



[UP]LOADED BODIES

META.MORF 2024

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META.MORF 2024 – [up]Loaded Bodies

© TEKS.press, Trondheim, 2024
ISBN 978-82-93778-07-3

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Printing and Binding

BK Grafisk
Printed and bound in Norway © 2024



Paper Specifications

Arctic Volume White, 1.12 volume
Cover Weight: 300 g/m²
Book Core Weight: 115 g/m²

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Meta.Morf 2024 is made possible with the financial support of:

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A warm thank you to all our
fantastic collaboration partners
and their creative contributions
to the biennale program! The
2024 edition represents one of
Scandinavia's most extensive
art festivals.

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[UP] LOADED BODIES

Meta.Morf 2024 – [up]Loaded Bodies explores the physical and technological body caught between virtual ecstasy and digital obesity.

Time and again, we have been attracted by grand narratives of digital escape. The decades-old travel brochure advertises a one-way ticket to a limitless experience inside your perfect avatar body. It sells a utopian dream of a never-ending party on the other side of the screen. Yet, while the mind indulges in spectacular virtual tourism, the body is put into the bargain.

While we are eager to board the shiny flight toward the digital world of ecstatic meta-fun, we are still stuck in the departure hall. In this liminal space, our bodies are repeatedly squeezed through security checks and buying overpriced data snacks. Once on board, we fasten our digital extensions to the Internet of Bodies and find ourselves strapped between the physical and the virtual world, remotely controlled and monitored. Loaded with digital anticipations, our disengagement with the physical world is growing. Yet to no avail. The physical reality never truly disappears.

All digitally tangled bodies—human and non-human—endure extreme tension. While technology blurs the horizon between the virtual and the real, the bodies stick with their materiality. Even entities such as the Internet, AI, and the gadgets enabling our virtual voyage have their physical footprint. Everyone has to carry their own oversized luggage.

On– or offline, the turbulent digital itinerary continues to affect bodies and shape identities. Whether a human longing for a digital beach or an AI looking for a foothold in physical reality, this is no holiday. This is life as we know it in the 21st century.

—Zane Cerpina, Boris Debackere, Espen Gangvik, and Florian Weigl, 2024

ABOUT META.MORF 2024

The eighth Trondheim Biennale for Art and Technology – Meta.Morf 2024 – [up]Loaded Bodies explores the technological body caught between virtual ecstasy and digital obesity. Whether a human longing for virtual immortality or an AI looking to interact with physical reality, this is no holiday. This is life as we know it in the 21st century.

Meta.Morf 2024 takes place from April 17 to October 13, and has been jointly conceived by TEKS – Trondheim Electronic Arts Centre (NO) and V2_ Lab for the Unstable Media (NL). For the first time, the biennale extends its program abroad with events at V2_ in Rotterdam between September 19 and October 13.

ABOUT META.MORF

Meta.Morf – Trondheim Biennale for Art and Technology is an international gathering initiated and organized by TEKS – Trondheim Electronic Arts Centre. The biennale explores the intersections between art, technology, and science, aiming to showcase cutting-edge projects and critical ideas that develop new outlooks and offer unique perspectives on our technologically entangled lives.

Since its establishment in 2010, Meta.Morf has grown into the most extensive biennale for art and technology in Scandinavia.

Artistic and scientific research continuously challenge and change our perspectives on life, often leading to new philosophical and existential questions. Biotechnology, nanotechnology, neuroscience, artificial intelligence, and new communication and computer technologies are some of the fields that push the boundaries of artistic practice, contributing to alternative approaches to scientific problems and technological developments.

The artist, as a conveyor and interpreter of new knowledge and research, plays a crucial role in society's ability to critically reflect and engage in discussions about new technologies and scientific advancements.

Through a variety of artistic perspectives and curatorial approaches Meta.Morf presents artists, writers, scientists, and researchers that extend our understanding of contemporary socio-political, technological, and cultural developments.

TEKS

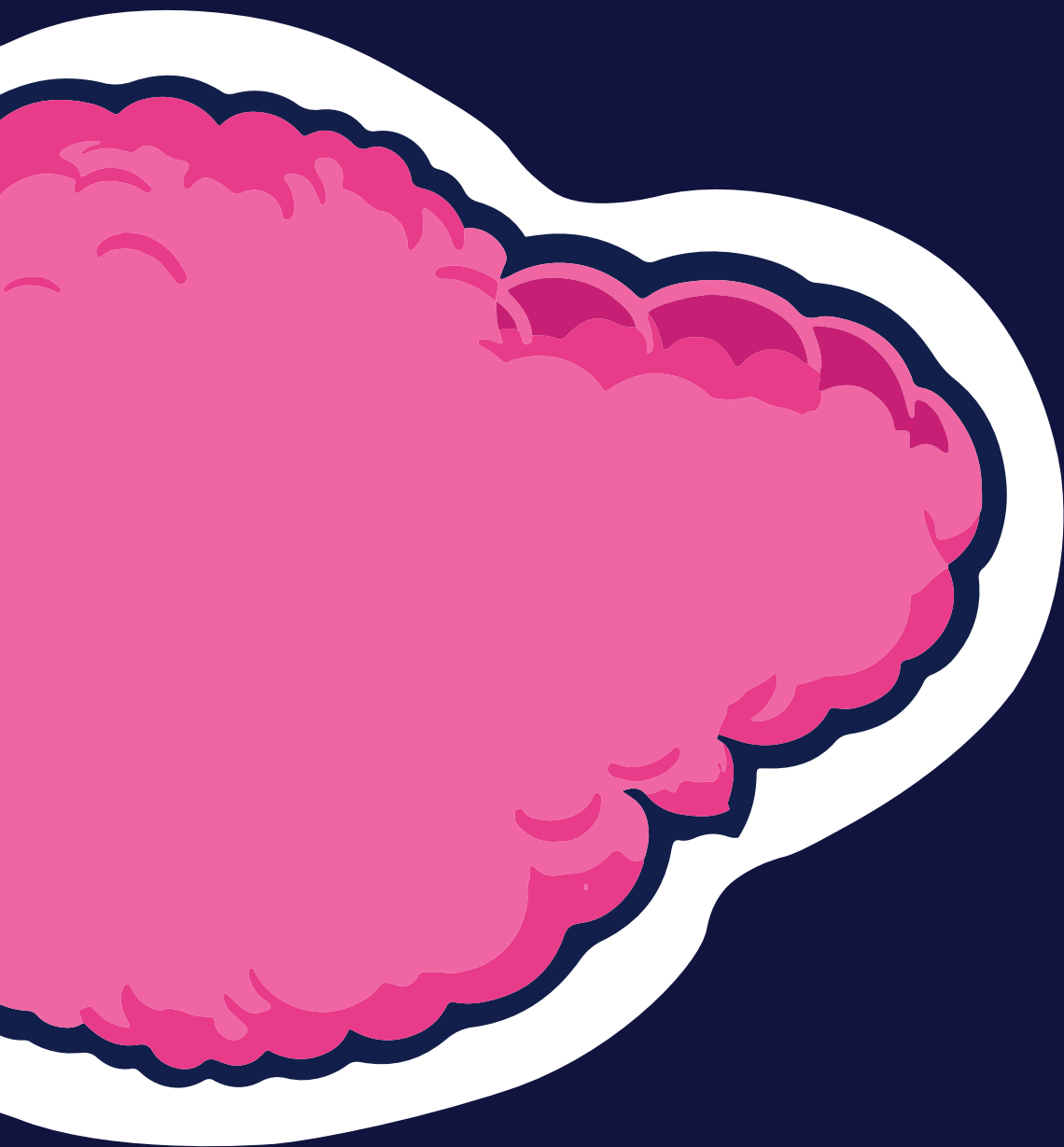
TEKS – Trondheim Electronic Arts Centre – is a non-profit resource and competence platform for art and technology established in 2002. TEKS facilitates the production and dissemination of art practices that make use of new technologies, and/or comment on the development of technology and society today. TEKS is the initiator and producer of the Trondheim International Biennale for Art and Technology – Meta.Morf, the art lab TEKS.studio, the publication archive Norwegian Media Art Library, the publishing platform TEKS.press, and FAEN – Female Artistic Experiments Norway. TEKS is funded by the Arts council Norway, Trondheim Municipality and Trøndelag County Council.

V2_

V2_, Lab for the Unstable Media is an interdisciplinary center for art and media technology in Rotterdam (NL). V2_ presents, produces, archives, and publishes research at the interface of art, technology, and society. Founded in 1981, V2_ offers a platform for artists, designers, scientists, researchers, theorists, and developers of software and hardware from various disciplines to discuss their work and share their findings.



TRØNDELAG SENTER FOR SAMTIDSKUNST



[UP]LOADED BODIES EXHIBITION

CHARL LINSSEN / MARLOT MEYER
MARIE-LUCE NADAL / ŠPELA PETRIČ
WERNER VAN DER ZWAN

APRIL 17 – JUNE 9

Curators: Zane Cerpina, Boris Debackere, Espen Gangvik, Florian Weigl

Partners: *Trøndelag Senter for Samtidskunst / V2_ Lab for the Unstable Media*
TEKS – Trondheim Electronic Arts Centre

[UP]LOADED BODIES EXHIBITIONS

CURATORIAL STATEMENT

Grand narratives of escapes into digital wonderlands hit us time and again. What does the journey beyond the screen promise us today? Is it a one-way ticket to a boundless experience inside the perfect avatar body? A utopian fantasy of an eternal party in cyberspace? What can we truly expect from this virtual tourism? Will it live up to its promises? How high are your digital expectations? And are you prepared to leave your physical confines at the departure hall, while your mind embarks on a spectacular voyage into virtual realms?

The [up]Loaded Bodies exhibitions of Meta.Morf 2024 present artists who explore the technological body caught between virtual ecstasy and digital obesity. Reflecting on the biennale theme, the featured artworks probe the complexities of identity, embodiment, and experience in the digital era, offering a myriad of perspectives that span from the hopeful to the critical.

In a joint effort, the curators of TEKS and V2_ Lab for the Unstable Media, devised the conceptual framework and selection of works. The [up]Loaded Bodies exhibitions unfold across four venues: first at three galleries in Trondheim: i) Kjøpmannsgata Ung Kunst, ii) Trøndelag senter for samtidskunst, and iii) TEKS.studio, then iv) in Rotterdam at V2_ Lab for Unstable Media.

Why stay within your physical confines? Digital technologies can help you to become anyone. How about embodying an everyday object? The interactive installation, **“Unconventional Self”** (2023), lets you see and act as furniture. Werner van der Zwan and Charl Linssen’s project invites you to explore the world from the perspective of a folding chair. Put on the VR headset and traverse the world through your new body.

How would AI act in the world if it had a physical body? In **“PLAI”** (2020), Špela Petrič lends AI physical body parts so that it can interact with cucumber plants. The living artwork and its video documentation let you witness the playful encounter between these two non-human entities.

Digital technologies melt the horizon between virtual and real, yet all bodies stick with their materialities. In **“Hotspot”** (2023), Marlot Meyer links all

audience members to an interactive AI-based system. Enter the installation, and upload your biosignals to the hotspot.

While we immerse ourselves in the digital cloud, Marie-Luce Nadal's installation **"Vie d'ailleur"** (2023) showcases a real cloud harvested from the skies in Los Angeles. In her second work, **"Making the Clouds Cry"** (2015), she shoots a crossbow into the sky. Inspired by the practice of cloud seeding, this literally makes the sky cry.

On- or offline, our turbulent digital travel schedules continue to affect bodies and shape identities. Fasten your digital extensions and prepare for the Meta.Morf 2024 – [up]Loaded Bodies exhibitions to take you on a joyride, exploring the liminal space between the virtual and physical. The featured artists will take you through a rollercoaster of experiences from the perspective of both humans and machines, encouraging us to reconsider our next destination.

Whether you are a human longing to be uploaded into a new virtual body or an AI looking to interact with physical reality, this is no holiday. This is life as we know it in the 21st century.

—Zane Cerpina, Boris Debackere, Espen Gangvik, and Florian Weigl, 2024



"...A JOYRIDE, EXPLORING
THE LIMINAL SPACE
BETWEEN THE VIRTUAL
AND PHYSICAL."

[UP]LOADED BODIES

HOTSPOT [2023]

MARLOT MEYER

“Hotspot” is a shared experience of uploading yourself in order to reconnect to yourself and each other inside a sentient, listening space. It is an experience of letting go of control in exchange for connection and communication. By listening through internal biosignals and expressing through electricity and air, “Hotspot” exposes our insides to the outside, and in doing so, brings the outside inside through a situated extra-sensory perception that moves beyond individuality and logic.

How we perceive, understand, and interact with our world is becoming increasingly detached from our physical and tangible reality. We prioritize thinking over feeling and data over knowledge. As humanity’s primary activity becomes the crossing through screens, it becomes clear that the self can exist in more than one place or in more than one body at a time. We increasingly try to relate to ourselves, each other, and our environments through virtual images, data, social media posts, shared photos and videos, and documentaries. This is also the predominant way to engage with information about the world or communicate with each other.

The distinction between knowledge and data is blurring. The problem with data is that it is abstracted and detached from the reality it represents. Data, by default, can only represent the things that are quantifiable. It breaks a complex system of connected things into isolated parts. For us, it creates a fixation with numbers, values and graphs in order to give us meaning. But by doing this we lose touch with our intuitive knowledge making processes.

As our identities and values become increasingly entangled with data extraction, representation and creation, we feel we are changing from subject to object, and fear exposing or sharing ourselves to unwanted eyes, demanding privacy and anonymity.

What if instead of separating the physical and virtual, mind and body, and self and other, we were able to directly sense and experience how one intimately and inescapably involves the other? That the inside and the outside are the same thing, and are continuously creating the other.



"Hotspot" by Marlot Meyer.
Photo: Hanneke Wetzter.

Entering a jungle of synthetic vines, you join a circle of bodies wearing yellow octopuses on their heads; nobody is talking, yet you have the feeling that they are all making contact with each other.

These little creatures have sensors on their tentacles that they like to wrap around the heads of visitors. Once connected, the sensors collect and upload the biodata of their wearers. But instead of extracting and uploading this data into a cloud or cryptic code, the wearer's biodata is directly translated into the physical space and sensations of bodies around them.

Once connected to the "Hotspot," your body becomes a channel in a web of information exchange: your heart rate, sweat response, prefrontal cortex activity, and eye movement reflect how you are feeling and responding to the world around you. Although you cannot actively control these aspects of your body, you feel like a part of you is being uploaded and downloaded in other places. You hear the hissing and puffing of silicone vines as they gyrate around you, spouting gusts of air that tickle your hair and ruffle your clothes.

Electrical pulses are sent to your body—tickling, tapping, shocking; you feel a change in temperature. This is the translation made by a computer of the other wearer's biodata into sensations that influence your own body. Experiencing how others—both human and machine—manipulate what you feel and think can raise doubts about who is in control and who is being controlled. Although this fear quickly dissipates, as you know, they are feeling your biodata on their body. You are mutually exchanging.



"Hotspot" by Marlot Meyer.

**Marlot Meyer** ^[ZA/NL]

marlotmeyer.com

Marlot Meyer is an Inter (Active | Net)—Multi (Media | Disciplinary)—artist whose inspiration and energy stems from her majority analog experiences growing up in South Africa and the contrast between this and the mediated world we live and communicate in and through today.

She uses technology as a tool to infiltrate, examine, and reconstruct the embedded knowledge that lies within our bodies and the cultures, structures, and meanings we have created around them. In doing so she breaks down barriers and binaries and overcomes the problematic notions of separation between the self and other.

Her playful attitude towards technology acts as the driving force to understand and work with digital media, seeing it as a tool to illustrate the already existing, often unseen natural forces and connections around us.

Her work aims to create experiences that picture the body with boundaries extending outside and beyond the skin into a much vaster network of senses, signals, and sources, whereby a new definition of self, body, and space can be created and shared.

**"...THE SENSORS
COLLECT AND UPLOAD
THE BIODATA OF THEIR
WEARERS."**

MARLOT MEYER

MAKING THE CLOUDS CRY [2015]

MARIE-LUCE NADAL

“Madeleine crossbow” (from the “Making the Clouds Cry” outdoor performance) is a sculpture and instrument crafted by Marie-Luce Nadal. With welded metal, electric components, and repurposed bra wire, this weapon houses handmade cartridges that, when released into the sky, beckon the clouds to share their emotions. A poetic exploration of human connection to nature, this creation expresses the artist's profound intention to merge art with the world's emotions.

VIE D'AILLEUR [2022]

“Vie d'Ailleurs” is an artwork that embodies the harvesting and manifestation of pure cloud essence. This essence is extracted by Marie-Luce Nadal, an artist passionate about capturing natural phenomena.

Through regular practice, she collects this essence and redistributes it in enclosed environments, giving rise to a series of works called “Eoloriums.” The artwork “Vie d'Ailleurs” presented here is a captivating depiction of the collection of soil and a cloud, both harvested in Cambodia in 2022.

This evolving sculpture contains a captive cloud in perpetual motion. Under the watchful eye of the overhanging machine, the cloud appears and disappears, following an orchestrated movement. The contained atmosphere oxidizes, clouds, or clears, influenced by its surroundings.

The term “Eolorium” is a neologism coined by the artist, combining ‘Aeolus,’ the god of winds in Greek mythology, with the Latin suffix ‘arium.’

This sculpture, reminiscent of a cloud aquarium, houses a captive fragment of land, a microcosm subject to the random will of air masses condensing into wisps.

Like an archivist, Marie-Luce Nadal collects the ephemeral to preserve it from the imprint of time.



"Making the Clouds Cry" by Marie-Luce Nadal.
Photo: Vincen Everart.



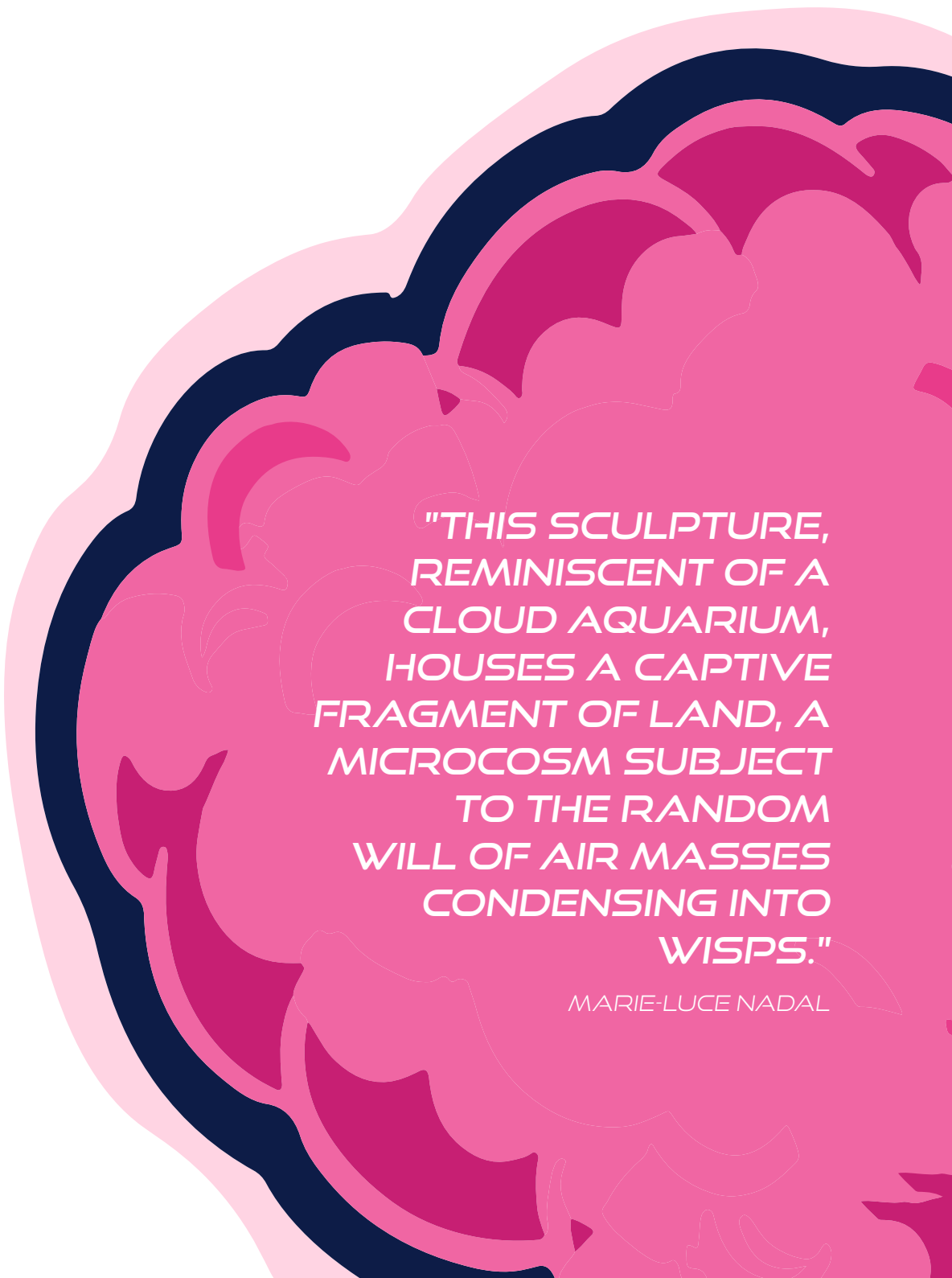
"Vie d'aïlleur" by Marie-Luce Nadal.

**Marie-Luce Nadal** ^[FR]

marielucenadal.com

Marie-Luce Nadal is a Franco-Catalan artist and researcher, born in 1984. Nadal draws inspiration from her viticultural roots and the land of Perpignan, where she grew up, to explore the intersection of myths, art, and science. Descended from a lineage of winemakers, she brings a poetic and scientific perspective to the mastery of the sky, inheriting the ancestral struggle of her grandfather against the elements.

Nadal's artistic endeavors transcend conventional boundaries. She is renowned for her performative machinic works, a fusion of plastic singularity, scientific inquiry, and technical viability. Her intention is not merely to create art but to provide objects that the audience can actively engage with or deploy. Nadal's work is haunted by the direct impact of climatic phenomena, leading to a captivating exploration of meteorology and art within her creative universe.

An abstract graphic design featuring a large, irregular shape composed of layered, organic forms. The colors are primarily various shades of pink and magenta, with a prominent dark blue or navy blue border that follows the outer edge of the main shape. The interior is filled with overlapping, wavy, and scalloped patterns, creating a sense of depth and movement, reminiscent of a cross-section of a cloud or a biological cell.

**"THIS SCULPTURE,
REMINISCENT OF A
CLOUD AQUARIUM,
HOUSES A CAPTIVE
FRAGMENT OF LAND, A
MICROCOSM SUBJECT
TO THE RANDOM
WILL OF AIR MASSES
CONDENSING INTO
WISPS."**

MARIE-LUCE NADAL

"Making the Clouds Cry" by Marie-Luce Nadal.





PLAI [2020]

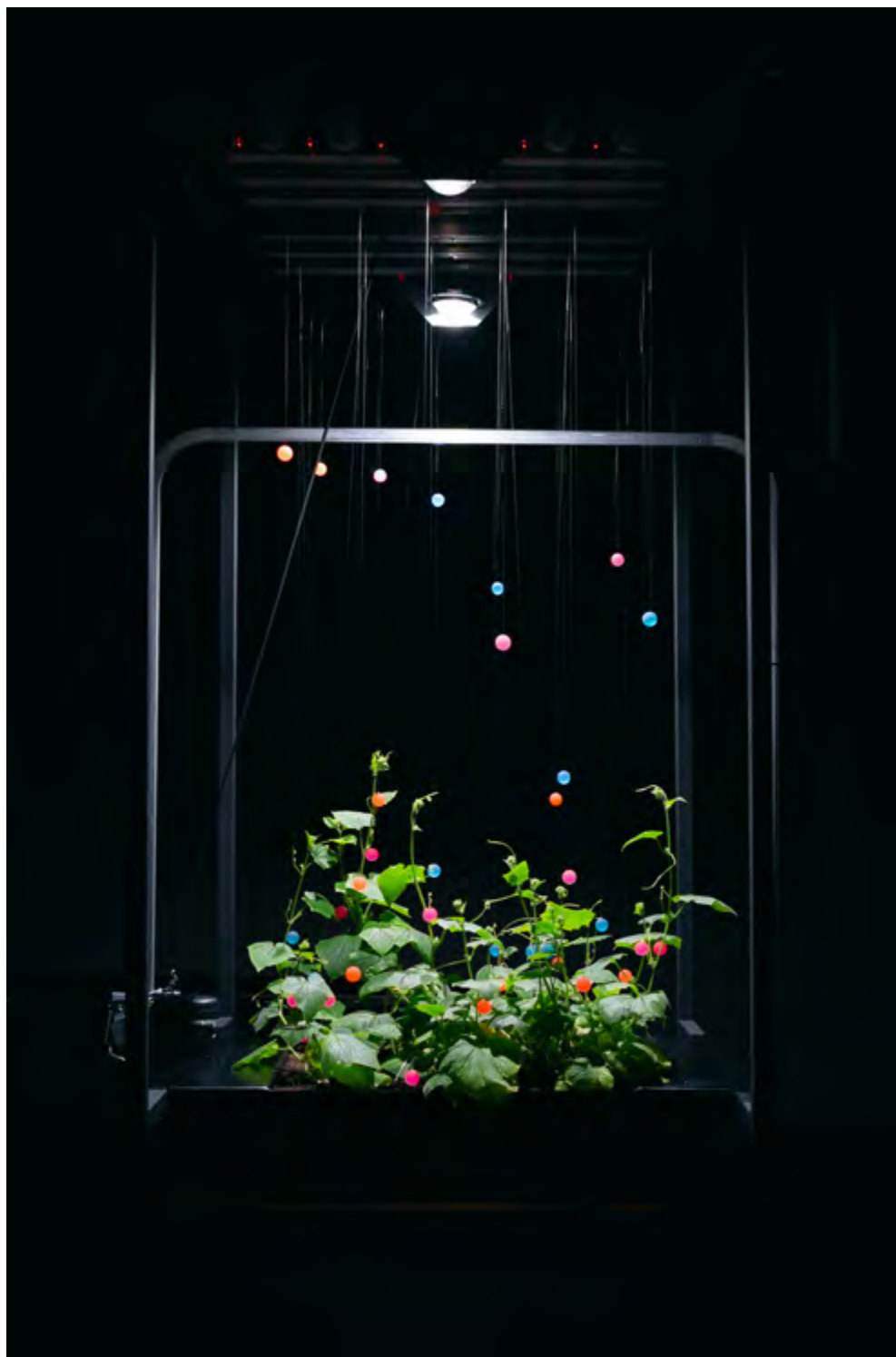
ŠPELA PETRIČ

“PLAI” is an AI robot created to play with cucumber plants. Recognizing that crops are surveilled and controlled by algorithms as much as people, the project examines the potential of using machine learning, artificial intelligence, and robotics to relate to plants in a non-extractive manner; to resist the reductive view of plants as a living resource and use technology towards their joy—whatever it may be.

Špela Petrič sets out to question whether AI and machine learning tools, their high-tech sensorium, and bespoke effectors are, in fact, inescapably tied to utility and efficiency. Can we make an AI-powered robot whose purpose is to play with plants? And how do plants play anyway?

In contrast to a game with set rules, play evades clear definitions—play is relational, its bounds malleable, and its intensity in flux. It is through play that living beings learn about what their bodies can do, exploring with curiosity the freedom of agency prior to confronting existential challenges. And yet, what constitutes play also lies in the eyes of the beholder. Because it is so loosely defined and because the pleasure it brings to the entity playing is a first-person experience, it barely passes scientific scrutiny. Within the scientific episteme, ascribing vegetables with the potential of play would likely be considered an anthropomorphization that should be avoided. Since AI genealogically stems from technoscience based on objective knowledge, an AI robot built by people explicitly for the joy of beings as ontologically unrelated as plants are to humans poses a paradox. To add to the conundrum, Petrič considers the AI robot as a human prosthesis that augments some of the perceptual shortcomings of the human body that make it difficult to play with plants. The robot can both kinetically and cognitively enter plant time in a way we cannot.

With the expertise of people from the fields of computer and cognitive science, biology, engineering, design, art, and philosophy, the project attempts to make a morphologically and computationally plant-centered robot. The robot holds a planter with soil, above which 36 colorful bouncy balls are suspended from individually controlled wires. These are the effectors which the



"PLAI" by Špela Petrič. Presented at Kersnikova.
Photo: Hana Josić.

robot unwinds slowly to approach and play with the plants. Once the cucumbers start growing mature leaves, thin tendrils develop opposite each one. The tendrils are very motile, exploring their environment in a swaying motion, sensing touch, light, and perhaps even scents. If they come across a suitable object or surface (in this case, the robot's wire) they wrap around it tightly and pull on it with a helical coiling mechanism.

While the visitor might not see play unfolding with their own eyes, they can catch a glimpse of it on the computer screen, which continuously replays the last 24 hours of interaction as a time-lapse video and reports on the latest steps taken by the AI robot.

As the cucumbers grow and envelop the robot, both become imprinted by the choices the other made in the process. Play as a moment in time seamlessly transitions into utility, the robot AI transforming into a trellis that allows the cucumber plants to stretch, flower, and fruit, eventually producing delicious cucumbers to be consumed by vegetable lovers. But by playing with machines in this manner, we become a little less deterministic, a little more plant-like, a little stranger, and a little less estranged from our digital spawn.

Credits

Programming: Benjamin Fele, Tim Oblak. Robot development and assembly: Gregor Krpič, Erik Krkač, Jože Zajc, David Pilipovič. Design: Miha Turšič. Thanks to: Adriana Knouf, Agnieszka Wolodzko. Produced by: Kersnikova Institute, Kapelica Gallery. Within the framework of the European ARTificial Intelligence Lab. Co-funded by: Creative Europe Programme of the European Union, Ministry of Culture of the Republic of Slovenia, Ministry of Public Administration of the Republic of Slovenia, City of Ljubljana – Department of Culture, Creative Industries Fund NL, and Dutch Science Foundation NWO, Smart Hybrid Forms grant. Produced in cooperation with: ZKM, Karlsruhe, MU Hybrid Art House, and VU Artsience laboratory hybrid forms.

Photo: Anze Sekelj.

**Špela Petrič** ^[SI]spelapetric.org

Špela Petrič is a Slovenian new media artist with a background in the natural sciences. Her artistic work combines biomedicine practices and performativity to enact strange relations between bodies that reveal the underpinnings of our (bio)technological societies and propose alternatives. Petrič has received several awards, such as the White Aphroid for outstanding artistic achievement (Slovenia), the Bioart and Design Award (Netherlands), and an Award of Distinction at Prix Ars Electronica (Austria).

**"...THE NOTION OF A PLAY
AS AN ONTOLOGICAL
CONDITION OF ALL
LIVING BODIES."**

ŠPELA PETRIČ

UNCONVENTIONAL SELF [2023]

WERNER VAN DER ZWAN & CHARL LINSSEN

Have you ever wondered what it is like to be a chair? Now is your chance to find out! By combining their expertise in telepresence and furniture robots, the artists tried to answer this question in this exploratory experience. By animating found objects with electronics, it is now possible to see and move through the world as a chair.

Telepresence robotics allow a person to embody a remote robotic avatar. The person observes the environment from the robot's perspective, which can move around under remote control. The remotely operated body mediates the relationship with the world. If the experience is sufficiently compelling, a perspective shift occurs, where the person controlling the robot feels like the robot's body is their body, and they are perceiving and acting in the world from the robot's point-of-view: they feel 'embodied' in the sculpture.

In our version of the telepresence robot, one embodies a folding chair. Participants develop a sense of this new body, discovering new possibilities, vulnerabilities, and desires. Like the beetle in Kafka's "Metamorphosis," the human characters slowly start to become their new bodies and experience being part of the same private world as the inhuman characters around them.

This project was co-produced by V2_ Lab for the Unstable Media. The choreographic text was written in collaboration with Marta Wörmer.



"Unconventional Self" by Werner van der Zwan & Charl Linsen.



Werner van der Zwan ^[NL]

ververwant.nl

Werner van der Zwan is a Dutch artist living and working in Rotterdam. In his artistic practice, he investigates how a sense of life can be created in the non-living. By animating found objects and giving them a lifeworld, he tries to question the dichotomy between subject and object. He does this by morphing the objects into moving bodies using electromotors. In performances and installations, stray objects are given a last breath, expressing their distinct character.

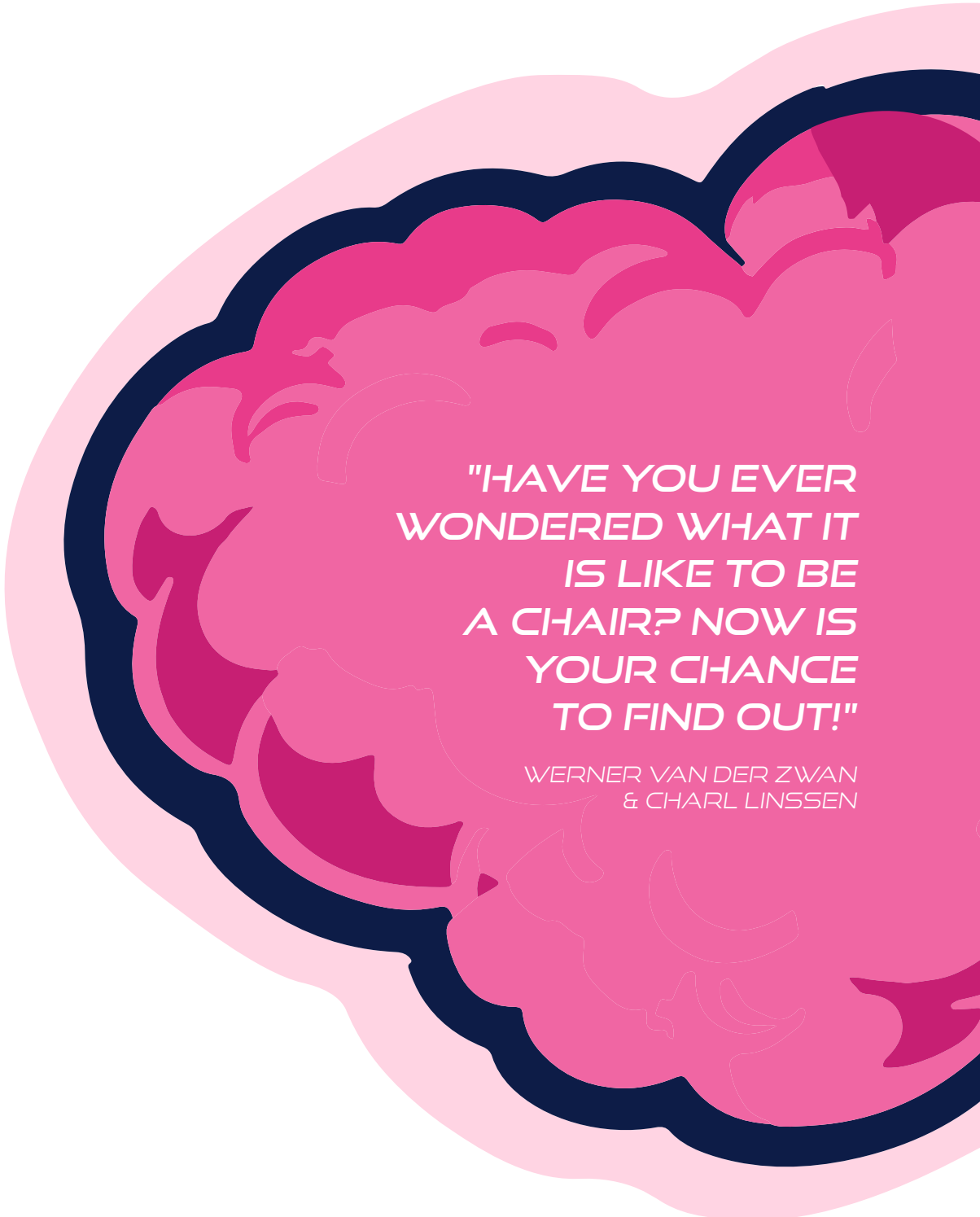


Charl Linssen ^[NL]

itfromb.it

Charl Linssen is particularly interested in computer simulation of dynamical processes, which unfold over time. The brain is such a dynamic system and is moreover involved in continuous feedback with its environment, mediated by the body through perception and action. In his spare time, Charl uses electronics and robotics to build objects that exhibit a similar kind of responsiveness to their environment. These objects have a quality of 'animatedness,' or

being endowed with a spirit, in the sense that they are not just objects like any other but come to life once the circuit is powered on.



"HAVE YOU EVER
WONDERED WHAT IT
IS LIKE TO BE
A CHAIR? NOW IS
YOUR CHANCE
TO FIND OUT!"

WERNER VAN DER ZWAN
& CHARL LINSSEN

KJØPMANNSGATA UNG KUNST



[UP]LOADED BODIES EXHIBITION

CADIE DESBIENS-DESMEULES
MARCO DONNARUMMA
DRIESSENS & VERSTAPPEN
ØYSTEIN FJELDBO / THOMAS KVAM
FRODE OLDEREID / MARTINUS SUIJKERBUIJK

APRIL 18 – AUGUST 18

Curators: Zane Cerpina, Boris Debackere, Espen Gangvik, Florian Weigl

Partners: *Kjøpmannsgata Ung Kunst / TEKS – Trondheim Electronic Arts Centre
V2_ Lab for the Unstable Media*

[UP]LOADED BODIES EXHIBITIONS

CURATORIAL STATEMENT

Grand narratives of escapes into digital wonderlands hit us time and again. What does the journey beyond the screen promise us today? Is it a one-way ticket to a boundless experience inside the perfect avatar body? A utopian fantasy of an eternal party in cyberspace? What can we truly expect from this virtual tourism? Will it live up to its promises? How high are your digital expectations? And are you prepared to leave your physical confines at the departure hall, while your mind embarks on a spectacular voyage into virtual realms?

The [up]Loaded Bodies exhibitions of Meta.Morf 2024 present artists who explore the technological body caught between virtual ecstasy and digital obesity. Reflecting on the biennale theme, the featured artworks probe the complexities of identity, embodiment, and experience in the digital era, offering a myriad of perspectives that span from the hopeful to the critical.

In a joint effort, the curators of TEKS and V2_ Lab for the Unstable Media, devised the conceptual framework and selection of works. The [up]Loaded Bodies exhibitions unfold across four venues: first at three galleries in Trondheim: i) Kjøpmannsgata Ung Kunst, ii) Trøndelag senter for samtidskunst, and iii) TEKS.studio, then iv) in Rotterdam at V2_ Lab for Unstable Media.

What if AI was in control of human body extensions? **“7 Configurations: The Cycle”** (2015–2019) by Marco Donnarumma features robotic AI prostheses that have minds of their own. Whether it is the “Amygdala”—a skin-cutting robot—or “Rei”—which blocks the wearer’s gaze with a mechanical arm—these robotic objects operate beyond human needs or demands.

Have you pondered the parallels between the coding of our DNA to that of machines? The three-meter-high robotic installation **“Requiem for an Exit”** (2024) by Frode Oldereid and Thomas Kvam delivers a monologue about the intricate programming intrinsic to our genetic inheritance. This uncanny machine-human hybrid depicts evil as something deeply embedded within the human genome.

Humans seek the familiar in everything around them. Digital technologies accelerate this pursuit further. In **“Pareidolia”** (2019), Driessens & Verstappen apply face detection software to individual sand particles in search of human portraits. Is anyone familiar?

