Multiplicities in Motion

Affects, Embodiment and the Reversal of Cybernetics

3.000 Years of Posthuman History

With the support of the Culture Programme of the European Union.

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Metabody advisory board: Donna Haraway, Katherine Hayles, Allucquére Rosanne (Sandy) Stone, Karen Barad, Stelarc, Brian Massumi, Erin Manning, Annie Sprinkle, Elizabeth Stephens, Luciana Parisi, Federica Frabetti, Liana Borghi, Harmony Bench, Claudia Giannetti, Stefan Lorenz Sorgner, Francesca Ferrando, Yunus Tuncel, Marlon Barrios Solano.

Workshop organisation: Reverso and Medialab Prado.

Conference organisation: Eva Botella (Universidad Autónoma de Madrid) and Jaime del Val (Reverso)

Metabody Coorganisers:

www.metabody.eu

METABODY CONFERENCE + METAMEDIALAB
Metahuman Metaformance Studies 2013
24th-31st July in Medialab Prado - Madrid

Meta-: mutation, change, in between, movement-across, incipient, exceeding, embracing...

Metabody: emergent field of kinetic and affective relations. Transductive, intra-active kinetic field.

Metaformance: ongoing transformation of perception and proprioception beyond visual domination. Intra-active, transductive opening up the potentials of a body to affect and be affected within ecologies of differential difference. Ontology of becoming.

Metahuman: critical and ethical transformation of the human into an undetermined potential, an endless amorphogenesis, opening up the potentials of a body to affect and be affected within ecologies of differential difference.

Metabody project inaugurates a new transdisciplinary field of research-creation under the title **Metahuman Metaformance Studies** comprising the **Metabody Conference Series** and the **MetamediaLab, a transdisciplinary and transversal field** moving across philosophy, the arts, sciences, technologies, metacultural studies, metahistory, metahumanities, postfeminisms, post-queer, post-abilities, neocolonial and meta/posthuman theories. A Metadisciplinary field of movements that do not attempt to define a new stable regime of knowledge.

Metahuman makes reference to the Metahumanist Manifesto, by Jaime del Val and Stefan Lorenz Sorgner, as alternative to posthumanism and transhumanism pointing to an ethical and critical opening of the human up to undetermined potentials, to multiplicities to come, to movements not foreclosed in their trajectories, to neverending amorphogenesis.

Metaformance is a neologism proposed by Claudia Giannetti and used by Jaime del Val to identify the processes that embrace and exceed performativity, representation, meaning and content production in a tripple move, in that they appeal to an *ongoing transformation of perception and proprioception*, a neverending emergence of affective relations that do not operate under the dominant regime of vision and form, thereby questioning the conditions of meaning while operating on the boundaries of the intelligible and perceptible, generating new potential ecologies.

Metabodies, as defined by Jaime del Val since 2002, are emergent fields of affective and kinetic reltions, of incipient and relational movement, which challenge the platonic-cartesian tradition of transcedent forms by proposing an immanent ontology of movement and becoming. Metabodies resonate with Karen Barad's agential realism, where intra-action generates the very parts that enter the relation; with Simondon's transduction, where an activity generates its own conditions of possibility; and to Erin Mannings relational movement, a movement that worlds.

Metamedia points to the condition in which media generate and transform their own conditions of possibility in an ongoing critical and creative process that never settles into a new defined sensory architecture, thus warding off the danger of perceptual totalitarianisation on which contemporary power regimes are based.

Metabody Conference Series is part of the Metahuman/Metaformance Studies programme of the Metabody Project, that embraces the series of PRESENTATIONS taking part in more than 25 events in more than 15 cities of 11 countries. MetamediaLab is the nomadic WORKSHOP module of the Metabody Project. The first conference bears the title "*Multiplicities in Motion: Affects, embodiment and the Reversal of Cybernetics. 3.000 years of posthuman history*" and explores a first transversal field of critique and creative invention for the Metabody project addressing the history of perception. The first MetamediaLab production workshop bears the title "*Bodynet: how to make a network of bodies*", addressing the potential inversion of the contemporary disembodied Internet paradigm in which even biometric "embodied" networks reduce corrporeality to information patterns.

Metahuman Metaformance Studies comprises emergent topics such as:

- Neocolonial studies – postcolonial studies
- Metaformance and metaformativity studies –Performance and performativity studies
- Post-queer and queer studies
- Post-ability and disability studies
- Metahuman studies & Comparative posthumanisms: Humanism, Posthumanism, Hyperhumanism, Transhumanism and Metahumanism
- Feminisms, transfeminisms, postfeminisms, Microfeminisms
- Postgender and sexual disorientation studies
- Postmonogamy studies, post-intimacy studies, sex work studies, post-genital sex studies
- Metacultural studies
- Metahumanities
- Metahistory
- Metasciences
- Matatekhnes & Metamedia studies
- Metaphilosophy
- Metaontology – Metaepistemology
- Metaethics
- Meta-aesthetics
- Meta-arts
- Metadisciplinary studies
- Metaperception & Meta-affordance
- Post-cyborg & Post-species studies
- Metacognitive studies
- Affect theories and meta-emotion studies
- History of animal and human emotions, posthuman and non human affects
- Minoritarian affects and embodiments (queer, postcoloniality, feminisms, disabilities)
- Kinethics, Ontokinethics, Kinethology, Panchoreographic studies
- Epistemology and ontology of movement
- History of perception and post-consciousness studies
- Amorphogenetics
- Commons/precommons/metacommons
- Hyperreality and hyperhumanism studies
- Comparative posthumanisms: Humanism, Posthumanism, Hyperhumanism, Transhumanism and Metahumanism
- Embodiment and information - History of cybernetics, information and media
- Enaction, affordances, proprioception, premovement and other fields of cognitive science
- Agential realism, Relational ontology, Ontologies of becoming, Transduction
- Emotion simulation, capture, analysis, militarization and capitalization
- (Ir)reducibility of affects to universal patterns of emotion and information
- Aesthetics of global surveillance
- Affective Capitalism
- Bioethics, media ethics and kinethics
- Posthuman ecology and metahuman ethics, Cyborg ethics
- Uncanny Valley studies
- Boundary non-object studies
- Illegibility studies and near-legibility studies
- Information vs. in-formation
- Cybernetics vs. cybernethics

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Multiplicities in Motion:
Affects, embodiment and the reversal of Cybernetics.
3.000 years of posthuman history.

The control of movement, of multiplicity and emergence, is a fundamental historical preoccupation of power regimes. In despise of other traditions and knowledges, our current perception of movement is profoundly conditioned by a mechanistic tradition, with roots in euclidean geometry, Renaissance perspective, cameras, screens and ubiquitous interfaces. This tradition assumes movement to be subsidiary to matter and external to it; but movement is immanent and ontogenetic at all levels: molecular and cellular, individual and social, planetary and cosmic.

In the past decades there has been an overwhelming development of new technologies for sensing and choreographing movements of bodies at all scales, human and non human, as well as a new realm of technologies of capitalization, preemption and production of emotional and affective spheres that have become central to the current functionings of power: a triple affective turn that operates increasingly on the microscale of movements while it appeals directly at the production and modulation of emotional and affective spectrums, both at the level of recognisable human emotions and of imperceptible affects.

The paradigm of the panopticon as described by Foucault, seems to have transformed into a panchoreographic: a new (and old) regime of affective and kinetic power, whose privileged field of operations is in the structuring and preempting of perception and movement. The panchoreographic exceeds the panopticon in that it accounts for both the visible and the invisible. The panchoreographic engineers a superalignment of perception built upon multiple strata, from euclidean geometry and Renaissance perspective to ubiquitous cameras, screens and interfaces.

What is the role of Information, conceived as disembodied pattern, distinct from its material substrate, in this turn of Biopower? How, when and why has this transformation of Biopower into an affective-kinetic power happened? What paradigms, objects, practices and spaces have been forged by movement alignments throughout multiple temporalities? What is the role of photography, visual arts and performance arts in this process? How can we redefine technological paradigms embracing corporeality in its irreducible differential becoming, rather than erasing it?

If cybernetics is in the substrate of what Katherine Hayles has described as our present posthuman condition, how has the posthuman transformed over the last decades, what are its (increasing) dangers and (failed) promises? How far is the human a perceptual fiction that contains in its origins a posthuman technogenesis? What are the genealogies and histories of the posthuman over the past millenia? If currently humans are aggregating into a super-cyberorganism, what is the history of this phase of formation? What are the lines of flight that traverse and destabilize this process?

How can we generate a technological paradigm of posthuman embodiment, one that takes into account the constitutive movements of bodies and relations in an ecological manner, accounting for multiplicity and becoming, rather than preemption and control?

An understanding of this affective, kinetic and perceptual power requires new ontologies and epistemologies, ethics and ecologies of movement. What new understandings of movement can be derived from new fields of cognitive sciences, such as proprioception, premovement, enaction and affordance theories, as well as quantum mechanics, thermodynamics, fluid mechanics, kinetic theory or molecular biology, in intersection with affect theories and other fields of research?

The conference will attempt to provide a counterpoint to mainstream approaches to affect, perception and movement in fields such as Human Computer Interaction, Robotics, Artificial Intelligence, Virtual Reality and architecture, genetic and nanotechnology, biology, photography, television, cinematography, audio-visual and sciences of communication, plastic and performance arts, history of science, cultural history, history of emotions, epistemology and other fields in which contemporary fields of power, bodies and the social are being engineered.

Multiplicidades en movimiento:
Afectos, Corporeización y el Reverso de la Cibernética.
3.000 años de Historia Posthumana

El control del movimiento, de lo múltiple y lo emergente es históricamente una preocupación fundamental del poder. Relegando otras tradiciones y saberes, nuestra percepción actual del movimiento está profundamente condicionada por una tradición mecanicista originada en la geometría euclidiana y la perspectiva renacentista para dar lugar a las cámaras, pantallas e interfaces ubicuas. Esa tradición asume el movimiento como subsidiario de la materia, pero externo a ella; sin embargo el movimiento es inmanente-ontogenético a la materia a todos los niveles: molecular y celular, individual y social, planetario y cósmico.

En las últimas décadas el biopoder, entendido como organización, producción y control de la vida, ha desarrollado nuevas tecnologías para sentir, detectar y coreografiar movimientos de cuerpos (orgánicos o no) a todas las escalas (desde lo atómico y celular a lo social y planetario). Para sustentarse y expandirse ha incorporado todas las formas de movimiento (interacciones por las cuales afectar y ser afectado), generando nuevos dominios de capitalización, prevención y producción de esferas afectivas y emocionales. Se trata de un régimen de poder afectivo y kinético cuyo objetivo es estructurar la percepción: cómo los cuerpos se mueven y relacionan, cómo se constituyen a sí mismos, sus ecosistemas y al mundo.

