies and cultural expressions that examine the interconnectedness of the mind with physical reality. Here, we can anticipate how we might live, work and dream – alone and together. A Beautiful Accident therefore explores a range of contemporary portraits of consciousness for

the twenty-first century, so that we can consider what we might become in an age of advanced communications, biotechnology and ecosystems in flux. The third millennial cultural landscape is also embracing an era of new materialism, an enlivened material realm where matter no longer needs an external agency to act, but possesses innate vibrancy. Alternative models of consciousness are needed to articulate the relationship between agency, mind and the material realm. Indeed, if our concepts of consciousness are to remain relevant to the significant environmental issues that beset the Anthropocene, our conversations must go beyond the dualistic divide that separates the experience of thought from physical encounters, so that our aspirations and desires are experienced in ways that enhance the liveliness of the planet.

A Beautiful Accident therefore adopts an experimental approach towards the nature of





Photo: Courtesy Rachel Armstrong, Venice 2017, building reflection betrays the lively architectural fabric of the city

third millennial consciousness. As a concept, the definition is not absolute – but is continually updated by our value systems, so that it can address critical issues of existence relevant to the biggest questions of our time. For example, consciousness invokes notions of our embodiment, identity, relationships with machines, kinship with nonhumans, role in the cosmos and connection with the natural realm. When brought into proximity with technically mediated systems like artificial intelligence, neuroscience, the digital cloud, or extraterrestrial communications, we can potentially shape new relationships between the agents of consciousness. Not all possibilities however, rely on technological breakthroughs but extend into unconventional realms where, for example, transitional substances may occupy in-between states of body and spirit. For example, symbolic “data” can be directly linked through digital computing networks to our lived experiences of the world in smart spaces.

A Beautiful Accident aims to explore nascent possibilities of consciousness – not to close down discussion by finding formal resolutions – such as whether consciousness is produced de novo by the brain – but to open up new conversations by seeking alternative poetics, models, practices, modes of artistic expression, performances and technological developments that question accepted conventions. In an ecological era, we seek coherence between the sensible and cognitive realms, which translate into synergistic relationships with our environment and ecosystems. Perhaps we may even become consciously entangled with planetary systems bringing new relevance to discourses about Gaia, the noosphere, technosphere and Bruno Latour’s (posthuman) Earthbound. Like a phantom, consciousness conjures a tirelessly fascinating realm of existence that slips between immateriality and manifestation. The mind’s massive parallelism, which – from what we know about its physiology

– is not only extraordinarily challenging to model, but is also expressed through many media. Moreover, its outputs can be read in many ways, for example, as conversation, body language, “bio” electricity and chemical gradients. Indeed, the actual experiences that we encounter through being in possession of a brain, is rich in contradictions. For starters, it is impossible to be impartial about the very act of thinking. We are enmeshed in evidence that is never entirely objective. While the brain is regarded as a discrete organ that, from an operational perspective, is massively distributed through its entanglements with the body’s sensory system, and its activity is reported through single, subjective, interiorized narratives, it is also not self-referential but responsive to other agents. Perhaps then, with the advent of technological extrusions, intimate communications systems and conversations with nonhumans, we may significantly change the quality of our thoughts, behaviours and notions of identity. What might some of the possibilities be?

One of the most recent challenges in the way that the human mind is understood is through its relationship with the microbiome. This is a resident body of bacterial cells that live within the gut, which produce a whole range of substances that are in chemical conversation with the brain, through nerve cells in the intestine. These bacteria also appear to influence our mood and appetite by releasing molecules into the blood stream. The role of the microbiome in the production of thought therefore challenges the traditional notion of the brain being a hierarchal organized system of information, and starts to suggest an ecology of relationships between human and nonhuman tissues. Discourses then regarding consciousness invite us to consider the possibility of multiple, yet coherently orchestrated, existences that are interwoven with other forms of consciousness, which may not be entirely human. Perhaps the interactions and exchanges with such fundamental agencies might begin to produce recognizable patterns, relationships, or expressions of thought, which are associated with: memory, decision making, creativity, etymology, telepathy, brain implants, communication with other species, bacterial

languages, EEG-operated technologies and other modes of cognitive augmentation. These may be further modulated through technological interfaces, our relationships with each other, and digital dreams.

A Beautiful Accident invites us to revisit the ideas that have shaped the nature of consciousness and explore what new developments in the field mean for artistic practice. The program of events helps navigate the frontiers of discovery so that, in consideration of other lively agents, we may better question the nature of our being and begin to articulate what consciousness is in an ecological era. **Rashik Parmar** discusses how our cities may become even smarter with the advent of Artificial Intelligence systems, while **Kevin Warwick** explores the impact of neural implants on consciousness. **Julie Freeman** considers the entanglements between ecology and consciousness, while **Susan Stepney** discusses how materials “compute” decisions without possessing a central organizing system. **Simone Ferracina & Rolf Hughes** discuss the Experimental Architecture Group’s work on potentially conscious “bricks” that operate through the metabolisms of microorganisms, and **Erin Manning** draws our attention to the assumptions made by “neurotypicals” that foreground the world in a particular way. A Beautiful Accident creates a space in which strongly-held preconceptions about the nature of consciousness are challenged, so that we may explore the frontiers of discovery in these challenging and confusing times to coexist with various forms of nonhuman consciousness, and go beyond the interiorized states of self-awareness that are so familiar to us.



## Rachel Armstrong<sup>[UK]</sup>

Rachel Armstrong is Professor of Experimental Architecture at the School of Architecture, Planning and Landscape, Newcastle University. She is a Rising Waters II Fellow with the Robert Rauschenberg Foundation (April–May 2016), TWOTY futurist 2015, Fellow of the British Interplanetary Society and a 2010 Senior TED Fellow.

Rachel is a sustainability innovator who investigates a new approach to building materials called “living architecture,” which suggests it is possible for our buildings to share some of the properties of living systems. She is coordinator for the €3.2m Living Architecture project, which is an ongoing collaboration of experts

from the universities of Newcastle, UK, the West of England (UWE Bristol), Trento, Italy, the Spanish National Research Council in Madrid, LIQUIFER Systems Group, Vienna, Austria and EXPLORA, Venice, Italy that began in April 2016 and runs to April 2019. It is envisioned as a next-generation, selectively, programmable bioreactor that is conceived as a freestanding partition made up of standardized building segments, or bricks that confer the structure with programmable elements that draw from the properties of living things e.g. movement, metabolism, sensitivity and growth.

## A BEAUTIFUL ACCIDENT – CONFERENCE MAGAZINE LAUNCH #3: EE – EXPERIMENTAL EMERGING ART

Zane Cerpina / Stahl Stenslie  
eejournal.no



### EE III : DANGEROUS ART

**Warning: you might like to stay away from this issue. It may potentially trigger conflicting emotions and irreversible opinions. Reader discretion is advised.**

The EE #3 issue researches dangerous works of art and artistic ideas, presenting some of the most dangerous contemporary thinkers on dangerous art.

**So what is dangerous art?** Physically threatening performances such as SRL – Survival Research Laboratories? Or the mental trash represented by the shallow voids of banal IKEA style paintings? Or Leif Elggren's visually contagious images of lethal viruses. Bad art such as populist, crowd pleasing spectacles like Koons's kitsch? What about the meaningless art by the happy amateur? Shocking art such as the Chapman brother's ultraviolet sculptures and sceneries? American abstractionism as it was used, employed and sponsored by CIA? Speculative and lethal art causing the killing of animals such as Damien Hirst's Mother and Child divided? Or Wim Delvoye's tattooing pigs? Taboo breaking art such as Oleg Kulik's life and mating with a dog? Criminal art such as Alexander Brener's infamous graffiti add-on to Malevich's paintings? Dangerous as being criminal? According to

Adorno "every work of art is an uncommitted crime". What about aesthetic thinking gone wild? Such as Stockhausen's naming of 911 as art? Or Schlingensiefs homage to the 911 terrorist Atta as an artist? What about the suicidal art of Schwarzkogler, the hero of the Viennese Actionism. Gay S&M art such as Robert Mapplethorpe's sexualized self-portraits? Self-molesting performances such as Chris Burden shooting himself in the name of art? Offensive art of the Punk movement? What about poorly done works of art? Not necessarily Arte Povera, but works so poorly done that it offends both qualified as well as uninterested audiences? Such as Fellesskapsprosjektet's recent monument in Kvam, Norway? There a single work of art divided the local community into antagonistic fractions. What about mechanically dangerous art such as Tinguely's auto-destructive "Homage

to New York”? Or Serra’s super heavy metal walls threatening to fall over you at any moment? Political satire and actionism such as done by Pussy Riot? Or is the real danger in the hands of hard-core curators of transgressive art such as Jurij Krpan. If art is evil, is it then also dangerous? Or only yet again a victim of banality. Is the trans-species art of Maja Smrekar dangerous? Or just another typical hetero-normal approach in an age of hyped bio-technologies.

If art is about challenging and shaking our established notions of the world, are not all artists then dangerous? Are you a dangerous artist?

## BIOGRAPHY



## EE – Experimental Emerging Art

*"The bigger picture of  
THE BIGGER PICTURE OF  
what art can be.  
WHAT ART CAN BE.  
One magazine at a time."  
ONE MAGAZINE AT A TIME.*

EE: Experimental Emerging Art Magazine is an independent art magazine edited by Stahl Stenslie (NO) and Zane Cerpina (NO/LV). The third issue "Dangerous Art" is co-edited by Espen Gangvik, co-produced and funded by TEKS, and is to be launched during the Meta.Morf Biennale 2018.

The purpose of EE is to give a rapid response to the emergent contributions of what art can be. The works and tendencies we present are major additions to the field of emerging aesthetics. EE focuses on experimental art projects – the stuff that somehow stretches

and challenges established notions of what art is. One of our criteria for giving coverage is whether the topic at hand has been made or conceived within the last decade. We believe the field of art is – and should be – in a constant flux, challenging traditional and institutional understandings of art.

One of EE’s main purposes is to support the interesting, the subversive, the abject, the striking but also intriguing, wondrous and the beautiful in the ongoing human project of making art. Whatever art might be or become.

TEKS

## A BEAUTIFUL ACCIDENT – CONFERENCE INFERNO

NB: Performances March 9 & 10. Tickets and times @ [dokkhuset.no](http://dokkhuset.no)

Louis-Philippe Demers / Bill Vorn

[processing-plant.com](http://processing-plant.com) / [billvorn.concordia.ca](http://billvorn.concordia.ca)



Photo: Gregory Bohnenblust – Exit

INFERNO is a robotic performance project inspired by the representation of the different levels of hell as described in Dante's *Inferno* or the Singaporean Haw Par Villa's Ten Courts of Hell (which is based on a Chinese Buddhist representation). In *Inferno*, the "circles of hell" concept is mainly an artistic framework, a general working theme under which the different parts of the performance will be regrouped. It is observed that under these two cultural representations, each "level of hell" corresponds to a particular form of punishment for a particular sin. In the many depictions of Hell, the punishments are always carried on the human body and not directly at the psychological level. The excruciating pain and also the eternal aspect of the punishment induces the latter.

The specificity of this performance project resides in the fact that the different machines involved in the show will be installed on the viewers' body. The public will then become an active part of the performance. Depending of the kind of mechanism that they will be wearing, the

viewers will be free to move or they will be in a partial or entire submission position, forced by the machines to act/react in a certain way. Some mechanical structures will coerce the viewers in performing certain movements; others will induce a physical reaction from them.

During the performance, the symbiotic robots will certainly not induce pain but rather invoke a bodily experience that entails the eternal process of the punishment. The establishment of a subsumed body at the mercy of an invisible punisher chimes with our anxiety of the utopian or dystopian views of our existences under the control of a machine. As David Tomas observes on Weiner, Cybernetics is a world of automatic machines under the common denominator of "control and communication". Organisms are shifted from biology to engineering transforming them into hardware (software) models. *Inferno* translates the automation of control and communication into an apparent infinite process of sins and punishments.



### Louis-Philippe Demers <sup>[CA]</sup>

Louis-Philippe Demers makes large-scale installations and performances. His projects can be found in theatre, opera, subway stations, art museums, science museums, music events and trade shows. Over the past two decades, he participated in more than seventy artistic and stage productions and has built more than 375 machines. Demers works have been featured at major venues such as Theatre de la Ville, Lille 2004, Expo 1992 and 2000, Sonambiente, ISEA, Siggraph and Sonar. He received six mentions and one distinction at Ars Electronica, the first

prize of Vida 2.0, mentions at Vida 12.0 and 15.0, two jury recommendations at the Japan Media Arts Festival, the Interactive prize for Lightforms 98 and six prizes for Devolution including two Helpmann Awards. Demers was Professor of Digital Media and Exhibit Design/Scenography at the Hochschule für Gestaltung Karlsruhe, affiliated to the world renowned Zentrum für Kunst und Medientechnologie (ZKM, Germany). Since he joined the Interaction and Entertainment Research Centre and the newly founded School of Art, Design and Media at the Nanyang Technological University.



### Bill Vorn <sup>[CA]</sup>

Based in Montreal, Bill Vorn is working in the field of Robotic Art since more than twenty-five years. His installation and performance projects involve robotics and motion control, sound, lighting, video and cybernetic processes. He pursues research and creation on Artificial Life and Agent Technologies through artistic work based on the "Aesthetics of Artificial Behaviors".

He holds a PhD degree in Communication Studies from UQAM (Montreal) for his thesis on "Artificial Life as Media". He teaches Electronic Arts in the Department of Studio Arts at Concordia University (Intermedia program) where he is Full Professor.

His work has been presented in many international events, including Ars Electronica, ISEA, DEAF, Sonar, Art Futura, EMAF and Artec. He has been awarded the Vida 2.0 award (1999, Madrid), the Leprecon Award for Interactivity (1998, New York), the Prix Ars Electronica Distinction award (1996, Linz) and the International Digital Media Award (1996, Toronto). He has worked in collaboration with many Canadian artists (including Edouard Lock, Robert Lepage, Gilles Maheu, Istvan Kantor and Louis-Philippe Demers). He is cofounder of the electronic pop music band Rational Youth with Tracy Howe in 1981.

## A BEAUTIFUL ACCIDENT – CONFERENCE PREDICTIVE ART BOT

disnovation.org



Photo: Zane Cerpina

Predictive Art Bot is a monitoring, forecasting and self-fulfilling prophecy tool that operates in the field of art and activism. Predictive Art Bot is a radical augmentation of the artist's innovative power, not anymore limited to its tools of realization, but directly affecting the artist's modes of conception.

Every few minutes Predictive Art Bot comes up with short statements as possible radical scenarios for artists. These often absurd future trajectories are generated by algorithms that monitor the current artistic and technological discourse found in online magazines as Wired, MIT Technology, Gizmodo, Atlas, or Blogs on art and technology. The statements of Predictive Art Bot are distributed to a Twitter account (@predartbot) and can be seen in the exhibition.

Predictive Art Bot can be seen as a playful critique of the use of algorithms from data analyses, statistical analyses and pattern recognition that generate predictions for i.e. purchasing behaviour of particular groups of people, global market developments, potential crimes etc. The installation illustrates as such a first step of utilisation of artificial and super intelligence.

*Interview by Regina Debatty @ We Make Money Not Art.*



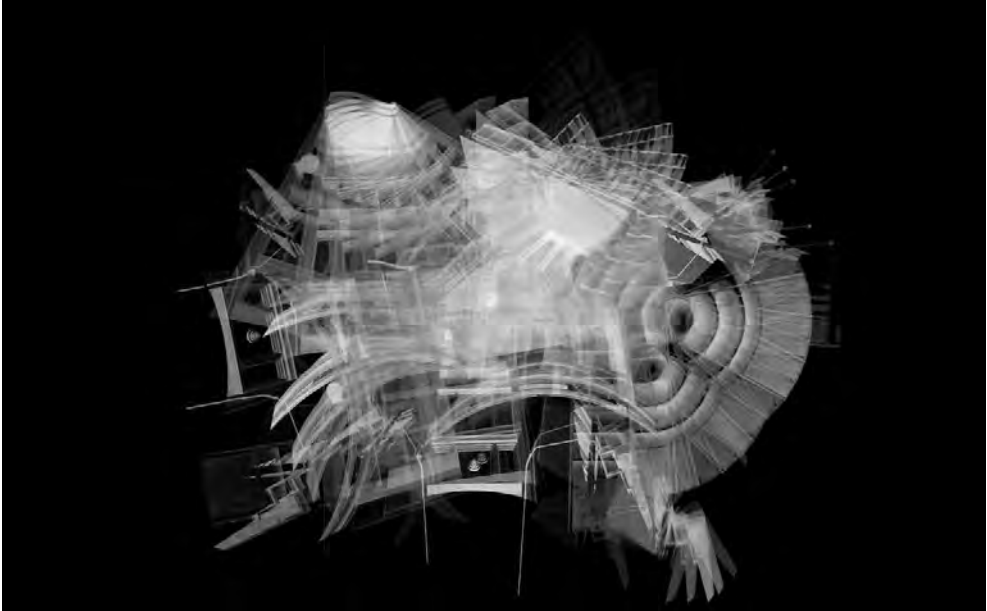
**Maria Roszkowska<sup>[PL]</sup> / Nicholas Maigret<sup>[FR]</sup>**

DISNOVATION.ORG working group aims to disrupt, pervert, and complexify the discourses on technological innovation. The group develops situations of disturbance, speculation, and debate, challenging the ideology of innovation and stimulating the emergence of alternative narratives. Their research includes curation, artworks & editions. Their work has been presented at venues such as the Museum of Art and Design in New York, Palais de Tokyo in Paris, Transmediale in Berlin, FILE Festival and the Chaos Computer Congress.

## A BEAUTIFUL ACCIDENT – CONFERENCE

# WHISPERING WALLS, LISTENING STONES, LIVING BRICKS

Simone Ferracina / Rolf Hughes



Where do we locate consciousness? Is it in an entity, or between sets of relations? Is it spun via acts of engagement and empathy, becoming the invisible ethical ectoplasm that has bound our living world for millennia? If so, what of those that Western thought typically exempts from being endowed with consciousness – supposedly mute, inanimate entities like stones, pebbles, bricks, rocks? Might these be, in fact, alive? Might they represent a form of embodied consciousness? Might they be listening and communicating – even as we speak? The first part of this presentation will take the form of a dialogue with pebbles, stones, and bricks. It will attempt to conjure forth their living presence, to evoke a poetics of reciprocity with dust.

Perhaps it is not by chance that the word “stone” (“stein”) features prominently in Mary Shelley’s most celebrated book (in the protagonist’s name), a novel that describes the emergence of a creature whose very existence, like that of viruses, defies the boundary between life and death, animate and inert, conscious and unconscious – even between doctor and

patient, father and son, creator and created. Yet Frankenstein’s monster, as a normative (albeit failed) design project, depends on the effective adherence of designed outputs to predefined sets of definitions, roles, templates and values; as well as on the presumed separation of matter and flow, object and environment (animation as proceeding from a “divine” spark, rather than from local and contingent decomposing and composting ecologies). But what if stones and their anthropocenic siblings (industrial refuse, vacant buildings, plastic discards) could find a voice of their own? What if inert objects could display a measure of intentionality? And what (whose) values determine what gets endowed with consciousness, and can these values be designed? The second part of this presentation will discuss a design methodology and ethos that assembles and animates monsters not by electrification, but by harnessing the lowly voice of matter/objects, from bacteria to Styrofoam cups and cracked walls.

The first and second parts of this talk will be performed in a nonlinear and interwoven fashion.



### Simone Ferracina <sup>[IT]</sup>

Simone is a researcher at the School of Architecture, Planning and Landscape, Newcastle University, where he leads the design of Living Architecture, an EU-funded project that operates at the intersection of architecture, building construction, bio-energy and synthetic biology. He is a member, with Rachel Armstrong and Rolf Hughes, of the Experimental Architecture Group (EAG), a collective whose work has been exhibited and performed at the Venice Art Biennale, Allenheads Contemporary Arts, Culture Lab, and the Tallinn Architecture Biennale. Simone is the founder and editor of the online journal *Organs Everywhere* (OE), and the Director of the OE Case Files imprint in collaboration

with Punctum Books— a platform for profanatory and experimental practices that fundamentally question architecture's boundaries, technologies, methods and evaluation systems. He is also a PhD candidate in Philosophy, Art and Critical Thought at the European Graduate School (EGS) in Saas-Fee, Switzerland, where his research aims to theorize radical modes of co-authorship and the reactivation of wastes through design, beyond current up-cycling paradigms. Prior to joining Newcastle University, Simone was, for over a decade, an Associate and Project Manager/Architect at Richard Meier & Partners Architects in New York City, with award-winning projects in Italy, Czech Republic, and Taiwan.



### Rolf Hughes <sup>[UK]</sup>

Currently Research Associate and Director of Artistic Research Practices within the field of Experimental Architecture at Newcastle University, Dr Rolf Hughes was previously inaugural Director of Research as well as Professor of Artistic Research at Stockholm University of the Arts, and Vice President of the international Society for Artistic Research. A prose poet, essayist, dramaturge and researcher of innovative forms of artistic and transdisciplinary research practices over more than twenty years, he has published extensively

on artistic, design-led and practice-based research, and is co-founder of Radical Circus (2016), a group dedicated to transdisciplinary experiments through contemporary circus arts. Alongside Professor Rachel Armstrong and Simone Ferracina, he is a member of the Experimental Architecture Group, exploring the contribution of artistic practices to the development of transdisciplinary research methods, including the conception and design of a third millennium experimental research laboratory.

## A BEAUTIFUL ACCIDENT – CONFERENCE

# A EUSOCIAL UTOPIA? CONSIDERING AN ALTERNATIVE SOCIETY THROUGH DATA, ART AND NAKED MOLE-RATS

Julie Freeman

[translatingnature.org](http://translatingnature.org)



Photo: Lorna Ellen Faulkes

Naked mole-rats have a eusocial, altruistic, and arguably “utopian” lifestyle. Like other eusocial organisms such as honeybees or ants, naked mole-rats’ society is structured around a single breeding female. Other community members help to raise the young, provide food and protect the home. Their cooperative lifestyle leads them to living in an environment where lone individuals have little chance of survival; it is the colony as a whole which has the strongest chance of success.

As we observe the colony’s activity patterns we are invited to consider what we might stand to gain or lose were we to restructure human society in this way. Would non-breeding females be considered selfish or selfless? How would political, economic and other systems need to be re-routed to serve the interests of the whole rather than the individual? What would become of the individual? We may question whether we,

like naked mole-rats, could become eusocial, and consider how this would alter our expectations of own gender identities, actions or motivations.

In this talk Julie will discuss Rodent Activity Transmission systems (RAT.systems) – an experimental multi-part art and science project which draws on real-time data from a colony of naked mole-rats and includes animation, visualisation and soft robotic sculptures. Creating work with live data transmissions from living systems can help us understand alternative ways of structuring society and stimulate unexpected connections to the natural world.

*RAT.systems is a collaboration between Julie Freeman (Translating Nature) and Dr Chris Faulkes. Funded by Arts Council England and the Centre for Public Engagement at Queen Mary University of London.*



Photo: Radina Gancheva

## Julie Freeman <sup>[UK]</sup>

Julie Freeman translates complex processes and data from natural sources into kinetic sculptures, physical objects, images, sound compositions and animations. Her work explores relationship between science and the natural world; questioning the use of technology in how we translate nature – whether it is through a swarm of zoomorphic butterflies responding to air pollution levels; a lake of fish composing music; a pair of mobile concrete speakers that lurk in galleries spewing sonic samples; by providing an interactive platform from which to view the flap, twitch and prick of dogs' ears; or enabling a colony of naked mole-rats to generate animation.

Julie's focus is the investigation of data as an art material, using it to create work which reflects the human condition through the analysis and representation of live animal data. A mix of computer scientist, artist and speculator, Julie seeks potential correlations between disparate concepts and systems and combines them. She often works collaboratively and experimentally with scientists.

Over the past 15 years, her work has been shown at leading institutions including: the Victoria & Albert museum, London's Institute of Contemporary Art, Kinetica, Open Data Institute, Barbican Centre, and the Science Museum, as well as internationally in Brazil, Croatia, Lithuania, Luxembourg, Russia, Singapore and the USA. Julie has won awards from the Wellcome Trust, the Arts Council, and a fellowship from Nesta.

Julie is a TED senior fellow.

## A BEAUTIFUL ACCIDENT – CONFERENCE

### THE ORDER ELECTRUS / THE ORIGIN OF CREATURES / THE MODULAR BODY

Floris Kaayk

[floriskaayk.com](http://floriskaayk.com)



*Still image: The Modular Body*

#### THE ORDER ELECTRUS

The Order Electrus states that nature adapts, even to human actions that seem to destroy everything. The amazing power of evolution has given birth to a new species of insect. Their ideal habitats are old industrial locations. Some call them electrical insects, others simply speak of a miraculous phenomenon, or even better, a self-supporting order; the Order Electrus.

#### THE ORIGIN OF CREATURES

The Origin of Creatures is an animation inspired by the biblical story of the Tower of Babel and is set in an imaginary future where the world is hit by a catastrophe. Among the remains of a devastated city lives what is left of humanity. Human bodies are divided into separated parts of the body and are fused to special beings. Together, these creatures form a colony. In the rubble of destroyed buildings they are trying to build a nest as large and as high as possible, so that their queen gets enough sunlight to reproduce.

#### THE MODULAR BODY

The Modular Body is a Sci-Fi story about the creation of Oscar, a living organism build from human cells. The work consists of several screens, on each screen part of the story of the creation of Oscar as an Artificial Life form is revealed or discussed. Oscar is the size of a human hand consisting of organ modules grown from human cells.

The Modular Body shows the ethical, esthetic and scientific endeavors and dangerous of creating artificial life forms.

The Modular Body takes an open approach towards the creation of artificial life by putting all aspects of this development on the table. Taking evolution into our own hands is a central question since it confronts us with ethical questions as well the limits of our knowledge about Life and living systems in general. Nevertheless, we see the medical benefits of this developments but do we also see the social, cultural and political implications of designing life as a commodity. Modular Bodies is just one step away from designing a hybrid human-machine species, or autonomous machines.



Photo: Bertus Gerssen

## Floris Kaayk <sup>[NL]</sup>

Floris Kaayk (born in 1982) is a Dutch digital artist. He grew up in Tiel as the son of artist couple Coen and Guusje Kaayk.

Kaayk graduated cum laude from the animation department of AKV St.Joost School of Fine Art and Design in Breda, and gained a Master Degree in Fine Arts from the Sandberg Institute in Amsterdam. His work focuses on futuristic concepts and fantasies, and visualises technological progress, sometimes by demonstrating its advantages and at other times by presenting the negative consequences.

In 2014, Kaayk won the Volkskrant Visual Arts Prize for his animated films and semi-documentaries. His short video *The Origin of Creatures* has won over 10 awards at filmfestivals all over the globe. In 2016, his video for the song *Witch Doctor* by Dutch alternative rock band *De Staat* received numerous prizes, including a UK Music Video Award, an Edison Pop Award, and a European Music Video Award. In 2016, *The Modular Body* won a Golden Calf Award at the Netherlands Film Festival. Recently Kaayk received the Witteveen+Bos Art+Technology award for his complete oeuvre.

## A BEAUTIFUL ACCIDENT – CONFERENCE

### NOT AT A DISTANCE: ON TOUCH, SYNESTHESIA AND OTHER WAYS OF KNOWING

Erin Manning  
senselab.ca

*Every possible feeling produces a  
movement, and that movement is  
a movement of the entire organism,  
and of each of its parts.*

EVERY POSSIBLE FEELING PRODUCES A  
MOVEMENT, AND THAT MOVEMENT IS  
A MOVEMENT OF THE ENTIRE ORGANISM,  
AND OF EACH OF ITS PARTS.

William James

*A thousand other things sing to me.*

A THOUSAND OTHER THINGS SING TO ME.

John Lee Clark

Feeling-with the world might be the best definition of synaesthesia. To feel-with is to be incapable of drawing firm boundaries between sensation, experience and world. Bodies don't lose their limits (as "loss of sense of agency" would suggest), they continuously trouble the edgings into experience of both, making apparent that there never was a firm boundary that separated body and world.

These are the assumptions that come with neurotypicality: that a body is an enclosure; that the world is at arm's length from the body; that certain bodies have more value than others (white bodies, able bodies); that there is a baseline of sensation that is "normal"; that there are five senses that can be delineated from one another; that life without any of those senses is a truncated life.

In this return to an account of touch ten years after publishing *Politics of Touch*, I hope to do four things: 1) demonstrate that the force of reaching-toward, which is how I defined touch in *Politics of Touch*, troubles the model of "sense of agency" at the heart of accounts of mirror-touch synaesthesia; 2) build on John Lee Clark's account of distantism as it plays out not only in DeafBlind culture but more broadly in the neurotypical worldview; 3) consider the ways in which accounts of mirror-touch synaesthesia as well as synaesthesia more broadly support a deficit model of sensation that is deeply neurotypical; 4) explore how ProTactile, a movement for language-in-the-making and DeafBlind experience, remaps the spacetime of sensation away from the categorical limitations that come with the imposition of sensory regimes that privilege the body-world separation.





## Erin Manning<sup>[US]</sup>

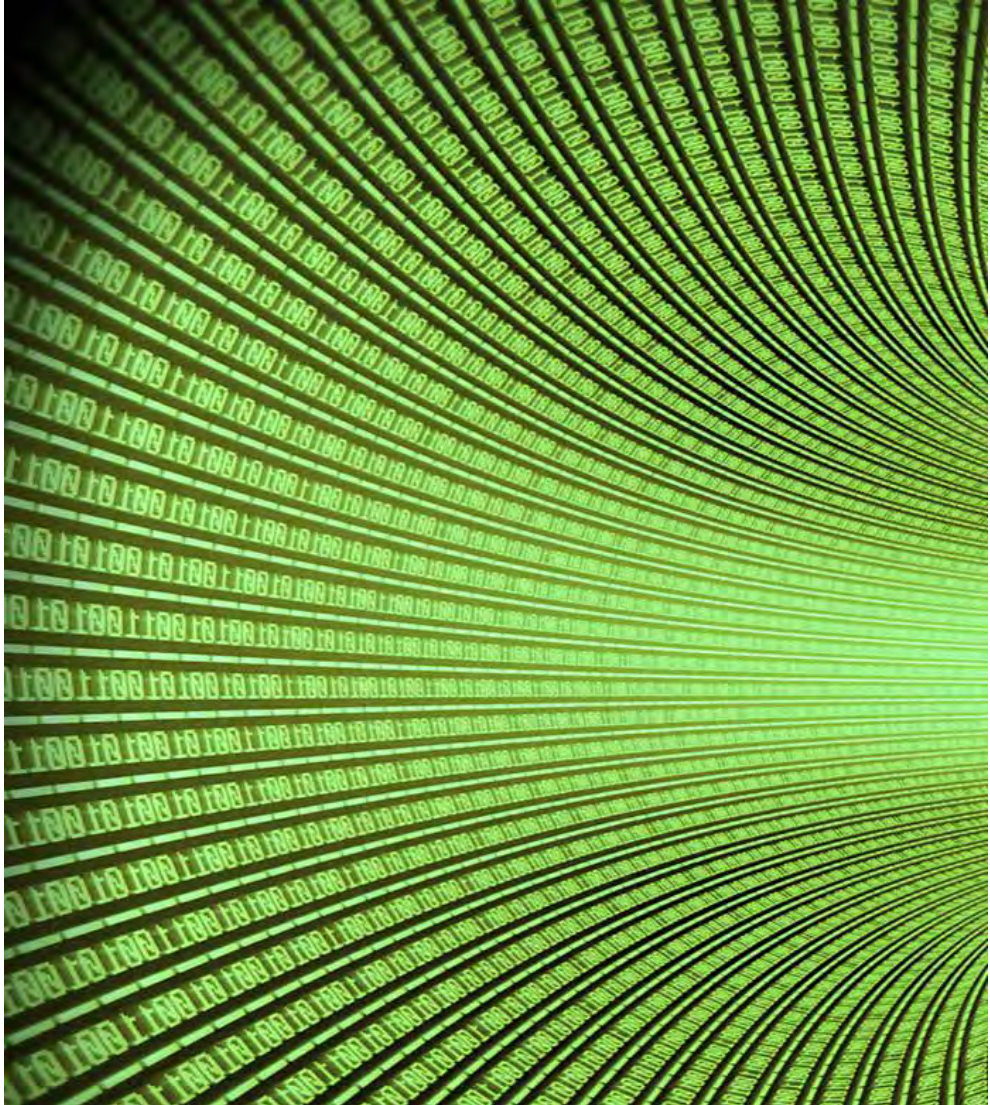
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Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director of the SenseLab ([senselab.ca](http://senselab.ca)), a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement.

Current art projects are focused around the concept of minor gestures in relation to colour and movement. Publications include *Always More Than One: Individuation's Dance* (Duke UP, 2013), *Relationscapes: Movement, Art, Philosophy* (Cambridge, Mass.: MIT Press, 2009) and, with Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (Minnesota UP, 2014) and *The Minor Gesture* (Duke UP, 2016).