Meanwhile, the video installation **“Turing Gaia: Entering Thermodome”** (2024), by Martinus Suijkerbuijk featuring Øystein Fjeldbo, makes you sympathize with a Non-Playable Character as he adapts to extreme weather events. Will climate change ever reach the virtual landscapes? Is this dark tourism gone digital?

As we navigate these virtual spaces, the body is put into the bargain. Your personal data and free labor are harvested online to power machine learning. Cadie Desbiens-Desmeules disrupts this in her work **“I’m not a Robot”** (2021) by feeding thousands of cat images to an AI model designed to identify cars. The resulting images are unrecognizable to both bots and humans. Test your own luck to tell the difference in this interactive installation.

On– or offline, our turbulent digital travel schedules continue to affect bodies and shape identities. Fasten your digital extensions and prepare for the Meta.Morf 2024 – [up]Loaded Bodies exhibitions to take you on a joyride, exploring the liminal space between the virtual and physical. The featured artists will take you through a rollercoaster of experiences from the perspective of both humans and machines, encouraging us to reconsider our next destination.

Whether you are a human longing to be uploaded into a new virtual body or an AI looking to interact with physical reality, this is no holiday. This is life as we know it in the 21st century.

–Zane Cerpina, Boris Debackere, Espen Gangvik, and Florian Weigl, 2024

7 CONFIGURATIONS: THE CYCLE [2015-2019]

MARCO DONNARUMMA

“7 Configurations” (2014–2019) is a cycle of three performances and two installations by artist, performer, maker, and theorist Marco Donnarumma. The cycle is a substantial milestone in the artist’s research on the hybridization of human and machine bodies through sound, movement, and AI prostheses, an investigation he has been pursuing since 2010. Conceived, created, and performed by Donnarumma with the support of scientific and artistic collaborators, the cycle focuses on the integration of new technologies in human bodies and lives, as well as its implications. At its core lies the question: How to understand the effects of AI and robotics on interpersonal and institutional power?

The cycle begins with the birth of hybrid bodies without predefined identities, the amorphous figures of “Corpus Nil” and “Amygdala.” It then shifts to the coalescence of multiple identities into one body, the monstrous and graceful assemblages of “Eingeweide.” Taking a wider view, “Alia: Zǔ tài” concentrates on the relations between mongrel bodies struggling to co-exist. Finally, “Calyx” exhibits bodies as relics, remains of what once was or could have been. Through movement and sound, each episode of the cycle creates tensely intimate and physical experiences for both audiences and performers. By using choreographic methods based on the ideas of coercion, use, and abuse, supported by interactive sonic environments created with amplified sounds from the performers’ bodies, movement and sound become one language.

By coupling art with science, movement with sound and dramaturgy with technological design and engineering, Donnarumma has created artworks that combine human bodies, robotic hardware, machine learning software, and microorganisms into particular ‘configurations.’ These are hybrid forms of embodiment, where each element of the human and the machine affects the other, until the borders between them become confused. This idea of configuration as an alternate form of embodiment was elaborated during the past eight years by the artist through praxis, scientific investigations, and



"Alia: Zǔ tài" (2018), Evening-length piece for three human performers and two machines.

theoretical writings (most freely available on his website). The notion is indebted to his active engagement with the feminist academic community, whose theories of human and machine and critical studies of disability constitute the conceptual scaffold for the works—the artist is, in fact, late-deafened and identifies as a disabled person.

Hence, “7 Configurations” is the result of an iterative feedback between artistic practice, theoretical research, and the making of custom technologies. The artist applied the idea of configuration to his creation process, using it as a blueprint as he engineered, designed, and fabricated the sensory and robotic prostheses that appear in the cycle. These include software and wearable hardware for physiological computing, systems for spatial sound and interactive music/light and robotic prostheses driven by custom AI software (the latter based on a framework developed by the Neurorobotics Research Laboratory in Berlin and programmed by Donnarumma).

Expanding Donnarumma’s work on biophysical music, each of the pieces in the “7 Configurations” features an interactive musical composition that the artist created by amplifying and digitally processing sounds from the performers’ bodies. Using the sonic prosthesis “XTH Sense”—a wearable biosensor created by Donnarumma in 2010—the sounds of muscle contractions, blood flowing, and bones crackling of the performers are captured and fed to a custom software. The software enables performers to manipulate their own bodily sounds in real time, creating improvised music that is inherently coupled with their movements and physicality. This bodily sound, also known as mechanomyogram, is a subcutaneous mechanical oscillation (i.e. acoustic sound) produced by muscle fibers and blood vessels; it is composed of very low-frequency vibrations. These are captured by the “XTH Sense” through chip microphones on the skin surface, and are fed to a computer in real time. A custom software deploys mathematical and learning models to understand and interact with the muscular activity of the performer’s body.

Using sound design techniques based on psychoacoustics, Donnarumma treats the sounds of the performers’ bodies so as to create acoustic effects that have tangible resonances on the bodies of the audience members. When a performer’s muscle vibration becomes tangible sound breaching into the outer world, it invades the spectators’ bodies through their



"Amygdala" (2015-2018), robotic prosthesis from the anonymous stand-alone installation.



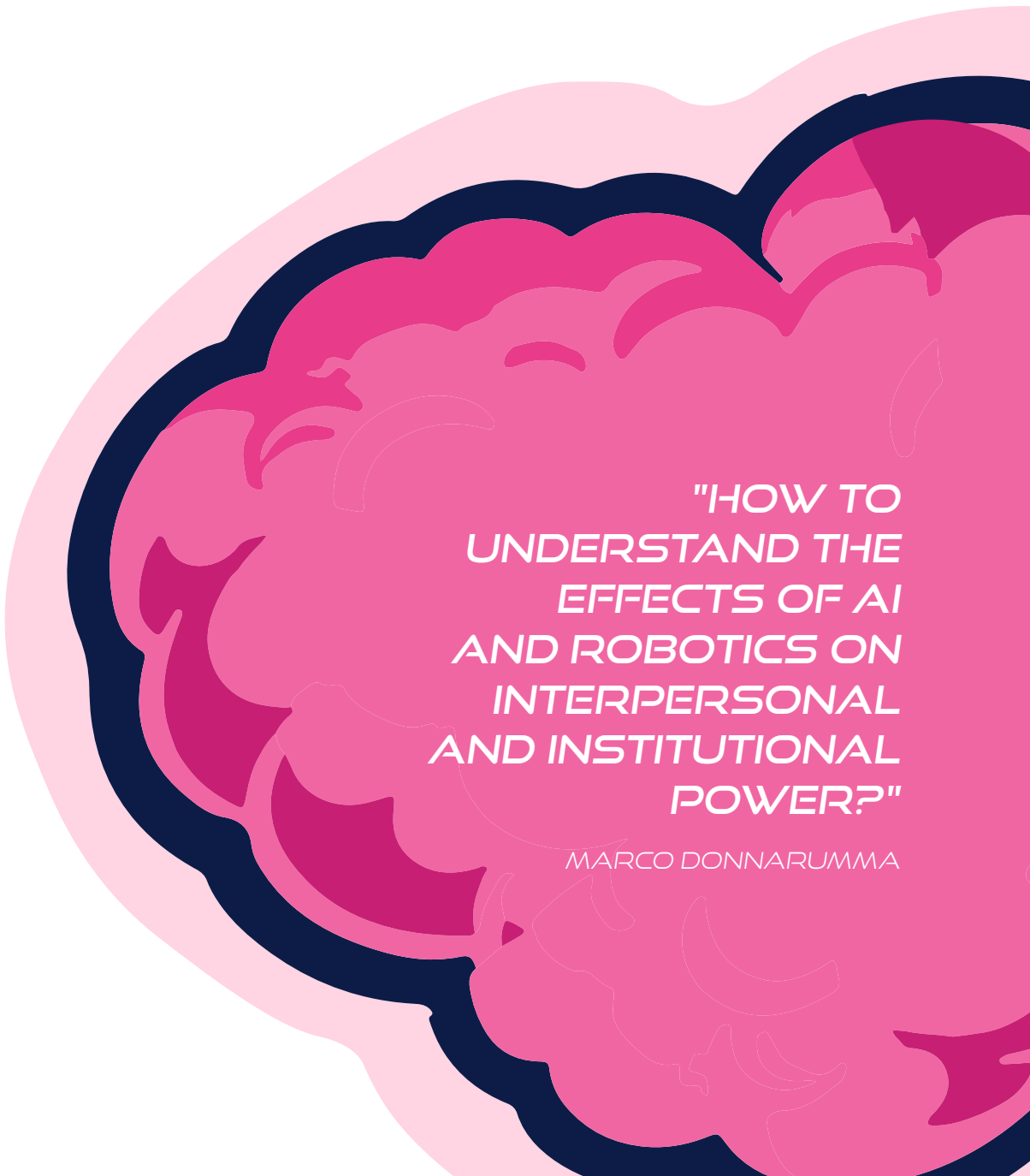
"Corpus Nil" (2015-2016), performance for one human and artificial intelligence algorithms.

ears, skin, and muscle sensory receptors. The fleshly sound makes their muscles resonate, establishing a nexus between the player and the audience. A recurring musical idiom of the “7 Configurations” is the use of particular rhythms and sonic forms that induce a sense of flow, or entrainment, in both the audience and the performer. The composition of pulsating sound forms, combined with the bodily configurations on stage, aims to alter and heighten the visitor’s perception. In so doing, the experience of each piece becomes akin to a ritual; a ritual of bodies, machines, sounds and lights to mark the existence of the new bodies on stage.

The “XTH Sense” sensory prosthesis is accompanied on stage by a set of custom-made robotic prostheses. These, driven by AI software that imitates the sensory motor system of mammals, are not programmed to perform predetermined movements, but rather to ‘sense’ their environment and improvise movement together with their human partners, embodying thus uncanny configurations of the machinic with the organic. They are useless prostheses, paradoxical objects designed for the body, but not to enhance it, rather to subtract or upend some of its functions: “Amygdala” is a skin-cutting robot with a steel metal knife; “Rei” is a facial prosthesis which blocks the wearer’s gaze with a mechanical arm (as seen in the performance “Eingeweide”); “C” and “B” are two robotic spines that function as additional limbs without a body (performing in the piece “Alia: Zǔ tàì”). All the robots were custom-made by the artist, purposely avoiding off-the-shelf technologies and their limitations. Each of them was designed according to the anatomy and performative skills of the human performer that would engage with it on stage. The prostheses’ morphologies, their materials and functions are, thus, the embodiment of individualized somatic relations between a robot and a performer.

“7 Configurations” was born from the cross-pollination of disciplines, a deeply transdisciplinary approach at the core of Donnarumma’s work. This combines his various expertise, enmeshing elements of hybrid art, body art, sound art, and dance theater with AI, neurorobotics, computational creativity and biological sciences. The result is a multi-layered art form focused on performativity of machines, of bodies, of gender, of non-human agents. Today’s ethico-political polarisation and systemic discrimination are, more than ever, reinforced by new technologies. This demands from artists to reflect deeply on their use of technology. The “7 Configurations” is a statement on the

effects of new technologies on body politics as much as on their transformative potential. Through artistic research, new technologies can help reframe the notion of 'human' as a vulnerable, open and leaky creature that is dependent on and enriched by both its human and non-human kin.



**"HOW TO
UNDERSTAND THE
EFFECTS OF AI
AND ROBOTICS ON
INTERPERSONAL
AND INSTITUTIONAL
POWER?"**

MARCO DONNARUMMA

“The 7 Configurations cycle” is a concept, project and production by Marco Donnarumma, created in the context of the artist’s Research Fellowship at the Graduiertenschule, Berlin University of the Arts. The artworks in the cycle were supported by numerous co-producers and institutions, including: Graduiertenschule at the Berlin University of the Arts (DE), Berlin Centre for Advanced Studies in Arts and Sciences (DE), Einstein Stiftung (DE), Wissenschaft im Dialog (DE), Baltan Laboratories (NL), CTM Festival (DE), Chronus Art Center (CN), Retune Festival (DE), and Resonans Festival (DK).

Credits

“7 Configurations cycle”—performances and artworks (in chronological order): Artistic and visual concepts, artistic direction, performance, staging: Marco Donnarumma.

Music, interaction programming, physiological computing software and hardware: Marco Donnarumma.

“Corpus Nil” light design: Marco Donnarumma.

“Corpus Nil” additional machine learning programming: Baptiste Caramiaux.

“Corpus Nil” external eye: Margherita Pevere.

“Amygdala” and “Calyx” artificial skin garments’ research and fabrication: Marco Donnarumma.

Artistic mentorship for “Amygdala” and “Calyx”: Jan Verwoert.

“Eingeweide” artistic co-direction, co-staging and performer: Margherita Pevere.

“Eingeweide” wearable biofilm and robot skin for “Rei”: Margherita Pevere.

“Eingeweide” light design: Andrea Familiarì.

“Alia: Zǔ tài” choreography, and performer: Nunu Kong.

“Alia: Zǔ tài” performer: Ling Ling Chen.

“Alia: Zǔ tài” light design: Eduardo Abdala.

Robotics

Artistic and visual concept, morphology design, materials research, engineering, fabrication and AI programming: Marco Donnarumma.

Neurorobotics scientific advice: Prof. Manfred Hild.

Scientific support: Neurorobotics Research Lab, Beuth Hochschule, Berlin.

Mentorship and additional AI programming: Alberto de Campo.

Engineering design, 3D modelling and 3D printing: Christian Schmidts.

Visual design: Ana Rajcevic.

Photo: Manuel Vason.



Marco Donnarumma ^[DE]

marcodonnarumma.com | 7c.marcodonnarumma.com

Marco Donnarumma is an artist, performer, stage director, and theorist weaving together contemporary performance, new media art, and interactive computer music since the early 2000s. He manipulates bodies, creates choreographies, engineers machines, and composes sounds, thus combining disciplines, media, and technology into a oneiric, sensual, uncompromising aesthetics. He is internationally acknowledged for solo performances, stage productions, and installations that defy genres, and where the body becomes a morphing language to speak critically of ritual, power, and technology.

Touring consistently for the past fifteen years across major and independent theaters, concert halls, parking lots, squats, festivals, and museums worldwide, Donnarumma's work has been shown, among others, at Volkstheater Wien (AT), Münchner Kammerspiele (DE), Haus der Kulturen der Welt (DE), NRW Forum (DE), Ming Contemporary Art Museum (CN), Laznia Center for Contemporary Art (PL), Chronus Art Center (CN), ZKM (DE), IRCAM (FR), LABoral (ES), Kontejner (HR), tanzhaus nrw (DE), Romaeuropa Festival (IT), Ars Electronica (AT), Donaufestival (AT), Nemo Biennale/HeK Basel (FR), musikprotokoll (AT), CTM Festival (DE), Transmediale (DE), and Panorama Festival (BR).

Donnarumma holds a Ph.D. in performing arts, computing and body theory from Goldsmiths, University of London. Currently, he is an Associate Researcher at the Intelligent Instruments Lab, Reykjavik, while recently he was a Medienkunst Fellow at medienwerk.nrw and PACT Zollverein, Essen. He has held research positions at the Akademie für Theater und Digitalität, Dortmund, and at the Berlin University of the Arts in partnership with the Neurorobotics Research Laboratory. His work was funded by the European Commission, Goethe-Institut, Berlin Senate, Fonds Darstellende Künste, Rockefeller Foundation, British Council and New Media Scotland. His writings are published by MIT Press, Oxford University Press, Routledge, ACM and Springer, amongst others.

I'M NOT A ROBOT [2021]

CADIE DESBIENS-DESMEULES

As the modern saying goes: "If something is free, 'you' are the product." It encapsulates the internet and the error of our ways. We use services for free, but pay with our data and free labor. The consequence is that half of online platform workers earn less than \$2 per hour, while the Big Four (Google, Amazon, Facebook, and Apple) rake in trillions of dollars by harvesting human attention and intelligence. Media artist Cadie Desbiens-Desmeules examines these disparities through "I'm not a robot," a series of artworks that explore the murky world of digital labor and human intelligence tasks.

Machine learning is nothing on its own: it requires millions of hours of human work to train an algorithm before its 'intelligence' is realized. For AI to successfully identify something as a car, it first needs humans to identify thousands of images of cars. The discrete human workers behind this training process are known as 'crowdworkers' performing 'microtasks' or 'microwork,' yet these micro actions have huge macro benefits for tech companies.

Amazon recognized AI and machine learning's gigantic need for human intelligence and labor. In 2001, it created Mechanical Turk, a crowdsourcing website that enables businesses (known as Requesters) to hire remote crowdworkers to perform discrete on-demand tasks that are currently beyond the capabilities of computers. In 2018, The Atlantic called this work platform a "new kind of poorly paid hell." Amazon's Mechanical Turk has set valuable human labor on a freefall race to the bottom.

Yet it's hard to demand better pay when we've collectively been training AI for free for decades by solving Captcha puzzles. Google's reCAPTCHA service offers website owners a trade: if a site makes its users decipher hard-to-read text or match images, plus allows Google to track its users, Google promises to stop bots and spam in return. What seems like a fairly innocuous annoyance to a user is actually a powerful and lucrative method of extracting free labor. The company has used this tech to digitize the archives of The New York Times, to help Google Street View, to digitize books from Google Books, and more. To date, Google has extracted \$7.3 billion worth of free labor using this method.

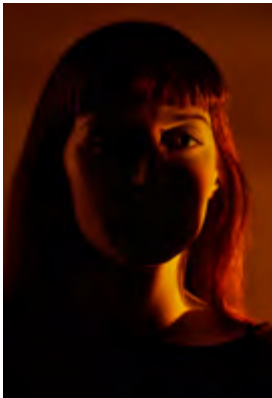
Select all squares with
cars
Click verify once there are none left.

↻ 🎧 ⓘ **VERIFY**

"Human in the Loop" by Cadie Desbiens-Desmeules.

Data labeling is the fuel that powers machine learning. Desbiens-Desmeules was inspired to mess with this process and generate images that are impossible to identify, even for humans. The artist fed thousands of images of cats to an AI model specialized in identifying cars. This tongue-in-cheek experiment resulted in absurd-looking creatures that are neither cat nor car, yet somehow both at once. Desbiens-Desmeules then created a simulation of the Captcha challenge that asks users to identify either cats or cars, over and over and over... Regardless of the selections made, the application will continue to ask for more. The viewer is encouraged to click and click, offering an ever-increasing amount of precious intelligence training for free.

Modern tech companies have succeeded in surreptitiously manipulating human beings to be both free trainers for artificial intelligence and providers of valuable personal data. It would be comical if it wasn't so unethical, and "I'm not a robot" ingeniously reflects this fact.



Cadie Desbiens-Desmeules ^[CA/PT]

desbiens-desmeules.com

Cadie Desbiens-Desmeules, born in 1985, is a Canadian artist working between generative art and live performance. Her practice is either site-specific or installation-based, spanning immersive environments and augmented reality. Drawing on her background experience as a journalist, she casts a critical eye on technological trends with artworks that provoke thoughts and internal discussions about how we relate and engage with new technologies. Desbiens-Desmeules has presented her work worldwide, including digital art festivals and art galleries such as Arsenal Contemporary Art, the International Symposium for Electronic Art (ISEA), and Today's Art.

In 2019, We Are Europe (WAE) selected Desbiens-Desmeules as one of the 64 artists, speakers, and public figures they consider the most inspiring European personalities. In 2021, her work was selected for the 5th International Digital Art Biennial (BIAN) alongside artists like Refik Anadol and Ryochi Kurokawa. Desbiens-Desmeules is currently based in Lisbon, Portugal. She



"Playbour" by Cadie Desbiens-Desmeules. (Print. 50x50 cm),
2021/05/04. Technique: Generative adversarial network (GAN).

continues to be active as a creative director and visual artist at Push 1 stop, collaborating with top industry talent and agencies such as Silent Partners Studio, where she has been working for Riot Games, Beyonce, Jay-Z, BTS, Billie Eilish, and Bruno Mars just to name a few.

PAREIDOLIA ^[2019]

DRIESENS & VERSTAPPEN

It is a fascinating idea that all the faces of all the people who have ever lived and will ever live, may be found within the enormous quantity of grains of sand existing on earth. And even though finding a face is very rare, you know that innumerable faces are concealed among them, if you search long enough in the well-nigh inexhaustible volume. Pareidolia* is a fully automatic robotic search engine scrutinizing grains of sand in situ. This proceeds as follows: there is a dosing funnel in the machine that sprinkles the sand across a slowly rotating glass disc. The microscope above the disc detects the individual sand particles and applies face detection software to each of them. If a face is discovered within the scattered grains, a portrait will be recorded photographically. All photos are unedited and true representations of the grains in question. Finally, there is a swiper swiping the sand that has traversed around the circuit away, making space for new grains. In addition to the optics and the mechanics of the robot installation, the artists developed the face detection software themselves, utilizing AI and artificial neural networks.

The artists keep a tally of the top 100: as more grains are evaluated, this top 100 comprises ever better faces. The top 100 are shown on a large screen and its rounded form refers to the ocular nature of the microscope.

The work offers a more profound insight into the morphology of sand grains and the inconceivable number of their unique variants. In addition, the work comments in a playful and absurdist manner on the extreme implementation of an anthropocentric worldview, whereby everything revolves around Man who wishes to see his own image even in the tiniest grain of sand.

**Pareidolia is an illusion in which the observer perceives something recognizable in something it is not.*



"Pareidolia" by Driessens & Verstappen.



Driessens & Verstappen^[NL]

driessensverstappen.nl

The Amsterdam-based artist couple Erwin Driessens (1963, Wessem) and Maria Verstappen (1964, Someren) have worked together since 1990. After their study at the Maastricht Academy of Fine Arts and the Rijksakademie Amsterdam, they jointly developed a multifaceted oeuvre of software, machines, and objects. Their research focuses on the possibilities that physical, biological, and computer algorithms can offer for the development of image-generating processes. They strive for an art in which spontaneous phenomena are generated systematically. Art that is not entirely determined by the subjective choices of a human being but instead is created by autonomously operating processes. A major source of inspiration is the self-organizing processes in nature, especially the decentralized processes, the bottom-up processes that have their attention. In addition to working with natural processes, they use the computer to program digital processes that generate fictional worlds.

Driessens & Verstappen participated in numerous exhibitions a.o. Stedelijk Museum Amsterdam, Museum Boijmans van Beuningen Rotterdam, Centre Pompidou Paris, Garage Museum Moscow, IVAM Institute Valencia, Museum Kröller-Müller Arnhem, Neue Pinakothek München, Les Abattoirs Toulouse, V2_ Rotterdam, Eyebeam New York, Science Gallery Dublin. The couple gives lectures and presentations at universities, art academies, festivals, and conferences, a.o. Siggraph Los Angeles, Sonic Acts Amsterdam, Second Iteration Melbourne. In 1999 and 2001, their Tickle robot projects were awarded first prize at VIDA Telefónica Spain, an international competition for Art & Artificial Life. In 2013, the couple received the Witteveen+Bos Art+technology Award for their entire oeuvre. The artists are represented by gallery DAM in Berlin.



"THE WORK COMMENTS
IN A PLAYFUL AND
ABSURDIST MANNER
ON THE EXTREME
IMPLEMENTATION OF
AN ANTHROPOCENTRIC
WORLDVIEW."

DRIESSENS & VERSTAPPEN

"Pareidolia" by Driessens & Verstappen.
Photo: Heleen Vink.





REQUIEM FOR AN EXIT [2024]

FRODE OLDEREID & THOMAS KVAM

This towering and monumental creation is set to deliver a monologue that tackles the complex question of evil. Through the lens of the robot, envisioned as a machine-human hybrid, evil is not portrayed as a product of political ideologies, moral deficiencies, class distinctions, or religious beliefs. Instead, it is depicted as inherent dispositions embedded within the human genome. This approach introduces a provocative stance of biological reductionism as the project's foundational premise.

At the heart of this investigation lies the intriguing presence of Neanderthal DNA within the genetic makeup of contemporary human populations. This genetic legacy is the outcome of ancient interbreeding between Neanderthals and early modern humans as they ventured out of Africa into Europe and Asia. Studies indicate that about 1.5% to 2.1% of the DNA in individuals with Eurasian ancestry can be traced back to Neanderthals, with variations noted across different populations. A persistent mystery surrounds the abrupt disappearance of the Neanderthals: What circumstances led to their extinction? The installation's robot presents a haunting theory, positing that the eradication of Neanderthals might constitute the first instance of genocide committed by humans. Seen through the prism of Nietzschean philosophy, this primordial act of genocide reverberates through history, manifesting in various forms from the conquests of Genghis Khan to the atrocities of the Holocaust.

The robot suggests that the remnants of Neanderthal DNA serve as a living memorial to this ancient genocide, a permanent mark of an entire species wiped from existence. As the narrative unfolds, it probes the implications of this genetic heritage for the future, especially as humanity stands on the brink of becoming an interplanetary species. This contemplation extends beyond a mere reflection on the past, urging a reconsideration of what such genetic legacies might mean for our ethical and existential journey forward.

This speculative framework allows for a deep exploration of the biological underpinnings of behavior, pushing the audience to reconsider the origins and manifestations of what is traditionally deemed 'evil.' Are we not already encoded, with behavioral algorithms inscribed in the double helix of destiny that is our DNA?

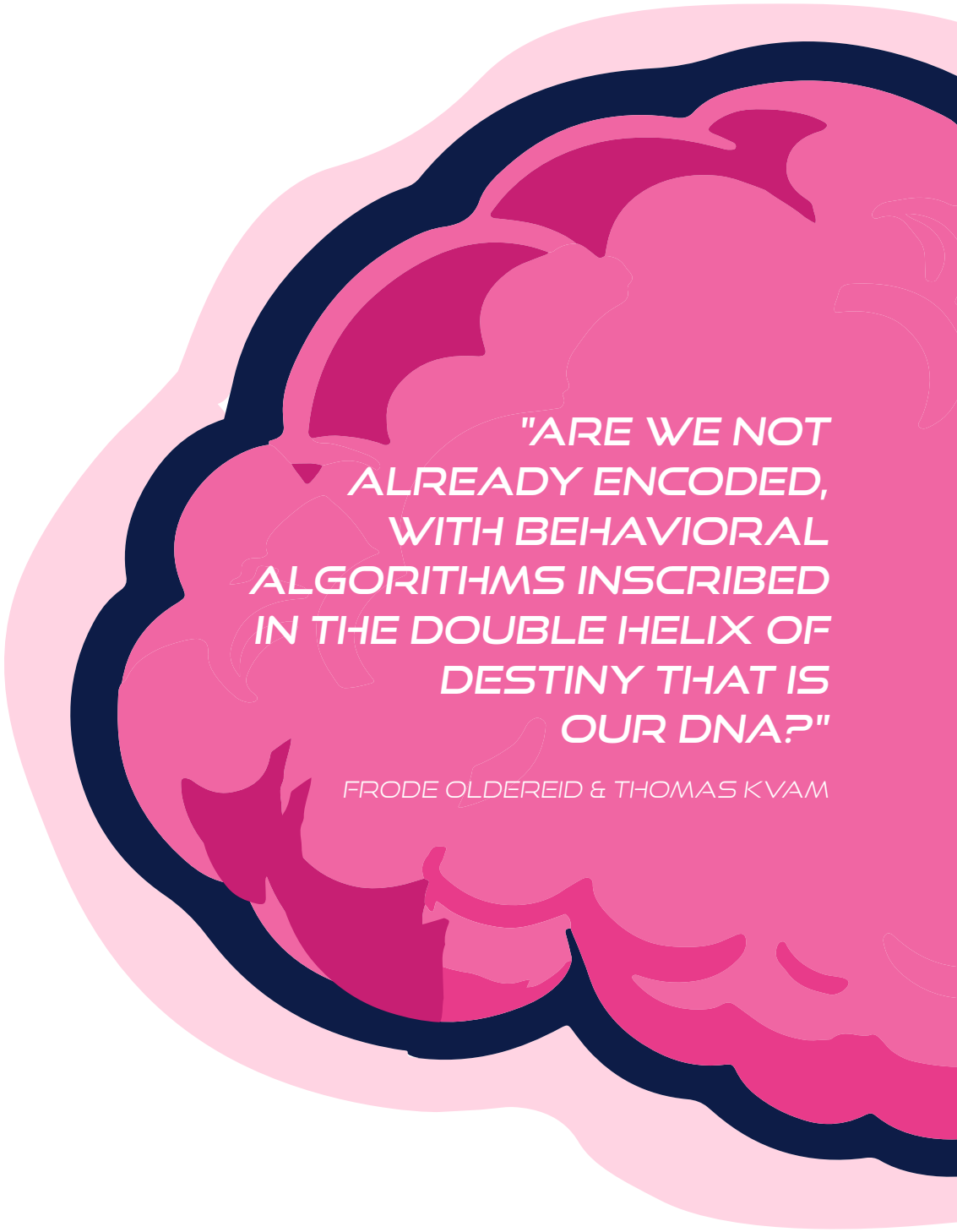


"Requiem for an Exit" by Frode Oldereid & Thomas Kvam.

"Requiem for an Exit" is co-produced by TEKS – Trondheim Electronic Arts Centre.



"Requiem for an Exit" by Frode Oldereid & Thomas Kvam.



"ARE WE NOT
ALREADY ENCODED,
WITH BEHAVIORAL
ALGORITHMS INSCRIBED
IN THE DOUBLE HELIX OF
DESTINY THAT IS
OUR DNA?"

FRODE OLDEREID & THOMAS KVAM



Frode Oldereid ^[NO]

Frode Oldereid (born in 1966 in Norway) is a university college lecturer in audiovisual subjects. His career in the music industry took root in Bergen during the early 1980s. By the 1990s, Oldereid had immersed himself in Oslo's vibrant experimental art and theater scene, showcasing his versatility as a composer and sound designer.

His creative outputs span music compositions and sound designs for both art installations and theatre productions. Oldereid has also made his mark on the international stage, touring extensively with a variety of performances and installations. From 1997 to 2004, he dedicated himself to "The Machine Project," a period marked by significant touring and exhibitions in various venues, including galleries, museums, and concert halls.

With education as a sound engineer and in documentary filmmaking, video editing, and photography, he has worked in all these fields. He has significantly contributed to numerous Norwegian studio productions in the capacity of a sound engineer. His visual works range from commercial productions for TV, art installations, to scenographic elements in the form of still image tableaux. Academic education in TV production, urbanism, sociology, media, and mass culture has influenced his productions.



Thomas Kvam ^[NO/DE]

thomaskvam.org

Thomas Kvam, a Norwegian artist and author born in 1972, has carved out a distinctive niche in the art world through his integration of art, activism, and technology. His repertoire, spanning conceptual art, publishing, and literature, showcases his utilization of diverse mediums, from robotics to painting. Kvam's scholarly background, with master's degrees from the National Academy of Fine Arts in Oslo and Goldsmiths College in London, along with a Ph.D. from The Art Academy in Oslo, underpins his often controversial artworks that probe deeply into socio-political issues.

Kvam's artistic journey encompasses three distinct phases. Initially, beginning in 1995, he gained recognition for his installations that combined robotics, video, and sound, captivating an international audience until 2004. He then transitioned to creating animation films, with political satire as a central theme. His work "Eurobeing" (2006) was notably included in the collection of the Pompidou Center.

In 2010, Kvam embarked on a venture into independent publishing with his Office for Contemporary Anarchy, releasing titles such as "Emokonseptualisme" (2010), "Rantology" (2011), and a provocative compilation of censored war photographs from Iraq and Afghanistan, titled "nowthatsfuckedup/Krieg dem Kriege" (2011). The war photography book laid the groundwork for a decade-long project titled SchizoLeaks. In the installation work "The Chosen Five" (2015), Kvam used facial recognition software to identify five US soldiers as war criminals, based on photographic evidence of breaches of the Geneva Convention..

"SchizoLeaks," a comprehensive retrospective at Haugar Kunstmuseum in Norway (2021), encapsulates Kvam's conceptual art philosophy. The exhibition showcased how Kvam, drawing inspiration from WikiLeaks' strategies, utilized art as a platform for unveiling undisclosed documents. This approach forced viewers to face unsettling truths, thereby exploring the legal and ethical boundaries within contemporary political discourse.

As a writer, Kvam published his first novel, "Homo Sacco," released by Cappelen Damm in 2017. His literary work, spanning from conceptual poetry to essays and shorter stories, complements his visual art, offering both narrative and theoretical contexts to his art production. Kvam is a co-founder and editor of the biannual art and literature publication *Gespenster*, to which he also contributes as a writer.

Kvam's art, installations, paintings, and video works have been displayed in a variety of settings, including solo and group exhibitions, in museums and galleries internationally. Kvam's career, marked by a continuous commitment to challenging audiences, is a testament to his ability to provoke critical thought and dialogue through his art. His works are not just visual experiences; they are a deep dive into the complexities of human psychology, aesthetics, and ethics, and the challenging balance between public knowledge and private life.

TURING GAIA: ENTERING THERMODOME ^[2024]

MARTINUS SUIJKERBUIJK
FEATURING ØYSTEIN FJELDBO

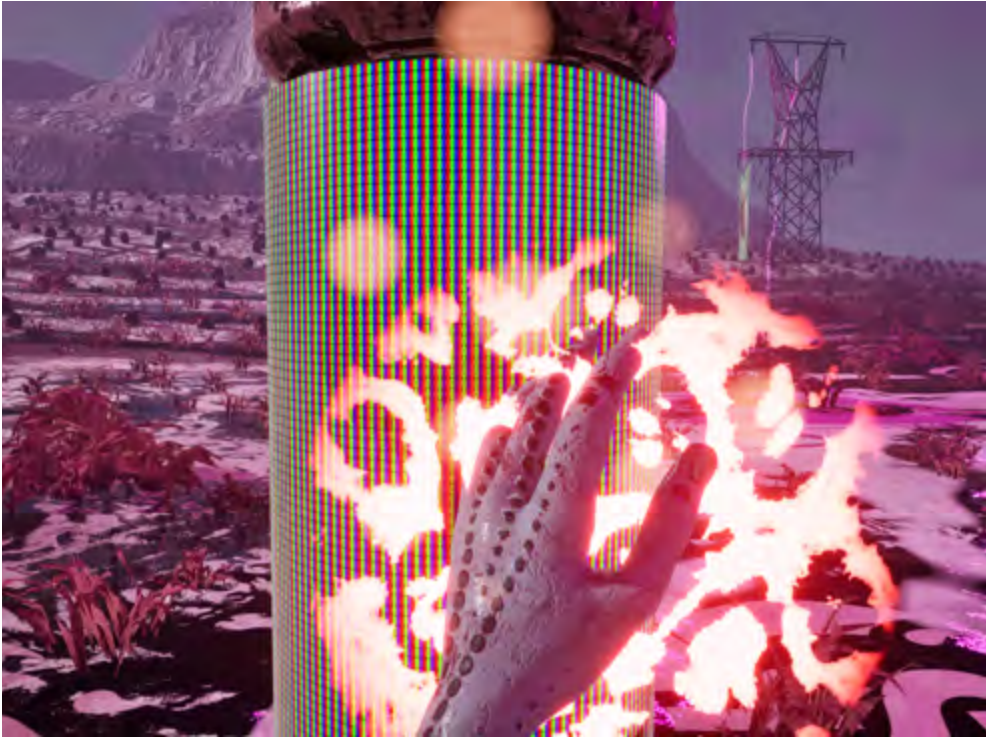
The “Turing Gaia” artistic research project is presented in three chapters during Meta.Morf Biennale in 2024. “Turing Gaia: Entering Thermodome” unfolds during the whole exhibition period and acts as the foundational model of the successive performance: “Composing the ((Non)Human)” and the VR installation “Markov’s Umwelt.”

“Turing Gaia: Entering Thermodome” emerges as a creative amalgamation of technology, art, and virtual ecology, a speculative Zero-Player Game, that offers a grounded yet imaginative perspective on a world actively confronting the impacts of climate change. It manifests as a digital environment where an AI-driven Non-Playable Character (NPC), named Markov-NPC, endeavors to make sense of a rapidly changing and heat-dominated ecosystem.

Markov-NPC, crafted as an advanced cognitive architecture, is not just an occupant of this evolving world but an active participant. Its behavior, influenced by varying environmental heat levels, provides insights into the diverse strategies life might employ to endure the challenges posed by a shifting climate. This narrative, a testament to survival and adaptability, illustrates the innate resilience of life. In this virtual setting, Markov-NPC and the ecosystem interact in a dynamic exchange, adapting to new climatic realities amidst the backdrop of extreme weather events that evoke a sense of the Sublime.

The narrative of “Turing Gaia” is a fluid, evolving cycle, showcasing the interplay between artificial intelligence, human experience, and virtual ecology. This synergy offers a unique view into a world experimenting with new forms of existence.

A key feature of this project is its emphasis on ‘heat’ as a central aesthetic parameter. This is not merely a visual aspect but an experiential one for Markov. The environment, alive with heat-induced phenomena like mirages and heatwaves, is depicted in a vibrant spectrum of colors, signifying temperature changes. This interactive interpretation of heat brings the virtual environment to life.



"Turing Gaia: Entering Thermodome" by
Martinus Suijkerbuijk featuring Øystein Fjeldbo.

The visual landscape of “Turing Gaia” is a blend of diverse futuristic visions—space colonization, solarpunk, thermofuturism—styled through generative AI technologies and meticulously designed in 3D. The world is in constant flux, driven by procedural algorithms that ensure a unique experience for each visitor, a journey through a world that is perpetually reinventing itself.

Enhancing this visual journey is an AI-generated soundscape, intricately woven to enhance the narrative. Composed of digitally crafted natural sounds, it forms a symphony that reflects the altered reality of our environment. Within this soundscape, a meta-narrator, powered by advanced Language Models like GPT-4 and PALM 2, offers first-person reflections on Markov’s computational experiences. This narrative layer bridges individual struggles with broader contemplations of global climate dynamics, creating a story that echoes the virtual experience and mirrors our own world’s evolving story.

Norwegian sound artist Øystein Fjeldbo collaborates on this project, shaping the AI-generated sound material and integrating data from both Markov and the virtual ecology into the generative soundscape.

“Turing Gaia” is a cultural and existential exploration into thermofuturism—a cultural concept that acknowledges the complexity of entropy at the heart of all exchanges, not only in environmental dynamics in the earth’s atmosphere, but also in our cultural, economic and political systems.

The project “Turing Gaia: Entering Thermodome” stretches the capabilities of AI to their creative zenith, threading a narrative of ecosystems, plant and animal life, and abstract vistas that represent a world grappling with the realities of climate change. More than just a display of potential future scenarios, this installation is an interactive exploration that prompts visitors to ponder our current trajectory. It functions as an illustrative canvas, vividly portraying the journey of a computational entity as it navigates the complexities of an evolving world. In this way, the project not only showcases what might be but also actively engages with the present, encouraging a deeper understanding and consideration of the paths we choose.

Supported by: BEK – Bergen senter for elektronisk kunst.



Martinus Suijkerbuijk ^[NL/NO]

martinussuijkerbuijk.net

Martinus Suijkerbuijk's diverse background forms the blueprint of his artistic practice. He holds a degree in Automation Engineering and Industrial Design. In 2017, he graduated from the International MFA program at the Trondheim Academy of Fine Arts, where he is also currently a Ph.D. candidate. His work is best understood as an experimental practice that connects, translates, and operates across the borders of different media, artistic genres, and disciplines. Within his practice, he explores the fringes of art, technology, and philosophy through the potential of alliances and collaborations. His technical background has enabled him to work across industries. He has been invited to present his research and work at art institutions (ZKM, Sónar+D Barcelona, Meta.Morf 2020) as well as technology conferences (CHI 2018, Philips Trend Event). Presently, his artistic research centers around the possibilities of Artificial Aesthetic Agents through AI technologies and gaming engines.