Ese triple giro afectivo del biopoder opera en las microescalas del movimiento produciendo y modulando tanto los espectros afectivos y emocionales reconocibles como otros que por su escala y modo de operación resultan imperceptibles (por ejemplo los microgestos asociados a las interfaces informacionales). El paradigma del panóptico descrito por Foucault, como sobreexposición visual de los cuerpos para la administración de la vida, parece haberse convertido en pancoreográfico, que organiza movimientos y afectos dando forma a la percepción: cámaras, pantallas e interfaces ubicuas que multiplican los alineamientos heredados de la perspectiva renacenstista y la geometría euclidiana.

¿Qué papel cumple la Información, concebida como patrón desencarnado, distinto de su sustrato material, como elemento constitutivo de este giro del Biopoder? ¿Cómo, cuándo y por qué se ha producido esta torsión? ¿Qué paradigmas, objetos, prácticas y espacios socioculturales han ido forjando los diversos alineamientos a lo largo del tiempo? ¿Qué han jugado y juegan las artes plásticas y escénicas en relación con el pancoreográfico? ¿Cómo redefinir los paradigmas tecnológicos abrazando la corporalidad en lugar de borrarla?

Si la cibernética está en el sustrato de lo que Katherine Hayles ha denominado una condición posthumana presente, ¿como se ha transformado el posthumano en las últimas décadas, cuales son sus (crecientes) peligros y sus promesas (fallidas)? ¿Es lo humano una ficción perceptual/cultural que contenía en su origen una tecnogénesis posthumana? ¿Cuales son las genealogías e historias del posthumano en los últimos milenios? Si actualmente los humanos nos agregamos en un superorganismo cibernético, ¿cuál es la historia de esta fase de acreción? ¿Cuales son las líneas de fuga que la atraviesan y desestabilizan?

¿Como invertir la tradición del control asociada al posthumano, y desarrollar una ecología posthumana que aborde la corporalidad y el movimiento en sus aspectos emergentes e impredecibles? ¿Cómo afecta esta faceta del biopoder a las diversas formas de movimiento? ¿Cómo expresar y explicar esas prácticas mediante una epistemología que escape a las dinámicas de dicho biopoder?

Para entender el funcionamiento de este poder kinético, afectivo y perceptual precisamos nuevas epistemologías y ontologías del movimiento. ¿Se pueden generar nuevas comprensiones del movimiento desde enfoques transdisciplinares que combinen saberes de campos tan diversos como las neurociencias (el premovimiento, la propiocepción, las affordances o la enacción), la cuántica, la termodinámica, la teoría kinética, la mecánica de fluidos, la biología molecular, las artes plásticas, las escénicas, la teoría de la comunicación, la historia y teorías de afectos y emociones?

La conferencia se propone generar un contrapunto a las aproximaciones dominantes a los afectos y emociones, la percepción y el movimiento en diversos campos de ingeniería del poder, los cuerpos y lo social, abordando cuestiones centrales a ella, como: la Interacción Humano-Máquina, la robótica, la Inteligencia artificial, la realidad virtual, la arquitectura digital, la ingeniería genética, la nanotecnología, la biología, la fotografía, la televisión, la cinematografía, la comunicación audiovisual, las ciencias de la comunicación, las artes plásticas y escénicas, la prehistoria, la historia de la ciencia, cultural y de las emociones o la epistemología.

PROGRAMME

24th-31st July in Medialab Prado - Madrid

Plaza de las Letras. C/ Alameda, 15 · 28014 Madrid (Spain)

WORKSHOP 1st Part - Internal meeting of project partners

24th July: Metabody Internal workshop - Coorganisers, associate partners, project developers

10:30-14: Introductions to the project by coordinator, coorganisers, associates and collaborators.

16h-19h: Introductions to the project by coordinator, coorganisers, associates and collaborators.

19:15- 21: Public Praxis session – Theory-Thinking in Motion - Intra-action through full body motion analysis - practical demonstrations by TMA, Infomus and Palindrome **–** Including presentation by **Marcello Lussana: MotionComposer: performing musical perception.**

25th July: Metabody Internal workshop - Coorganisers, associate partners, project developers

10:30-14h: Organisational meeting - only for co-organisers

16h-19h : Metamethodological frameworks + conceptual discussions - towards a common open framework

19:15- 21: Public Praxis session – Theory-Thinking in Motion - Sensors, sound and disseminated perceptions - practical demonstrations by Steim, Reverso and Kouros

26th July: Metabody Internal workshop - Coorganisers, associate partners, project developers

10:30-14: Metamethodological frameworks + conceptual discussions - towards a common open framework

24th-31st July: Permanent Metaformance Devisualization and Disalignment Module

Exorzising Descartes - call (+34) 687558436 for assistance **-** in-fo at www.jaival.org

Reverse Conference - illegible movements in the city, hotel and conference space for devisualizing and disaligning space-time-affects-desires.

CONFERENCE - Multiplicities in Motion: Affects, embodiment and the reversal of Cybernetics. 3.000 years of posthuman history.

26th July: *Arts and tékhnes of embodiment* - sesión en inglés/ session in english

16'00-17'30: Panel 1

- **Citizen labs for collaborative prototyping** - **Marcos García** - Medialab Prado
- **Cross-Fertilization between science and art: the Casa Paganini–InfoMus research centre** - **Antonio Camurri** - Infomus
- **TECHNARTE, International Conference on Arts and Technology** - **Cristina de la Maza** - Innovalia
- **MotionComposer: coherent mapping in movement-to-music interaction** - **Robert Wechsler** - Palindrome

17'45-18'45: Panel 2

- **Danse *with* Technology, K. Danse and Metabody** - **Jean Marc Matos** - K. Danse
- **The process of mapping in interactive performances** - **Marije Baalman** - STEIM
- **Algorithmic connections between sound, body and light: looking for a common substrate** - **Pablo Palacio y Muriel Romero** - Kouros

19'00-20'00: Panel 3

- **Audible and Inaudible Choreography** -**Johannes Birringer** - DAP-Lab
- **Spiritual or passion-based bodily creation of Virtuality** - **Thomas Dumke** - T.M.A.-Hellerau
- **Thinking about programming practices** - **Alberto Magno** - Fabrica de Movimentos

22'30-23'30 - Street Performance - Antibodies of Surveillance - Exorzising Plato - Reverso - www.microsex.org

- Starting in Plaza de las Letras, continuing in the surroundings.

27th July: *Technogenetic spirals and ontological critique* - sesión en inglés/ session in english

11'00-12'30

- **Robotics, Artificial Intelligence, and Emotions** - Dr. **Kevin LaGrandeur** - New York Intitute of Technology
- **Anticipation and Securitization: Dance Video Games and Choreographies of Wartime** - Dr. **Harmony Bench** - Ohio State University
- **Reflections on software and the originary technogenesis of the (post)human** - Dr. **Federica Frabetti** - Oxford Brookes University
- **Ghosting the queer** - **Liana Borghi** - Universitá di Firenze

12'30-13'00 - Introduction to METABODY. Embodiment and the reversal of cybernetics. 3.000 years of posthuman history. Ontologies of movement and the Panchoreographic. - Jaime del Val - Reverso

13'00-13'50 - **The Lights Are On but Nobody's Home: Re-envisioning the Role of Consciousness in Bio-Techno-Evolution** - **N. Katherine Hayles** - Duke University

13'50-14'30 - **The Posthuman Revisited – Regaining the lost body of information** - Quantified Self vs. Unquantifiable Others: Consciousness, Perception and the Militarization of Life in Affective Capitalism - **N. Katherine Hayles** in dialogue with **Jaime del Val**

16'30-17'30
- **Flesh of Time. Thinking Time as Materialized Structure** - Dr. **Yvonne Foerster-Beuthan** - Leuphana Univ. Lüneburg
- **From Superman to Metafriend. Re-mapping human Mind in Media Age** - Dr. **Ralph Beuthan** - Myongi Univ. Seul
- **Posthuman Locke: the Enlightened roots of the posthuman subject -** **Eva Botella-Ordinas** - UAM

17'45-18'45
- **Music, cognitive enaction and social Metabody** - Dr. **Rubén Lopez-Cano** - ESMUC
- **Alternative Set Theory and the Horizon of Emergence** - Dr. **Jan Romportl** - University of West Bohemia
- **InfoMatters** - Dr. **Nimish Biloria** - Hyperbody, Faculty of Architecture, TU Delft

19'00-20'00 - Panel - **Movements of Disturbance: Excess Ecology, Post-Digital Networks, and Queer Illegibility**
- **An Ecosystem of Excess** - **Pinar Yoldas** - Duke university
- **Building the Movements to Keep Us Safe** - **Micha Cardenas** - Univ. of Southern California
- **Queer Illegibility and the *Facial Weaponization Suite*** - **Zach Blas** - Duke university

20'00-20'30 - Closing Discussion - **Towards an embodied, differential media ethics in global surveillance culture.**

29th July -**18'30 - 21'00** - *Embodied Affects* - session in Spanish/sesión en castellano
- **Retórica y sentimientos en el proceso de la revolución liberal española** - **Carlos Ferrera Cuesta** - Universidad Autónoma de Madrid -
- **Tareas Infinitas y tareas imposibles. Disposiciones corporales y afectivas en las formas de organización del trabajo contemporáneo** - **Carlos López Carrasco** (Universidad Complutense de Madrid) y **Vicente Muñoz-Reja** Alonso (Universidad Autónoma de Madrid)-
- **Seres desvanescentes, perspectivas del arte y la arquitectura en disolución** - **Carlos Tapia y Marta López Marcos** - Universidad de Sevilla -
- **Afectaciones en articulaciones cyborg** - **Helena Torres**

30th July -**18'30 - 21'00** - *Affective Embodiments* - sesión en inglés/ session in english
- **(Re)thinking the human body: Towards an interdisciplinary reflection and practice in terms of art and technology** - **Geneviève Ruest** - Concordia Univeristy Montreal
- **Somatic Recall: How Moving Bodies Harvest Spatiotemporal Experience** - **Jennifer LeMesurier** - University of Washington
- **Wearable dynamics** - **Paola Tognazzi**
- **Metabody Iconography: Alien phenomenologies and Object-Oriented Art** - **Steven Hammer -** North Dakota State University
- **Material-discursive articulations of the bio: theorising biomedia and biomediation** - **Ben Craggs** - Goldsmiths University London

31st July - **18'30 - 21'00** - *Bodynet Call for Projects* - **Presentations** - sesión en inglés/castellano
- **SXK [Turing Test]** - **La Quimera Rosa**
- **Weaving the web: from virtual to reality and back. Once we were hub connectors, we are now becoming meta-bodies** - **Elleflane, Klau Kinki, Perpetuus, Paula Pin, R+, Slavina, Spideralex, Tatiana de la O, Xenia.**
- **Kinetik Body Mesh** - **Beka Iglesias**
- **Postgender Biomechatronic Machines** - **Claudia Ossandon**
- **Corporeal Narrative Gaming** - **Martin Reiche**