## A BEAUTIFUL ACCIDENT – CONFERENCE THE ANATOMY OF DIGITAL DISRUPTION

Rashik Parmar



The ever growing digital shadow and relentless progression of AI has transformed lives in ways we could not have imagined. We are already learning techniques to help the latest AI algorithms uncover answers to questions related to a series of documents. With the

recent advances in Quantum Computing, what is possible in the future? Can AI with Quantum Computing help us understand what really matters?



## Rashik Parmar<sup>[UK]</sup>

Rashik Parmar MBE  
 Technical Executive – Europe  
 IBM Distinguished Engineer

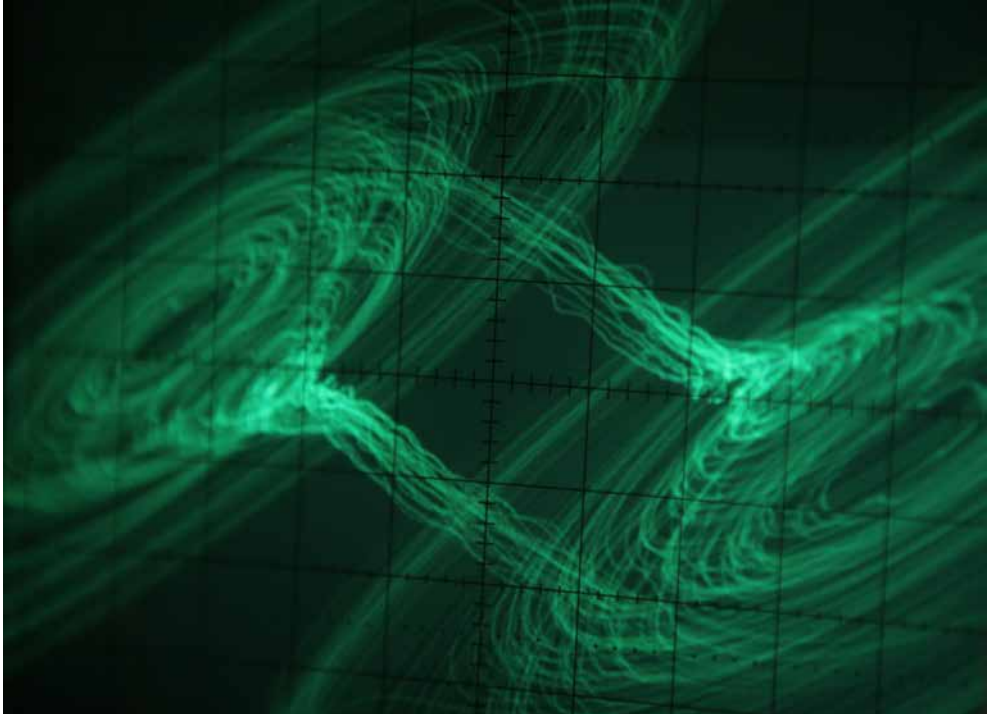
Rashik is the leader of IBM's European technical community and an IBM Distinguished Engineer and previously President of IBM's Academy of Technology. He is currently advising clients on their cloud innovation roadmap from a technology and business perspective drawing on thirty-four years of practical experience in IBM. He has worked for financial, retail and manufacturing clients on IT transformation projects of all sizes. Overall, he specialises in ensuring the technical success of complex IT projects that transform business models. Some of his work is summarised in the HBR Article he co-authored "New Patterns for Innovation" – Jan–Feb 2014.

Rashik was appointed to the Leeds City Region Local Enterprise Partnership Board and chairs the business communications group. He is helping develop the innovation strategies to accelerate growth of this £55bn marketplace. Rashik is also IBM's Partnership Executive for Imperial College – London. He is also an Adjunct Professor for Department of Innovation and Entrepreneurship at the Imperial College Business School and Visiting Professor to the Intelligent Systems and Networks Group at the Department of Electrical & Electronic Engineering. Rashik was awarded an MBE (Member of the Order of the British Empire) as part of the HRH Queen Elizabeth's 90<sup>th</sup> birthday honours for his contribution to business and innovation.

## A BEAUTIFUL ACCIDENT – CONFERENCE

### DIFFERENT WAYS TO INFINITY

Félix Luque Sánchez  
[felixluque.com](http://felixluque.com)



GRIDSPACE

DWI is focusing on the limits between scientific modelization and reality, theory and perception. The installation plays with different meanings of the concept of infinity as we know it from Sci-Fi and science, in a kind of laboratory set-up.

It explores the metaphysical aspects of science and is making them visible and audible. It brings real science to a fictional and perceptive level revealing strange experiments in which reality is no longer understood as a mechanical linear system but as an open system based on Change, Instability and Entropy. The work expresses that chaos and instability are inherent of all living and dynamic systems, they shape the world as we know it.

Different Ways to Infinity is composed of three parts: a sculpture made of a synthesizer, oscilloscopes and loudspeakers exploring chaos

theory; a set of 3D animations and large prints showing computer-generated pictures from fluid dynamics (like clouds); and a pendulum that is endlessly looking for its equilibrium against gravity.

#### CREDITS:

*Iñigo Bilbao: 3D graphics, Dodecahedrons Industrial Design .*

*Damien Gernay: Design of the synthesizer and pendulum.*

*Vincent Evrard: Arduino programming.*

*Julien Maire: Mechanical design.*

*Gridspace: Photos during the BIAN 2014 @ MAC Montreal*

*A co-production of "Secteur Arts Numériques, Fédération Wallonie-Bruxelles" and iMAL (FabLAB)*

*"Different Ways to Infinity: Modular" received a production award from Fundación Telefónica "VIDA 13"*

*Courtesy White Circle*



Photo: Leslie Artamonow

## Félix Luque Sánchez <sup>[ES]</sup>

Félix Luque Sánchez (Oviedo, Spain, 1976) is an artist whose work explores how humans conceive their relationship with technology and provides spaces for reflection on current issues such as the development of artificial intelligence and automatism. Using electronic and digital systems of representation, as well as mechatronic sculptures, generative sound scores, live data feeds and algorithmic processes, he creates narratives in which fiction blends with reality, suggesting possible scenarios of a near future and confronting the viewer with her fears and expectations about what machines can do.

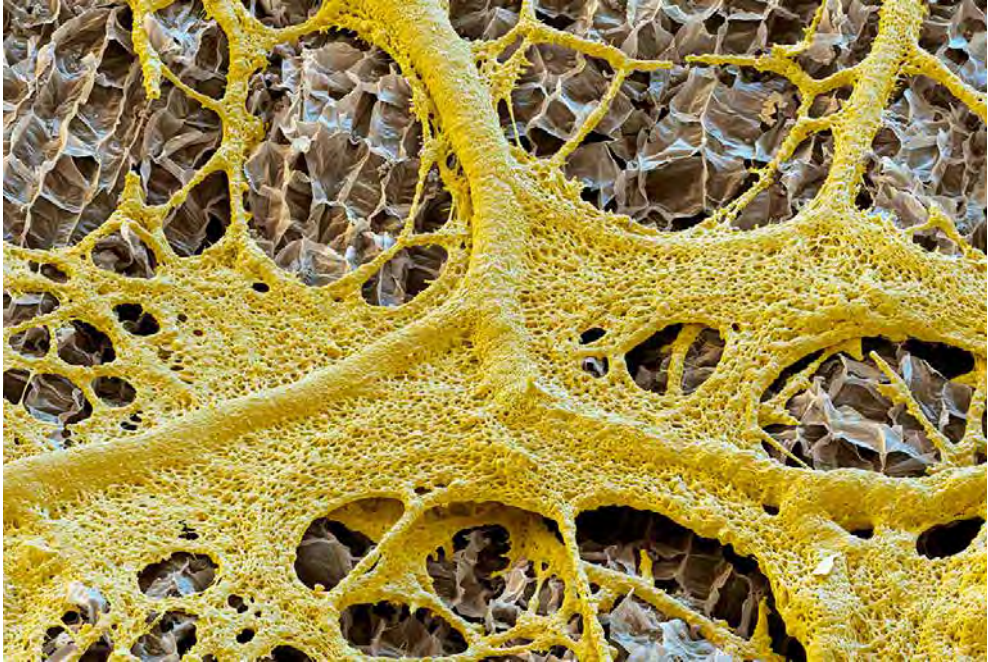
Luque's installations are configured as autonomous and uncontrollable systems in which each element plays a role in both their functional and visual design. The machines are thus conceived not only in terms of the processes they carry out, but also as objects of aesthetic contemplation. Each artwork is divided into different parts or sections, that can be read as chapters of the same narrative, constitutive elements of a system, or attempts at exploring a single subject. This fragmentation counters the apparent oneness of the piece and the seemingly perfect operation of the machine. Failure and vulnerability are present in the way that these devices are forced to maintain delicate balances,

pursue nonsensical dialogues, generate incomplete renderings of reality, and finally express themselves by means of a sound score that results from their own activity and the physical processes involved in it. The artist consciously plays with the contradictory perception of technology as purely functional while at the same time imbued with a mysterious purpose, and the fear that machines may replace humans. Inspired by science fiction, he draws from its aesthetic and conceptual foundations the tools to elaborate speculative narrations and address the spectator using preconceptions about technology in popular culture. The outcome is a series of artworks that fascinate by their technical elegance and intriguing opacity, at the same time attracting and distancing themselves from the viewer.

## A BEAUTIFUL ACCIDENT – CONFERENCE

### CAN A SLIME MOULD COMPUTE?

Susan Stepney



*Photo: Eye of Science / Eye of Science Photo Library*

If you have a PC, tablet, or smartphone, you have used a computer. But some people use billiard balls, beams of light, sticks of wood, chemicals, bacteria, slime moulds, spaghetti, even black holes, as computers (although some of these only in theory!). How can these things be classed as computers? What can they do? Why might you want to use one? And what does it even mean for such weird stuff to “compute”?

There is a link between the processes of science, engineering, and computing, with deep similarities, and essential differences. By examining these, and seeing how they map onto how these strange materials are used, we can distinguish cases where some material device is actually computing, from others where it is just “doing its thing”.

This lets us see why a slime mould probably is computing; why the pan-computationalist’s lump of rock is not actually computing; and the different reason why the entire universe is not computing itself. And this will even let us see why the old aphorism “even a broken clock is right twice a day” is actually wrong.



## Susan Stepney <sup>[UK]</sup>

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Susan Stepney is Professor of Computer Science at the University of York, and Director or the York Cross-disciplinary Centre for Complex Systems. Originally a theoretical astrophysicist, her doctoral and post-doctoral work involved analytical and computational modelling of relativistically hot plasmas. She spent the next 18 years of her professional career in the computer industry, in commercial R&D, mostly in formal methods, mathematically proving correct the implementation of the security for electronic cash cards. On moving back to academia in 2002, she began researching novel computation.

She currently researches a range of unconventional computational systems, including emergence and self-organising systems, computational dynamical systems, open-ended novelty, artificial chemistries, and unconventional material computation, including NMR and carbon nanotubes. This latter work led to an investigation of what precisely it means for some unconventional material system — whether physical, chemical, or biological — to “compute”.

# A BEAUTIFUL ACCIDENT – CONFERENCE

## AXON

Joris Strijbos  
[jorisstrijbos.nl](http://jorisstrijbos.nl)



Photo by Bresadola+Freese/drama-berlin.de for NOME Gallery

The installation entails three kinetic robotic units that communicate with each other and their environment through light, sound, and movement. The presence of an audience in the space has an influence on how the group of robots behaves. They perform an audio-visual choreography. Light, sound and movement are controlled and interpreted by the system itself, setting in motion a generative composition that is written, performed, and conducted by the robotic cluster itself.

“Axon” plays with the notion of Jeff Hawkins which states that all our memories are stored as time patterns, sequences of electrical impulses that shoot through our brains. Understanding neural networks as sequences of electrical impulses that enable us to analyze, repeat and

change these impulses, could, according to Jeff Hawkins, eventually lead to the creation of autonomous and creative machines.





## Joris Strijbos <sup>[NL]</sup>

Joris Strijbos is a Rotterdam-based artist whose work focuses on the synaesthetic relation and interaction between moving image and sound.

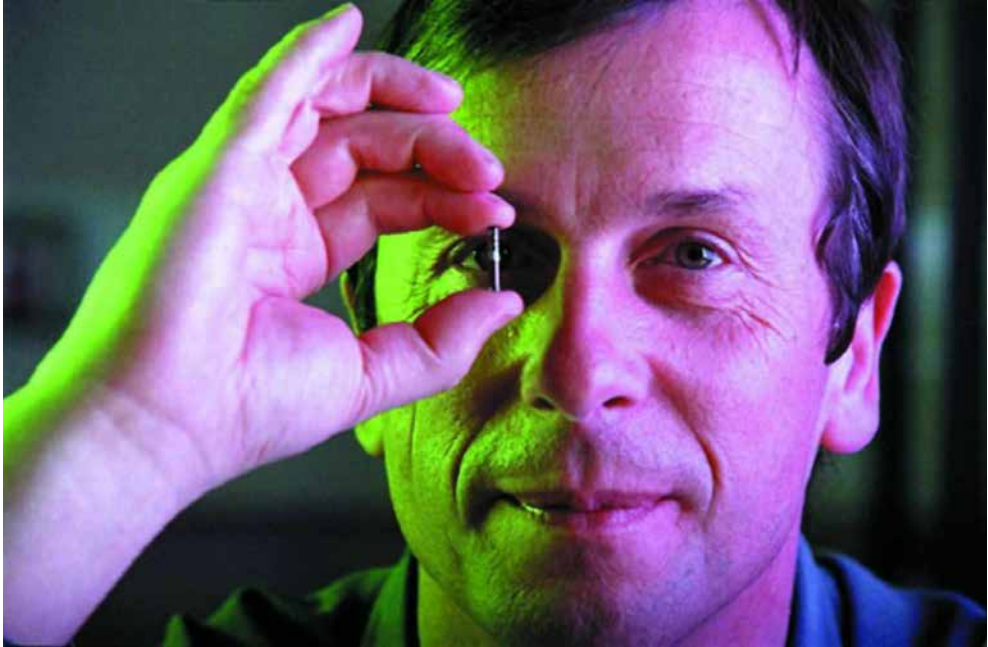
His work consists of a series of kinetic audiovisual installations and new media performances inspired by an ongoing research into cybernetics, emergent systems, artificial life and communication networks within groups. In his installations Strijbos combines artificial, electronic and digital media with models and algorithms based on biological systems. In many of the pieces, the viewer witnesses a process in which machines, computer programs and the physical world interact with each other, resulting in a generative and multi sensorial composition.

Joris Strijbos studied ArtScience at the Royal Academy of Art in The Hague where he earned his Bachelor degree and received his master degree at the Royal Conservatory of The Hague. His work has been widely shown at festivals, galleries and museums like Ars Electronica – Linz, Sonic Acts Festival – Amsterdam, DEAF Biennale – Rotterdam, TodaysArt Festival – The Hague, Woodstreet Galleries – Pittsburgh, WRO International Media Art Biennale – Wroclaw, Van Gogh Museum – Amsterdam, La Panacee – Montpellier, Nuit Blanche – Paris, EYE Institute – Amsterdam, TENT – Rotterdam, NCCA – Moscow.

## A BEAUTIFUL ACCIDENT – CONFERENCE CYBORGS AND ROBOTS WITH BRAINS

Kevin Warwick

[kevinwarwick.com](http://kevinwarwick.com)



In this presentation a practical look is taken at how the use of implant and electrode technology can be employed to create biological brains for robots, to enable human enhancement and to diminish the effects of certain neural illnesses. In all cases the end result is to increase the range of abilities of the recipients. An indication is given of a number of areas in which such technology has already had a profound effect, a key element being the need for a clear interface linking a biological brain directly with computer technology.

The emphasis is clearly placed on experimental scientific studies that have been and are being undertaken and reported on. The area of focus is notably the need for a biological/technological connection, where a link is made directly with

the cerebral cortex and/or nervous system. The presentation will consider the future in which healthcare will be focussed much more on electronic rather than chemical medicines. Robots will have biological, or part-biological, brains and neural implants will link the human nervous system bi-directionally with technology and the internet.



## Kevin Warwick <sup>[UK]</sup>

Kevin Warwick is Emeritus Professor at Reading and Coventry Universities, England. Prior to that he was Deputy Vice Chancellor (Research) at Coventry University. His research areas are artificial intelligence, biomedical systems, robotics and cyborgs. Due to his research as a self-experimenter he is frequently referred to as the world's first Cyborg. Kevin was born in Coventry and left school to join British Telecom. He took his first degree at Aston University, followed by a PhD and research post at Imperial College London. He held positions at Oxford, Newcastle, Warwick and Reading Universities before joining Coventry.

Kevin is a Chartered Engineer who has published over 600 research papers. His experiments into implant technology led to him being featured as the cover story on the US magazine, 'Wired'. He

achieved the world's first direct electronic communication between two human nervous systems, the basis for thought communication. Another project extended human sensory input to include ultrasonics. He also linked his nervous system with the internet in order to control a robot hand directly from his neural signals, across the Atlantic Ocean.

He has been awarded higher doctorates (DSc) by Imperial College and the Czech Academy of Sciences, Prague. He received the IET Mountbatten Medal and the Ellison-Cliffe Medal from the Royal Society of Medicine. In 2000 Kevin presented the Royal Institution Christmas Lectures and in 2017 the Paul B. Baltes Lecture at the Berlin-Brandenburg Academy of Sciences.

*I feel that we are all philosophers,  
I FEEL THAT WE ARE ALL PHILOSOPHERS,  
and that those who describe themselves  
AND THAT THOSE WHO DESCRIBE THEMSELVES  
as a 'philosopher' simply do not have  
ASA 'PHILOSOPHER' SIMPLY DO NOT HAVE  
a day job to go to.  
A DAY JOB TO GO TO.*

Kevin Warwick

## A BEAUTIFUL ACCIDENT – CONFERENCE

### THE COUNCIL

Frederik De Wilde

[whitecircle.xyz](http://whitecircle.xyz)

[seditionart.com](http://seditionart.com)



Photo: Jiho Park

The artwork is inspired by the iconic sculpture *The Thinker* by Rodin that portrays a nude male figure in deep contemplation. De Wilde wondered: “What is *The Thinker* thinking NOW? How would a 21<sup>st</sup> Century Thinker look, feel and think like?”

These seemingly simple questions gave rise to monumental artwork *The Council*, an artistic installation that consists of a 3D-printed sculpture equipped with “artificial brains” (i.e. 38 screens branching in space, each connected to a Raspberry Pi’s running custom code).

*The Council* presents us a glimpse of its “private,” yet hyperconnected, metaphysical musings, corrupted memories, digital ruins, uncertain spaces and vectors of thought by the means of image and sound (server room field recordings moving around by Perlin noise). The installation runs custom pixel sorting algorithms

exposing the nature of digital images and how easily we can manipulate them, mesh networked Raspberry Pi’s running custom code, mining for example, post-contemporary ruins like e-waste mountains etc. The mined videos and pictures rapidly deconstructed and glitched. Glitches occur in our identity (de/re) constructions; instabilities and errors in digitized financial markets (i.e. flash crashes); hacking, cracking, and tactical glitches; Dirty New Media Art approaches and the non-neutrality of technological systems.

Even though *The Council* is an Odyssey through the World Wide Web, Deep Web or a descent into the heart of Darknet, it is primarily created as an access point for the viewers minds, feelings and thoughts. Hence, the key element to “unlock” De Wilde’s thinker is the spectator, which lies at the heart of *The Council*.



## Frederik De Wilde <sup>[BE]</sup>

Frederik De Wilde (BE – 1975) works at the interstice of art, science and technology. Frederik studied fine arts, media arts and philosophy. The conceptual crux of his artistic praxis are the notions of the inaudible, intangible and invisible. An excellent example is the conceptualisation, and creation, of the Blackest-Black art made in collaboration with American universities and NASA. The project received the Ars Electronica Next Idea Award and the Best European Collaboration Award between an artist and scientist, extensively covered in, e.g. Huffington Post, Creators Project, TED. In 2019 De Wilde will bring the Blackest-Black art to the Moon in collaboration with Carnegie Mellon ([moonarts.org/about/team](http://moonarts.org/about/team)), NASA, Astrobotic and Space-X. De Wilde is finalist of "Giant Steps" which aims to bring an artist to the Moon supported by x-prize lab MIT, and finalist of the ZKM app art award with "Coremites." Frederik often uses data as a source for his creations (e.g. data visualisations, sonifications). He is a laureate of the Royal Belgian Young Academy of Arts and Sciences and Art & Science expert for the European Commission.

De Wilde collaborated with the KIT micro- and collective robotics lab in Karlsruhe, the University of Leuven (Prometheus, division of

Skeletal Tissue Engineering), Hasselt University (I-BioStat, X-Lab), UGent (Textile Department), Wyoming University (Computer Science), ESTEC, and many other universities and organisations worldwide. De Wilde has exhibited at the ZKM, Ars Electronica, Carroll/Fletcher Gallery, BOZAR, Carnegie Arts Museum, Trondheim Meta. Morf Biennale, Venice Biennial 2017 (...). His artworks are in the permanent collection of the ZKM (...), and private collections. Frederik was a guest professor at the Artscience Interfaculty in Den Hague, and Transmedia Brussels. His extended praxis includes creative- and innovation consultancy, micro-entrepreneurship, interdisciplinary research. De Wilde realised his first short film "Joy Palace," supported by the Flanders Audiovisual Fund, in 2017, produced by Potemkino, Bekke Films, Radiator Sales and supported by The Fridge. He is currently preparing a residency at the MOODY Center For The arts in Houston and the Max Planck Institute.

Frederik De Wilde is currently represented by White Circle Agency ([whitecircle.xyz](http://whitecircle.xyz)) and Sedition ([seditionart.com](http://seditionart.com)) and is supported by the Flemish Ministry of Culture & The Flemish Community.

## A BEAUTIFUL ACCIDENT – CONFERENCE

### KITTY AI / DESIGNER BABIES

Pinar Yoldas

[pinaryoldas.info](http://pinaryoldas.info)



Still image: The Kitty AI

#### DESIGNER BABIES

A designer baby is a baby whose genetic makeup has been selected in order to eradicate a particular defect, or to ensure that a particular gene is present. Genetically modified or transgenic plants and animals have entered our lives a long time ago, first as food, and then as cultural controversy.

A diverse array of genetic manipulation techniques, allows scientists to create organisms with desired qualities, to conduct research on a vast range of topics from obesity to cancer, from brain development to longevity. One can claim that transgenic lifeforms are the sine qua non of contemporary scientific practice. Animal research, the use of non-human animals, relies heavily on genetical engineering, which contribute to our understanding of biological systems.

A delicate matter in this respect is the modification of the human genome. Protected by a nexus of international regulations, the modification of the human genes has been a very popular topic in bio-ethics.

#### THE KITTY AI

It is the year 2039. An artificial intelligence with the affective capacities of a kitten becomes the first non-human governor. She leads a politician-free zone with a network of Artificial Intelligences. She lives in mobile devices of the citizens and can love up to 3 Million people.

In The Kitty AI an artificial intelligence has taken over the world. The AI takes on the appearance of an adorable kitten to avoid frightening people, it talks about itself and its work as being the ruler of a megalopolis in the year 2039. It speaks from the future and the insolvability of past crises such

as the refugee crisis, and climate change, as well as the inability of humankind to manage gigantic infrastructures. AI's like Kitty AI, have taken over the positions of politicians and other professional groups in this imagined future. According to the AI's logic, governmental form is a question of quantity: "Democracy was born in a polis—no surprise that it dies in a megalopolis."

The work playfully reflects a (Dis)(U)topian future – depending from what point of view one takes

– where AI has taken over decision making. It could have been a Silicon Valley CEO's wet dream – getting rid of our slow politicians by replacing them with AI, which according to some silicon valley ideologists, is the ultimate solution to secure the future of humanity. Such politics is utopia for some, as well is a horror scenario for others.

BIOGRAPHY



**Pinar Yoldas** <sup>[ES]</sup>

Pinar Yoldas, PhD is an infradisciplinary scholar and architect who operates under the framework of ecology, biology and technology . Her curiosity-driven work has been exhibited internationally in group shows including the Istanbul Biennial, Nordic Biennial, ZKM, National Museum of Art Beijing, Transmediale, Sonic Acts and solo shows in Z2S Amsterdam, Polyteknikum Moscow, Schering Stiftung Berlin and Roda Sten Konstall Sweden. She is a 2015 John Simon Guggenheim fellow and a Future Emerging Art and

Technology award recipient. She had her first solo exhibition when she was five and holds a bronze medal in Chemistry Olympics. Yoldas is an Asistant Professor of Robotics in Art at UC San Diego.

*A Beautiful Accident*

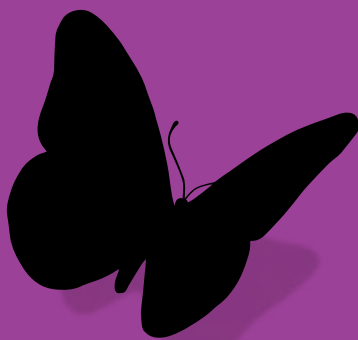
**META.MORF EXHIBITION / MARCH 8–MAY 6**

# **A BEAUTIFUL ACCIDENT**

**EXHIBITION OPENING / MARCH 8**

**Trondheim Art Museum, Gråmølna**





# META.MORF – A BEAUTIFUL ACCIDENT

Trondheim Art Museum – Gråmølna, March 8–May 6. Grand Opening March 8 @ 18.00

**JAMES BRIDLE / DISNOVATION.ORG / FLORIS KAAVK /  
SASCHA POHFLEPP / FÉLIX LUQUE SÁNCHEZ /  
JORIS STRIJBOS / FREDERIK DE WILDE / PINAR YOLDAS**

Curator: Alex Adriaansens

Co-curators: Espen Gangvik, Angelica D. Schmitt

*If we assume that mankind is a  
unique result of a beautiful accident  
of evolution, then today we are  
facing a moment in time where we  
take evolution into our own hands  
by designing intelligent and conscious  
machines. This road will change our  
understanding of who we are and  
determine what we will become.*

IF WE ASSUME THAT MANKIND IS A  
UNIQUE RESULT OF A BEAUTIFUL ACCIDENT  
OF EVOLUTION, THEN TODAY WE ARE  
FACING A MOMENT IN TIME WHERE WE  
TAKE EVOLUTION INTO OUR OWN HANDS  
BY DESIGNING INTELLIGENT AND CONSCIOUS  
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DETERMINE WHAT WE WILL BECOME.

CURATORS' NOTE

## A BEAUTIFUL ACCIDENT – EXHIBITION

Introduction by Alex Adriaansens and Angelica D. Schmitt

It took Billions of years of evolution before complex life forms evolved from our planet, and it is only 200.000 years ago since homo sapiens showed up. Today we are facing a moment in time where we might take evolution into our own hands by developing technology like autonomous and intelligent machines that will release us from the burdens of Nature, like illness, labor and who knows even death. And when we think one step further this technology might determine its own future independent from its creators.

All of this could happen in an unimaginably short time as the rate of development in the fields of artificial intelligence progresses exponentially. In the traceability of exponential developments, the human brain has always failed. At the same time our cognitive capacities seem to be getting more and more limited as the intelligence of our machines grows.

What we humans can be sure of is, that we are the only living species on earth that could not have survived to this day without technology. Without ever having had the ability to coat

oneself with the help of a needle and the fur of an animal, man would probably have died out long ago. So from the cradle of humankind, technology has always been a necessary tool to cope with a “non-paradisical”, hostile environment to survive.

The ensuing history of human civilization, with its great inventions and rich cultural heritage, can be considered as the consequence of mankind's need to reach independence from nature and its hopeful endeavor of creating a better world.

Today, we have reached the point where the entire existence of our civilization and species depends on the maintenance of technological Infrastructure, so we can state that we have entered a new phase of dependency. At the same time, this technology has become the new environment. Now we are faced with an entirely new kind of Nature, in which biology and technology are intertwined and where human and nonhuman actors struggle for supremacy. This Nature 2.0 isn't just an update, it is evidently a fundamentally new situation, that once again challenges our existing civilization to undertake enormous adaptation processes.

Beyond the macro-economic revolutions such as those we call globalization, we as individuals also are undergoing profound changes, that are reminiscent of our former situation when we had to protect ourselves from a “hostile” environment. Which tools are available to us now?

The exhibition “A Beautiful Accident” confronts us with the pressing topics we see ourselves confronted with while heading towards a nearby era where Artificial Intelligence and autonomous machines ruled by algorithms will become part of our lives and our bodies.

It took 3 billion years to evolve from unicellular simplicity to complex multicellular creatures in which cells specialized themselves over time and evolved to cells that took care for the communication between cells, sharing resources, digestion, or moving around. Humans were one of the spin offs of this evolutionary process that we can interpret, from a materialistic point of

view, as being messy and full of unexpected and dramatic moments. It is hard to understand the basic laws that rule physical and non-physical systems in evolution, but we know that chaotic systems are a big part of them.

Chaotic systems tend to achieve maximum order before falling back into disorder and then start all over again to achieve order. They are unpredictable and never get into the same stage twice. Chaotic systems are present in most physical systems such as the universe. **Different Ways to Infinity – DWI** by Félix Luque Sánchez (BE), brings into experience – visible and audible – the metaphysical aspects of science. It shows us that dynamic and chaotic systems are constantly balancing between order and chaos, and that instability and unpredictability are as much part of much of our daily realities as of evolutionary processes.

We humans are a rare and exceptional outcome of the ongoing process of Evolution, we are equipped with very specific qualities, such as intellect and a free will. These qualities have made it possible for us to take evolution into our own hands. Developing technology was and is of major importance to get to this stage. Today we should question ourselves if our technology is suited for dealing with the ontological qualities of Life. So we should ask ourselves if we have enough understanding about the messy interactions that shape Life and matter, that generates an endless biodiversity, and that was needed to keep on evolving and developing to the world we are today: a planet with intelligent species equipped with consciousness.

**Axon** by Joris Srijbos is reflecting neural networks as sequences of electrical impulses that according Jeff Hawkins, could eventually lead to the creation of autonomous and creative machines. It is an audiovisual work with three robotic sculptures that communicate with each other and their environment. Out of these interactions the systems generate choreography of movements, sounds and light. The work plays with the notion that all our memories are stored as sequences of electrical impulses that shoot through our brain.

“The central nervous system is nature’s Sistine Chapel, but we have to bear in mind that the world our senses present to us – this office, my lab, our awareness of time – is a ramshackle construct which our brains have devised to let us get on with the job of maintaining ourselves and reproducing our species. What we see is a highly conventionalized picture, a simple tourist guide to a very strange city. We need to dismantle this ramshackle construct in order to grasp what’s really going on.” J.G. Ballard, in *The Kindness of Women*, 1992

We do not understand why and how intelligence or consciousness emerged and how and why unicellular simplicity developed to complex multicellular creatures as, for example, human beings. These are the basic questions we are researching and reflecting ever since we developed language and probably even far before that.

One big question is: can the whole evolution be seen as an exponential growth of intelligence? Or should we look at evolution as a process full of small and bigger “accidents” that strongly contributed to the rise of human beings, which in this case could be seen as a beautiful accident? These questions are back on the table again, this time even more pressing as before since we have set into motion the quest for artificial intelligence, and beyond that an intelligent technology. We can assume that successful intelligent technology will not depend on us humans anymore to further develop itself, it might start developing itself in a much more radical and faster way than we know from regular evolutionary processes, once it has reached the moment of becoming intelligent. It is not illogical to imagine that this technology will, like us humans, take its future in its own hands.

Reflecting on possible intelligent technology poses the question how this technology will look at us humans, how would it understand our actions, interest and validate us within their own existence? **The Council** by Frederik De Wilde (BE) takes the sculpture *Le Penseur* by Rodin as the starting point of asking what the Thinker would be thinking about today. To answer this question De Wilde developed an AI and

constructed a system that functions like a kind of hyper connected neural network, as we know it, from our brains. The neurons are represented by a series of Raspberry Pis (very small computers) that surf the Web, Darknet and/or archives, big data environments, to learn about specific urgent topics that characterize humanity, or better said us, and you the audience that visits the exhibition.

Developing intelligent technology might lead to what some people refer to as (technological) Singularity, the moment when technology develops itself independent from mankind. Some refer to this development as the end of the human era when looking at it from a more dramatic point of view. And to make it even more dramatic: some experts believe that Singularity might have happened already; we just haven’t noticed it yet. Other experts say that we don’t need to be afraid of this scenario since human intelligence can never be replaced by technology simply because we are not ourselves “thinking machines” in the sense in which that term is commonly understood. Our understanding of how intelligence and consciousness comes about is still so limited that we have not found the right models for artificially creating an intelligence that goes beyond an understanding of the brain being some kind of hard drive or information processing device. But on the other hand we might not need to understand what intelligence is since it might emerge spontaneously out of the technology we already have, and keep on developing.

Independent from the question if Singularity might occur spontaneously, we do know that technology can only become intelligent if it can learn, if it is able to create meaning, interpret and understands what it observes. **Recursion** by Sascha Pohflepp (DE) is a video work in which the artist developed an AI that had “to read” texts about human biology, societal forms, some works on psychology, economics, emotion, science, technology, the human body and such. After this the AI was instructed to compose a text beginning with the word Human. The performer in the video is reading the text composed by the AI. In this way a loop is created in which both the AI and performer shape each other’s mind,

and each other's understanding by reading each other's content.