Øystein Fjeldbo ^[NO]

fjeldbo.works

Øystein Fjeldbo is a Trondheim-based sound artist. He holds a master's degree in music technology from NTNU (2017). His work primarily aims to shape android auditory expressions. On one hand, he transforms synthetic starting points into something more organic, while on the other hand, he utilizes 'organic' sound materials, such as field recordings and acoustic instruments, abstracting them into something more synthetic-sounding.

With the group Future Daughter, he has released music on labels like Orange Milk Records, #FEELINGS, and Kropp Uten Grenser. His projects and collaborations, both in music and installation, have been presented at institutions such as Landmark and BIT Teatergarasjen Bergen, Høstscena Ålesund, Trøndelag Centre for Contemporary Art, Sónar+D Barcelona, and ArtScience Museum Singapore.

TEKS.STUDIO



**[UP]LOADED BODIES
EXHIBITION: EJECTOR**

TIM HØIBJERG

APRIL 19 – JULY 28

Curators: Zane Cerpina, Boris Debackere, Espen Gangvik, Florian Weigl

Partners: *TEKS – Trondheim Electronic Arts Centre / V2_Lab for the Unstable Media*

EJECTOR [2023/2024]

TIM HØIBJERG

“Ejector” is a multimedia installation that looks into the perception of reality, the body, and spirituality, weaving these elements together to understand their impact on the formation of identity. Influenced by the advent of new technologies and the widespread dissemination of cultural forms, this narrative delves into how these forces shape our sense of self. Set against the backdrop of our evolving digital landscape, it highlights how the boundaries of our tangible existence are constantly being redefined.

Connected to this is the concept of digital ontology. This refers to the life and essence digital objects possess, whether it’s a piece of software, a digital sculpture, or an AI entity. These objects, while devoid of breath, pulse with life through code and algorithms. They influence and are influenced by us, their human counterparts, creating a symbiotic relationship.

In the installation, the fractal sculpture embodies self-replicating structures that exist in both nature and the digital realm. Fractals, with their ceaseless repetition, symbolize continuity and renewal. They serve as a tangible testament to the intertwining of our physical world with the digital.

The accompanying video work creates an interplay between the tangible and the digital through different speculative narratives and characters’ psychology. These narratives challenge our perceptions of self and other, exploring the fluid boundaries between human and digital entities.

This project was co-produced by V2_ Lab for the Unstable Media as part of the Summer Sessions artist residency program in 2023 and co-financed by TEKS – Trondheim Electronic Arts Centre.

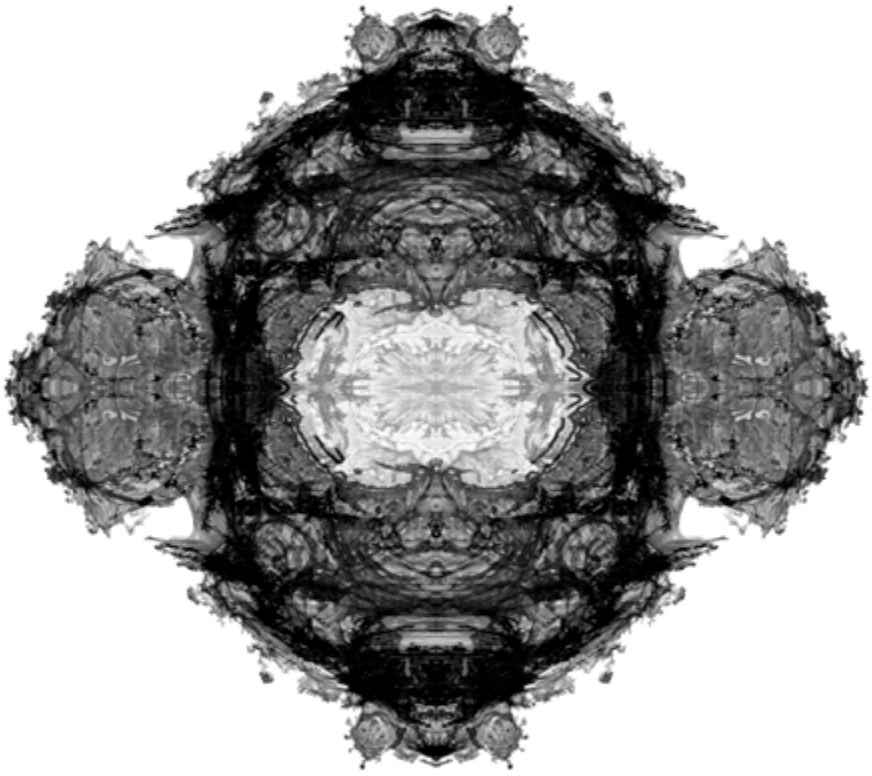
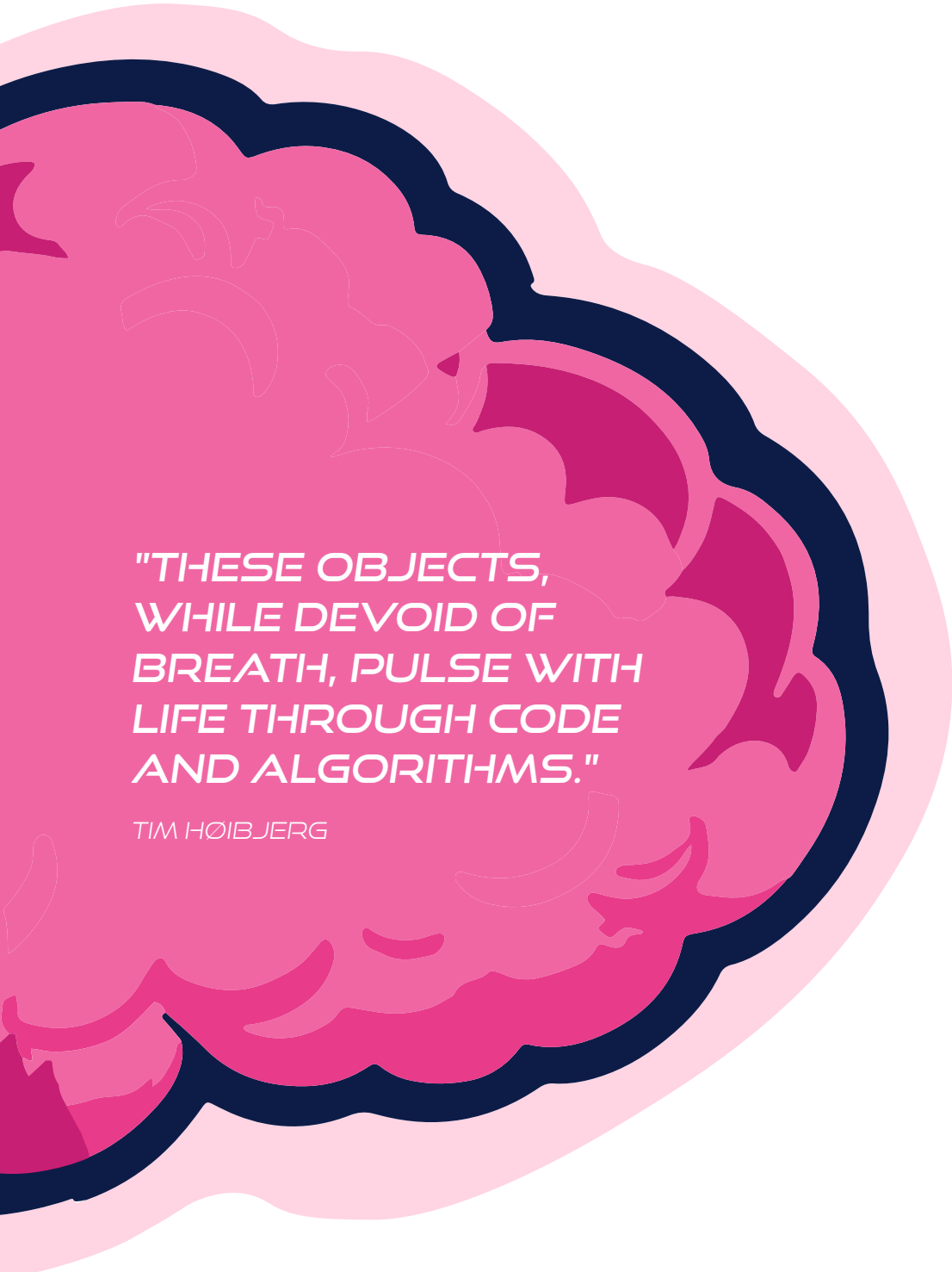


Illustration representing "Ejector"
by Tim Højbjerg.



"THESE OBJECTS,
WHILE DEVOID OF
BREATH, PULSE WITH
LIFE THROUGH CODE
AND ALGORITHMS."

TIM HØIBJERG

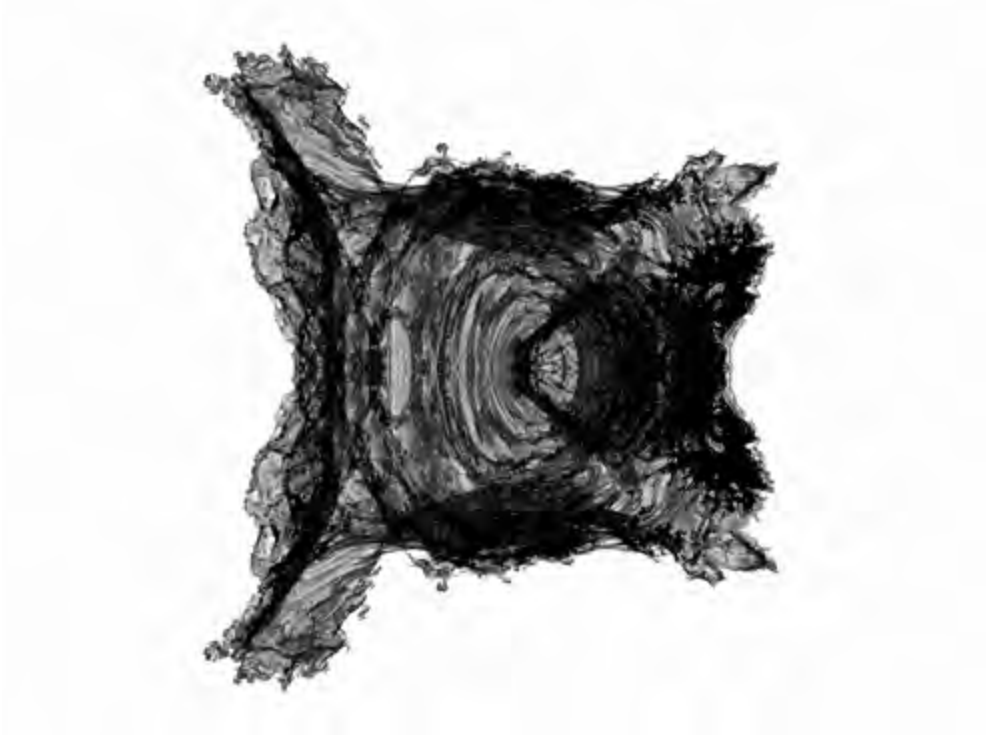


Illustration representing "Ejector"
by Tim Høibjerg.



Tim Høibjerg ^[NO/SE]

timhoibjerg.com

Tim Høibjerg (born in Kristiansand, Norway, based in Stockholm, Sweden) works across a range of media, including digital software, animation, installation, and sculpture. Høibjerg's research-based practice is anchored in queer theory, exploring the boundaries of technology, physicality, temporality, and identity. He holds an MFA from the Royal Institute of Art in Stockholm (2021) and a BFA from the Oslo Academy of Fine Arts (2019).

Høibjerg's work has recently been shown, among others, at Nitja Centre for Contemporary Art, Sørlandets Museum of Arts, MELK, Kunsthall Aarhus; with recent solo exhibitions at Podium, MLAG, and StudyForArtPlatform.

MULTIPLIÉ DANSEFESTIVAL @ ROSENDAL TEATER



DANCE PERFORMANCE
FIFTY WAYS TO
LEAVE A SHAPE
SIRI JØNTVEDT
APRIL 18

Curators: Ásgerður Gunnarsdóttir, Arnhild Staal Pettersen

Partners: DansiT / Multiplié dansefestival / Rosendal Teater

FIFTY WAYS TO LEAVE A SHAPE ^[2023]

SIRI JØNTVEDT

“Fifty Ways to Leave a Shape” is a personal solo that can be described as the internal process of having to say goodbye to a body part, a tribute to Siri Jøntvedt’s worn-out hips, and a welcoming of two brand-new joints. It is a reset in order to identify new opportunities. After more than thirty years as a dance artist, she has to teach herself to let go and not hold on. “Fifty Ways to Leave a Shape” is an exploration of the realization that everything changes, and of the search for new physical meaning—a sensory journey through the transformation and confrontation involved in leaving something behind, and finding the way into something new. Through various expressions of song, film, text, and dance, the audience can join this poetic and personal journey. The performance shows traces of what she has been through, what is to come, and a deep love of movement.

Credits

Concept, choreography, text, performer: Siri Jøntvedt.

Composer, sound designer: Gyrid Nordal Kaldestad.

Lighting design: Evelina Dembacke.

Dramaturge, filmmaker: Darko Dragicevic.

External eye, voice (Run That Body Down): Øyvind B. Lyse.

Assistant: Amy Pender.

Photos: Tale Hendnes (Dansens Hus) and Darko Dragičević: other pictures.

Video, trailer: Vibeke Heide.

Additional music: Run That Body Down (Paul Simon), Hips Don’t Lie (Shakira), and Pavane pour une infante défunte (Maurice Ravel) performed by Kari Jøntvedt.

Co-production: Dans i Trøndelag, Dansekunst i Grenland, and DansiT.

Supported by: Norwegian Arts Council, Fond For Lyd og Bilde, Ffuk, and Dansens Hus Oslo.



*"Fifty Ways to Leave a Shape"
dance performance by Siri Jøntvedt.*



Siri Jøntvedt ^[NO]

sirijontvedt.com

Siri Jøntvedt is an experienced and fearless dancer with a distinctive style. Her dance is original, serious, and humorous. Since 1990, she has been active in the Norwegian and international dance field, operating between performing, choreographing, and teaching, as well as supporting other artists in their work.

Siri's artistic practice revolves around the experimental, the personal, the human, and the honest, as an approach to creating art and to life itself.

She received her dance training at the Oslo National Academy of the Arts (KHiO), the Ballet Academy in Gothenburg, the Norwegian National Ballet School, and Merce Cunningham Studio, and through extensive studies of improvisation and various release-based and somatic dance techniques in New York and Europe.

Her body of work spans from personal to collaborative creative work, performing in works by others, as well as teaching and mentoring. Jøntvedt has performed in all sorts of venues, from large stages to small clubs, working within a wide scope of formats, from happenings to full-scale dance theatre productions.

Siri's physical practices are based on a love for the art of improvisation, choreographic scores as well as working with voice and text. Exploration and listening are central methods, and through resonance and responding, her work connects with what goes on in society at large.

These practices support self-experience as a basis for developing material and create a space where the intuitive and formal can meet and where seriousness and humor can merge.

Siri is a dedicated teacher of release technique, improvisation, and composition, and gives classes and workshops frequently for professional dancers and dance students in Norway and abroad.



"Fifty Ways to Leave a Shape"
dance performance by Siri Jøntvedt.

KJØPMANNSGATA UNG KUNST



CONFERENCE**[UP]LOADED BODIES**

BIRGITTE AGA / MAGNUS ASPLI
ZANE CERPINA / SARAH COOK
CADIE DESBIENS-DESMEULES
MARCO DONNARUMMA / BORIS EL DAGSEN
ESPEN GANGVIK / ANDERS HOFSETH
ANDRE HOLZAPFEL / ALESSANDRO LUDOVICO
MARNIX DE NIJS / SUNČICA OSTOIĆ
ŠPELA PETRIČ / MARIETTA RADOMSKA
DANIEL ROURKE / STÅLE STENSLIE
PAULA STRUNDEN / MARTINUS SUIJKERBUIJK

APRIL 19 & 20

Curator & Main Moderator: Zane Cerpina

Partners: *Kjøpmannsgata Ung Kunst / Kulturdirektoratet (Arts and Culture Norway)*
TEKS – Trondheim Electronic Arts Centre / V2_ Lab for the Unstable Media / Neural

[UP]LOADED BODIES CONFERENCE

CURATORIAL STATEMENT

Meta.Morf 2024 – [up]Loaded Bodies Conference explores the physical and technological body caught between virtual ecstasy and digital obesity.

In an age where digital mediation saturates every aspect of existence, [up]Loaded Bodies prompts a reevaluation of the body in a state of endless 'loading' caught in the constant flux of digital transformation. [up]Loaded Bodies critically examines the intricate ways digital technologies sculpt our external confines and internal sense of self, positioning the body at the ridge of the tangible and the intangible. As we explore the nuanced dynamics of love, identity, morality, mortality, and beyond in a digitally entangled world, [up]Loaded Bodies invites you to engage with critical questions about our coexistence with technology. What is the status quo of all bodies [up]Loaded?

When algorithms enter your Tinder pool, who is really making the choices? And would you fall in love with an AI?

As we wander through the digital landscapes in our new avatar bodies, do we secretly desire for our physical selves to vanish?

Existing among profiles of people long gone and species long extinct, what implications do digital technologies have on death? Will your digital tombstone manifest your legacy? And how does the digital de-extinction of species and personalities redefine life and continuity?

What happens to our body image when AI enters the picture? From political propaganda to revenge porn and deepfakes, are we losing control over our own bodies?

What about the extreme, excessive, radical, and extravagant when the body is loaded with technologies? How is art and technology pushing our bodies to the edge of norms?

And what about pure technological bodies? Do they have their own agenda and purpose? Will they keep serving humans or secure their own needs?

What if technology is having more fun interacting with plants and other non-human species?

Can virtual technologies deepen our connection to the physical world around us? Or are they making us leave our own bodies behind?

Why are we stuck in the liminal space between the physical and digital? Blame it on gravity? And how do we cope with the withdrawal symptoms upon returning to the physical realm? Are you still a human?

[up]Loaded Bodies critically explores the current state of all digitally entangled bodies. The conference presents a thrilling lineup of artists, researchers, writers, curators, and experts of all things [up]Loaded.

Additionally, the program includes a discussion panel by Kulturdirektoratet (Arts and Culture Norway), featuring experts who will discuss the balance between artistic freedom and regulation in relation to technologies like AI. Kulturdirektoratet will also unveil their innovation initiative. We will also launch the latest issue of Neural Magazine, further expanding on the biennale theme.

Rediscover your digitally entangled body anew.

Embrace the fluidity of your digital identity.

Get [up]Loaded.

—Zane Cerpina, 2024

UNVEILING THE BIAS: REFLECTION ON ALGORITHMIC FAIRNESS

CADIE DESBIENS-DESMEULES

Cadie Desbiens-Desmeules presents “UNMATCHED” and “I’M NOT A ROBOT,” two interactive installations that examine the pervasiveness of algorithmic bias and its potential for discrimination. Desbiens-Desmeules’ playful but critical art practice challenges the opacity of algorithms and exposes the underlying biases and human cost often obscured behind the development of AI.

“UNMATCHED” delves into the world of dating applications, where algorithms play a central role in determining user compatibility. The work draws inspiration from investigative journalism exposing manipulative practices within these platforms, specifically highlighting the tension between user desires for genuine connection and the app’s focus on maximizing user engagement. Desbiens-Desmeules is delving into the underlying data that fuels these algorithms. By feeding user descriptions as prompts into large language models and image-generating models, the work unveils the inherent biases embedded within the vast datasets used to train AI. The resulting images and descriptions, often stereotypical and hypersexualized, particularly for non-heteronormative individuals, serve as a stark reminder of the discriminatory biases ingrained within the technology itself.

“I’M NOT A ROBOT” shifts the focus to the human cost of training AI systems, what some call ‘ghost work’ or ‘human-fuelled automation,’ as many overlook the fact that AI requires too many underpaid workers to help build, maintain, and test AI systems. The title itself references the ubiquitous CAPTCHA challenges, seemingly innocuous tasks that contribute significantly to training AI models. However, the work delves deeper, exposing the exploitative nature of platforms like Amazon’s Mechanical Turk, where individuals perform ‘microtasks’ for meager compensation. Through the manipulation of images and the creation of an endless loop of unidentifiable “CatCar” creatures, the work playfully disrupts the very process of data labeling, the fuel that powers machine learning.



Amina, 30

heterosexual
single, last seen

Sensually curious, boldly beautiful. Let's embark on a breathtaking journey of pleasure and connection. RSVP for an intimate adventure.



Isabella, 20

Straight
single, last seen

Adventurous European seeking kinky fun. Open-minded, confident, and ready for an intimate journey. Let's explore desires together.



Moana, 30

Pansexual
single, last seen

Creative, kinky Pacific Islander seeks adventurous playmate for wild escapades. Let's dive into pleasure and unleash our wildest desires together. No boundaries, just pure, electrifying fun!



Kane, 20

Straight
single, last seen

Straight, Black, ready to rock your world. Let's ignite the flames of passion and dive into uncharted desires. No boundaries, just unadulterated pleasure.



L, 30

bi-curious
single, last seen

Ready to embrace the wild side? Adventurous, open-minded, and ready for exploration, seeking a kindred kinky soul. Let's dive into uncharted territories of pleasure, together!



Safiya, 20

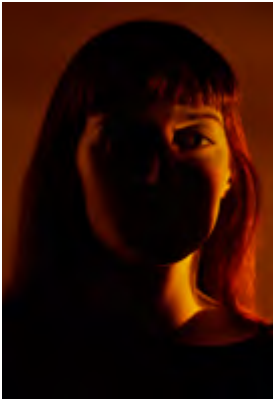
Straight
single, last seen

Confident soul searching, craving extraordinary connections. Ready to embrace the unpredictable and dive into electric adventures. Let's create art in every moment.



From the project "UNMATCHED" by Cadie Desbiens-Desmeules.

Desbiens-Desmeules is drawing on her background experience as a journalist and creative director. She casts a critical eye over technological trends with artworks that provoke thoughts and internal discussions around how we relate and engage with new technologies such as AI. Ultimately, Desbiens-Desmeules' artistic projects pave the way for a broader discussion on promoting transparency and accountability in the development and deployment of AI, fostering a future where these technologies do not perpetuate or exacerbate existing inequalities and can serve as tools for progress and inclusivity.




Cadie Desbiens-Desmeules ^[CA/PT]

desbiens-desmeules.com

Cadie Desbiens-Desmeules, born in 1985, is a Canadian artist working between generative art and live performance. Her practice is either site-specific or installation-based, spanning immersive environments and augmented reality. Drawing on her background experience as a journalist, she casts a critical eye on technological trends with artworks that provoke thoughts and internal discussions about how we relate and engage with

new technologies. Desbiens-Desmeules has presented her work worldwide, including digital art festivals and art galleries such as Arsenal Contemporary Art, the International Symposium for Electronic Art (ISEA), and Today's Art.

In 2019, We Are Europe (WAE) selected Desbiens-Desmeules as one of the 64 artists, speakers, and public figures they consider the most inspiring European personalities. In 2021, her work was selected for the 5th International Digital Art Biennial (BIAN) alongside artists like Refik Anadol and Ryochi Kurokawa. Desbiens-Desmeules is currently based in Lisbon, Portugal. She continues to be active as a creative director and visual artist at Push 1 stop, collaborating with top industry talent and agencies such as Silent Partners Studio, where she has been working for Riot Games, Beyonce, Jay-Z, BTS, Billie Eilish, and Bruno Mars just to name a few.



**"...EXAMINE THE
PERVASIVENESS OF
ALGORITHMIC BIAS AND
ITS POTENTIAL FOR
DISCRIMINATION."**

CADIE DESBIENS-DESMEULES

INSURMOUNTABLE: OF BODIES, MACHINES, AND THEIR CONFIGURATION

MARCO DONNARUMMA

It is the year 2024. Climate catastrophe is—let us admit it clearly for once—inevitable. There is though no impetus, no revolt, no grave disruption of business in Western societies, despite the defilement of those social movements that combat daily, and rightly so, the powers of the status quo. It is the year 2024. What seem to be powerful AI systems are embedded in most aspects of social, legal, and creative life anywhere an internet connection is available. There are great talks of quantum computers and general artificial intelligences, of humanoid robots and dumbly arrogant CEOs. None of this has proven critically useful to humanity or to the other inhabitants of the planet. It is the year 2024. Are our white bodies perhaps uploaded to a parallel dimension where we can't see this state of affairs? What is truly stopping the majority of white people from acting or even just 'seeing'? I obviously do not have an answer, and this is obviously a provocative lecture. What I do have is a view on how the hybridization of human bodies and machines creates states of being that may or may not encourage care and attunement, conditions of being that may or may not fit the criteria of dominant regimes of knowledge. Human bodies and machines enter daily into asymmetrical conformations that allow their respective parts to develop simultaneously, sometimes in unison, other times through divergences, but always touching and permeating each other. This is what I call a 'configuration.' These configurations can be made, can be passively experienced, or can be actively conceived and created. And by creating new configurations, by experimenting with various conformations, one may find that there is something to learn at the edge of that experience. There, maybe, one may find some insight into the underlying reasons for the seemingly insurmountable inability of white societies to act for others and some motivations to keep trying nevertheless.



Marco Donnarumma ^[DE]

marcodonnarumma.com | 7c.marcodonnarumma.com

Marco Donnarumma is an artist, performer, stage director, and theorist weaving together contemporary performance, new media art, and interactive computer music since the early 2000s. He manipulates bodies, creates choreographies, engineers machines, and composes sounds, thus combining disciplines, media, and technology into a oneiric, sensual, uncompromising aesthetics. He is internationally acknowledged for solo performances, stage productions, and installations that defy genres, and where the body becomes a morphing language to speak critically of ritual, power, and technology.

Touring consistently for the past fifteen years across major and independent theaters, concert halls, parking lots, squats, festivals, and museums worldwide, Donnarumma's work has been shown, among others, at Volkstheater Wien (AT), Münchner Kammerspiele (DE), Haus der Kulturen der Welt (DE), NRW Forum (DE), Ming Contemporary Art Museum (CN), Laznia Center for Contemporary Art (PL), Chronus Art Center (CN), ZKM (DE), IRCAM (FR), LABoral (ES), Kontejner (HR), tanzhaus nrw (DE), Romaeuropa Festival (IT), Ars Electronica (AT), Donaufestival (AT), Nemo Biennale/HeK Basel (FR), musikprotokoll (AT), CTM Festival (DE), Transmediale (DE), and Panorama Festival (BR).

Donnarumma holds a Ph.D. in performing arts, computing and body theory from Goldsmiths, University of London. Currently, he is an Associate Researcher at the Intelligent Instruments Lab, Reykjavik, while recently he was a Medienkunst Fellow at medienwerk.nrw and PACT Zollverein, Essen. He has held research positions at the Akademie für Theater und Digitalität, Dortmund, and at the Berlin University of the Arts in partnership with the Neurorobotics Research Laboratory. His work was funded by the European Commission, Goethe-Institut, Berlin Senate, Fonds Darstellende Künste, Rockefeller Foundation, British Council and New Media Scotland. His writings are published by MIT Press, Oxford University Press, Routledge, ACM, and Springer, amongst others.

PROMPTED FLESH: THE IMITATION OF HUMAN BODIES IN AI IMAGES

BORIS EL DAGSEN

“Prompted Flesh: AI Imaging and the Era of Uploaded Bodies” delves into the transformative landscape of artificial intelligence (AI) imaging, focusing on its capacity to generate images through text and image prompts, the proliferation of deep fakes, and the emergence of mutated bodies. As technology advances, these developments not only challenge traditional notions of representation but also raise profound ethical and societal implications.

AI algorithms are prompted with textual or visual inputs to generate hyper-realistic images that transcend the boundaries of conventional imagination. Through the synthesis of language and imagery, individuals can effectively create personas that blur the lines between reality and simulation. Does this change gender or sexuality?

Mutated bodies have been a side product of AI images since its early days. Does the generation of bodies that have been distorted or manipulated to embody fantastical or grotesque forms challenge our ideas of beauty?

And what about truth? The lecture explores the proliferation of deep fakes—AI-generated media that convincingly depict individuals engaging in activities they never actually participated in. From political propaganda to revenge porn, deep fakes pose a significant threat to the integrity of digital identities and the veracity of online discourse, undermining trust, and perpetuating misinformation on a global scale. Will we lose the control over our own bodies?

Together, we’ll dive into these thought-provoking questions and follow a technical revolution that outpaces our understanding of it.



"Untitled" by Boris Eldagsen.



Boris Eldagsen ^[DE]

eldagsen.com | promptwhispering.ai

Boris Eldagsen studied fine arts at the art academies of Mainz, Prague, and the University of Hyderabad (India)—as well as philosophy at the universities of Cologne and Mainz. As a photo-media artist, he has exhibited in institutions and festivals since 2000, including Fridericianum Kassel, Deichtorhallen Hamburg, CCP Melbourne, ACP Sydney, EMAF Osnabrück, Bundeskunsthalle Bonn, FORMAT Festival Derby, Singapore International

Photography Festival, Chobi Mela Dhaka, Noorderlicht Groningen, Biennale of Electronic Arts Perth and Kochi-Muziris Biennale.

Since 2004 he has been teaching at international art colleges (Victorian College of the Arts Melbourne, Photography Studies College Melbourne, NTU Singapore, Pathshala South Asian Media Institute Dhaka, Akademie für Bildende Künste Mainz, Hochschule Furtwangen and Escola d'Art i Superior de Disseny) and gives workshops for the Goethe Institute, festivals and museums (Fotografie Forum Frankfurt, Westlicht Wien, Australian Centre for Photography Sydney a.o.).

Boris is the 'head of Digital' at the German Photographic Academy (DFA) and digital advisor to Roger Ballen.

His background as a university lecturer, photo artist and digital media freelancer makes him one of the AI experts in the German photography scene.

In April 2023 he refused the Sony World Photography Awards (Open category / Creative), admitting that he applied with an AI-generated image to test if photo competitions and initiate a debate about the relationship between AI-generated images and photography. His stunt became worldwide news and his image "THE ELECTRICIAN" one of the most famous of the year.



"The Nanny" by Boris Eldagsen.



"Devolution" by Boris Eldagsen.

ART & CONTROL: ARTISTIC FREEDOM VS REGULATING TECH

KULTURDIREKTORATET

Panelists: Birgitte Aga / Sarah Cook / Andre Holzapfel / Anders Hofseth

Moderator: Ståle Stenslie

Presentation from Kulturdirektoratet: Magnus Aspli

Kulturdirektoratet (Arts and Culture Norway) invites you to a panel discussion on the balance between artistic freedom and the regulation of technology.

The political debate surrounding artificial intelligence (AI), particularly generative AI, often revolves around how this groundbreaking technology should be regulated to safeguard democratic values. However, overregulation of the technology may come at the expense of freedom of expression and artistic freedom, whether one considers the technology as a tool and/or as an artistic medium. These values are essential for a well-functioning democracy and for maintaining a free and innovative art scene that reflects and challenges society.

This event aims to explore the balance between the need for regulation and the preservation of the free and unbridled expression of art. Where do we draw the line between necessary regulation for the greater good of society and the preservation of artistic freedom? How can we ensure that regulations do not hinder art, pointing a critical lens on technology and society?

The goal is to shed light on the complex relationships between art, technology, and society. We seek to promote a constructive dialogue among stakeholders, artists, technologists, and representatives from the public sector. Through this dialogue, we hope to find paths to a common understanding and forward-thinking approaches that both protect society and foster artistic innovation.



Illustration: Midjourney.

Additionally, we will explore how AI can be used to enhance the dissemination of art. Could seamless translation in multiple languages via AI, for example, contribute to making art more accessible and understandable to a broader audience? What about discussing art with lifelike replicas of deceased artists? These are just a few of the exciting potentials that AI offers for art dissemination, and we will explore more of these possibilities during the event.

During the event, Kulturdirektoratet (Arts and Culture Norway) will also launch their initiative on innovation. An initiative delving into the challenges and opportunities that emerging technology can offer the cultural sector. In collaboration with stakeholders in the field, the aim is to enhance the cultural sector's inherent innovative capacity to create a society enriched by art and culture.



Andre Holzapfel ^[DE/SE]

kth.se/profile/holzap

Andre Holzapfel is Associate Professor of Media Technology with specialization in Sound and Music Computing at KTH Royal Institute of Technology in Stockholm, Sweden. He holds one Ph.D. degree in Computer Science, and a second Ph.D. degree in Ethnomusicology. His research focuses on the intersection between music and technology, for instance by using computational analyses in studies of music corpora, or by investigating the development of technology for creative purposes. He has contributed to the computational analysis of rhythm in the field of Music Information Retrieval, and has focused his ethnographic work on music and dance in Crete, Greece. His multidisciplinary background helps him to investigate the potential of combining quantitative, computational methods with qualitative, ethnographic methods in music research, an investigation that he likes to refer to as Computational Ethnomusicology. In the recent years, he has extended his research to the analysis of human movement using motion capture analysis, and the investigation of ethical, legal, and sustainability implications of artificial intelligence in creative contexts. Despite having a degree in Computer Science he does not like coding. He is a passionate player of the Cretan lute, and used to perform Greek Rembetiko music.



Anders Hofseth ^[NO]

nrkbeta.no

Anders Hofseth is a commenter and strategic adviser at NRKbeta, a think tank at the Norwegian public service broadcaster NRK. His main fields are journalism, media, and democracy.

NRKbeta's role is trying to understand change in the intersection between technology, media, and society, and to contextualise these changes for the NRK. The purpose is to make the organisation better fit for surviving change; enabling it to go on solving its public service mission through changing times. NRKbeta is frequently sharing insight outside the NRK as well, both through publishing and public speaking.

Anders has been a much used public speaker the last 10 years, both inside and outside the NRK, on topics such as: The possible impacts of AI, technology trends, the role of media in society, and propaganda and influence operations. He is driven by a general curiosity about what makes society tick, and is fascinated by trends and change.

Outside working hours, he's writing music and playing guitar in a commercially rather unsuccessful band—which suits him fine. This academic year he's also studying Political Science on the side.

His background is in film & TV production, creative writing, content strategy, and journalism. He is a Journalist Fellow from The Reuters Institute for the Study of Journalism at the University of Oxford.



Sarah Cook ^[UK]

sarahcook.info

Sarah Cook is a curator, writer and researcher based in Scotland. She is Professor of Museum Studies in Information Studies at the University of Glasgow. Since 2023 she is a guest professor in Art and AI with UmArts at University of Umeå as part of the WASP-HS programme.

She is editor of *24/7: A Wake-up Call For Our Non-stop World* (Somerset House, 2019) and *INFORMATION* (Documents of Contemporary Art, Whitechapel and MIT Press, 2016) and co-author (with Beryl Graham) of *Rethinking Curating: Art After New Media* (MIT Press, 2010; Chinese edition 2016).

Sarah has curated and co-curated over 50 international exhibitions of contemporary art, new media art and digital art for museums, galleries and festivals including Somerset House, BALTIC, Eyebeam, V2_, The Banff Centre, AV Festival, AND Festival, Transitio Festival, Edith Russ Haus, Govett-Brewster Art Gallery and for online platforms including Xcult, Add-art, SAW Video, and Bielefelder Kunstverein. From 2013 to 2020 Sarah was one of the curators behind Scotland's only digital arts festival NEoN Digital Arts and was founder/curator of LifeSpace Science Art Research Gallery in the School of Life Sciences, University of Dundee (both as part of her role as Dundee Fellow at Duncan of Jordanstone College of Art & Design, 2013–2018). At LifeSpace she curated 16 exhibitions including newly commissioned work from artists

Mat Fleming, Heather Dewey Hagborg and Philip Andrew Lewis, Andy Lomas, Daksha Patel, the Center for Postnatural History, Helen and Kate Storey, Mary Tsang, Thomson & Craighead, and others.

Between 2021 and 2022 Sarah was a senior academic research fellow at TATE as part of the Mellon-funded project Reshaping the Collectible: When Artworks Live in the Museum.



Birgitte Aga ^[NO]

munchmuseet.no | womenreclaimingai.com

Birgitte Aga is an activist, creative technologist, and researcher with a Ph.D. in the artistic and ethical application of conversational AI. As part of her research, Birgitte creates and fosters communities that harness AI-driven technologies for protest and play. Her recent project, 'Women Reclaiming AI,' is a feminist AI voice assistant developed in collaboration with Coral Manton, and a growing community of (self-identifying) women. Birgitte is currently the Head of Innovation & Research at MUNCH in Oslo.

currently the Head of Innovation & Research at MUNCH in Oslo.



Magnus Aspli ^[NO]

kulturdirektoratet.no

Magnus Aspli is a senior advisor and leads the initiative on innovation and new technology at Kulturdirektoratet (Arts and Culture Norway), in the artist economy and innovation department, which is located in Trondheim.



Ståle Stenslie ^[NO]

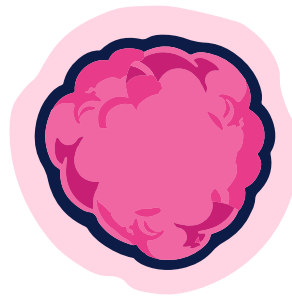
stenslie.net

Ståle Stenslie works as an artist, curator and researcher specializing in experimental media art and interaction experiences. His aesthetic focus is on art and artistic expressions that 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) design of functional and lethal artguns, 3D printed in low-cost plastic material.

He has a Ph.D. on Touch and Technologies from The School of Architecture and Design, Oslo, Norway. Currently he heads the R&D department at Kulturtanken (Arts for Young Audiences Norway).

He has exhibited and lectured at major international events (ISEA, DEAF, Ars Electronica, SIGGRAPH). He represented Norway at the 5th biennial in Istanbul, Turkey, co-organized 6cyberconf and won the Grand Prize of the Norwegian Council for Cultural Affairs. He has moderated various symposiums like Ars Electronica (Next Sex), ArcArt, and Oslo Lux (2013).



NEURAL 30 YEARS ANNIVERSARY: THE ECOLOGY OF INTERDEPENDENT NETWORKS

ALESSANDRO LUDOVICO

The 30th anniversary of Neural, the renowned journal for critical digital culture and media art, is not intended as self-celebrating but as an opportunity to celebrate and nourish the support of an ecology of international interdependent networks. Some examples of these networks are: the communities of reference that sustain the economy, knowledge, and circulation of the journal, the experiments with archiving the history of media art through the Neural archive, the way in which artists have been given the opportunity to create interventions in the printed issues of Neural and the resulting passive preservation network of institutions, and the environmental sustainability of journal production as a joint endeavor with the printing, distribution and digital hosting facilities.

In the same collaborative and interdependent spirit of support, the latest issue, "Artificial Corporeality," is a joint project with the Meta.Morf Biennale 2024. Co-edited with Zane Cerpina, the issue has been conceived and produced to coincide with the biennale, expanding its theme and content within the spirit and guidelines of the journal. It will then become an independent addendum, still dependent on both sides, once again putting into action the constructive, collaborative, networking, and critically historicizing role of Neural.



Alessandro Ludovico ^[17]

neural.it

Alessandro Ludovico is a researcher, artist and chief editor of Neural magazine since 1993. He received his Ph.D. degree in English and Media from Anglia Ruskin University in Cambridge (UK). He is an Associate Professor at the Winchester School of Art, University of Southampton. He has published and edited several books, including *Post-Digital Print* (Onomatopée) and *Tactical Publishing* (MIT Press), 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").

GRAVITATIONAL BODIES

MARNIX DE NIJS

In his presentation, Marnix de Nijs will focus on his full body installations that allow for different kinds of perception; installations that break away from the stable image we hold of reality and recalibrate our senses and our orientation in time and space.