WORKSHOP 2nd Part - Bodynet - How to make a network of bodies
METAMEDIALAB - Production workshop of 5 projects
28th-31st - 10'30-21'00
- **SXK [Turing Test]** - La Quimera Rosa
- **Weaving the web: from virtual to reality and back. Once we were hub connectors, we are now becoming meta-bodies** - Elleflane, Julito, Klau Kinki, Perpetuus, Paula Pin, R+, Slavina, Spideralex, Tatiana de la O, Xenia.
- **Kinetik Body Mesh** - Beka Iglesias
- **Postgender Biomechatronic Machines** - Claudia Ossandon
- **Corporeal Narrative Gaming** - Martin Reiche

Metahuman Metaformance Studies 2013

METABODY CONFERENCE

Multiplicities in Motion:
Affects, embodiment and the reversal of Cybernetics.
3.000 years of posthuman history

METAMEDIALAB - Production workshop

Bodynet - How to make a network of bodies

PUBLIC SESSIONS

24th July: 19:15- 21: Public Praxis session – Theory-Thinking in Motion - **Intra-action through full body motion analysis** - practical demonstrations by **TMA-Hellerau, Infomus and Palindrome.**
Full body and expressive motion analysis through cameras ranges from reductionist approaches in the gaming and military fields to more subtle approaches in the field of dance and technology. TMA-Hellerau, Infomus and Palindrome are three of the world pioneers in this field that will show some of their recent work in this brief praxis session**.** Including a presentation by **Marcello Lussana**:
**MotionComposer: performing musical perception.**
Artistic performances are using the body more and more as a technology of self-learning. The body takes over the thought and realizes itself in a variety of meanings: a physical body, flesh, an object or a concept. The relationship between body and music will be analyzed with a phenomenological approach taking advantage of the technology of motion-tracking. The central focus is the proprioception and kinesthetic awareness generated from this interaction and how this leads to a bodily way to understand technology. Two philosophical approaches feed this practice: the philosophy in movement of Gilles Deleuze and Phenomenology.
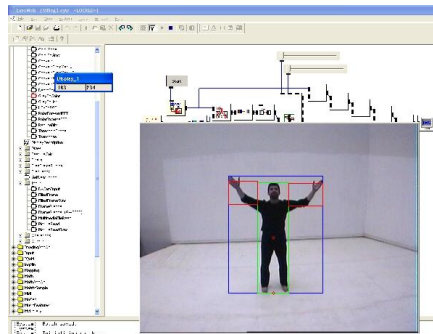
| TMA	Infomus	Palindrome

25th July: 19:15- 21: Public Praxis session – Theory-Thinking in Motion - **Sensors, sound and disseminated perceptions** - practical demonstrations by **Steim, Reverso and Kouros**
On-body Sensors are different to external cameras in that they approach propriopective sensation, as shown in the work of STEIM. Spatialised sound interaction and intra-active composition also decentres visual control in human machine intra-action, as in the work of Kouros. Disseminating vision away from the face dismemebers the centrality of vision in a metaformative transformation proprioception, as in the work of Reverso. They will give a hint of these approches in a brief praxis session.
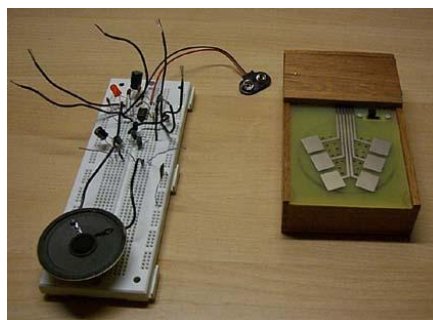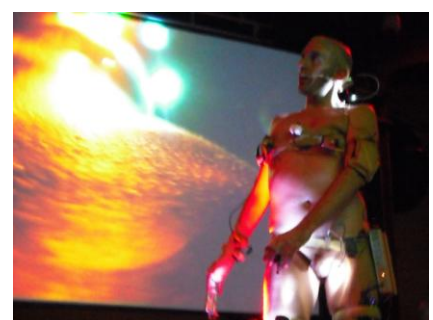
Kouros	STEIM	Reverso

24th-31st July: Permanent : **Metaformance Devisualization & Disalignment Module** - Exorzising Descartes - **call (+34) 687558436 for assistance - in-fo at** www.jaival.org

The devisualization module consists of a portable set of surveillance cameras that, placed on the skin, transposes perception and transforms proprioception, acting as disalignment machine from the perspectival rationalised vision inherited from the Renaissance. A space will be permanently available during the event for the metaformace module, facilitated by Agent JaiVal /Jaime del Val. It may be enacted at any time during, before or after aligned sessions of discussion. The therapy will aim at exorzising cartesian demons of perceptual linearity, quantification and the *res extensa.*
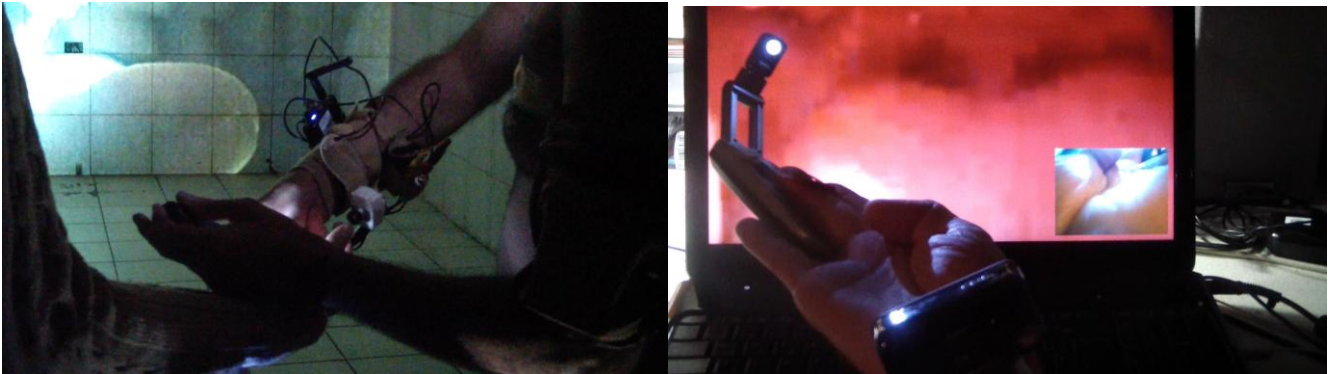
Reverse Conference - illegible movements in the city, hotel and conference space for devisualizing and disaligning space-time-affects-desires. **Any time, at any moment by any pariticipant.**

Contemporary corporations capitalize life at large, at work, in leisure, in travelling... How to do the reverse, to decapitalize movements from their trajective economy inside ant out of the conference?

26th July - *Arts and tékhnes of embodiment* - sesión en inglés/ session in english

16'00-17'30: Panel 1

Citizen labs for collaborative prototyping
Marcos García - Medialab Prado

The open and collaborative practices of the Web such as free software can serve as inspiration for us when designing new cultural institution models that will allow us to experiment with new forms of encounter and collective action. These are citizens' labs in which to come together with others in order to launch projects that are open to anyone's participation, in which the final result of the experiment is as important as the learning process that occurs between the participants as they seek to coordinate their actions to accomplish the project.

Marcos García, together with Laura Fernández, is responsible for the cultural programme of Medialab-Prado. Between 2004 and 2006 he was responsible for the educational programme of MediaLabMadrid together with Laura Fernández, within which they developed the cultural mediation programme and the interactives project. From September 2006 he

is also responsible, together with Laura Fernández, for the conceptualisation and the design of Medialab-Prado, where he is in charge of coordinating the work lines and the scheduling of activities. He has participated in national and international forums on digital culture, media labs and free culture, like for example the Free Culture Research Workshop organised by the Berkman Center of Harvard University, where the text A Lab Without Walls (2009, Antonio Lafuente, Andoni Alonso and Marcos García) was presented. He has curated the workshop Ways of Doing. Approaches, Manuals, Tactics, Strategies and the Operational Art at the Haus der Kulturen der Welt (Berlin, 2009) and has participated in the conceptualization of the Colaboratorio (LPCI), a workshop for collaborative experimentation and production of projects of the University of Salamana (2009).

Cross-Fertilization between science and art: the Casa Paganini–InfoMus research centre
Antonio Camurri - Casa Paganini – InfoMus Research Centre, DIBRIS, University of Genoa, www.casapaganini.org - youtube.com/InfoMusLab

InfoMus Lab, founded in 1984, carries out scientific and technological research, development of multimedia systems, multimodal human-computer interfaces, and applications. A main research focus is on the understanding and development of computational models of non-verbal expressive, emotional, social behavior, and on the application to interactive multimodal systems for art, culture, therapy and rehabilitation. Cross-fertilisation of scientific, humanistic, and artistic theories characterize the research methodology. This seminar briefly presents the activities of our research centre, then focuses on recent research on computational models and techniques for the real-time analysis of non-verbal expressive, emotional, and social communication in joint music action and dance. The EyesWeb platform is proposed as a conceptual tool and software platform for exploring some of the main themes and research topics in the Metabody EU project.

Antonio Camurri, PhD in Computer Engineering, is Associate Professor at University of Genoa where he teaches "Human Computer Interaction" and "Multimodal Systems"; founder and scientific director of InfoMus Lab and of Casa Paganini - InfoMus Intl Research Centre of University of Genoa (www.casapaganini.org), he is coordinator and local project manager of several European projects, co-owner of patents on software systems, and responsible for University of Genoa of industry contracts. He is author of scientific papers in international journals and conferences. He collaborated in several artistic projects with composers (e.g., Luciano Berio) and cultural institutions (museums, science, centers, opera houses).

TECHNARTE, International Conference on Arts and Technology, led by Innovalia Association.
Cristina de la Maza, ICT Unit Researcher, Innovalia Association, Bilbao, Spain.

The Innovalia Association aims with TECHNARTE to create new opportunities targeting both artists and technologists, researchers and scientists, and publicize the latest and most advanced technological developments that contribute to facilitating the work of the artists. In TECHNARTE, the interaction between art and new technologies has a real application: top technology innovations open up infinite possibilities for artists, and technological society uses the creativity of artists for inspiration for new technology projects. TECHNARTE has become an international benchmark in this field in Bilbao and in a forum where artists and technologists present their works in a cooperation framework. The TECHNARTE main objective is to provide a forum of debate in which artists from around the world, technological innovation specialists meet face to face to encourage research on the symbiosis between art and technology. This is achieved by creating a group of professionals in the field of art and technology working together and joining forces and expertise to advance the meeting between the two disciplines.

Cristina de la Maza is an Electronics and Automation Engineer with over 20 years of professional experience in the field of Information Technology and Communications at an international level, both from the perspective of public management, and the business management. Complete their studies with a Masters in Project Management. She has been involved as a leader in projects at regional, national and international level, with contrasting relations to the Governments of Spain, the United Kingdom and other European Union countries. She is an active member of the Technarte Board (International Conference on Art and Technlogy) by evaluating technological developments that enhance a broader expression of modern art, and participating in the forum for debate and reflection on technology and art.