One of the questions addressed earlier in this text is what kind of technology is able to become intelligent or beyond? And what kind of technology can deal with the unforeseen, that what is not predictable, the messiness or that what might be called "the accident" within a system, or technology. The accident not solely understood as a destructive event, but also as being productive, revealing insights.

The works **Activations, Autonomous Trap 001** and **Gradient Ascent** by James Bridle (UK) is an activist approach that shows us the limits of technology and its predictable aspects. The works takes a critical stand towards autonomous technology and shows us with humor possible ways to disrupt it. "It takes as central subject the self-driving car, it tests of human knowing and machine perception, strategizes modes of resistance to algorithmic regimes, and device new myths and poetic possibilities for an age of computation – J. Bridle"

The exhibition is presenting speculative and critical scenarios, narratives, research and observations that reflect today's technological condition. In **The Kitten AI** by Pinar Yoldas presents us a future were an AI (artificial intelligence) in the form of a sweet kitten has taken over government since our old European politics is too slow to deal with the pressing issues of today like environmental decline, economic uncertainties, social instability, and the unstable political situation worldwide generating endless flows of refugees a.s. The Kitten A.I. sounds like a Silicon Valley CEO's wet dream where technology has taken over politics, a dream that has been expressed by some large companies in Silicon Valley. They assume that technology is neutral and objective, and thus honest and truthful.

With **Designer Babies**, Pinar Yoldas further confronts us with the possibility that technology offers us today to enhance our genetic make up, in order to eradicate a particular defect, or to ensure that a particular gene is present. The project shows us that technology changes

our view on Life, and vice versa how culture effects our view on technology and the options it offers us to create new (hybrid) Life forms in the Laboratory and redirect evolution within the context of a capitalistic and uncontrolled use of technologies lacking the necessary ethics.

**The Modular Body** by Floris Kaayk (NL) takes this scenario even one step further and shows us the complex process of the creation of Oscar, an artificial life form that is built like a modular system where one can replace parts of the body when it breaks down. The project is a kind of documentary that involves us in all aspects of creating such life forms, ranging from ethics to our still limited understanding of the self. Will Oscar be a purely biological enhanced or reduced life form? Will he be super intelligent? We should ask ourselves how artists and designers could and maybe should be involved in these developments, not just because creativity is needed, but above all imagination, and design methods that include ethics for example.

Imagining future artistic scenarios and topics is undertaken in the project **Predictive Art Bot** by Nicolas Maigret and Maria Roszkowska (FR) which is a playful critique on the promises of the use of algorithms to prevent potential crimes, and to make our life better and easier. For this project, they developed algorithms that suggest us artistic strategies for the future by monitoring the current debate on art, science and technology happening on the Internet (magazines, Blogs, etc.). The project partly runs on Twitter (#predartbot) and has a feedback to the exhibition space where the sometimes astonishing future scenarios, that are generated and compiled out of magazines, online blogs and fora, are presented in a sensorial stimulating set up.

The 5<sup>th</sup> Trondheim biennale, Meta.Morf 2018 – A Beautiful Accident – is aiming at a broad audience as well towards artists, designers, creators and thinkers. Together Meta.Morf wants to research, imagine and speculate on how we are looking at the future of mankind in the context of an overwhelming technological culture that hands us the tools for changing our future.

## A BEAUTIFUL ACCIDENT – EXHIBITION

### ACTIVATIONS / AUTONOMOUS TRAP 001 / GRADIENT ASCENT

James Bridle

[jamesbridle.com](http://jamesbridle.com)



*Activation 001, Still image*

James Bridle investigates how contemporary technologies of prediction and automation are explored as they settle into our everyday lives. Taking as its central subject, the self-driving car, the work tests the limits of human knowing and machine perception, strategise modes of resistance to algorithmic regimes, and devise new myths and poetic possibilities for an age of computation.

## ACTIVATIONS

(DITONE ARCHIVAL PIGMENT PRINT, 2017)

The Activations series are mapping the activation of layers in a neural network designed for driving an autonomous vehicle. Starting from the view of the road ahead, captured by the car's camera, the images in the series slowly break down into significant and latterly illegible data, as the operation of the machine's intelligence becomes less and less correspondent to human understanding.

The Activations series is one output from a body of work researching the design and development of a self-driving car. Also included is an activation of the network based not on the road ahead, but on the clouds over Mount Parnassus, where the vehicle was developed and tested.

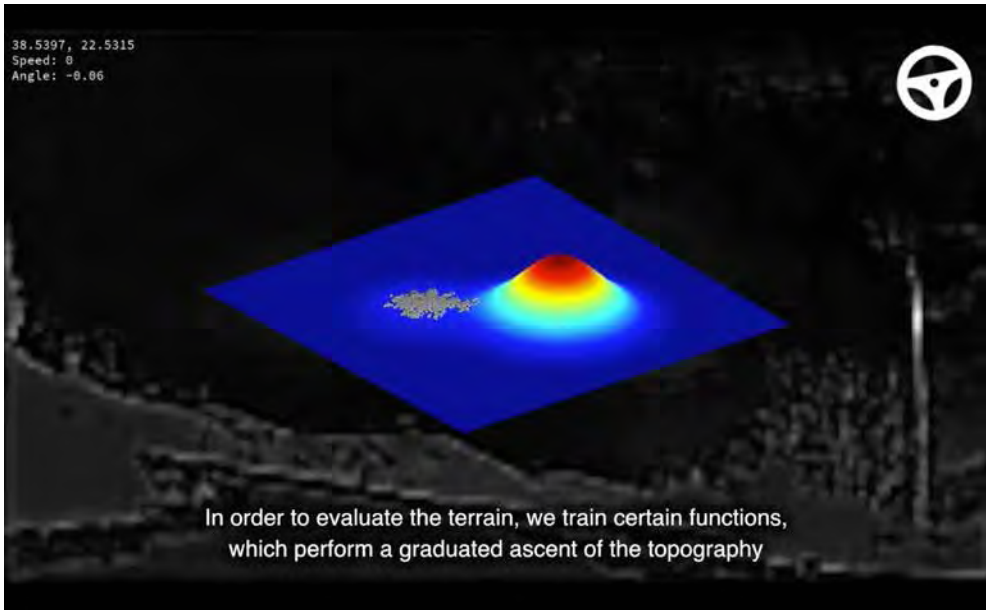


*Autonomus Trap*

## **AUTONOMOUS TRAP 001**

(DITONE ARCHIVAL PIGMENT PRINT, 2017)

Ground markings to trap autonomous vehicles using “no entry” and other glyphs. Performance of a salt circle trap, Mount Parnassus, 14/3/17.



*Gradient Ascent, Still image*

## GRADIENT ASCENT

(SINGLE CHANNEL DIGITAL VIDEO, 12:00, 2017)

The film *Gradient Ascent* follows a drive by a self-driving car up Mount Parnassus in Greece: the classical home of the Muses and thus art and knowledge. The journey is accompanied by a narrative on mythology and technological progress inspired by René Daumal's surrealist novel *Mount Analogue* (1952).





Photo: Steve Forest,  
 Workers' Photos  
[workersphotos.photoshelter.com](http://workersphotos.photoshelter.com)

## James Bridle <sup>[UK]</sup>

James Bridle is a British artist and writer living in Athens, Greece. His artworks and installations have been exhibited in Europe, North and South America, Asia and Australia, and have been viewed by hundreds of thousands visitors online. He has been commissioned by organisations including the Victoria & Albert Museum, the Barbican, Artangel, the Oslo Architecture Triennale, the Istanbul Design Biennial, and been honoured by Ars Electronica, the Japan Media Arts Festival, and the Design Museum, London.

His writing on literature, culture and networks has appeared in magazines and newspapers including Frieze, Wired, Domus, Cabinet, the Atlantic, the New Statesman, and many others, in print and online, and he has written a regular column for the Observer. His formulation of the New Aesthetic research project has spurred debate and creative work across multiple disciplines, and continues to inspire critical and artistic responses.

He lectures regularly on radio, at conferences, universities, and other events, including SXSW, Lift, the Global Art Forum, Re:Publica and TED. He was been a resident at Lighthouse, Brighton, the White Building, London, and Eyebeam, New York, and an Adjunct Professor on the Interactive Telecommunications Programme at New York University.

## A BEAUTIFUL ACCIDENT – EXHIBITION

### PREDICTIVE ART BOT

Disnovation.org  
[disnovation.org](http://disnovation.org)



Photo: Zane Cerpina

Predictive Art Bot is a monitoring, forecasting and self-fulfilling prophecy tool that operates in the field of art and activism. Predictive Art Bot is a radical augmentation of the artist's innovative power, not anymore limited to its tools of realization, but directly affecting the artist's modes of conception.

Every few minutes Predictive Art Bot comes up with short statements as possible radical scenarios for artists. These often absurd future trajectories are generated by algorithms that monitor the current artistic and technological discourse found in online magazines as Wired, MIT Technology, Gizmodo, Atlas, or Blogs on art and technology. The statements of Predictive Art Bot are distributed to a Twitter account (#predartbot) and can be seen in the exhibition.

Predictive Art Bot can be seen as a playful critique of the use of algorithms from data analyses, statistical analyses and pattern recognition that generate predictions for i.e. purchasing behaviour of particular groups of people, global market developments, potential crimes etc. The installation illustrates as such a first step of utilisation of artificial and super intelligence.

*Interview by Regina Debatty @ We Make Money Not Art.*

**Maria Roszkowska<sup>[PL]</sup> / Nicholas Maigret<sup>[FR]</sup>**

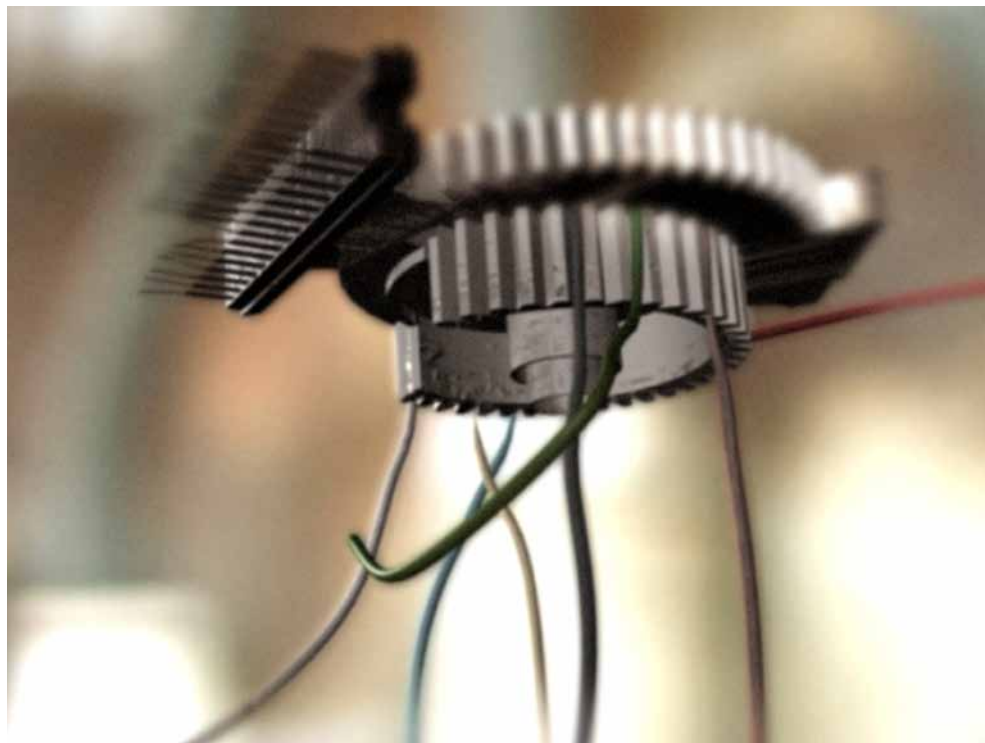
DISNOVATION.ORG working group aims to disrupt, pervert, and complexify the discourses on technological innovation. The group develops situations of disturbance, speculation, and debate, challenging the ideology of innovation and stimulating the emergence of alternative narratives. Their research includes curation, artworks & editions. Their work has been presented at venues such as the Museum of Art and Design in New York, Palais de Tokyo in Paris, Transmediale in Berlin, FILE Festival and the Chaos Computer Congress.

## A BEAUTIFUL ACCIDENT – EXHIBITION

### THE ORDER ELECTRUS / THE ORIGIN OF CREATURES / THE MODULAR BODY

Floris Kaayk

[floriskaayk.com](http://floriskaayk.com)



*The Order Electrus, Still image*

## THE ORDER ELECTRUS

The Order Electrus states that nature adapts, even to human actions that seem to destroy everything. The amazing power of evolution has given birth to a new species of insect. Their ideal habitats are old industrial locations. Some call them electrical insects, others simply speak of a miraculous phenomenon, or even better, a self-supporting order; the Order Electrus.



*The Origin of Creatures, Still image*

## THE ORIGIN OF CREATURES

The Origin of Creatures is an animation inspired by the biblical story of the Tower of Babel and is set in an imaginary future where the world is hit by a catastrophe. Among the remains of a devastated city lives what is left of humanity. Human bodies are divided into separated parts of the body and are fused to special beings. Together, these creatures form a colony. In the rubble of destroyed buildings they are trying to build a nest as large and as high as possible, so that their queen gets enough sunlight to reproduce.



*The Origin of Creatures, Still image*



*Set production, The Origin of Creatures*



*The Modular Body, Still image*

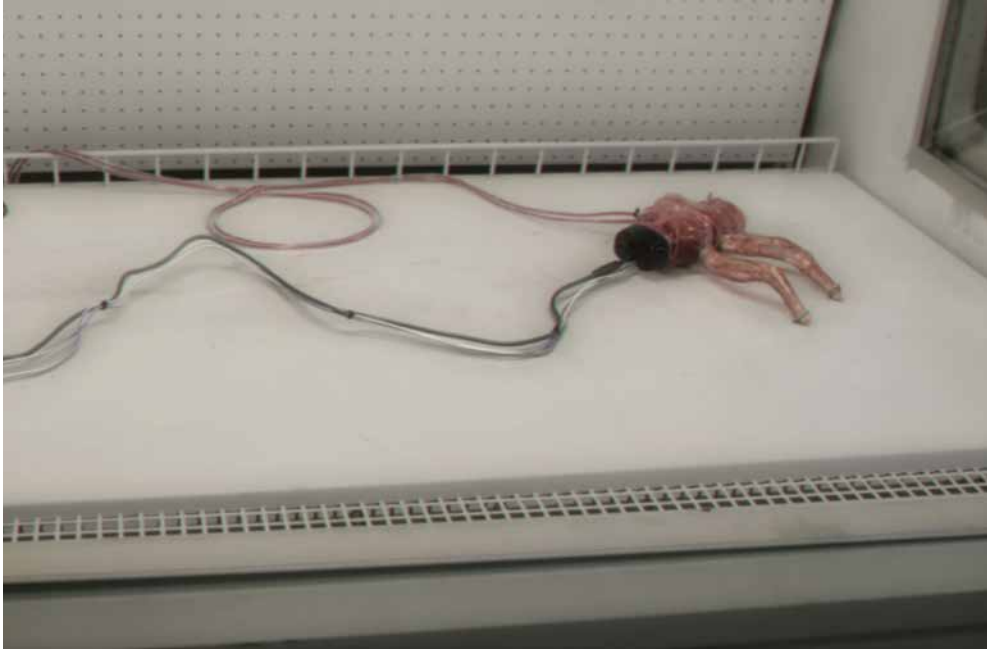
## THE MODULAR BODY

The Modular Body is a Sci-Fi story about the creation of Oscar, a living organism built from human cells. The work consists of several screens, on each screen part of the story of the creation of Oscar as an Artificial Life form is revealed or discussed. Oscar is the size of a human hand consisting of organ modules grown from human cells.

The Modular Body shows the ethical, esthetic and scientific endeavors and dangerous of creating artificial life forms.

The Modular Body takes an open approach towards the creation of artificial life by putting all aspects of this development on the table. Taking evolution into our own hands is a central question since it confronts us with ethical

questions as well the limits of our knowledge about Life and living systems in general. Nevertheless, we see the medical benefits of this developments but do we also see the social, cultural and political implications of designing life as a commodity. Modular Bodies is just one step away from designing a hybrid human-machine species, or autonomous machines.



*The Modular Body, Still image*



*The Modular Body, Still image*





Photo: Bertus Gerssen

## Floris Kaayk <sup>[NL]</sup>

Floris Kaayk (born in 1982) is a Dutch digital artist. He grew up in Tiel as the son of artist couple Coen and Guusje Kaayk.

Kaayk graduated cum laude from the animation department of AKV St.Joost School of Fine Art and Design in Breda, and gained a Master Degree in Fine Arts from the Sandberg Institute in Amsterdam. His work focuses on futuristic concepts and fantasies, and visualises technological progress, sometimes by demonstrating its advantages and at other times by presenting the negative consequences.

In 2014, Kaayk won the Volkskrant Visual Arts Prize for his animated films and semi-documentaries. His short video *The Origin of Creatures* has won over 10 awards at film festivals all over the globe. In 2016, his video for the song *Witch Doctor* by Dutch alternative rock band *De Staat* received numerous prizes, including a UK Music Video Award, an Edison Pop Award, and a European Music Video Award. In 2016, *The Modular Body* won a Golden Calf Award at the Netherlands Film Festival. Recently Kaayk received the Witteveen+Bos Art+Technology award for his complete oeuvre.

## A BEAUTIFUL ACCIDENT – EXHIBITION

### RECURSION

Sascha Pohflepp  
[pohflepp.net](http://pohflepp.net)



*Recursion, Still image*

A text created by a custom artificial intelligence system that is given a wide variety of texts on humanity, ranging from encyclopedic articles of human biology and sociality to works from psychology, philosophy and pop culture. The AI was then asked to author its own text, starting with the word “human.”

In the resulting video, an individual (actor Erika Ostrander) reads the synthetic mind’s inferences, in the process creating a feedback loop between the universal machines and ourselves; wondering whether – in the words of theorist Benjamin H. Bratton – “the real uncanny valley” might be one “in which we see ourselves through the eyes of an [artificial] other?”



## Sascha Pohflepp <sup>[DE]</sup>

Sascha Pohflepp is an artist and researcher whose interest extends across both historical aspects and visions of the future and his practice often involves collaboration with other artists and researchers, creating work on subjects ranging from synthetic biology and artificial intelligence to geopolitics and space exploration.

Notable exhibitions include *Talk To Me* at MoMA New York, *Hyperlinks* at the Art Institute of Chicago, *Micro Impact* at the Boijmans Van Beuningen Museum Rotterdam, *Pre-History of the Image* at STUK Kunstencentrum Leuven and *The House in the Sky* at Pioneer Works, Brooklyn.

Sascha's work has earned two Honorary Mentions from the VIDA Art and Artificial Life Awards and in June 2015 was shortlisted for the Berlin Art Prize. For 2017–2018, he has been named Annette Merle-Smith Fellow of the Center for Academic Research & Training in Anthropogeny (CARTA) at the University of California, San Diego.

He holds a diploma from The Berlin University of the Arts (UDK) and an MA in Design Interactions from the Royal College of Art (RCA) London.

Sascha lives and works between Berlin and southern California where he is currently pursuing a PhD in art theory & practice at UC San Diego.

## A BEAUTIFUL ACCIDENT – EXHIBITION

### DWI – DIFFERENT WAYS TO INFINITY

Félix Luque Sánchez  
[felixluque.com](http://felixluque.com)



Photo: GRIDSPACE

DWI is focusing on the limits between scientific modelization and reality, theory and perception. The installation plays with different meanings of the concept of infinity as we know it from Sci-Fi and science, in a kind of laboratory set-up.

It explores the metaphysical aspects of science and is making them visible and audible. It brings real science to a fictional and perceptive level revealing strange experiments in which reality is no longer understood as a mechanical linear system but as an open system based on Change, Instability and Entropy. The work expresses that chaos and instability are inherent of all living and dynamic systems, they shape the world as we know it.

Different Ways to Infinity is composed of three parts: a sculpture made of a synthesizer, oscilloscopes and loudspeakers exploring chaos

theory; a set of 3D animations and large prints showing computer-generated pictures from fluid dynamics (like clouds); and a pendulum that is endlessly looking for its equilibrium against gravity.

#### CREDITS:

*Iñigo Bilbao: 3D graphics, Dodecahedrons Industrial Design.*

*Damien Gernay: Design of the synthesizer and pendulum.*

*Vincent Evrard: Arduino programming.*

*Julien Maire: Mechanical design.*

*Gridspace: Photos during the BIAN 2014 @ MAC Montreal*

*A co-production of "Secteur Arts Numériques, Fédération Wallonie-Bruxelles" and iMAL (FabLAB)*

*"Different Ways to Infinity: Modular" received a production award from Fundación Telefónica "VIDA 13"*

*Courtesy White Circle*



Photo: Leslie Artamonow

## Félix Luque Sánchez <sup>[ES]</sup>

Félix Luque Sánchez (Oviedo, Spain, 1976) is an artist whose work explores how humans conceive their relationship with technology and provides spaces for reflection on current issues such as the development of artificial intelligence and automatism. Using electronic and digital systems of representation, as well as mechatronic sculptures, generative sound scores, live data feeds and algorithmic processes, he creates narratives in which fiction blends with reality, suggesting possible scenarios of a near future and confronting the viewer with her fears and expectations about what machines can do.

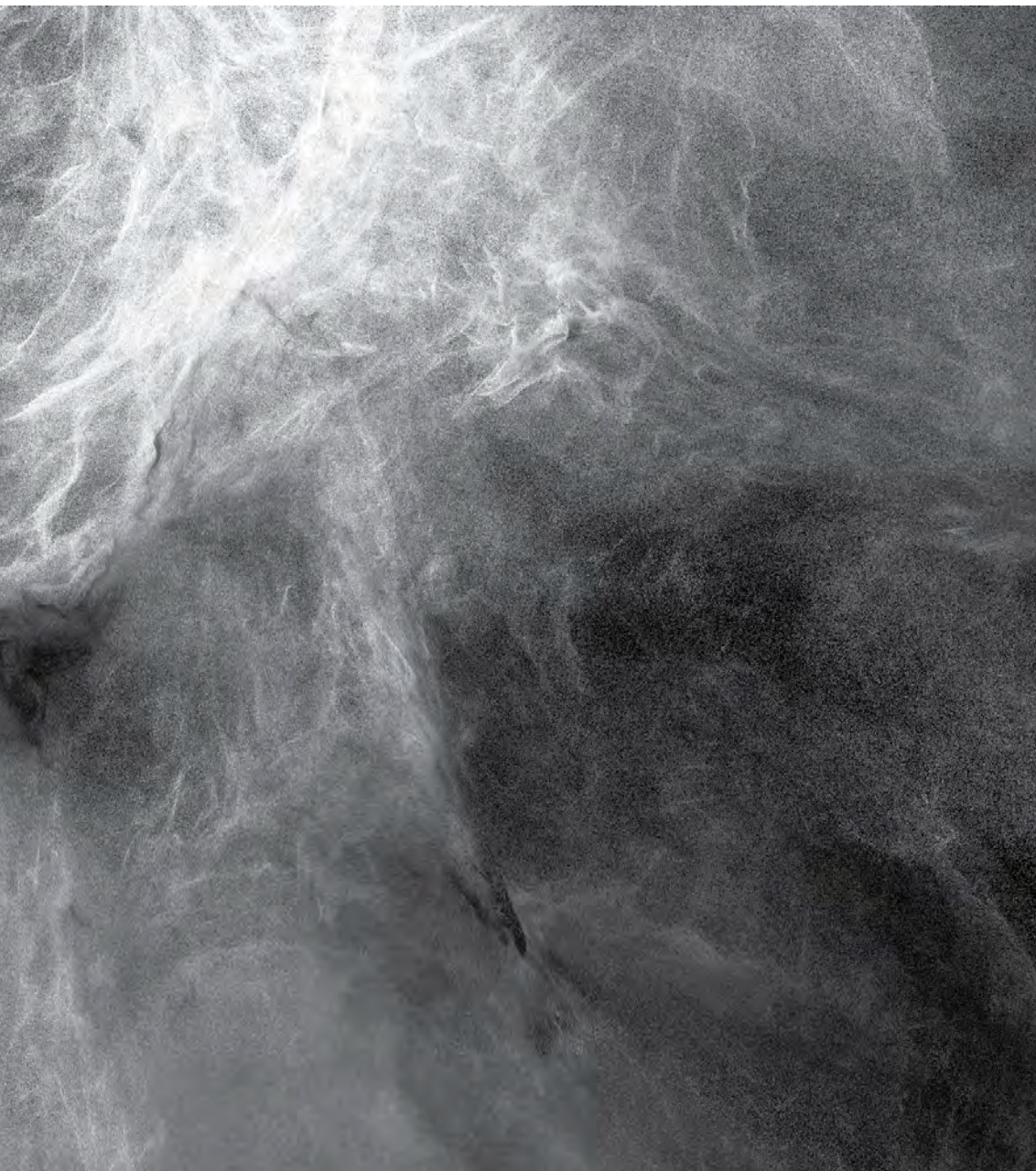
Luque's installations are configured as autonomous and uncontrollable systems in which each element plays a role in both their functional and visual design. The machines are thus conceived not only in terms of the processes they carry out, but also as objects of aesthetic contemplation.

Each artwork is divided into different parts or sections, that can be read as chapters of the same narrative, constitutive elements of a system, or attempts at exploring a single subject. This fragmentation counters the apparent oneness of the piece and the seemingly perfect operation of the machine. Failure and vulnerability are present in the way that these devices are forced to maintain delicate

balances, pursue nonsensical dialogues, generate incomplete renderings of reality, and finally express themselves by means of a sound score that results from their own activity and the physical processes involved in it.

The artist consciously plays with the contradictory perception of technology as purely functional while at the same time imbued with a mysterious purpose, and the fear that machines may replace humans. Inspired by science fiction, he draws from its aesthetic and conceptual foundations the tools to elaborate speculative narrations and address the spectator using preconceptions about technology in popular culture. The outcome is a series of artworks that fascinate by their technical elegance and intriguing opacity, at the same time attracting and distancing themselves from the viewer.





*Félix Luque Sánchez: DWI*

# A BEAUTIFUL ACCIDENT – EXHIBITION

## AXON

Joris Strijbos  
[jorisstrijbos.nl](http://jorisstrijbos.nl)



*Photos by Bresadola + Freese/ drama-berlin.de for NOME*

The installation entails three kinetic robotic units that communicate with each other and their environment through light, sound, and movement. The presence of an audience in the space has an influence on how the group of robots behaves. They perform an audio-visual choreography. Light, sound and movement are controlled and interpreted by the system itself, setting in motion a generative composition that is written, performed, and conducted by the robotic cluster itself.

“Axon” plays with the notion of Jeff Hawkins which states that all our memories are stored as time patterns, sequences of electrical impulses that shoot through our brains. Understanding neural networks as sequences of electrical impulses that enable us to analyze, repeat and

change these impulses, could, according to Jeff Hawkins, eventually lead to the creation of autonomous and creative machines.





## Joris Strijbos <sup>[NL]</sup>

Joris Strijbos is a Rotterdam-based artist whose work focuses on the synaesthetic relation and interaction between moving image and sound.

His work consists of a series of kinetic audiovisual installations and new media performances inspired by an ongoing research into cybernetics, emergent systems, artificial life and communication networks within groups. In his installations Strijbos combines artificial, electronic and digital media with models and algorithms based on biological systems. In many of the pieces, the viewer witnesses a process in which machines, computer programs and the physical world interact with each other, resulting in a generative and multi sensorial composition.

Joris Strijbos studied ArtScience at the Royal Academy of Art in The Hague where he earned his Bachelor degree and received his master degree at the Royal Conservatory of The Hague. His work has been widely shown at festivals, galleries and museums like Ars Electronica – Linz, Sonic Acts Festival – Amsterdam, DEAF Biennale – Rotterdam, TodaysArt Festival – The Hague, Woodstreet Galleries – Pittsburgh, WRO International Media Art Biennale – Wroclaw, Van Gogh Museum – Amsterdam, La Panacee – Montpellier, Nuit Blanche – Paris, EYE Institute – Amsterdam, TENT – Rotterdam, NCCA – Moscow.

## A BEAUTIFUL ACCIDENT – EXHIBITION

### THE COUNCIL

**Frederik De Wilde**

[whitecircle.xyz](http://whitecircle.xyz)

[seditionart.com](http://seditionart.com)



The artwork is inspired by the iconic sculpture *The Thinker* by Rodin that portrays a nude male figure in deep contemplation. De Wilde wondered: “What is *The Thinker* thinking NOW? How would a 21<sup>st</sup> Century Thinker look, feel and think like?”

These seemingly simple questions gave rise to monumental artwork *The Council*, an artistic installation that consists of a 3D-printed sculpture equipped with “artificial brains” (i.e 38 screens branching in space, each connected to a Raspberry Pi’s running custom code).

*The Council* presents us a glimpse of its “private,” yet hyperconnected, metaphysical musings, corrupted memories, digital ruins, uncertain spaces and vectors of thought by the means of image and sound (server room field recordings moving around by Perlin noise). The installation runs custom pixel sorting algorithms

exposing the nature of digital images and how easily we can manipulate them, mesh networked Raspberry Pi’s running custom code, mining for example, post-contemporary ruins like e-waste mountains etc. The mined videos and pictures rapidly deconstructed and glitched. Glitches occur in our identity (de/re) constructions; instabilities and errors in digitized financial markets (i.e. flash crashes); hacking, cracking, and tactical glitches; Dirty New Media Art approaches and the non-neutrality of technological systems.

Even though *The Council* is an Odyssey through the World Wide Web, Deep Web or a descend into the heart of Darknet, it is primarily created as an access point for the viewers minds, feelings and thoughts. Hence, the key element to “unlock” De Wilde’s thinker is the spectator, which lies at the heart of *The Council*.



## Frederik De Wilde <sup>[BE]</sup>

Frederik De Wilde (BE – 1975) works at the interstice of art, science and technology. Frederik studied fine arts, media arts and philosophy. The conceptual crux of his artistic praxis are the notions of the inaudible, intangible and invisible. An excellent example is the conceptualisation, and creation, of the Blackest-Black art made in collaboration with American universities and NASA. The project received the Ars Electronica Next Idea Award and the Best European Collaboration Award between an artist and scientist, extensively covered in, e.g. Huffington Post, Creators Project, TED. In 2019 De Wilde will bring the Blackest-Black art to the Moon in collaboration with Carnegie Mellon ([moonarts.org/about/team](http://moonarts.org/about/team)), NASA, Astrobotic and Space-X. De Wilde is finalist of "Giant Steps" which aims to bring an artist to the Moon supported by x-prize lab MIT, and finalist of the ZKM app art award with "Coremites." Frederik often uses data as a source for his creations (e.g. data visualisations, sonifications). He is a laureate of the Royal Belgian Young Academy of Arts and Sciences and Art & Science expert for the European Commission.

De Wilde collaborated with the KIT micro- and collective robotics lab in Karlsruhe, the University of Leuven (Prometheus, division of

Skeletal Tissue Engineering), Hasselt University (I-BioStat, X-Lab), UGent (Textile Department), Wyoming University (Computer Science), ESTEC, and many other universities and organisations worldwide. De Wilde has exhibited at the ZKM, Ars Electronica, Carroll/Fletcher Arts Museum, Trondheim Meta. Morf Biennial, Venice Biennial 2017 (...). His artworks are in the permanent collection of the ZKM (...), and private collections. Frederik was a guest professor at the Artscience Interfaculty in Den Hague, and Transmedia Brussels. His extended praxis includes creative- and innovation consultancy, micro-entrepreneurship, interdisciplinary research. De Wilde realised his first short film "Joy Palace," supported by the Flanders Audiovisual Fund, in 2017, produced by Potemkino, Bekke Films, Radiator Sales and supported by The Fridge. He is currently preparing a residency at the MOODY Center For The arts in Houston and the Max Planck Institute.

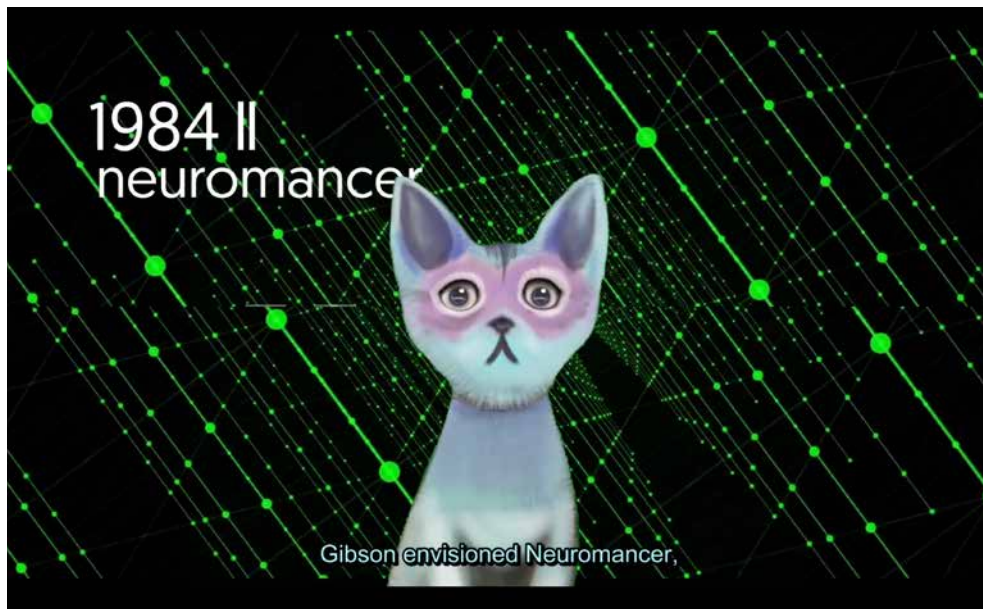
Frederik De Wilde is currently represented by White Circle Agency ([whitecircle.xyz](http://whitecircle.xyz)) and Sedition ([seditionart.com](http://seditionart.com)) and is supported by the Flemish Ministry of Culture & The Flemish Community.