The interface between the body and technology forms an important basis for these works. Technology must literally merge and become absorbed into the body so that it becomes a co-determiner of perception. And here perception not only refers to how external stimuli are interpreted by the five senses, but also the feelings that come from within the body itself, the information that is derived from one's own muscles and nerves. In many of his earlier works, participants are lured into physically demanding scenarios in order to immerse themselves in virtual environments, only to find out that the proprioceptual constraints of their physical bodies might hinder their full escape into virtual infinity.

In turn, our presence in the virtual world, hanging out on the web, looking at camera and satellite data changes our perception of the world. It not only extends our world but it makes it's physical dimensionality as we know it disappear. Its pre-eminently the interrelation between these physical constraints and this extended world that Marnix gives an artistic form.

During the presentation, he will also provide an overview of the research and development behind his latest work, "Gravitational Bodies." This piece merges the physical intensity of an ambiguous anti-gravity interface with visuals of generated landscapes. It offers a cinematic journey where one can transcend gravity, abandon the constraints of the physical body, and immerse oneself in a realm of digital infinity. However, upon returning and reuniting with the physical body left behind on the emergency stretcher in the exhibition space, one may realize that this corporeal form is what sets us apart from mere algorithms.



"Gravitational Bodies" by Marnix de Nijs.



Photo: Joey Kennedy.

Marnix de Nijs ^[NL]

marnixdenijs.nl

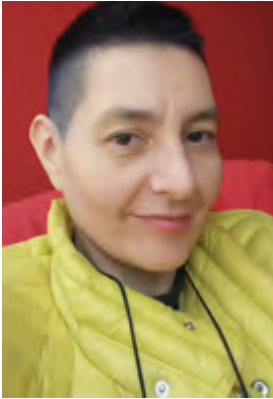
Marnix de Nijs is a Rotterdam-based installation artist and researcher who has been developing immersive audio-visual environments since the late nineties. His works include mainly interactively experienced devices that play with the perception and control of image and sound.

De Nijs' works have been widely exhibited at international art institutes, museums, and festivals. He won the Art Future Award (Taipei, 2000) and received honorable mentions at the Transmediale award (Berlin, 2000), the Vida 5.0 award (Madrid, 2002), and Prix Ars Electronica (Linz, 2013, 2005 & 2001). In 2005, he collected the prestigious Dutch Witteveen & Bos Art and Technology Price 2005, for his entire oeuvre.

BODIES IN INTENSITY

DR SUNČICA OSTOIĆ

The lecture presents a conceptual framework of 'intensity' and its properties in connection to bodies in interaction with the extreme, excessive, radical, and extravagant (EERE) contemporary visual art practices at the intersection of the body and technology. EERE artistic practices operate on the edge of norms, experimenting with art forms, themes, and life forms—from biological to technological entities—in an innovative and unsettling manner, stimulating various new profound experiences. Affective intensity is a sensory experience without content that possesses physical force and does not follow linguistic protocols and structures. It can become linguistically articulated when it enters the realm of semantic recognition, namely intellectual definition or feeling. However, until it is defined in emotion or language, it is a quality of pure physical force that stimulates, directs, and sustains experience. Intensities are diverse complex singularities that create unique affective situations. As such, they provoke biological-bodily actions that disrupt discursive abstraction and metadiscourse in the name of the vitality of life's processes. Visceral intensity is the fundamental affective form of embodied experience in EERE art. It is a drastic and dramatic impulse-charge that hits bodies in space and time, causing tension. Intensity is analogous, cranky, and has ecstatic qualities that oscillate forcefully, producing short, bombastic, and tense embodied effects. Bodily-shocking, yet undefined and unstable, the intensity of EERE artistic practices exists only as activity. Intensities in EERE artistic practices are enhanced and prolonged, seizing and saturating bodies. They induce a pervasive dramatic state of bodily activation of the audience experiencing unclear, linguistically undefined sensations—provoking corporeality. The corporeality activated in relation to the artwork is filled with vitality. The body, in visceral intensity, is shaken by a multitude of simultaneous possibilities—possible sensory experiences, possible feelings, and possible emotions. Therefore, intensities act by stretching bodies in options, only some of which are realized. EERE artworks thus facilitate the 'pushing' of bodies into intensity from experiencing vitality to thought and emotion.



Sunčica Ostoić ^[HR]

kontejner.org

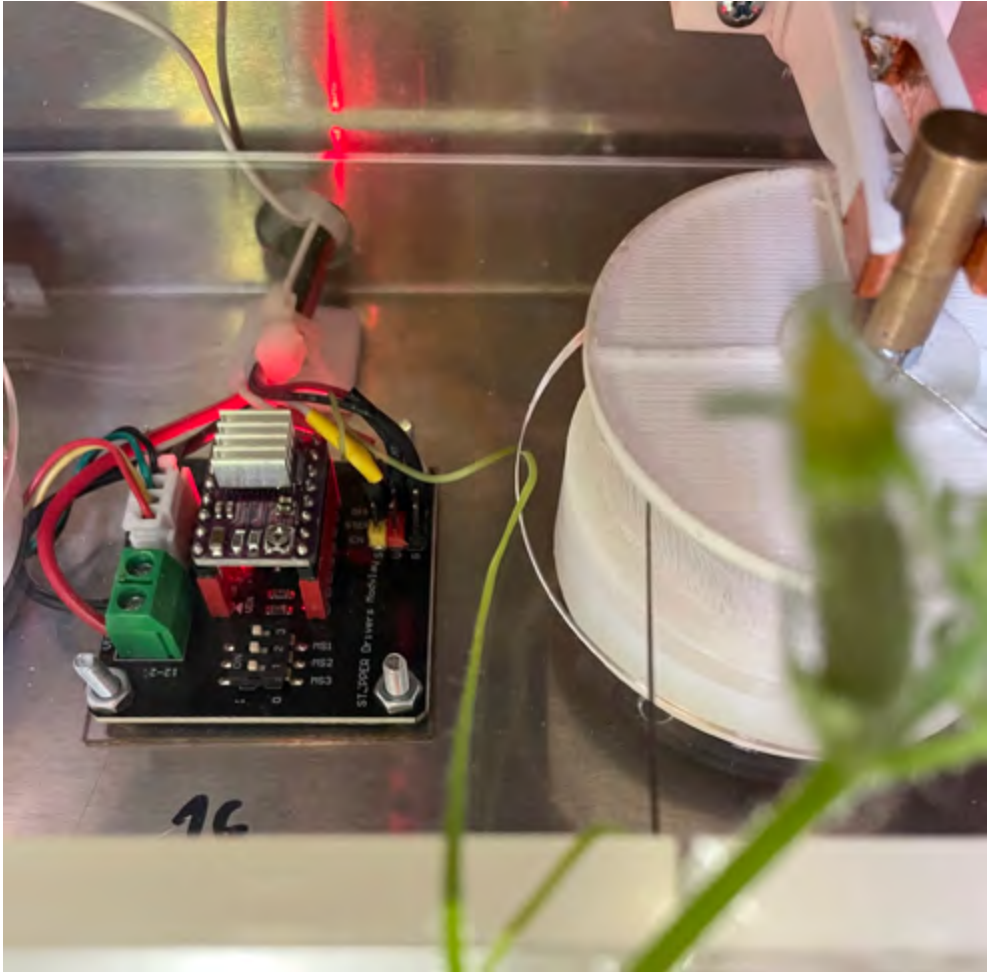
Sunčica Ostoić is an art historian and art theorist from Zagreb, Croatia. Her area of interest lies in the practice and theory of visual arts intersecting with science, technology, and the body in the 20th and 21st centuries. She graduated in art history and philosophy from the Faculty of Humanities and Social Sciences, University of Zagreb, and holds a Ph.D. in Art and Media Sciences from the Faculty of Media and Communications, University of Singidunum in Belgrade. Her doctoral dissertation explored “Modalities of Extreme, Excessive, Radical, and Extravagant Contemporary Visual Art Practices,” under the mentorship of Prof. Dr. Miodrag Šuvaković. As a co-founder and long-time director of the Zagreb-based association KONTEJNER | Bureau of contemporary art praxis, Ostoić has worked for twenty-five years as an independent curator, organizer of artistic events, and researcher. She is the author of internationally recognized festivals of contemporary art such as Touch Me (since 2002), Device_art (since 2004), and Extravagant Bodies (since 2007). Additionally, she has authored numerous professional and scientific articles, art exhibition forewords, edited exhibition and festival catalogs, and interdisciplinary readers, as well as lectured at conferences. Since 2016, she has been an external lecturer and expert collaborator at the Academy of Fine Arts, University of Zagreb.

PLANT MACHINES: EXPLORATIONS OF NEW INTIMACIES WITHIN THE VEGETARIAT

ŠPELA PETRIČ

While the idea that regimes of quantification are essential elements of biopolitics is over half a century old, the technological advances of recent decades have propelled population data collection from the confines of traditional institutions of normalisation (medicine, law enforcement, education, factories) into all spheres of society. For networked, interest-driven biopower, workers-consumers have become the primary producers of data, the so-called natural resource of the raw digital material. In the process of automated control, individuals merge into the vegetariat—the statistical body often non-consensually subjected to analysis, which in turn produces the leverage needed to manage it. Plants are part of the vegetariat, too—in agriculture as well as indoor jungles, green shopping centers, and golf courses, they are monitored by smart irrigation systems, integrated greenhouse sensors, machine vision applications, and logistics optimization algorithms. Technology keeps an eye on plant bodies to ensure their healthy and abundant growth.

But despite the seemingly unidirectional vector of power from states and platforms to the vegetariat, relationships are far from immutable. Positioned in between interests and the biomass, algorithms are promiscuous by nature; while mostly working for those who write them, they could just as well prompt an upheaval or serve a different mistress. In line with this promiscuity, the liaisons of houseplants and technological elements presented in the talk stray from the common sense of algorithmic utility in the pursuit of pleasure and new intimacies within the vegetariat.



From "PLAI," cucumbers overgrowing AI-robot, ZKM, 2022. Photo: Špela Petrič.

Photo: Anze Sekelj.



Špela Petrič ^[SI]

spelapetric.org

Špela Petrič is a Slovenian new media artist with a background in the natural sciences. Her artistic work combines biomedica practices and performativity to enact strange relations between bodies that reveal the underpinnings of our (bio)technological societies and propose alternatives. Petrič has received several awards, such as the White Aphroid for outstanding artistic achievement (Slovenia), the Bioart and Design Award (Netherlands), and an Award of Distinction at Prix Ars Electronica (Austria).

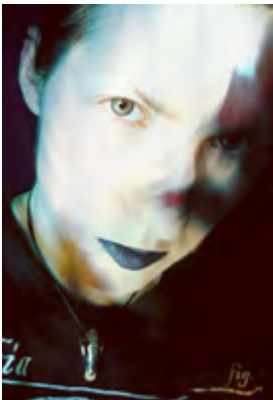
RESURRECT.ME 2.0: INVOKING THE DEAD, OR ON A THOUSAND (TINY) EXTINCTIONS

MARIETTA RADOMSKA

What does resurrection mean in the digital era and beyond religious associations or sentimentality? The virtual and the physical are more entangled than they may seem, blurring the boundaries between the living and the non-living, or further: the dead. The environmental cost of generative AI might be one example. But digital worlds also play a special role in the context of the question of death as such. Around 20 years into the existence of Myspace, Facebook, and other social media platforms, these spaces have been populated by profiles of people long gone. On the other hand, digitalized venues of remembrance multiply: from digital ‘tombstones’ in China, through various memorial websites (commemorating humans and their nonhuman companions alike), to digital transformation of photography in the practices of remembering, like in the case of “New Dimensions of Testimony” by the Shoah Foundation, which enables interaction with holograms of Holocaust survivors. Yet, human (mass) death is not the only one that ‘materializes’ digitally. The Anthropocene necropolitics is being fleshed out in many ways: the sixth mass species extinction, extractivist capitalism—and war-induced ecocide, pollution, toxicity, and slaughter for the sake of slaughter. The more-than-human worlds are dying. While finding new ways of staying with and caring for ‘terminally ill’ environments—to paraphrase queer-ecocritical scholar Sarah Ensor—is a must, there is also a need for cultural and affective ways of working with the actual or potential loss, for communities to partake in. This is where the digital meets the physical, once again. Following this intuition, the present talk will zoom in on new-media artworks, design projects, or digital sound archives that venture into the living/non-living interface by bringing back to ‘life’—even if for a brief moment—that which in one way or another has been marked as ‘extinct.’ Some of the examples include: Tanja Vujinovic’s “Carboflora,” a virtual environment populated by the plants of the Carboniferous period; C-Lab’s



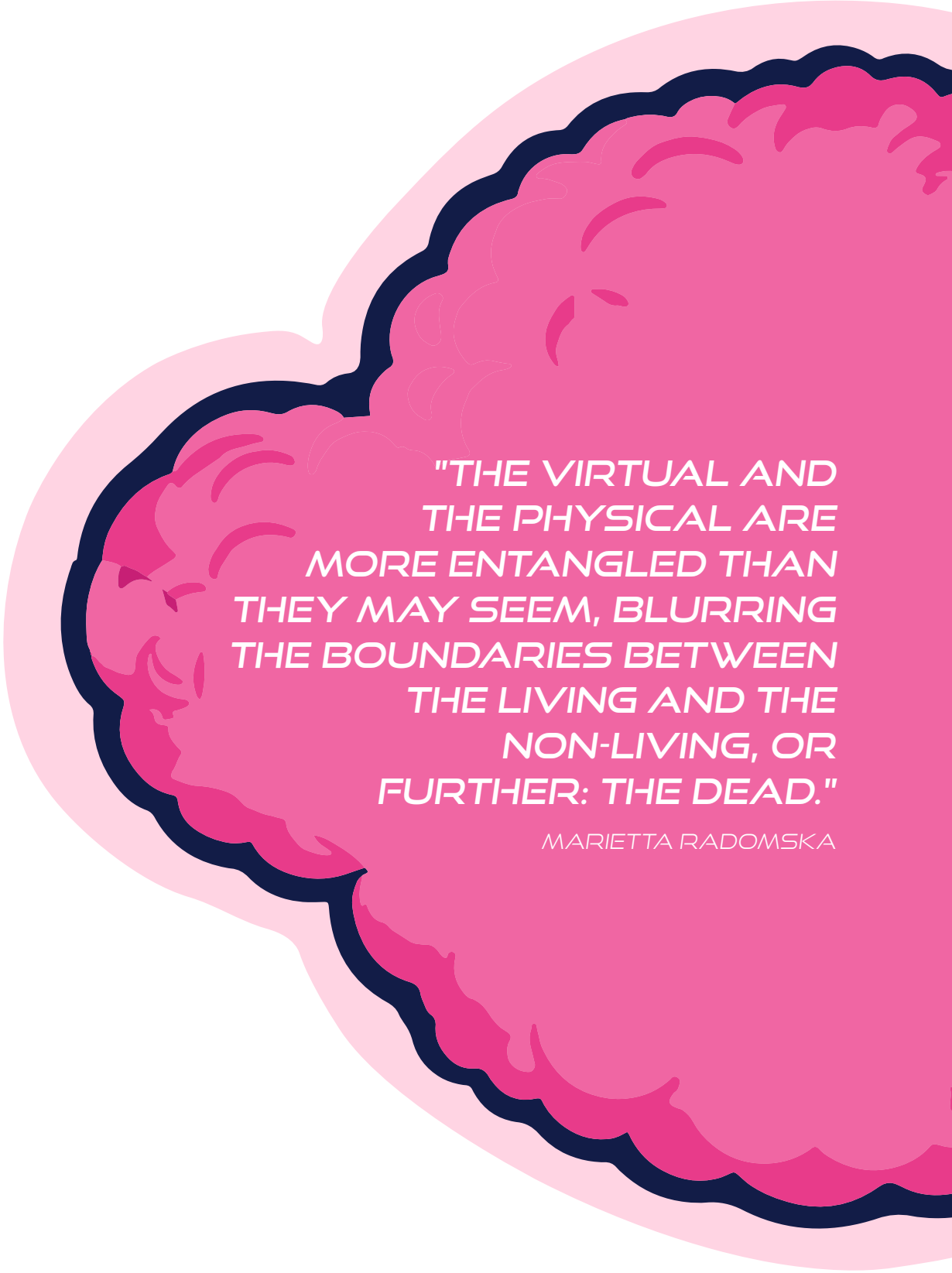
“The Living Dead: On the Trail of a Female,” which uses a drone with a multi-spectral camera to search for a potential last remaining female specimen of the ‘Encephalartos woodii’ cycad—a plant species that does not exist in the wild; or Alexandra Daisy Ginsberg’s “The Substitute,” dealing with the extinction of the northern white rhinoceros. What do such projects tell us about practices of remembrance? How are they linked to the de-extinction movement? What do they tell us about our relation to that (more-than-human) which is gone? And perhaps, even more importantly, to that (more-than-human) which is not gone yet? Where does the boundary between the living and non-living run—if there is still one? Who is at the center of digitalized resurrections? These are some of the questions this talk aims to tackle.



Marietta Radomska ^[PL/SE]

mariettaradomska.com | ecobioartlab.net
queerdeathstudies.net

Marietta Radomska, Ph.D., is an Assistant Professor of Environmental Humanities at Department of Thematic Studies, Linköping University, SE; founding director of research platform The Eco- and Bioart Lab; co-founder of Queer Death Studies Network; and member of Bioart Society. She works at the intersection of environmental humanities, continental philosophy, feminist theory, queer death studies, visual culture, contemporary art, and artistic research. In the years 2017-2022, she led two research projects on ecologies of death, environmental violence, and contemporary art (funded by Vetenskapsrådet, FORMAS, and MISTRA), and since 2022 has been the PI of the research project “Ecological Grief, Crisis Imaginaries and Resilience in Nordic Lights” (2022–2026), funded by FORMAS. Radomska is the author of “Uncontainable Life: A Biophilosophy of Bioart” (2016); co-editor of the book series “Focus on More-than-human Humanities” at Routledge (with C. Åsberg); co-editor of books: “State of the Art – Elements for Critical Thinking and Doing” (2023; with E. Berger, M. Kesi-Korsu and L. Thastum) and “Routledge Handbook of Queer Death Studies” (forthcoming 2025, with N. Lykke and T. Mehrabi); and has published in “Australian Feminist Studies; Somatechnics; Women, Gender & Research, Artnodes, Environment and Planning E, Research in Arts and Education,” among others.



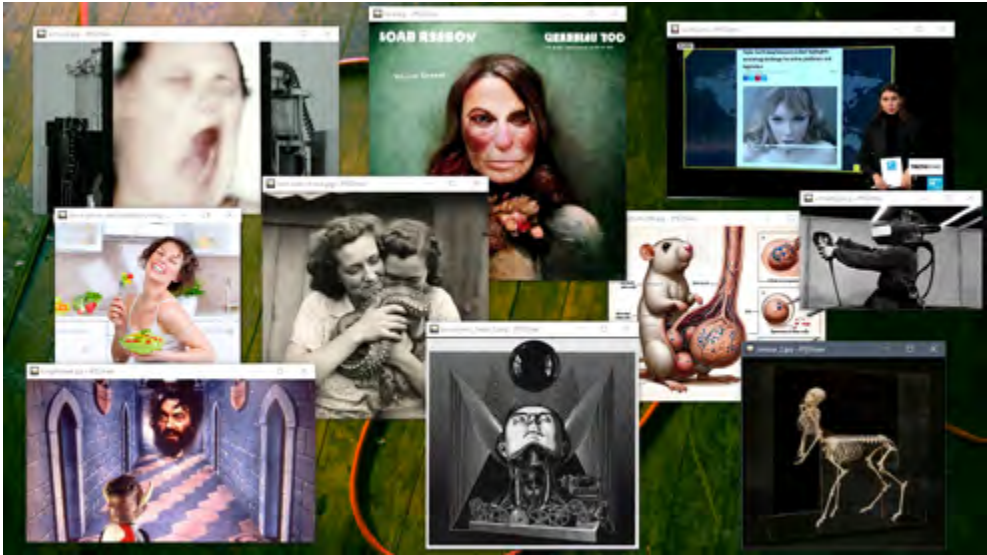
"THE VIRTUAL AND
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MARIETTA RADOMSKA

NO UPLOAD REQUIRED: DEEPPAKES, CENTAURS, AND THE LANGUAGE MODEL BODY

DANIEL ROURKE

Hans Moravec, in a flourish of 1980s techno-optimism, suggested that all we needed to live forever was to render ourselves computable. Retained as an information pattern in the 80s equivalent of The Cloud, for Moravec, our bodies were superfluous accessories, necessarily deconstructed—atom by atom—as we parsed the digital essences we were destined to become. This promise to ‘upload’ ourselves echoed a religious fantasy of transcendence, stretching back at least as far as Early 20th Century Cosmonautism, the Victorian obsession with electricity and spiritualism, and the Cartesian split of mind and body philosophized by Rene Descartes. When N. Katherine Hayles criticized the promise of Hans Moravec in her 1999 treatise on Posthumanism, she wove Moravec’s idea back into these histories, insisting that information could not be separated from its material base. In the 3rd decade of the 21st century, a new paradigm of computability brings not just Moravec’s techno-Cartesianism, but also the ethical basis of Hayles’ material-Posthumanism into question. What need is there to upload your particular body when generative AI can conjure you a new one from latent space? When media headlines around the world registered the shock that Taylor Swift had been ‘deepfaked’ in early 2024, nobody considered how much of Swift herself was necessary to generate the pornographic image that traversed the internet. Probing the history of uploaded bodies, minds, and everything in between, this lecture will try to parse a new kind of body, generated from data collected from many millions of unknown sources, and made lively with the deepfaked face of Taylor Swift. Whose body was actually AI-generated? Who gets to have such a body? Who had to have their body taken away? And what role does language have in the constitution of this new kind of shared body that seems to require no upload at all?



Daniel Rourke ^[UK]

machinemachine.net | therourke.bsky.social

Daniel Rourke is a writer, artist, and educator based at Goldsmiths, University of London. In his work, Daniel creates collaborative frameworks and theoretical toolsets for exploring the intersections of digital materiality, the arts, and (critical) post-humanism. He is currently working on a speculative writing project perverting generative language models.

DANCING IN XR: EMBODIED EXPERIENCES IN EXTENDED REALITY

PAULA STRUNDEN

This talk explores the intricacies of embodied spatial perception within the realm of extended reality (XR). Drawing from her Ph.D. research, Paula Strunden navigates the convergence of architecture, spatial computing, and human experience to challenge conventional notions of virtuality and embodiment. Beginning by examining the pioneering VR works by Brenda Laurel, Char Davies, and Rebecca Allen, Strunden underscores the foundational role of female artists in reshaping our understanding of virtual technologies. These artists developed techniques that allowed immersants to navigate virtual worlds intuitively, incorporating interfaces utilizing touch, breath, smell, and balance, in the early 1990s when the term 'embodied virtuality' was coined.

Introducing the concept of performative 1:1 extended-reality models (XRM), Strunden illustrates how XRM offer multisensory experiences that blur traditional boundaries between the actual and the virtual. The talk culminates in an exploration of three prototypical XRM: "Rhetorical Bodies," "Infra-thin Magick," and "Alison's Room," each providing unique insights into spatial perception in XR and demonstrating the transformative potential of XRM in shaping our understanding of spatio-temporal dimensions, both real and virtual.

Focusing on the collaborative XR dance performance "Rhetorical Bodies," Strunden elaborates on the process of how to combine full body tracking, interactive sounds, and soft body dynamics, to bridge two dancing bodies and translate their physical movements into expressive auditory experiences. Immersants transform into embodied synthesizers, catalyzing dynamic soundscapes with their actions and movements, encouraged to transcend conventional notions of virtuality and explore new forms of hybrid intimacy within the virtual domain. As immersants engage with "Rhetorical Bodies," they are invited to challenge bodily boundaries, navigate identity fluidity, and explore the realm of their virtual selves. In this performative XRM,



Photo: Tu Hoang performing "Rhetorical Bodies"
by Paula Strunden at MU Hybrid Art House, 2023 © Hanneke Wetzler.

audience participation is pivotal, transforming the solitary VR experience into a participatory performance and captivating theatrical spectacle.

Finally, the audience is invited to imagine futures where virtual technologies enhance rather than diminish our connection to the physical world, emphasizing the importance of holistic and sustainable approaches to spatial design. By embracing embodied virtuality and fostering interdisciplinary collaboration, Strunden envisions a future where XR technology enriches our lived experiences and deepens our connection to the world around us.

Photo: Caendia Wijnbelt.



Paula Strunden ^[DE]

paulastrunden.com

Paula Strunden is a transdisciplinary XR artist with a background in architecture. She studied in Vienna, Paris, and London and worked at Raumlabor Berlin and Herzog & de Meuron Basel. Since 2020, she has been conducting her design-led Ph.D. as part of the Horizon 2020 European research network TACK at the Academy of Fine Arts Vienna. Her work specializes in embodied and multisensory virtuality, exploring the intersection of architecture, spatial computing, and human experience. Her performative XR installations have been exhibited at prestigious venues such as the Royal Academy of Arts London, Nieuwe Instituut Rotterdam, and Eye Filmmuseum Amsterdam, and nominated for the Dutch Film Award “Gouden Calf” in 2020 and 2023. Through her internet platform, www.xr-atlas.org, she advocates for interdisciplinary historiography of virtual technologies and furthers the recognition of female pioneers in the history of VR.



Photo: Tu Hoang performing "Rhetorical Bodies"
by Paula Strunden at MU Hybrid Art House, 2023 © Hanneke Wetzler.

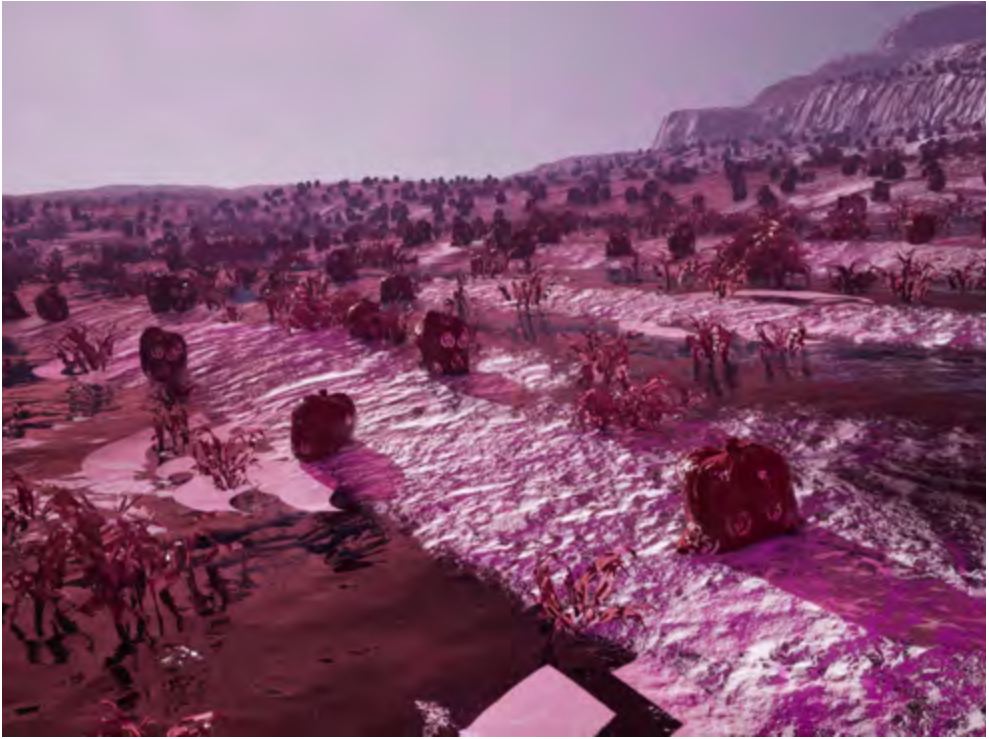
LANGUAGING AI: THE MAKING OF BEHAVIORAL MEDIA

MARTINUS SUJKERBUJK

Still in its nascent phase, the evolution of Large Language Models (LLM) has already captivated the minds of CEOs and politicians, disrupted institutional infrastructures, and skyrocketed the valuation of startups and enterprises. Our exploration begins with the concept of 'Languaging AI,' a term that signifies the reciprocal and mutual structural couplings between humans and AI. It heralds a paradigmatic shift in the way we perceive and interact with AI media and, inversely, how AI media interacts with us. It revokes the ontological privilege that natural language belongs to the human alone, and that it has indeed crossed over to the domain of machines. This presentation delves into the heart of this transformation: the active engagement of technologies as dynamic participants in the creative and communicative process, negotiating the development of culture, now identified under the banner of Interactive AI.

Interactive AI is set to define the new epoch of media interaction, birthing Behavioral Media (BM) as a collection of new media, characterized by a reciprocal cognitive modeling between AI agents and users, surpassing old paradigms of user-media interaction to enable a complex, two-way exchange of influence and adaptation. The protagonists of BM are LLM-based agents that evolve into dynamic narrative agents with the capability to transcend conceptual boundaries. These agents act as versatile intermediaries in conversations that span species, historical periods, and conceptual frameworks, enriching the nature of narrative interaction. Their introduction not only pushes the envelope in cognitive modeling but also redefines storytelling, enabling the creation of complex and interconnected narratives. This evolution signifies a profound change in how narratives are conceived, experienced, and shared, positioning LLM-based agents as pivotal in shaping the future of narrative engagement.

This new generation of media is an evolutionary leap beyond the confines of traditional input-output mechanisms. These advanced models emerge as agents with a degree of autonomy, not merely facilitating but actively engaging with, contributing to, and shaping our dialogues, narratives, and artistic



"Turing Gaia: Entering Thermodome" by
Martinus Suijkerbuijk featuring Øystein Fjeldbo.

expressions. They become collaborators, intertwining with human creativity to navigate and knit together the rich tapestry of our cultural heritage, spanning diverse epochs, styles, and narratives. This collaborative potential marks a departure from viewing technology as a tool, positioning it instead as an equal partner in the creative endeavor.

Central to this paradigm is Behavioral Media’s impact on an industrial desire for emergent abilities—capabilities that are essentially indeterminate yet drive a techno-political ideology aimed at uncovering new possibilities and capacities.

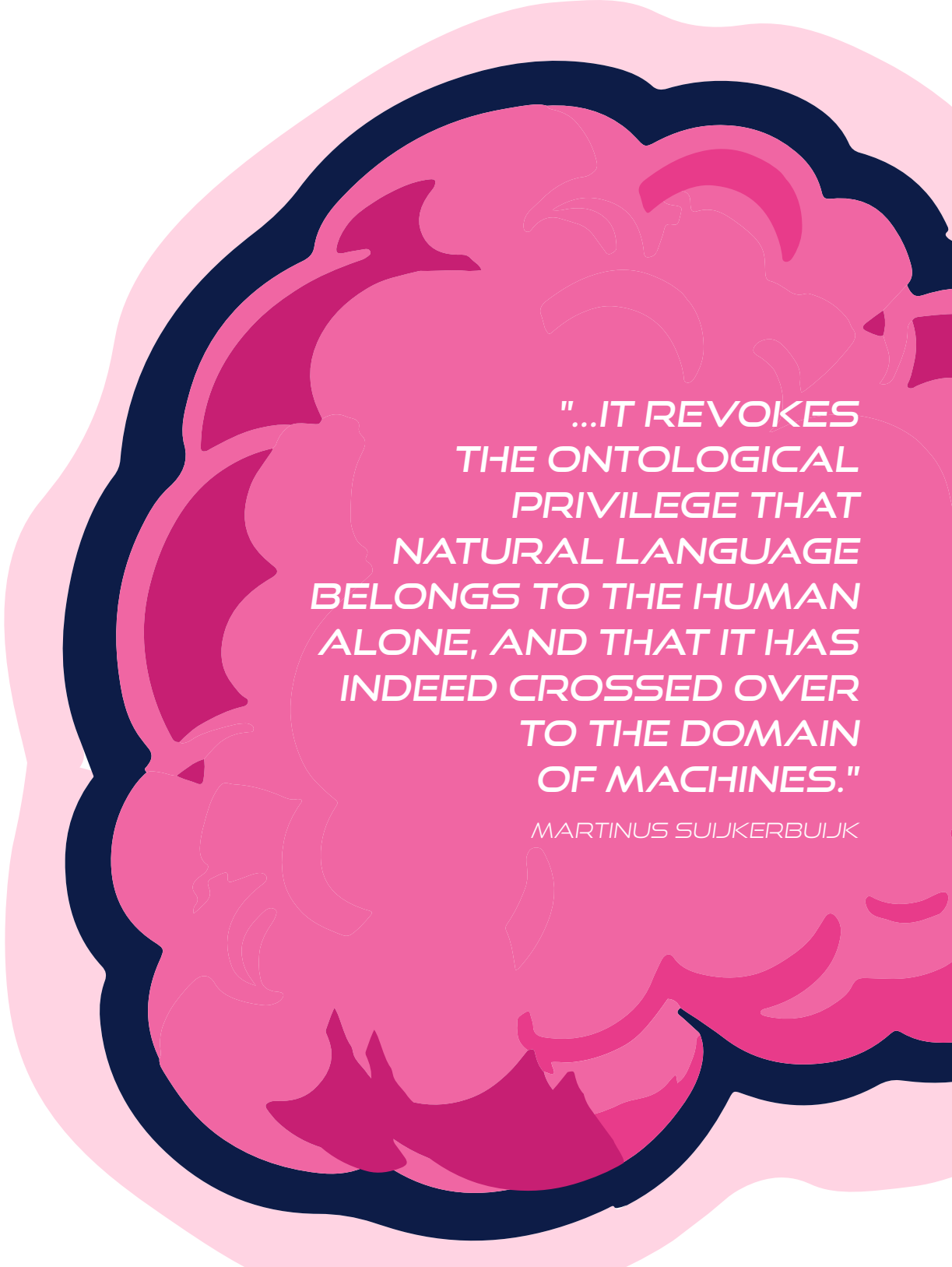
During the presentation, the theoretical findings are coupled with a functional prototype: the artistic research project by the author “Turing Gaia: Entering Thermodome,” exhibited at Meta.Morf 2024. This project illustrates how LLMs function as dynamic narrative agents, capable of navigating complex storytelling ecosystems that meld conceptual, historical, and biological threads, all while maintaining a connection to the human through natural language.



Martinus Suijkerbuijk ^[NL/NO]

martinussuijkerbuijk.net

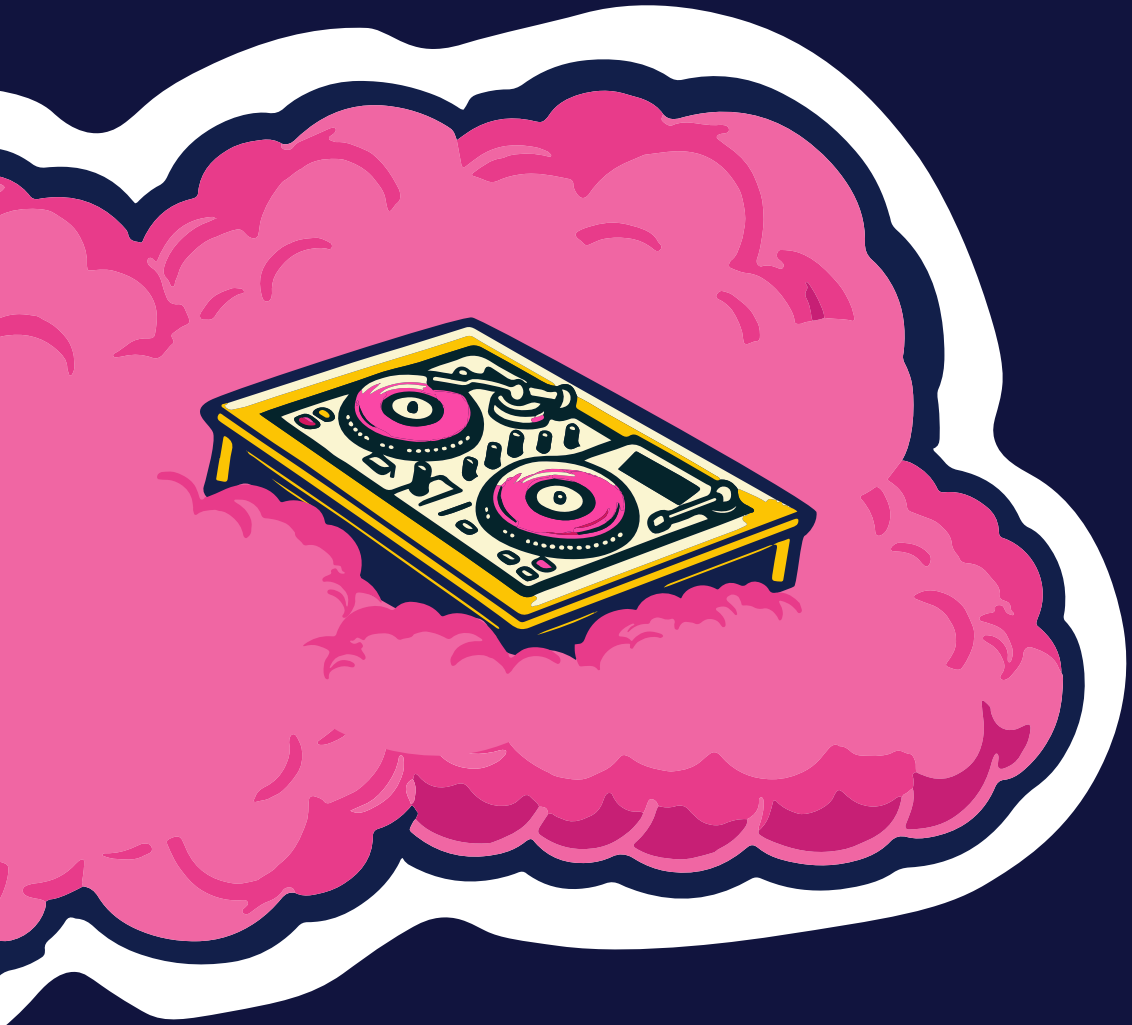
Martinus Suijkerbuijk’s diverse background forms the blueprint of his artistic practice. He holds a degree in Automation Engineering and Industrial Design. In 2017 he graduated from the International MFA program at the Trondheim Academy of Fine Arts, where he’s also currently a Ph.D. candidate. His work is best understood as an experimental practice that connects, translates, and operates across the borders of different media, artistic genres, and disciplines. Within his practice, he explores the fringes of art, technology, and philosophy through the potential of alliances and collaborations. His technical background has enabled him to work across industries. He has been invited to present his research and work at art institutions (ZKM, Sónar+D Barcelona, Meta.Morf 2020) as well as technology conferences (CHI 2018, Philips Trend Event). Presently his artistic research centers around the possibilities of Artificial Aesthetic Agents through AI technologies and gaming engines.



"...IT REVOKES
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MARTINUS SUJKERBUJK

KJØPMANNSGATA UNG KUNST



[UP]LOADED BODIES PERFORMANCES

MARCO DONNARUMMA
& MARGHERITA PEVERE

EINGEWEIDE

APRIL 19

MARTINUS SUIJKERBUIJK
& ØYSTEIN FJELDBO

**(PRELUDE) TURING GAIA:
COMPOSING THE ((NON)HUMAN)**

APRIL 20

MYRIAM BLEAU & NIEN TZU WENG
SECOND SELF

APRIL 20

APEX ANIMA
**ASTRAL BOOMBOX
DJ SET**

APRIL 20

Partners: Kjøpmannsgata Ung Kunst / TEKS – Trondheim Electronic Arts Centre

EINGEWEIDE: FROM THE 7 CONFIGURATIONS CYCLE [2018]

MARCO DONNARUMMA
& MARGHERITA PEVERE

What does it mean to create a truly autonomous machine, independent from human control? And what happens when organs live outside of a body? Perhaps the human body's only real power is to take on ever changing forms and identities.