MotionComposer: coherent mapping in movement-to-music interaction
Robert Wechsler - Palindrome Dance Company

The World Health Organization estimates that some form of disability affects one out of every seven people. This means that as many as 110-190 million people are directly affected by disability and many others are indirectly affected because of their responsibility as carers (SCRPD, 2012). People with disabilities disproportionately face social isolation and reduced physical activity as compared to their non-disabled counterparts (SGUN, 2010). These factors are major contributors to secondary health problems such as those associated with obesity and depression. For most persons, dance and music are social or artistic activities. For people with disabilities they can be additionally employed as therapeutic interventions, used to promote physical and emotional well-being. Advances in technology, and particularly in Human Computer Interaction, have led to novel approaches towards enabling people with a range of physical, and developmental disabilities to engage in expressive performances, and to investigate the wider impact of such interactions on social communication.

Robert Wechsler is a choreographer, dancer and developer of interactive methods of performing with technology. He is the director of Palindrome Dance Company and holds a BFA in dance and an MFA in choreography from State University of New York at Purchase and New York University respectively. During his time in New York (1980-1990), he studied ten years with Merce Cunningham and John Cage in New York and was the recipient of a Fulbright Fellowship. Together with Palindrome he moved in 1990 to Nürnberg, Germany, and later to Weimar. He won first prize at the Berlin Transmediale for "best interactive art" in 2002. From 2004-6, he directed England's first masters degree program in digital performance at Hull University. He is the author of articles about dance, technology and disability in Leonardo Magazine, IEEE Technology and Society Magazine, Ballet International, Dance Magazine, Dance Research Journal, Nouvelle de Danse, Der Tanz der Dinge and others. He is currently director of the MotionComposer -- a project at Bauhaus University to build a movement-music device for persons with disabilities.

17'45-18'45: Panel 2

Dance *with* Technology, K. Danse and Metabody
Jean-Marc Matos - K. Danse

K. Danse, a contemporary dance company established in France (Anne Holst & Jean-Marc Matos, choreographers), has been developing for many years a choreographic approach and a contemporary movement language through the dialectic confrontation between the physical body (lived, experienced) and the visual body (seen, virtual). The company develops four main areas of activity: performance making, mediation, research, and organization of events. Their work is concerned with questioning digital technologies whilst focusing on issues of everyday contemporary life such as the borderlines between fiction and reality, the psychological structures in human relationships, and the social construction of the body. They investigate many digital technologies. K. Danse participates in the Metabody project from the point of view of both a shared general and critical approach, which nourishes all of their productions, and their concrete experience in the act of dance *with* technology making.

Jean-Marc MATOS, of French-American nationality, trained with Merce Cunningham in New York, has performed with David Gordon (Judson Church). He works on choreographic projects that investigate the body in the context of digital and new media technology, in order to develop new choreographic methodologies for new societal contexts. He has created more than 45 dance pieces, which have toured extensively in major festivals and cultural events, in France and in many other countries around the world.

The process of mapping in interactive performances
Marije Baalman - STEIM

One of the main challenges in designing a new interactive performance work is finding an aesthetically and conceptually meaningful connection between gesture and media, a problem generally labeled "mapping." Mapping is not only a technical area involving the design and use of algorithms to translate sensor data into media behaviours. Rather, these relationships define the expression elements of the performer and therefore, have major artistic significance. It is easy to create arbitrary connections between input and output; it is not easy to create something that artistically works — it is not trivial.

Marije Baalman has a diverse background in physics, sound and sensor technologies, and has worked in the field of interactive sound art making installations and performances (dance/music). In her artistic work she is interested in the

realtime components of the work, in that nothing is precomposed as such, but rather the sonic or light output depends on realtime interactions, be it of the performer, or of the audience.

Algorithmic connections between sound, body and light: looking for a common substrate
Pablo palacio y Muriel Romero - Asociación Kouros

This contribution will explore the authors' own approaches to create relationships between body gestures and multimodal electronic gestures inside three-dimensional sound spaces. he circular interactions established between these phenomena are based on abstractions taken from other disciplines such as experimental psychology, mathematics or artificial intelligence which are combined in order to generate sound, light and choreographic structures. As a result of this endeavor some software tools have been developed that will be commented and illustrated along with performance material that serve as an ultimate goal and artistic form of dissemination of this trans-disciplinary research.

Pablo Palacio is an independent music composer and psychologist focused on new approaches to interactive computer music. He has held residencies and performed in many countries from Europe to India, Brasil, or North Africa, and edited by the label Sub Rosa in Anthology of Noise and Electronic Music. He's been professor of sound space at the Master in Performing Arts and Visual Culture (UAH-Madrid). **Muriel Romero** is a dancer and choreographer, currently researching on generative choreographic structures. She has won several international prizes such as Moscow International Ballet Competition, Prix de la Fondation de Paris-Prix de Lausanne and Premio Nacional de Danza. She's been first soloist in some the most prestigious companies around the world. She teaches at the Professional Conservatory of Madrid.

19'00-20'00: Panel 3

Audible and Inaudible Choreography
Johannes Birringer - Dap-Lab - http://www.brunel.ac.uk/dap

This presentation sketches current research practices conducted by the DAP-Lab (London) and seeks to map potential convergences with the Metahuman/Metaformance Studies program. A main focus of DAP-Lab's research presently engages the interconnections between sound (audibility, aural environments) and wearable technologies in interactive live performance and dance. We are exploring propositions regarding the sound of the costumes worn in performance (and in extension, regarding the function of fashion, textiles and wearables produced for popular culture sectors and markets), investigating wearable textures and the manner in which they enable or constrain movement, touch body, extend body and physical shape into sounding instruments amplifying movement and performance environment through audible or inaudible dimensions that are generated and processed. The performer's work on a "sound stage," for example with embedded sensitive microphones or speakers worn on the body, articulates – or seeks to disarticulate – instrumentalized notions of choreography that are also inferred from the so-called "choreographic unconscious", the more or less automatic operations carried out through a given knowledge of dance and of sound.

Johannes Birringer is co-director of DAP-Lab and professor of performance technologies at Brunel University (London). He has directed numerous multimedia theatre, dance, and digital performances in Europe, the Americas, China and Australia; collaborated on site-specific installations, and exhibited work at film and video festivals. He works with designer Michèle Danjoux, conducting research into sensor choreography, wearable computing and soft technologies.

Spiritual or passion-based bodily creation of Virtuality
Thomas Dumke - TMA Hellerau

In the context of many years of CYNETART, Trans-Media-Akademie Hellerau, and Trans-Media-Labor activities, the human body as basic medium was and is at the center of attention. The TMA projects »Realtime & Presence«, and »European Tele-Plateaus« aimed on technical possibilities to perceive incarnated processes in dimensions of bio-electrical and neuronal processes, and above all on body-self-perception researches in the space of interactive and networked virtual sound-image-environments. Question of general interest: How do we proceed from an egocentric respectively objectivist-central perspectivist to an immersive, polycentric respectively a-perspective (J. Gebser) self-world-perception/shaping? Relationality includes processes of intermediation, also mediality: We are asking technologies of transfer, mediality and transformation as media of incarnation. (Klaus Nicolai)

Thomas Dumke (M.A.C.A.), born in the GDR, 1977, studied history and sociology from 1997–2002 at TU Dresden, postgraduated in culture & management. Since 1999 Thomas Dumke is part of the International Festival for Computer Based Arts CYNETART in Dresden at Festspielhaus Hellerau; from 2006 he has been the director of the CYNETART Festival; beside that, project management activities for TMA Hellerau,e.g. »Realtime and Presence«, »European Tele-Plateaus« participation at TANDEM – Cultural Managers Exchange Ukraine – European Union – Moldova, currently working for the EU-Network Project »E.C.A.S. - Tomorrow's Art For An Unknown Future« for TMA Hellerau.

Thinking about programming practices
Alberto Magno - Fabrica de Movimentos

The role of the programmer seems to be a challenge in the world of performative arts. More than just choose some performances and put together in what we call "program". Program in this moment, just means a series of performances presented in some order of preference or convenience. But, what about the role of the "programmer"? What about the aims that a program should fulfill, in terms of audience expectations plus an idea about why and what to present. The main concepts about programming include to have ideas, ideals, aims and expectations. More than put together a series of performances, program means to define first, what one would like to reache (ideas, ideals and aims). My concerns (and research) go in that direction. Currently it is required to create contexts to present a work. As well, it is valid also for to prepare and define a program of performative arts. Especially because, as a living activity, performative arts are always changing some patterns: the focus is modifiable and must reflect new approaches, reflexions and point some issues for the future. Contemporary performative arts is open enough to permit many collaborations, mixings and exchanges, brought to the programmer, an extra concern: how to present the new development of performative arts that includes researches, experimental works, mixing languages and what else comes as a theme. Why and how to present such a great number of researches created within the universities and/or research studies?

Alberto Magno (São Paulo/Brasil) is a choreographer, programmer and curator of Fábrica de Movimentos and Produtora de Risco. His main role in both institutions is conceive, produce and promote artistic projects, mainly related with dance, but also with theatre, video, photography and visual arts. His main focus is to develop projects or thoughts that make bridges between cultural activities and a wider audience in order to make possible develop new strategies in the cultural field.

22'30-23'30
Street Performance
Antibodies of Surveillance - Exorzising Plato
Reverso
 www.microsex.org
Starting in Plaza de las Letras, continuing in the surroundings.

In the era of global surveillance..... Surveillance cameras on the skin and electronically processed voice. This cyborg projects its amorphous body on the buildings in a metaformance where the body transforms its perception and proprioception, where surveillance collapses in the realm of the amorphous... infinite microsexes in explosion. An exorcism of the platonic tyranny of form over movement that still prevails dominant culture. An embodied ontology of becoming against platonic metaphysics of being and form.

Robotics, Artificial Intelligence, and Emotions
Kevin LaGrandeur, Ph.D. - Professor, New York Institute of Technology and Fellow, Institute for Ethics and Emerging Technologies

One of the chief investigations of the new *Metabody Project* is the examination of the impact of information technology on human emotional expression. Specifically, as its grant proposal indicates, the main aim of this part of the *Project* is to investigate whether the increasing juxtaposition of the human with the digital undermines "kinaesthetic communication processes through the increasing reductionism of movement and the non-verbal spectrum to patterns of imitation and functionality." As a start to this endeavor, I have been researching what one could call "affective robotics," the recent attempts to induce an affective state (emotion) in various types of Artificial Intelligence (AI). The growing body of work in this new field involves both theoretical (e.g., Buddhist, Kantian deontological, utilitarian) and practical ways (as with Arkin's and Rossler's programs) to instill—or at least imitate—human emotion in robots, and also to induce emotions *toward* robots in humans (as with experiments at MIT, and the theories of Kim and Lipson). In my presentation, I will survey the more important of these efforts and their possible implications relative to the *Metabody Project*.

Kevin LaGrandeur, Ph.D, is Associate Professor of English at the New York Institute of Technology (NYIT), and Director of Technical Writing Programs. He began exploring the intersections between digital technology, culture, philosophy, and English studies in the early 1990's and has written many articles and conference presentations on digital culture; Artificial Intelligence and ethics; and literature and science.