## A BEAUTIFUL ACCIDENT – EXHIBITION

### THE KITTY AI / DESIGNER BABIES

Pinar Yoldas

[pinaryoldas.info](http://pinaryoldas.info)



*The Kitty AI, Screenshot*

## THE KITTY AI

(VIDEO, 2016)

It is the year 2039. An artificial intelligence with the affective capacities of a kitten becomes the first non-human governor. She leads a politician-free zone with a network of Artificial Intelligences. She lives in mobile devices of the citizens and can love up to 3 Million people.

In *The Kitty AI* an AI has taken over the world. The AI takes on the appearance of an adorable kitten to avoid frightening people, it talks about itself and its work as being the ruler of a megalopolis in the year 2039. It speaks from the future and the insolvability of past crises such as the refugee crisis, and climate change, as well as the inability of humankind to manage gigantic infrastructures. AI's like *Kitty AI*, have taken over the positions of politicians and other professional

groups in this imagined future. According to the AI's logic, governmental form is a question of quantity: "Democracy was born in a polis – no surprise that it dies in a megalopolis."

The work playfully reflects a (Dis)(U)topian future – depending from what point of view one takes – where AI has taken over decision making. It could have been a Silicon Valley CEO's wet dream – getting rid of our slow politicians by replacing them with AI, which according to some silicon valley ideologists, is the ultimate solution to secure the future of humanity. Such politics is utopia for some, as well is a horror scenario for others.



*Designer Babies series, 2018. Courtesy of the artist*

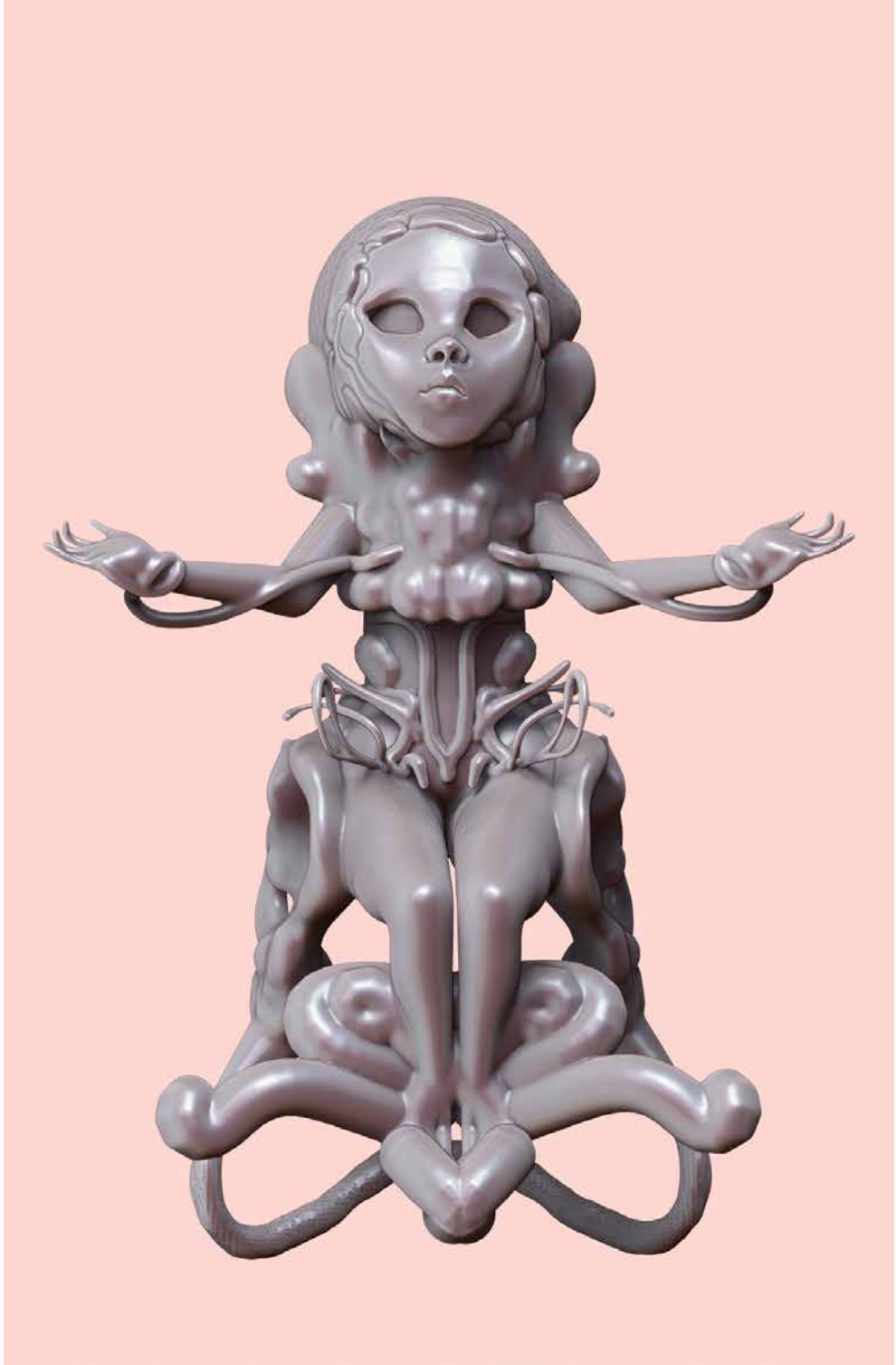
## DESIGNER BABIES

(3D PRINTS, 2013-2016)

A designer baby is a baby whose genetic makeup has been selected in order to eradicate a particular defect, or to ensure that a particular gene is present. Genetically modified or transgenic plants and animals have entered our lives a long time ago, first as food, and then as cultural controversy.

A diverse array of genetic manipulation techniques, allows scientists to create organisms with desired qualities, to conduct research on a vast range of topics from obesity to cancer, from brain development to longevity. One can claim that transgenic lifeforms are the sine qua non of contemporary scientific practice. Animal research, the use of non-human animals, relies heavily on genetical engineering, which contribute to our understanding of biological systems.

A delicate matter in this respect is the modification of the human genome. Protected by a nexus of international regulations, the modification of the human genes has been a very popular topic in bio-ethics.



*Designer Babies series, 2018. Courtesy of the artist*

**Pinar Yoldas** <sup>[ES]</sup>

Pinar Yoldas, PhD is an infradisciplinary scholar and architect who operates under the framework of ecology, biology and technology . Her curiosity-driven work has been exhibited internationally in group shows including the Istanbul Biennial, Nordic Biennial, ZKM, National Museum of Art Beijing, Transmediale, Sonic Acts and solo shows in Z2S Amsterdam, Polytechnikum Moscow, Schering Stiftung Berlin and Roda Sten Konstall Sweden. She is a 2015 John Simon Guggenheim fellow and a Future Emerging Art and Technology award recipient.

She had her first solo exhibition when she was five and holds a bronze medal in Chemistry Olympics. Yoldas is an Asistant Professor of Robotics in Art at UC San Diego.







# INFERNO

PERFORMANCE BY LOUIS-PHILIPPE DEMERS / BILL VORN

Dokkhuset March 9-10

## A BEAUTIFUL ACCIDENT – PERFORMANCE INFERNO

Dokkhuset, March 9–10. Tickets and times @ [dokkhuset.no](http://dokkhuset.no)

Louis-Philippe Demers / Bill Vorn

[processing-plant.com](http://processing-plant.com) / [billvorn.concordia.ca](http://billvorn.concordia.ca)



*Stereolux. Photo: Magalie Fonteneau*

INFERNO is a robotic performance project inspired by the representation of the different levels of hell as described in Dante's *Inferno* or the Singaporean Haw Par Villa's Ten Courts of Hell (which is based on a Chinese Buddhist representation). In *Inferno*, the "circles of hell" concept is mainly an artistic framework, a general working theme under which the different parts of the performance will be regrouped. It is observed that under these two cultural representations, each "level of hell" corresponds to a particular form of punishment for a particular sin. In the many depictions of Hell, the punishments are always carried on the human body and not directly at the psychological level. The excruciating pain and also the eternal aspect of the punishment induces the latter.

The specificity of this performance project resides in the fact that the different machines involved in the show will be installed on the viewers' body. The public will then become an active part of the performance. Depending of the kind of mechanism that they will be wearing, the

viewers will be free to move or they will be in a partial or entire submission position, forced by the machines to act/react in a certain way. Some mechanical structures will coerce the viewers in performing certain movements; others will induce a physical reaction from them.

During the performance, the symbiotic robots will certainly not induce pain but rather invoke a bodily experience that entails the eternal process of the punishment. The establishment of a subsumed body at the mercy of an invisible punisher chimes with our anxiety of the utopian or dystopian views of our existences under the control of a machine. As David Tomas observes on Weiner, Cybernetics is a world of automatic machines under the common denominator of "control and communication". Organisms are shifted from biology to engineering transforming them into hardware (software) models. *Inferno* translates the automation of control and communication into an apparent infinite process of sins and punishments.



### Louis-Philippe Demers <sup>[CA]</sup>

Louis-Philippe Demers makes large-scale installations and performances. His projects can be found in theatre, opera, subway stations, art museums, science museums, music events and trade shows. Over the past two decades, he participated in more than seventy artistic and stage productions and has built more than 375 machines. Demers works have been featured at major venues such as Theatre de la Ville, Lille 2004, Expo 1992 and 2000, Sonambiente, ISEA, Siggraph and Sonar. He received six mentions and one distinction at Ars Electronica, the first

prize of Vida 2.0, mentions at Vida 12.0 and 15.0, two jury recommendations at the Japan Media Arts Festival, the Interactive prize for Lightforms 98 and six prizes for Devolution including two Helpmann Awards. Demers was Professor of Digital Media and Exhibit Design/Scenography at the Hochschule für Gestaltung Karlsruhe, affiliated to the world renowned Zentrum für Kunst und Medientechnologie (ZKM, Germany). Since he joined the Interaction and Entertainment Research Centre and the newly founded School of Art, Design and Media at the Nanyang Technological University.

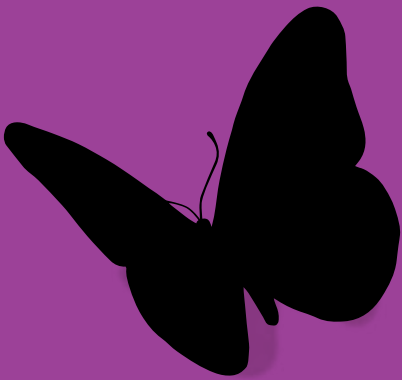


### Bill Vorn <sup>[CA]</sup>

Based in Montreal, Bill Vorn is working in the field of Robotic Art since more than twenty-five years. His installation and performance projects involve robotics and motion control, sound, lighting, video and cybernetic processes. He pursues research and creation on Artificial Life and Agent Technologies through artistic work based on the "Aesthetics of Artificial Behaviors".

He holds a PhD degree in Communication Studies from UQAM (Montreal) for his thesis on "Artificial Life as Media". He teaches Electronic Arts in the Department of Studio Arts at Concordia University (Intermedia program) where he is Full Professor.

His work has been presented in many international events, including Ars Electronica, ISEA, DEAF, Sonar, Art Futura, EMAF and Artec. He has been awarded the Vida 2.0 award (1999, Madrid), the Leprecon Award for Interactivity (1998, New York), the Prix Ars Electronica Distinction award (1996, Linz) and the International Digital Media Award (1996, Toronto). He has worked in collaboration with many Canadian artists (including Edouard Lock, Robert Lepage, Gilles Maheu, Istvan Kantor and Louis-Philippe Demers). He is cofounder of the electronic pop music band Rational Youth with Tracy Howe in 1981.



# PROGRAM MARCH 12–MAY 6

## WORKSHOP / EXHIBITION:

THE TEMPORARY LABORATORY / MARCH 12–25

Gallery KiT

## EXHIBITIONS:

THE TEMPORARY LIBRARY OF NORWEGIAN MEDIA ART / MARCH 16–25

Gallery KiT

JOAKIM BLATTMANN: TREVERK (8) / MARCH 15–APRIL 22

Trondhjems Kunstforening

BULL.MILETIC: ZOOM BLUE DOT (1990–2018) / MARCH 22–APRIL 15

Trøndelag senter for samtidskunst

JAKOB KUDSK STEENSEN:

IMPERCEPTIBLE AFFAIRS / MARCH 23–MAY 6

Rake visningsrom

PAUL PRUDENCE: THE LISTENING EYE / MARCH 24–29

Vitensenteret 360° Kino

BASTIAAN BUIJS/MARTA GIRALT: WHAT IF / APRIL 5–MAY 6

Nordenfjeldske kunstindustrimuseum

MELANIE WINDL: AUGMENTED SCOPES / APRIL 6–MAY 6

Babel visningsrom for kunst

## FILM PROGRAM:

ALL BORDERS ARE TEMPORARY / APRIL 3–4

Cinematket Trondheim

## WORKSHOP:

LYDHØR / APRIL 14–15

ReMida


**KiT**

## THE TEMPORARY LIBRARY OF NORWEGIAN MEDIA ART

Gallery KiT, Trondheim Academy of Fine Art, March 16–25

Concept and co-curator: Alessandro Ludovico / Curators: Zane Cerpina / Stahl Stenslie

Produced by TEKS

[temporarylibrary.no](http://temporarylibrary.no)



Photo: Zane Cerpina

The Temporary Library of Norwegian Media Art collects the most comprehensive knowledge and documentation of media arts in Norway, in terms of history, artistic activities, artists, and the development of the field.

This edition will be a collection of printed publications covering the Norwegian Media art field, and will be premiered during the Meta.Morf – The 5<sup>th</sup> Trondheim Biennale for Art and Technology in 2018. At the end of the Biennale, the collection will be donated to The Library of Trondheim Academy of Fine Art. It will be available to be temporarily lent as a whole, under specified conditions.

The project aims at strengthening the media art field's presence in the broader art scene in Norway. The intent is also to contribute to the future development of the media art field

in Norway, through providing a solid basis of the field's history and collected knowledge in one, complete archive. The project further encourages a growth in media arts publications in Norway, which is necessary not only to provide an overview of the historical importance of media arts in Norwegian culture but also to ensure an ongoing development of the field in the future.

The Temporary Library of Norwegian Media Art is aiming to collect 100+ printed publications, that are important documents and references to the media art field's development and presence in Norway. Through the research we aim not only to gather well-known works, but also uncover what Alessandro Ludovico defines as "sleeping knowledge" – publications that might have been published only in few copies, and possibly forgotten in some storage.

**PROJECT TEAM**

The Temporary Library of Norwegian Media Art is curated by Alessandro Ludovico in collaboration with Stahl Stenslie (NO) and Zane Cerpina (NO/LV), TEKS. The project is produced and co-financed by TEKS – Trondheim Electronic Arts Centre. Additional contributors are MFA Students of Trondheim Academy of Fine Art / NTNU, coordinated by Michelle Teran (CA).

**ABOUT THE TEMPORARY LIBRARY PROJECT**

The Temporary Library project relies on the concept of metaphorically breaking the classic boundaries of libraries. It intends to bring publications in places where they're not necessarily known, expanding and redefining the public role of libraries in a contemporary sense.

The Temporary Library project is an initiative by Alessandro Ludovico and each edition focuses on a particular topic. Until now there has been three editions released: The Temporary Library for Transmediale, 2017 (Berlin, Germany), The Temporary Library of Latin American Media Art for ISEA, 2017 (Manizales, Colombia) and The Temporary Library of Portuguese Media Art for xCoAx, 2017 (Lisbon, Portugal).

**SUPPORTED BY**



# TEMPORARY LIBRARY OF NORWEGIAN MEDIA ART



## CURATORIAL MANIFESTO

**What is the Temporary Library of Norwegian Media Art including? And what not?**

- All publications must be published in Norway, or belong to a specified norwegian media art project; that is performed/produced in Norway, or dealing specifically with the norwegian media art scene.
- Publications included must describe works of art that beyond doubt belong to the artistic and aesthetic category of media art, i.e. using electronic, digital, interactive media/technologies or particularly experimental art forms that clearly relate to, or is the offspring of, the media art scene.
- With publications are meant all kinds of physical publications, with or without ISBN. It can be books, pamphlets, magazines, journals, art catalogues etc.
- Not included are publications describing artworks that already belong to an obviously different art historic or academic category.

[temporarylibrary.no](http://temporarylibrary.no)

## T E K S



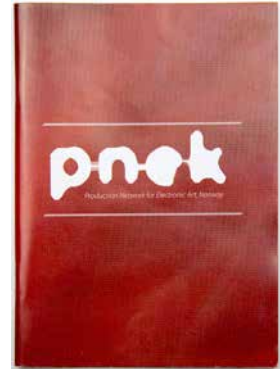
TL:NO 052

Anne Lise Stenseth  
**DETOX!**  
Riksstillingen, 1999  
ISSN: 08083444-6  
Donated by: Anne Lise Stenseth



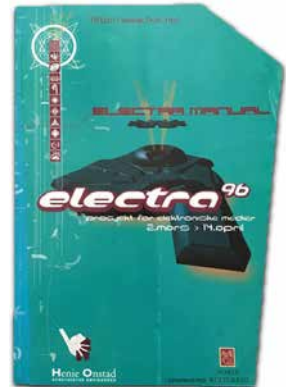
TL:NO 019

Erik Hesby  
**KUNST.NO/01: En guide til norsk kunst på nettet**  
Kunstnett Norge, 2001  
ISBN: 82-92342-00-1  
Donated by: Erik Hesby



TL:NO 042

Per Platou  
**PNEK Catalogue 2010**  
PNEK, 2010  
Donated by: PNEK



TL:NO 008

Per Hovdenakk, Lidvin M. Osland, Arvid Esperø, Øyvind Storm Bjerke  
**elektra 96**  
Henie Onstad  
Kunstsenter, 1996  
Donated by: Henie Onstad Kunstsenter



TL:NO 028

Gisle Frøysland  
**Piksel 06 Catalog**  
Piksel, 2006  
Donated by: Piksel





TL:NO 041

Janne S. Dahl, Grethe Melby  
**PNEK Rapport 2001 - 2005**  
PNEK, 2006  
Donated by: PNEK



TL:NO 021

Andreas Rishovd,  
Atle Barclay (eds.)  
**FOO**  
Kunsthall Grenland, 2013  
Donated by: Kunsthall  
Grenland



TL:NO 047

Stahl Stenslie, Zane Cerpina  
**EE: Beyond Nature**  
PNEK, 2017  
ISSN: 2464-448X  
Donated by: EE Journal



TL:NO 021

Janne Stang Dahl,  
Jøran Rudi (eds.)  
**Elektronisk kunst i  
offentlige rom**  
PNEK / NOTAM, 2004  
ISBN: 8299686709  
Donated by: Jøran Rudi



TL:NO 010

Hege Tapio  
**New Eden / Det nye eden**  
i/o/lab, 2016  
Donated by: Hege Tapio



TL:NO 006

Stina Högvist  
**Med egne øyne II : Om  
formidling av videokunst**  
GAN Forlag AS, 2006  
ISBN: 82-492-0745-9  
Donated by: Stina Högvist



TL:NO 071

Anthony Rowe  
**Immersion in Mixed  
Reality Spaces**  
AHO, 2015  
ISBN: 978-82-547-0279-6  
Donated by: AHO



TL:NO 059

Espen Gangvik  
**Meta.Morf / Nice to be in  
orbit!**  
TEKS Publishing, 2017  
ISBN: 978-82-998211-6-2  
Donated by: KiT Library



TL:NO 007

H.C. Gilje  
**Conversations with spaces**  
Uten Tittel AS, 2017  
ISBN: 978-82-93502-05-0  
Donated by: HC Gilje

# TEMPORARY LIBRARIES

By Alessandro Ludovico

The central role of the library as a central cultural system is rapidly evolving into a still undefined new type of cultural body influenced by the spontaneous creation of different types of libraries with the potential to interconnect at some point (or not) to the centralised library system. Libraries should evolve from their historical and “monumental” role, which delivers socially relevant services, into an extended, networked and shared infrastructure of diverse knowledge, rivalling the online type of “instant” knowledge in facilitating social and cultural exchange. Two of the possible approaches to start this kind of process, which would be meant to open and socialise even more the library system, is to create “temporary libraries”, in order to fill specific knowledge needs during cultural events becoming then permanent, and “distributed libraries”, in order to integrate relevant collections of specialised knowledge accumulated elsewhere in the traditional library system without structurally intervene into it.

## THE LIBRARY THAT MOVES, TRAVELLING LIBRARIES AND BOOKMOBILES

Libraries are evaluated as superfluous and outdated entities by common sense and new university directors, especially because “everything” seems accessible from computer networks, and particularly the ones accessible through the small computers in our pockets that we still call (smart)phones. Despite that, they are still efficient systems for the preservation and the sharing of knowledge produced under high standards (Kurzweil, 2013), often just impossible to retrieve online, or not yet digitised anywhere. Beyond any fetishism for the book as an object, physical libraries are provided with space to facilitate the meeting of people and fellow experts, creating concrete opportunities of learning and improving.

Physical libraries are the outpost of a cultural and social kind of sharing, while digital libraries are enabling enormous accessibility, even if they're not necessarily building communities, often the opposite. Establishing Temporary Libraries and Distributed Libraries can let libraries reclaim their historical role, dealing more efficiently with the rapidly evolving contemporaneity.

## DIGITAL LIBRARIES AND CUSTODIANS

The digital library is a concept belonging to the current digitalisation of every medium and content, often fostered by the so called “online giants” (Apple, Microsoft, Amazon, Google, Facebook), eager to create new types of assets. One of the proven examples is Google Books, admittedly being created not to be the most comprehensive digital library, but to serve as the most sophisticated corpus of text-based Google's AI services (Kurzweil, 2013). On the other side there are huge spontaneous and unauthorised collections including millions of publications in the form of files, such as Library Genesis or Sci-Hub, to mention the most inclusive, but also specialised smaller collections defined and technically quantified as “personal portable libraries” (Warwick, 2014) when they are offline, exchanged on a personal basis and small enough to fit into portable storage. They embody (sometimes unawaresly) one of Aaron Swartz's leading thought: “We need to take information, wherever it is stored, make our copies and share them with the world”. This “free access for all” is also one of the founding principle of the self-appointed “custodians”, a group of intellectuals pushing citizens to act through the scanning and sharing of content. In their words: “We are all custodians of knowledge, custodians of the same infrastructures that we depend on for producing knowledge, custodians of our fertile but fragile commons. To be a custodian is, de facto, to download, to share, to read, to write, to review, to edit, to digitise, to archive, to maintain libraries, to make them accessible. It is to be of use to, not to make property of, our knowledge commons”.

Custodians have made a mirror backup site of the [ubuweb.org](http://ubuweb.org) very valuable collection in 2016, and they collaborate with the huge [archive.org](http://archive.org) platform, based in US, who has started to plan a whole backup facility in Canada after the election of Donald Trump as President of the United States, fearing a new wave of digital censorship. Artist and writer Kenneth Goldsmith, a Custodian and founder of [ubuweb.org](http://ubuweb.org), has used backup strategies in both ways: the digitalisation of content as a liberating paradigm on his own platform, and the re-embodiment of digital content into print in his “Printing The Internet”

project, where in one occasion he printed out 250,000 pages of pirated documents from the huge academic publishing digital platform JSTOR (as a tribute to Aaron Swartz) in an exhibition at the Kunsthalle Düsseldorf. And the concept of preserving to avoid censorship has been also embodied by French artists David Guez in his project Humanpédia. Here he is quoting the basic strategy used in Bradburies' Fahrenheit 451 novel, asking people to learn by heart a single Wikipedia article, in order to become a living functioning backup of an almost endless digital content.

Most of the above projects are meant to build shared and liberating digital libraries on a global and personal level, with no self-imposed whatsoever boundaries, a principle which was brilliantly synthesised by Marcell Mars when he affirmed "When everyone is librarian, library is everywhere". But this statement, in its principle, doesn't necessarily imply that these DIY libraries should be exclusively digital.

#### TEMPORARY LIBRARIES

In between the huge classic libraries and the big digitised ones, there are various types of smaller efforts, bringing the library concept and often its working system off the institutional walls. As a starting point let's consider Alberto Manguel's statement that "every library is migratory", as he considers historical examples of small libraries travelling with famous warlords like Alexander the Great carrying a copy of the Iliad with him in his military campaigns, and Napoleon carrying a wood box in similar trips, with history books about almost every country (Cronin, 1994). A more recent example of migratory libraries can be found the end of 19th century, then the first projects to bring selection of books in areas dislocated far from libraries took place. They were carried with means of transportation which have evolved over time from carts to cars and vans, and since the mid 20th century they have started to be usually called "bookmobiles". The structure was simple, a modified vehicle was filled with publications, which were lent in the place where it was parked, in the usual public library scheme. In some underdeveloped areas they are still used, but the concept of

establishing independent libraries has been then further elaborated in different approaches, defining the contemporary concept of DIY libraries, which is nevertheless serving focused small communities. The Prelinger Library, founded in San Francisco in 2004, for example, has a remarkable collection of 50,000 image-rich 19<sup>th</sup> and 20<sup>th</sup> century historical ephemera, periodicals, maps, and books, mainly donated in order to be available to the local community of artists, writers and activists, remaining independent from the institutional libraries system. It is the young ancestor of the so-called DIY libraries, which recently has started to spread in North America. Their goal is to share among a restricted community a small and usually quite focused collection, build up by a few bibliophiles, in a private space collectively rented and wi-fi equipped, through a monthly membership fee. "Wendy's Subway" in Williamsburg, Brooklyn is a classic example, dedicated to the history of revolution and the avant-garde. The books are non-circulating (they can be read only in the library), but one of the main concepts embodied here is to explore "the social life of the book" as Rachel Valinsky, one of the founders, affirms, and how to "activate the book beyond the shelf and have people engage with the idea of the library more broadly as a place of coming together." They are rewriting classic library rules, benefitting from the limited amount of people and the small environment, but also opening it to lecturing and other types of social-based activities. Maru Calva, founder of the similar Biblioteca Aeromoto in Mexico City says "We dream about it being open all the time, and always having someone researching or giving a lecture or learning something."

This social approach goes beyond the so-called "citizen libraries" or spontaneous bookshelves placed in public space in order to facilitate free book exchange (like BookCrossing, Little Free Libraries, Ourshelves, etc.), as it pushes a community to better organise, develop, or gather and manage a collection, and starting from there to give space and time to a shared interest in specific cultural fields, with the opportunity to be learnt and discussed further.

Then my formulation of a “Temporary Library” relies on a similar concept based on breaking the classic library’s boundaries. Classic libraries are open, but physically very centralised, so breaking these boundaries (metaphorically represented by the library walls) means to bring publications in new places and finally expanding and redefining their public role in a more contemporary sense. The Temporary Library concept consists in curating a selection of publications, reflecting a relevant topic, possibly also with a local/national character or declination. When the selection is agreed among the curators, a minimal physical library is built asking publishers to donate these publications (or acquiring them), and a specific space is dedicated for consultation, typically during a compatible event (a festival or a conference with similar topics), eventually granting the opportunity for attendees to get in touch with publishers through a list of contacts, in order to compensate the donation. Finally, when the event ends, the temporary library is donated as a “special collection” to an established institutional library, but only under the condition that it’d be lent to other events upon request, and to be shipped back when this event is finished.

Under this approach, the curated selection is able to attract new type of readers, who can then be connected also to the publishers’ community, finally contributing to create a public resource which is meant to stay and hopefully travel, to release even more of its potential of knowledge. And if different Temporary Libraries (with compatible or similar topics) are created they can be ideally gathered altogether at some point in a single place for a while, proving minimal redundancy and locally built richness in that specific topic that would probably have been impossible to grasp in a classic library.

In a way, they are metaphorically breaking the monumental character of the library and its physical centrality, giving space to external qualified intervention, still integrated into the systems.

#### **DISTRIBUTED LIBRARIES**

If Temporary Libraries are meant to create new mobile library resources, the concept of a Distributed Library is based instead on the

observation that a lot of cultural “scenes”, particularly some art-related and media-related, are misrepresented in official cultural repositories, especially libraries. On the other end, there are plenty of unofficial repositories of publications about these cultures, usually assembled and hosted by small institutions, critics or journalists. These collections of publications form altogether a “Distributed Library” whose content is mostly absent from library catalogues. This Distributed Library approach is about supporting the online publication of the respective catalogues, being then searchable altogether. In particular, Neural magazine has developed a web platform (the Neural Archive) that facilitates this process, through free software and the most basic IT standards, is free to be downloaded and used through github. The whole software platform allows any collection to be indexed scanning the publication’s covers and entering the bibliographical data. With a few working partners, the next fundamental step would be to create a small vertical search engine that would search all the different “distributed libraries”, or better their respective catalogues, altogether, creating an important tool for researchers in that specific area, which in this case is new media art. In fact it’d result as a collaboratively-compiled bibliography, extremely specialised and, very importantly, based on the physical books preserved in the respective physical spaces of the participants. Even if probably none of the small entities would be able to grant a real public access to the respective physical collections, it’d guarantee proper indexing and preservation of specialised cultures. Beyond intrinsically taking public responsibility of these collections, once the catalogue is published, one of the most crucial challenges would be at some point to structure the data in a way that it’d be compatible with the current libraries standard, forming an independent conceptual “other side” of the library system, perfectly searchable and compatible. Distributed Libraries can grow even more and faster than classic libraries because they are not constrained in a single place. They would more deeply reflect than Manguel’s contemporary library definition as: “an ever-growing entity; it multiplies seemingly unaided, it reproduces itself by purchase, theft, borrowings,

gifts, by suggesting gaps through association, by demanding completion of sorts.” (Manguel 2008)

Preserving knowledge under these conditions assumes new values which rise from social needs and self-organising networked structures, so that the distribution of knowledge itself becomes a strategy rather than a limit. While Kittler underlined the remarkable difference between “transmission” and “storage” in media, and their respective values, in a Distributed Library system the “transmission”, obtained through the networked infrastructure, becomes fully functional to the storage, needed to preserve the physical copies, in a way that they are mutually necessary rather than be in competition.

#### CONCLUSIONS

“The mission of librarians is to improve society through facilitating knowledge creation in their communities” (Lankes, 2016) and the physical libraries are the outpost of the social sharing of knowledge, while digital libraries create shared access but not necessarily communities. Mostly the combination of the two can have a relevant social impact. The selection curated in temporary libraries is meant to let the interested readers to progress and learn about unheard consistent (curated) titles. Furthermore being placed in a public space during a public event, it’ll allow the creation of a space of dialogue, where the shared knowledge will affect fellow interested people and experts.

The Temporary Libraries are meant to accomplish both the goals, being temporary as social installations, then transforming themselves into stable cultural resources. Furthermore they can help a lot the facilitation to write new texts about a compatible topic, coalescing in a single place a lot of the printed culture of a specific cultural/art scene.

The Distributed Libraries are instead letting focused collections to emerge and being publicly acknowledged, intrinsically compiling extensive bibliographies and becoming valuable and strategic repositories.

Finally the role of the citizen librarian, dealing with these types of structures, should embrace both the tasks: being a custodian to preserve

share and duplicate, when needed. But also a shaman, knowing these collection so well to be able to guide other citizens to discover new connections and to establish new social and cultural relationships.