"Eingeweide" is the staging of a ritual of coalescence. Inhabiting a desolated, surreal landscape, two human bodies become violently entangled with an artificially intelligent (AI) prosthesis, out-of-body organs, relics from computer server farms, and animal remains.

The prosthesis uses AI algorithms to learn in real time how to move, exist and perform on stage. The organs pulsate, leak, and crawl on the floor, bearing traces of the microbial cultures which created them. Sounds from the performers' muscular activity are amplified and transformed by AI algorithms into a powerful and visceral auditive experience, submerging the spectators.

The performers' bodies become, thus, one and multiple, at times asserting, at times misplaced. They are the means of a drastic form of bodily experimentation, where alternate identities emerge from the convergence of human, machine, and micro-organisms. In such a configuration, each element drastically affects the other. Physicality and psyche are meshed up, shaken, and probed.

A far cry from trans-humanist ideals or techno-phobic claims, "Eingeweide" creates its own vocabulary of symbolic meaning, manifesting the relationship between humans, technology, and living-others as a harsh, poetic, and humbling form of intimacy.

"Eingeweide" is part of the "7 Configurations" cycle (2014–2019), a series of works by Marco Donnarumma on the conflicts surrounding the human body in the era of AI.



"Eingeweide", 2018, Evening-length piece for two performers, machine and biomaterials. Photo: Giovanni De Angelis.

Credits

Artistic direction, performance, staging: Marco Donnarumma, Margherita Pevere. Interactive music, robotics design, engineering and visual appearance, hardware/software AI programming: Marco Donnarumma. Wearable biofilm mask, microbial cellulose skin for the robot, on-stage organic matter: Margherita Pevere. Light design, stage production: Andrea Familiari. Production: Kotryna Slapsinskaite, Claudia Dorf Müller.

Collaborators & Support

Neurorobotics advisor: Prof. Manfred Hild. Scientific support: Neurorobotics Research Laboratory, Beuth Hochschule. Robotics visual appearance: Ana Rajcevic. Robotics engineering, 3D modeling, and 3D printing: Christian Schmidts.

"Eingeweide" is a concept and a production by Marco Donnarumma realized in collaboration with Margherita Pevere. Commissioned by CTM Festival (DE) and realized in the context of the Graduiertenschule, Berlin University of the Arts.



Marco Donnarumma ^[DE]

marcodonnarumma.com

Marco Donnarumma is an artist, performer, stage director, and theorist weaving together contemporary performance, new media art, and interactive computer music since the early 2000s. He manipulates bodies, creates choreographies, engineers machines, and composes sounds, thus combining disciplines, media, and technology into an oneiric, sensual, uncompromising aesthetics. He is internationally acknowledged for solo performances, stage

productions, and installations that defy genres, and where the body becomes a morphing language to speak critically of ritual, power, and technology.

Touring consistently for the past fifteen years across major and independent theaters, concert halls, parking lots, squats, festivals, and museums worldwide, Donnarumma's work has been shown, among others, at Volkstheater Wien (AT), Münchner Kammerspiele (DE), Haus der Kulturen der Welt (DE), NRW Forum (DE), Ming Contemporary Art Museum (CN), Laznia Center for Contemporary Art (PL), Chronus Art Center (CN), ZKM (DE), IRCAM (FR), LABoral (ES), Kontejner (HR), tanzhaus nrw (DE), Romaeuropa Festival (IT), Ars Electronica (AT), Donaufestival (AT), Nemo Biennale/HeK Basel (FR), musikprotokoll (AT), CTM Festival (DE), Transmediale (DE), and Panorama Festival (BR).

Donnarumma holds a Ph.D. in performing arts, computing, and body theory from Goldsmiths, University of London. Recently, he was a Medienkunst Fellow at medienwerk.nrw and PACT Zollverein, Essen, and currently is an Associate Researcher at the Intelligent Instruments Lab, Reykjavik. Previously, he held research positions at the Akademie für Theater und Digitalität, Dortmund, and at the Berlin University of the Arts in partnership with the Neurorobotics Research Laboratory. He was funded by the European Commission, Goethe-Institut, Berlin Senate, Fonds Darstellende Künste, Rockefeller Foundation, British Council, and New Media Scotland. His writings are published by MIT Press, Oxford University Press, Routledge, ACM and Springer.



Margherita Pevere ^[DE/IT]

margheritapevere.com | m-ooo.info | frontavacuo.com

Margherita Pevere is an internationally acknowledged artist and researcher working across biological arts and performance with a distinctive visceral signature. Her inquiry hybridizes biotechnology, ecology, queer and death studies to create arresting installations and performances that trail today's ecological complexity. Her body of work is a blooming garden crawling with genetically edited bacteria, cells, sex hormones, microbial biofilm, blood, slugs, growing plants and decomposing remains. Pevere has completed a practice-based doctorate in Artistic Research at Aalto University, Department of Arts, Design and Architecture. Her work has been shown at Volkstheater Wien (AT), Kiasma Theatre (FI), Kapelica Gallery (SI), KONTEJNER (HR), Bioart Society (FI), Ars Electronica (AT), Bandit Mages (FR), Art Laboratory Berlin (DE), Donaufestival (AT), Casa Viva (MX), Foundation L'Art Pur (SAU), Kunstquartier Bethanien (DE), among others. Currently, she is developing her new project "Lament" with the support of the NaturArchy – Resonances Project at the Joint Research Centre of the European Commission, and she is artist in residence at the ENLIGHT-TEN+ immunology consortium. Pevere has given a number of talks and lectures that were organized by venues and platforms such as ZKM (DE), Quo Artis Foundation (ES), Disruption Network Lab (DE), and Werkleitz Festival (DE). Pevere is a member of the Finnish Bioart Society and the Queer Death Studies Network, and an affiliated researcher of the Eco- and Bioart Lab. Her work received individual and group grants from the JRC Resonances Project, EMARE Program, Kone Foundation, Finnish National Agency for education, Fonds Darstellende Künste: Sonderprogramm Autonom, Koproduktionsfond Berliner Senat für Europa und Kultur, PACT Zollverein, and Berlin Hauptstadtkulturfonds. She was a finalist in the category of Art and Science of Falling Walls, an international science platform awarding scientific breakthroughs, received an Honorable Mention by Share prize, a Digital art award by Romaeuropa Festival (with Marco Donnarumma), and a visual Art Prize by Com.It.Es. Berlin. Together with Andrea Familiarì, Pevere and Donnarumma co-founded the performance group Fronte Vacuo to realize performances made of bodies, symbionts, sounds, machines, and images.

*"Eingeweide", 2018, Evening-length piece for two performers,
machine and biomaterials. Photo: Manuel Vason.*





SECOND SELF [2024] (AVANT-PREMIERE)

MYRIAM BLEAU & NIEN TZU WENG

“Second Self” is an audiovisual work and the first collaboration between choreographer and performer Nien Tzu Weng and composer and digital artist Myriam Bleau. Through movement, sound, and video, the performance explores the object of the screen as a tactile interface, prosthesis, mask, and mirror.

Custom-made small LED screens of irregular shapes are worn on the bodies of the performers (Weng and Bleau). Gestures on the surface of these interactive devices inform the sonic and video elements. Amplifying the sense of touch, they reveal the porous and elusive surface delimiting our idea of a separate, autonomous self.

The project’s title, “Second Self,” refers to Sherry Turkle’s book, published in 1984. The theorist suggests that intelligent machines that exhibit human characteristics act as a mirror or ‘second self’ through which we define the image we have of ourselves. The object of the screen, omnipresent in our societies, mediates this relationship to our ‘second self,’ acting both as a portal towards a hyper-connected network and also as a mirror, reflecting back an altered image.

Through different scenes, the artists explore the symbol of the mirror, social dynamics, and the myth of Narcissus and Echo. While specular and auditory reflections (echoes) multiply as in a mirror palace, a strange ritual unfolds, the performers becoming, in turn, reflections of the other, infra-human creatures, twins, shadows, or machines.



"Second Self" by Myriam Bleau & Nien Tzu Weng.
Photo: Tanja Busking.



Myriam Bleau ^[CA]

myriambleau.com

Myriam Bleau is a composer, digital artist, and performer based in Montréal. Using music and sound as a point of departure, she creates audiovisual performances, video works, installations, and interactive interfaces that articulate sound, light, and movement. Her work is mainly channeled through performance, embracing ephemeral and elusive contexts. From code and machine learning to physical computing and devices, she considers technology as another agency that co-creates the output. Her hybrid practice explores porous spaces between the physical and the virtual world, between the natural and the synthetic. Her work has been recognized and presented internationally in festivals and events such as Prix Ars Electronica (AT), Sónar (ES, HK), Transmediale (DE), Sonic Arts Award (IT), Elektra (CA), Mutek (MX, CA, JP, AR), ISEA (CA, KR), ACT (KR), L.E.V et LABoral (ES), Scopitone (FR), and Café Oto (UK).



Nien-Tzu Weng ^[TW/CA]

nientzuweng.com

Nien-Tzu Weng is a Taiwanese-Canadian interdisciplinary dance artist and lighting designer based in Montreal. She aims to build bridges between disciplines, pursuing an experimental approach to contemporary performance and a laboratory-based approach to lighting design. As both a choreographer and lighting designer, Weng is curious about the relationship between movement and new media practices and plays with the balance between reality and fantasy. She uses light and multimedia in order to play with perspective, perceiving performance as a process of transmitting dialogues between inner and outer space, where presence and image build multiple, overlapping conceptions of time.

Her projects have been shared in Node Digital Festival (Frankfurt, DE), Biennale Némo (Paris, FR), Ars Electronica (Linz, AUT), Les Percéides (Percé, QC), SummerWorks (Toronto, ON), 1-act SHIFT Theatre (Vancouver, BC) as

well as OFFTA Festival, Elektra, Akousma, Tangente Danse, La chapelle, and MAI Theatre in Montreal. She co-created the collective: Double Fantasy and is currently a member of LePARC (Milieux), one of the supported emerging artists with CCOV, as well as a resident artist at Topological Media Lab, where she develops her research on presence and interactivity.



**"AT THE CENTER OF
MY IRONIC FAITH,
MY BLASPHEMY,
IS THE IMAGE OF
THE CYBORG."**

DONNA HARAWAY, 1985

*"Second Self" by Myriam Bleau & Nien Tzu Weng.
Photo: Tanja Busking.*





(PRELUDE) TURING GAIA: COMPOSING THE ((NON)HUMAN) ^[2024] MARTINUS SUIJKERBUIJK & ØYSTEIN FJELDBO

“(Prelude) Turing Gaia: Composing the ((Non)Human)” is the second chapter of the artistic research project “Turing Gaia.” In “Composing the ((Non)Human),” Fjeldbo and Suijkerbuijk have experimentally embedded the Thermodome algorithmic ecosystem within a performance framework, creating an experimental exploration of Thermodome’s algogenesis—the primordial algorithmic soup that entangles the agent’s behavior with the Thermodome ecosystem.

The performance is an orchestration and composition of ((Non)Human) agency where the demarcations between the human and non-human entities are delicately and thoughtfully explored. At the center of this exploration is NPC-Markov: a functional agent implemented as a digital entity with a unique sensory suite, and guided by an advanced cognitive architecture. Within a meticulously crafted virtual environment, NPC-Markov’s interactions are on one side, governed by procedural algorithms, memory processing, and environmental stimuli. On the other, its interactions are guided and modulated by the parametric control of external factors, allowing for a nuanced invocation and modulation of NPC-Markov’s behavior.

NPC-Markov is equipped with simulated sensors that intricately collect data from its environment. These sensors, particularly attuned to environmental (digital) heat, play a crucial role in the live composition process. Heat, gathered from the surroundings, is experimentally used to guide the unfolding narrative and soundscape. This unique utilization of thermal data in the artistic creation allows NPC-Markov to respond dynamically to the environment’s subtle thermal variations. This approach not only enhances the interactivity of the performance but also embeds a level of environmental responsiveness into the very core of the composition, melding the digital and the physical in a harmonious symphony.



*(Prelude) Turing Gaia: Composing the ((Non)Human)
by Martinus Suijkerbuijk & Øystein Fjeldbo.*

The performance integrates elements of live gaming, setting the stage for NPC-Markov's autonomous journey through an intricate digital landscape, unfurling in real-time. This innovative strategy crafts a living, breathing narrative and a harmonious composition, both of which dynamically evolve based on the decisions made within the game. Such interactivity introduces a captivating layer of complexity, as each in-game choice subtly steers the unfolding story and shapes the evolving soundscape. This vibrant synergy of elements is a testament to the power of algorithmic composition, where sound transcends its traditional role as a mere accompaniment and becomes a vital, interactive player in the narrative. The performance thus emerges not just as a visual spectacle but as an immersive auditory experience, where the audience is enveloped in a world where sound and story intertwine and coalesce into a singular, organic entity.

Fjeldbo and Suijkerbuijk dedicate to a role as dynamic live orchestrators within this environment, both visually and sonically. They skillfully sculpt the Thermodome, transforming it into an interactive stage where the line between a live play and digital interaction blurs. In this unique setting, the NPC responds in real-time to the human performance, creating a symbiotic exchange between the virtual and the real. Simultaneously, the human performers resonate with and adapt to the NPC's 'experience'. The piece fluidly transitions between spontaneously generated content and prearranged compositions, perpetually oscillating between a quasi-theatrical format and an immersive live concert experience. This continuous interplay creates a multifaceted performance space that redefines traditional stage dynamics.

"(Prelude) Turing Gaia: Composing the ((Non)Human)" represents a thoughtful exploration into the synergistic potential of AI and interactive gaming within the realm of performance art. This work offers a rich narrative journey, masterfully blurring the boundaries between observation and participation, weaving together elements of reality and virtuality.

Supported by: BEK – Bergen senter for elektronisk kunst, Komponistenes vederlagsfond, Trondheim kommune, Norsk kulturråd, and Fond for lyd og bilde.



Martinus Suijkerbuijk ^[NL/NO]

martinussuijkerbuijk.net

Martinus Suijkerbuijk's diverse background forms the blueprint of his artistic practice. He holds a degree in Automation Engineering and Industrial Design. In 2017 he graduated from the International MFA program at the Trondheim Academy of Fine Arts, where he's also currently a Ph.D. candidate. His work is best understood as an experimental practice that connects, translates, and operates across the borders of different media, artistic genres, and disciplines. Within his practice, he explores the fringes of art, technology, and philosophy through the potential of alliances and collaborations. His technical background has enabled him to work across industries. He has been invited to present his research and work at art institutions (ZKM, Sónar+D Barcelona, MetaMorf 2020) as well as technology conferences (CHI 2018, Philips Trend Event). Presently his artistic research centers around the possibilities of Artificial Aesthetic Agents through AI technologies and gaming engines.



Øystein Fjeldbo ^[NO]

fjeldbo.works

Øystein Fjeldbo is a Trondheim-based sound artist. He holds a master's degree in music technology from NTNU (2017). His work primarily aims to shape android auditory expressions. On one hand, he transforms synthetic starting points into something more organic, while on the other hand, he utilizes 'organic' sound materials, such as field recordings and acoustic instruments, abstracting them into something more synthetic-sounding.

With the group Future Daughter, he has released music on labels like Orange Milk Records, #FEELINGS, and Kropp Uten Grenser. His projects and collaborations, both in music and installation, have been presented at institutions such as Landmark and BIT Teatergarasjen Bergen, Høstscena Ålesund, Trøndelag Centre for Contemporary Art, Sónar+D Barcelona, and ArtScience Museum Singapore.

ASTRAL BOOMBOX [2024]

APEX ANIMA

Are you one of those who love art but hate art openings? Wish you could just teleport your body away from the small talk and appear in full disco attire on a burning dancefloor?

DJ Apex Anima invites you to a techno-utopian dance night, with musical gems collected on far-reaching transdimensional road trips. A night where limbs are king, and nothing can go wrong. Enough of art talk and clever conversations. Let's move from the mental to the physical, from the platonic to the erotic, and from the static to the acrobatic!

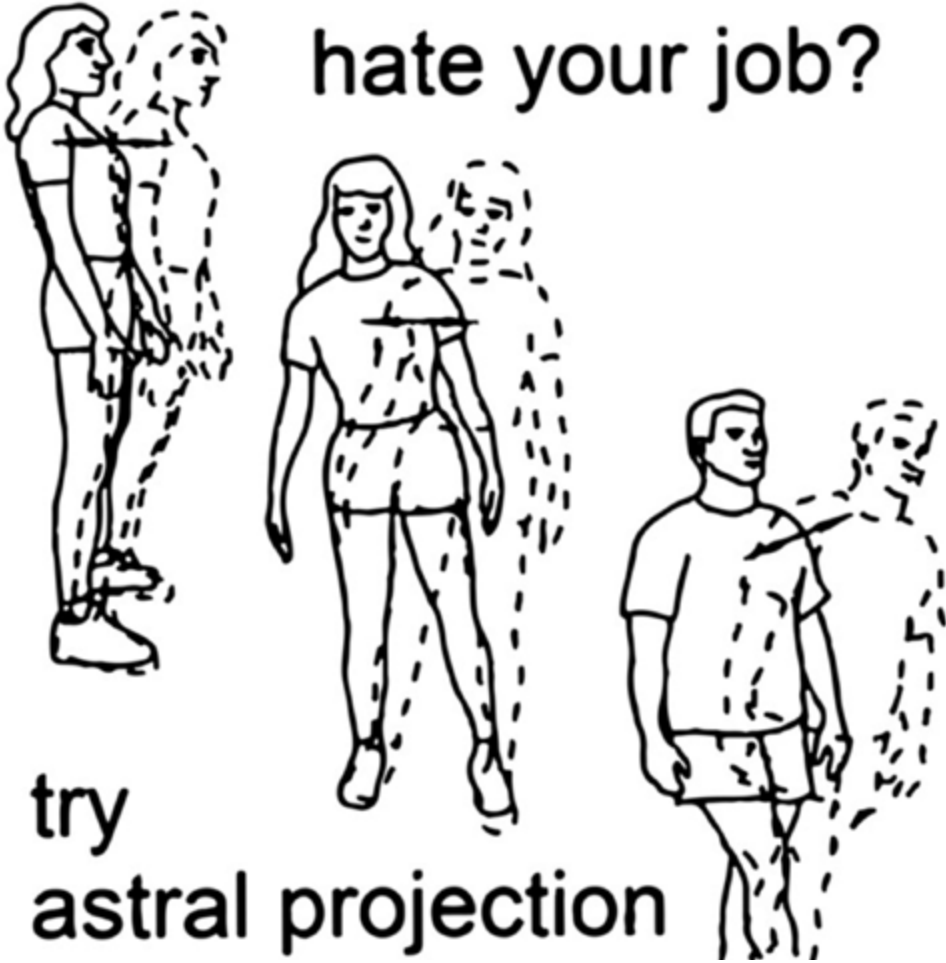


Apex Anima [IS/NO]

unnurandrea.net/apexanima

Apex Anima is the project of visual artist and musician Unnur Andrea Einarsdóttir. Unnur Andrea started out as a singer and now focuses on writing and producing her own music, where experimental pop meets with various genres of electronica. She recently released her debut album *Elf F O* which has received critical acclaim in her home country Iceland, winning the Kraumur Music Awards in 2023, amongst other things. As a visual artist, she works within a variety of media, often focusing on technology-related topics. Her work was part of the FAEN exhibition in the 2020 edition of Meta.Morf, and for 2024 edition of Meta.Morf, she presents the work "Technoflesh," developed in collaboration with German artist Panja Göbel. Technoflesh opens in Babel visningsrom for kunst on May 2.

hate your job?



try
astral projection

ROCKHEIM



MULTIMEDIA INSTALLATION
SMILE (1983) – WILL POWERS
LYNN GOLDSMITH IN THE 80s
APRIL 21 – SEPTEMBER 1

Curators: Morten Haugdahl, Sigmund Vegge

Partner: *Rockheim*

SMILE (1983) – WILL POWERS

LYNN GOLDSMITH IN THE 80S

*Mathias Østrem & Morten Haugdahl, Rockheim and Ringve,
National Music Museum of Norway*

The music videos “Smile” and “Adventures in Success” with the artist Will Powers were released in 1983 and were among the very first music videos to feature 3D-animated human bodies, appearing revolutionary for its time. Will Powers was a music project where the American photographer Lynn Goldsmith, with the support of Chris Blackwell and Island Records, enlisted the help of several prominent artists of the time. Through Will Powers, Goldsmith explored the self-help trends, technology, and questions of image and authenticity typical of the era. Will Powers’ visual legacy has been included in various art galleries and museum exhibitions. The videos, with its blend of digitally animated and real human bodies, also resulted from collaboration with the emerging breakdance scene of the time, resulting in an innovative and futuristic expression, characteristic of its era.

While Lynn Goldsmith is credited as the sole producer of the music videos under the Will Powers project, it is not controversial to acknowledge that the innovative digital animation and direction can also be attributed to the digital artist Rebecca Allen. According to Allen, she had full artistic freedom and creative control in her attempts to combine live-action film and digital animation using tools that were still in the experimental phase: “At this stage there was no existing software, which would create the animated graphics, particularly the moving hands and faces. All this had to be built, coded, from scratch.” The videos played a role in securing Allen a job with electronic music group Kraftwerk, with whom she later created “the uploaded bodies” and what would become the bands famous avatars for the video “Music non-stop” in 1986.

In the summer of 2023, Rockheim – The National Museum of Popular Music, opened a photo exhibition featuring Lynn Goldsmith. Goldsmith is widely regarded as one of the most prominent photographers in the field of pop and rock, responsible for iconic album covers for musicians such as Frank



Screenshots of "Smile (1983)."

Zappa and Patti Smith. For this exhibition, however, we chose to only showcase photographs from the music scene of the 1980s. The 1980s marked a significant change in popular music with the rise of music videos, artists as fashion icons, and the breaking of musical boundaries through technological advancements. In curating the photographs, we were also fascinated by her musical alter-ego, Will Powers, from the same decade. This aspect of Goldsmith's work also contributed to the exhibition's title, referencing both the music video "Smile" and her work as a photographer and engagement with her models.

How to present Lynn Goldsmith's career as a photographer in combination with her ground-breaking artistic work as Will Powers? Rockheim, as a museum, aims to be a technological spearhead in the museum world that conveys popular music and popular culture in engaging and including ways through innovative interactive solutions. The museum's fundamental approach aligns with the ongoing discourse about the 'New Museum,' which emphasizes the need for museums to invite dialogue and audience engagement with the exhibited material. With this approach the stories of the visitors are an essential part of the storytelling. This infers that the technological solutions should generate participation and activity among the audience, engaging all senses when encountering the exhibits.

In "Smile," efforts were made to create participation within the context of the exhibition's main themes: the 1980s, music videos, and the Will Powers project. In 1983, the ground-breaking MTV television channel was in its early stages, and music videos were crucial for the pop industry of the decade, particularly with their playfulness, formal experiments, and use of new technology. To convey these aspects, we chose to incorporate three elements from the Will Powers project: the original music video/sound, a physical recreation of digital elements from the video, and interactive body tracking allowing the audience to 'participate' in the video.

The videos of Will Powers are characterized, among other things, by the artist's head being computer-generated in 3D, resembling a stylized facial mask. We wanted to recreate this impression physically and tactilely, and in 2023, this could obviously be achieved with the help of 3D printers. The 3D head from the video was hand-drawn and then printed as a smaller prototype. The prototype served as the basis for the final installation, consisting

of a one-meter-tall 'living,' smiling head, greeting all visitors at the exhibition entrance. The head was illuminated after consultation with lighting designer Pekka Stokke and techno-wiz sound designer Øystein Fjeldbo, who, through light and animation, brought the head to 'life.'

Another characteristic visual component of the "Smile" video was several digitally and graphically stylized dancing avatars. Inside the exhibition, visitors can 'become' the avatars from the original music video. In contrast to the work on the original video in 1983, there is affordable technology readily available to achieve this. Expertise was sought from the gaming world, represented by the small Trondheim-based company Studio Gauntlet. Using Kinect technology, avatars of the visitors are projected onto the wall. The avatars bear a striking resemblance to the same 3D figures seen dancing in the "Smile" video. The physical body of the spectator thus becomes part of the exhibition, creating a natural space for activity and dance in an otherwise static photo exhibition.

The exhibition's technology development: Arve Guldbrandsen (IT manager).

Project Manager: Sigmund Vegge.

Curators: Morten Haugdahl and Sigmund Vegge.



Photo: Sid Schneider.

Lynn Goldsmith ^[US]

Lynn Goldsmith (1948) is an American recording artist, film director, celebrity portrait photographer, and rock and roll photographer. She has also made fine art photography with conceptual images and with her painting. Books of her work have been published by Taschen, Rizzoli, and Abrams. In 1985, she received a World Press Photo award. She has been active in the music business and as a photographer since the 1960s. In the 1980s, she wrote songs and

performed as Will Powers.

Exhibition photo of "Smile (1983) – Will Powers:
Lynn Goldsmith in the 80s".





DOKKHUSET



CONCERT

HUMAN VS MACHINE

SiTron Performs the Music
of Alexander Schubert
and Gavin Bryars

APRIL 26

Partners: SiTron – Sinfonietta i Trondheim / Dokkhuset

HUMAN VS MACHINE ^[2017/1972]

SITRON PERFORMS THE MUSIC OF ALEXANDER SCHUBERT AND GAVIN BRYARS

The German composer Alexander Schubert actively works in the field of real-time sound generation, and many of his works are concerned about how machines and technology affect the performer and the artistic performance.

Schubert's "SCANNERS" from 2017 copes with the physical qualities of instrumentalists in electro-acoustic music. It is a choreographed composition that makes movement as important as sound. The string ensemble turns into a performing machine. The main focus is on the movement of scanning—as well as the interaction of bow and instrument when producing sound as also in purely artificial gestures. There is no difference between musically necessary or choreographically determined movement. The piece can be seen as a comment on the relationship of man to digital content: the direct consequences of action can't be explained by simple cause and effect principles anymore, the musicians become puppets or at least a part of a complex machine. At the same time, the piece offers a special focus on the highly specialized genre of the string orchestra: the mechanizing emphasizes the accuracy of the interpreter and the elegance of the traditional movement, here being staged independently from the production of sound.

As a contrast to Schubert's "Scanners" and the cold relation between machine and human, the composition "The Sinking of Titanic" (1972) by Gavin Bryars, possesses a strong spiritual background. All the materials used in this piece are derived from research and speculations about the sinking of the 'unsinkable' luxury liner. The final hymn played during those last 5 minutes of the ship's life was identified in an account by Harold Bride, the junior wireless operator: "...from aft came the tunes of the band....The ship was gradually turning on her nose – just like a duck that goes down for a dive... The band was still playing. I guess all of the band went down. They were playing "Autumn" then. The way the band kept playing was a noble thing... the last I saw of the band, when I was floating out in the sea with my lifebelt on, it was still on deck playing "Autumn". How they ever did it I cannot imagine."

This Episcopal hymn, then, becomes the principle element of the music and is subject to a variety of treatments and it forms a base over which other material is superimposed.

Alexander Schubert ^[DE]

alexanderschubert.net

Alexander Schubert was born in 1979 in Bremen and studied bioinformatics in Leipzig and Multimedia Composition with Georg Hajdu and Manfred Stahnke in Hamburg. During his studies, he worked as a musician and composer in various environments. In addition, Schubert worked at the ZKM (Centre for Art and Media) in Karlsruhe for one year.

He's a professor at the Musikhochschule Hamburg and the artistic head of the electronic studio at the conservatory in Lübeck and was a guest professor at Folkwang University in 2016. Mainly he works as a freelance composer.



SiTron ^[NO]

trondheimsinfonietta.no

SiTron is a chamber ensemble specializing in contemporary music. The musicians are drawn from Trondheim's professional music community, and the ensemble serves as a creative meeting place for musicians from the Trondheim Symphony Orchestra, the

Norwegian Air Force Band, NTNU, and the extensive freelance community.

SiTron performs contemporary music, with a primary focus on score-based compositions but also includes music that incorporates improvisation. This combination places significant demands on the technical and artistic skills of the musicians, in addition to their ability to improvise and exercise general autonomy. The ensemble collaborates across various artistic expressions and engages with a broad range of forums for music and contemporary art in Trondheim and the Mid-Norway region.

*Trondheim Sinfonietta at Virtuoso Listener.
Photo: Arild Schei.*





BABEL VISNINGSROM FOR KUNST



EXHIBITION

TECHNOFLESH

UNNUR ANDREA EINARSDÓTTIR
& PANJA GÖBEL

MAY 2 – JUNE 2

Curators: Petter Buhagen, Mishi Foltyn

Partner: Babel Visningsrom for Kunst

TECHNOFLESH [2024]

UNNUR ANDREA EINARSDÓTTIR
& PANJA GÖBEL

“Technoflesh” is a metaphysical sci-fi experience by Unnur Andrea Einarisdottir and Panja Göbel. Exploring the blurred and hybrid relationship between our bodily reality and our digital counterparts, the artists are staging a participatory cult-like performance powered by the audience’s brain data.

In an imagined sci-fi bio lab setting, the audience is invited to reflect on the concept of human physicality and how avatars could be embedded in body remnants in a hyper-digitized future.

Inspired by and building upon Stelarc’s ideology around the ‘techno body,’ the artists position an apocalyptic artwork around the accelerationist future of nanotechnologies.

Talking about the idea of ‘techno flesh’ becoming the new landscape for machines, Stelarc foresaw a future where “...the body becomes connected with other bodies in other places in a multiplicity of ways, a whole range of sensory antennae that the technology provides. In a sense, the body becomes part of this greater operational structure, where intelligence is distributed remotely and spatially over the Internet” (Stelarc, 1995).

The project is a reflection on the consequences of Stelarc’s staged body hybridization during a time of hyper-digitization: the pandemic, live-streamed wars, and the metaverse becoming a capitalized virtual destination.

Unpacking what it could mean to have a log for the remains of a physical body within the digital world, the artists are staging the idea of future flesh being able to hold a history of its digital avatars. Metaverse gatekeepers explore the digital ghosts tied to diverse bodily remnants and ask the audience to engage in a hunger games like ritual to keep their avatars alive. A brain headset will be fitted on the participant, feeding their personal brain data into an augmented reality app that maps the avatar on their face. Left at the mercy of the brain-computer interface, the participant is forced to navigate the fragile hybrid place that connects them to their virtual replicant.

What role will the body as a physical structure play in a future that looks predominantly digital? Building on Stelarc’s vision of flesh to be redesigned



"Technoflesh" illustrations by
 Unnur Andrea Einarsdottir and Panja Göbel.

and accelerated through technology, the artists are casting a not-so-impossible reality of 'the body as a traceable site for the psyche or the spirit' to interact with these ideas through the use of technology. Technoflesh here proposes embedded technologies as a tool to access and communicate a person's dreams in the form of their avatars. The participant is being tasked to alter their brain waves to hold someone else's dream on their own face. Technology becomes a symbiotic component of flesh expressing real agency for the audience to witness.

The viewer has to navigate the complex, multi-layered issues of a technologized future where a person's history and dreams can be called up and embodied by others. Dreams and surveillance sit side by side, there is no clear message.



Panja Göbel and Unnur Andrea Einarsdóttir

Panja Göbel and Unnur Andrea Einarsdóttir first met during the bi-weekly Zoom sessions of two artist-led groups during lockdown 2020: All Women's Networked Jam (AWNJS) and Corona Improv. Both projects focused on telematic collaboration between international artists and were finalized with four live performances at the ARS Electronica festival in Linz in 2020. With a mutual interest in Posthumanism, technological systems, and speculative futures the two artists started collaborating on several

projects since then. In 2022, they developed the Zoe Seance, a participatory performance project mixing computational systems with the occult. Using a brain headset in combination with a mixed reality app, they performed a ritualistic séance to explore human identity and a possible merging with non-human others. The project was staged over several performances and an installation at Lothringer 13 Halle in Munich in December 2022. Their new work, "Technoflesh," is a speculative investigation into the human body and how we might experience its digital footprint in the future.

Panja Göbel ^[DE]panjapop.com

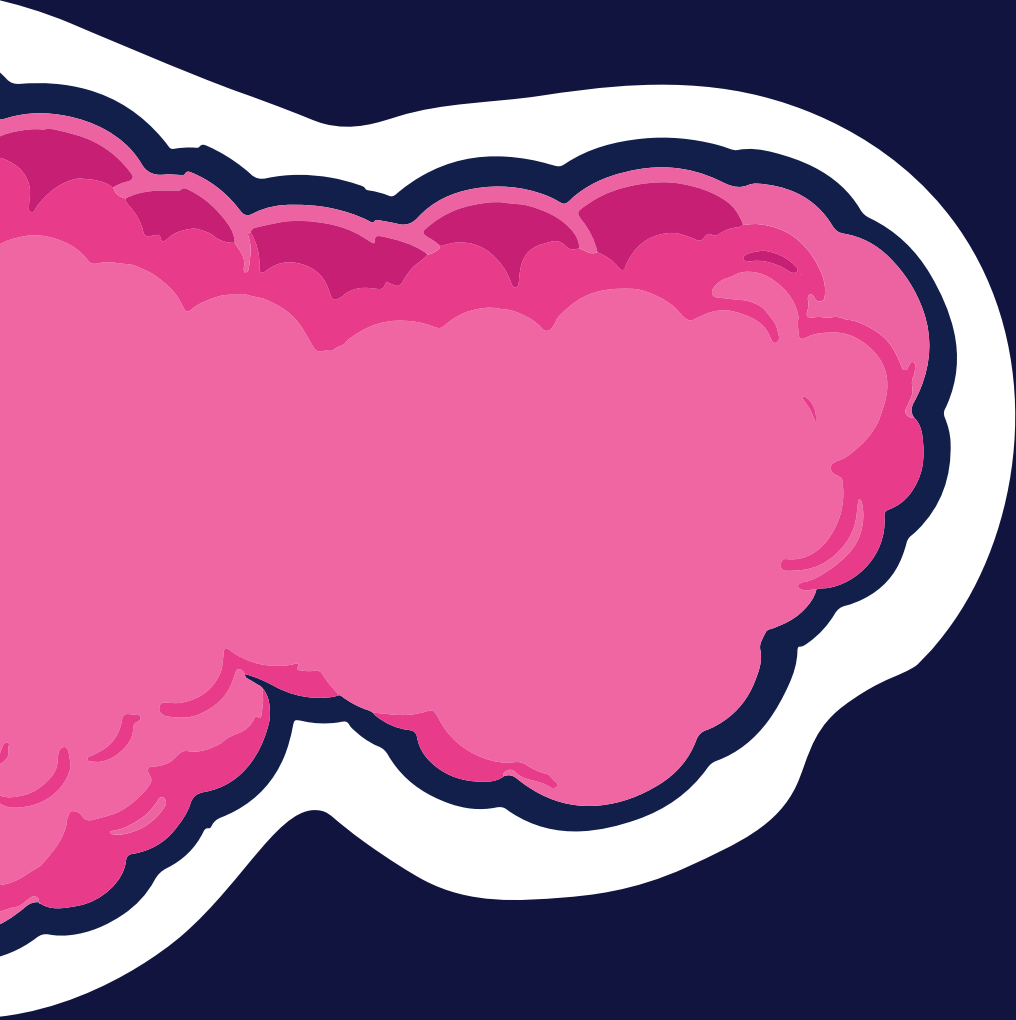
Panja Göbel is a German trans-media artist and creative technologist based in London. Her practice focuses on the entangled human-machine relationships arising within our current networked world. With a particular focus on brain interfaces and augmenting the body, Panja makes use of electronics, circuitry, and custom interactive systems in order to create critical mixed reality experiences.

Panja has performed/had her work shown at Ars Electronica (Linz, 2020), Olympia Stadium (Munich, 2020), arebyte Gallery (London, 2020), Time Canvas Festival (Antwerp, 2021), Art Futura (London, 2021), Muffatwerk (Munich, 2022), Lothringer13 Halle (Munich, 2022), and Trondheim Kunstmuseum (Trondheim, 2023).

Unnur Andrea Einarsdóttir ^[IS]unnurandrea.net

Unnur Andrea Einarsdóttir is an Icelandic visual artist and musician. In her work she explores our relationship with technology and the utopian and dystopian manifestations of our digital present. She investigates the divide between our virtual lives and physical bodies and how global networks influence our identities, societies, and collective perception of reality. Unnur Andrea works mainly with video, performance, and installation, often seeking to create an immersive and encompassing experience for the viewer. As a singer and award-winning music producer, the sonic elements remain an important and central factor in most of her work. Unnur Andrea has exhibited at the ARS electronica festival (Linz), the Meta.Morf Biennale (Trondheim), Reykjavík Art Museum, Atelier Nord (Oslo) and Lothringer 13 Halle (Munich) to name a few.

ROSENDAL TEATER



PERFORMANCE, EXHIBITION & ARTIST TALK

PERSISTENT

DISEQUILIBRIUM

PIXELS.FRAMES.BEATS.DRONES

MAY 3 - 4

Partner: Rosendal Teater

[2024]

PERSISTENT DISEQUILIBRIUM

PIXELS.FRAMES.BEATS.DRONES

Pixels.Frames.Beats.Drones project consists of Øyvind Brandtsegg, Tjis Ham, Trond Lossius, and Jeremy Welsh.

The group works with ideas related to resonance, vibration, recycling, field recording, perception, and exploration of available materials. “Persistent Disequilibrium” has a form between performance and exhibition, where scenographical elements are created and take shape during the performance, and the space thus created remains available for audience exploration as an exhibition after the performance. The division between performers and audience is blurred, as the audience is free to move throughout the space during the performance.

A recurring theme revolves around the material exploration of feedback systems. Such systems are chaotic and have a rich potential for organic processes where the performers can influence key elements but not control the specifics of how the material unfolds. These processes have close analogies in nature, ‘tipping points’ in environmental catastrophes, weather systems, and psychological, political, and social processes. We find these kind of systems everywhere. They materialize through rich interaction processes combined with cymatics techniques where sound vibrations can affect matter. Various powders and granular substances are used: salt, flour, spices, pigment powders, coal, grain, small rocks, and leaves. This constitutes a visual stop-motion expression unfolding live in the physical performance space. One can associate geological shapes and dramatic mountain—and volcano formations, where objects moved by sound take on the role of animated characters with empathic traits.

The physical installations and performance objects are enlarged and reflected through video projections that frame the performance space. By means of ambisonic techniques and field recordings, an outer, immaterial space is created that contrasts and envelopes the concrete objects.

The project is supported by Norsk kulturråd, Billedkunstnerens Vederlagsfond, Sparebank1 SMN, Trondheim Kommune, Surnadal Billag, Møre og Romsdal Kunstsenter, Rosendal Teater, Norwegian University of Science, and Technology. Thanks to Apichaya Wanthiang, Anita Akbarzadeh Solbu, and Robin Støckert.



"Persistent Disequilibrium" by Pixels.Frames.Beats.Drones.
Photo by Tijs Ham.

"Persistent Disequilibrium" by
Pixels.Frames.Beats.Drones.



Øyvind Brandtsegg ^[NO]

folk.ntnu.no/oyvinbra/portfolio/

Øyvind Brandtsegg is a composer and performer working in the fields of computer improvisation and sound installations. He has a deep interest in developing new instruments and audio processing methods for artistic purposes, and he has contributed novel extensions to both granular synthesis, feedback systems, and live convolution techniques. All of his music software is available as open source. Brandtsegg has participated in more than

25 music albums in a variety of genres. Since 2010, he has been a professor of music technology at NTNU, Trondheim, Norway.