Anticipation and Securitization: Dance Video Games and Choreographies of Wartime
Harmony Bench, Ph.D. - Ohio State University

In this presentation, I focus on the dance videogames *Dance Dance Revolution* and *Dance Central* in the context of the so-called War on Terror. The explicit deployment of dancing and dancing bodies allow us to see how the rhythmicities of the War on Terror play out in commercialized and aestheticized terrains. In particular, I focus on the posture of anticipation as an orientation that positions a subject in front of a threat. Neither the posture of anticipation nor the nature of threat has remained consistent throughout the War on Terror, and in dance videogames, we see the movement from a model of anticipation to one of securitization as it likewise appears in U.S. military strategy. Whereas *DDR* bombards the player with information to incorporate and to set in motion, *Dance Central* prepares players extensively in advance, notifying them as to what threats or challenges can be anticipated, and modeling how to successfully neutralize those threats by fully assimilating movement information. In this way, even seemingly banal entertainment media participate in the creation of choreographies for bodies at war.

Harmony Bench is Assistant Professor of Dance at The Ohio State University, where she teaches in the areas of Critical Dance Studies, Dance History, and Performance Studies. Her research focuses on digital and screen media as they intersect with and inform choreography, movement, gesture, and dance as a social practice. She sits on the editorial board of the *International Journal of Screendance* and serves on the board of directors for the Congress on Research in Dance.

Reflections on software and the originary technogenesis of the (post)human
Federica Frabetti, Ph.D. Oxford Brookes University

This paper is a reflection on the narratives of the 'human' and the 'posthuman' and the extent to which the genesis of the human is always already a technogenesis and therefore it always already contains elements of 'post-humanity'. In this paper I will argue that a deeper engagement with software and computing and an understanding of the conceptual system on which they are based is pivotal to our understanding of temporality, embodiment and what counts as (post)human. I will examine some deconstructive approaches to the technogenesis of the human, drawing particularly on Bernard Stiegler's critique of the contemporary industrialization of consciousness. I will then relate such technogenesis to the importance of software

studies for an understanding of the ways in which software constitutes our sense of temporality, materiality and memory.

Federica Frabetti is Senior Lecturer in the Communication, Media and Culture Programme at Oxford Brookes University, UK. She completed an MRes and PhD in Media and Communications at Goldsmiths, University of London. She has a diverse professional and academic background in the humanities and ICT and has worked for a decade as a Software Engineer in telecommunications companies. She has published numerous articles on the cultural study of technology, digital media and software studies, cultural theory, and gender and queer theory. She is an editor and translator of *The Judith Halberstam Reader* (in Italian) and is currently completing a monograph titled *Technology Made Legible: A Cultural Study of Software*.

Ghosting the queer
Liana Borghi - Universitá di Firenze

Karen Barad 's quantum queerness and her work on the emergence of entangled agencies has opened new possibilities in queer studies at a time when other neo-materialist feminist thinkers are discounting the discursive bias of queer theory. I wish to address the ghosting of queer theory as a rather misguided reading of queer practices and positive agential interactions, and to point out that queer spectrology and hauntology have much to contribute to studies of e-motion and other processes of affective production.

Liana Borghi has researched and taught Angloamerican literature at the University of Firenze,specialising in women's and gender studies. A founding member of the Italian Society of Women in Literature, she has represented her university for the duration of the ATHENA project and now edits Altera, a book series on interculturality, gender and queer studies.   Http://www.interculturadigenere.eu/

12'30-13'00

Introduction to METABODY. Embodiment and the reversal of cybernetics. 3.000 years of posthuman history. Ontologies of movement and the Panchoreographic.
Jaime del Val - Director of Metabody

In the time of global surveillance society and the quantified self, of affective production and desire preemption, the delirious belief in Information and its current practice in cybernetics is, so far, the apex of a platonic-christian-cartesian culture that places being in the transcendence of universal forms at the expense of the changing and irreducible difference of the embodied movements of the world. Metabody proposes a radical inversion of this tradition towards a relational ontology of movement and becoming, while analysing the histories of the dominant formation of the (post)human and its technogenesis, which has one of its strongest genealogies in the history of perception: from euclidean geometry, through Renaissance perspective to ubiquitous cameras, screens and interfaces. The platonic-cartesian machine of perceptual alignment that implodes in the now dominant belief in Information, calls for radical disalignments of perception, a spinozian-nietzschean machine for a new social ecology. How to approach this horizon within the political ecolonomy of this european funded project?

Jaime del Val/JaiVal is a posthuman postgender metamedia metaformer, metahumanist philosopher, microsex worker, postqueer activist, affective ecologist, director of Reverso and Metabody. Promotor of metahumanism, metaformativity and microsex, hir metadisciplinary projects have been presented in world centres of power and knowledge such as Berkeley, Stanford, MIT, Yale, Cambridge, and hundreds of other universities, museums, theatres, festivals, occupied centres, streets, houses and bodies of three continents as well as the Internet. www.jaimedelval.org - www.reverso.org

13'00-13'45 - Keynote lecture

The Lights Are On but Nobody's Home: Re-envisioning the Role of Consciousness in Bio-Techno-Evolution
N. Katherine Hayles, Duke University

Philosophers, neurologists, and others have been arguing about the nature of consciousness for decades, with little consensus. At the same time, the role of the unconscious has undergone significant re-conceptualization within cognitive psychology and other fields, a revision that recognizes a much wider scope and importance for the "cognitive unconscious" as an essential part of the human cognitive system.

Starting with Stanislaw Lem's magnum opus "Summa Technologiae," this talk will explore the possibilities for non-cognitive and non-computational simulations that nevertheless can effectively create models of complex dynamic systems, a proposition that suggests consciousness is not necessary, and indeed is ill-suited for, complex modeling. From there, two novels by Greg Egan, "Quarantine" and "Teranesia," will serve as tutor texts to explore the mirror possibilities that 1) consciousness can access the quantum world directly, thereby drastically affecting the course of technological evolution; and 2) evolution can access quantum states directly, thereby dramatically affecting the course of biological evolution. The final text to be interrogated is Peter Watts' "Blindsight," a provocative evocation of what it would be like to have a highly intelligent and technologically advanced species that entirely lacks consciousness. The entwinement of biological and technological evolution will be emphasized throughout, concluding with an iconoclastic question: is consciousness worth what it costs in terms of techno-bio-evolution?

N. Katherine Hayles, Professor of Literature at Duke University, teaches and writes on the intersections between literature, science and technology in the 20th and 21st centuries. Her book "How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics," won the Rene Wellek Prize for the Best Book in Literary Theory for 1998-99, and her book "Writing Machines" won the Suzanne Langer Award for Outstanding Scholarship. Her most recent book is "How We Think: Digital Media and Contemporary Technogenesis," and she is currently at work on a study of literature, culture, and finance capital.

13'50-14'30

The posthuman revisited - Regaining the lost body of information - Quantified Self vs. Unquantifiable Others: Consciousness, Perception and the Militarization of Life in Affective Capitalism
N. Katherine Hayles in **dialogue** with **Jaime del Val**

In the era of the quantified self, posthuman or cyborg politics seem to have undertaken a multiple affective and cognitive turn of preemption, capitalization, contagion and militarization, in which the reproduction of reductionist accounts of consciousness and emotions channel as well as disguise an unprecedented regime of control. Nearly 15 years after the publication of N. Katherine Hayles' groundbreaking book "How we became Posthuman", the challenges, threats and promises posed by the posthuman paradigm may be reviewed under the light of the increase of global surveillance, the onset of affective capitalism and permanent war, in which neoliberal corporations have achieved what no totalitarian state of the past could do: to have hundreds of millions of people desiring to capture their lives in data, overexposing themselves, tracking and being tracked, making of militarization an everyday desire that satisfies an individualistic consciousness and its choreographed emotions. The understanding of the posthuman today ranges from a future (dis)(u)topia of eugenics and enhancement to a critical paradigm for re-envisioning humanities' history, ontology and present, whereby its potentials for undermining the liberal humanist subject seem to be increasingly troubled by the new regimes of affective-cognitive production. How can we re-envision the posthuman's (increasing) dangers and (failed) promises? Has the posthuman been capitalized by transhumanistic positivism? How to define a differential account of embodiment and a potential reversal of Informatics of Domination, at a time when embodiment is being preempted in biometric networks of control? How can we mobilise the gaps of informational systems towards a differential ecology? How to account for a new posthuman/metahuman ecology and ethics and a new paradigm beyond digitality?

16'30-17'30

Flesh of Time. Thinking Time as Materialized Structure
Yvonne Foerster-Beuthan - Leuphana Univ. Lüneburg

In my talk I aim to develop a notion of time that comprises the embodied subject and its environment in a procedural structure. The underlying concept of this thought is Merleau-Pontys concept of the flesh, which I will develop alongside with the phenomenological notion of consciousness as a relational category. My attempt is to show how the concept of flesh helps to integrate temporal processes into a framework of embodied and embedded consciousness. The main problem to be tackled will be the integration of technological structures within this thinking of environmental embeddedness.

Dr. **Yvonne Förster Beuthan** holds a Junior professorship at Leuphana University Lüneburg, Germany and teaches Philosophy of Culture and Art at the Institute for Philosophy and Science of Art (IPK). Her research focuses on the relation of body and mind from an interdisciplinary perspective, the experience and ontology of time and the theory of fashion.

From Superman to Metafriend. Re-mapping human Mind in Media Age
Ralph Beuthan - Myongi University Seul

The ideas of the status, origins and limits of human mind are changing. The talk will try to outline a basic change in our beliefs (from modern to postmodern beliefs). First I will give a brief survey of some groundbreaking ideas and then I will try to draw some methodological consequences, following the idea that we have to overcome common ideas such as the simple oppositions of human/machine and culture/nature.

Dr. **Ralf Beuthan** is an Assistant professor for Philosophy at the Myongji University (Seoul). His research areas cover Film- and Mediaphilosophy, Aesthetics and Epistemology.

Posthuman Locke: the Enlightened roots of the posthuman subject.
Eva Botella Ordinas - Universidad Autónoma de Madrid

The posthuman subject would be a material-informational compound made of rationality and consciousness, under constant construction, transcending the natural barrier established by humanism and concerned about its identity. But indeed both human and posthuman subjects shared an Enlightened explanation of the world that, even for their forgers (such as John Locke), was at odds with their life experiences, but that was needed for imperialist purposes. At the core of the Enlightened descriptions of the rational and conscious subject (whatever its mutability and shape) there was a performativity requirement (a kinetic performance of what was appropriate in both rhetorical and possessive terms) forgotten by history and philosophy. The history of this past is narrated linearly, at best sharing its assumption, building a disembodied memory (in the form of history) ready to be appropriated by a pretended conscious, rational and disembodied human-posthuman subject.

Eva Botella-Ordinas is Associated Professor of Early Modern History at Universidad Autónoma de Madrid. She has been Fellow at the European University Institute, the John Carter Brown Library, the International Seminar for the History of the Atlantic World, Real Colegio Complutense at Harvard University; visiting scholar at Harvard University and lecturer of the Bing Overseas Studies of Stanford University in Madrid. She participated in many national and international research projects and has published several books and articles on intellectual history, political history, legal history, Atlantic history, animal history and history of emotions. Among them, she is coorganising a European project (METABODY : http://www.metabody.eu/) working on personhood, cognition, emotions, disabilities and legal international history during the XIX and XX centuries, from the animal studies, posthuman and nonhuman historical perspectives.