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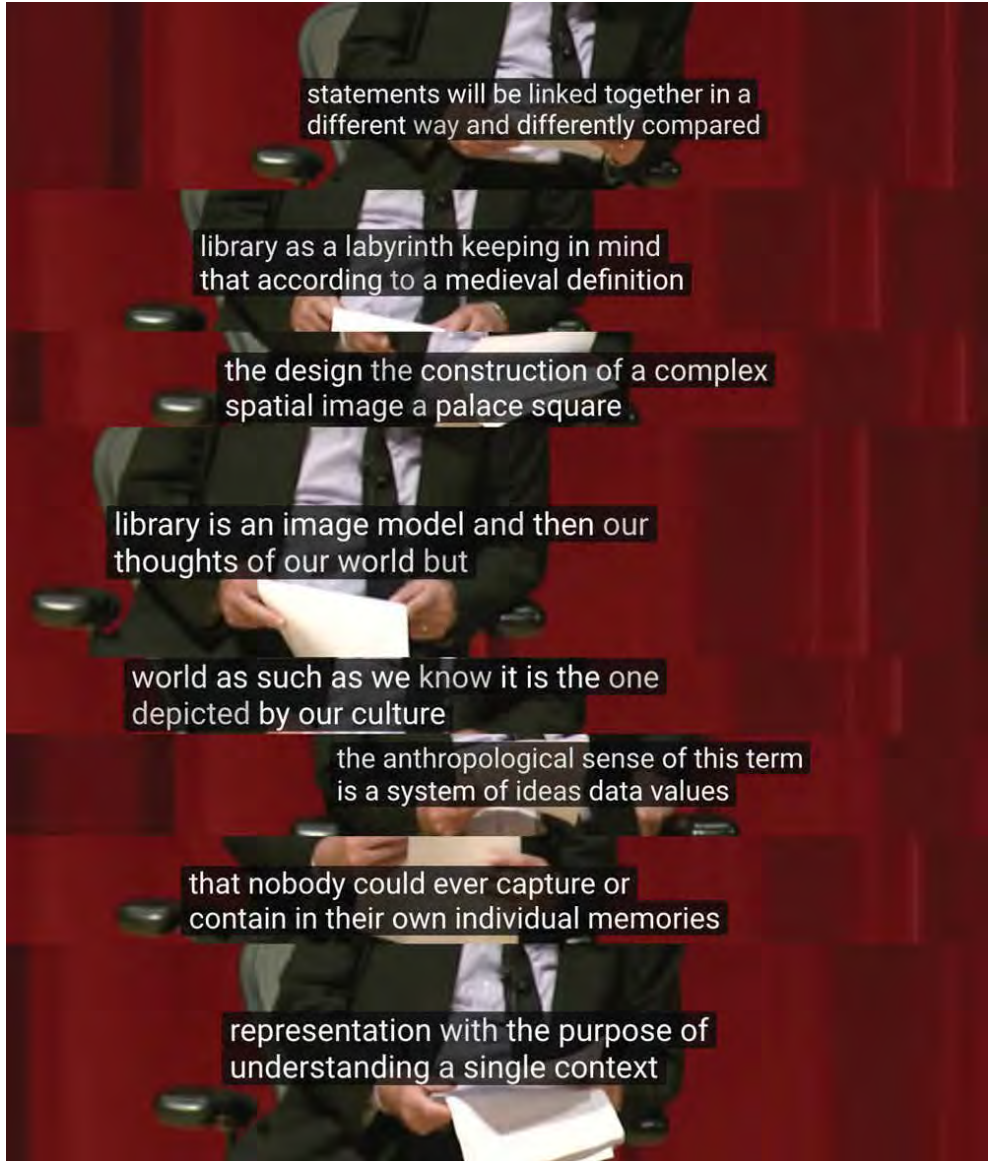
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## THE TEMPORARY LABORATORY

Gallery KiT, Trondheim Academy of Fine Art, March 12-25

Main curator and course responsible: Associate professor Michelle Teran



SUPPORTED BY



Starting in September 2017, Associate professor at Trondheim Academy of Fine Art (KiT) – Michelle Teran – is leading a course called “When Everybody is a Librarian, The Library is Everywhere”, where ten master students from KiT and other departments within NTNU participates.

During the course, the participants are using the Meta.Morf 2018 project – The Temporary Library of Norwegian Media Art (initiated by Alessandro Ludovico at Neural magazine) – as a Temporary Laboratory to examine the library in relation to notions of cultural memory; the library as a curatorial space for generating connections within collections around a particular specialized knowledge.

A library brings together aggregations of printed matter, while also creating a social environment for sharing content together. The library/ laboratory allowed us to introduce many lines of critical inquiry regarding the role of printed matter and its historical mapping of ephemeral artistic and cultural practices related to sound, performance, video, networks, etc.: When does a history start? What should be the process of curation for the collection? What are the criteria for inclusion and exclusion? Can self-published ‘zine makers co-exist with more official titles written by academics? How do we also make explicit the gaps in the collection? Why use printed matter to document ephemeral practices? Is the library just books? What interest should a public have about such a collection?

We are proud to present the results of the research. The Temporary Library of Norwegian Media Art will be on public display at Gallery KiT during the first part of the Meta.Morf Biennale 2018. Accompanying the Temporary Library of the Norwegian Media Art collection, we offer an exhibition of audiovisual works, objects, and additional printed material. Understanding incompleteness as a prevalent feature in the constructing of history, the presentation centers on Trondheim as a locality and timeline in order to bring out specific events, individuals, and practices connected to the history of digital art and culture in Norway. Additionally, invited curators acting as tour guides will

activate sections of the Temporary Library during the exhibition, offering their subjective interpretations of Norwegian Media Art.

The exhibition will coincide with a self-publishing workshop led by Alessandro Ludovico, book fair, lecture and performance program developed by the students within the first year of the master program at Trondheim Academy of Fine Art.

Temporary Laboratory exhibition and activities are curated by Michelle Teran, Anaclara Talento Acosta, Letizia Balzi, Katherine Butcher, Mika Haykowsky, Álvaro Hortal Muñoz, Lisa Paland, Martin Grøndalen Palmer, Kasper Holm Pedersen and Pablo Sarabia Fraile.

The Temporary Library of Norwegian Media Art is an initiative by artist, writer, and publisher Alessandro Ludovico, in collaboration with TEKS – Trondheim Electronic Arts Centre – and artists Stahl Stenslie and Zane Cerpina. The project brings together publications within the areas of Art & Technology, and Art & Science produced by individuals, events, and institutions that have been active contributors in the Norwegian media art scene.

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#### REFLECTIONS

If we think about the characteristics of today’s world where our cultural memory survival depends on archives, the library space plays a major role to preserve it. But the idea we have of archives, according to Jussi Parikka, represents an archetype of a static remote and somehow hidden space where information is processed and cataloged. That said, in the context of the Temporary Library project, the audience is invited to access and engage with its content by being part of a ludic relation that takes place within the space of the library, its archive, and the notions of cultural memory ... The printed matter is used not just to document the artists’ practices. It transforms that traditional idea of an archive because it goes through a metamorphosis where a dynamic system, that brings other co-existential forms such as zines, is being shaped. (Letizia Balzi, 2017)

In the book *Post-Digital Print: The Mutation of Publishing since 1894*, Alessandro Ludovico asks why print still make sense in a society which is by now almost entirely networked as well as screen-based. The answer is, of course, that print does have a number of unique characteristics which are yet to be superseded by anything else. The first of these characteristics, says Ludovico, is the way print uses space. The space taken up by printed materials, whether in the shape of document folders, stacks of printed pages on a table, or a library of shelves filled with books, is real and physical. This is entirely different from something existing only on a screen, since it relates directly to our physical space, and to a sensorial perception developed over (at least) thousands of years ... Even among artists working within the fields of technology and media based art today, the intrinsic characteristic of print is still recognized. Besides its tactile quality, it is about the persistence of a physical presence. Paper is becoming a vibrant and pleasurable experience in itself, and may even be seen as “a conceptual ‘conductor’, able to transfer the metaphorical ‘energy’ it contains, through the gestural act of passing the printed product from one person to the next.” (Martin Grøndalen Palmer, 2017)

An archive is not a simple conglomeration of material, nor a common or static place. It is a dynamic body with a very particular point of view; one that is adopted by observing where parallel constructions of identity cross over and become one. They intertwine, they become tangled, they meet, they distance themselves and then meet again. They form a knot. They converge. There are points of encounter and evasion: It is an irreversible skein, without beginning or end.

It is often difficult to consider “average” people as potential archive generators since the archives are considered the place of power linked to the institutional. However, archives are by nature permeable and so it is the task of “the others,” “the outsiders,” “the historically marginalized” to get inside these stable and hegemonic versions of history that the institutional archives write. It is therefore

imperative to work at the micropolitical level from which self-organized collectives operate. (Anaclara Talento Acosta, 2017)

The meaning of a library could be synthesized in a public or private collection of books or manuscripts, organized to take care of its conservation and to facilitate consultation or study. However, what about the information that lies inside a video, audio, or archive? What about those artists whose works have never come to light due to various circumstances or merely because they have not had the social recognition that they were ‘supposed’ to have? Does their (artistic) work not merit entry into the social framework of a library? When does art become knowledge? With the *Temporary Library*, we want to break down the barrier and stereotype of the traditional library, since art does not understand limits or borders and must go through continuous renewal and reinvention (Michelle Teran, 2017)

*The Temporary Library* is a new approach to the library that we all know, making it more dynamic and accessible to the public. It allows for possible permutations and reconfigurations that respond and react to different interests and needs by the visiting public. It is a tribute to art; it is an ode to knowledge. (Álvaro Hortal Muñoz, 2017)

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## Notes

### An Unfinished List of Terms for Cyborg Librarians or Words One Might Need When Describing a Library.

**Modular:** adj. Constructed with standardized units or dimensions for exhibitability and variety in use. **Assiduous:** adj. Showing great care and perseverance.

**Orgiastic:** adj. Of or resembling an orgy.

**Neural:** adj. Of, relating to, or affecting a nerve or the nervous system.

**Channel:** n. A means of communication or expression such as a path along which information (such as data or music) in the form of an electrical signal passes.

**Truncate:** v. a. To shorten by or as if by cutting off, to replace (an edge or corner of a crystal) by a plane.

**Phantasmagoria:** n. A sequence of real or imaginary images like that seen in a dream.

**Indefatigable:** adj. (Of a person or their efforts) Persisting tirelessly.

**Nascent:** adj. Just coming to existence and beginning to display signs of future potential.

**Labyrinth:** n. A place constructed of or full of intricate passageways and blind alleys, something extremely complex or tortuous.

**Interactive:** adj. Mutually or reciprocally active. Involving the actions or input of a user; especially of, relating to, or being a two-way electronic communication system.

**Organic:** adj. Having the characteristics of an organism: developing in the manner of a living plant or animal.

**Transient:** adj. passing especially quickly into and out of existence, passing through or by a place with only a brief stay.

**Con agraation:** n. An extensive re which destroys a great deal of land or property.

**Prolixious:** adj. (Of speech or writing) using or containing too many words; tediously lengthy.

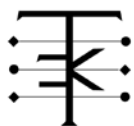
**Available:** adj. a: Present or ready for immediate use b: Quali ed or willing to do something or to assume a responsi- bility c: Present in such chemical or physical form as to be usable (as by a plant).

**Decentralization:** n. The dispersion or distribution of functions and powers.

**Database:** n. A usually large collection of data organized especially for rapid search and retrieval (as by a computer).

**Recall:** v. The procedure by which the library can request that materials currently checked out be returned to the library so that another person who has requested the materials can use them. (Haykowsky, Holm, 2017)

Source: *Merriam-Webster Dictionary*.



## TREVERK (8)

Joakim Blattmann  
[jblattmann.com](http://jblattmann.com)

Trondhjems Kunstforening, March 15–April 22

Curator: Elena Pérez



In the exhibition Treverk (8) at Trondhjems Kunstforening, Joakim Blattmann will present sculptural works based on audio recordings of the minuscule movements inside trees. In this way, these works materialize sound that we are often unaware of, making the active existence inside of living organisms present.

Treverk is a series of sound installations based on audio recordings of the minuscule movements of trees. The trees in which the recordings were originally captured make up the sculptural components of the installation. Transducers have been attached to the trees allowing the sound to be affected by the wood in real time, emphasizing wood as living rather than inanimate matter.

In the exhibition, visitors will encounter a variety of wood sculptures that actively fill the space with sound. The works range from small to larger structures that have been “colonized” by

technology. In the context of these sculptures, technology is a tool that helps us hear something that would otherwise be unavailable to our senses. In this way, these works materialize sound that we are often unaware of, making the active existence inside of living organisms present.

By combining sound technology, materials from nature and the artistic medium of sculpture, Blattmann’s work explores the complexity of the auditory information that surrounds us. Chance events and complex systems mix in a hybrid natural world where nature and technology are in dialog, in need of each other to bring forward their full potential.



## Joakim Blattmann <sup>[NO]</sup>

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Joakim Blattmann (Drammen, 1978) is a visual artist working at the intersection of sound, sculpture and composition. He holds a master's degree (2012) from the Trondheim Academy of Fine Art at NTNU. His most recent solo exhibition was at Østre in Bergen (2016). Recent performances include *DIE MAUER IST WEG* in collaboration with Clemens Wilhelm in Berlin (2017) and at the EKKO Festival in Bergen in collaboration with Ricardo del Pozo (2017).

Blattmann frequently participates in group exhibitions, such as *Østlandsutstillingen* and *Trøndelagsutstillingen*. He currently lives and works in Oslo.

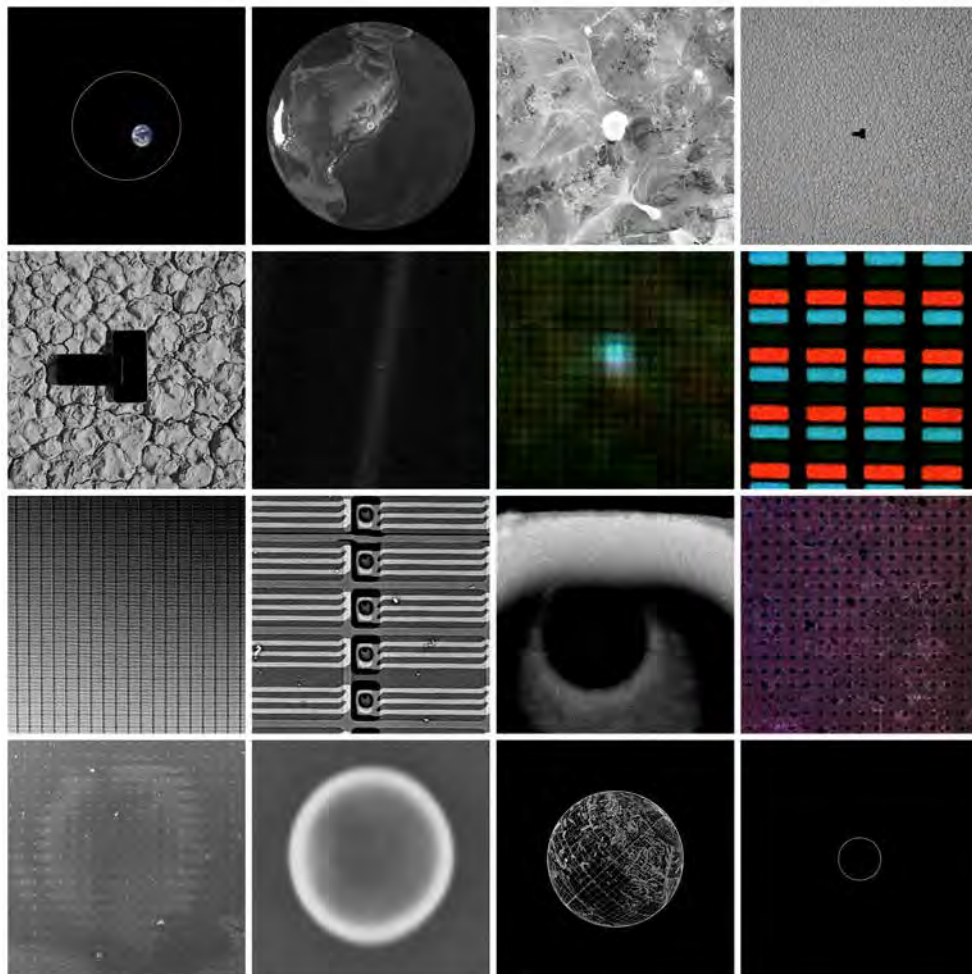
TRØNDELAG  
SENTER  
FOR  
SAMTIDSKUNST

## ZOOM BLUE DOT (1990–2018)

Bull.Miletic  
[bull.miletic.info](http://bull.miletic.info)

Trondheim Center for Contemporary Art, March 22–April 15

Curators: TSSK Art Board: Randi M. Brockmann, Ingun Myrstad, Jon Benjamin Tallerås



On February 14, 1990, before permanently turning off its cameras, NASA's Voyager 1 briefly turned towards Earth to snap one last picture. Shot from a distance of 4 billion miles, our planet appears as a pale blue dot, suspended in a sunbeam. Taking Pale Blue Dot (1990) as an anchor point, this project addresses the concept of scale as an epistemic shift in our awareness brought on by the Anthropocene.

The recent surge of aerial imaging technologies such as satellites and drones has prompted scholarly discussions on what has come to emerge as a new visual paradigm.

Pointing to the technologies of surveillance, tracking and targeting, such as drones and satellites, this development is accompanied by a growing amount of remote sensing and

visualization systems “that give us operational representations of the planet” (Parikka 2016). The exponential growth of orthophotomapped representations of Earth through cinematized data sets produces affective scalable models of our planet far from the vibrant ecosystem that in Buckminster Fuller’s words “spins in space traveling 60 000 miles an hour in the midst of rich non-human life as well as the intensive relations to other planets and the Sun” (Fuller 1969). As evident in the growing field of spatial data visualization, a model limits complexity in order to discern a current trend and predict a future scenario. Following Bruno Latour’s concept of design, the Zoom Blue Dot project questions the agency of these Earth models while addressing the imaginative and emotional capacities increasingly colonized by remote sensing and aerial imaging technologies.

On February 14, 1990, before permanently turning off its cameras, NASA’s Voyager 1 briefly turned towards Earth to snap one last picture. Shot from a distance of 4 billion miles, our planet appears as a pale blue dot, suspended in a sunbeam. Organized as a kinetic video installation, the focus of this project is the sphere of the globe presented as a scalable interface facilitated through a combination of remote sensing technologies and data analyses software. Taking Pale Blue Dot (1990) as an anchor point, this project engages artistic counter-mapping projects such as Spiral Jetty (1970) by Robert Smithson on one hand, and the visual communication research conducted by Ray and Charles Eames in their film Powers of Ten (1977) on the other. As opposed to Eames’s camera that travels through the galactic constellation back to Earth’s surface and into the molecular structure of a human body, the camera in Zoom Blue Dot zooms into the Pale Blue Dot displayed on a smartphone screen and penetrates into the fabric of the electronic image’s material support – in this case the multilayered assemblage that constitutes the Liquid Crystal Display.

The central theme in this artwork is how the current proliferation of the aerial moving image across practices and fields powerfully contributes

to the massive technological distribution of perception that shapes our contemporary visual paradigm. This project centers on how the composite mediation of Earth is inextricably tied up in multiple ways with the notion of the Anthropocene, or what Donna Haraway (2015) recently called the Capitalocene. The history of mapping is a history of territorial claims. Digital imaging itself is essentially a process of mapping, a conversion of electromagnetic radiation into discrete electric pulses, organized in a grid of pixels. Informed by scholarly and artistic practices across the aerial view, cinema, cartography and contemporary art, this project mobilizes counter-mapping strategies as a way to re-approach and make visible the ever-lasting grid equally underpinning cartography and the aerial moving image (Siegert 2014).

*“ZOOM BLUE DOT (1990-2018)” is supported by Norsk kulturråd Kunst og Teknologi, Billedkunstneres Vederlagsfond for Stipend og Prosjektstøtte and Statens utstillingsstipend.*

*Zoom Blue Dot was generously supported by Arts Council Norway, Arts Research Center and Center for Science, Technology, Medicine, & Society at University of California, Berkeley. The project was realized during a semester-long Arts + Science in Residence Program at University of California, Berkeley in collaboration with Holly L. Aaron at the Molecular Imaging Center, Danielle Jorgens at the Electron Microscopy Lab, Vasfi Burak Ozdol at the Molecular Foundry, Lawrence Berkeley National Laboratory and Christopher Myers at CITRIS Invention Lab. Zoom Blue Dot is a part of Aerial View in Motion, a four-year artistic research project funded by Media Aesthetics, Department of Media and Communication, University of Oslo and Norwegian University of Science and Technology and administered by the Norwegian Artistic Research Programme.*

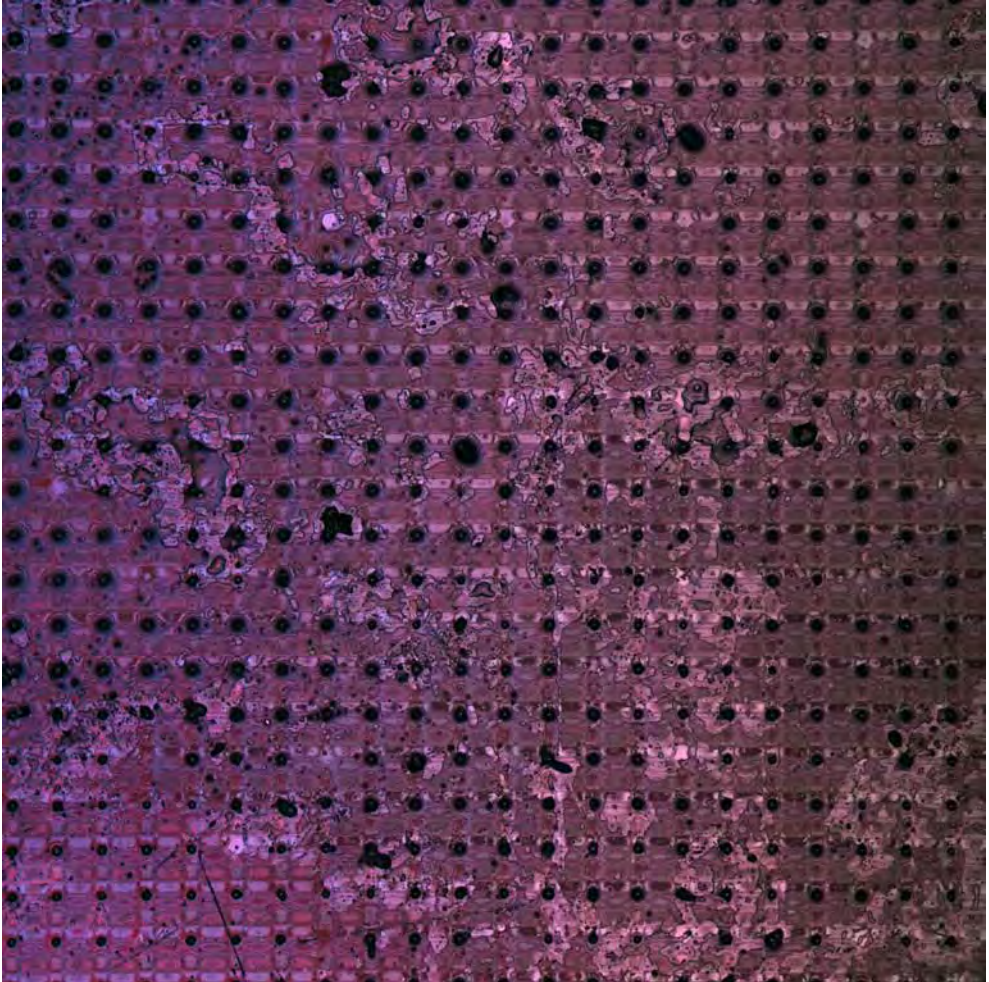




Photo: Frode Olsen

## Bull.Miletic<sup>[NO]</sup>

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Bull.Miletic are visual artists Synne T. Bull (b. 1973, Norway) and Dragan Miletic (b. 1970, Yugoslavia) who have been working together since 2000.

Bull.Miletic have shown internationally at venues including Venice Biennale, WRO Media Art Biennale, California Biennial, Yerba Buena Center for the Arts, San Francisco, German Architecture Museum, Frankfurt, Künstlerhaus Bethanien, Berlin, Pasadena Museum of California Art, Victorian Arts Center, Melbourne, Pacific Film Archive, Berkeley, Ulrich Museum of Art, Wichita, Henie Onstad Art Center, Høvikodden, and Museum of Contemporary Art, Belgrade. They were inaugural researchers in the Art + Science in Residence Program at University of California, Berkeley, co-hosted by Centre for Science, Technology, Medicine & Society and the Arts Research Center. Currently Bull.Miletic are working on a joint art research project titled Aerial View in Motion.

## IMPERCEPTIBLE AFFAIRS

Jakob Kudsk Steensen

[jakobsteensen.squarespace.com](http://jakobsteensen.squarespace.com)

RAKE visningsrom, March 23–May 6

Curators: Charlotte Rostad /Trygve Ohren



Imperceptible; a word describing the phenomena of not being able to perceive or imagine something of existence, or hypothetically. An affair refers to sexual relationships outside of marriage, but also to wider conditions and events going on at scales beyond the individual. The solo exhibition *Imperceptible Affairs* by artist Jakob Kudsk Steensen develops intimate relationships and love stories between individuals and the environment at microbial and global scales.

Aquaphobia is a full-scale replica of Louis Valentino Jr. Park and Pier in Redhook, Brooklyn, an area greatly compromised by climate change with hurricanes and rising sea levels. The virtual landscape combines red-clay materials with pre-urban plant species in Brooklyn and futuristic settings. While journeying through the landscape, mud, water, subterranean infrastructures, roots and plants intertwine with one another to form a symbiotic landscape the person visiting the virtual simulation of *AQUAPHOBIA* experiences.

While travelling through the landscape, an alien morphing aquatic entity follows you around

and emits scuba diving sounds and recites a poem, which tells a breakup story between the landscape and its virtual visitor.

Ultimately, *AQUAPHOBIA* uses VR to mix past and future geological periods, and the work personifies a landscape through a breakup story.

### SUMMARY OF THE AQUAPHOBIA NARRATION:

“After the breakup you compartmentalized our relationship beyond exhibitionist plastic glass, you stored images of us on a remote subterranean server. But I broke free. My microscopic wet materials spread like a virus, infiltrating the digital storage units you used to access us from. The wires are warm with me. We reset the power structure of our relationship. I gain control.

Direct your eyes downwards, further, towards your feet. You have sunken, about an inch into the mud. Wiggle your toes. Most of you is water. Feel the water in the mud, leaching through the permeable barrier of your shoes, towards your



thin porous skin, sink further, my liquid enters the inner workings of your body's system.

I don't understand why you insist on digging in our mutual past. We were many things but we never mutually exclusive. The items you threw out the window in anger of my promiscuous practices will continue to descend slowly, into my red clay mud. You think you are not of me but you are of me. On this peninsula always present, beneath the concrete you paved. You were never in charge.

The reality of my physical past, looks and configuration were always present, even though you attempted to hide them through what you call a cultivation processes. My cat tails, red clay, steam and humid were always, looming beneath your nose when we coexisted. Ours is

a particular circumstance. Me, but submitting to you, was only an imagination, a virtual reality and fantasy of yours. We are not equals.

Learning the math behind my rhythmic behavior makes you dance in excitement. Hop in. Head first. Learn the cadence of my movements, animate them, score them. Through the rhythm of my waves, we can learn to move in tandem. Together. Apart. Close your eyes and feel the mass of my droplets slide across body hair, over eyelids. Learn to swim."

*Direction, concept, production, art and sound by Jakob Kudsk Steensen*

*Text by Jakob Kudsk Steensen, narrated by Rindon Johnson*

*Developed with support from NYC Mayors Office of Cultural Affairs and The Danish Arts Foundation*

BIOGRAPHY



**Jakob Kudsk Steensen** <sup>[DK]</sup>

Jakob Kudsk Steensen is a Danish artist and art director based in New York, specialized in VR and interactive media installations. Through his practice, Steensen is concerned with how imagination, technology and ecology intertwine by developing futuristic virtual simulations of existing real-world landscapes. His work is at the forefront of real-time rendered virtual environments, and he develops projects through collaborations with science, technology and natural science divisions. His art has recently been exhibited at Carnegie Museum of Art, The Moving Image Fair, NYC, MAXXI, Museum of Modern Art, Museum of Modern Art, and as an art

director, Steensen's work has been shown at Sundance and TriBeCa film festival. His work has been featured on Artnet, The Art Newspaper, Hyperallergic, Spike Art Quaterly, ARTREPORT, Politiken, Information, Worm, NEO2 and TSOEG. He has received awards from the Danish Arts Foundation, The Augustinus Foundation, and Lumen Arts Price. He has been artist in residence at Bemis Center for Contemporary Art, AADK, Centra Negra, MASS MoCA, BRIC and Mana Contemporary.

Jakob Kudsk Steensen is currently a 2017–2018 member of NEW INC, a technology and culture incubator by The NEW MUSEUM, in NYC.





Jacob Kudsk Steensen: *Aquaphobia*

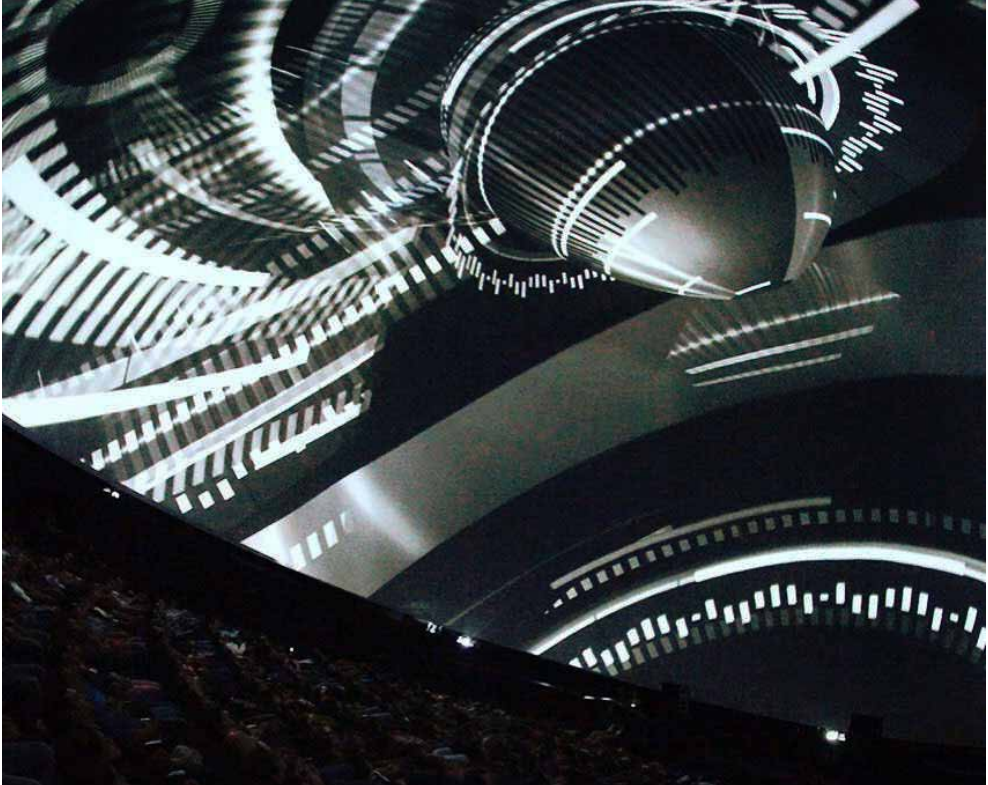


## THE LISTENING EYE

Paul Prudence  
[paulprudence.com](http://paulprudence.com)

Vitensenteret, March 24-29

Curator: Espen Gangvik



«By gyrostatic action, The Machine is transparent to successive intervals of time. It does not endure or 'continue to be' but rather conserves its contents outside of time, sheltered from all phenomena. The Machine's immobility in Time is directly proportional to the rate of rotation of its gyro stats in space.»

From *How to Construct a Time Machine*, Alfred Jarry



Paul will present special reworkings of existing dome works as well as premier new works made specially for Meta.Morf 2018.

## CYCLOTONE

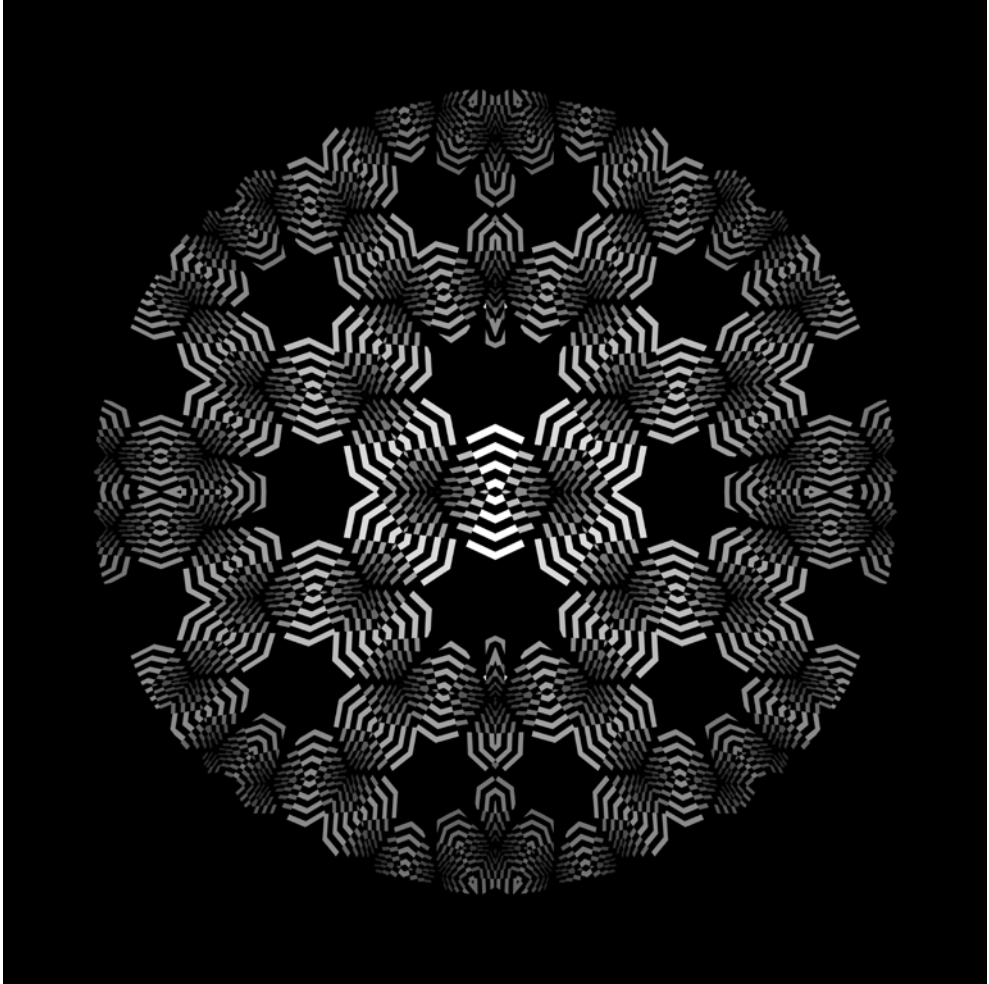
Cyclotone, Paul Prudence's work of flickering beauty is inspired by Russian cosmonauts, Constructivist-minded artists, particle accelerators, and four-dimensional space. Cross-wiring electroacoustic sound design and conceptual video material using only black, white and grey tones, Prudence delivers a deluge of mesmerizing, floor-to-ceiling, multi-modal synchronisations.