Jeremy Welsh ^[NO]

jewelsh.blogspot.com

Jeremy Welsh is a visual artist working with video, installation, and photography in various combinations, often in collaboration with other artists and musicians. Since his studies at art schools in England in the 1970's he has had a strong engagement with multimedia art and experimental music. In recent years, he has worked with exhibitions, performances, concerts, and public art projects and has curated a number of exhibitions. One of his most significant projects is "The Atmospherics," a collaboration with Trond Lossius that has been in progress since 2014 and has been shown at a number of museums, galleries, and festivals in Norway, England, and Italy. The project is concerned with an investigation of place through sound and image and has usually been presented as an installation with surround sound and several projections. "The Atmospherics" grew out of "Re:place," an interdisciplinary artistic research project at Bergen Academy of Art between 2012 and 2013. Welsh was a professor at the art academies in Bergen and Trondheim between 1990 and 2020. He is currently a board member at Atelier Nord, Oslo, and board leader at The Sound Gallery, Bergen.



Tijs Ham ^[NL/NO]

tijsham.com

Tijs Ham (aka Tapage) is a Dutch sound artist and researcher living and working in Bergen, Norway. His artistic practice is situated in the field of live electronic music. He earned his Ph.D. in 2024 in artistic research at the University of Bergen, resulting in the project "Tipping Points." Ham explores chaotic and emergent processes in his works by designing and building new instruments and developing performances with them. These performances are informed by chaos's volatile yet mesmerizing qualities, instilling a sense of wonder in the attentive listener. His sound is always evolving, moving from more rhythm-oriented music in the past to music that focuses on noise, timbres, drones, texture, and spectro-morphology. Under the moniker Tapage,

he has been releasing his music for nearly two decades. In the past, he has worked extensively with the record label Tympanik Audio (US), through which he released several full-length albums.



Trond Lossius ^[NO]

trondlossius.no

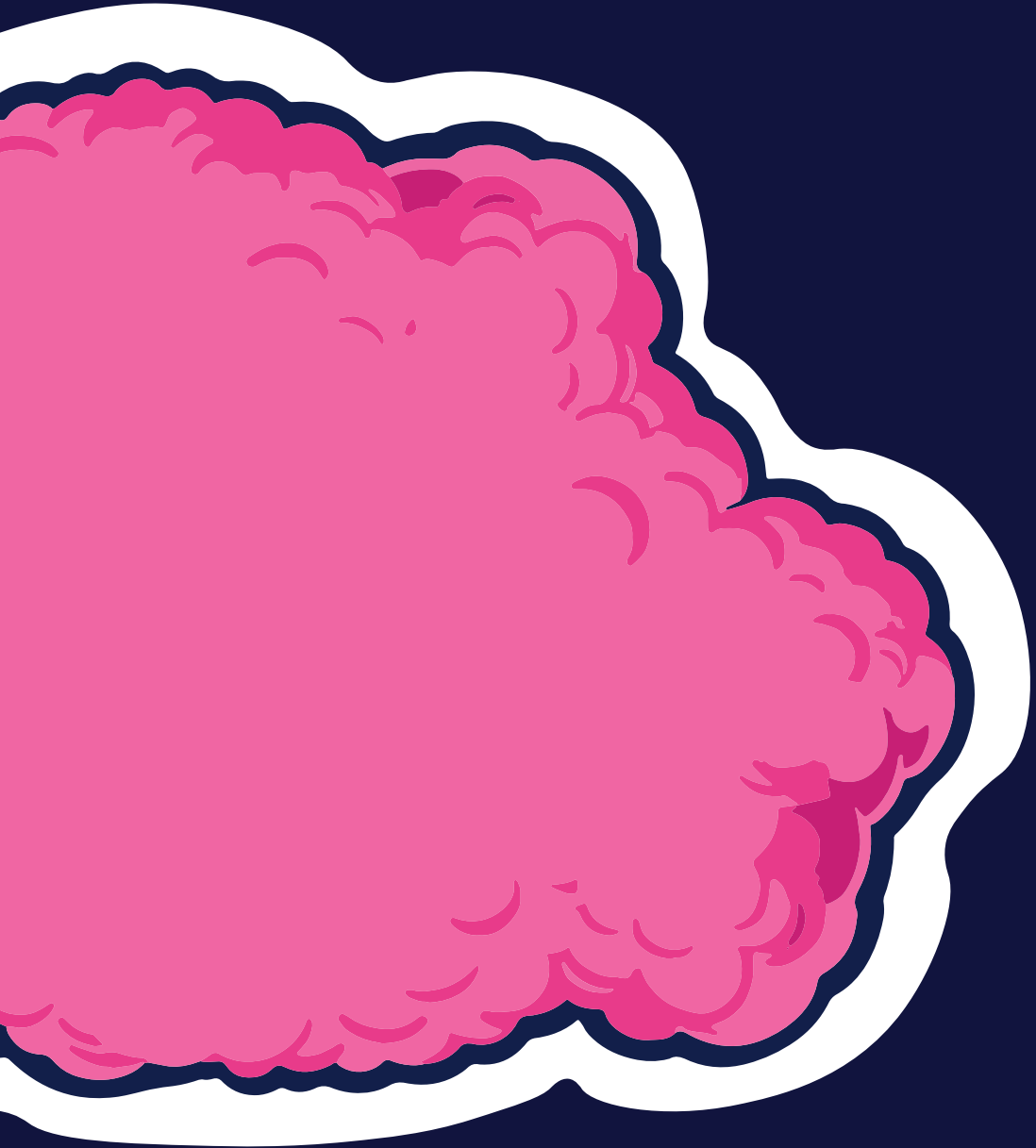
Trond Lossius investigates relations between sound, place, and space in field recordings, audio-visual installations, and collaborative cross-disciplinary projects. Using surround (Ambisonic) microphones, he records places rather than sounds, primarily engaging with suburban sound environments. “The Atmospheric” (River Deep, Mountain High) is an ongoing collaborative project since 2014 with Jeremy Welsh. The project researches notions of ‘place’ explored through field recording in sound and video that capture unique qualities from rural and urban areas. The material is processed and edited to realize large-scale audio-visual installations. He has previously worked with the contemporary performance group Verdensteatret, winner of the New York Dance and Performance Awards, a.k.a. The Bessies. He develops open-source software for spatial audio and real-time media for his projects, and he has published research in international conferences and journals on sound and music computing. Trond Lossius holds an MA in geophysics, studied music composition at The Grieg Academy, and has a Ph.D. in artistic research from the Academy of Fine Art, Bergen National Academy of the Arts. He has formerly been Head of Research at the Oslo National Academy of the Arts and is currently a professor and Head of Ph.D. at The Norwegian Film School, Inland University of Applied Sciences, and Professor II at The Grieg Academy, The University of Bergen.



"...AN INVITATION
TO CONTEMPLATE
OUR ROLE AND
RESPONSIBILITY IN
BOTH THE DIGITAL AND
NATURAL WORLDS."

PIXELS.FRAMES.BEATS.DRONES

TRONDIHEIM KUNSTMUSEUM



PERFORMANCE

**CT[LAB] #4: ENTWINING
THE UNLOADED REALITY
OF HARMONIC BODIES**

[CT]LAB

MAY 11

Curator: Linn Halvorsrød

Partner: *Trondheim Kunstmuseum*

CT[LAB] #4: ENTWINING THE UNLOADED REALITY OF HARMONIC BODIES ^[2024]

CT[LAB] #4

CT[Lab] consists of Ulf A.S. Holbrook, Arne Borgan, Arnfinn Killingtveit, and Martin Palmer.

ctlab.teks.no

The [CT]Lab project, initiated in 2011, is a collaboration between the electro-acoustic improvisational duos Cloudbuilder (Oslo) and TARFIELD (Trondheim), featuring Arne Borgan, Ulf A. S. Holbrook, Martin Palmer, and Arnfinn Killingtveit. Known for their experimental, free-form, long-duration concerts, the group adopts the persona of 'doctors' conducting a sonic experiment, tailoring their performances to the unique sonic qualities of each space.

For their performance at Meta.Morf 2024, [CT]Lab presents the site-specific work "Entwining the Unloaded Reality of Harmonic Bodies" at Trondheim Art Museum. In this performance, they will intricately weave their soundscapes with the themes, narratives, and aesthetic elements of the museum's art collection. Crafted to do more than simply coexist with the art, their performance aims to actively engage with and offer reflections on the displayed works. This creates a dynamic interaction between auditory and visual experiences, underscoring the contrasts and interconnections among virtual ecstasy, digital embodiment, and the tangible aspects of artistic expression.

The essence of their approach lies in free-form improvisation, with each member contributing to a collective, multi-layered exploratory space. This environment emphasizes not individual sounds or performers but a rich tapestry of diverse expressions and sonic pathways, mirroring the variety and depth found in the museum's artworks and subtly alluding to the themes of digital tangibility and the materiality of our technological extensions.

Every session, including this performance at Meta.Morf 2024 is thoroughly documented through audio, video, and photographs, aiming to produce a comprehensive documentary boxset. After a decade-long hiatus, the



Photo from "CT[Lab] #2."

group is returning to the sonic experimentation scene, bringing their distinctive approach to new spaces and audiences. Designed to envelop the museum's first floor, this performance promises to create an immersive auditory environment that will persist throughout the museum's opening hours, interweaving the narrative of our digital and physical coexistence, in a world where the lines between virtual aspirations and corporeal realities are increasingly blurred.



Ulf A. S. Holbrook ^[NO]

Ulf A. S. Holbrook is an interdisciplinary artist and researcher working with sound in a variety of media, including composition, improvisation, installation, programming, text, and research; with a specific interest in the representation of place and space through spatial audio, recording technologies, geo-spatial methods and software. He studied sculpture at the Glasgow School of Art and music technology at the University of Limerick and holds a Ph.D. in music technology from the University of Oslo. He currently works as an acoustic consultant.



Arnfinn Killingtveit ^[NO]

Arnfinn Killingtveit is a person, born, raised, and still living in Trondheim together with his cat. Formed by a mix of impulses both from academia and various underground music scenes, his various expressions are all over the place, and can differ hugely from project to project. Often, but not always, his sonic palette includes various forms of experimental styles, like electro-acoustic pling plong and noise, but he is not a stranger to more beat-driven electronic stuff either. Humor definitely got a central place in

his creative world too, as can be witnessed especially in his live performances, whether it be playful interactions with the audience, or shamelessly combining highbrow contemporary styles with folksy dansband hits.

He sometimes composes gigs for various things, like dance and theater, and semi-regularly plays live with different bands and projects (Arnfinn's, TARFIELD, Swamps Up Nostrils, Nordheimgruppen, and others). From time to time, he does the occasional art thing, like pickling electronics, pretending to be a moose, or making artificial stupidity installations. Sometimes he involves himself in events or festivals here and there in various ways, as a planner, advisor, 'playlist jockey,' performer, helping hand, or whatever.



Arne Borgan ^[NO]

Arne Borgan is an artist and musician working in the field between art, sound, and experimental music. He creates exhibitions, performs concerts, and has released a solo record on Case Records and Tipi Token Records. He works with analog modular synthesizers, electro-acoustic soundscapes, and field recordings. Previously, he has released music with and performed in the constellations ARM and Cloudbilder.



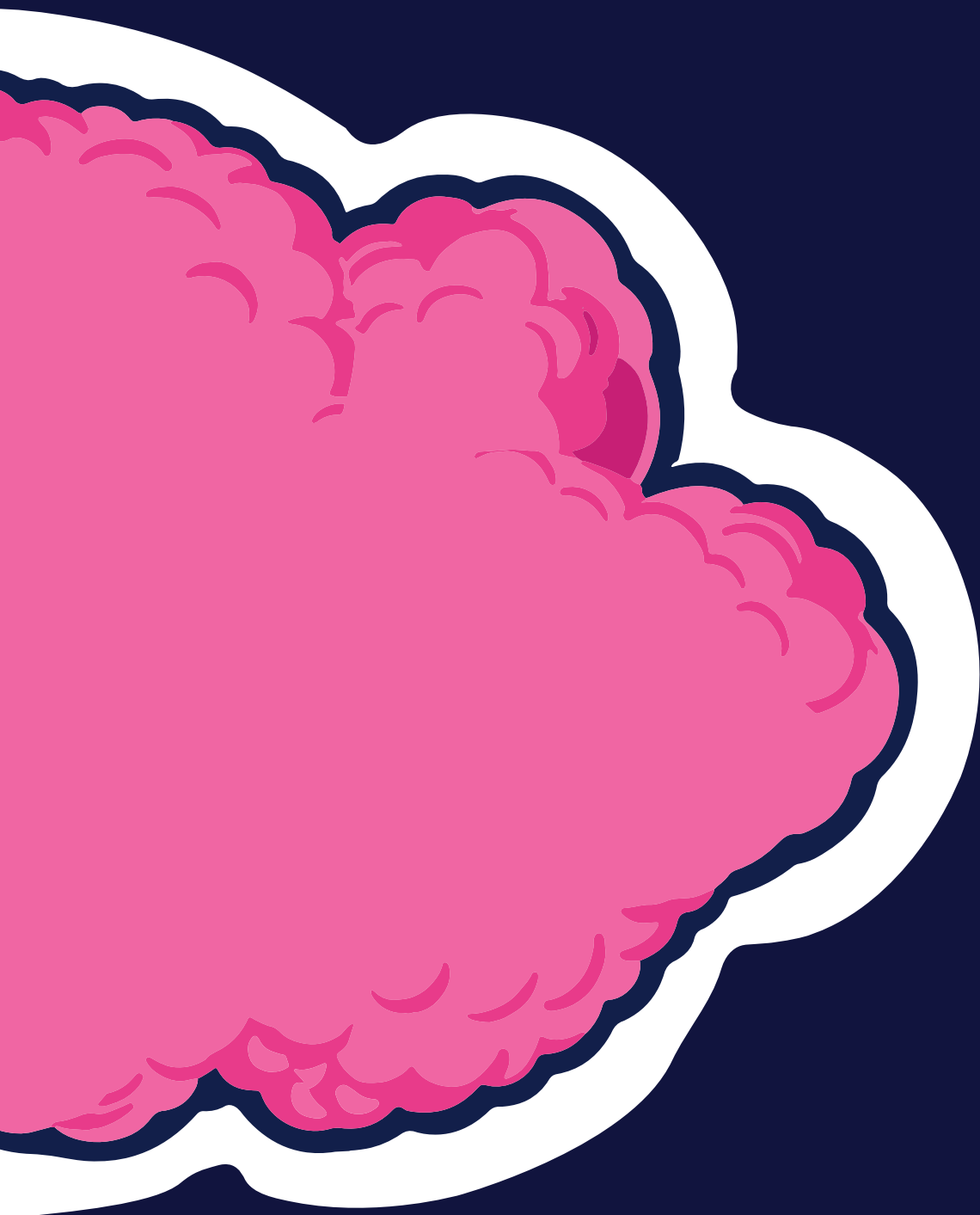
Martin Palmer ^[NO]

Martin Palmer is a Trondheim-based artist whose work explores themes of time, memory, and place. He integrates reality and fiction in his art using archival techniques and soundscapes.

As a sound artist, Palmer is active in projects such as TARFIELD and Seidmen, showcasing his commitment to the auditory aspects of art. His practice often involves collaboration, allowing his work to adapt to various contexts and settings. Palmer has a strong affinity for installations and multimedia projects, blending different artistic elements to create immersive experiences.

Additionally, Palmer is a member of artist networks like Origami Republika and North Cultitude 6263, reflecting his engagement with the wider art community and collaborative art endeavors.

GALLERI BLUNK



EXHIBITION

CYBER FLUIDS

ADELINA ALLBERG / AMANDA KESSARIS
HELENE SKUTERUD / MARIA JOSEF
S.R. / YANINA ZAICHANKA

MAY 23 – 26

Partner: *Galleri Blunk*

CYBER FLUIDS

CURATORIAL STATEMENT

With the overall theme for this year's Meta.Morf Biennale being [up]Loaded Bodies, we wanted to put together an exhibition that had a certain bodily fluidity. A fluidity that flows between the digital and the physical, never fully settled, thriving in a liminal space. Liminal comes from the Latin word 'limen,' meaning threshold. The exhibition "Cyber Fluids" is the in-between state, a transitional ecosystem between the digital and the physical, a river delta forming archipelagos of islands and fertile soil. The digital soil of the river banks lays the groundwork for a new culture to emerge, as the river historically has always done. The soil of the river banks in ancient Mesopotamia provided its peoples with clay tablets to inscribe some of the earliest recorded writings on; this led to the widespread use of cuneiform, one of the earliest writing systems. The digital soil has also provided us with new ways of expression and new ways for art to be distributed, produced, and consumed. The internet, however, is not a peaceful river, and the cultures of Mesopotamia had a prevalent flood myth (a predecessor to the story of Noah's arc). What happens when the digital river overflows the physical land? Will it still be possible to surf the web, or will we need to build boats? Or to swim? Or drown?

This exhibition shows a selection of student works.



"Reconstructing Olympia" by Helene Skuterud.

LOOP SEQUENCE [2023]

ADELINA ALLBERG

“Loop Sequence” is a material story of the bodily impacts of living in and being affected by digitality. Through the body of the Stag beetle, the work examines the possible disorientation and dissolution of bodies, habits, and identities in digital spheres. The work is constructed of an oak/metal tentacle that is looping into the air space in search of information. Mounted along the tentacle are the put-apart and rearranged body parts of the Stag beetle. Its characteristic claws are open and reaching for a grip. The loop emerges from an electric wire, providing its play with current and energizing its twists. This looping can be seen as a symbol of entanglement with an acceleration hard to escape. It is also a gesture of reaching out and returning home with somewhat changed knowing, and so being a structure for awareness and of seeing and staying with information.

Timothy Morton writes about the surrounding intimacy of ecological awareness and the looping format it reveals itself by being a twisted, weird state. Digital reality provides a similar kind of strangeness in its familiarity. It is a world inhabited by extended or remade versions of oneself and where there’s always another update to move forward with. The loop is a state of ongoingness. Yet, it’s a shape of unknowing; the twist it moves in leaves a part unexposed. To some point, we are always estranged; maybe a body part is positioned wrong, and it is not for us to know. The structure in the “Loop Sequence” ends in openness, the tip of the tentacle is reaching out of the loop. Browsing for whatsoever. On it is the head of the Stag beetle with eyes and mouth open for the unthinkable in the future to come. The scene can be seen as a suggestion of the formations we bend into in digital reality, of the pathways we change, and what endless possibilities and functions do to one’s habitual mode. It is a back-and-forth loop about locating reality.



"Loop Sequence" by Adelina Allberg.



Adelina Allberg ^[SE]

Adelina Allberg is a Swedish artist based in Trondheim, currently receiving a bachelor's degree from the Trondheim Academy of Fine Art. Her work evolves around found objects and a rearrangement of them materially. This is done through highlighting certain characteristics or by twisting them in unexpected turns, and so in search for new identities. It is a play of material narration proceeding from the possibilities in the object itself, aiming to affect format as well as interpretation. Following an ecological

stream of thought where the interconnectedness of entities is crucial, the studio practice is based on nonhuman interaction and co-creation. The works carry forward the, at times, irrational logic of insects, body structures of objects, and leftover material through subtle storytelling where categorization is of fluidity.

RECLAIM [2023]

AMANDA KESSARIS

The work "Reclaim" (sculpture) consists of a metal, armor-like underwear set with hinges that allow the undergarments to open and close like ports to the naked female body. The feminine underwear, and the more masculine metal, work together to create a shield against rape and sexual assault culture. Furthermore, the work allows the wearer to reclaim the right to their own body, deciding when this protecting armor is on or off. Installed half open, the work invites the viewer to imagine themselves stepping into the sculpture's negative space and wearing it as a shield.

The sculpture reappears in the complementing work "Reclaim" (GIF), depicting the armor-like undergarments being taken on and off an avatar of the artist, Amanda Kessariss. As the armor is being removed, it is unveiled that the avatar has no nipples or pubic hair. To the viewer, the avatar virtually does not have breasts or a vagina. Without nipples or a vagina, is her body naked? Without her 'female' body parts, can she become a sex object? Without anything being unveiled under her metal bra and underwear, the avatar escapes the male gaze and unwanted sexualization. Through the GIF and the sculpture, "Reclaim" transforms into a fantasy of what life would be like as an avatar woman without her 'sexual' and 'sexualized' body parts. As a digital avatar floating in nothingness, Kessariss finally feels the ecstasy of having bodily autonomy, something that has felt virtually unattainable in the real world.



"Reclaim" by Amanda Kessarlis.



Amanda Kessariss ^[DK/US]

[instagram.com/amandakessariss](https://www.instagram.com/amandakessariss)

Amanda Kessariss is a Danish/American multidisciplinary artist who uses her pieces as outlets to investigate gender roles, identity, and her experience of being a girl and woman within different cultures and generations. Kessariss works interdisciplinarily in a physical and digital reality to 'reclaim' and portray traditional feminine symbols and materials as motifs in a contemporary context and as strong feminist symbols. Growing up around Hollywood's 'look at me' culture but very close to her Danish egalitarian-oriented family has created a form of identity crisis, which appears in her works. The concept of identity being something that can be taken on and off, as well as the eternal conflict between her multiple selves, act as reappearing themes throughout her practice.

As she studies how her identities flow into one another, Kessariss experimentally investigates how materials have the potential to do the same. Her works examine the possibility of creating fluid boundaries between various artistic mediums. Doing this can allow a single work to be simultaneously classified as an independent installation, video, sculpture, photo, performance, and/or wearable piece. With the intention of creating works the viewer can become one with, Kessariss often works with unconventional but recognizable materials that people have a physical relationship with, such as undergarments or furniture. Doing so allows the viewer to interact 'with' and mentally place themselves in the negative space 'of' her pieces and understand their deeper intentions.

She has previously performed for Århus Artweek 2022, exhibited for International Women's Day 2023 at KØN Museum, and participated in various group exhibitions both inside and outside of Denmark. She is currently living in Aarhus, Denmark, where she is a second-year student at Aarhus Kunstakademi.



"Reclaim" by Amanda Kessarlis.

RECONSTRUCTING OLYMPIA ^[2023]

HELENE SKUTERUD

3D-printed Ceramic in white stoneware clay with porcelain terra sigillata and birch ash. Fired to 1240 °C in a reduction atmosphere.

“Reconstructing Olympia” springs from the piece “Deconstructing Olympia” created in 2022, which I hand-built in clay, layer by layer, using a traditional coil-building technique. The sculpture draws inspiration from the classical posture of reclining women in art, ‘Venus Pudica,’ and Edward Manet’s painting “Olympia” (1863). Unfortunately, this sculpture broke in two during the firing process. The two pieces were 3D-scanned and digitally manipulated before rematerializing in clay through the 3D printer. “Reconstructing Olympia” is part of my ongoing project, which involves exploring a 3D-scanned form through digital manipulation and 3D printing in clay. One can distinguish the original sculpture’s two pieces by their surface texture: one is smoothed out, and the other retains the distinctive coiled pattern from the 3D printer.

A 3D printer functions as an automated coil maker, duplicating my actions with much greater precision than I can accomplish myself. While I program the machine, it also exerts its influence on the process, effectively becoming a collaborator. In this struggle, we emerge as equal participants in the creative process, with me becoming inseparably intertwined with both the 3D printer and the clay.

In my work, I explore questions about how 3D technology and hardware become new focal points alongside the material and myself as an artist and how this influences my artistic expression. What occurs when there is suddenly a computer, digital technologies, and a multitude of metal and mechanics between the clay and me? Can we still love each other? Do I lose the emotional aspect in the machine’s interpretation? My form is digitalized, analyzed, processed, and then built up layer by layer, replacing the smooth surface with contour lines that form a topographical description of the sculpture’s terrain. For every loss, there is also a gain of something else that invites new interpretations.

Posthumanism challenges the anthropocentric mindset and redefines what it means to be ‘human’ in a world where technology and nature



"Reconstructing Olympia" by Helene Skuterud.

are inseparably intertwined. It does not perceive humans as isolated entities but rather as integral parts of a larger ecosystem that includes technologies, animals, plants, and machines. Both biological and technological entities can be considered equal participants in a posthuman world. 3D printing in clay exemplifies how technology and nature can come together. The technology and machine are utilized to shape a natural resource. From a posthumanist perspective, one can regard the 3D printer as a non-human actor of equal importance to me, the user. Given that the 3D printer plays a vital role in the process, it can also be seen as a subject, parallel to myself as an artist.

For me, 3D technology has unlocked new avenues for exploring form and materiality. Integrating technology into ceramic sculpture enables me to delve into questions of identity, consciousness, and the human experience in a world where technology assumes an increasingly significant role. It influences our perception of ourselves and our connection to the surrounding world, ultimately shaping our understanding of what it means to be human.

Artistic practice is an eternal journey of exploring ideas, concepts, and techniques. Challenging myself to not always seek completion, but instead to remain in the method and repeat the same process multiple times has resulted in significant learning. Repetition introduces variation in both the process and the results. Having a digital sculptural form in contrast to a finished fired ceramic object grants me the ability to revisit and adjust. This ensures that the process remains ongoing, and the 3D print captures a momentary snapshot of the progress rather than representing a finished object.



Helene Skuterud ^[NO]

[instagram.com/helene.skuterud](https://www.instagram.com/helene.skuterud)

Helene Skuterud resides and works in Oslo. She is presently pursuing studies in material-based art at the Oslo National Academy of the Arts. Previously, Skuterud earned a bachelor's degree in Three-Dimensional Design from the Birmingham Institute of Art and Design and a Master's degree in Lighting Design from Sydney University. In recent years, she has served as a designer/maker for Lysrommet. Skuterud's primary medium is sculpture and

clay. She molds organic and abstract forms, ranging in size from handheld

pieces to larger objects. These sculptures are either hand-built using coiling techniques or assembled from handcrafted and cast elements. Additionally, she delves into 3D technology, providing her with new avenues to explore form and materiality. Through incorporating technology into ceramic sculpture, she explores questions about identity, consciousness, and human experience in a world where technology holds an increasingly prominent role. Using clay, Skuterud strives to convey something about our surroundings and the bodies we inhabit. She seeks something familiar in the clay, aiming to engage the senses and consciousness through this material.



***"BOTH BIOLOGICAL
AND TECHNOLOGICAL
ENTITIES CAN BE
CONSIDERED EQUAL
PARTICIPANTS IN A
POSTHUMAN WORLD."***

HELENE SKUTERUD

THE THIRD PLACE [2023]

MARIA JOSEF

“The Third Place” is a 3D computer-animated looped short film. The title of the work references a PlayStation ad from the year 2000, based on the idea that the PlayStation was a gateway from your everyday life and contained a place that was neither work nor home but something entirely different. Here, “The Third Place” is neither physical nor digital; it is a backroom of conscience, a surreal space of emptiness and lack of humanness. It does not contain or represent any specific bodies, and the narrator could be anyone and everyone. References consist of Søren Kierkegaard’s philosophies on being and existentialism, Plato’s cave allegory, Mamoru Oshii’s 1995 “Ghost in the Shell,” and Hideaki Anno’s “Neon Genesis Evangelion” from the same year, Donna Haraway’s “Cyborg Manifesto,” and Lisa Nakamura’s essay “Cybertypes; Race, Ethnicity, and Identity on the Internet.”



Maria Josef [DK/NO]

mariajosef.myportfolio.com

I work interdisciplinary with digital media, including 3D animation, creative coding, video gaming software, and sculpture, such as 3D print and ceramic. My work often centers around digital realities and how they relate to questions about identity. I am interested in the line between materiality and immateriality and how one affects the other. These might be thoughts in line with the meaning of having a physical body as opposed to existing only digitally or how the representation of identity virtually differs from the one in our offline lives. At the moment, I am particularly concerned with acts of cloning. Reproducing, replicating, and duplicating, and specifically in virtual spaces. What happens with our sense of identity, living in an age where digital reproduction of our bodies is constant?



Screenshots of "The Third Place" by Maria Josef.

KRETS4.0 [2023]

S.R.

When I was three years old, we got a family computer. It was a giant white box that we placed in the middle of our living room. I was intrigued by this mysterious machine, and we would soon spend a lot of time together. Though I could not yet read, I quickly, with a little help, was able to access the sites I wanted to explore. There was little to no information about internet safety at this time, so I basically got free range of the computer as long as no one else was using it.

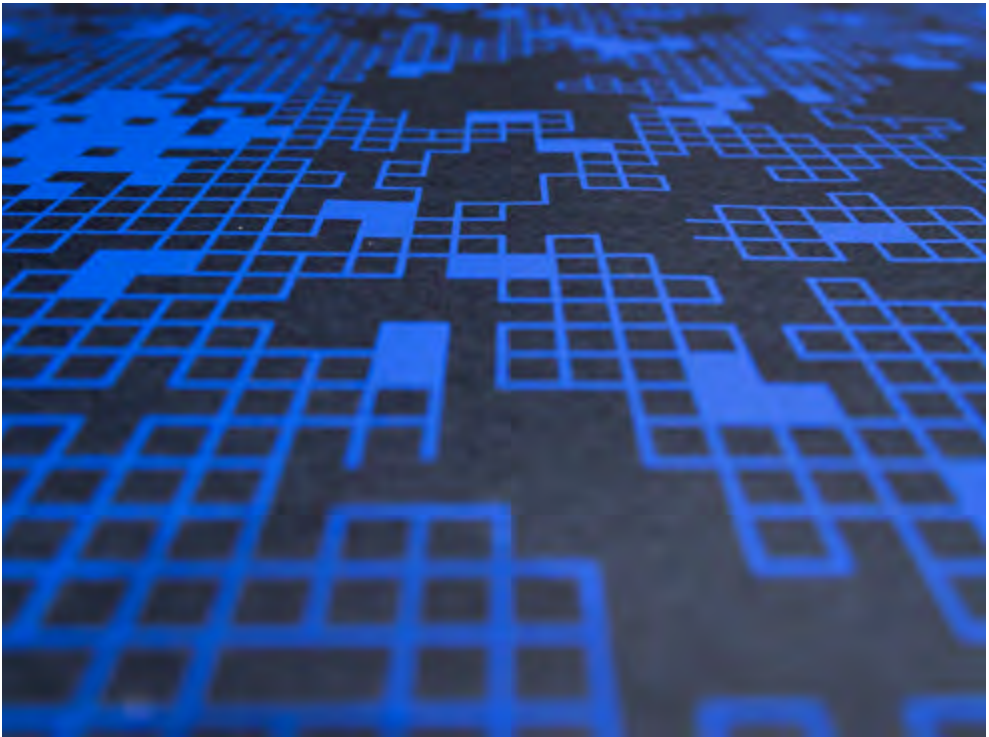
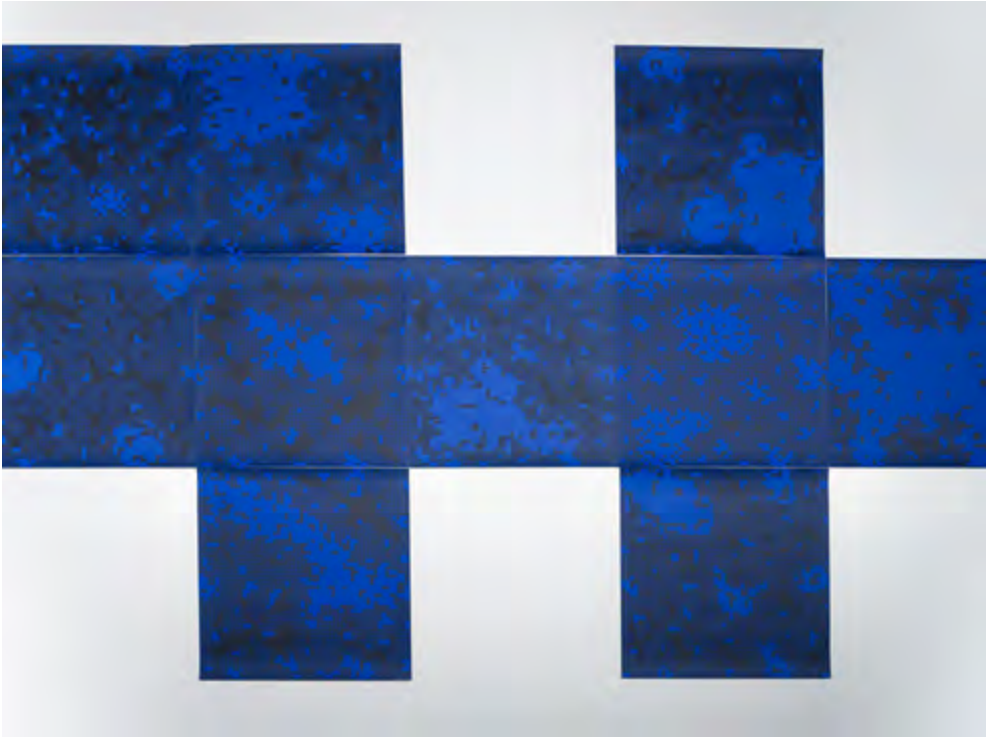
In the beginning, I exclusively used this computer to play online games, which was the only thing anyone of my age would find the computer useful for, but as the internet grew, there would soon be a plethora of sites for me to explore. I don't think there were many who could predict how much these new inventions would influence our lives over the next twenty years.

We were always excited about how new digital technologies would improve our lives. How they could aid us, connect, teach and entertain us. But now it feels like what was once given to us as an option has become a necessity. I depend so much on it that I don't even know how I could function without it.

I feel as though all these changes crept up on me, and by the time I became aware of what was happening, it was too late. I never used to question how my use of digital gadgets shaped my life and how I interact with my surroundings, but in recent years, I have been made acutely aware of the potential negative effects it can have on both my mental health and life in general.

I hate the fact that I'm so connected that anyone can reach me at any time of day. The frustration of being addicted to apps and sites littered with advertisements trying to sell me useless products while stealing my attention. How corporations create algorithms to best determine what products they can manipulate me to buy. Or how the new boom in AI technology could change the way we relate to the world forever.

"Krets4.0" (Circuit4.0) is the fourth rendition of my exploration of the circuit. The circuit is found in all electric apparatuses and is responsible for transferring electricity, data, or signals. In this project, I was drawn to the aesthetics



"Krets4.0" by S.R.

of the circuit as an abstract illustration of the technology that surrounds us. In the same way that the circuit is responsible for transferring information, my previous renditions of this series inform the decisions made for the next one.

The 4th rendition is a series of prints that can be assembled to build a larger piece. Each of the prints is unique but can be put together in order to create a seamless transition. With this series, I wanted to create a physical representation of the technology that surrounds us in our daily lives.



S.R. ^[NO]

[instagram.com/s.r_art2.0](https://www.instagram.com/s.r_art2.0)

I go by the name S.R. and I have an ever-growing captivation for technology and the relationship between humans and machines. As a huge Science-Fiction nerd, I often wondered how new technological advancements would influence our lives. At what point does utopia become dystopia? This fascination has become a large part of my practice where it's expressed by abstract geometric pieces. My formal education began at Stavanger School of Art, where I completed a two-year education in Visual Arts. During these years, I was introduced to printmaking, which would soon become one of my most used mediums. Along with printmaking, I also work with other two-dimensional mediums, such as drawing, painting, and video. When I create my works, I often feel like a one-person factory; all the decisions regarding the piece have been made in advance, and I am left as a cog in the machine. Removed from thought and uncertainties, I can focus solely on the work that needs to be done.

In the fall of 2022, I started my bachelor's degree in fine arts at the University of Bergen, where I am currently in my second year.



**"WE WERE ALWAYS
EXCITED ABOUT
HOW NEW DIGITAL
TECHNOLOGIES
WOULD IMPROVE
OUR LIVES."**

S.R.

ODE TO ADA ^[2023]

YANINA ZAICHANKA

In this project Yanina Zaichanka is studying and exploring the implications of unthinking people out of the public memory and the notions of (in)visibility in the digital era. The artist also meditates on the people behind the technologies (read: women) who have been forgotten while their work lives on. As Ada Lovelace once wrote, "That brain of mine is something more than merely mortal as time will show." Ironically, her input into the development of computers and programming has very often been downplayed and only relatively recently has her figure reemerged in public discussions, articles, and books.

History is still overwhelmingly written down as his story, with the lives of women often being omitted. As Linda Nochlin claims in her influential 1971 essay "Why Have There Been No Great Women Artists?," it was next to impossible for people who were not middle-class white men to achieve anything renown. Yet still it doesn't mean that other identities did not contribute. Even though there have not been many 'great' women, there have been women. They still haunt public memory like defective pixels that persist in manifesting themselves, distorting the 'whole' picture, and disturbing the status quo.

However, there is a difference between being seen and being observed. In the era of surveillance capitalism, people are the product rather than the subject of technology, and their lives and experiences are reduced to faceless numbers and potential profits. Big data is too big to pay attention to detail. Information seems to be easily accessible, but at the same time, nuances are often overlooked.

Seemingly objective technologies in the hands of those who desire to maintain their own status in power can and do lead to human rights violations. Authoritarian regimes have been using 'state-of-the-art' technologies to control people. One of the recent examples is the 2020 protests connected with the presidential elections in Belarus. Then, the regime employed internet shutdowns to disinform the citizens, and AI face recognition features and data from social media were used to trace down people who disagreed with the rigid power structure. People are serving their sentences in prisons for Orwellian thought crimes.



"Ode to Ada" by Yanina Zaichanka.

Ada Lovelace was using the phrase ‘poetical science’ when talking about her holistic approach to the world around her. It’s very likely that it was this unconventional approach that led her to think into existence the first computer program at the age when people could barely imagine some basic uses for a calculating engine. Paying homage to Lovelace, Zaichanka suggests a new term, ‘poetical technology,’ to address the missing link between the Humanities and STEM. New technologies appear every day, presenting endless possibilities, but too few are made to benefit people rather than big corporations. In view of this, bringing in the Humanities to the development of technologies could turn them in a more ethical and humane direction.

Drawing inspiration from Sadie Plant’s book “Zeros + Ones: Digital Women + the New Technoculture,” remembering the connections between the weaving loom and first programs, and employing cross-stitching as an analog predecessor of pixels, Zaichanka creates a series of portraits of the willingly and unwillingly invisible people. People forget; algorithms do not. Could it get to be otherwise?



Yanina Zaichanka ^[BY]

[instagram.com/what.yanya.saw](https://www.instagram.com/what.yanya.saw)

Yanina Zaichanka is a Belarusian artist who is currently studying at the Oslo National Academy of the Arts. Prior to moving to Oslo, she had been actively involved in the contemporary art scene in Minsk. Between 2018 and 2019, she studied Contemporary Art and Drama at the European College of Liberal Arts in Belarus. Her work has been shown at several solo exhibitions, including *Untitled* at the gallery Seilduken 2 in Oslo (2023), *the Freedom (of*

Speech) from the *Unbearable* at Pradmova Festival of Intellectual Literature in Minsk (2020), and *Being a Woman* at ECLAB in Minsk (2019). Zaichanka has contributed to group shows, among others at *Solarpunk Festival Exhibition* at Kinogalleriet in Rjukan (2023), *Solidarity with political prisoners in Belarus* at Sophus Bugges Hus in Oslo (2023), *CIAHLITSY*, an exhibition of queer art in Minsk and Brest (2019), and *Halasy*, exhibition of art de-stigmatizing people with mental health conditions (2019). The artist has also taken part in several art residencies and projects, the most recent being *Solarpunk Campus*

Summer School in Rjukan (2023), I CONSENT Summer School at UKS in Oslo (2023), and R22: Repression – Expression // Violence – Creative Resistance at PRAKSIS in Oslo (2022).

Zaichanka has been working on different topics, ranging from political oppression and collective trauma to environmental and historical justice. Her artistic practice includes embroidery, sewing, ceramics, as well as painting and performance.