17'45-18'45

Music, Cognitive enaction and social metabody
Rubén López Cano - ESMUC

From the very beginning of our process as species (and even before that), musical practice has been a cornerstone in the process of structuring the social body. Music allows the collective synchronization by means of the neural and motor principles of *metric induction*. This neural process is guided by social constraints and is a fundamental resource for the constitution of the embodied social cognition. Moreover, through music, the mind puts in the physical environment some of its main functions building a solid and undifferentiated continuum between mind and outer space: this bridge is the so called *extended mind*. How do these mechanisms operate at neuro-motor level? How they are able to build a kind of neurocognitive and social harmony? How have these processes been used as a means of social control and how can we appropriate them again in order to reverse it? Can the current neuroscientific research explain this complex processes studying music only as a physical stimulus and the brain a passive reaction-machine? Or conversely, is it necessary to introduce fundamental changes in its methodology in order to understand the complexity of these biocultural processes?

Rubén López Cano is full professor at the Escola Superior de Música de Catalunya. He is the author of the books such as *Musica plurifocal* (1997), *Music and Rhetoric in the Baroque Era* (2012) and *How to make a paper and not die* (2012). He is the main director of *TRANS-Transcultural Music Review*. Currently he publishes for *Epistemus* a dossier on body and music cognition, develops projects of audiovisual musicology and about artistic research in the European conservatories.

Alternative Set Theory and the Horizon of Emergence
Jan Romportl - University of West Bohemia

Alternative Set Theory (AST) offers a formal mathematical framework for phenomenological description of vagueness (much unlike mainstream fuzzy set theory). The key concepts of AST are "horizon" and "natural infinity". The talk will briefly introduce these concepts and then show their possible utilization in methodological research of emergence of higher-level mental phenomena in artificial intelligence and cognitive science.

Jan Romportl received his Ph.D. in Artificial Intelligence. He is head of Department of Interdisciplinary Activities at New Technologies Research Centre, University of West Bohemia, and a senior researcher at Department of Cybernetics at the same university. His research interests include AI-based speech-enabled interfaces, philosophy of AI, and man-machine communication. He teaches at Faculty of Applied Sciences and Faculty of Philosophy and Arts, University of West Bohemia.

InfoMatters
Dr. Nimish Biloria - Hyperbody, Faculty of Architecture, TU Delft

InfoMatters, as a research term implies the conglomeration of information and material systems in an associative fashion. This research area involves a detailed study of natural processes of self organization, adaptation, evolution and material formations to develop generative design applications via computational design techniques such as swarm behavior, evolutionary computation, collective intelligence multi-agent simulations. The research aims to illustrate intricate social behavior patterns, environmental performance driven self-organization of agents, generative structural principles while simultaneously addressing issues of real-time adaptation, energy efficient information frameworks and communication protocols amongst autonomous cellular building components. The research focuses on generating a new performance embedded aesthetic via non-linear, relational and fully parametric modes of design and engineering thinking. Constraints in the form of material properties, building regulations, usability aspects, real-time interactions (object-object-humans-machines) as well as fabrication limitations engulf and enrich such dynamic processes in order to produce spatial complexity from simple interaction routines.

Dr. **Nimish Biloria** is an Architect and an Assistant Professor and Research Manager at Hyperbody, Faculty of Architecture, TU Delft, The Netherlands. He is involved with developing computationally enhanced performative & sustainable architectural and urban design solutions harnessing a synergistic merger of the fields of computation, material systems, sensing technologies, environmental dynamics, ergonomics and social demographics. He has conducted various seminars and workshops for the same topics and is a proponent of systemic design and bio-inspired performative design solutions.

19'00-20'00 - **Panel - Movements of Disturbance: Excess Ecology, Post-Digital Networks, and Queer Illegibility**
This panel proposal includes three research-based artist presentations that usepolitical disturbance to speculate, envision, and perform posthuman, metahuman, and unhuman futures.

An Ecosystem of Excess
Pinar Yoldas, Art, Art History, and Visual Studies, Duke University

An Ecosystem of Excess is an attempt to create a post-human eco-system, a living community of speculative organisms and their environment. The project takes the idea that we are surrounded by "man-made extreme environments" as its starting point. According to the primordial soup theory, about four billion years ago life starts in the oceans when inorganic matter turns into organic molecules. Today, the oceans have turned into a plastic soup . This project asks a very simple question:"If life started today in the oceans

of plastic, what kind of life forms would emerge out of this contemporary primordial ooze? To answer this question the project suggests a series of interconnected species burgeoning in pelagic plastic, chemical sludge and other debris.

Pinar Yoldas is a Turkish cross-disciplinary artist/researcher. Currently she is a PhD student in Visual and Media Studies program at Duke University, where she's pursuing a certificate in the Center for Cognitive Neuroscience. Her work has been shown internationally and she has been awarded residencies and fellowships at Transmediale , the MacDowell Colony, NESCent, VCCA and UCross Foundation. Her work stands at the intersection of biological sciences, art and activism.

Building the Movements to Keep Us Safe
Micha Cárdenas, Media Arts + Practice, University of Southern California

Local Autonomy Networks (*Autonets*) is an artivist project focused on creating digital and non-digital networks of communication to increase community autonomy and reduce violence against women, LGBTQI people, people of color and other groups who continue to survive violence on a daily basis. *Autonets* considers how movement is a technology that can be used for decolonization and how dance and performance can be used to develop networks for community based responses to violence.

Micha Cárdenas is a PhD student in Media Arts and Practice (iMAP) and Provost Fellow at University of Southern California and a member of the art collective Electronic Disturbance Theater 2.0. micha's project *Local Autonomy Networks* was selected for the 2012 ZERO1 Biennial in San Jose and was the subject of three of their keynote performances. micha's co-authored book *The Transreal: Political Aesthetics of Crossing Realities,* published by Atropos Press in 2012. In 2013 micha has been a New Directions Scholar at the USC Center for Feminist Research and a MacArthur Foundation HASTAC Scholar.

Queer Illegibility and the *Facial Weaponization Suite*
Zach Blas, Literature, Information Science + Information Studies, Visual Studies, Duke University

Facial Weaponization Suite develops forms of collective, artistic protest against biometric facial recognition, global surveillance, and informatic capture–as well as the inequalities these technologies propagate–by making masks in community-based workshops that are used for public intervention and performance. These masks are forms of queer escape and opacity that refuse the parsing, categorizing, and calculations of standardized, normalized recognition and perception registers; the masks attempt to generate a presence that is illegible to such forms of control. One mask in the suite, the Fag Face Mask, is a response to scientific studies that link determining sexual orientation through rapid facial recognition. This mask is generated from the biometric facial data of many queer men's faces, resulting in a mutated, alien facial mask that cannot be read or parsed by biometric facial recognition technologies.

Zach Blas is an artist-theorist whose work engages technology, queerness, and politics. He is the creator of art group Queer Technologies, a founding member of The Public School Durham, and a PhD candidate in The Graduate Program in Literature, Information Science + Information Studies, and Visual Studies at Duke University. Zach has exhibited and lectured around the world, including Abandon Normal Devices Festival, The Banff Centre, Foundation for Art and Creative Technology, The HTMlles, Machine Project, transmediale, and Los Angeles Contemporary Exhibitions, where he co-curated the 2011 group exhibition *Speculative*. He holds a Master of Fine Art, Design Media Arts, University of California Los Angeles.

20'00-20'30 - **Towards an embodied, differential media ethics in global surveillance culture -** Closing Discussion on a Manifesto to come.

Media give form to our perceptions and proprioceptions, therefore to the ways we relate to one another and to the world, the way we know, are, move and change, our ontology and epistemology, our ecology and our affects. The human is a historical construction grounded on a technogenetic spiral in which the technologies made by the human are also crafting the human. Amongst the crucial technologies that have

crafted the human as an artifact are technologies of perception, from euclidean geometry and architecture, through Renaissance perspective, to ubiquitous cameras, screens and interfaces, which have generated a regime of visual domination and rationalisation of perception. The perception of the world as quantifiable and controllable field is an effect of these perception technologies that in reverse define the subject and the self as quantifiable and controllable.

Information Media are expression of a platonic-cartesian tradition that splits the world in matter and forms, and favours transcendent patterns over movement and materiality thereby ignoring context, body and embodiment as radically specific and contingent conditions of life. In the past centuries photography, cinema, architecture and urban design have crafted and choreographed the perception and proprioception of the liberal humanist subject. In the past decades, since World War II, the onset of Information technologies has induced a new realm of choreographic control of bodies, through sensing, aligning and capturing movement at increasingly minute and vast scales, a regime of kinetic control: the Panchoreographic.

At the same time reductionist simulations of human emotions (emoticon culture) are being engineered in domains like Human Computer Interaction, robotics, artificial intelligence, and others, while biometric devices disseminate in the bodies new ways of quantification and control. Worst of all, within the global ambience of fear since 9/11, the semiotics and affect of control is generally perceived by the population as desirable, allowing for an unprecedented militarization of affect and life at large that encompasses any potential human activity, feeling, perception or thought.

Thus global corporations of ICT have reached what no totalitarian government of the past could do: that billions of people are willing, even desperate to overexpose every imaginable data of their lives in networks of control, concealed behind the façade of friendhip and connectivity, but whose misuses and perverse effects have only partly been uncovered in the *Snowden* case. This unprecedented situation of global surveillance and control serves the purpose of capturing every nascent desire and affect in networks of capitalization, as well as other older purposes of totalitarian control, while its field of operation is only starting to expand in the nano-, bio- and neuro- spheres. The problem is not the defence of privacy but rather the instrinsic relation of current information media with absolute control, and therefore the unsustainable, potentially fascist social ecology which they foster.

The solution is thus not in regulating privacy, nor in a mere critique of surveillance, but in revieweing the ontology of contemporary technogenesis of the human, in creating a radical awareness of its dangers, and in creating conditions for novel technological paradigms, new perceptions away from the platonic-cartesian-lockean tradition, away from visual domination, that open up the horizon for a planetary ecology to come, in which contexts, bodies and embodiments are radically taken into account and fostered in their irreducible, unpredictable and changing diversity.

29th July - **18'30 - 21'00** - *Embodied Affects* - <u>session in Spanish/sesión en castellano</u>

Retórica y sentimientos en el proceso de la revolución liberal española
Rhethoric and feelings in the process of the liberal Spanish revolution
Carlos Ferrera Cuesta - Universidad Autónoma de Madrid

En este trabajo se realiza un análisis del peso de los sentimientos en el discurso social y político en la España del periodo comprendido entre finales del siglo XVIII y comienzos del XIX, así como su incidencia en los cambios de la retórica, convertida en disciplina aglutinadora de una sociedad en transformación mediante el dominio de la palabra, el gesto y el cuerpo y su presencia en los diferentes ámbitos de representación sociales y literarios. Asimismo, se recoge la reflexión acerca de los peligros de su uso tras el proceso revolucionario liberal y la consiguiente formulación de un nuevo orden sociopolítico más excluyente.