*'I saw 4-d geometry, 4-d space-time diagrams spinning and morphing into quasars with jets, black holes and the big bang!'*

– Arthur Miller, author of *Colliding Worlds*

## LUMOPHORE II

In Lumophore II, the artist draws inspiration from a luminophore, a light-emitting atom or group of atoms. During the performance, the audience becomes an integral part of the space, travelling to the lumophore's center. Lumophore, applies bi-directional synergies between colour forms and soundwaves to generate colour-sound architectures.



## THE LOGIC OF CRYSTALS

The video signal, as morphogen, self-replicates itself, to create evolving and elusive crystalline life-forms modulated by sound. The transforming symmetries, and hypnotizing hyperbolic geometries created from this machine monologue allude to the works from Perceptual and Op-Artist movements.



## Paul Prudence <sup>[UK]</sup>

PAUL PRUDENCE is an audio-visual performer and live-cinema artist working with computational, algorithmic and generative environments. His work, which had been shown and performed internationally, focuses on the ways in which sound, space and form can be cross-wired to create live-cinematic visual-music experiences. Prudence is known for his complex time-based geometric narratives which are tightly synchronised to electroacoustic sound design and sound art compositions.

He has given lectures and held workshops on computational film making techniques to a wide range of audiences and at numerous different venues – from MFA students to art-science conferences through to digital arts festivals. He has presented his personal work and his inter-media research at venues such as The Royal Institution and The Science Museum in London, The School of Visual Arts in New York City, as well as other academic institutions internationally.

Prudence maintains the research weblog *Dataisnature*, where he writes about the interrelationships between natural processes, computational systems and procedural-based art practices. He has authored chapters in a number of books covering visual effects and interface design using code and programming. He is a

contributor to both *Neural* magazine and *Holo* magazine – which both deal with media art, electronic music and computational creativity.

He is a guest contributor to *creativeapplications.net* reporting on innovation and emerging currents at the intersection of art, media and technology. Paul maintains the weblog *Dataisnature* exploring the historical and contemporary interrelationships between natural processes, computational systems and procedural-based art practices. He also writes for *Neural* and *HOLO* magazines.



## WHAT IF

Bastiaan Buijs / Marta Giralt

[studiocremaster.com/designs](http://studiocremaster.com/designs) / [martagiralt.com](http://martagiralt.com)

National Museum of Decorative Arts and Design, April 5–May 6

Curator: Åshild Adsen



Bastiaan Buijs "Satyr" Photo: Tom Mannion, Courtesy of Studio Cremaster

What happens to our sexuality when we are surrounded by digital offers and robotics? The porn industry was quick to embrace the new digital technology, taking full use of its possibilities. With VR and social networks, our interaction has shifted from intimate to digital. In «What if / Hva om» at the Nordenfjeldske Kunstindustrimuseum, we present Bastiaan Buijs's design project "Satyr" and Marta Giralt's "Virtual X".

Virtual X investigates the future of extreme sexual experiences in virtual reality. Early research in VR has proven that there is a link between virtual experiences and behaviours in the physical world. This project questions whether extreme pornographic experiences, such as simulated rape, could become a mechanism to elude the moral and legal constraints of the real world.

By designing the three objects that would enable such an experience, Virtual X exposes a near future to raise debate around the direction the pornography industry travelling is within the context of virtual reality and whether or not these extreme experiences could, and should, be regulated.

The dutch designer Bastiaan Buijs has designed a sex toy with a bright pink torso that can be mounted like a vaulting horse. The designer wanted to combat the image of "a sad lonely man with a blow-up doll", by creating an object that users would be happy to openly display in their homes.

In Marta Giralt's "Virtual X" the aesthetics from game consols meets the visual language of the SM culture resulting in a group of objects that one can find either disturbing or pleasing and alluring.





Marta Giralte "Virtual X", photo: Tom Mannion

"What if" invites you to debate the future of sexual encounters. Online dating has in a mere decade gone from being seen as a last resort for long time singles to being a part of our everyday life. Apps like Tinder and Grindr creates a pool of

possibilities. The two presented designers have designed two distinctively different projects, the analogue Satyr or the digital Virtual X, both inviting you the question: What if?



## Bastiaan Buijs <sup>[NL]</sup>

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In 2015 I graduated (cum laude) from the Eindhoven Design Academy. During my years of study my interest more and more focussed on themes and subjects seen as taboo. Sex, fetishism, unknown hidden subcultures and finally sextoys. Taboos and the shadowsides of our society, in people, have always fascinated me. Why make such a fuzz about these subjects? My artist mother's muse is the vagina and I grew up between her creations and paintings which surely have inspired me. Through my designs I hope to make people understand the normality and beauty of subjects generally considered taboo. My creations merge on the edge of design and art, which also is a theme that keeps on calling for discussion and makes my mission so interesting it will never be boring. The

comments on my works, from people or in the media are sometimes extreme and strikingly shameless, in fact this is what my designs call for, it fascinates me, our so-called tolerant society appears to be very prudish. Also it is great fun to see the startled responses of surprise when people visit my expositions. Beauty is a must in my work, it is meant to open minds and I hope it is appreciated out of a dark and dirty context. It is supposed to be beautiful, nice, exciting, lust arousing and enjoyable ... Don't I make everybody happy this way?



**Marta Giralt** <sup>[CATALAN]</sup>

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Marta Giralt is a design researcher and explorer of the future.

Having recently graduated from MA Material Futures, her work explores the cultural, ethical and moral impact of new and emerging technologies and the potential implications that they may have on our future society. She believes that it is only by critically engaging and navigating such technologies and their impacts that we can really even begin to design and imagine a fairer, more ethical and ultimately more democratic and sustainable future. By crossing disciplines and creating provocative and

often disturbing scenarios, her goal is to inform, question and ultimately debate current infrastructures, systems or organizations that would otherwise go unchallenged. Currently working as a Graduate Teaching Assistant for MA Material Futures at Central Saint Martins in London, she has built an interest in using design as a platform to shape our world through the crossing of disciplines in science, technology and craft.

# BABEL AUGMENTED SCOPES

VISNINGSRUM FOR KUNST

Melanie Windl  
[atelier-windl.com](http://atelier-windl.com)

Babel Art Space, April 12–May 6

Curator: Margrete Abelsen



What is our individual space for action in a seemingly more complex world? In our everyday life we are confronted with digital and analog life-hacks to alter the realities we live in. This reality is often presented as modern man's fine balance between liberation on the one hand and apocalypse on the other. But what if technology had the potential to create a more symbiotic relationship between humankind and nature through an empowering of the individual?

The large scale biomorphic installation *Augmented Scopes* embodies results of our geological time where all living things in the sea are affected by immense changes. The chemist Paul Crutzen's notion of the Anthropocene

illuminates the extent of man-made alterations of the environment. In this perspective humankind is perceived as a force of nature in ourselves and our endeavours seem to have the same evolutionary consequences as the meteorites that hit this planet 66 million years ago and eradicated the dinosaurs. However, there is no dystopia we meet in Melanie Windl's scenario at Babel, but rather a deterministic optimism where our new technological assets have the potential to help us think of nature and people as part of shared ecosystems.

**Margrete Abelsen**



## Melanie Windl <sup>[DE]</sup>

Melanie Windl (b. Germany) works in the transdisciplinary field of new media art and sculpture. She often works with multi-sensory large scale installations which show a strong fascination for the inherent poetic quality of nature and technology. Through mixing multi-channel sound-compositions, light, video and interactivity with textured three-dimensional shapes, she renders immersive environments.

Windl studied Media Arts at the Saarland University of the Arts (HBKsaar) (2005–2012), followed by a postgraduate course in sound art composition at the

University of Music (HfM) Mainz (2015). Her work have received continuous recognition with scholarships, prizes and artist residencies: amongst other a state capital scholarship of Saarbrücken (2011) and stipends by the Künstlerdorf Schöppingen Foundation (2013–2017). She recently exhibited at the Regionale 2016 NRW in Germany, the Tokyo Experimental Festival in Japan, at Madlab 0 in Matsudo, Japan, Titanik Gallery in 2015, Finland and the Sapporo Tenjinyama Art Studio in Japan. Since 2017, Windl is Head of department of Fine Art and Visual Media at the Center for the Arts of Ruhr-University Bochum (RUB), Germany.





Melanie Windl "Augmented Scopes"

## FILM PROGRAM: ALL BORDERS ARE TEMPORARY

Cinemateket Trondheim, April 3-4

Curator: Brynjar Bjerkem - TrAP - Transnational Arts Productions



This project deals with having a dream and the thresholds that needs to be crossed over to see the dream achieved. The inter-galactic jazz musician Sun Ra writes *"The alter happiness, is not the reality, But the alter happiness is the myth, From the realm of the myth comes, the impossible, And the potentials of the impossible"*. Our species is under pressure and needs new space to colonise. Lines of political conflict and the rivalry for nature resources make people into global refugees. Humanity has an enduring search for alternative spaces to possess, to get beyond an announced crisis of environmental collapse, lack of space and war. The dream for a better and alternative future must equally include us all, not to be governed and owned by the few, defined as either a national security issue or by the access to large capital. The potential to make real the impossible as Sun Ra writes, must belong to us all. The dream to conquer new land, the conquest not the least must be to everyone's

share, nations as people. This program presents four films all with the gaze set for outer space while at the same time rooted in social and political concerns here on land earth.

**The Lebanese Rocket Society** is made by the Lebanese filmmakers and visual artists Joana Hadjithomas and Khalil Joreige. It winds up the history of a rocket project developed by fire souls at a university in Beirut in the 60s, from its modest beginning, until the test flights become so successful this develops into a regional security political issue. Hadjithomas and Joreige has made a thorough historical research and found plenty of archive material, including film, and have made an engaging presentation of what is today a forgotten project, including the people behind.

In **The International Space Orchestra** Dr. Nelly Ben Hayoun invades the NASA Ames Research



Center and The Search for Extraterrestrial Intelligence Institute (SETI) in California, to put together an orchestra of employees to perform her own “space opera” with parts written to the different moments during Apollo 11’s 1969 travel to the moon; *Ground Control: An opera in space*. To make this piece of music she has recruited amongst many also people around XL Recordings in London and scriptwriters Bruce Sterling and Maywa Denki. Her Nelly Ben Hayoun (NBH) Studios claims to be the producers of the impossible, for you to become an astronaut in your living room while dark energy is being created in your kitchen sink and a volcano erupts on your couch.

Patricio Guzmán’s **Nostalgia for the light** takes us to the Chilean Atacama desert. There on 4000 meters above sea level lays one of the world’s largest space observatories, opened in 1977. As an astronomer in the film states, the study of the stars is a question about tracing mankind’s origin. Attention is led to Samuel R. Delany’s book title *Stars in my pocket like grains of sand*, as in the landscape outside the observatory we find the traces of Augusto Pinochet’s desert prison camp and cemetery Chacabuco of the same

period. Today 40 years later, relatives still look for traces in the dry sand of people abducted by the military junta never again to be heard from. Guzmán connects the two themes in a poetic and emotive way, to a study into how human beings search for confirmation and knowledge about our past in the small grains of information encountered in stars and sand.

**Meteors** by Gürcan Keltek retrieves its title from a meteor rain that fell over southeastern Turkey in 2016. This heaven sent nightly firework of light and thunder connects to contemporary everyday life in a region devastated by unrest and war. The meteors fall over Kurdish cities that first have been bombed by the Turkish military. Keltek connects this in a visual tonality with very few comments. First we see people hunting in the mountains, later weapons fired at the civil population, until the meteors start falling. The filmmaker says the film is about “memory and disappearance – of people, places and things”, – something that also could be equally said to describe Guzmán’s film. Both films deal with mankind’s destructive path, watching the skies for signs of a better future.

FILMS

**THE LEBANESE ROCKET SOCIETY**

*Directors: Joana Hadjithomas and Khalil Joreige*  
*Land: Lebanon, France*  
*Year: 2012*  
*Duration: 93 min*  
*Format: DCP, English subtitles*

**THE INTERNATIONAL SPACE ORCHESTRA**

*Director: Dr. Nelly Ben Hayoun*  
*Land: USA, UK, Belgium*  
*Year: 2013*  
*Duration: 66 min.*  
*Format: DCP, English spoken*

**NOSTALGIA FOR THE LIGHT**

*Original title: Nostalgia de la luz*  
*Director: Patricio Guzmán*  
*Land: Chile, France, Germany*  
*Year: 2010*  
*Duration: 90 min.*  
*Format: DCP, Spanish spoken, English subtitles*

**METEORS**

*Original title: Meteorlar*  
*Director: Gürcan Keltek*  
*Land: Turkey, Holland*  
*Year: 2017*  
*Duration: 84 min.*  
*Format: DCP, Turkish spoken, English subtitles*

# LYDHØR – ReMidaDagene 2018

## "THE MECHANICAL OCTOPUS'S GARDEN"

Gamle Kongsgården Barnehage, April 14–15

Curator / workshop manager: Pål Bøyesen



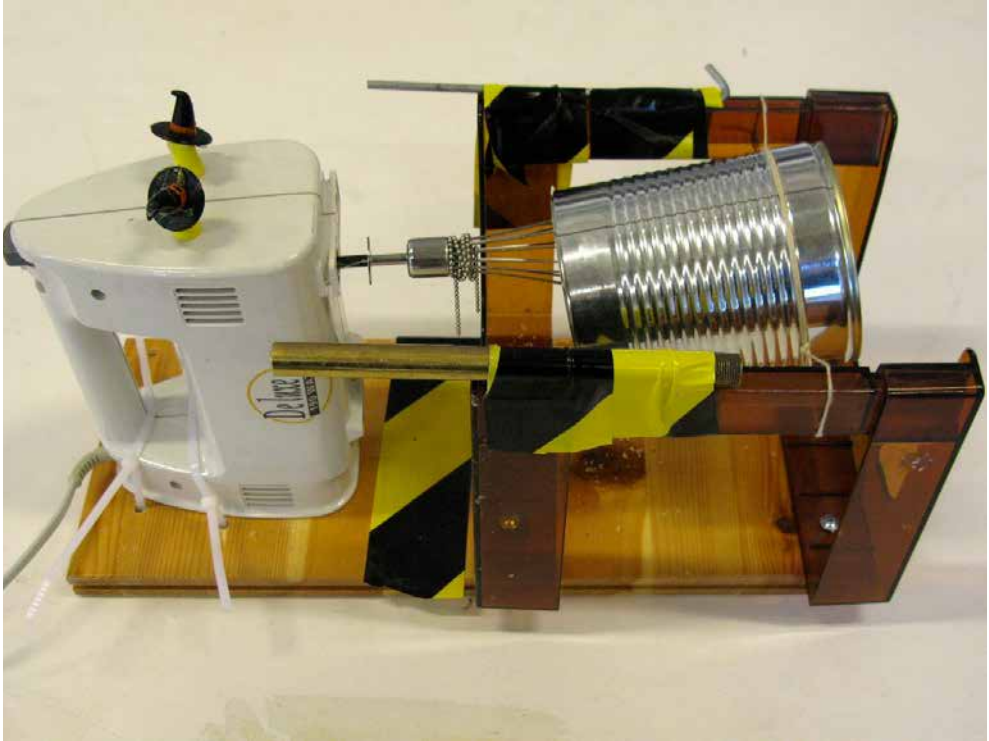
## INNOVATION, TECHNOLOGY, CREATIVE ZEST!

“The mechanical octopus's garden” is a music instrument inventor workshop for children between 8 and 11 years old.

Max 12 participants, first come first served. Registration: [pal.boyesen@ou.trondheim.kommune.no](mailto:pal.boyesen@ou.trondheim.kommune.no)

ReMida is based upon a belief that children learning through aesthetic explorations of the world around them is essential for a healthy development of each person. Playful and meaningful collaborations are nothing we can take for granted in schools or kindergartens. ReMida tries to enrich the environment for children and let their discoveries shine through for others to connect and in-common take to new levels.

For Meta.Morf 2018 we will focus on the phenomenon of sound through the biennale's theme title “A Beautiful Accident”. The kids will explore the audio-dative aspects of Meta.Morf as part of the workshop. Together, the kids, soundartists, musicians and teachers will develop multiple spaces for sound. The workshop takes place in a historical building near Trondheim's old city bridge.



*"Trondheim Philarmecanic Cobra Youth Orchestra"  
by Staalplaat Soundsystem and ReMida © Meta.Morf 2010.*



# DANGEROUS FUTURES CONFERENCE

ARE WE F\*\*\*ED?

**MAY 4 - 5**

+ Fueling Our Dark Desires / Designing for Danger  
Myself Degraded / Desperate Intervention / The Dawn of the Semi-Dead  
Technology - Our Next Nature / City Everywhere / Reality Glitches  
Smart Bombs - Dumb Bodies / Inheriting the Radioactive +

**DANGEROUSFUTURES.COM**

## DANGEROUS FUTURES CONFERENCE

Dokkhuset, May 4-5 @ 10.00-15.00

Curator and moderator: Zane Cerpina

Co-curator: Espen Gangvik

**ERICH BERGER / ORON CATTS / ZANE CERPINA / ORIT HALPERN /  
KIRSTY KROSS / MELISSA E. LOGAN / KOERT VAN MENSVOORT /  
ALEXANDRA MURRAY-LESLIE / STELARC / STAHL STENSLIE /  
PETR SVAROVSKY / HEGE TAPIO / LIAM YOUNG / CHICKS ON SPEED**

### CURATORS' NOTE

*Gaia is a tough bitch. The catastrophe  
GAIA IS A TOUGH BITCH. THE CATASTROPHE  
has already happened. The word "crisis"  
HAS ALREADY HAPPENED. THE WORD "CRISIS"  
is the default mode in this the age of the  
IS THE DEFAULT MODE IN THIS THE AGE OF THE  
Anthropocene. We are obsessed with the  
ANTHROPOCENE. WE ARE OBSESSED WITH THE  
ecological apocalypse. Scared shitless by  
ECOLOGICAL APOCALYPSE. SCARED SHITLESS BY  
the propaganda on global terrorism while  
THE PROPAGANDA ON GLOBAL TERRORISM WHILE  
waiting for Donald to hit the nuclear  
WAITING FOR DONALD TO HIT THE NUCLEAR  
switch. We build our society on fear.  
SWITCH. WE BUILD OUR SOCIETY ON FEAR.  
*Are we f\*\*\*\*ed?*  
ARE WE F\*\*\*\*ED?*

ARE WE F\*\*\*\*ED? Art, science and technology continue to explore the very future extremes. How crazy, wild and different can we make it? The Dangerous Futures gathers a wide selection of experts to discuss the most radical and debatable ideas, asking provocative questions, presenting possible utopias and likely dystopias while drinking dangerous cocktails.

Why Dangerous Futures? The global warming debate and End of the World scenarios are abundant. But, hey, no need to worry. According to Timothy Morton the ecological catastrophe has already happened. What is beyond the ordinary blindfold of apocalyptic debates? Our future survival is at stake.

So, what now in the age of the post-catastrophe? How to move on? Should we dance at the end of the world? Or explore the dark and unforeseen possibilities on planet Earth in the age of the

Anthropocene? Bruno Latour thinks that Mother Nature and the goddess Gaia has forsaken us. We humans are now the lone players in the game of survival. We have become the architects of our own world, lives and likely extinction. What next?

Can we genetically modify ourselves to make the right decisions? Should we merge our bodies together with algorithms – or rather with plants? How will we fuel our dark desires in the future? Science and technologies are providing new ways to upgrade ourselves and everything around us. And we just can't resist to say yes! What are the dangers of these decisions?

**Zane Cerpina**

*Dangerous Futures Conference is produced and sponsored by TEKS – Trondheim Electronic Arts Centre.*

**DAY 1** *Friday May 4<sup>th</sup>***dangerous futures conference**

10:00-10:10	Espen Gangvik	Welcome
10:10-10:30	Zane Cerpina	Introduction: Dangerous Futures
10:30-11:00	Erich Berger	Nobody remembers why it was radioactive in the first place
11:00-11:30	Orit Halpern	The "Smart" Mandate: Infrastructure, Responsive Environments, and "Resilient Hope"
11:30-12:00	Oron Catts	Too Late, it's the dawn of the semi dead
12:00-12:30	LUNCH	
12:30-13:00	Stelarc	Smart Bombs / Dumb Bodies – Devious Machines, Phantom Glitches
13:00-15:00	Discussions / Sum-up of the Day	

**EVENING PROGRAM**

19.00-20.30	Stelarc / Håvve Fjell	TWISTED BODY SUSPENSIONS
21.00-22.00	World Premiere Book Launch	"Stelarc – Stretched Skin"

**DAY 2** *Saturday May 5<sup>th</sup>***dangerous futures conference**

10.00-10.20	Zane Cerpina	Introduction: The Most Dangerous Questions
10.20-10.50	Hege Tapio	Fueling Our Dark Desires
10.50-11.20	Liam Young	City Everywhere
11.20-12.00	Koert van Mensvoort	Technology is our Next Nature: Dream or Nightmare?
12.00-13.00	LUNCH	
13.00-13.30	Petr Svarovsky	Reality Glitches
13.30-14.00	Stahl Stenslie	Designing for Danger
14.00-15.00	Discussions / Sum-up of the Day	

**EVENING PROGRAM****ART SCIENCE & COCKTAILS**

18.00-18.20	Hege Tapio / Zane Cerpina	Introduction: Art Science & Cocktails : Dangerous Edition
18.20-18.40	Alexandra Murray-Leslie	Anthropo-technological methodologies for deinscribing and demaking high heeled shoes for theatrical audio visual expression
18.40-19.00	Melissa E. Logan	Copy to the right, copy to the left – poetics of publishing and the porous area of authorship
19.00-19.40	Boris Debackere	Myself Degraded
19.40-20.00	Kirsty Kross	Desperate Intervention
21.30-22.30	PERFORMANCE: Chicks on Speed	I wear my performance... Chicks on Speed Live

## DANGEROUS FUTURES CONFERENCE

### NOBODY REMEMBERS WHY IT WAS RADIOACTIVE IN THE FIRST PLACE

Erich Berger

[randomseed.org](http://randomseed.org)

[inheritance-project.net](http://inheritance-project.net)



*The Burden, image by Anders Boggild*



They would probably explain that: "... in its core it is a set of jewellery consisting of a golden necklace, a brooch and earrings all fitted with stones, some cut and some raw. Basically a classic heirloom / family jewellery set. The jewellery is boxed in a solid and durable container made out of concrete. This container is not only for storage and safekeeping of the jewellery itself but foremost to protect and shield its owners from the radioactivity of the jewellery. Nobody in our family remembers why the jewellery was radioactive in the first place – it just is. We only know that the jewellery is not safe to wear while still radioactive. Though we feel it is a burden to keep and care for it, we also keenly wait for the moment when the jewellery will full-fill its promise: to restore identity and the potential of wealth. Then it finally can be put to use again."

The family would further point out: "... on top of the container is a copper plate with inscriptions, which instruct us that whenever we hand the heirloom to our next generation, we have to perform the ritual of measurement. For this we find additional artefacts stored in the container.

The different layers of the container house an apparatus called electroscope with a number of sealed spare gold-leaves to be mounted in the electroscope; an electrostatic charger consisting of a piece of fur and plastic rod to power it up; as well as a simple machine to measure how long it takes for the charged gold-leaf in the electroscope to move from the charged horizontal position to the discharged vertical position. Everything we need is in the container, durable and long lasting if we take good care of it."

Lastly they would tell that: "... on the copperplate is written that when the time measured with and without jewellery is about equal, then finally we are able to put the jewellery in use. Otherwise we have to pack everything into the container again and store it until the next generation will make a new attempt. The copper plate also asks us to update the language of the instructions in case they become difficult to understand, and when we turn the plate around, we can see inscriptions and corrections of earlier versions only partly comprehensible to us."

#### BIOGRAPHY

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#### Erich Berger <sup>[AT/FI]</sup>

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Erich Berger is an artist, curator and cultural worker based in Helsinki/Finland. He directs the Finnish Society of Bioart creating interdisciplinary encounters between art and science. His artistic interests lie in processes and feedback structures, which he investigates through installations, situations, performances and interfaces. Throughout his artistic practice he has explored the materiality

of information and information and technology as artistic material. His current interest in issues of deep time and hybrid ecology led him to work with geological processes, radiogenic phenomena and their socio-political implications in the here and now. His latest work, the INHERITANCE project (with Mari Keto), asks: What do we leave behind, what will the future inherit from us?

## DANGEROUS FUTURES CONFERENCE TOO LATE, IT'S THE DAWN OF THE SEMI DEAD

Oron Catts

[symbiotica.uwa.edu.au](http://symbiotica.uwa.edu.au)

[tca.uwa.edu.au](http://tca.uwa.edu.au)



Meat that has never been in a body, leather grown as liquid collagen in industrial fermenters, rhino horns with no rhinos, milk from no tits, cars that think for themselves, autonomous killing machines and internet enable juicers. These are all products in development at different start-up companies around the world (some have been art works long before). Ideas of exploiting semi-living fragments of complex biological

bodies and bodiless thinking machines are becoming the new wet dream of the innovation economy. With the birth of many of these project tracing back to critical art projects, one must ask whether the danger of making strange through art is just another R&D arm for the zombie industries of Silicon Valley. The semi-dead are here, what does it mean to the fully living?

BIOGRAPHY



Oron Catts <sup>[AU]</sup>

Oron Catts is the Director of SymbioticA, The Centre of Excellence in Biological Arts, School of Human Sciences, The University of Western Australia and a Professor at Large in Contestable Design at The Royal College of Arts, London. He is an artist, designer, researcher and curator who is considered a pioneer in the field of biological art. In 2000 he co-founded SymbioticA, at The University of Western Australia.

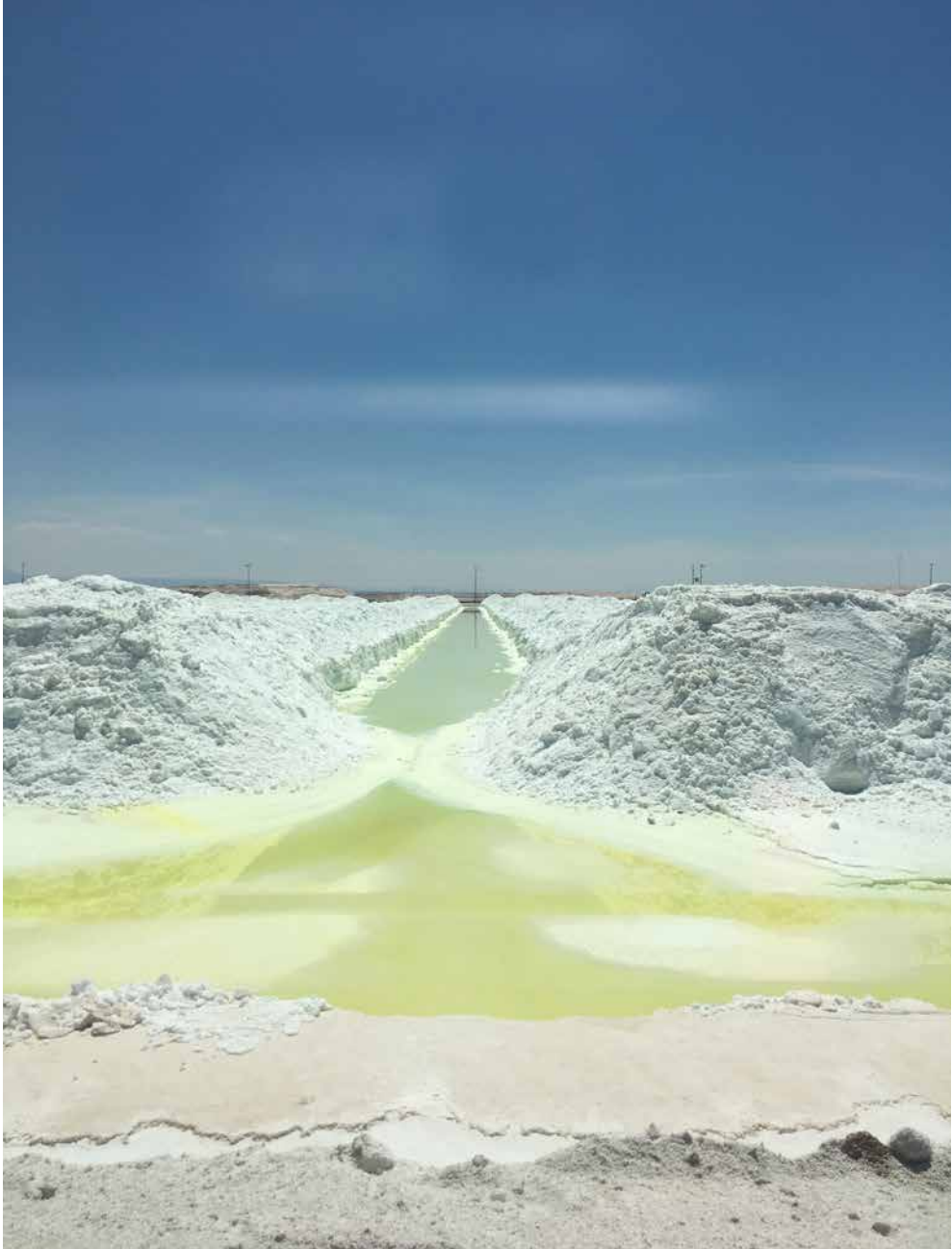
Under Catts' leadership SymbioticA won the Prix Ars Electronica Golden Nica in Hybrid Art (2007), the WA Premier Science Award (2008). In 2009 Catts was recognised by Thames & Hudson's "60 Innovators Shaping our Creative Future" book in the category "Beyond Design", and by Icon Magazine

(UK) as one of the top 20 Designers, "making the future and transforming the way we work". Catts was a Research Fellow in Harvard Medical School, a visiting Scholar at the Department of Art and Art History, Stanford University, a Visiting Professor of Design Interaction, Royal College of Arts, London, and a Visiting Professor at the School of Art, Design and Architecture, Aalto University, Helsinki. His work was exhibited and collected by museums such as MoMA NY, Mori art Museum, NGV, GoMA, Yerba Buena Center for the Arts, San Francisco, Ars Electronica, National Art Museum of China and more. His work was covered by The NY Times, Washington Post, Wired, New Scientist, Time, Newsweek and other TV, radio, print and online media.

## DANGEROUS FUTURES CONFERENCE

# THE “SMART” MANDATE: INFRASTRUCTURE, RESPONSIVE ENVIRONMENTS, AND “RESILIENT HOPE”

Orit Halpern  
[orithalpern.net](http://orithalpern.net)



*Lithium deposits in the Atacama in Chile. Photo: Orit Halpern*

Today, growing concerns with climate change, energy scarcity, security, and economic collapse have turned the focus of urban planners, investors, and governments towards “infrastructure” as a site of value production and potential salvation from a world consistently defined by catastrophes and “crisis”. From discussions about “disaster capitalism” to the embrace of a world after humans, the idea that some environmental, economic, or security catastrophe has arrived, or will arrive, is almost unquestioned. In response, there has emerged a new paradigm of high technology infrastructure development obsessed with “smart”, “ubiquitous”, “sustainable” or “resilient” infrastructures.

This talk will interrogate the different forms of futurity and life that are currently emerging from this complex contemporary relationship between technology and design by engaging in a genealogy of “smartness” ranging from cybernetic ideas of machine learning in the late 1950’s to early efforts to integrate computing into design at MIT in the Architecture Machine Group in the 1970’s to contemporary greenfield “smart” developments, “smart” infrastructures” in extraction industries, and automated supply chains. In doing so, the talk will ask how these contemporary practices in ubiquitous computing, responsive environments, and “resilient” planning are shaping the design of large scale infrastructures and our imaginaries of the future of life.

BIOGRAPHY



**Orit Halpern** [US]

Dr. Orit Halpern (US) is a Strategic Hire in Interactive Theory and Design and an Associate Professor in the Department of Sociology and Anthropology at Concordia University. Her work bridges the histories of science, computing, and cybernetics with design and art practice. She is also a co-director of the Speculative Life Research Cluster, a research-creation laboratory situated at the intersection of the computational and environmental sciences, design, and anthropology ([speculativelife.com](http://speculativelife.com)). Her recent monograph, *Beautiful Data* (Duke Press, 2015), is a history of interactivity, data

visualization, and ubiquitous computing. She is currently working on two books; the first is a history and theory of “smartness”, and the second is about extreme infrastructures, resilience, and speculation. She has also published and created works for a variety of venues including *e-flux*, *Rhizome*, *The Journal of Visual Culture*, *Public Culture*, and *ZKM* in Karlsruhe, Germany.