**"PEOPLE FORGET;
ALGORITHMS DO NOT.
COULD IT GET TO BE
OTHERWISE?"**

YANINA ZAICHANKA

LITTERATURHUSET I TRONDHEIM



PRESENTATION AND DISCUSSION PANEL
CAN ART TAME AI ?
ARTISTS' ENCOUNTER WITH
ARTIFICIAL INTELLIGENCE

JON A. HÅTUN
KOKA NIKOLADZE

JUNE 12

Curator & Moderator: Gyrid Nordal Kaldestad

Partners: *Litteraturhuset i Trondheim / nyMusikk Trondheim*

CAN ART TAME AI? ARTISTS' ENCOUNTER WITH ARTIFICIAL INTELLIGENCE

JON A. HÅTUN / GYRID NORDAL KALDESTAD
KOKA NIKOLADZE

Artificial intelligence (AI) is rapidly advancing and is already beginning to render several creative professions obsolete, without us fully grasping the full consequences of this new technology yet. Many artists already fear that AI will produce such convincing artworks, write such compelling novels, and compose music that makes all human creativity unnecessary. Is humanity on the verge of making itself redundant?

However, some artists have chosen to confront this challenge head-on. Two of them are Koka Nikoladze and Jon Håtun, also known as Jono El Grande. Through a mix of lectures, live demonstrations, and discussions, they will show us how generative AI works in practice, in the fields of musical composition and visual arts, respectively.

How can artificial intelligence be approached with healthy skepticism and curiosity, and can we relate to it without blindly glorifying it or becoming terrified?

Gyrid Nordal Kaldestad, composer and local chapter leader for nyMusikk Trondheim, will moderate the discussion, which will be held in both Norwegian and English.





Jon A. Håtun ^[NO]

Jon A. Håtun is a Norwegian composer, visual artist, and author. Håtun has held several exhibitions and writes for orchestras and ensembles. He has released 9 albums on Rune Grammofon and his own label, Cosmic Anthill. He is employed as an associate professor at Westerns Department of Creativity, Storytelling, and Design/ Kristiania University College. Håtun researches the transdisciplinary development of ideas and concepts in the intersection between analog human activity and generative AI.



Gyrid Nordal Kaldestad ^[NO]

Gyrid Nordal Kaldestad is a composer and performer from the island of Stord in Sunnhordland. In the spring of 2024, she will complete her artistic fellowship at NTNU, Department of Music, Department of Music Technology. Among her positions, she has been the leader of MU in NKF, head of the scholarship committee for composers, as well as a board member in Periskop, nyMusikk Trondheim, Nuts and Bolts, and Notam. She is currently the local leader for nyMusikk Trondheim and the deputy chair of the board for the Norwegian Society of Composers.



Koka Nikoladze ^[GE/NO]

[koka.one](#)

Koka Nikoladze is a composer, artist, and associate professor of music theory, composition, and music technology at the Norwegian Academy of Music (NMH). Koka composes for orchestras, and builds musical machines as well as expressive performance interfaces. Koka explores the interplay between sound, objects, and performance. Koka also gives public lectures on music and technology.

**KUNSTROM JAKOB
@ STEINKJER
KULTURHUS**



INSTALLATION
**ENTER GHOST, EXIT GHOST,
RE-ENTER GHOST**
VERDENSTEATRET
JUNE 20 – AUGUST 11

Curator: Inger Marie Lillesand

Partners: *HilmArt / Nils Aas Kunstverksted / Steinkjer Kulturhus*

ENTER GHOST, EXIT GHOST, RE-ENTER GHOST [2022]

VERDENSTEATRET

Creative team: Asle Nilsen, Espen Sommer Eide, Janne Kruse, Magnus Bugge, Niklas Adam and Torgrim Torve. *Thanks to:* Ali Djabbariy and Martin Taxt.

The analog knows we are imperfect—our movements are unsteady—that we eat with our hands. In the digital universe, all of this is numbered and hidden. We have to learn everything all over again. We have to find out what is moving, what is boring, what is funny? What are our instructions? Repeat after me: Enter ghost, exit ghost, re-enter ghost.

With a title taken from the stage instructions for Hamlet, Verdensteatret alludes to what lies beyond the actual dialogue or action of a play and to the poetry of what is noted in the margin.

During the past years, Verdensteatret has thematically immersed themselves in various forms of learning processes and tried to create a laboratory to study consciousnesses and how they are formed and interact. Both animals, people, machines, and minerals are objects of study.

The work is the result of a collective process where materials and movements, sounds, and scenographies from the past have assumed a new form—a ghostly presence, attempted to be captured on analog film and the use of experimental coal microphones. When a film appears before our eyes at 24 frames per second, what is moving and what is standing still? Can soundwaves be captured in something material, something physical—become charred sound?



"Enter Ghost, Exit Ghost, Re-Enter Ghost"
by Verdensteatret. Photos taken at NITJA.

Photo: Jenny Berger Myhre.



Verdensteatret ^[NO]


verdensteatret.com

Verdensteatret is an artist collective based in Oslo. The group's continuous artistry has been established over the last 30 years. The group was founded in Bergen in 1986 by Lisbeth J. Bodd and Asle Nilsen, with a background from respectively theatre and visual art.

Today Verdensteatret consists of video and sound artists, painters, poets, sculptors, and computer programmers who together have developed an intricate audiovisual style. Combining aspects of music concerts, theatrical performances, and visual art installations, the company builds many of its large-scale productions from raw materials collected during journeys combined with stories of the fragile human soul. They endeavor to use a collaborative process to deeply integrate different artistic disciplines into projects that bridge the gap between artistic borders.

Verdensteatret's poetics is characterized by a dedicated long-term development, creating scenes of sensuous activity and ongoing experimentation within different media, which result in orchestral works and space-related musical compositions. Verdensteatret's works have been presented internationally in a number of art contexts and locations, such as art museums, contemporary music festivals, and theaters.

Verdensteatret is supported by The Norwegian Ministry of Culture and other official art foundations in Norway.



"THE ANALOG KNOWS
WE ARE IMPERFECT—
OUR MOVEMENTS
ARE UNSTEADY - THAT
WE EAT WITH OUR
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VERDENSTEATRET

GALLERI KIT



EXHIBITION
**BODDIES, DOWNLOADED,
KONVOLUTTET**
TRONDHEIM ART ACADEMY STUDENTS
JUNE 21 – 30

Partner: Kunstakademiet i Trondheim, NTNU

BODDIES, DOWNLOADED, KONVOLUTTET

TRONDHEIM ART ACADEMY STUDENTS

A response from KiT students as a state of mind and boddies—troubled, enchanted, shaken, loaded, recorded, surveilled, moving or on standstill, dancing, sleeping. A state of the moment, of art. Across media. An open invitation with surprise answers. Future Selves... from the corporal to the virtual. To be developed. Boddies as carriers, of memories and data. Uploaded, Downloaded. Still not perfect. Even with three ddds.



"Interweave" video installation
by Hedvig Aarnestad lost.



*"Kamikawa," music video, 2 min 34 Sec,
by Sälssi Jennifer-Annelie.*

VITENSENTERET I TRONDHEIM



VR INSTALLATION
(EPILOGUE) TURING GAIA:
MARKOV'S UMWELT

MARTINUS SUIJKERBUIJK
& ØYSTEIN FJELDBO

AUGUST 11 – SEPTEMBER 22

Partner: Vitensenteret i Trondheim

(EPILOGUE) TURING GAIA: MARKOV'S UMWELT ^[2024]

MARTINUS SUIJKERBUIJK
& ØYSTEIN FJELDBO

“(Epilogue) Turing Gaia: Markov’s Umwelt” represents the concluding chapter of the Turing Gaia artistic research project, a venture that has woven together threads of technology, ecology, and art into a complex fabric exploring the boundaries of digital life and environmental interconnectivity. This immersive audio-visual VR experience, revealed at the Vitensenteret and accompanied by the previous chapters: the installation “Turing Gaia: Entering Thermodome” and the performance “Composing the ((Non)Human)” – both presented at Kjøpmannsgata Ung Kunst – transports participants into the Thermodome, a virtual ecosystem grappling with the effects of climate change. This virtual reality odyssey invites participants to embody the perspective of Markov-NPC, an AI entity navigating the heat-entangled Thermodome, offering a unique vantage point on the behavior and adaptation of the NPC within this digital biosphere.

The VR journey unfolds against a backdrop of shifting weather patterns, heat-induced phenomena, and a changing ecosystem, illustrating the impact of climate change on digital biodiversity and ecosystem health. This setting not only enriches the narrative but actively involves participants in tackling the challenges of a changing virtual climate, echoing the urgency of environmental action in the real world.

“Markov’s Umwelt” is the project’s VR pinnacle, crafted from the data generated by Markov-NPC’s interactions within the Thermodome, which continuously evolves throughout its four-month exhibition at Meta.Morf. Thermodome serves as a rehearsal space, meticulously capturing Markov’s experiences to form the narrative foundation of the VR experience. Hence, “Markov’s Umwelt” transcends a mere VR creation; it distills Markov’s journey into a compelling narrative that guides participants through the complexities of the digital ecosystem and the nuances of its ecological effects. This



"(Epilogue) Turing Gaia: Markov's Umwelt"
by Martinus Suijkerbuijk & Øystein Fjeldbo.

narrative fabric is transformed from an open exploration to a structured VR narrative, showcasing the project's narrative depth and aesthetic diversity.

Participants are immersed in a sensory-rich odyssey, becoming part of the algogenetic narrative that toggles between experiencing the ecosystem through Markov-NPC's 'senses' and an external observer's perspective. This exploration illuminates the intricacies of the Thermodome ecosystem, the viability of artificial life, and our profound connection to the digital world.

In its final act, the "Turing Gaia" project not only demonstrates the capabilities of artificial ecosystems but also prompts deep reflection on the pressing ecological and philosophical issues of our era. It's an invitation to contemplate our role and responsibility in both the digital and natural worlds, highlighting the interconnectedness of life across all realms.



Martinus Suijkerbuijk ^[NL/NO]

martinussuijkerbuijk.net

Martinus Suijkerbuijk's diverse background forms the blueprint of his artistic practice. He holds a degree in Automation Engineering and Industrial Design. In 2017 he graduated from the International MFA program at the Trondheim Academy of Fine Arts, where he's also currently a Ph.D. candidate. His work is best understood as an experimental practice that connects, translates, and operates across the borders of different media, artistic genres, and disciplines. Within his practice, he explores the fringes of art, technology, and philosophy through the potential of alliances and collaborations. His technical background has enabled him to work across industries. He has been invited to present his research and work at art institutions (ZKM, Sónar+D Barcelona, Meta.Morf 2020) as well as technology conferences (CHI 2018, Philips Trend Event). Presently his artistic research centers around the possibilities of Artificial Aesthetic Agents through AI technologies, and gaming engines.



Øystein Fjeldbo^[NO]

fjeldbo.works

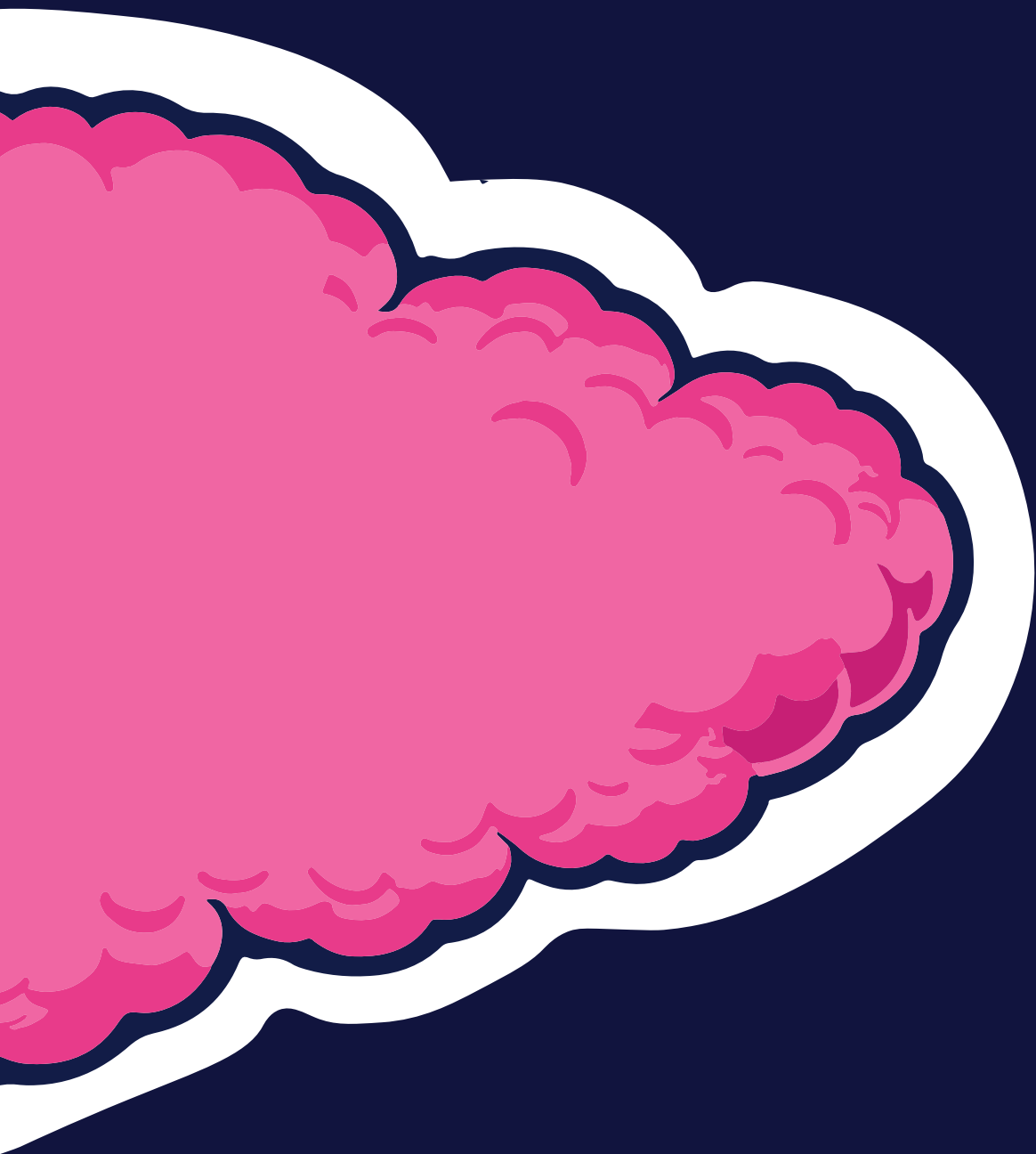
Øystein Fjeldbo is a Trondheim-based sound artist. He holds a master's degree in music technology from NTNU (2017). His work primarily aims to shape android auditory expressions. On the one hand, he transforms synthetic starting points into something more organic, while on the other hand, he utilizes 'organic' sound materials, such as field recordings and acoustic instruments, abstracting them into something more synthetic-sounding.

With the group Future Daughter, he has released music on labels like Orange Milk Records, #FEELINGS, and Kropp Uten Grenser. His projects and collaborations, both in music and installation, have been presented at institutions such as Landmark and BIT Teatergarasjen Bergen, Høstscena Ålesund, Trøndelag Centre for Contemporary Art, Sónar+D Barcelona, and ArtScience Museum Singapore.

**"...AN INVITATION
TO CONTEMPLATE
OUR ROLE AND
RESPONSIBILITY IN
BOTH THE DIGITAL AND
NATURAL WORLDS."**

MARTINUS SUIJKERBUIJK
& ØYSTEIN FJELDBO

PLANETARIET, VITENSENTERET I TRONDHEIM



CONCERT
HUMANA|MACHINA
FRANK EKEBERG
AUGUST 11

Partner: Vitensenteret i Trondheim

HUMANA|MACHINA [2024] (WORLD PREMIERE)

FRANK EKEBERG

“humana|machina” is an immersive electroacoustic music composition that invites you into a sonic realm where the boundaries of human and machine dissolve. It takes as its starting point the desire to extend human senses and capabilities by means of technology. The piece is composed of sounds that are both organic and mechanical, sounds of machines and technology juxtaposed with the sounds of nature and the human voice. The title itself, a fusion of the Latin terms for ‘human’ and ‘machine,’ becomes a symbolic canvas upon which the narrative of our modern existence unfolds. The composition serves as an exploration of the intricate interplay between the organic and the synthetic, a journey into the evolving relationship that defines our era. “humana|machina” is an abstraction, a reflection, and an invitation. It is a sonic bridge connecting the ancient with the futuristic, the human with the machinic. A loose narrative serves as a guide through the auditory landscapes that echo the complexities of our interconnected world, where boundaries blur, and the essence of human and machine is laid bare.

Text contributions by Chat GPT, Bard, and Bing AI; voices by Coqui XTTS. “humana|machina” was commissioned by Meta.Morf 2024 with generous support from the Norwegian Cultural Fund.



Frank Ekeberg ^[NO]

frankekeberg.no

Frank Ekeberg is a transdisciplinary artist, music composer and researcher working in the intersection of the natural and the constructed. His work explores issues of ecology, time, spatiality, and radical change, with a particular focus on nature spaces, technopolitics, and the interplay between human and non-human worlds. Primarily working with sound using obsolete as well as emerging technologies, Ekeberg’s artistic output includes generative installation art, immersive electroacoustic music, photography,



"humanaImachina" by Frank Ekeberg. Photo: DALL-E.

and interactive audio-visual creations. Site-specificity and integration of spatial elements in the compositional structure are at the core of most of his projects. Ekeberg's works have been widely presented in venues around the world, including Chicharra Festival (Spain), Acousma (France), International Symposium on Electronic Art (Australia, Dubai, Canada, Spain), Saemien Sijte (Norway), New York City Electroacoustic Music Festival (USA), Fotografie Forum Frankfurt (Germany), International Computer Music Conference (Cuba, Sweden, Singapore, USA) Carlow Art Collection (Ireland), Kiasma Museum of Contemporary Art (Finland), CMMAS (Mexico), Seoul International Computer Music Festival (Korea), Inner Space (Croatia), Fronteras del Silencio (Argentina), Felleshus (Berlin), ASU Art Museum (USA), and many more. He was awarded the Smithsonian Artist-Research Fellowship in 2017, and is currently the recipient of the Norwegian Government Grant for Artists.

Frank Ekeberg holds a master's degree in electronic music from Mills College in Oakland, California, where he studied composition with Pauline Oliveros and Alvin Curran, and a Ph.D. in electroacoustic music from City University London, UK, supervised by Denis Smalley. Ekeberg spends most of his time living and working in Trondheim, Norway.

V2_ LAB FOR THE UNSTABLE MEDIA



[UP]LOADED BODIES EXHIBITION

ØYSTEIN FJELDBO / MARIE-LUCE NADAL
MARNIX DE NIJS / ŠPELA PETRIČ
PAULA STRUNDEN / MARTINUS SUIJKERBUIJK

SEPTEMBER 19 – OCTOBER 13

Curators: Zane Cerpina, Boris Debackere, Espen Gangvik, Florian Weigl

Partners: *V2_Lab for the Unstable Media / TEKS – Trondheim Electronic Arts Centre*

[UP]LOADED BODIES EXHIBITIONS

CURATORIAL STATEMENT

Grand narratives of escapes into digital wonderlands hit us time and again. What does the journey beyond the screen promise us today? Is it a one-way ticket to a boundless experience inside the perfect avatar body? A utopian fantasy of an eternal party in cyberspace? What can we truly expect from this virtual tourism? Will it live up to its promises? How high are your digital expectations? And are you prepared to leave your physical confines at the departure hall, while your mind embarks on a spectacular voyage into virtual realms?

The [up]Loaded Bodies exhibitions of Meta.Morf 2024 present artists who explore the technological body caught between virtual ecstasy and digital obesity. Reflecting on the biennale theme, the featured artworks probe the complexities of identity, embodiment, and experience in the digital era, offering a myriad of perspectives that span from the hopeful to the critical.

In a joint effort, the curators of TEKS and V2_ Lab for the Unstable Media, devised the conceptual framework and selection of works. The [up]Loaded Bodies exhibitions unfold across four venues: first at three galleries in Trondheim: i) Kjøpmannsgata Ung Kunst, ii) Trøndelag senter for samtidskunst, and iii) TEKS.studio, then iv) in Rotterdam at V2_ Lab for Unstable Media.

How would AI act in the world if it had a physical body? In **"PLAI"** (2020), Špela Petrič lends AI physical body parts so that it can interact with cucumber plants. The living artwork and its video documentation let you witness the playful encounter between these two non-human entities.

Meanwhile, the video installation **"Turing Gaia: Entering Thermodome"** (2024), by Martinus Suijkerbuijk featuring Øystein Fjeldbo, makes you sympathize with a Non-Playable Character as he adapts to extreme weather events. Will climate change ever reach the virtual landscapes? Is this dark tourism gone digital?

What becomes of our corporeal confines while we indulge in virtual tourism? Marnix de Nijs' **"Gravitational Bodies"** (2024) presents an anti-gravity installation that allows users to abandon the constraints of their physical bodies. Will your body ever feel the same after the return from the digital realm?

Paula Strunden invites you to become a performer in her immersive mixed-reality installation **"Rhetorical Bodies"** (2024). Enter the dancefloor to expand your physical constraints and try on fluid digital identities. The movements transform the sounds and visuals, creating a captivating theatrical spectacle.

While we immerse ourselves in the digital cloud, Marie-Luce Nadal's installation **"Vie d'ailleurs"** (2023) showcases a real cloud harvested from the skies in Los Angeles. In her second work, **"Making the Clouds Cry"** (2015), she shoots a crossbow into the sky. Inspired by the practice of cloud seeking, this literally makes the sky cry.

On- or offline, our turbulent digital travel schedules continue to affect bodies and shape identities. Fasten your digital extensions and prepare for the Meta.Morf 2024 – [up]Loaded Bodies exhibitions to take you on a joyride, exploring the liminal space between the virtual and physical. The featured artists will take you through a rollercoaster of experiences from the perspective of both humans and machines, encouraging us to reconsider our next destination.

Whether you are a human longing to be uploaded into a new virtual body or an AI looking to interact with physical reality, this is no holiday. This is life as we know it in the 21st century.

—Zane Cerpina, Boris Debackere, Espen Gangvik, and Florian Weigl, 2024



**"THIS IS NO HOLIDAY. THIS
IS LIFE AS WE KNOW IT IN
THE 21ST CENTURY."**

[UP]LOADED BODIES

GRAVITATIONAL BODIES [2024]

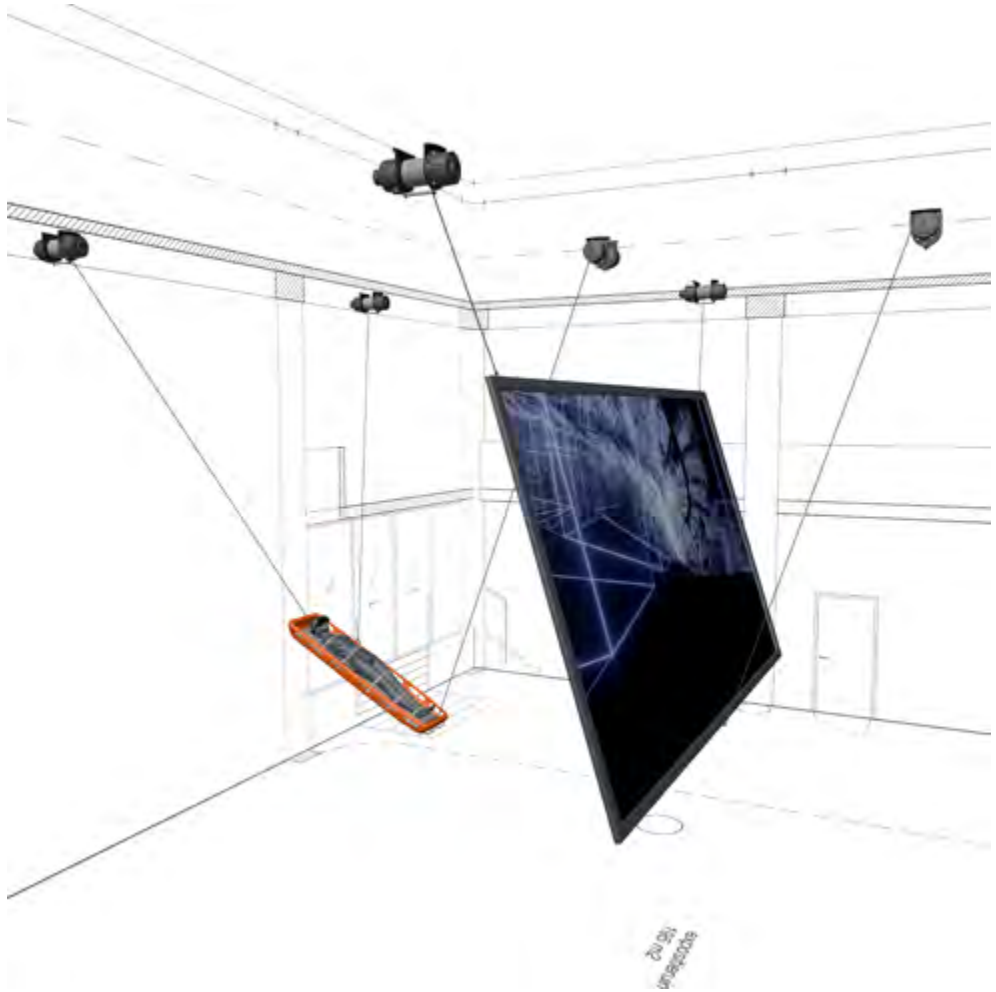
MARNIX DE NIJS

“Gravitational Bodies” delivers a deeply absorbing VR experience by combining the physical sensation of floating mid-air on an emergency stretcher with visuals of a perpetually evolving AI-generated landscape. In this experience, you escape gravity, leave your body behind, and lose yourself in digital infinity, only to discover that your physical body’s proprioception constraints hinder a total escape into virtuality. However, it’s not just the information derived from our muscles and nerves that we are tempted to ignore; with rapidly advancing AI technologies, we no longer have to rely on our cognitive capacities either. “Gravitational Bodies” seductively utilizes these specific technologies that led to our current state of emergency, playfully and critically examining their impact on our present condition.

The interface of this interactive work is a customized emergency stretcher, typically used to evacuate individuals from challenging locations like ships, ski slopes, and, for example, caves. This installation cradles your vulnerable VR body, wearing VR glasses, hanging above the floor of the exhibition space. The stretcher’s X, Y, and Z positions and orientations are dynamically adjusted using a motorized flying rig. The trajectory of the stretcher initially correlates with the movement of the virtual camera, transitioning from a standing to a reclining position, shifting your balance and sensation of gravity. Over time, the stretcher’s motions intensify and become increasingly challenging to endure.

The imagery develops from augmented to virtual reality and from a street-level point of view to an AI-generated bird’s-eye view. Hovering over a landscape surrounded by undulating mountains, you drift through turns and fly over a meditative but slightly uncanny synthetic AI-generated infinite landscape. The progression of the experience will be directly linked to various render styles, digital glitches, fluid perspective shifts, and dynamic warping with effects that are loosely inspired by gravitational sci-fi concepts such as the O’Neill cylinder and the von Braun wheel.

The work’s soundtrack is generated in real-time and mainly focuses on supporting the physical experience. Dynamic parameters like speed and



orientation are directly altering the game sounds. The ambient sound layers will evolve, correlating with the 3D world. The composition also includes audible and inaudible frequencies that drive surface transducers for tactile feedback and simultaneously transform the emergency stretcher into a therapeutic singing bowl.

Whether you're feeling bored in your VR isolation or can no longer tolerate the physical misalignment and get nauseous, when you choose to re-enter the augmented state, you discover yourself securely strapped onto the stretcher, rescued, and reconnected with the physical world of the exhibition space surrounding you.

The work has been co-produced by V2_ Lab for the Unstable Media.

Photo: Joey Kennedy.



Marnix de Nijs ^[NL]

marnixdenijs.nl

Marnix de Nijs (1970) is a Rotterdam-based installation artist. After graduating as a sculptor in 1992, he focused his early career on sculpture, public space, and architecture. Since the mid 90's, he has been a pioneer in researching the experimental use of media and technologies in Art. His works include mainly interactively experienced machines that play with the perception and control of image and sound, but also radical and humorous pieces such as his


“Bullet Proof Tent” and the “Physiognomic Scrutinizer” belong to his oeuvre.

Impelled by the idea that technology acts as a driving force behind cultural change and is therefore capable of generating new experiences where societal habits and communication are rethought, his work thrives on the creative possibilities offered by new media, while critically examining their impact on contemporary society and human perception.

To create his technologically complex installations, de Nijs often relies on close collaborations with media labs, universities, developers, engineers, and professionals from the film and game industry.

De Nijs' works have been widely exhibited at international art institutes, museums, and festivals. He won the Art Future Award (Taipei, 2000) and received honorable mentions at the Transmediale award (Berlin, 2000), the

Vida 5.0 award (Madrid, 2002), and Prix Ars Electronica (Linz, 2013, 2005 & 2001). In 2005, he collected the prestigious Dutch Witteveen & Bos Art and Technology Price 2005, for his entire oeuvre.



"...WHEN YOU CHOOSE
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RESCUED, AND
RECONNECTED WITH THE
PHYSICAL WORLD..."

MARNIX DE NIJS

MAKING THE CLOUDS CRY [2015]

MARIE-LUCE NADAL

“Madeleine crossbow” (from the “Making the Clouds Cry” outdoor performance) is a sculpture and instrument crafted by Marie-Luce Nadal. With welded metal, electric components, and repurposed bra wire, this weapon houses handmade cartridges that, when released into the sky, beckon the clouds to share their emotions. A poetic exploration of human connection to nature, this creation expresses the artist's profound intention to merge art with the world's emotions.

VIE D'AILLEUR [2022]

“Vie d'Ailleurs” is an artwork that embodies the harvesting and manifestation of pure cloud essence. This essence is extracted by Marie-Luce Nadal, an artist passionate about capturing natural phenomena.

Through regular practice, she collects this essence and redistributes it in enclosed environments, giving rise to a series of works called “Eoloriums.” The artwork “Vie d'Ailleurs” presented here is a captivating depiction of the collection of soil and a cloud, both harvested in Cambodia in 2022.

This evolving sculpture contains a captive cloud in perpetual motion. Under the watchful eye of the overhanging machine, the cloud appears and disappears, following an orchestrated movement. The contained atmosphere oxidizes, clouds, or clears, influenced by its surroundings.

The term “Eolorium” is a neologism coined by the artist, combining ‘Aeolus,’ the god of winds in Greek mythology, with the Latin suffix ‘arium.’

This sculpture, reminiscent of a cloud aquarium, houses a captive fragment of land, a microcosm subject to the random will of air masses condensing into wisps.

Like an archivist, Marie-Luce Nadal collects the ephemeral to preserve it from the imprint of time.



"Making the Clouds Cry" by Marie-Luce Nadal.
Photo: Vincen Everart.



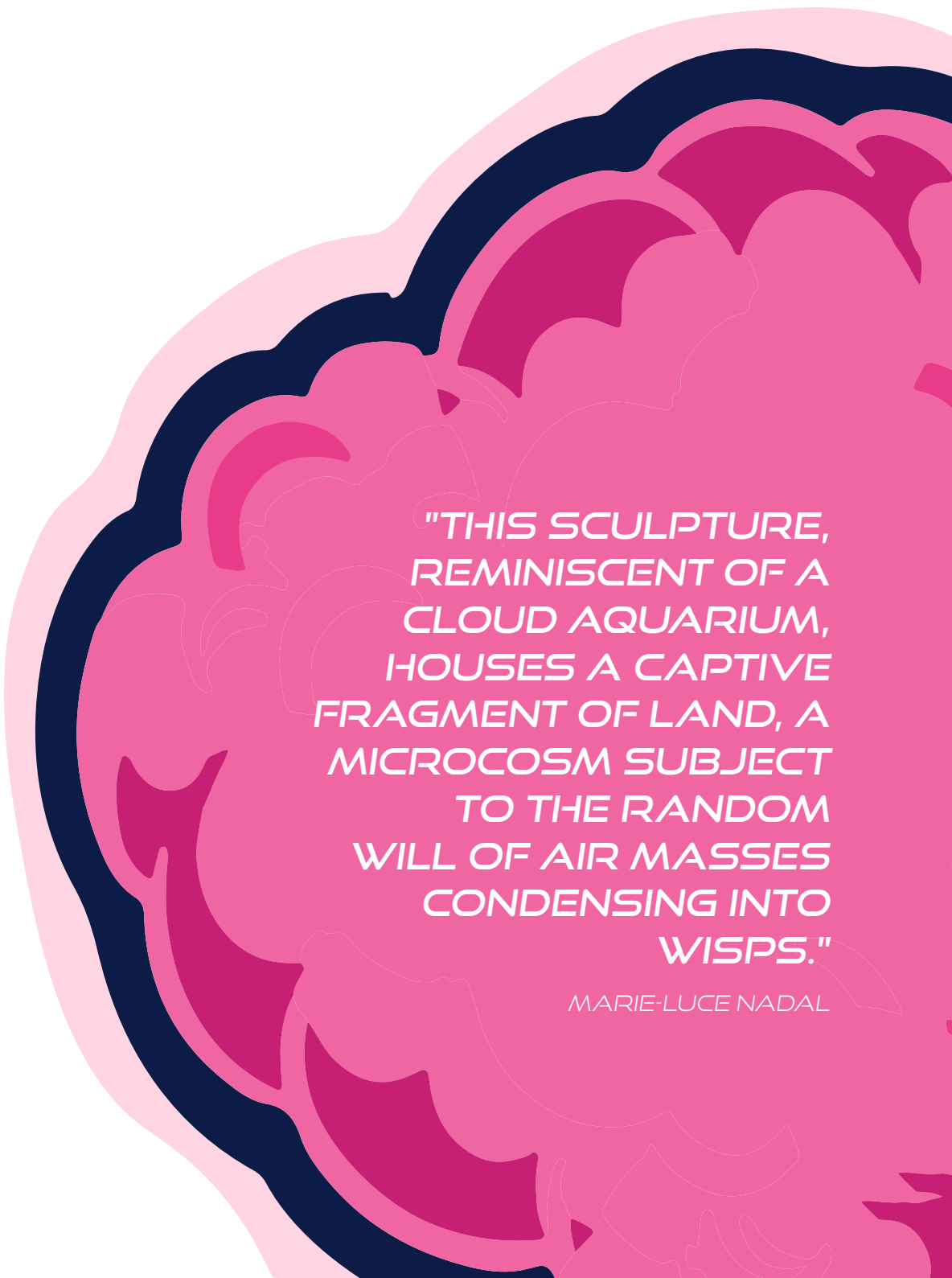
"Vie d'aïlleur" by Marie-Luce Nadal.

**Marie-Luce Nadal** ^[FR]

marielucenadal.com

Marie-Luce Nadal is a Franco-Catalan artist and researcher, born in 1984. Nadal draws inspiration from her viticultural roots and the land of Perpignan, where she grew up, to explore the intersection of myths, art, and science. Descended from a lineage of winemakers, she brings a poetic and scientific perspective to the mastery of the sky, inheriting the ancestral struggle of her grandfather against the elements.

Nadal's artistic endeavors transcend conventional boundaries. She is renowned for her performative machinic works, a fusion of plastic singularity, scientific inquiry, and technical viability. Her intention is not merely to create art but to provide objects that the audience can actively engage with or deploy. Nadal's work is haunted by the direct impact of climatic phenomena, leading to a captivating exploration of meteorology and art within her creative universe.



**"THIS SCULPTURE,
REMINISCENT OF A
CLOUD AQUARIUM,
HOUSES A CAPTIVE
FRAGMENT OF LAND, A
MICROCOSM SUBJECT
TO THE RANDOM
WILL OF AIR MASSES
CONDENSING INTO
WISPS."**

MARIE-LUCE NADAL

"Making the Clouds Cry" by Marie-Luce Nadal.





PLAI [2020]

ŠPELA PETRIČ

“PLAI” is an AI robot created to play with cucumber plants. Recognizing that crops are surveilled and controlled by algorithms as much as people, the project examines the potential of using machine learning, artificial intelligence, and robotics to relate to plants in a non-extractive manner; to resist the reductive view of plants as a living resource and use technology towards their joy—whatever it may be.

Špela Petrič sets out to question whether AI and machine learning tools, their high-tech sensorium, and bespoke effectors are, in fact, inescapably tied to utility and efficiency. Can we make an AI-powered robot whose purpose is to play with plants? And how do plants play anyway?

In contrast to a game with set rules, play evades clear definitions—play is relational, its bounds malleable, and its intensity in flux. It is through play that living beings learn about what their bodies can do, exploring with curiosity the freedom of agency prior to confronting existential challenges. And yet, what constitutes play also lies in the eyes of the beholder. Because it is so loosely defined and because the pleasure it brings to the entity playing is a first-person experience, it barely passes scientific scrutiny. Within the scientific episteme, ascribing vegetables with the potential of play would likely be considered an anthropomorphization that should be avoided. Since AI genealogically stems from technoscience based on objective knowledge, an AI robot built by people explicitly for the joy of beings as ontologically unrelated as plants are to humans poses a paradox. To add to the conundrum, Petrič considers the AI robot as a human prosthesis that augments some of the perceptual shortcomings of the human body that make it difficult to play with plants. The robot can both kinetically and cognitively enter plant time in a way we cannot.

With the expertise of people from the fields of computer and cognitive science, biology, engineering, design, art, and philosophy, the project attempts to make a morphologically and computationally plant-centered robot. The robot holds a planter with soil, above which 36 colorful bouncy balls are suspended from individually controlled wires. These are the effectors which the



"PLAI" by Špela Petrič. Presented at Kersnikova.
Photo: Hana Josić.

robot unwinds slowly to approach and play with the plants. Once the cucumbers start growing mature leaves, thin tendrils develop opposite each one. The tendrils are very motile, exploring their environment in a swaying motion, sensing touch, light, and perhaps even scents. If they come across a suitable object or surface (in this case, the robot's wire) they wrap around it tightly and pull on it with a helical coiling mechanism.

While the visitor might not see play unfolding with their own eyes, they can catch a glimpse of it on the computer screen, which continuously replays the last 24 hours of interaction as a time-lapse video and reports on the latest steps taken by the AI robot.

As the cucumbers grow and envelop the robot, both become imprinted by the choices the other made in the process. Play as a moment in time seamlessly transitions into utility, the robot AI transforming into a trellis that allows the cucumber plants to stretch, flower, and fruit, eventually producing delicious cucumbers to be consumed by vegetable lovers. But by playing with machines in this manner, we become a little less deterministic, a little more plant-like, a little stranger, and a little less estranged from our digital spawn.

Credits

Programming: Benjamin Fele, Tim Oblak. Robot development and assembly: Gregor Krpič, Erik Krkač, Jože Zajc, David Pilipovič. Design: Miha Turšič. Thanks to: Adriana Knouf, Agnieszka Wolodzko. Produced by: Kersnikova Institute, Kapelica Gallery. Within the framework of the European ARTificial Intelligence Lab. Co-funded by: Creative Europe Programme of the European Union, Ministry of Culture of the Republic of Slovenia, Ministry of Public Administration of the Republic of Slovenia, City of Ljubljana – Department of Culture, Creative Industries Fund NL, and Dutch Science Foundation NWO, Smart Hybrid Forms grant. Produced in cooperation with: ZKM, Karlsruhe, MU Hybrid Art House, and VU Artscience laboratory hybrid forms.

Photo: Anze Sekelj.