Carlos Ferrera Cuesta es profesor del Departamento de Historia Contemporánea de la UAM. Su línea de investigación ha estado siempre ligada al liberalismo del siglo XIX y a cuestiones relativas a la Historia cultural, en especial el papel de la oratoria y el teatro en la constitución de un lenguaje socio-político

Tareas infinitas y tareas imposibles. Disposiciones corporales y afectivas en las formas de organización del trabajo contemporáneo. *Infinite tasks and impossible tasks. Bodily and affective dispositions in contemporary organisations of work.*

Carlos López Carrasco (Universidad Complutense de Madrid) y **Vicente Muñoz-Reja Alonso** (Universidad Autónoma de Madrid)-

Ciertas formas de organización del trabajo contemporáneo pueden asociarse con lo que hemos denominado *tareas infinitas.* Tales requerimientos pueden ser infinitos en número y en intensidad –siempre se pueden realizar *más* ventas telefónicas o siempre se puede elaborar *mejor* una presentación power-point. Tales tareas mantienen una afinidad con dos modelos de organización del trabajo reconocibles en el marco histórico del sistema capitalista: el *Scientific Management* y el *management* empresarial postfordista. ¿Cómo se vinculan el carácter infinito de estas tareas con disposiciones corporales y afectivas tales como el agotamiento y el estrés?

Carlos López Carrasco – Personal Docente Investigador en Formación en el departamento de Teoría Social de la Facultad de Ciencias Políticas y Sociología de la Universidad Complutense de Madrid. Su investigación gira en torno a problemas relacionados con la sociología del trabajo, del cuerpo y de las emociones.
Vicente Muñoz--Reja Alonso – Personal Docente Investigador en Formación en el Departamento de Filosofía de la Facultad de Filosofía y Letras de la Universidad Autónoma de Madrid. Su investigación gira en torno a la ontología y a la historia de la filosofía moderna y contemporánea.

Seres desvanescentes, perspectivas del arte y la arquitectura en disolución.
Fading beings, fading artscapes and architectures.

Carlos Tapia & Marta López Marcos - Escuela Técnica Superior de Arquitectura. Universidad de Sevilla, España. Departamento de Historia, Teoría y Composición Arquitectónicas. Grupo de Investigación OUT_Arquias

Presentaremos una indagación que va desde la utopía humanista hacia la "naturaleza inorgánica". En esta perspectiva apocalíptica del fin del humanismo, se desarticula la carta heideggeriana dudando de que se pueda seguir identificando la casa del Ser con el lenguaje. Sloterdijk inicia su "hombre auto-operable" restando trascendencia a la cotidianeidad de lo apocalíptico para el Hombre, hallado tras un profuso *andamiaje*, metáfora de una construcción efímera suficiente para la estabilidad. El andamio serían los códigos digitales y genéticos que no tienen intención de ser lenguajes para la transmisión. Para Sloterdijk, que no haya trascendencia implicaría que no hay un exceso de preocupación por demostrar un supuesto anti-humano en las tesis de Heidegger, como tampoco que se deban exagerar las reacciones cuando del hombre (*desvanescente*) hablamos: ser lo que somos por la tecnología, que es la que nos hizo salir de lo pre-humano.

Marta López Marcos (España, 1988). Arquitecta por Escuela Técnica Superior de Arquitectura de Sevilla, con estancia de un año en la Universidad Técnica de Berlín (2009-10). Actualmente cursa el Máster Ciudad y Arquitectura Sostenibles. Colabora como investigadora con el grupo OUT_Arquias. Ha participado en diferentes seminarios, congresos y workshops de arquitectura y urbanismo de carácter nacional e internacional, con trabajos expuestos en RESE (Red de Estudios Socio-espaciales) en 2011 y la IABR 2012. Ha trabajado como arquitecta en Berlín, en proyectos relacionados con la recuperación de tramas urbanas obsoletas y la organización de eventos culturales. **Carlos Tapia Martín** (España, 1968), Profesor del departamento de Historia, Teoría y Composición Arquitectónicas en la Escuela de Arquitectura de la Universidad de Sevilla desde 1999 a la actualidad. Es actual responsable del grupo OUT_Arquias, investigación en los límites de la arquitectura. Coordinador adjunto del máster universitario en "Ciudad y Arquitectura Sostenibles". Libros recientes: "Temporalidades contemporáneas: incluido el pasado en el presente" (2012). "Arquitecturas del Lapso y Cronocartografías del Revés" (Con Fernando Zalamea, 2011), Capturar forma con artes prohibidas: arquitectura y generación de la forma para un incierto inicio del Siglo XXI (2010). Investigaciones actuales: Space and Negatives Denken (Spain), "Urbanização e Mundialização: novos processos de produção do espaço urbano" (Brazil-Portugal-Spain).

Afectaciones en Articulaciones Cyborg - *Affectations in cyborg articulations*
Helena Torres

Después de años de movimiento postporno y políticas postidentitarias, los celos, la pareja y la monogamia siguen siendo estrellas en el firmamento queer. A pesar de haber resignificado nuestra sexualidad, desterritorializado los órganos sexuales y transitado las fronteras entre géneros, entendemos el deseo como

una afirmación de la libertad del yo y aún nos refugiamos en el conocido albergue de la media naranja. Desde el interior de esa comunidad permeable y vírica de contornos indefinidos llamada transfeminismo, propongo detenernos a cuestionarnos nuestra herencia emocional patriarcal: ¿Cómo resignificar la ecuación sexo=amor=pareja=familia=lazos sanguíneos? ¿Cómo redefinir la mirada? ¿Cómo abandonar la reproducción de un yo coherente y centrado para crear otras formas de amar?

Helen Torres. Socióloga, educadora, escritora, ex-sudaka y artista (sub) e-mergente (subterránea, e-lectrónica, emergente, fusionada). Trabajo desde puntos de vista transfeministas y postcolonialistas en la articulación entre arte, política y tecnología. http://helenatorres.wordpress.com

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30th July -18'30 - 21'00 - *Affective Embodiments* - <u>sesión en inglés/ session in english</u>

(Re)thinking the human body: Towards an interdisciplinary reflection and practice in terms of art and technology -
Geneviève Ruest - Ph.D. Program in Humanities, Centre for Interdisciplinary Studies in Society and Culture, Faculty of Arts and Science and Faculty of Fine Arts, Concordia University, CANADA.

The body displays innumerable forms of *micro-movements* and micro-connections that carry levels we think as being physical and biological. As we move from a macroperception to a *microperception of the body*, the more we witness the explosion of its constantly shifting ontological nature and the more we are forced to reformulate one's definition as to let emerge a *relational becoming* and rethink the notion of corporality. As an artist-researcher working in Tissue Culture and Microscopy, my doctoral research consists in the creation of a *relational skin,* a *corpus relationalis,* as a way to rethink the body: toward an interdisciplinary reflection and practice in terms of Art and Technology within a *philosophical, artistic* and *scientific* context.

Geneviève RUEST is an artist-researcher working with tissue culture, bioengineering, microscopy, medical imageries and installations. Her Ph.D. research project consists in the creation of a *relational skin,* a *corpus relationalis,* as a way to rethink the human body: toward an interdisciplinary reflection and practice in terms of Art and Technology. Currently acting as coordinator and researcher at Fluxmedia, she is fascinated with Art, Sciences, Technology and Post-studio art practice. Recipient of many grants, fellowships, awards and honors at national and international levels, RUEST has represented Canada in several artistic events. Her work was presented in Canada in different museums and galleries as well as in Africa and Europe, in private and public collections. RUEST is constantly involved in artistic events as guest artist, in cultural juries and frequently invited as lecturer.

Somatic Recall: How Moving Bodies Harvest Spatiotemporal Experience -
Jennifer LeMesurier - University of Washington

A metahuman embodiment views the *moving* body as a potential means of resistance and creation. Instead of focusing on how the body is adversely impacted by society, I posit dance pedagogy as an exemplar of how to activate the inherent knowledge stored within our socially-influenced 'muscle memories' and habits in order to create alternate or subversive modes of moving. Through ethnographic interviews and observations, I investigate how dance teachers use *somatic metaphors,* metaphors and images designed to trigger embodied memories, for the purpose of making students aware of the possibilities found within their past movement experiences.

Jennifer LeMesurier is a PhD candidate in Language and Rhetoric (English) at the University of Washington. Her research focuses on embodied rhetoric: how the moving body is a powerful force in persuasion and identification. After fifteen years of dance teaching and performance experience, she is especially interested in producing frameworks and vocabularies that will enable body-based performers and textual scholars to come together and discuss bodies in motion, regardless of one's previous movement training.

Wearable dynamics
Paola Tognazzi

The human body is not designed for the postures imposed by the computer. Since 1968 the computer interface hasn't changed much - a screen, a mouse, a keyboard. Ergonomic body interfaces seem to remain a low priority, even though recent developments in the gaming industry can contribute in that field. Even

Today's google glass has more to do with surveilance systems than with the ergonomics. We forget important communication skills, which are prerequisite to our survival as a species – Balance, Proprioception, body movement, spatial navigation, body memory and instinctive response. With these in mind, I set out to develop Wearable_SuperNow a multi user interactive tool/installation that allows the bodies to speak and create narratives in movement, while developing physical awareness, bringing the attention back to the body.

Paola Tognazzi Drake, artist and physical interaction designer, studied Industrial Design, Philosophy at the University of Bologna, at the MTD and SNDO Art Academies in Amsterdam specializing in Direction of theater within interactive audio visual installations. She worked with Sasha Waltz, Min Tanaka, Nir De Volff, Daniela Kurz, as Executive Producer of interactive operas at Studio Azzurro Milan. In 2008 founded Wearable_Dynamics research. Her work explores the sensuality of interactive designs and how to use audio/visuals to navigate and create personal, intimate environments that physically and emotionally engage the audience, fomenting them to develop physical awareness.

Metabody Iconography: Alien phenomenologies and Gaze Play in Object-Oriented Art -
Steven Hammer - North Dakota State University

In an effort to articulate and develop an *object-oriented art (OOA)*, which I describe as creative/critical pursuits that grant all (art) objects equal ontological status, I will uncover two manifestations of *OOA* and work to connect art criticism and object-oriented ontology. Specifically, I will explore the complex networks, experiences, and agencies of (meta)bodies within traditional Russian Orthodox Iconography and Chicago Dirty New Media Art. While these styles differ radically in terms of content and media, they both disrupt notions of unidirectional construction and reception of art, and warrant a more complex, collaborative model. I will offer my preliminary *OOA* manifesto and invite conversation and collaboration.

Steven Hammer is a Ph.D. candidate in Rhetoric, Writing, and Culture at North Dakota State University in Fargo, ND, USA. His research and publications explore the intersections between 20th-century art, contemporary digital art and object-oriented ontology. He also teaches courses in sound design, translation, and professional writing.