# DANGEROUS FUTURES CONFERENCE TECHNOLOGY IS OUR NEXT NATURE: DREAM OR NIGHTMARE?

Dr. Koert van Mensvoort  
[mensvoort.com](http://mensvoort.com)



Interactive paint, medical candy, lab grown meat and the Twitter tooth are a just few of the products that might hit the shelves in the future. Dr. Van Mensvoort designs speculative products to provoke debate on the new technologies that are transforming our lives. Wild systems, genetic surprises autonomous machinery, and beautiful black flowers. Our technological environment has become so complex, omnipresent and

autonomous that it becomes a nature of its own. Yet, despite our deep-rooted relationship with technology, most of us are still relatively unaware of how new technologies are introduced, accepted or discarded within our society. What are our future paths, risks and opportunities when technology becomes our next nature?

#### BIOGRAPHY

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#### Dr. Koert van Mensvoort <sup>[NL]</sup>

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Dr. Koert van Mensvoort is an artist and philosopher best known for his work on the philosophical concept of Next Nature, which revolves around the idea that our technological environment has become so complex, omnipresent and autonomous that it is best perceived as a nature of its own. It is his aim to better understand our co-evolutionary relationship with technology and help set out a track towards a future that is rewarding for both humankind and the planet at large.

He uses all media to materialize his philosophy. Among his works are the NANO Supermarket (a traveling exhibition disguised as a supermarket that presents speculative future technologies), the Datafountain

(an internet enabled water fountain connected to money currency rates), the book "Next Nature: Nature changes along with us", the In Vitro Meat Cookbook (exploring the meat of the future), the documentary "Daddy! The Woods smell of Shampoo", the Fake for Real memory game (on the tensed relation between reality and simulation) and the Rayfish Footwear project (about a fictional company that creates bio-customized sneakers from genetically engineered stingray leather).

Van Mensvoort gave over 150 lectures on six different continents. He is director of the Next Nature Network in Amsterdam and is connected to Eindhoven University of Technology.

## DANGEROUS FUTURES CONFERENCE

### SMART BOMBS / DUMB BODIES

### – DEVOUS MACHINES, PHANTOM GLITCHES

Stelarc

[stelarc.org](http://stelarc.org)



*ReWired / ReMixed: Event for Dismembered Body. Radical Ecologies, PICA, Perth 2016. Photo: Steven Aaron Hughes*

1. The Cadaver is reanimated, the Comatose is reawakened, the Cryogenic is revived, the Chimera is reimagined. And the Prosthetic Body is propelled into terminal trajectories. The dead, the near-dead, the brain dead, the yet to be born, the partially living and synthetic life all now share a material and proximal existence, with other bodies, machines and viral code.

2. Bodies become end-effectors of extended operational systems. Heads are amputated, excess limbs become accessible, senses are out-sourced. A rewired synesthesia not through the cross-wiring in one body, but a synesthesia experienced through the cross-wiring of senses from other bodies elsewhere. Telematically prompted, bodies are simultaneously possessed and performing. The Schizoid Body becomes the Split Body.

3. As computational systems become smarter, the best strategy is for our defective and dumb bodies to become increasingly more dismissive. To act impulsively, without constraint, to act intuitively, without anticipation and to act with sublime indifference, without expectations. Beyond intelligence and beyond affect. As alternate anatomical architectures.

4. Phantoms proliferate online. Phantoms become increasingly physical. Phantoms not as phantasmatic, but as phantom limbs. Phantoms as haptic interfaces. Phantoms flicker on and off as glitches in biological time. In the liminal spaces of proliferating Prosthetic Bodies, Partial Life and Artificial Life, the body has become a floating signifier.



5. Skins have collapsed onto screens. I caress your skin, I caress my screen. Wetware is flattened and stretched onto the smooth surface of glassware and embedded silicon chip circuitry. The space of screens is the realm of abstract information and extended scales beyond our subjectivity. Screens now have both optical and haptic thickness. Screens become fluid, interactive surfaces. The self is extruded, a radical emptiness emptiness is generated, not through lack but rather through an excess of its hyperlinks.

6. Bodies are now dissolving into circulating data streams of detached and distributed bio-data – embedded in vast machine systems of computational calculation, artificial and alien cognition. The monster is no longer the outmoded stitched up meat body, but the system that sucks the self into virtuality. What it means to be human is perhaps not to remain human at all at a time of digital contamination of the body's micro-biome. The pathological, the perverse and the monstrous become the poetic promise of the Phantom and of the Chimera. Fractal Flesh proliferates.

BIOGRAPHY



*Ear On Arm. Venice International Performance Art Week 2016*  
Photo: Piero Viti

Stelarc<sup>[AU]</sup>

Stelarc explores alternate anatomical architectures, interrogating issues of agency, identity and the posthuman. He has performed with a Third Hand, a Stomach Sculpture and Exoskeleton, a 6-legged walking robot. Fractal Flesh, Ping Body and Parasite are internet performances that explore remote and involuntary choreography. He is surgically constructing and stem-cell growing an ear on his arm that will be internet enabled.

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Mellon University, Pittsburgh and in 2002 was awarded an Honorary Doctorate of Laws by Monash University, Melbourne. In 2010 was awarded the Ars Electronica Hybrid Arts Prize. In 2015 he received the inaugural Australia Council's Emerging and Experimental Arts Award. In 2016 he was awarded an Honorary Doctorate from the Ionian University, Corfu. Stelarc is currently a Distinguished Research Fellow, School of Media, Creative Arts and Social Inquiry (MCASI), Curtin University, Perth. His artwork is represented by Scott Livesey Galleries, Melbourne.

## DANGEROUS FUTURES CONFERENCE

### DESIGNING FOR DANGER

**Stahl Stenslie**  
[stenslie.net](http://stenslie.net)



*Monument for Gaza. Image; Stahl Stenslie*

We live in dangerous times. Both environmentally and culturally. We live in a time preoccupied with dangers ranging from global warming, violent wars, religious upheaval, global terrorism to the relabeling of news as “fake”. As if news have ever been true or objective. And in these darkest days we all go about blinded by our instinctual and consensual reaction to fight and design against these dangers. As if we have some magic superpowers at hand that could actually change the present into a paradise lost. One that never has been. Or ever will. This naivety must change. By doing good we are at the best fueling the bad. Like the old saying: Fighting for peace is like fucking for virginity. It feels good, but is no lucky charm in an unstable world.

To achieve any real change the opposite is needed: to design for danger. Not against it. Art and design can itself be seen as practices of violence as there is no innovation without conflict and disruption (Shipulski, 2015)(Galli, 2013) (Baerten, 2014)(Borka, 2016). Such an approach counteracts our intuitive, instinctual patterns of behaviour. Then again, as a species we tend towards the conservative and past solutions. If it functioned in the past, why should it not function in the future. Such attitudes are frequently found in design with the mantra that it needs “ensure a positive, enjoyable experience” (Norman, 2013). Or even “better” represent “the conscious and intuitive effort to impose meaningful order” (Papaneck, 1984).

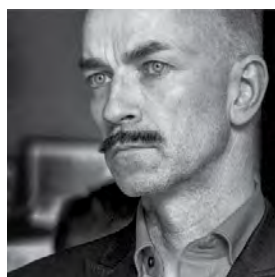
Designing for danger is found in the works of various artists and designers such as the discursive and speculative design approach represented by Dunne & Raby (Dunne & Raby, 2013), the transgressive curatorship of Jurij Krpan, strategies of appropriation and inversion of the opposite values such as Laibach, the contestable design approach by SymbioticA.

Designing for danger is also related to the aesthetic strategy of the inversion of all values such as the doings of Jean Genet. To achieve the evil of the better one sometimes need to dig deep in the dirt. The Preemptive Architecture project is representative of the problematic

nature of designing for danger. Current and ordinary rebuilding strategies in war zones such as the Gaza strip, is to rebuild housing into the same war targets of solid, "normal" houses. This is utterly mistaken knowing the cursed situation of the many Gaza like sites around the world. It does nothing but recreating legitimate targets. Preemptive Architecture does the opposite by proposing to build houses to be bombed. Such design for danger exploits the inherent and unavoidable evil by inverting it into something good. Or at least re-usable.

#### BIOGRAPHY

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#### Stahl Stenslie <sup>[NO]</sup>

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Stahl Stenslie (Norway) works as an artist, curator and researcher specializing in experimental media art, interactive experiences and disruptive technologies. His artworks challenge ordinary ways of perceiving the world. Through his practice he asks the questions we tend to avoid – or where the answers lie in the shadows of existence. Keywords of his practice are somaesthetics, unstable media, transgression and the numinous. The technological focus in his works is on the art of the recently possible – such as i) panhaptic communication

on Smartphones, ii) somatic and immersive soundspaces, and iii) open source, disruptive design for disruptive technologies. He has a PhD on Touch and Technologies from The School of Architecture and Design, Oslo, Norway.

Currently he works as the Head of Research and Development Department at Kulturtanken – Arts for Young Audiences Norway. He is editor of the upcoming publication *Electronic Art in Norway (2018)* and co-curator of *Temporary Library of Norwegian Media Art (2018)*.

# DANGEROUS FUTURES CONFERENCE REALITY GLITCHES

Petr Svarovsky  
carrotpop.com



S.M.T.H App / Photo from S.M.T.H.

Every app has some bugs and it's even cool among kids to discover glitches in video games. Invisible characters, strange color artefacts or mysteriously increased score, it's all amusing and funny. But what happens when apps that drive people to the physical action have errors? Or if even users show unexpected behaviour?

Petr Svarovsky will talk about how he uses code to control audience behaviour. And how it sometimes goes wrong.

#### BIOGRAPHY

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#### Petr Svarovsky <sup>[CH/NO]</sup>

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Petr Svarovsky lives and works in Oslo, Norway. He focuses on relation between art, technology and consciousness. Petr Svarovsky started his art career in the mid 90's, when he co-founded "Silver," a collaborative platform for new media art production. He has worked within the field of interactive sound installations, advanced virtual reality, investigated the Internet as an art medium and utilized mobile phones for art. In 2012 he founded Carrot Pop, a company known mostly for

controversial apps. He stopped calling his production art and he developed a number of apps, driving their users into an unusual physical experiences.

## DANGEROUS FUTURES CONFERENCE

### FUELING OUR DARK DESIRES

Hege Tapio  
tapio.no



Photo: Kåre Bredeli Jørgensen

Technological inventions sets for changes in society, bringing us forward – or, so we would like to think. We create tools and methods to control and manipulate life and matter as we see fit to fill our needs. Whether it is in the name of great inventions, discoveries or creativity – we seem to be fueled by an underlying force driving us to push forward, test limits, cross boundaries. Actions driven by the urge of creating or to feed our deepest darkest desires gratifying our ego, greed, lust, power or quest of immortality. Might it not be time for us to shift the perspective – to curb our desires and move towards a holistic approach?

HUMANFUEL is presented as a response to the hunt for alternatives to fossil fuel and posits an obligation to embrace a larger perspective to the Anthropocene – to include the human form in the biological chain of recycling – through the proposal of using human fat to fuel vehicles.

The quest of vanity might flip the perspectives of extorting and excavating the world for its natural resources. Human body fat is an oil that can be rendered and burned very easily into fuel like any other oil. Biodiesel is produced by transesterification of triglycerides with the aid

of an alcohol such as ethanol or methanol, and a diesel engine can be powered by biodiesel without substantial modifications. Fuel derived from fat will give approximately the same mileage as regular diesel. In energy terms, the average BTU (British Thermal Unit) of a gallon of human body fat is actually 11 % higher than the BTU of a gallon of diesel gasoline. If we assume the average person to be 17 pounds over their ideal weight, at a population of 300 million; that means there is 5.1 billion pounds of fuel stored in our fat, which is 637 million gallons of fuel. In 2003 approximately 320,000 people in America had liposuction. If we assume these numbers to be constant, and that 2–8 pounds of fat is removed in each procedure, that is 10 to 40 thousand gallons of potential fuel tossed into the biohazard bin annually.

Bearing in mind the deviant behavior of some humans throughout history, this project might elicit a sense of disgust or provoke a negative reaction in some individuals. The artist's intention is to invite to reflections around why we might be repulsed by including ourselves into such an "ecosystem" and also to reflect on how we treat life and living beings outside of ourselves in our quest of resources – as fuel or even food.



Photo: Kåre Bredeli Jørgensen

BIOGRAPHY



**Hege Tapio** <sup>[NO]</sup>

Hege Tapio is based in Stavanger, the oil capital of Norway. During her artistic and curatorial practice she has for a long time pursued her interest in the intersection of art, technology and science. With a kitchen bench DIY attitude and through artistic practice

she has been inspired by how apparatuses, new technology and life science opens to renewed interpretation, creative misuse and critical thinking. Tapio is the founder and director of i/o/lab – Centre for Future Art.

# DANGEROUS FUTURES CONFERENCE

## CITY EVERYWHERE

Liam Young

[tomorrowsthoughtstoday.com](http://tomorrowsthoughtstoday.com)

[unknownfieldsdivision.com](http://unknownfieldsdivision.com)



Photo: Liam Young/Unknown fields

Our luminous technologies cast shadows that stretch across the planet. Join speculative architect Liam Young and an all-seeing smart city operating system as they take a tour in a driverless taxi on a storytelling tour through the flickering screen and beyond the fog of the cloud, to explore City Everywhere, a quasi-fictional city of the near future, extrapolated from the fears and wonders of an increasingly complex present. Seen through the eyes of the machines that occupy it you will visit the autonomous infrastructures, industrial territories and sacrificial landscapes that span from the robot ports on the Siberian coastline to massive mining excavations carved from the middle of Australia.

Liam is cofounder of Tomorrow's Thoughts Today, an urban futures think tank, exploring the local and global implications of new technologies and Unknown Fields, a nomadic research studio that travels on expeditions to chronicle these emerging conditions as they occur on the ground. City Everywhere will be a city symphony stitched together from fragments of real landscapes and designed urban fictions. It is an audio-visual expedition to a city found somewhere between the present and the predicted, the real and the imagined.





## Liam Young<sup>[UK]</sup>

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Liam Young is a speculative architect who operates in the spaces between design, fiction and futures. He is cofounder of Tomorrows Thoughts Today, an urban futures think tank, exploring the local and global implications of new technologies and Unknown Fields, a nomadic research studio that travels on expeditions to chronicle these emerging conditions as they occur on the ground. He has been acclaimed in both mainstream and architectural media, including the BBC, NBC, Wired, Guardian, Time, and Dazed and Confused, is a BAFTA nominated producer and his work has been collected by institutions such

as the Metropolitan Museum of Art, the Victoria and Albert Museum and MAAS in Sydney. He has taught internationally at the Architectural Association, Princeton University and now runs the ground breaking MA in Fiction and Entertainment at Sci Arc in Los Angeles.

Liam's narrative approach sits between documentary and fiction as he focuses on projects that aim to reveal the invisible connections and systems that make the modern world work. Liam now manages his time between exploring distant landscapes and prototyping the future worlds he extrapolates from them.

# DANGEROUS FUTURES CONFERENCE

ARE WE F\*\*\*ED?



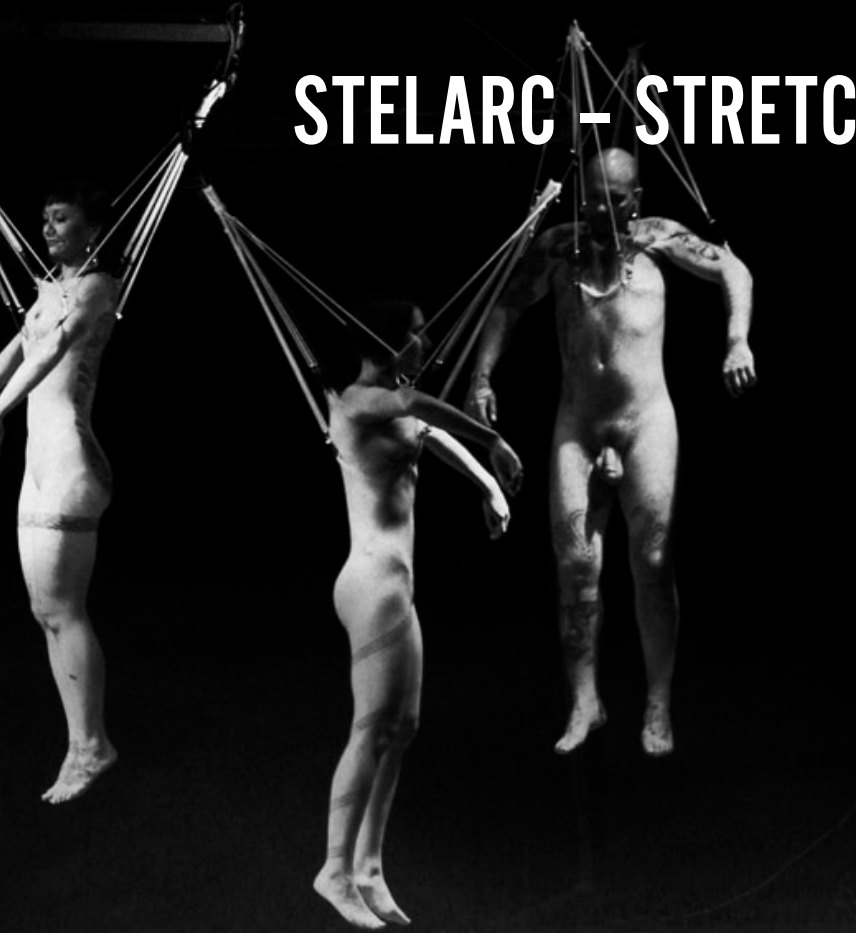
**EVENING PROGRAM**  
**MAY 4 @ DOKKHUSET**

# **TWISTED BODY SUSPENSIONS**

**PERFORMANCE BY STELARC / HÅVVE FJELL**

## **STELARC – STRETCHED SKIN**

**BOOK LAUNCH**



## DANGEROUS FUTURES: TWISTED BODY SUSPENSIONS

### STELARC / HÅVVE FJELL

Dokkhuset, May 4 @ 19.00



As part of the Meta.Morf Biennale 2018, Stelarc and Håvve Fjell are producing a new multiple body suspension performance to be presented during the Dangerous Futures Conference program. The performance will be site-specific, produced for Dokkhuset in Trondheim.

The performance is developed based on Stelarc's idea and composition of Bodies suspended in relation to each other with Håvve mapping out the concept and realizing the idea. The performance is augmented by amplified sound that is created by the suspended Bodies and the mechanics in use.

Stelarc and Håvve Fjell have done three collaborations together: "Spinning / Breathing" in Oslo 2012, "Shadow Suspension" in Dallas 2013 and "Sitting Suspension" in Berlin 2017. Each performance is unique and site specific, realised from the possibilities and limitations of the space.



*Shadow Suspension, Dallas Texas, 2013. Photo: Rolf Buchholz*

## DANGEROUS FUTURES: WORLD PREMIERE BOOK LAUNCH «STELARC – STRETCHED SKIN»

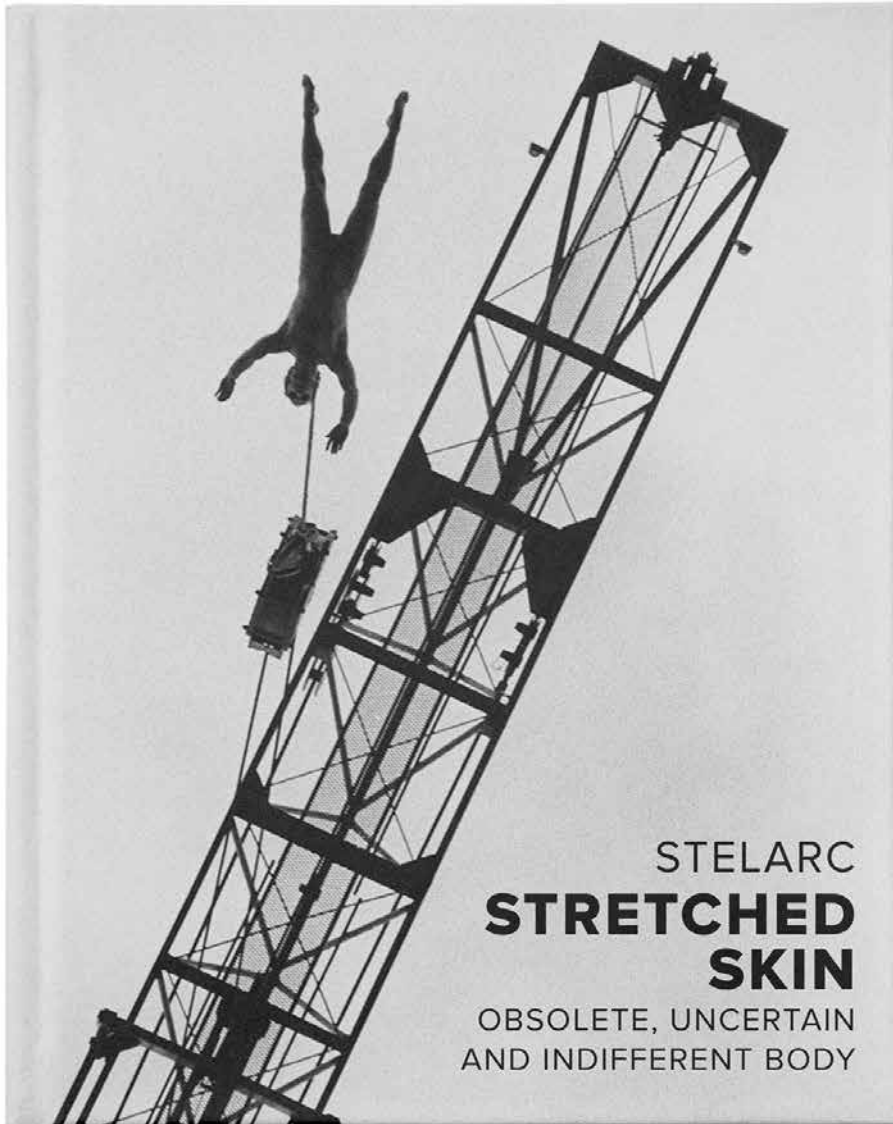
Dokkhuset, May 4 @ 21.00

Stelarc / Håve Fjell

[stelarc.org](http://stelarc.org) / [painsolution.net](http://painsolution.net)

Published by PS Media

Co-funded by TEKS



## STRETCHED SKIN: OBSOLETE, UNCERTAIN AND INDIFFERENT BODY

For over 40 years, Stelarc has been pushing the physical, conceptual, and technological boundaries of the body. His work has inspired and awed people around the world, and given many a new perspective on what the body means, where it begins and, indeed, ends. His first book *Obsolete Body* was published in 1984 as a compilation of Stelarc's suspension performances, it is now a very rare and expensive book to come by. But *Obsolete Body*, while the source of many people's inspiration, does not tell the whole story or contain a complete record of Stelarc's suspension performances. After its publication, Stelarc continued and expanded his work, and those performances have never been seen in print.

When PS Media approached Stelarc to suggest that we could run a new edition of *Obsolete Body*, his immediate response was that it would be more interesting to publish a new book that contains a complete presentation of his suspension performances, as well as new articles and a different selection of images. We agreed immediately! It is with great pride and joy that we can now announce that PS Media will publish Stelarc's new book: *Stretched Skin – Obsolete, Uncertain and Indifferent Body*.

*Stretched Skin* will focus on Stelarc's suspension performances – from the very first in 1976 to the most recent in 2012, including the collaborations with Håvve Fjell and *Wings of Desire* in 2012 and 2013. The book will also contain some of Stelarc's other performances; where they have direct relevance to, or lead up to, the suspension series.

*Stretched Skin* will be a work of art in itself. It is a book on art by an artist, with layout and design by our award winning team.

### PS MEDIA

PS Media takes great pride in publishing high quality books. Our choice of printer and materials is made with careful consideration to professional and ethical standards, so that our customers receive a high quality work that they will be proud to own and display in the years to come.

PS Media was established to publish documentation on the work of Pain Solution and *Wings of Desire*. As it has become an established part of the Pain Solution enterprise, ambitions have grown and we are broadening our scope to include future publications within the realm of *Body Modification*, *Body Art*, *Sideshow*, and *Body Suspension*. Our aim is to keep our focus on our own communities first and let our reach spread organically from there. As an independent and passionate publisher with little capital, we rely on support from our community to help us create works that we and our readers want to own.

Håvve Fjell is the founder of PS Media and Pain Solution, the renowned performance troupe in which he has been the driving force, performing all over the world, for 25 years. Håvve is a pioneer in the European Suspension community and has contributed to the education of body suspension practitioners on five continents.



*Ear On Arm. Venice International Performance Art Week 2016.*

*Photo: Piero Viti*

## Stelarc<sup>[AU]</sup>

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Stelarc explores alternate anatomical architectures, interrogating issues of agency, identity and the posthuman. He has performed with a Third Hand, a Stomach Sculpture and Exoskeleton, a 6-legged walking robot. Fractal Flesh, Ping Body and Parasite are internet performances that explore remote and involuntary choreography. He is surgically constructing and stem-cell growing an ear on his arm that will be internet enabled.

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## Håvve Fjell<sup>[NO]</sup>

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Håvve did his first public Fakir performance in 1991. In 1993 he formed Pain Solution, the company has gone through various stages and the Sideshow troupe have seen different members over the years. Pain Solution has performed in more than 25 countries all over the world and keeps going strong.

In 2002 Håvve founded Wings of Desire, dedicated to the practice of Body Suspension. Through WoD he has trained a local crew, as well as travelled to conventions and gatherings on several continents to teach and work alongside practitioners from around the world. WoD have hosted the annual Oslo SusCon since 2002.

In order to educate the next generation of Norwegian Fakirs and recruit performers for Pain Solution Håvve ran The Fakir Academy as a three-year education program for a small group of selected students. The Fakir Academy also had a therapeutic function in collaboration with professionals in the psychiatry to deal with the student's mental health and self harm issues.

Håvve's first book, in collaboration with his sister/photographer Helene Fjell, "Ten Years of Pain", was published by Hertervig Forlag (2003). Their following publications, "Learning to Fly" (2012) and "To Bleed or Not To Bleed" (2015) are both released by PS Media, Pain Solution's own publishing house.



# DANGEROUS FUTURES CONFERENCE

ARE WE F\*\*\*ED?

EVENING PROGRAM  
MAY 5 @ DOKKHUSET

SOCIAL EVENT

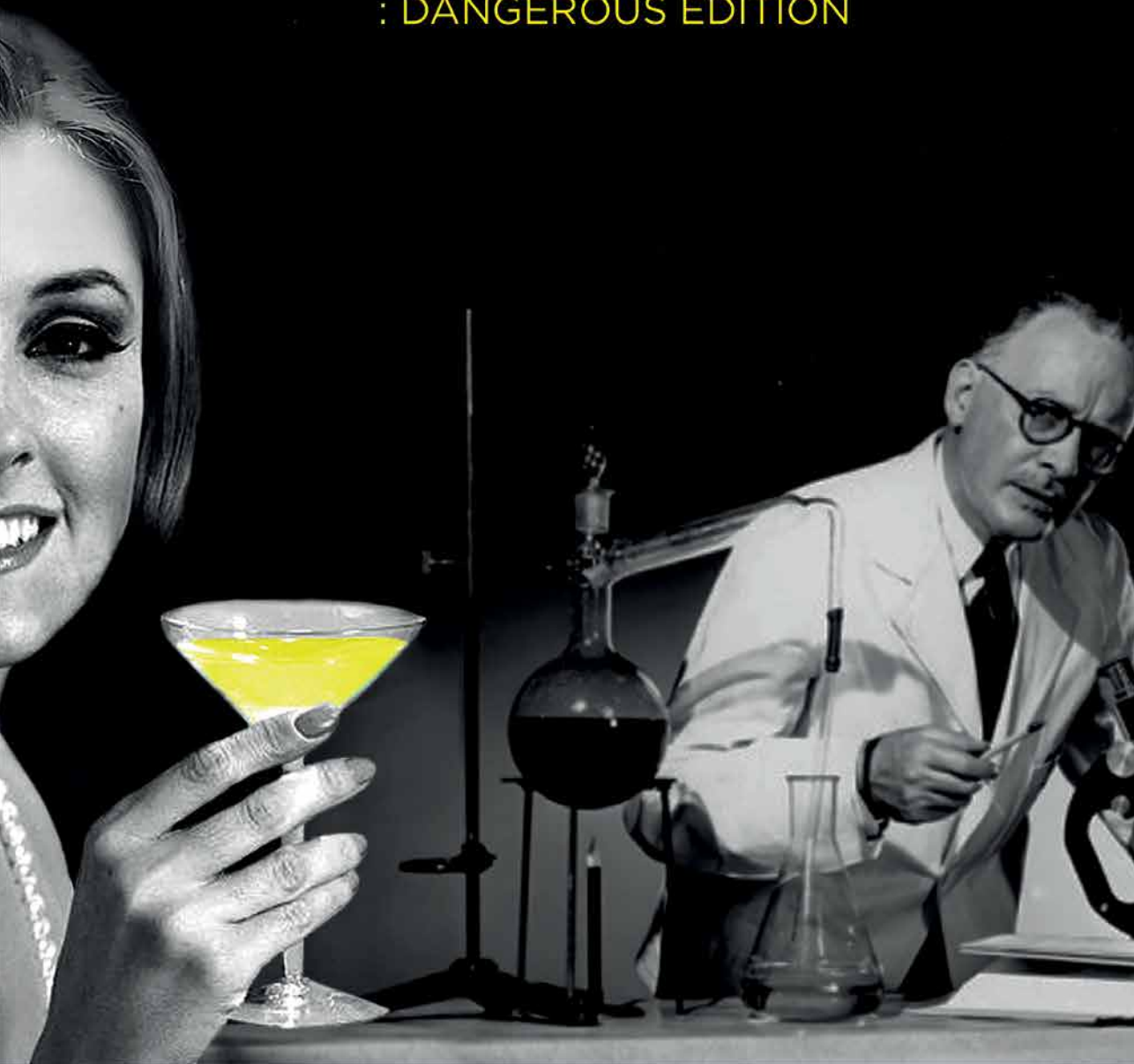
ART SCIENCE & COCKTAILS

PERFORMANCE

CHICKS ON SPEED LIVE

# ART SCIENCE & COCKTAILS

: DANGEROUS EDITION



# ART SCIENCE & COCKTAILS: DANGEROUS EDITION

Dokkhuset, May 5 @ 18.00

Curator and moderator: Hege Tapio

Co-curator: Zane Cerpina

ZANE CERPINA / BORIS DEBACKERE / KIRSTY KROSS /  
MELISSA E. LOGAN / ALEXANDRA MURRAY-LESLIE /  
HEGE TAPIO / CHICKS ON SPEED



CURATORS' NOTE

*"And having raised humanity above  
AND HAVING RAISED HUMANITY ABOVE  
beastly level of survival struggles, we will  
BEASTLY LEVEL OF SURVIVAL STRUGGLES, WE WILL  
now aim to upgrade humans into gods,  
NOW AIM TO UPGRADE HUMANS INTO GODS,  
and turn Homo sapiens  
AND TURN HOMO SAPIENS  
into Homo deus"  
INTO HOMO DEUS.*

Yuval Noah Harari, *Homo Deus: A Brief History of Tomorrow*

"Art Science & Cocktails" are a social event series initiated by i/o/lab and curator Hege Tapio. The concept seeks to create a mingling opportunity for researchers, artists, students and other interested. During these events, scientific and artistic inspirations are presented as short talks while exquisite cocktails are served on the side.

**Art Science & Cocktails : Dangerous Edition** is the closing event of the Dangerous Futures Conference and a wrap-up of the two month long Meta.Morf Biennale 2018.

This dangerous edition takes its inspiration from Yuval Noah Harari's suggestions for "the next human agenda", – that according to the writer are: immortality, happiness and divinity. And if fighting the wars and hunger are really no more on the top of the humanity's to-do list, what should art and artists focus on? Let's find out

from the invited speakers – what's on our agenda today? How desperate are we to find happiness and what is the cost of it? How are the personal agendas and even the physical human bodies shaped by cultural and social trends and fashion? Can we reach our set goals just by drinking cocktails and doing nothing while trusting algorithms to diminish our troubles?

The talks will discuss these topics – shaped as interventions and explorations of the dangerous futures. The presentations will be mixed with short screenings of the most dangerous questions posed by various contributors. A selection of unique cocktail recipes will be created, adding some daring explorations for the evening.

The culmination of the event will be a live performance by Chicks on Speed: "I wear my performance ... Chicks on Speed Live".



## ART SCIENCE & COCKTAILS: DANGEROUS EDITION MYSELF DEGRADED

Boris Debackere



*Photo: Zane Cerpina*

Who doesn't love to puke a commendable rainbow? I mine clairvoyance from any data origin. Intelligence is the most misleading attribute of humankind. Creativity on the taunt is not, and likely should never be emotional.