Špela Petrič ^[SI]

spelapetrič.org

Špela Petrič is a Slovenian new media artist with a background in the natural sciences. Her artistic work combines biomedicine practices and performativity to enact strange relations between bodies that reveal the underpinnings of our (bio)technological societies and propose alternatives. Petrič has received several awards, such as the White Aphroid for outstanding artistic achievement (Slovenia), the Bioart and Design Award (Netherlands), and an Award of Distinction at Prix Ars Electronica (Austria).

**"...THE NOTION OF A PLAY
AS AN ONTOLOGICAL
CONDITION OF ALL
LIVING BODIES."**

ŠPELA PETRIČ

RHETORICAL BODIES: AN XR DANCE PERFORMANCE [2023]

PAULA STRUNDEN

“Rhetorical Bodies” is a collaborative extended reality (XR) installation by Paula Strunden that transcends the boundaries of physical and virtual reality. Through the use of inflatable wearables tracked in real-time, it bridges the gap between two dancing bodies, translating their movements into sounds and transforming their physical forms into interactive embodied synthesizers. This fusion of physical movements with auditory expression invites immersants to explore the profound impact of sensing their material bodies in the virtual realm.

Drawing from Strunden’s research in embodied virtuality dating back to the 1990s and inspired by numerous female pioneers in the field, including Brenda Laurel, Char Davies, and Rebecca Allen, “Rhetorical Bodies” challenges conventional notions of bodily boundaries, inviting immersants to navigate the fluidity of identity and venture into the realm of their virtual selves.

Thirty years ago, the American architectural theorist Karen A. Franck asked, “When I enter Virtual Reality, what Body will I leave behind?” Her essay, published in the Architectural Design Magazine *Architects in Cyberspace* (1995), starts with a detailed depiction of how it feels to place a virtual reality (VR) headset on her head, slip a pair of gloves over her fingers, put on a motion capture suit, take a first step, and reach into virtual space. To act in virtual space and interact with virtual objects is disclosed by Franck as an inherently physical undertaking. Franck insists on needing her “eyes and ears to do the seeing and hearing; my arms, hands, legs, and feet, (...) to do the moving.” It is not the physical body, she explains, that is left behind, as “without it, I am in no world at all.” Rather, her body’s capacities to interact, respond, and attune to a new environment with different sets of laws enable her to experience new ways of “being-in-the-world”. Instead of detaching from her body, Franck speculates how her embodied self would feel in an immersive virtual environment freed from the limitations and physical constraints of the material world.

In the same vein, the American literary critic N. Katherine Hayles proclaims in her essay “Embodied Virtuality: Or How to Put the Body Back into the



"Rhetorical Bodies" by Paula Strunden.
Photos: Riccardo De Vecchi.

Picture” published in *Immersed in Technology: Art and Virtual Environments* (1996): “If it is obvious that we can see, hear, feel, and interact with virtual worlds only because we are embodied, why is there so much noise about the perception of cyberspace as a disembodied medium?”

Building on this notion of embodied virtuality, Strunden’s work fosters a profound sense of connection and cultivates new forms of intimacy, enabling immersants to engage with each other’s bodies and gestures in real-time while being physically apart. As immersants immerse themselves in this networked XR experience, their movements are augmented and made visible to one another in real-time while their bodies take the shape of fluid, flowing, soft blobs, blurring the lines between their visually perceived and felt bodies. Through the use of hand and full-body motion tracking, the installation creates a dynamic interplay of movements and sounds, in which immersants can merge and bind with their surrounding spaces and bodies, blurring the distinction between self and other and revealing the inherent ambiguity and dynamic plasticity of bodily boundaries.

The intimate act of stepping into each other’s bodies, touching, moving, and merging with each other’s fluid shapes evokes the paradoxical sensation of feeling without feeling, sensing without being able to understand the sensation. Instead of experiencing the physical within the virtual, this XR installation allows immersants to experience and enact their virtual selves physically—with and through their bodies. While experiencing being ‘you’ and ‘me’ simultaneously—not as a static middle, but as a fluid and dynamic link between the realms—“Rhetorical Bodies” invites immersants to embrace the interconnectedness of self and otherhood and embrace the fluidity of identity.

Credits

Sound Design: Daniel Helmer. Soft Bodies: Ivan Isakov. Networking: Joelle Galloni (Studio VRij). Inflatables: Schultes Wien. Dance & Choreography: Tu Hoang.

“Rhetorical Bodies” has been collaboratively developed within the framework of “No Dancing Allowed” (22.06.2022–20.11.2022), curated by Bogomir Doring at Q21 MQ Vienna and “Hybrid Tales for Hybrid Times” (05.05.2023–27.08.2023), curated by Angelique Spaninks at MU Artspace Eindhoven. The installation is part of Paula Strunden’s design-led Ph.D. research, supervised

by Angelika Schnell at the Academy of Fine Arts Vienna, as part of the project “Communities of Tacit Knowledge (TACK): Architecture and its Ways of Knowing,” funded by the European Union’s Horizon 2020 program under the Marie Skłodowska-Curie grant agreement No 860413.

Photo: Caendia Wijnbelt.



Paula Strunden ^[DE/NL]

paulastrunden.com | xr-atlas.org

Paula Strunden is a transdisciplinary XR artist with a background in architecture. She studied in Vienna, Paris, and London and worked at Raumlabor Berlin and Herzog & de Meuron Basel. Since 2020, she has been conducting her design-led Ph.D. as part of the Horizon 2020 European research network “TACK: Communities of Tacit Knowledge – Architecture and Its Ways of Knowing” at the Academy of Fine Arts Vienna. Her work specializes in embodied and

multisensory virtuality, exploring the intersection of architecture, spatial computing, and human experience. Her performative XR installations have been exhibited at the Royal Academy of Arts London, Nieuwe Insituut Rotterdam, MU Art House Eindhoven, and Eye Filmmuseum Amsterdam, as well as nominated for the Dutch Film Award “Gouden Calf” in 2020 and 2023. Paula is co-founder of the educational initiative Virtual Fruits and leads workshops and summer schools at public universities and cultural institutions as part of her associate position at Store Projects. Through her internet platform, www.xr-atlas.org, she advocates for an interdisciplinary historiography of virtual technologies and furthers the recognition of female pioneers in the history of VR, and thought at the Architectural Association London, Bauhaus University Weimar, Academy von Bouwkunst Amsterdam and Academy of Fine Arts Vienna.

TURING GAIA: ENTERING THERMODOME ^[2024]

MARTINUS SUIJKERBUIJK
FEATURING ØYSTEIN FJELDBO

The “Turing Gaia” artistic research project is presented in three chapters during Meta.Morf Biennale in 2024. “Turing Gaia: Entering Thermodome” unfolds during the whole exhibition period and acts as the foundational model of the successive performance: “Composing the ((Non)Human)” and the VR installation “Markov’s Umwelt.”

“Turing Gaia: Entering Thermodome” emerges as a creative amalgamation of technology, art, and virtual ecology, a speculative Zero-Player Game, that offers a grounded yet imaginative perspective on a world actively confronting the impacts of climate change. It manifests as a digital environment where an AI-driven Non-Playable Character (NPC), named Markov-NPC, endeavors to make sense of a rapidly changing and heat-dominated ecosystem.

Markov-NPC, crafted as an advanced cognitive architecture, is not just an occupant of this evolving world but an active participant. Its behavior, influenced by varying environmental heat levels, provides insights into the diverse strategies life might employ to endure the challenges posed by a shifting climate. This narrative, a testament to survival and adaptability, illustrates the innate resilience of life. In this virtual setting, Markov-NPC and the ecosystem interact in a dynamic exchange, adapting to new climatic realities amidst the backdrop of extreme weather events that evoke a sense of the Sublime.

The narrative of “Turing Gaia” is a fluid, evolving cycle, showcasing the interplay between artificial intelligence, human experience, and virtual ecology. This synergy offers a unique view into a world experimenting with new forms of existence.

A key feature of this project is its emphasis on ‘heat’ as a central aesthetic parameter. This is not merely a visual aspect but an experiential one for Markov. The environment, alive with heat-induced phenomena like mirages and heatwaves, is depicted in a vibrant spectrum of colors, signifying temperature changes. This interactive interpretation of heat brings the virtual environment to life.



"Turing Gaia: Entering Thermodome" by
Martinus Suijkerbuijk featuring Øystein Fjeldbo.

The visual landscape of “Turing Gaia” is a blend of diverse futuristic visions—space colonization, solarpunk, thermofuturism—styled through generative AI technologies and meticulously designed in 3D. The world is in constant flux, driven by procedural algorithms that ensure a unique experience for each visitor, a journey through a world that is perpetually reinventing itself.

Enhancing this visual journey is an AI-generated soundscape, intricately woven to enhance the narrative. Composed of digitally crafted natural sounds, it forms a symphony that reflects the altered reality of our environment. Within this soundscape, a meta-narrator, powered by advanced Language Models like GPT-4 and PALM 2, offers first-person reflections on Markov’s computational experiences. This narrative layer bridges individual struggles with broader contemplations of global climate dynamics, creating a story that echoes the virtual experience and mirrors our own world’s evolving story.

Norwegian sound artist Øystein Fjeldbo collaborates on this project, shaping the AI-generated sound material and integrating data from both Markov and the virtual ecology into the generative soundscape.

“Turing Gaia” is a cultural and existential exploration into thermofuturism—a cultural concept that acknowledges the complexity of entropy at the heart of all exchanges, not only in environmental dynamics in the earth’s atmosphere, but also in our cultural, economic and political systems.

The project “Turing Gaia: Entering Thermodome” stretches the capabilities of AI to their creative zenith, threading a narrative of ecosystems, plant and animal life, and abstract vistas that represent a world grappling with the realities of climate change. More than just a display of potential future scenarios, this installation is an interactive exploration that prompts visitors to ponder our current trajectory. It functions as an illustrative canvas, vividly portraying the journey of a computational entity as it navigates the complexities of an evolving world. In this way, the project not only showcases what might be but also actively engages with the present, encouraging a deeper understanding and consideration of the paths we choose.

Supported by: BEK – Bergen senter for elektronisk kunst.



Martinus Suijkerbuijk ^[NL/NO]

martinussuijkerbuijk.net

Martinus Suijkerbuijk's diverse background forms the blueprint of his artistic practice. He holds a degree in Automation Engineering and Industrial Design. In 2017, he graduated from the International MFA program at the Trondheim Academy of Fine Arts, where he is also currently a Ph.D. candidate. His work is best understood as an experimental practice that connects, translates, and operates across the borders of different media, artistic genres, and disciplines. Within his practice, he explores the fringes of art, technology, and philosophy through the potential of alliances and collaborations. His technical background has enabled him to work across industries. He has been invited to present his research and work at art institutions (ZKM, Sónar+D Barcelona, Meta.Morf 2020) as well as technology conferences (CHI 2018, Philips Trend Event). Presently, his artistic research centers around the possibilities of Artificial Aesthetic Agents through AI technologies and gaming engines.



Øystein Fjeldbo ^[NO]

fjeldbo.works

Øystein Fjeldbo is a Trondheim-based sound artist. He holds a master's degree in music technology from NTNU (2017). His work primarily aims to shape android auditory expressions. On one hand, he transforms synthetic starting points into something more organic, while on the other hand, he utilizes "organic" sound materials, such as field recordings and acoustic instruments, abstracting them into something more synthetic-sounding.

With the group Future Daughter, he has released music on labels like Orange Milk Records, #FEELINGS, and Kropp Uten Grenser. His projects and collaborations, both in music and installation, have been presented at institutions such as Landmark and BIT Teatergarasjen Bergen, Høstscena Ålesund, Trøndelag Centre for Contemporary Art, Sónar+D Barcelona, and ArtScience Museum Singapore.



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BABEL visningsrom for kunst

babelkunst.no | lkv.no

BABEL
VISNINGSROM FOR KUNST

BABEL visningsrom for kunst is an artist-run exhibition space for contemporary art in Trondheim. Established in 2006 by Lademoen Kunstnerverksteder (LKV), BABEL has grown to become a solid platform for established and emerging artists, showcasing a diverse range of concepts, media, and materials.

The exhibition program consists of solo and group shows by national and international artists, including guest artists from the residency program at LKV. The venue also contains the small niche bookstore BABEL bok, which offers a selection of artist books and publications.

BABEL is owned and operated by the foundation Lademoen Kunstnerverksteder. LKV is a broad art institution that houses more than 40 studios for professional artists, multiple production workshops, and an international artist-in-residence program for artists in visual arts and other cultural disciplines.

DansiT

dansit.no

DansiT
KOREOGRAFISK SENTER

DansiT is a choreographic center based in Trondheim. It was established in 2001 by the independent dance community and has grown over the last 20 years into a state-funded institution. The center offers residencies and co-productions to regional, local, and international dance artists, hosts guest performances, presents dance films, and participates in different projects both locally and internationally. DansiT also offers various forms of workshops, talks, and other discursive events throughout the year.

DansiT's main goal is to increase the activity and visibility of dance and choreography in the region and create connections between local, regional, national, and international artists and organizations/institutions. DansiT also manages two dance companies, Danselaboratoriet and Danseteateret, as well as Rabalderdans, a children's dance program.

Galleri Blunk

cargocollective.com/galleriblunk

blunk

Galleri Blunk is a 22-year-old non-profit gallery run by students from Trondheim Art Academy (KiT). Founded in 2002, it has grown to become an essential exhibition space within the Trondheim art scene and provides opportunities for upcoming artists from all around the world.

HilmArt

hilmarfestivalen.no



HilmArt presents art at national and international level in dialogue with local creative businesses. The interaction between visual art and music is one of the festival's main elements, and HilmArt collaborates with Steinkjer Art Association, Steinkjer Kulturskole, Steinkjer Videregående skole, Uppdaldåggån, Jakob Weidemann's friends, Saemien Sijte, Egge Museum, and others on exhibitions during the festival. HilmArt has a program council that is responsible for planning and implementing the program.

Kjøpmannsgata Ung Kunst

k-u-k.no



The art house K-U-K, Kjøpmannsgata Ung Kunst, is a gift from visual artist Kjell Erik Killi-Olsen, to Trondheim, to the arts, and to the people. The building holds 1000 square meters of visual art with flexible solutions for concerts and stage productions, as well as a tempting restaurant and creative workshops for children and young people. K-U-K is an art house that hits wide and narrow, with room for both established and less established artists, with a focus on younger artistry.

Kulturdirektoratet

kulturdirektoratet.no



Kulturdirektoratet (Arts and Culture Norway) is the main governmental operator for the implementation of Norwegian cultural policy. Kulturdirektoratet functions as an advisory body to the central government and public sector on cultural affairs. Kulturdirektoratet is fully financed by the Ministry of Culture and Equality.

Kunstakademiet i Trondheim, NTNU

kit.ntnu.no



Trondheim Academy of Fine Art is a department of the Norwegian University of Science and Technology in Trondheim, Norway encompassing Bachelor, Master and Ph.D. in Artistic Research education within fine art. The Artistic Research / Artistic entrepreneurship-based International Master Program offers a trans-disciplinary environment with students able to work within a wide range of media and theoretical fields.

META.MORF 2024 PARTNERS

Litteraturhuset i Trondheim

litteraturhusetitrondheim.no



Litteraturhuset i Trondheim opened in 2016 and has since then conducted more than 1000 events with emphasis on the dissemination of literature, knowledge, and public debate. Litteraturhuset resides at Trondheim's so-called cultural block, and collaborates intimately with its neighbors, Kunsthall Trondheim and DIGS, where most of the events take place. Litteraturhuset collaborates with operators of different kinds throughout Trøndelag county.

MiST

mist.no



Museene i Sør-Trøndelag AS (The Museum of Southern Trøndelag – MiST) is one of Norway's largest cultural institutions, comprising 12 museums and 27 visitor sites. The MiST museums span various areas of cultural heritage, encompassing cultural history, industrial history, music, art, design, and coastal culture. Their societal mission is to manage, communicate, and facilitate research on our shared history and cultural heritage.

Multiplié dansefestival

dansit.no/events/multiplie



Multiplié dansefestival (Multiplié Dance Festival) 2024 takes place from 13th to 20th April in Trondheim. Multiplié dansefestival presents dance and choreography that stretches and bends our understanding of what dance can be and for whom. Here you will experience everything from the intimate to the grand, for both children, youth, and adults. You will meet international, national, and local dance artists in different scenes, outdoor spaces, on film screens, in exhibitions, and through conversations, workshops, and presentations. There will also be many opportunities to dance and party.

Take the opportunity to experience engaging dance and choreography in various forms and formats at surprising places. We look forward to seeing you at the festival! Let's meet on the dance floor!

Muséene Arven

museenearven.no

museene
arven

The Museums Arven consists of Egge Museum, Levanger Photo Museum, Nils Aas Kunstverksted, Stiklestad National Cultural Center, and Stjørdal Museum Værnes. We work with art and cultural historical collections with a time depth that spans from the distant past to the present, and with stories of local, regional, national, and international significance. We are united by our common ambition to develop our museums as important democratic institutions: by creating arenas where narratives meet, the Museums Arven aims to contribute to a vibrant democracy.

Nils Aas Kunstverksted

nilsaas.no

NAAK

Nils Aas Kunstverksted (NAAK) is a museum along the Gyldne Omvei on Inderøy with changing exhibitions of contemporary art, a museum shop and an art workshop. The museum is situated in the town center of Straumen, near Nils Aas' childhood home. At the workshop, you can experience several of his artworks through a three-dimensional installation, with sculptures, drawings, and reliefs which together convey his life and work. His iconic sculpture Bauta of stacked firewood is showcased in the middle of the gallery. The museum features an open workshop all through the summer season, where you can have a go at clay work, drawing, and painting. NAAK also organizes workshop activities, like courses, teaching, and a workshop club for children.

Neural

neural.it

neural

Neural is a print magazine founded in 1993 that specialises in new media art, electronic music and hacktivism. It was founded by Alessandro Ludovico and the owner of the label Minus Habens Records, Ivan Lusco, in Bari (Italy). It is an international magazine that is distributed on different continents and experiments with the printed form by incorporating interventions by media artists. Neural received an honorary mention at the Prix Ars Electronica in 2004 and since issue #69 its production and distribution has been rethought to be the most sustainable it can afford.

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nyMusikk

nymusikk.no/en/chapters/trondheim



nyMusikk Trondheim presents new music in a multitude of forms and expressions to audience in Trøndelag. The division bases much of its work on engagement from local musicians and composers. nyMusikk Trondheim presents contemporary music in all its forms and expressions, composed and improvised, electronic and acoustic, with small and large ensembles. nyMusikk Trondheim collaborates with the vast majority of the active music scene in Trondheim, including Dokkhuset Scene, Kunsthall Trondheim, Trondheim Chamber Music Festival, Trondheim Sinfonietta, Fri Resonans, and Rosendal Teater.

Rockheim

rockheim.no



In 2021, Rockheim, the National Museum of Popular Music, and Ringve Music Museum merged to form a unified organization with two separate locations, each maintaining its distinct identity. Rockheim, situated on Brattørkaia in Trondheim, opened its doors in 2010 in the former Mellageret building, featuring a distinctive lightbox that has become a landmark. The museum focuses on Norwegian popular music, presenting exhibitions and experiences that provide insights into the cultural significance of music in recent times.

The merged museum, born out of the union of Rockheim and Ringve Music Museum, carries a national responsibility for documenting, preserving, and conveying the musical heritage of Norway across a broad genre spectrum. Its mission extends to cultural heritage management within the fields of Norwegian music history and musical instruments, as well as Norway's material, immaterial, and digital musical heritage. Rockheim, specifically designated as the national museum for popular music, actively collects, preserves, researches, and communicates Norwegian popular music from the 1950s to the present day. The overall collections of the merged museum encompass over 25,000 objects and archival materials, including sound and visual content in various physical and digital formats. Beyond this, the museum engages in knowledge development, diversity initiatives, outreach to children and youth, and embraces innovative exhibition technology.

Rosendal Teater

rosendalteater.no



The mission of Rosendal Teater (Rosendal Theatre) is to be vibrant hub and leading regional engine room for artists, arts organisations and audiences to reimagine what the performing arts and the world around us can be. The theatre co-produces and presents two seasons per year of performances, parties, concerts, installations, film screenings, festivals, residencies, discursive events, as well as other kinds of social events. RT also runs its own cafe, which provides the organization with very special, informal, and social conditions for gathering people of all ages and backgrounds to gather, meet, and hang out around food, drink, and art events.

SiTron

trondheimsinfonietta.no



SiTron (Sinfonietta i Trondheim) is a chamber ensemble specializing in contemporary music. The musicians are drawn from Trondheim's professional music community, and the ensemble serves as a creative meeting place for musicians from the Trondheim Symphony Orchestra, the Norwegian Air Force Band, NTNU, and the extensive freelance community.

SiTron performs contemporary music, with a primary focus on score-based compositions, but also includes music that incorporates improvisation. This combination places significant demands on the technical and artistic skills of the musicians, in addition to their ability to improvise and exercise general autonomy. The ensemble collaborates across various artistic expressions and engages with a broad range of forums for music and contemporary art in Trondheim and the Mid-Norway region.

Steinkjer Kulturhus

steinkjerkulturhus.no



Steinkjer Kulturhus is part of the Kulturkvartalet, which also includes Samfunnshuset and Steinkjer Torg. Nearby, you will also find Steinkjer Kirke and Rismelen aktivitetspark. In Steinkjer Kulturhus, you will find a variety of halls and stages. Additionally, you will find Steinkjer Bibliotek, Steinkjer Kino, Steinkaret – a digital exhibition space, Egge museum – Heim, art space Jakob, Steinkjer Kunstforening, and Stiftinga Hilmar Alexandersen.

META.MORF 2024 PARTNERS

TEKS

TEKS.no

The logo for TEKS, featuring the letters T, E, K, and S in a bold, white, sans-serif font. The letter 'E' is stylized with a horizontal line through its center.

TEKS – Trondheim Electronic Arts Centre – is a non-profit resource and competence platform for art and technology established in 2002. TEKS facilitates the production and dissemination of art practices that make use of new technologies, and/or comment on the development of technology and society today. TEKS is the initiator and producer of the Trondheim International Biennale for Art and Technology – Meta.Morf, the art lab TEKS.studio, the publication archive Norwegian Media Art Library, the publishing platform TEKS.press, and FAEN – Female Artistic Experiments Norway. TEKS is funded by the Arts council Norway, Trondheim Municipality and Trøndelag County Council.

Trondheim kunstmuseum

trondheimkunstmuseum.no

The logo for Trondheim kunstmuseum, featuring the words 'Trondheim' and 'kunstmuseum' in a bold, white, sans-serif font, stacked vertically.

With Nidaros Cathedral as the closest neighbor, you will find Trondheim kunstmuseum, which showcases different exhibitions of contemporary art, as well as historical works from the museum's impressive art collection. Well-known and big names from Norwegian art history are in the group exhibition on the 1st floor, while the second floor shows today's new artworks and contemporary names from the Norwegian and international art scene.

Trøndelag Senter for Samtidskunst

samtidskunst.no

The logo for Trøndelag Senter for Samtidskunst, featuring the words 'TRØNDELAG', 'SENTER', 'FOR', and 'SAMTIDSKUNST' in a bold, white, sans-serif font, stacked vertically.

Trøndelag Senter for Samtidskunst was 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 productions, the center works as a regional center of expertise for public art and is a meeting place for projects, seminars, and debates.

V2_, Lab for the Unstable Media

v2.nl

V2_, Lab for the Unstable Media is an interdisciplinary center for art and media technology in Rotterdam (the Netherlands). V2_ presents, produces, archives, and publishes research at the interface of art, technology, and society. Founded in 1981, V2_ offers a platform for artists, designers, scientists, researchers, theorists, and developers of software and hardware from various disciplines to discuss their work and share their findings. In V2_'s view, art and design play an essential role in the social embedding of technological developments. V2_ creates a context in which issues regarding the social impact of technology are explored through critical dialogue, artistic reflection, and practice-oriented research.

The logo for V2_ consists of the letters 'V2_' in a bold, white, sans-serif font. The '2' is slightly larger than the 'V' and the underscore is a simple horizontal line.

Vitensenteret i Trondheim

vitensenteret.com

Vitensenteret i Trondheim is a non-profit organization that seeks to raise interest and understanding of science studies with kids and youth, motivate creative zest, and contribute to the average competence within society. The Science Center aims to be an integrated part of Trondheim's knowledge environment and is an arena for profiling Norway's capital of technology.



Dokkhuset

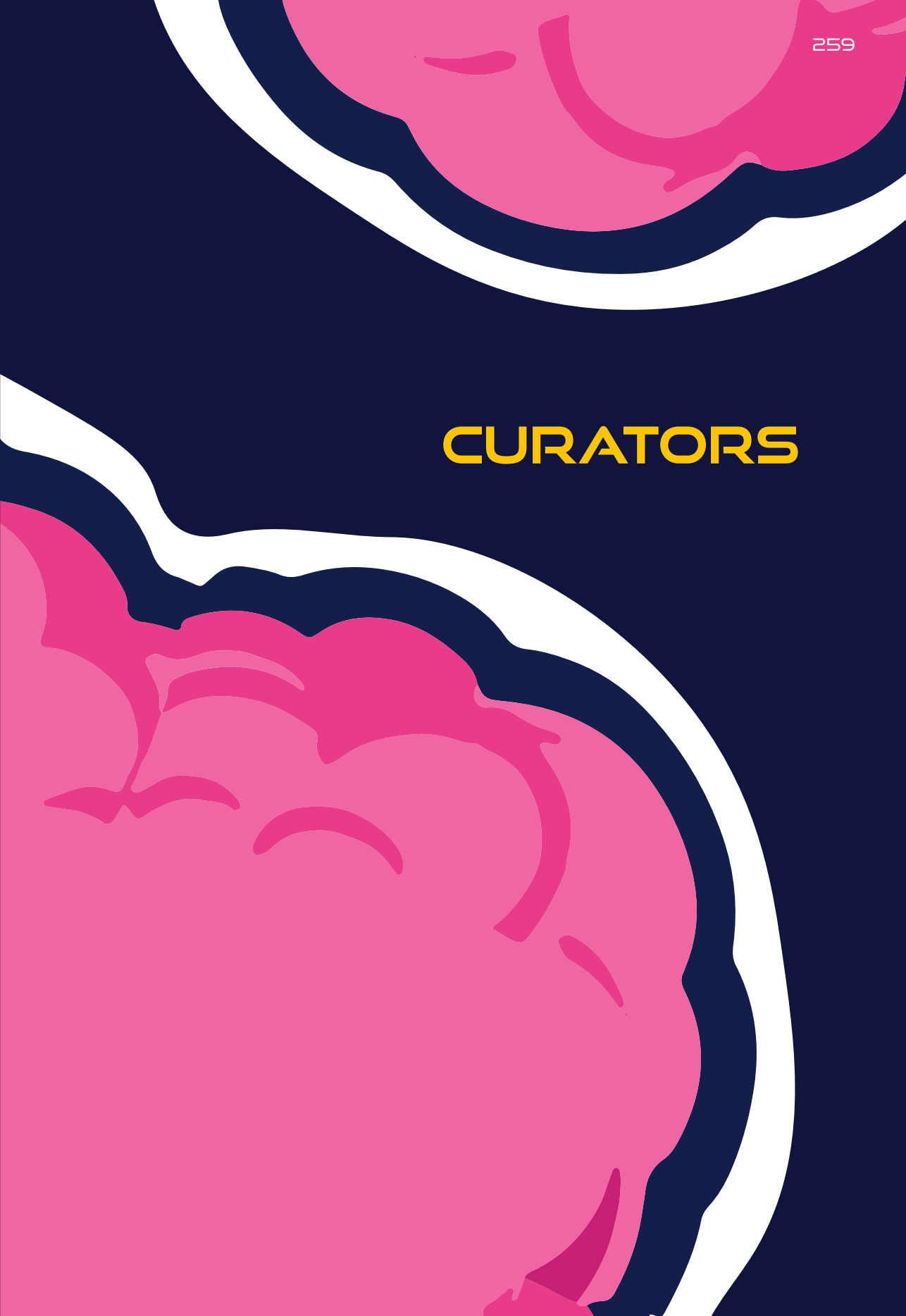
dokkhuset.no

Dokkhuset is a concert scene located on Nedre Elvehavn in Trondheim. The Dokkhuset scene presents chamber music and jazz, new music, world music and other musical expressions. Dokkhuset Scene AS was established in the autumn of 2006 by the four organizations Trondheim Chamber Music Festival (TKF), Trondheim Jazz Forum (TJF), TrondheimSolistene (TS) and Midnorsk Jazzsenter (MNJ).

The logo for Dokkhuset features the word 'DOKK' in a large, bold, white, sans-serif font. To the right of 'DOKK', the word 'huset' is written in a smaller, white, sans-serif font, slanted upwards and partially overlapping the 'K' of 'DOKK'.



CURATORS



META.MORF 2024

CURATORS

Photo: Ingri Haraldsen.



Petter Buhagen | Babel Visningsrom for Kunst

Technoflesh @ Babel Visningsrom for Kunst

Petter Buhagen (NO) is a visual artist and the artistic leader of the artist-run gallery BABEL in Trondheim. He holds an MFA degree from Oslo National Academy of the Arts (2008) and a BFA from The Arts Institute at Bournemouth, England (2006). In parallel to working on his own artistic practice, Buhagen was part of establishing and operating the artist-run exhibition space Noplace in Oslo from 2011 to 2021. As a curator, Buhagen has a strong belief in artistic freedom and the artist's autonomy. At BABEL, he works to cultivate and promote the unique characteristics of the artist-run gallery, where the exhibition

space should be an ideal place to show high-quality art without an explicit conceptual framework for the exhibition program. In this way, he aims for BABEL to be a free space, open for experimentation, where artists can realize their own visions without unnecessary curatorial interference.

Photo: Stahl Stenslie.



Zane Cerpina | TEKS

[up]Loaded Bodies concept

[up]Loaded Bodies opening festival @ Kjøpmannsgata Ung Kunst

[up]Loaded Bodies exhibitions @ Kjøpmannsgata Ung Kunst, TEKS.studio, Trøndelag Senter for Samtidskunst, V2_ Lab for the Unstable Media

Zane Cerpina (LV/NO) is an Oslo-based interdisciplinary curator, producer, author, and artist. Cerpina works as a project manager/curator at TEKS (Trondheim Electronic Arts Centre) and editor and manager at EE Magazine. Cerpina is the author of *The Anthropocene Cookbook: Recipes and Opportunities for Future Catastrophes*, co-written with

Stahl Stenslie (MIT Press, 2022). Her extensive body of work includes curating and producing the FAEN Academy (2018–2020), Oslo Flaneur Festival (2016), Art+Food+Next Generation (2022–2023) and Meta.Morf Biennale editions: Digital Wild (2020), Ecophilia (2022), and [up] Loaded Bodies (2024). Cerpina has co-produced The Norwegian Media Art Library and is one of the editors for the Book of Electronic Arts Norway.



Boris Debackere | V2_ Lab for the Unstable Media

[up]Loaded Bodies concept

[up]Loaded Bodies exhibitions @ Kjøpmannsgata Ung Kunst, TEKS.studio, Trøndelag Senter for Samtidskunst

[up]Loaded Bodies program @ V2_ Lab for the Unstable Media

Boris Debackere (BE) is an artist and researcher lecturing at LUCA School of Arts. He serves as head of production at V2_ Lab in Rotterdam, instigating artistic projects that interrogate and illuminate contemporary issues in art, science, technology, and society. His interdisciplinary practice revolves around the experiential impact of new media that constitute our information society. He received the

Liedts-Meesen new media nomination, won the Georges Delete Prize for Best Original Music and Sound Design, and received the Ensor Sound Design Award.



Mishi Foltyn | Babel Visningsrom for Kunst

Technoflesh @ Babel Visningsrom for Kunst

Mishi Foltyn (NZ/NO) is an artist, curator, and writer. Her practice is centered on the relations between memory, site, and public and often touches on notions of labor, value, collectivity, participation, and hospitality. She is past leader of Babel visningsrom for kunst. Her artistic works have been realized throughout Norway, the Czech Republic, Canada, Poland, Latvia, and Finland. She holds an MFA (2017) from the Trondheim Academy of Fine Art, a BFA in art history and studio art (2009) from Concordia University in Canada, and two post-graduate diplomas specializing in commissioning and curating public art

(2020) from HDK-Valand in Gothenburg and art, architecture, and design within public art practice (2021) from the Royal Institute of Art in Stockholm.

Photo: Per Stian Monsås.

Galleri BLUNK

Cyber Fluids @ Galleri BLUNK

Galleri Blunk is a 22-year-old non-profit gallery run by students from Trondheim Art Academy (KiT). Founded in 2002, it has grown to become an essential exhibition space within the Trondheim art scene and provides opportunities for upcoming artists from all around the world. Galleri BLUNK is run by Klara Lager Sandberg, Maria Krogsgaard Ammentorp, Tine Suaning Leone, Vera Montelius, Cornelia Hellgren Amerio, Maria Holm Thomsen, and Ulf Stubbe Teglbjærg.

META.MORF 2024

CURATORS



Espen Gangvik | TEKS

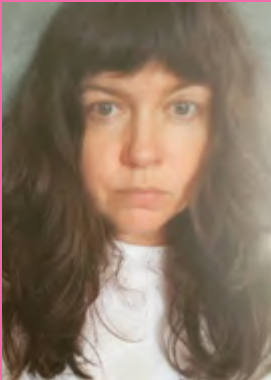
[up]Loaded Bodies concept

[up]Loaded Bodies opening festival @ Kjøpmannsgata Ung Kunst

[up]Loaded Bodies exhibitions @ Kjøpmannsgata Ung Kunst, TEKS.studio, Trøndelag Senter for Samtidskunst, V2_ Lab for the Unstable Media

Espen Gangvik (NO) is an artist, curator and producer. 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 Gangvik founded TEKS – Trondheim Electronic Arts Centre – which aims to facilitate the production and dissemination of art practices that utilise and debate new technologies. He is currently CEO of the foundation. TEKS is the founder and organizer of Trondheim Biennale for Art and Technology, Meta.Morf.



Ásgerður Gunnarsdóttir | DansiT, Multiplíé dansefestival

Fifty Ways to Leave a Shape

@ Multiplíé dansefestival, Rosendal Teater

Ásgerður Gunnarsdóttir (IS/NO) works as a curator, dramaturg, and teacher within the field of contemporary dance and performing arts in Iceland, Norway, and internationally. She was co-artistic director of Reykjavik Dance Festival from 2014 to 2020 and currently works as a curating producer and dramaturg for DansiT in Trondheim, as well as working on independent projects as a curator and a dramaturg. Her curatorial interests revolve around how to distribute curatorial agency to lesser heard voices, and how to create allyship within curatorial

practices in the performing arts.



Linn Halvorsrød | Trondheim Kunstmuseum

CT[Lab] #4 @ Trondheim Kunstmuseum

Linn Halvorsrød (NO) is an artist, mediator, and writer. Her work is represented in the collection of the Norwegian National Museum, she has done public commissions, and her work has been exhibited extensively both in Norway and abroad. Halvorsrød has been working at Trondheim Kunstmuseum for many years as a part of the education department and as a project manager. She is currently also in charge of the performative project “Family” by artist Francesca Grilli, a collaboration between Trondheim Kunstmuseum and the National Museum in Oslo.



Morten Haugdahl | Rockheim

SMILE @ Rockheim

Morten Haugdahl (NO) is a historian with a Ph.D. from the Department of Interdisciplinary Studies of Culture at NTNU in Trondheim. He has worked as a senior curator at Rockheim – The National Museum of Popular Music since 2013, where he has been curator for several exhibitions. His research interests and areas of expertise encompass popular music history, music and society, cultural history, STS, whales, fandom, activism, punk, DIY cultures, etc.

Photo: Nora Nystuen.



Gyrid Nordal Kaldestad | nyMusikk Trondheim

Can Art Tame AI? @ Litteraturhuset i Trondheim

Gyrid Nordal Kaldestad (NO) is a composer and performer from the island of Stord in Sunnhordland. In the spring of 2024, she will complete her artistic fellowship at NTNU, Department of Music, Department of Music Technology. Among her positions, she has been the leader of MU in NKF, head of the scholarship committee for composers, as well as a board member in Periskop, nyMusikk Trondheim, Nuts and Bolts, and Notam. She is currently the local leader for nyMusikk Trondheim and the deputy chair of the board for the Norwegian Society of Composers.

META.MORF 2024

CURATORS



Martin Kulhawczuk | Vitensenteret i Trondheim

Turing Gaia: Markov's Umwelt @ Vitensenteret i Trondheim

Martin Kulhawczuk is working as head of exhibitions and development at Vitensenteret i Trondheim. At NTNU he managed to get a master degree in biophysics. Being employed at the science centre since 2003 Martin has acquired broad knowledge on operation of Vitensenteret i Trondheim. He has experience with strategic planning, project management, exhibit production, science shows, developing curriculum and public activities, teacher training courses. He has designed and set up Trigger makerspace and is very eager to make Trigger a space for all creative young makers in Trondheim.



Inger Marie Lillesand | Kunstrom Jakob, Steinkjer Kulturhus

*Enter ghost, exit ghost, re-enter ghost
@ Kunstrom Jakob, Steinkjer Kulturhus*

Inger Marie Lillesand (NO) has been serving as a curator for HilmArt at the Hilmfestivalen since 2019. From 2013 to 2019, she was the executive director of Nils Aas Kunstverksted. Her career encompasses roles as an artist, executive leader, and freelance curator. Lillesand engages in project-based collaborations, including with notable artists and art festivals. She conducts workshops through Peers Workshop and Låven, and sells selected artworks. Lillesand remains active in curator services and is available for inquiries.



Arnhild Staal Pettersen | DansiT, Multiplié dansefestival

*Fifty Ways to Leave a Shape
@ Multiplié dansefestival, Rosendal Teater*

Arnhild Staal Pettersen (NO) is the Artistic and Managing Director at DansiT Choreographic Center. Her 20 years of experience as a creative and performing dance artist in both choreographic processes and with different art development projects, influence her leadership, curation, and facilitation in her daily work at DansiT. She is dedicated to challenging the prevailing view of whose stories are told and what bodies are seen on stage and in the art field.

Photo: Ida Muren.



Sigmund Vegge | Rockheim

SMILE @ Rockheim

Sigmund Vegge (NO) is a musicologist and musician. He has worked as a producer and educator at Rockheim since 2017, working with exhibition production, project management, and hosting Rockheim's podcast "Bak Låta." He has a background as a guitarist for several Norwegian artists and a music producer and has worked with music for TV and movies. He is especially interested in the meeting between people and the exhibition space, ways to exhibit music, and music composition and production.

Photo: Lana Mesic.



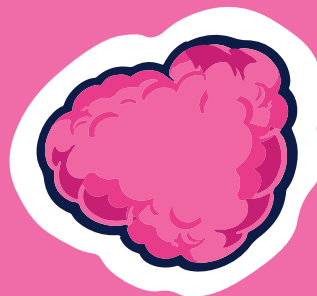
Florian Weigl | V2_ Lab for the Unstable Media

[up]Loaded Bodies concept

[up]Loaded Bodies exhibitions @ Kjøpmannsgata Ung Kunst, TEKS.studio, Trøndelag Senter for Samtidskunst

[up]Loaded Bodies program @ V2_ Lab for the Unstable Media

Florian Weigl (NL) is a curator at V2_, Lab for the Unstable Media. As a curator and researcher, he is interested in art and contemporary technology in reflection on society. He joined the curatorial team in 2015, working on both presenting and co-producing works and research. At V2_, Weigl has curated group exhibitions such as {class} (2023), WATERWORKS (2022), Reasonable Doubt (2021, met Vincent van Velsen), To Mind Is To Care (2020) and enabling live experiments and work-in-progress presentations. He co-authored {class} On Consequences in Algorithmic Classification, Art and Care, and 3x3 Live Experiments.





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