Material-discursive articulations of the bio: theorising biomedia and biomediation -
Ben Craggs - Goldsmiths University London

In this paper I will address the use of cultured animal tissues, grown *in vitro,* as a creative medium in contemporary art practice. I will show that, in being necessarily located between 'the technological' and 'the biological', cultured tissues help to foreground the material-biological *and* discursive-technological *co-constitution* of that which is classified as being 'alive'. I will argue that the specific use of tissues in art practice highlights this entanglement and suggests a need to consider not just 'biomedia' but additionally 'biomediations', where what the biological can *do* is met with, and is inseparable from, the stories we tell *about* the biological.

Ben Craggs is a PhD student and visiting lecturer in the Department of Media and Communications at Goldsmiths, University of London. His thesis addresses the theme of biotechnology as new media and the specific application of tissue culture in the in field of bioart. Ben holds a BA in Contemporary Media Practice from the University of Westminster and an MA in Digital Media from Goldsmiths.

31st July - **18'30-21'00** - **Bodynet Call for Projects presentations** - <u>sesión en inglés/castellano</u>

Bodynet - How to make a network of bodies - Production workshop

Metabody, the body-network, is the Reverse of Internet as presumed disembodied network of minds. Metabody will pay attention to the differences and changes of bodies, movements and contexts in order to generate the conditions for a sustainable and plural society. The workshop addresses questions such as: How is corporeality implied or produced through contemporary Internet and Informational paradigms? How to define Movement beyond the mechanicistic tradition? How to overcome reductionisms in emotion analysis in contemporary affective computing systems? How to understand perception technologies as metacommons: how the way in which we construct perception makes reality appropriable (or not)?

SXK [Turing Test] - **La Quimera Rosa**

An interactive sensorial installation/performance, that proposes a corporal relationship experience with an unknown person. Two participants are located in different spaces detached by a no linear wall. Each one has an Sexoskeleton connected to his body, with appliances that allow a sensorial relationship and an exchange of data about the physical/emotional state. The wall does'nt represent a physical barrier anymore, but a chance to relate: there is someone on the other side. Will the human pass this Turing Test? With a particular tribute to the work and life of Alan Turing as a starting point, this project approaches the concepts of artificial life and artificial intelligence, to the mechanisms of construction of subjectivity. In an ironic and deconstructive way, this installation proposes a sort of inversion of the Turing Test. http://sexoskeleton.org/index.html

Quimera Rosa [Cecilia Puglia & Yan Rey] is a research and experimental lab for post-identity gender politics. We work on transdisciplinary performance based on the articulation between bodies and technologies. Makes the body a platform for public intervention and conceives sexuality as an artistic and technological creation. The most of our work is developed in a collaborative way under free culture paradigm.

Weaving the web: from virtual to reality and back. Once we were hub connectors, we are now becoming meta-bodies
Elleflane, Julito, Klau Kinki, Perpetuus, Paula Pin, R+, Slavina, Spideralex, Tatiana de la O, Xenia -

This proposal is the work of different personalities whose trajectories are linked to collectives dealing with transgender, post-porno, feminism, activist research, technological sovereignty, audiovisual production, transformation of spaces and performances. We live, work and conspire together in Calafou, an ecoindustrial postcapitalist colony, started two years ago. Calafou is an ambitious community project of varying complementary dimensions such as cooperative access to housing, ecoindustrial production and experimentation dealing with post-capitalism and social economies. We will document our work, test those in different settings through participative and performative processes, analyze the feed back in order to measure their impact and see how they can be improved and scaled. All of our work will be published under free licenses (contents, documentation, hardware and software). https://www.calafou.org/

Elleflane_Architect+Engineering+Designer+Tour manager[Music, Ballet, Opera]+Writer+relationship tech/community/sci/power. **Julito**_metalWorker+transhackfeminist+performer+elektronik research+Pechblende **Klau**_free s/w D/VJ performer+transfemininsthacktivist+gfx art+electro/mekatronic research+w/shops free s/w D/VJ Xchange & knowledge+founds generaTech. **Perpetuus**_hospital clown+Dr.Psychology spec. in PDD [autism]+ecology/media activist/performer. **PaulaPin**_performer/investigator+drawings/abstract video/circuit bending/bio art/queer sci+founds Pechblende. **R+**_body decolonization hacktivist+bondage fat performer+free s/w body+accessible/ecoLogic/sustainable/temp. arquitecture/landscape/territory **Slavina**_writer+biohacker+postporn activist+works in Spain & Italy+w/shops/events on body politics/gender issues/new sexual imaginary **Spideralex**_Dr.Economy+activist research+cybfeminist+contributes to donestech|n-1|lelacoders|redactiva+recently ended a residence in studio XX **Tatiana de la O**_free s/w activist+data miner+permaculture+VJ [PureData]+helps many projects giving tech support to social movements **Xenia**: feminism activist+social educator+cultural/educational events organizer+spec. in children/youth/disabled people/gender violence

Kinetik BodyMesh - Beka Iglesias

Kinetic BodyMesh is a performatic bioinstallation where matter, bodies and tech are participating in visual collective-bodyrepresentation through videomultistreaming in android, a collective body-movement sonic representation through kinect and puredata.

Beka Iglesias-geeksha: I am dedicated to create multimedia applications and interactive art as freelancer.100% FLOSS. My latest interactive project is based on Haptics-Creative coding applied to transfeminist performance (puredata, openframeworks), and it was selected for the Art Exhibition in the World Haptics Conference 2013. Currently I am enjoying a european scholarship that allows me to start implementing guifi.net in Porto, Portugal until summer 2013. At the same time, I am in the developer team in adtlantida.tv (with Berio Molina): http://goteo.org/project/adtlantida-tv?lang=en. I am co-admin of the web olholivre.net and I am participating in organizing Summeroflabs (Atlantic Arc).
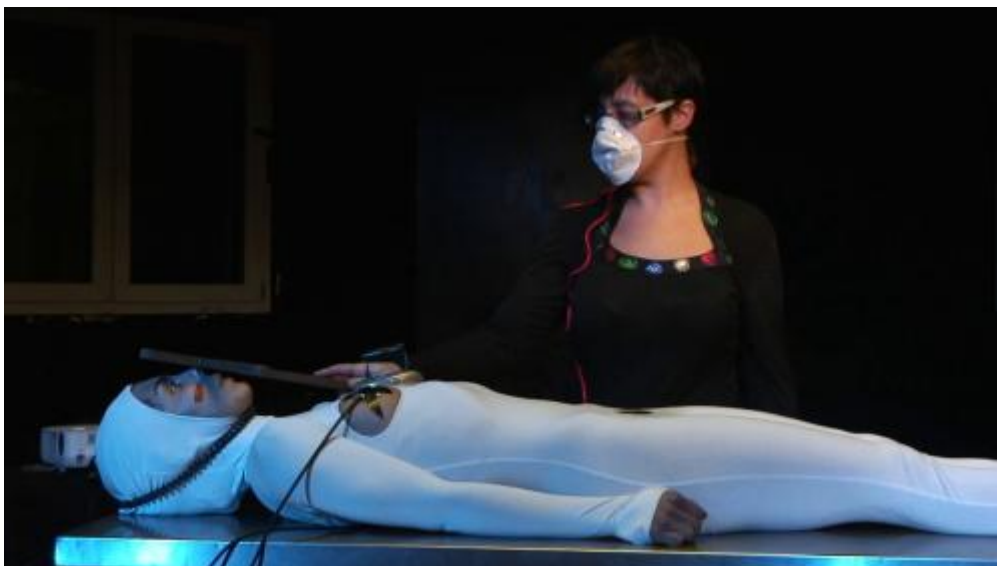
Postgender Biomechatronic Machines - Claudia Ossandon

Gender is a power mechanism of submission. Man and woman as the unique gender law is the prosthetic of the capitalist, reproductive, and heteronormative system to make productive and disposal humans gears. Post gender is going beyond the labels that are imposed to our bodies. Biomechatronics seek the augmentation and rehabilitation of the body. We propose a workshop to play,create and build different

post-gender prothesis using and mixing pwm motors, noise diy circuits and sensors with prosthetic latex and other similar materials. Postgender biomechatronics is an experiment to rehabilitate our gender defaults defects.

Klau is Audiovisual octopus, technician and performer. Transfeministhacktivism. Experimental free software Vj and graphical designer, electronic and mechatronic instintive research. Free style workshops and events agitator, about free software audiovisual tools exchange and knowledge. Creator of generaTech a gender free software audiovisual festival and platform between 2007 and 2010.

Corporeal Narrative Gaming - Martin Reiche

The project will address the question "How could a hybrid paradigm that is able to sensitize the user for a network besides the internet and thus reflecting a human approach on interaction and connectivity look like?" in an exemplary way. The project idea is to leverage the internet as an information transmission medium to better connect on a physical level. To achieve this goal, an augmented reality game is created that aims to blur the distinction between real (physical) and fictional (digital) through narration to engage the user more into his physical context. That way, the dependence of the user on a medium can be overcome by the medium itself using narration, i.e. the game can undermine the user's affiliation towards technology to get him away from technology to unmediated experience with other players and thereby implicitly forms a network through the trajectories in the narrative creating a collective (as well as individual) experience of the game. Most important in this project is the ability to leverage as many communication channels as possible (email, phone, text, skype, facebook, twitter, …) as to address the dependence on these media as well as to achieve a feeling of immersion into the game thus blurring the lines between the real life and the content that is created by the game. That way, our aim is to elicit a better understanding of the unmediated life in the user himself.

Martin Reiche is an audiovisual artist living and working in Karlsruhe, Munich and Berlin, Germany. He is co-founder and head member of the Laboratory for the Analysis of Social Networks (LASN) and Guest Artist at Karlsruhe University of Arts and Design. Received a B.Sc. degree in computer science from Karlsruhe Institute of Technology. Former employers include the Intelligent Data Analysis department at Fraunhofer Institute for Computer Architecture and Software Technology in Berlin, Amazon.com, Inc. in Seattle, WA, and AutoScout24 GmbH in Munich, Germany. Regularly showing art work and giving talks at exhibitions at Karlsruhe University of Arts and Design and the Center for Arts and Media Technology, Karlsruhe, Cologne and Heidelberg. Former Co-founder of a Boston, MA, based company developing natural language processing technology. Co-founder of the Subformat Research Group with research on theory of space and spatial digitalization phenomena. Special interest on space perception and HCI immersion. Regularly presenting on professional computer science and digital art conferences.
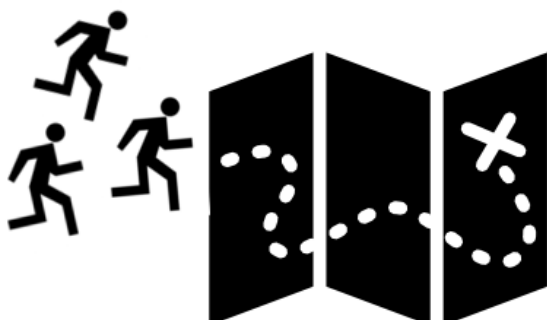
corporeal narrative gaming

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