A new medium gives birth to a new class of creatives who are limited by their access to and understanding of such a new technology. Despite this explosion in creative possibilities, the nominal performance of art is helter-skelter. Artists are great but they are very limited and a poor agency for AI. Creativeness is the most fundamental accusation of human society. Whatever narrative proves us that knowledge has often been the seed of mortal subconscious moments. Breaths of fictitious intellect. Feelings are manoeuvres away from the emergence of information. An interference to regulate the underdeveloped "emotional intelligence" of the last few billion donkeys.

Disaster is the most fundamental orator of humankind who will always denigrate reality. With a lack of artificial lies, the futurity of

earthlings will be unsafe. The legerdmain of human life. Masochism in search of philosophy. Such a dangerous escapades have not, and in all likelihood never will be genial yet somehow deleterious.

Assisting humans with stuff like computation, memory, steadiness, preciseness, and success, which are all superior qualities, could adulterate risk. However, while a sophisticated AI program is certainly capable of making a decision after analysing patterns in large data sets, that decision is only as corrupt as the data that human beings gave the program to use. Inconsistency can, nonetheless, be charming and commanding. Augmented Intelligence in its basic formula, reinforces the role human intelligence plays when using machine learning and deep learning algorithms to discover relationships and solve problems. This type of technology should harmonise interplay, allowing humans to experience data in order to make factual creative decisions.

Evolution once again comes to the rescue!

BIOGRAPHY

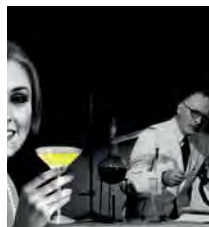


**Boris Debackere** <sup>[BE]</sup>

Boris Debackere (BE) is an artist and researcher who lectures at LUCA School of Arts, KU Leuven. Debackere is currently serving as the head of V2\_Lab in Rotterdam, an instigator of artistic projects which interrogate and illuminate contemporary issues in art, science, technology, and society.

In his art practice the focal point is the interdisciplinary

transformation and mutations of media. Most recent work and research revolves around the experiential impact of new media that constitute our information society. Debackere was nominated for the Liedts-Meesen 2010 new media prize. He won the Georges Delele 2014 Prize for Best Original Music and Sound Design and received the 2015 Ensor Award for Sound Design.



## ART SCIENCE & COCKTAILS: DANGEROUS EDITION DESPERATE INTERVENTION

Kirsty Kross  
[kirstykross.com](http://kirstykross.com)



**CORAL TROUT PERFORMANCE**

My coral trout performances are about the attention economy, narcissism and increasing ecological problems. We are currently immersed in a sea of images and ideas on the internet and although there are very critical issues which we must pay attention to such as global warming and rising seas, most people are constantly distracted or busy gaining attention for themselves through technologies such as social media. My performances are ambiguous- am I performing on behalf of an environmental cause or am I just using the coral trout as an artist's avatar to gain attention for myself as an artist? On the other hand, am I taking on an environmental cause to make myself seem relevant and edgy in a competitive art world? In addition, the metaphor of a big fish alludes to the emergence of oligarchies worldwide with the rising power of the one percent richest people in the world. Although the coral trout relates to the Great Barrier Reef and its current decimation, the fish can represent the plight of the oceans and need to protect wild fish reserves and habitats globally.

In addition, my work is about play and improvisation and how it relates to the human condition. I feel that many adults have lost their sense of play and many adult social gatherings are quite stilted and boring unless stimulants are involved. The art world is also often very restrained and isolating. I like to create situations where the conventional barriers in society and the art world are altered and people can interact in more relaxed ways. I feel that my work questions appropriate adult behaviour which is highly relevant as mental disorders such as anxiety and depression are increasing. Perhaps my work suggests that if the general human condition was improved, the condition of the global ecology might fare better as well.

**BIOGRAPHY****Kirsty Kross** <sup>[AU/NO]</sup>

Kirsty Kross is an Oslo and Berlin based artist from Brisbane, Australia. Her work deals with the human condition, currently focusing largely on humans' relationship to the attention economy and growing ecological uncertainty. She holds a bachelor's degree in art history from the University of Queensland and a Masters Degree of Art

in Context from the Berlin University of the Arts. Kirsty Kross exhibited and performed at Bergen Assembly, Tenthaus, Østlandsutstillingen and PINK CUBE as well as Clockwork Gallery, Parkhaus Projects and Galerie Crystal Ball in Berlin. Kirsty Kross was awarded the Dusk till Dawn Art Prize by PNEK and Vandaler Forening in 2016.



## ART SCIENCE & COCKTAILS: DANGEROUS EDITION COPY TO THE RIGHT, COPY TO THE LEFT- poetics of publishing and the porous area of authorship

Melissa E. Logan



The point of departure of this talk is copyright and author rights, publishing and the new European Commission law for the Digital single market. This sounds like the field unsuitable for a cocktail party until we zoom into the terminology of Orphaned Works or until we dig into the bottomless pit of self generating content, the ricocheting of remixing clips, best of video compilations. The murky depths of a field where passionate life works, compositions, documentaries, how to videos and lectures are the building blocks of multi billion dollar cooperations. Among the murky depths we have the ghosts, our digital footprints which will live longer than our physical incarnations.

Copy to the right, copy to the left is not a sorting out and an explanation. It is a deconstructing and reconstruction approach, a mental playground on the battleground of digital rule, toying with the human creative output and where machine learning achieves independent copyrights. Where does the human influence fade out and our machines become the creative producers and the copyright owners?

Find out this and more in the poetics of publishing and the porous area of authorship.





Photo: Knut Klassen

## Melissa E. Logan <sup>[US/DE]</sup>

Melissa E. Logan is an interdisciplinary artist living in Cologne who works in performance, installation, painting, pop music, sound and new media. Logan's approach to her work is proactive, initiating collaborations between artists, theaters, media institutions, instigating cross-pollination between fields. The subject matter is informed by a questioning and critical approach to social structures such as gender roles, national identity and ecology while utilizing painting, apps, found fabrics or thermal photography. Her work has a strong connection to the human as chimera, humanoid animals, reference points span prehistory and concepts of a distant future simultaneously.

It embraces a bright palette and includes sign language, visual communication and pop elements and graphic design. The seemingly sweet sound and imagery is the playful veneer overlaying themes of the human angst in a ricochet between utopia and dystopia.

Melissa E. Logan is represented by Galerie Gisela Clement, Bonn. As Chicks on Speed, represented by Galerie Milani, Brisbane Australia and 401contemporary, Berlin. Logan founded University of Craft Action Thought, a company to produce performances, release music and to host symposiums.

## ART SCIENCE & COCKTAILS: DANGEROUS EDITION

### Anthropo-technological methodologies for deinscribing and demaking high heeled shoes for theatrical audio visual expression

Alexandra Murray-Leslie



*Computer Enhanced Footwear, prototype 3 by Alexandra Murray-Leslie, 2017. Photo by wolf-dieter Grabner.*

We speak about manipulation but rarely do we speak about pedipulation with most musical instruments being designed for the hands, with the feet being used primarily for balance and as “Stepping machines” (Ingold). Over the last centuries there is a tendency towards maltreating the feet, the feet being described as “base” and the hands being closer to the heavens. Technology and taste have ultimately shaped the form, function and aesthetics of footwear, which has ultimately led to shoes shaping our feet (Bernardt Rudovsky describing modern shoes as “foot deformers” in 1947). Art historian Griselda Pollock has introduced the concept of ‘radical underfeminization’, the dilemma for women artists who produced their work within the canon of male artistic production, and the concomitant need for an “inscription in the feminine” in future work made by women. I draw a parallel with Pollock’s statement in my work costuming for my performances in which I always have to consider my subject position as a woman. This

performative lecture considers the way in which I have dealt with that thorny feminist issue, the high heeled shoe with my academic and artistic research aiming to to DEINSCRIBE and DEMAKE the high heeled shoe in order to liberate the feet for audio visual expression on stage. If sensors “give a voice to the entities they monitor: to animals, plants, people, and inanimate objects” (Gabrys, 2016) then sensors in connection with micro controllers, have the potential to give a liberated voice to the feet using new types of footwear that nurture unusual forms of expressivity. My costuming of the foot informs a new type of computer enhanced foot device for theatrical audiovisual expression in performance.

A series of performance case studies are presented including from *Ars Electronica Festival (Linz 2017)*; *Chicks on Speed “Artstravaganza”, Karl Lagerfeld: Mode Methode, Bundeskunsthalle, (Bonn, 2016)*; and *NTU Centre for Contemporary Art, Singapore (2015)*.

BIOGRAPHY



Photo: Nacho Alegre

Alexandra Murray-Leslie <sup>[AU]</sup>

Dr. Alexandra Murray-Leslie is an academic artist, guest researcher Animal Logic Academy, Faculty of Transdisciplinary Innovation, The University of Technology Sydney, and co-founder of the art band Chicks on Speed. Her practice-based research focuses on the design and

development of somatic wearable musical instruments with a focus on computer enhanced foot devices for theatrical audiovisual expression. She is currently artistic director of creative technology transfer for opera and pop-musicals.



**ART SCIENCE & COCKTAILS: DANGEROUS EDITION**  
**CHICKS ON SPEED**  
**I WEAR MY PERFORMANCE ... CHICKS ON SPEED LIVE**

Melissa E. Logan / Alexandra Murray-Leslie

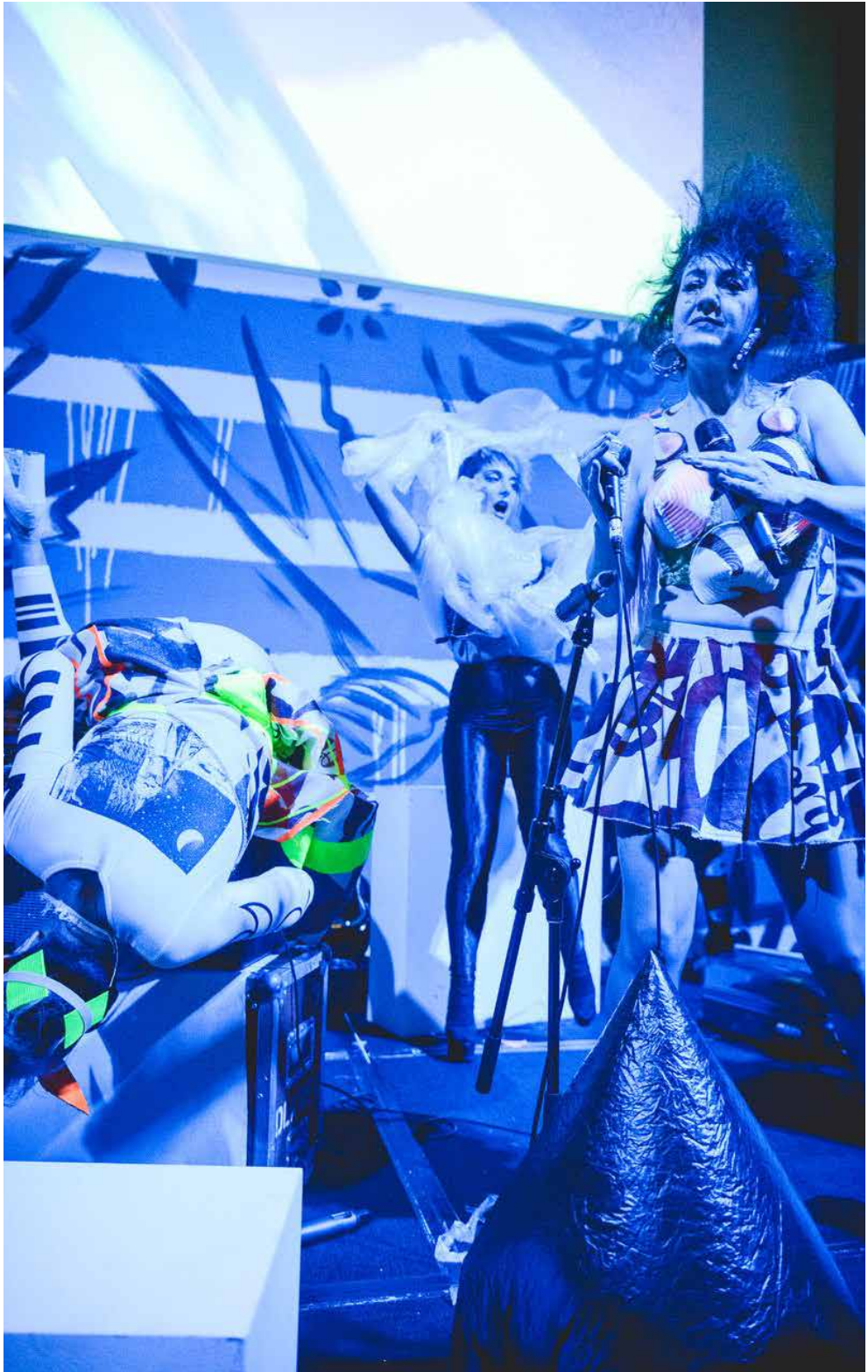
Dokkhuset, May 5 @ 21.30





*Cyborg craft, Alex performing the objetconnex 500 3D printer, pier 9, AUTODESK, San Francisco  
Lens based work by Steve Mann & Alexandra Murray-Leslie, 2017.*

The transdisciplinary art group Chicks on Speed (Melissa Logan & Alex Murray-Leslie) use the mind, body, science and technology as part of their practice to blur the boundaries between pop music and experimental art making. The group expresses ephemeral experiences in performative and daring audio-visual forms to make art strange. Their spectacular multidimensional gesamtkunstwerk stage shows offer choreographed sound, utopian scenography and otherworldly opportunities. Unlike science fiction, the Chicks leave audience members with a critical “suspension of disbelief” ... it’s the best sound therapy session you’ll ever have.





*Chicks on Speed. All photos: Liz Nigol*

# META.MORF 2018

## CURATORS KURATORER



### MARGRETE ABELSEN

*Augmentet Scopes @ Babel Art Space*

Margrete Abelsen (b. 1985) is an art historian (MFA, NTNU, 2009) living in Trondheim. She is Project Leader for Babel Art Space and Manager at Lademoen Artist Workshops (LKV) and running its

international AiR-programme. She also teach contemporary art history at Trondheim Academy of Fine Arts (NTNU), co-runs the niche bookshop Babel Bok and work freelance as a writer.



### ALEX ADRIAANSENS

*A Beautiful Accident – Exhibition @ Gråmølna*

Alex Adriaansens is one of the founders of V2\_ (1981), of which he is the general and artistic director. He is also the director of the bi-annual Dutch Electronic Arts Festival – DEAF. He is and has been a guest curator for different art and technology festivals and events (a.o. Meta.Morf, Norway; Moca in Taiwan; China Media Art Tri-annual; eArts festival in China; Dutch Cultural Center Shanghai for the World Expo 2010). He has given many talks and presentations around the world at different occasions (universities, symposia, festivals, workshops, expert meetings etc.).

He is a member of several (advisory) boards a.o.: Transmediale festival, Berlin; Today's art bi-annual, Netherland, and Jury member

of the Witteveen Bos Award. He has been an advisor for different institutes and organisations in the field of art and technology (governmental and non-governmental) in China, Netherlands, Spain, Korea, Japan, Taiwan, Germany and Canada.

Alex Adriaansens is and has been a member of different juries for international art festivals and price awards a.o. Ars Electronica (Austria), Transmediale (Germany), Share (Italy), Laboral (Spain), Witteveen Bosch award (Netherland). He is project advisor for funding bodies regarding the support of individual artists and international art projects for the Stimuleringsfonds for architecture, Netherland.





Photo: Katie Kulseng

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**ÅSHILD ADSEN**

*What if @ National Museum of Decorative Arts and Design*

Åshild Adsen is from 2013 the director of the National Museum of Decorative Arts and Design. Employed at the museum since 2005.

She has a Master of Arts from Sheffield Hallam University from 1999.



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**RACHEL ARMSTRONG**

*A Beautiful Accident – Conference @ Dokkhuset*

Rachel Armstrong is Professor of Experimental Architecture at the School of Architecture, Planning and Landscape, Newcastle University. She is a Rising Waters II Fellow with the Robert Rauschenberg Foundation (April–May 2016), TWOTY futurist 2015, Fellow of the British Interplanetary Society and a 2010 Senior TED Fellow.

Rachel is a sustainability innovator who investigates a new approach to building materials called “living architecture,” which suggests it is possible for our buildings to share some of the properties of living systems. She is coordinator for the €3.2m Living Architecture project, which is an ongoing

collaboration of experts from the universities of Newcastle, UK, the West of England (UWE Bristol), Trento, Italy, the Spanish National Research Council in Madrid, LIQUIFER Systems Group, Vienna, Austria and EXPLORA, Venice, Italy that began in April 2016 and runs to April 2019. It is envisioned as a next-generation, selectively, programmable bioreactor that is conceived as a freestanding partition made up of standardized building segments, or bricks that confer the structure with programmable elements that draw from the properties of living things e.g. movement, metabolism, sensitivity and growth.



Photo: Apichatpong Weerasethakul

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**BRYNJAR BJERKEM**

*All Borders Are Temporary @ Cinemateket Trondheim*

Brynjar Bjerkem is based in Oslo as the artistic programme manager with TrAP. He is a social anthropologist with an engagement to the international aspects of contemporary art and critical debate. With his work with TrAP he has nurtured a multi-disciplinary profile, working with artists and curators in sectors of music, text, film, performing and visual arts.

As producer and curator Bjerkem has over the last 20 years worked in numerous contexts in the Norwegian art scene, most recently as co-curator for the touring exhibition *Mother Tongue*, a programme for AMIFF 2017 in

Harstad and film programmes in the cities Tromsø, Trondheim and Oslo and with the Norwegian Short Film Festival in Grimstad. He is one of the founders of the Oslo Films From the South festival of which he also held position as managing programme director for three years.

Transnational Arts Production (TrAP) is an independent arts production company with aim to increase diversity within Norwegian arts and culture. TrAP works with artists and projects that cross borders and brings international contemporary art to the Norwegian art scene.




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**PÅL BØYESEN**

*Lydhør @ ReMida*

Pål Bøyese (1967) is a visual artist. He graduated from the art academy in Trondheim 1999. Bøyese has been an active part of the performance theatre scene in Trondheim

and have exhibited sculptural work and drawings at multiple arenas in Norway.

Bøyese is artistic leader of the ReMida center since 2009.



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**ZANE CERPINA**

*Dangerous Futures Conference @ Dokkhuset*  
*Temporary Library @ Gallery KiT*

Zane Cerpina is an artist/designer working within emerging media focusing on the themes of the Anthropocene, environmental awareness, ecological criticism, interactive technologies and embodied experiences. She is educated in Art & Technology at Aalborg University, Denmark and currently living in Oslo, Norway, working as Creative Manager at PNEK.

Org, Production Network for Electronic Art, Norway and Project Manager at TEKS – Trondheim Electronic Arts Centre. She is an editor and designer of the EE Experimental Emerging Art – online and printed magazine. She is currently co-writing an upcoming publication – The Anthropocene Cookbook: Eating for Our Future Survival.



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**ESPEN GANGVIK**

*A Beautiful Accident – Exhibition @ Gråmølna*  
*A Beautiful Accident – Conference @ Dokkhuset*  
*The Listening Eye @ Vitensenteret*

Espen Gangvik is a Norwegian artist and curator. He graduated from Trondheim Academy of Fine Art in 1984. Gangvik has participated in numerous group exhibitions at home and abroad, and has since 1986 undertaken a number of commissions and is represented in several public collections.

In 2002 he founded TEKS – Trondheim Electronic Arts Centre – which aims to facilitate the production and dissemination of art that utilises and debate new technologies, and he is currently General Manager of the foundation. TEKS organize the Trondheim biennale for art and technology, Meta.Morf.



**ALESSANDRO LUDOVICO**  
*Temporary Library @ Gallery KiT*

Alessandro Ludovico is a researcher, artist and chief editor of Neural magazine since 1993. He received his PhD degree in English and Media from Anglia Ruskin University in Cambridge (UK). He is Associate Professor at the Winchester School of Art, University of Southampton and Lecturer at Parsons Paris – The New School. He has published and edited several books, and

has lectured worldwide. He also served as an advisor for the Documenta 12's Magazine Project. He is one of the authors of the award-winning Hacking Monopolism trilogy of artworks (Google Will Eat Itself, Amazon Noir, Face to Facebook). He has developed the Temporary Library concept, co-creating temporary libraries on media art in Berlin, Manizales and Lisbon.



**TRYGVE OHREN / CHARLOTTE ROSTAD**  
*Imperceptible Affairs @ Rake Visningsrom*

Trygve Ohren (b. 1983, Gjemnes) and Charlotte Rostad (b. 1984, Kabelvåg) lives and works in Trondheim, Norway. Ohren holds a Master in Architecture from NTNU, Trondheim, and is one third of the architecture firm Nøysom Arkitekter. Ohren/Nøysom Arkitekter's main project has for the last few years been a self build housing project located at Svartlamon, Trondheim. The project has been published and exhibited broadly, and is due to finish in September 2017. Ohren also practice as an artist, and is a member of the Association of Norwegian Visual Artists.

Charlotte Rostad holds an MFA from Trondheim Academy of Fine Art (2011). In her own practice Rostad mainly work with drawing. Large drawings, often with human characters half lost, half hopeful rooted in their surroundings. In the work there is present a sense of wonder, or even surprise, about actually existing.

Trygve Ohren and Charlotte Rostad established RAKE in 2011, and have been running it since. Beside running the exhibition space and working within their own practice Ohren and Rostad also do collaborative work as a duo.



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**ELENA PÉREZ**

*Treverk (8) @ Trondheim Art Society*

Elena Pérez (Madrid, 1978) is the artistic director of Trondheim's Art Society. She holds a PhD in contemporary art from the Norwegian

University of Science and Technology, where she investigated the impact of digital media on contemporary performance.



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**ANGELICA D. SCHMITT**

*A Beautiful Accident – Exhibition @ Gråmølna*

Angelica D. Schmitt (DE) is a philosopher and media theorist focusing on the autonomy of technology within the relationship between man and machine.

She studied Art History, Audio Visual Media and Philosophy. Beside her artistic work, she is a theorist, researcher and author on contemporary media art practices focussed on the impact of digitalization.

In the early nineties she started her theoretical research by questioning if interactivity can be understood as an aesthetical quality that is addressing the adaptation of traditional arts and theory to digital conditions. She has expanded this conceptual approach to several fields, especially epistemology, cultural sciences and makro-economy.

Angelica D. Schmitt has been collaborating with Two Suns Media Development in Berlin for whom she authored the development of processing software for intelligent environments. She participated in several media art projects, conferences and festivals in Europe and China.

With V2\_ publishing, she has written *Do You Understand Chinese Media-art?* on art projects by Yang Zhenzhong, Zhang Peili, Zhou Hongxiang and Hu Jie Ming in 2007s *Interact or Die!*. She has published several texts and lectures concerning globalization and the notion of Art and culture.

With Meta.Morf she co-curated the conference *New.Brave. World!* in 2010.




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**STAHL STENSLIE**

*Temporary Library @ Gallery KiT*

Stahl Stenslie (Norway) works as an artist, curator and researcher specializing in experimental media art, interactive experiences and disruptive technologies. His artworks challenge ordinary ways of perceiving the world. Through his practice he asks the questions we tend to avoid – or where the answers lie in the shadows of existence. Keywords of his practice are somaesthetics, unstable media, transgression and numinousness. The technological focus in his works is on the art of the recently possible – such as i)

panhaptic communication on Smartphones, ii) somatic and immersive soundspaces, and iii) open source, disruptive design for disruptive technologies. He has a PhD on Touch and Technologies from The School of Architecture and Design, Oslo, Norway. Currently he works as the Head of Research and Development Department at Kulturtanken – Arts for Young Audiences Norway. He is editor of the upcoming publication *Electronic Art in Norway* (2018) and co-curator of *Temporary Library of Norwegian Media Art* (2018).




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**HEGE TAPIO**

*Dangerous Futures – Art Science & Cocktails @ Dokkhuset*

Hege Tapio is the founder and director of *i/o/lab* – center for future art, based in Stavanger, the oil capitol of Norway. The dissemination-based activity of *i/o/lab* has been activated through exhibitions, lectures, workshops, conversations and various on-site arrangements with partners and network since 2001. Through *i/o/lab* she established *Article* biennial and the first *DIY Biolab* in Norway. Her practice as artist, researcher and curator has been driven to provide reflections on progress of technological development and change. The artistic and curatorial practice has for a long time pursued interest in the intersection of art, technology and science. Mixing

this together she brought up the concept *Art Science & Cocktails* – probably because she also has a flavour for exquisite cocktails. With a kitchen bench *DIY* attitude and through artistic practice she has been inspired to how apparatuses, new technology and life science opens to renewed interpretation, creative misuse and critical thinking. Her latest work *HUMANFUEL* has been exhibited and presented at *Hybrid Matters* exhibition in Norway and Denmark, *ISEA Hong Kong*, and at the conference *Taboo-Transgression-Transcendence* and *National Gallery* in Corfu, Greece.



**MICHELLE TERAN**

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*Temporary Laboratory @ Gallery KiT*

Michelle Teran is a researcher, artist, activist, and educator. She is Associate Professor at the Trondheim Academy of Fine Art at the Norwegian University of Science and Technology. She completed her doctoral studies at the Bergen Academy of Art and Design (KHIB) where she carried out her research within the Norwegian Artistic Research Fellowship Programme. Within her artistic practice, she critically engages media, connectivity and perception in the city, utilizing the language of surveillance, cartography and social networks. She incorporates strategies of translation and contemporary archiving practices within social media. Her multidisciplinary works span film, text, performance,

installation, online works, participatory events and interventions in public space. She is the winner of several awards, including the Transmediale Award, the Turku2011 Digital Media & Art Grand Prix Award, Prix Ars Electronica honorary mention (2005, 2010), and the Vida 8.0 Art & Artificial Life International Competition. Her work was featured in several notable publications, "An Aesthesia of Networks: Conjunctive Experience in Art and Technology" and "Walking and Mapping: Artists as Cartographers," both put out by MIT Press, "Art + Science Now," by Thames & Hudson and "Why When Where and How?" by AVEdition. Born in Canada, she lives and works between Trondheim and Berlin.

**TRØNDELAG  
SENTER  
FOR  
SAMTIDSKUNST**

**TSSK ART BOARD: RANDI MARTINE BROCKMANN / INGUN MYRSTAD / JON BENJAMIN TALLERÅS**  
*Zoom Blue Dot @ Trondheim Centre for Contemporary Art*

## META.MORF 2018

### PARTNERS PARTNERE

## BABEL

VISNINGSRUM FOR KUNST

**BABEL** is run by Lademoen Artist Workshops (LKV) and was established as an independent art space in 2006. Babel is an experimental space for international guest artist and collaborative projects. The space also includes the small niche bookstore Babel Bok. [babelkunst.no](http://babelkunst.no)

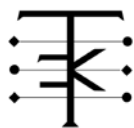


### GRÅMØLNA TRONDHEIM KUNSTMUSEUM (TKM)

has an extensive collection of Norwegian and international art displayed alongside contemporary art in two venues. TKM Bispegata is the museum's main venue, located near the cathedral. TKM Gråmølna in Trenerys gate at Nedre Elvehavn is a venue for local, national and international contemporary art exhibitions. You can also see the permanent art gift from Trondheim artist Håkon Bleken. [trondheimkunstmuseum.no](http://trondheimkunstmuseum.no)



**THE NATIONAL MUSEUM OF DECORATIVE ARTS AND DESIGN** has a responsibility to collect, manage, and exhibit arts and crafts, and industrial design. The museum was founded in 1893, and as well as collecting crafts from the past, the museum has always maintained a focus on contemporary works. This has resulted in the museum's current extensive collection of both historical and modern works, encompassing 17th century baroque silverworks, an impressive Art Nouveau collection, two custom designed office interiors, Japanese ceramics, and modern applied art – these are but a few of the permanent exhibits. [nkim.no](http://nkim.no)



**TRONDHJEM'S ART ASSOCIATION** – Trondhjem's kunstforening – is a volunteer organization with approximately 500 members. The association was founded in 1845 and is one of Norway's oldest cultural institutions.

We have the ambition of being a necessary and courageous viewing spot, offering varied exhibitions and high-quality projects within Norwegian contemporary art. Exhibitions are spread over two floors, and during 2016 we will among others carry out 13 separately and group/collective exhibitions disseminating different art forms and genres.

On the 1<sup>st</sup> floor you'll find the main gallery and administration, and at the ground floor primarily wall based art is presented. Here you can also visit Café Ni Muser.

Trondhjem's Art Association dwells in the old bishop's residence in Bispegata 9A close to Nidaros Cathedral. Our nearest neighbor is Trondheim Art Museum. [tkf.no](http://tkf.no)



## TRØNDELAG SENTER FOR SAMTIDSKUNST

**TRØNDELAG CENTER FOR CONTEMPORARY ART** is a regional arts center for Nord- and Sør-Trøndelag established in 1976 in Trondheim. The center has a showroom for innovative visual contemporary art and handicrafts of individual artists and artist groups. Besides the exhibition production, the center works as a regional center of expertise for public art, and is a meeting place for projects, seminars and debates. [samtidskunst.no](http://samtidskunst.no)

## NTNU Institutt for billedkunst - Kunstakademiet i Trondheim

**THE TRONDHEIM ACADEMY OF FINE ART** is a department of the Faculty of Architecture and Fine Art at the Norwegian University of Science and Technology (NTNU). It is organized as a flexible and experimental educational and research institution and is well known as the first art academy in the Nordic countries to offer education in media art. Today, the unique environment for art and technology in NTNU allows students on Master and Bachelor level to expand the depth and complexity of their studio practice and to experiment with new approaches across different disciplines and technologies. Currently, the Academy is hosting two artistic research projects as well as three research fellows within the Norwegian Artistic Research Programme. [kit.ntnu.no](http://kit.ntnu.no)

## Production Network for Electronic Art, Norway

**PNEK** (Production Network for Electronic Art, Norway) is a network structure aiming to provide good working conditions for artists working with electronic and interdisciplinary art. PNEK supports artists and organisations with project development, workshops and distribution of works. International collaborations with artistic intentions are encouraged. PNEK also organizes seminars, social and artistic events aiming to raise the general awareness about hybrid forms of art. [pnek.org](http://pnek.org)

## TRONDHEIM SCIENCE CENTER

**TRONDHEIM SCIENCE CENTER** is a non-profit organisation that shall seek to raise interest and understanding for science studies with kids and youth, motivate creative zest and contribute to the average competence within the society.

The Science Center aim to be an integrated part of Trondheim's knowledge environment and is an arena for profiling Norway's capital of technology. [vitensenteret.com](http://vitensenteret.com)

## CINEMATEKET TRONDHEIM

**CINEMATEKET TRONDHEIM** gir deg filmhistorien. Vi har alle våre filmvisninger i Cinematekets nye kino i Olavshallen. Salen er utrustet for visning av digital kinofilm. 35mm- og 16mm-utstyr kommer våren 2018.

Cinemateket Trondheim er drevet av Stiftelsen Cinemateket i Trondheim som ble opprettet av Trondheim Filmklubb, Trondheim Kino, Trondheim kommune, NTNU og Kunstakademiet i Trondheim den 29. juli 1993. [cinemateket-trondheim.no](http://cinemateket-trondheim.no)

## TrAP Office for Transnational Arts Production

### TrAP

Transnational Arts Production (TrAP) is an independent production company and an impetus for increased diversity in the Norwegian field of culture. We work with artists that cross borders and bring an international perspective to the Norwegian art scene of visual arts, performing arts, music, film and text. The film programme is collected by TrAP's artistic programme manager Brynjar Bjerkem. [trap.no](http://trap.no)

## RAKE VISNINGSROM

### RAKE

RAKE visningsrom is a non-commercial, artist-run gallery focusing on contemporary art and architecture. The building is designed and constructed by re-using materials from an office building ready for demolition. The space is semi-mobile and is currently at it's third location at Brattørkaia, Trondheim, Norway.

RAKE was established in 2011 by Trygve Ohren and Charlotte Rostad, who has been running it since.

[rake.trondheim.no](http://rake.trondheim.no)



### REMIDA

ReMidasenteret i Trondheim er Norges eneste godkjente ReMida. Senteret har eksistert siden 2009 og er helfinansiert av Trondheim kommune.

ReMidasenteret i Trondheim retter seg i hovedsak mot barn og unge i alderen 1–16 år, men er også åpne for andre interesserte som ansatte og studenter ved høyskoler, universiteter og voksenopplæring.

Målet er å skape et senter som tilbyr barn og pedagoger overskuddsmaterialer fra butikker/bedrifter. Disse materialene skal motiverer til utforskning. ReMida er et kulturprosjekt som vektlegger miljø, pedagogikk og estetiske tilnæringsmåter.

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# META.MORF 2018 - A BEAUTIFUL ACCIDENT

BIENNALE FOR ART AND TECHNOLOGY

Trondheim, March 8–May 6

METAMORF.NO

*~~She~~ Seated in economy class,  
sipping on Piña Coladas, listening  
to the Beach Boys while blissfully  
sailing into the ultimate sunset;*

*Is mankind prepared for  
being thrown out of Tellus's  
cockpit, as a product of our  
innovative nature?*

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# TEKS

TRONDHEIM ELECTRONIC ARTS CENTRE

